

# INTERIORS

INCLUDING  
PROPERTY FROM THE COLLECTION  
OF SIR DAVID AND LADY TANG  
AND  
PROPERTY FROM BYWELL HALL,  
NORTHUMBERLAND  
AND  
PROPERTY FROM HOWE, LONDON

London, 31 January 2018

CHRISTIE'S



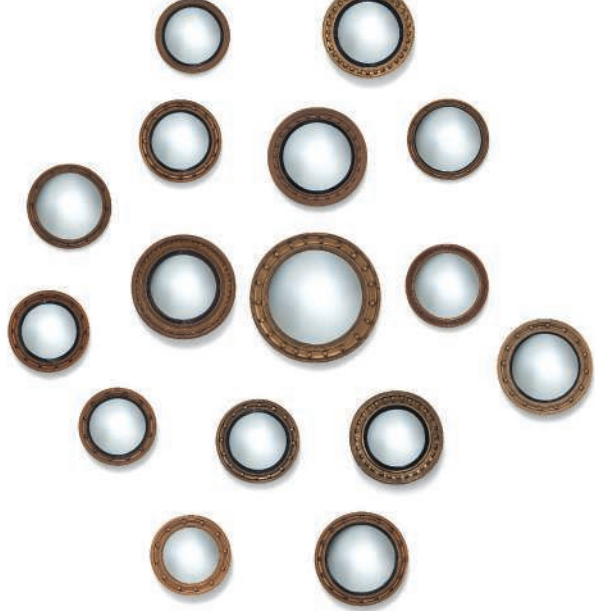
# FRAN HICKMAN

## CHOOSES HER FAVOURITE LOTS FROM THE INTERIORS SALE

Fran Hickman founded her design studio in January 2014.

Working with architectural partners and contractors across a wide variety of residential and commercial interiors, as well as on custom products and furniture, Fran's work is recognised for its bespoke, highly tailored approach. She draws on an extensive art and design vocabulary to create environments that are both elegant and engaging. Before establishing her own studio, Fran worked on interiors across the Soho House Group as well as for Waldo Works, where clients included Selfridges Personal Shopping, Smythson on Bond Street and Temperley. She has worked on residential projects all over Europe and in the United States.





**A GROUP OF SIXTEEN GILTWOOD AND GILT-GESSO CONVEX MIRRORS**

*These gilt gesso convex mirrors for the bold and reflective affect they have on a room.*

Lot 270



**A VICTORIAN EASY ARMCHAIR**

*I like this Victorian chair for its timeless easy comfort.*

Lot 243



**A PAIR OF IMPERIAL YELLOW GLAZE VASE TABLE LAMPS**

*These lamps for their sun yellow optimism.*

Lot 104



**A CHINESE EXPORT POLYCHROME-DECORATED COROMANDEL SIX-FOLD SCREEN**

*This early 20th Century Chinese screen for its dark lacquered suggestion of privacy and intimacy.*

Lot 177

## SPECIALISTS FOR THIS SALE



Pippa Green  
*Head of Sale, Specialist,  
Works of Art & Furniture*  
+44 (0)20 7752 3258  
pgreen@christies.com



Celia Harvey  
*Specialist,  
Furniture & Clocks*  
+44 (0)20 7389 2226  
charvey@christies.com



Matilda Burn  
*Junior Specialist,  
European Ceramics  
& Glass*  
+44 (0)20 7752 3026  
mburn@christies.com



Nathaniel Nicholson  
*Associate Specialist,  
Pictures*  
+44 (0)20 7389 2519  
nnicholson@christies.com



Benedict Winter  
*Junior Specialist,  
Decorative Arts*  
+44 207 389 2203  
bwinter@christies.com



Adam Kulewicz  
*Associate Specialist,  
Silver*  
+44 (0)20 7389 2898  
akulewicz@christies.com



Katharine Cooke  
*Sale Coordinator*  
+44 (0)20 7389 2343  
kcooke@christies.com



Carljin Dammers  
*Head of Sale  
Management*  
+44 (0)20 7389 2482  
cdammers@christies.com

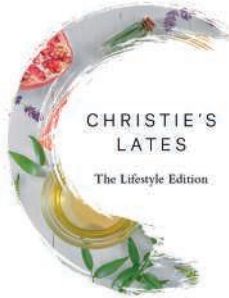


Minnie and Naughtins.

# INTERIORS

INCLUDING PROPERTY FROM THE COLLECTION OF  
SIR DAVID AND LADY TANG AND  
PROPERTY FROM BYWELL HALL, NORTHUMBERLAND AND  
PROPERTY FROM HOWE, LONDON

WEDNESDAY 31 JANUARY 2018



## CHRISTIE'S LATES

Monday 15 January, 6.00 pm - 8.00 pm.  
Gallery talks, demonstrations and a pay bar.  
For the full program please see christies.com.

## AUCTION

Wednesday 31 January 2018  
at 10.30 am Lots 1-291  
8 King Street, St. James's  
London SW1Y 6QT

## VIEWING

Monday	15 January - Friday 19 January	9.00 am - 4.30 pm
<b>Closed 22-26 January</b> (viewing by appointment only)		
Saturday	27 January	12.00 pm - 5.00 pm
Sunday	28 January	12.00 pm - 5.00 pm
Monday	29 January	9.00 am - 8.00 pm
Tuesday	30 January	9.00 am - 4.30 pm

## AUCTIONEERS

Georgina Hilton & Piers Boothman

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **TANGO-16022**

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### BUYING AT CHRISTIE'S

For an overview of the process, see the Buying at Christie's section.

[20]

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Front cover: Sir David and Lady Tang's  
Drawing Room, London  
Back cover: Bywell Hall, Northumberland

# CHRISTIE'S

# PROPERTY FROM THE COLLECTION OF SIR DAVID AND LADY TANG

## The Property of Lady Tang Lots 1-74

*'David Tang's death has left a huge void in many of our lives. He was a tour de force, a magical inspiration, and the greatest possible purveyor of fun and unexpected delights to our life. He had a wonderful eye for the most unlikely objects and was a genius at putting things together in an extraordinary way.*

*His eclectic style was second-to-none and the results were always startling and intriguing in an elegant way. We all miss him and his unique panache.'*

– Dame Vivien Duffield



Lady Lucy Tang and Sir David Tang.  
© James Shaw/REX/Shutterstock.

Born in Hong Kong, Sir David Tang was the grandson of Tang Shiu Kin, the founder of the Kowloon bus company and one of the country's greatest philanthropists. At the age of 12, he moved with his parents to England and went on to study Law and Philosophy at Cambridge University. After a short-lived career in law he founded the fashion brand *Shanghai Tang* in 1994 and later sold it to luxury group Richemont. Sir David quickly rose to become a prominent figure in the celebrity world and was renowned for his party lifestyle, investing his money in setting up the legendary China Clubs in Hong Kong, Beijing and Singapore. Sir David was also famous for his love of cigars founding the *Pacific Cigar Company* - eventually becoming the sole distributor of all Cuban cigars in the Asia-Pacific - while also accepting the position of Honorary Consul of Cuba in Hong Kong.

In 2005, he brought his empire to London, setting up *China Tang* at The Dorchester - one of the capital's most celebrated Cantonese restaurants. As well as his entrepreneurial spirit, he was well-known for his charitable work. In 2008, Sir David was awarded a knighthood for his philanthropic services in the UK and British interests in Hong Kong.

Tang was an eloquent ambassador for Hong Kong, deftly balancing a degree of deference to mainland China with a strident defence of the former British colony's liberal traditions.

An unabashed socialite and bon vivant he boasted royalty, artists, musicians, celebrities and politicians among his close friends.

He was often referred to as *'London's best-connected man'* and was a regular feature in society magazines, latterly taking up the role of the "agony uncle" for the Financial Times answering questions, often in a satirical tone, on topics from architecture to gardens and modern etiquette.

He said of his friends *'I wouldn't say I collect them, I value them. One should never expect friendship to serve as a currency for anything.'* In an interview with the Financial Times in 2010, Sir David said he would like to be remembered by a Hilaire Belloc quote: *'When I am dead, I hope it may be said: His sins were scarlet, but his books were read.'*



*'David or Tangle Beetle as I always called him... is simply one of my all time favourite people to have ever walked upon this planet. I love this selfie of us... especially David... he looks so debonair and handsome. I can still hear his voice so loud and clear... telling me to cheer up... "Oh come on Trace, don't cry" '*

- Tracey Emin



Sir David Tang.  
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Photograph of Sir David Tang with Tracey Emin. Photographed by Jermaine Francis In London 2016.  
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*'A dear friend and generous host – David was a tastemaker with an extraordinary eye for detail.*

*He had a confidence in assembling exquisite works of art from all over the world to create a unified and intriguing whole.*

*He opened the eyes of others – introducing his friends to the auction world – which always gave him so much pleasure.'*

– The Earl of Snowdon



Sir David Tang.  
© Charlie Gray / art partner licensing.

*'DT had the keen eye of a Kingfisher. A polymath with an extraordinary wide range of knowledge. When decorating his houses, clubs and restaurants he was decisive, bold and adventurous filling them with works of Art and a dose of "Kitsch"*

*He considered haggling vulgar and the philosophy of "You are what you give not what you receive" extended to his friends and the many who benefited from his Charitable endeavours...*

*What a Punter!'*

– David Ker







■ 1  
**A PAIR OF SILVERED METAL-MOUNTED GLASS  
 CORINTHIAN COLUMN TABLE LAMPS**

MODERN

With printed cotton shades  
 17¾ in. (45 cm.) high

£600-1,000

(2)

\$810-1,300

€680-1,100



■ 3  
**A REGENCY GILTWOOD CONVEX MIRROR**

EARLY 19TH CENTURY

Later mirror plate  
 39¾ in. (101 cm.) diameter

£1,000-1,500

\$1,400-2,000

€1,200-1,700

2  
**AN ITALIAN BRONZE BUST OF SENECA**

AFTER THE *ANTIQUE*, CAST BY SOMMER, NAPLES,  
 EARLY 20TH CENTURY

With cast inscription 'Fonderia Artistica Sommer Napoli', on  
 sienna marble socle  
 17½ in. (44.5 cm.) high

£800-1,200

\$1,100-1,600

€910-1,400

4  
**A REGENCY MAHOGANY QUARTER-CHIMING  
 TABLE CLOCK**

THWAITES AND REED, LONDON, EARLY 19TH CENTURY

21¼ in. (51 cm.) high, to base of handle; 14½ in. (37 cm.) wide; 9 in.  
 (23 cm.) deep

£800-1,200

\$1,100-1,600

€910-1,400





■ 5

**A PAIR OF 1930S STYLE SOFAS**

BY COLEFAX AND FOWLER, MODERN

Each with scalloped back and sides with piped outline, with cushions

34 in. (86.5 cm.) high; 70 in. (178 cm.) wide; 36 in. (91.5 cm.) deep  
(2)

£5,000–8,000

\$6,800–11,000  
€5,700–9,100

■ 6

**A PAIR OF TEAK STOOLS**

LATE 20TH CENTURY

Upholstered in close-nailed sack cloth

17½ in. (44.5 cm.) high; 45½ in. (115.5 cm.) wide; 21¼ in. (54 cm.) deep  
(2)

£800–1,200

\$1,100–1,600  
€910–1,400





7



8

7

**LIONEL INGLIS (BRITISH, FL. 1850-1870)**

Before the hunt

signed and inscribed 'Däodcudgy/ in '70.tics[?]/L. Inglis' (lower left)

oil on canvas

30 x 50 in. (76 x 127 cm.)

£700-1,000

\$940-1,300

€800-1,100

8

**AFTER HENRI EMILIEN ROUSSEAU  
(FRENCH, 1875-1933)**

A hunting party

with indistinct signature '...' (lower right)

oil on canvas

57½ x 44¼ in. (146 x 113.5 cm.)

£2,000-3,000

\$2,700-4,000

€2,300-3,400



9



9

**9**  
**A GROUP OF FIVE PORTRAITS**  
**OF INDIAN RULERS, PRIESTS**  
**AND A MERCHANT**  
 FIRST HALF 20TH CENTURY

The merchant: signed, inscribed and dated 'POSOGRAPH STUDIO/ G.P. TANK/BOMBAY/28.7.37' (lower right)  
 The largest: 36¾ x 29¼ in. (93.5 x 74.3 cm.), including frames (5)

£2,000–3,000      \$2,700–4,000  
 €2,300–3,400

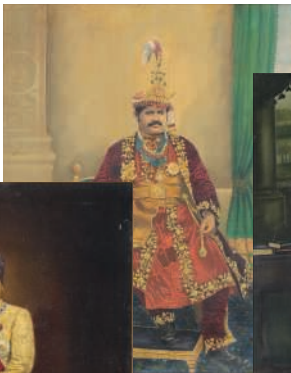
**10**  
**A GROUP OF SIX PORTRAITS OF**  
**INDIAN RULERS AND PRIESTS**  
 FIRST HALF 20TH CENTURY

The portrait possibly of Ranjit Singh of Jamnagar; signed and dated 'Khodidas. C./1927' (lower right)

43¾ x 33½ in. (111 x 85 cm.) (6)  
 £2,000–3,000      \$2,700–4,000  
 €2,300–3,400



10



10



(detail)



■ 11

**ROBERT HAY (SCOTTISH, 1799-1863)**

A panorama view from the hills of Sheikh Abd el-Qurna, Egypt, illustrating landmarks in the surrounding area such as the Ramesseum, the Colossi of Memnon, the Temple of Seti I and the Shrine of Sheikh Abd el-Qurna

one sheet watermarked 'J WHATMAN TURKEY MILL 1828'; inscribed 'Thebes' (on the reverse), on six joined (overlaid) sheets  
pencil and brown wash on paper  
20 1/8 x 122 3/4 in. (51.1 x 311.8 cm.)

£10,000–15,000

\$14,000–20,000  
€12,000–17,000

**PROVENANCE:**

A Channel Island Treasure House: Paintings, Drawings and Watercolours from the Collection of the Late John Appleby; Christie's South Kensington, 4 November 2010, lot 191.

The renowned Egyptologist, Robert Hay (1799-1863) first visited Egypt in 1818, whilst serving in the Royal Navy. He returned in 1824 and stayed there for four years, travelling briefly to Scotland in 1828, before going back to Egypt, where he remained until 1834. Hay worked with a team of artists and architects who helped him record the area surrounding the ancient city of Thebes, including the architect Joseph Bonomi (1796-1878), the artist Frederick Catherwood (1799-1854), and the leading Arabic scholar, Edward William Lane (1801-1876). Hay oversaw the execution of detailed drawings of monuments and tomb decorations with brief descriptions and often including architectural plans. His own talents were employed executing panoramic views of the area such as this drawing.

During his time in Egypt, Hay had become a friend and colleague of Gardner Wilkinson, who published *The Topography of Thebes and General Survey of Egypt* in 1830, which included detailed maps of the area and drawings of every known tomb. However, the accuracy of the drawings executed by Hay and his team at Thebes and elsewhere in Egypt has led to their still being used by archaeologists today in order to reconstruct ancient buildings that have subsequently fallen into disrepair or been destroyed. At the time of his death, Hay had still not published his findings and the majority of his work, including two comparable 360° panoramas, dated 1826, and made with the use of a camera lucida (like the present drawing), are now in the British Library. The watermark at the top of sheet six indicates that the present drawing was executed some time after 1828.



■ 12  
**A PAIR OF BRASS AND MAHOGANY ADJUSTABLE  
 READING LAMPS**

LATE 20TH CENTURY

Together with two adjustable standard lamps  
 40 in. (101 cm.) high; excluding shades

£800-1,200

(4)  
 \$1,100-1,600  
 €910-1,400

■ 13  
**AN AMERICAN SATIN BIRCH AND WHITE  
 LACQUERED COMMODE**

DESIGNED BY GILBERT ROHDE FOR HERMAN MILLER  
 FURNITURE COMPANY, MID-20TH CENTURY

The lacquering later, with metal label to drawer interior  
 32 in. (81.5 cm.) high; 48 in. (122 cm.) wide; 18 in. (45.5 cm.) deep

£500-800

\$680-1,100  
 €570-910

**PROVENANCE:**

Acquired from Guinevere, London



■ 14  
**A GROUP OF OCCASIONAL TABLES**

BY TANG TANG TANG AND LINLEY, MODERN

Comprising a pair of walnut and brass 'Tang Tang Tang' occasional tables, two circular Linley leather trays on stands, a modern leather butler's tray on stand and a chrome and green leather tray by Linley

Walnut tables: 20½ in. (52 cm.) high; 18½ in. (47 cm.) wide; 14 in. (36 cm.) deep

£1,000-1,500

(6)  
 \$1,400-2,000  
 €1,200-1,700

■ 15  
**TWO BEIGE AND WHITE RUGS**

BY NICKY HASLAM LTD, MODERN

89 x 127½ in. (226 x 324 cm.) each

£800-1,200

(2)  
 \$1,100-1,600  
 €910-1,400









λ 16  
**COWAN DOBSON, R.B.A., R.P.**  
**(SCOTTISH, 1893-1980)**

Portrait of Robert Bontine Cunninghame Graham  
 (1852-1936)

signed 'Cowan Dobson' (upper left)  
 oil on canvas  
 52½ x 34¼ in. (133.4 x 87 cm.)

£1,000-1,500

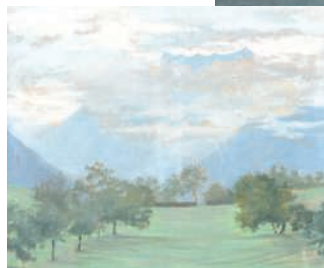
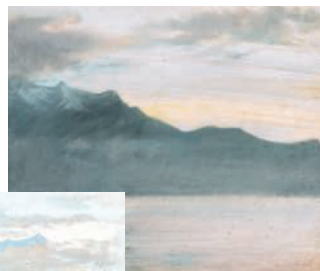
\$1,400-2,000  
 €1,200-1,700

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 04 October 2011, lot 394.

**EXHIBITED:**

London, The Mall Galleries, 1979.



17  
**GEORGES-VICTOR HUGO (FRENCH, 1868-1925)**

*Le verger; and Coucher de soleil*

the first signed 'georges hugo' (lower right); the second  
 indistinctly signed and inscribed (lower right)

the first: oil on paper on linen

the second: pastel on cardboard

the first: 19¾ x 23¾ in. (50 x 60.7 cm.)

the second: 18¾ x 21¾ in. (46 x 55 cm.)

£500-800

(2)

\$680-1,100

€570-910

**PROVENANCE:**

Collection Hugo, Victor, Georges, Jean at les autres; Christie's, Paris, 4 April 2012, lot 274 and 277.



18  
**NORTH ITALIAN SCHOOL,**  
**CIRCA 1700**

An Italianate river landscape with  
 soldiers resting on a bank, figures  
 crossing a bridge over a waterfall  
 beyond

oil on canvas

40¾ x 58¾ in. (103.5 x 149 cm.)

£3,000-5,000

\$4,100-6,700

€3,400-5,700



**19**  
**CARL FREDRIK KIORBOE (SWEDISH, 1799-1876)**  
Two cairn terriers in a landscape

signed 'Kiorboe' (lower left)  
oil on canvas  
23½ x 28¾ in. (59.7 x 73 cm.)

£1,200–1,800

\$1,700–2,400  
€1,400–2,000

**PROVENANCE:**

Collection Hugo, Victor, Georges, Jean et les autres; Christie's, Paris, 4 April 2012, lot 227.



**21**  
**JOHN EMMS (BRITISH, 1841-1912)**  
Foiler

signed, inscribed and dated 'Foiler/Jno Emms/73' (lower left)  
oil on canvas  
10 x 8½ in. (25.5 x 21.5 cm.)

£2,000–3,000

\$2,700–4,000  
€2,300–3,400



(part lot)



**λ 20**  
**LUCY DAWSON (BRITISH, 1875-1954)**  
A cocker spaniel

signed 'Lucy Dawson' (lower right); together with Jane McEwan, *Titus*, Comrades, etched by Herbert Thomas Dicksee and published by C.E. Clifford & Co. Ltd., 1928, London, coloured engraving, *The Worshippers* and three further engravings pencil heightened with white on paper  
10¾ x 7½ in. (27.3 x 18.5 cm.)

£600–1,000

(7)  
\$810–1,300  
€680–1,100



**λ 22**  
**HOWARD MORGAN (BRITISH, B. 1949)**  
The Chelsea Arts Club

signed and dated 'Morgan 94' (lower right)  
oil on canvas  
17¾ x 24 in. (45 x 61 cm.)

£800–1,200

\$1,100–1,600  
€910–1,400



■ 23  
**FOUR MATCHING MAHOGANY AND EBONISED  
 CANED BERGERES**

OF REGENCY STYLE, MODERN

With black seat cushions

35¼ in. (91 cm.) high; 23¼ in. (59.5 cm.) wide;

25 in. (63.5 cm.) deep

£2,000–3,000



■ 25  
**A DIRECTOIRE MAHOGANY COMMODE**

CIRCA 1795

Later marble top

34¼ in. (87 cm.) high; 50¼ in. (129 cm.) wide; 24 in. (61 cm.) deep

£1,200–1,800

\$1,700–2,400

€1,400–2,000

■ 24  
**AN EARLY VICTORIAN MAHOGANY AND  
 EBONISED LIBRARY TABLE**

SECOND QUARTER 19TH CENTURY

Later gilt-tooled leather lined writing surface

30¼ in. (77 cm.) high; 47½ in. (120.5 cm.) wide;

37¼ in. (96 cm.) deep

£1,200–1,800

\$1,700–2,400

€1,400–2,000

■ 26  
**AN ENGLISH BROWN BUTTONED-LEATHER  
 CHESTERFIELD THREE-SEAT SOFA**

LATE 20TH CENTURY

On beech feet with brass castors

29 in. (74 cm.) high; 87½ in. (222 cm.) wide; 35 in. (89 cm.) deep

£800–1,200

\$1,100–1,600

€910–1,400







■ 27  
**A PAISLEY ARMCHAIR AND STOOL**  
 BY GEORGE SMITH LTD, MODERN

On brass castors  
 £600-1,000

■ 29  
**THREE CHROME-PLATED ADJUSTABLE FLOOR  
 STANDING READING LAMPS**

LATE 20TH CENTURY

Two mounted with reading trays, with pleated shades  
 The tallest - 43 in. (109 cm.) high, excluding fitment

£1,000-1,500

(2) \$810-1,300

(3) \$1,300-2,100

€680-1,100

€1,100-1,700

■ 28  
**A PAIR OF METAL AND BLACK ENAMEL  
 STANDARD LAMPS**

MODERN

63½ in. (161.5 cm.) high; 13 in. (33 cm.) wide

£700-1,000

■ 30  
**A FRENCH WALNUT AND CANED TRIPLEBACK  
 SOFA**

SECOND QUARTER 20TH CENTURY

Together with various fitted cushions

33 in. (84 cm.) high; 83 in. (211 cm.) wide; 41 in. (104 cm.) deep

£700-1,000

(2) \$940-1,300

€800-1,100





■ 31

**A SET OF TWENTY LOUIS XV-STYLE  
SILVER-PAINTED DINING CHAIRS**

20TH CENTURY

COVERED IN GREEN LELIEVRE MOHAIR VELVET

40 in. (102 cm.) high; 21 in. (53 cm.) wide; 20 in. (51 cm.) deep (20)

£5,000–8,000

\$6,800–11,000

€5,700–9,100

**PROVENANCE:**

Les Trois Garçons; Christies, South Kensington, 5 March 2014,  
lot 123

**32 No Lot**



λ 33

**MIKE FIGGIS (BRITISH, B. 1948)**

Kate Moss Backward Glance, 2007

signed, titled and numbered in pencil  
archival pigment print  
14 $\frac{7}{8}$  x 11 $\frac{1}{2}$  in. (37 x 29 cm.)

£600–1,000

\$810–1,300

€680–1,100

λ 34

**JAKE AND DINOS CHAPMAN  
(BRITISH, B. 1966 & B. 1962) AND  
KATE MOSS (BRITISH, B. 1974)**

Story of the eye

the complete set of eight etchings in colours, 2012, on wove paper with chine collé, each signed by the artists, each inscribed AP 2/5, artist's proofs aside from the edition of 60, the full sheets, in very good condition, each framed various sizes between 6 $\frac{1}{8}$  x 5 $\frac{1}{4}$  in. (15.6 x 13.3 cm.) and 6 $\frac{7}{8}$  x 6 $\frac{3}{4}$  in. (17.6 x 17.3 cm.)

(8)

£6,000–10,000

\$8,100–13,000

€6,800–11,000







λ 35

**TRACEY EMIN (BRITISH, B. 1963)**

My heart is with you always

signed, dated and inscribed 'with you in mind/Tracey Emin/2015' (on attached label lower left)  
embroidery on cotton napkin  
16 x 16 in. (47 x 47 cm.)

This work is an unlimited edition.  
£1,000–2,000

\$1,400–2,700  
€1,200–2,300

**PROVENANCE:**

A gift from the artist to Sir David Tang.



*‘David or Tangle Beetle as I always called him... is simply one of my all time favourite people to have ever walked upon this planet. I love this selfie of us... especially David... he looks so debonair and handsome. I can still hear his voice so loud and clear... telling me to cheer up... “Oh come on Trace, don’t cry”’*

**Tracey Emin**



λ 36

**TRACEY EMIN (BRITISH, B. 1963)**

*A Cunt is a Rose is a Cunt*

signed, dated and numbered 'Tracey Emin 200/200 09' (lower right), titled 'A Cunt is a Rose is a Cunt' (lower left)  
polymer guave on Japanese Misumi paper  
15¼ x 21¼ in. (39 x 54 cm.)

£800–1,200

\$1,100–1,600

€910–1,400

**PROVENANCE:**

A gift from the artist to Sir David Tang.



λ 37

**TRACEY EMIN (BRITISH, B. 1963)**

*So sweet; Baby rabbit and squirrel; No substitute for your love*

(i) signed, dated and numbered 'Tracey Emin 2011 AP 20' (lower right); titled 'So Sweet' (lower left)

(ii) signed, dated and numbered 'Tracey Emin 2015 AP 12' (lower right); titled 'Baby Rabbit & Squirrel' (lower left)

(iii) signed, dated and numbered 'Tracey Emin 03 184/300' (lower right); titled 'NO SUBSTITUTE FOR YOUR LOVE' (upper left)

(i) lithograph

(ii) lithograph

(iii) etching

(i) 8 x 11¼ in. (20.3 x 30 cm.)

(ii) 8 x 11¼ in. (20.3 x 30 cm.)

(iii) 18¼ x 19½ in. (46.5 x 49.5 cm.)

(3)

£800–1,200

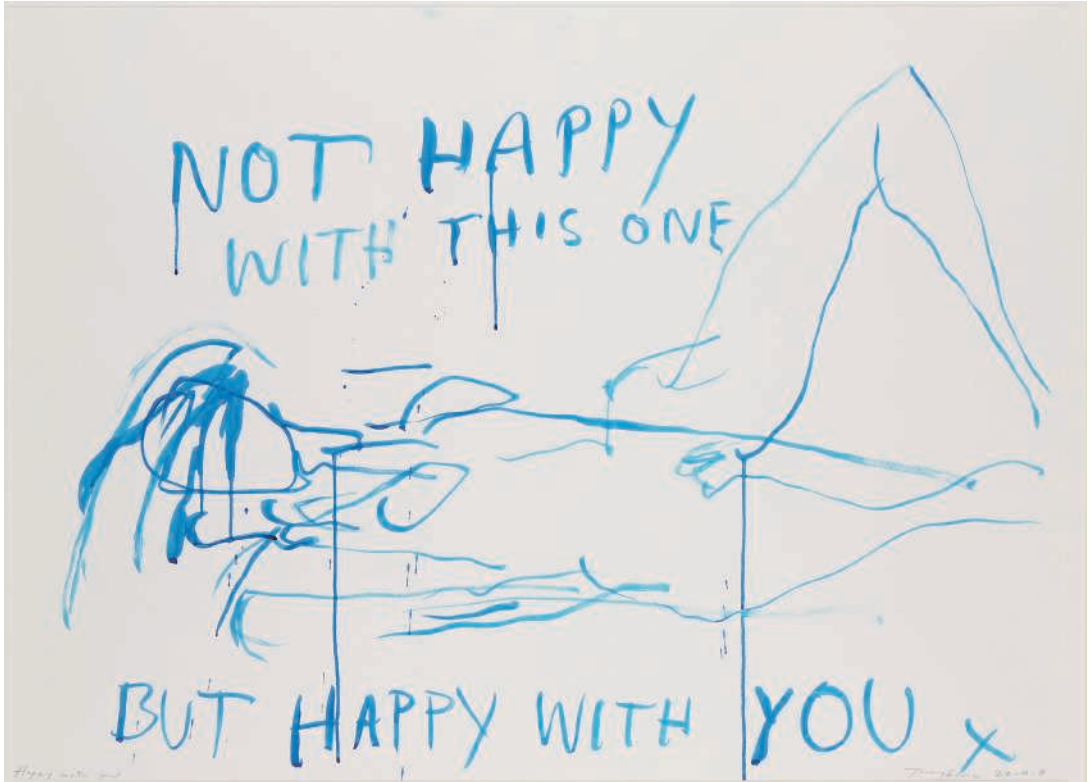
\$1,100–1,600

€910–1,400

**PROVENANCE:**

A gift from the artist to Sir David Tang.





λ 38

**TRACEY EMIN (BRITISH, B. 1963)**

Happy with you

signed and dated 'Tracey Emin 26-11-11' (lower right); titled 'Happy with you' (lower left)  
watercolour on paper

32 x 44 (81.5 x 111.8 cm.)

£8,000–12,000

\$11,000–16,000

€9,100–14,000

**PROVENANCE:**

A gift from the artist to Sir David Tang.

This was made as part of the ICA Charity event in 2011, it was created by the artist during a live performance at the ICA.

**39**

**JEAN-MICHEL BASQUIAT (AMERICAN, 1960-1988)**

Untitled

ink and crayon on paper  
16½ x 13½ in. (42 x 34.5 cm.)

Executed *circa* 1982.

£30,000–50,000

\$41,000–67,000

€34,000–57,000

**PROVENANCE:**

Private Collection (acquired directly from the artist).  
Anonymous sale; Sotheby's, New York, 18 November 1999, lot 215.  
A gift to Lady Tang from Sir David (acquired from the above sale).

**EXHIBITED:**

Havana, Casa de las Américas, Fundacion Habana Club, *Basquiat en la Habana*,  
November 2000-January 2001 (illustrated in colour p. 6).

This work is accompanied by a certificate of authenticity issued by the Authentication Committee of the Estate of Jean-Michel Basquiat.





λ 44

**ADRIAN GEORGE (B. 1944)**

David Bowie

signed 'Adrian George' (lower right), signed again, inscribed and dated 'Adrian George/David Bowie/The Sunday Times/1983' (on the reverse)

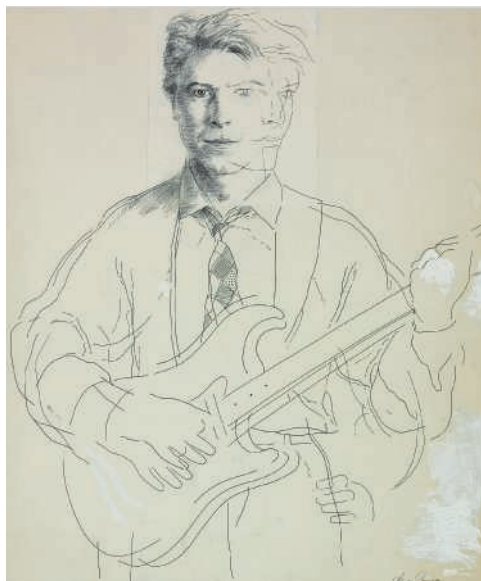
ink and gouache on card  
23 x 19¼ in. (58.5 x 49 cm.)

£3,000–5,000

\$4,100–6,700

€3,400–5,700

Adrian George was asked to make this drawing for The Sunday Times when David Bowie released his album Let's Dance in 1983.



λ 45

**SIR NOËL COWARD (BRITISH, 1899-1973)**

Jamaican Boy

signed 'NOËL COWARD' (lower right)

oil on card  
15 x 10 in. (38.1 x 25.4 cm.)

£4,000–6,000

\$5,400–8,100

€4,600–6,800

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 13 October 2010, where acquired by the present owner.





λ 46  
**KATE BRAINE (BRITISH, B. 1964)**

Portrait bust of Sir David Tang  
 signed 'K. Braine' (to the back of the neck)  
 bronze with a brown patina and slate base  
 16¼ x 9¼ x 14⅞ in. (41.3 x 23.5 x 37.8 cm.)  
 £500-800



48  
**A GILT EMBOSSED AND BLACK LEATHER COVERED MINISTER'S PARLIAMENTARY DISPATCH BOX**

SECOND-HALF 20TH CENTURY

With the cypher for H.M. Queen Elizabeth II and 'UNDER SECRETARY OF STATE FOR DEPARTMENT OF EDUCATION AND SCIENCE, A1'; together with an Alexander McQueen umbrella

The box: 12 in. (31 cm.) high; 18 in. (46 cm.) wide; 6 in. (15 cm.) deep

£500-800

(2)  
 \$680-1,100  
 €570-910

■ 47  
**A GROUP OF TRAVELLING SUITCASES AND BAGS BY GLOBETROTTER AND GOYARD, MODERN**

Together with a yellow leather folio case by 'Tang Tang Tang Tang', some monogrammed 'D.W.C.T.', various luggage tags and labels  
 The largest Globetrotter suitcase - 10 in. (25.5 cm.) high; 32¾ in. (83 cm.) wide; 18 in. (47 cm.) deep  
 £1,000-1,500

(9)  
 \$1,400-2,000  
 €1,200-1,700



49  
**A SELECTION FROM SIR DAVID TANG'S WARDROBE**

BY TANG TANG TANG TANG, GUCCI AND OTHERS, MODERN

Including suits, shirts, robes, hats, ties and shoes  
 £800-1,200

\$1,100-1,600  
 €910-1,400



(part lot)







**54**  
**CHOPARD. A LARGE 18CT. WHITE GOLD**  
**AUTOMATIC WRISTWATCH WITH CENTER**  
**SECONDS AND DATE**

SIGNED CHOPARD, CASE NO. 1'074'600, REF. 1880, CIRCA 2000

Cal. 4.96 nickel-finished lever movement, 31 jewels, glucydrur balance, adjusted to heat, cold, isochronism and 5 positions, 22ct. gold mini rotor, silvered engine-turned dial with applied baton and Arabic numerals, aperture for date, circular case with down-turned lugs, the sapphire crystal display back secured by six screws, European Convention marks, case, dial and movement signed, engraved 'MY KNIGHT' on frame, with 18ct. white gold Chopard buckle, straps lacking  
 39 mm. diam.

£1,500-2,000

\$2,100-2,700  
 €1,700-2,300

**55**  
**OMEGA. AN 18CT. GOLD CO-AXIAL**  
**CHRONOMETER WRISTWATCH**

SEAMASTER LIMITED EDITION, COUNTDOWN 0, BEIJING 2008, XXIX OLYMPIAD, AUGUST 8, EDITION NO 78/88

Cal. 2403, back stamped with Beijing Olympic 2008 medallion, engraved with limited edition number as well as date of issue, hexagonal crown, Omega vintage logo on crown, Box-form scratch-resistant sapphire crystal with anti-reflective treatment inside, with maker's 18ct. gold buckle, European Convention marks, with original box and certificates, straps lacking  
 37 mm. diam.

£2,000-3,000

\$2,700-4,000  
 €2,300-3,400



**56**  
**JAEGER-LECOULTRE. A 'MEMOVOX' ALARM**  
**AUTOMATIC WRISTWATCH**

REF. 141'1'97, EDITION NO. 0275, CIRCA 2000

the circular silvered dial with gilt, Arabic and spear point numerals, central alarm 'reveal' dial, date aperture and blued steel sweep centre seconds, with two crowns at the side for winding and alarm setting, the case back secured by four screws, to maker's deployant clasp, dial and case signed Jaeger-LeCoultre, case back signed Master Control 1000 hours, no. 0233, straps lacking  
 39 mm. diam.

£2,000-3,000

\$2,700-4,000  
 €2,300-3,400

**57**  
**CHOPARD. A STAINLESS STEEL AUTOMATIC**  
**CHRONOGRAPH WRISTWATCH WITH DATE**

SIGNED CHOPARD, L.U.C., GENEVE, MILLE MIGLIA, REF. 8331, CASE NO. 466'926

Cal. 2894-2 nickel-finished lever movement, 37 jewels, steel rotor, red matte dial, luminescent Arabic numerals, luminescent hands, red tipped chronograph hand, outer calibrated tachymeter scale, three engine-turned subsidiary dials with white polished chapter rings for 30 minute and 12 hour registers, constant seconds, eccentric date aperture between the 4 and 5 o'clock, circular water-resistant- type case, raised bezel, two round chronograph buttons in the band, sapphire crystal display back secured by eight screws, rubber tyre-tread Chopard strap with Chopard buckle, case, dial and movement signed  
 39 mm. diam.

£1,000-1,500

\$1,400-2,000  
 €1,200-1,700



58

**VACHERON CONSTANTIN. AN 18CT. GOLD DRIVER'S WRISTWATCH**

SIGNED VACHERON CONSTANTIN, GENEVE, HISTORIQUES AMERICAN 1928 MODEL, REF. 82035, CASE NO. 1,175,775, MOVEMENT NO. 081,717, CIRCA 2011

Cal. 440/1 mechanical movement, 21 jewels, stamped with the Geneva seal, silvered matte dial, Breguet numerals, subsidiary dial for constant seconds, asymmetrical cushion-shaped case, winding crown to the upper right corner, water-resistant-type case, 18ct. gold Vacheron Constantin buckle, engraved 'WALL EYE' and 'KNEE' on either sides, European Convention marks, case dial and movement signed, straps lacking  
39 mm. wide

£8,000-12,000

\$11,000-16,000  
€9,100-14,000



59

**CARTIER. AN 18CT. GOLD LIMITED EDITION ASYMMETRIC WRISTWATCH**

SIGNED CARTIER, MODEL TANK ASYMETRIQUE, NO. 228/300, REF A113'481, 1996

with nickel finished jewelled lever movement, the engine-turned silvered dial with Arabic and baton numerals, blued steel hands, the asymmetric case with back secured by four screws, with maker's 18ct. gold deployant clasp, European Convention marks, case, dial and movement signed, straps lacking  
23 mm. wide

£2,000-3,000

\$2,700-4,000  
€2,300-3,400





**60**  
**A GILT-BRASS CARRIAGE TIMEPIECE CLOCK**  
 ASPREY, LONDON, LATE 20TH CENTURY

The glass to top of case etched with Prince of Wales feathers, in gilt-tooled leather presentation case also with Prince of Wales feathers to top; together with a ball clock on leather stand by Hermes and a brushed stainless steel mounted mahogany desk clock by Asprey  
 The carriage clock: 5 in. (12.5 cm.) high, to base of handle; 3¼ in. (8.5 cm.) wide; 2½ in. (6.5 cm.) deep (3)

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



**62**  
**A PLATINUM AND DIAMOND POCKET WATCH**  
 BY MARVIN, CIRCA 1930

the circular dial with Arabic numerals and subsidiary seconds, the case and pendant loop with single-cut diamond edging, the 16 jewel movement with four adjustments, the movement signed 'MARVIN' and 'MADE BREGUET HSPG', case interior stamped 'BNWC Co.', to a later curb link chain; together with an 18ct. gold pocket watch by Rolex, the dial with Roman numerals, 20 jewel movement adjusted to four positions, European Convention Mark, dial signed 'Cellini', case and movement signed 'MONTRES ROLEX SA', case interior numbered '3717A96 14', movement numbered '1602', case exterior numbered '3717W016 529', to a belcher link chain; and a pocket roulette wheel signed 'MONACO ROULETTE' (3)

£1,500-2,500 \$2,100-3,400  
 €1,700-2,800

**61**  
**A PAIR OF GEORGE V SILVER CORINTHIAN COLUMN TABLE LAMPS**  
 MARK OF DANIEL & ARTER, BIRMINGHAM, 1913

Later adapted; together with a pair of brass table lamps of naturalistic form, all with pleated shades  
 The silver pair - 14 ½ in. (37 cm.) high, excluding fitment (4)

£800-1,200 \$1,080-1,620  
 €920-1,360

**63**  
**A GROUP OF SEVEN FRENCH GILT-BRONZE MOUNTED PHOTOGRAPH FRAMES**  
 EARLY 20TH CENTURY

Four with watered silk borders and three with mahogany borders  
 The largest: 14½ x 10½ in. (37 x 26.5 cm.) (7)

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





■ 64  
**A PAIR OF GLASS AND  
 SILVERED WROUGHT-IRON SIX  
 LIGHT CHANDELIERS**

MODERN

Together with a moulded glass and beaded eight-light chandelier, of cartouche outline, fitted for electricity  
 The first pair: 43½ in. (110.5 cm.) high, 21¼ in. (54 cm.) diameter, approximately (3)

£1,500–2,500

\$2,100–3,400  
 €1,700–2,800



■ λ 65  
**NIC FIDDIAN-GREEN  
 (BRITISH, B. 1963)**

Study for Trojan

signed with initials, dated and numbered 'II/VII/NF.G 93' (at the base)  
 bronze with a brown patina  
 8 x 8¼ x 2¾ in. (20.3 x 21 x 7 cm.), not including wooden base

This work is number two from an edition of seven.

£3,000–5,000

\$4,100–6,700  
 €3,400–5,700



■ λ 66  
**ROB GOOD (BRITISH, B. 1982)**

Ever After

carrara marble, oak and stained oak  
 27½ x 37¼ x 20% in.  
 (69.8 x 94.5 x 51.8 cm.)

£600–1,000

\$810–1,300  
 €680–1,100



65



66



**67**  
**GERMAN SCHOOL, 19TH CENTURY**  
 Portrait of an officer, three-quarter-length

oil on canvas  
 46 $\frac{7}{8}$  x 35 $\frac{1}{2}$  in. (119 x 90 cm.)  
 £800–1,200

\$1,100–1,600  
 €910–1,400

**68**  
**A PAIR OF GILT-DECORATED IRON CONSOLE TABLES**  
 MODERN

With mirror glass tops  
 31 $\frac{1}{2}$  in. (80 cm.) high; 47 $\frac{1}{4}$  in. (120 cm.) wide;  
 16 $\frac{1}{2}$  in. (42 cm.) deep  
 £1,200–1,800

(2)  
 \$1,700–2,400  
 €1,400–2,000



**69**  
**A PAIR OF ITALIAN BLACK AND SIENNA MARBLE BLACKAMOOR BUSTS**  
 LATE 20TH CENTURY

Each wearing turbans mounted with a hardstone cabochon,  
 mounted on brass pedestals  
 62 $\frac{1}{2}$  in. (159 cm.) high overall  
 £2,000–3,000

(4)  
 \$2,700–4,000  
 €2,300–3,400

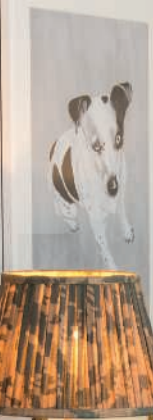
**70**  
**A VICTORIAN MAHOGANY HALL BENCH**  
 LATE 19TH CENTURY

Together with another similar, early 20th century  
 20 in. (51 cm.) high; 48 in. (122 cm.) long; 14 in. (35.5 cm.) deep,  
 and slightly smaller  
 £800–1,200

(2)  
 \$1,100–1,600  
 €910–1,400











■ 71  
**FOUR MAHOGANY TABLE LAMPS**

BY TANG TANG TANG TANG, MODERN

Together with a pair of silvered metal mounted onyx Corinthian column table lamps  
 The group of four: 21½ in. (55 cm.) high, excluding fitments (6)

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



■ 73  
**A PAIR OF MIRRORED GLASS COMMODOES**

MODERN

31½ in. (80 cm.) high; 31½ in. (80 cm.) wide;  
 16¾ in. (42.5 cm.) deep

£600-1,000 \$810-1,300 €680-1,100 (2)

■ 72  
**A DIRECTOIRE BRASS MOUNTED MAHOGANY COMMODE**

CIRCA 1795

With a white marble top  
 33¾ in. (85.5 cm.) high; 45 in. (114.2 cm.) wide;  
 20¾ in. (52.5 cm.) deep

£1,500-2,500 \$2,100-3,400 €1,700-2,800

■ 74  
**A FRENCH GILTWOOD DUCHESSE BRISEE OF LOUIS XVI STYLE, LATE 19TH CENTURY**

Re-upholstered in linen  
 40 in. (101.5 cm.) high; 80½ in. (204.5 cm.) wide;  
 25 in. (63.5 cm.) deep, overall

£800-1,200 \$1,100-1,600 €910-1,400 (3)





PROPERTY OF A GENTLEMAN

\* 75

**A PAIR OF LOUIS XVI ORMOLU CASSOLLETTES**

LATE 18TH CENTURY

Each with cover with pomegranate finial to one side and candle nozzle to the reverse

9¼ in. (23.5 cm.) high; 3½ in. (9 cm.) square

(2)

£1,200–1,800

\$1,700–2,400

€1,400–2,000

PROPERTY OF A LADY

■ 76

**AN EMPIRE ORMOLU-MOUNTED MAHOGANY GUERIDON**

EARLY 19TH CENTURY

With later red marble top; the bracket to the top of the legs later

32½ in. (82.5 cm.) high; 37¾ in. (94.5 cm.) diameter

£5,000–8,000

\$6,800–11,000

€5,700–9,100

**PROVENANCE:**

Acquired from Perrin, Paris, 1989.



PROPERTY OF A LADY

■ 77

**A FRENCH GREY-PAINTED BERGERE**

OF LOUIS XVI STYLE, LATE 20TH CENTURY

Together with two scatter cushions and a modern three-fold screen, all covered in grey and white architecture *toile de jouy*

The bergere: 35½ in. (90 cm.) high

The screen: 66 in. (168 cm.) high; 64½ in. (164 cm.) wide, overall

(4)

£1,000–1,500

\$1,400–2,000

€1,200–1,700

**PROVENANCE:**

Acquired from Tarquin Bilgen, Pimlico Road.



PROPERTY OF A GENTLEMAN

78

**A MATCHED PAIR OF CHARLES X ORMOLU  
ORNAMENTAL URNS**

BY PIERRE-PHILIPPE THOMIRE, CIRCA 1820

Both signed *THOMIRE A PARIS*, minor differences in scale and ornament

One: 29 in. (74 cm.) high; 7½ in. (19 cm.) square;

The other: 29 in. (74 cm.) high; 7 in. 18 cm.) square (2)

£5,000–8,000

\$6,800–11,000

€5,700–9,100



PROPERTY OF A GENTLEMAN

■ \*79

**A SET OF FOUR LOUIS XVI GREY-PAINTED  
FAUTEUILS A LA REINE**

BY JEAN BAPTISTE SENE, LATE 18TH CENTURY

Each carved with *entrelac* motif and upholstered in gold floral silk, stamped 'I.B.SENE.'

37¼ in. (96 cm.) high; 24 in. (61 cm.) wide; 25½ in. (65 cm.) deep (4)

£4,000–6,000

\$5,400–8,100

€4,600–6,800

Jean-Baptiste Sené, *maître* in 1769.

PROPERTY OF A GENTLEMAN

■ - \*80

**A LOUIS XVI TULIPWOOD, AMARANTH AND  
BOIS CITRONNIER MARQUETRY SECRETAIRE A  
ABATTANT**

BY PIERRE ROUSSEL, CIRCA 1780

With grey marble top, stamped 'P.ROUSSEL' and 'JME', partially remounted

55¼ in. (142 cm.) high; 32¾ in. (83 cm.) wide; 15 in. (38 cm.) deep

£2,000–3,000

\$2,700–4,000

€2,300–3,400

Pierre Roussel, *maître* in 1745.





81

**81**  
**A PAIR OF CHARLES X ORMOLU AND  
 CUT GLASS CANDLESTICKS**

CIRCA 1820

9¼ in. (23.5 cm.) high

£1,200–1,800

(2)

\$1,700–2,400

€1,400–2,000

PROPERTY OF A GENTLEMAN

■ **82**

**A LATE EMPIRE ORMOLU THIRTEEN-  
 LIGHT CANDELABRUM**

BY PIERRE-PHILIPPE THOMIRE, CIRCA 1815

Signed *THOMIRE A PARIS*

44½ in. (113 cm.) high

£3,000–5,000

\$4,100–6,700

€3,400–5,700

PROPERTY OF A GENTLEMAN

■ **83**

**A FRENCH ORMOLU BOUILLOTTE  
 LAMP**

OF EMPIRE STYLE, FIRST HALF 19TH  
 CENTURY

21½ in. (55 cm.) high; 11 in. (28 cm.) wide

£1,200–1,800

\$1,700–2,400

€1,400–2,000

PROPERTY OF A GENTLEMAN

\* **84**

**AN EMPIRE ORMOLU-MOUNTED  
 MAHOGANY STRIKING PENDULE  
 BORNE**

THE CASE CIRCA 1805, THE MOVEMENT BY  
 ECOLE ROYALE D'ARTS ET METIERS, CIRCA  
 1815

The circular dial signed 'Ecole Rle d'Arts & Métiers  
 / Chaloms / Fernbach', the back plate signed  
 'Ecole Royale / d'Arts et Metiers de Chalons sur  
 Marne / No 126 - et 'Ferubach heureaux', the griffin  
 mounts moved

15 in. (40 cm.) high; 8¼ in. (21 cm.) wide;

4¾ in. (12 cm.) deep

£800–1,200

\$1,100–1,600

€910–1,400



83



82



84





88



88

PROPERTY FROM THE COLLECTION OF  
RAINE, COUNTESS SPENCER - LOTS 88-93

**88**  
**CIRCLE OF CHARLES-FRANÇOIS GRENIER DE**  
**LACROIX, CALLED LACROIX DE MARSEILLE**  
**(MARSEILLE C. 1700-1782 BERLIN ?)**

A mountainous river landscape with women bathing;  
and a coastal landscape with fishermen unloading their  
catch

oil on canvas

15 $\frac{7}{8}$  x 13 in. (40.4 x 33 cm.)

(2)

£3,000-5,000

\$4,100-6,700

€3,400-5,700

**89**  
**CHARLES TOWNE (WIGAN 1763-1840 LONDON)**

A wooded landscape with a traveller on a wooded path

signed 'by C.T.' (lower left)

oil on canvas

23 $\frac{1}{8}$  x 19 $\frac{1}{2}$  in. (58.7 x 49.5 cm.)

£1,500-2,500

\$2,100-3,400

€1,700-2,800



89



PROPERTY FROM THE COLLECTION OF  
RAINE, COUNTESS SPENCER – LOTS 88-93

**90**

**ALBERTO CARLIERI (ROME 1672-AFTER 1720)**

An architectural capriccio with a Bacchanale and putti beneath columned arches, a town on a shore beyond

oil on canvas

22% x 38% in. (57.5 x 98 cm.)

£8,000-12,000

\$11,000-16,000

€9,100-14,000

**PROVENANCE:**

with William Thuillier, London, by 2015.

**LITERATURE:**

G. Sestieri, *Il Capriccio architettonico in Italia nel XVII e XVIII secolo*, Rome, 2015, p. 195, no. 56, fig. 56.

Possibly of French origin, Alberto Carlieri most likely spent his youth in Rome before pursuing his career in the same city: some of his work is recorded in the Palazzo Colonna and the Villa Paolina. He is mentioned as a pupil of the architect Giuseppe Marchi and the Jesuit artist Andrea Pozzo, under whom he would have been schooled in architectural painting and the use of *quadratura*. Carlieri's decorative architectural canvasses, though, also owe much to his predecessors in the genre, Viviano and Nicolò Codazzi, Alessandro Salucci and, in particular, Giovanni Ghisolfi. David Marshall has established a corpus of his work, noting the tendency for many of his paintings to be frequently confused in the past with the work of the young Giovanni Paolo Panini.

We are grateful to Professor David Marshall for confirming the attribution.



PROPERTY FROM THE COLLECTION OF  
RAINE, COUNTESS SPENCER - LOTS 88-93

**91**

**JEAN-BAPTISTE-HENRI DESHAYS DE COLLEVILLE  
(COLLEVILLE 1729 - 1765 PARIS)**

A courtesan with a lute

oil on canvas  
23½ x 20¼ in. (60 x 51.5 cm.)

£6,000–9,000

\$8,100–12,000  
€6,800–10,000

**PROVENANCE:**

Anonymous sale; Tajan, Paris, 25 March 2015, lot 93.

André Bancel confirmed the attribution in 2015. We are grateful to Alastair Laing for proposing an alternative attribution to Ange Laurent de Lalive de Jully (Paris 1725 - 1779).



**■ 92**

**A LOUIS XVI ORMOLU-MOUNTED  
MAHOGANY GUERIDON**

CIRCA 1780, IN THE MANNER OF ADAM WEISWEILER

The circular fossil marble top with pierced gallery above two  
frieze drawers and two slides, restorations  
30 in. (76 cm.) high; 26 in. (66 cm.) diameter

£4,000–6,000

\$5,400–8,100  
€4,600–6,800



PROPERTY FROM THE COLLECTION OF  
RAINE, COUNTESS SPENCER - LOTS 88-93

93

**ATTRIBUTED TO PIETER CASTEELS III  
(ANTWERP 1684-1749 RICHMOND)**

Flowers in an urn

oil on canvas  
30 x 25 in. (76 x 63.5 cm.)

£4,000-6,000

\$5,400-8,100  
€4,600-6,800

**PROVENANCE:**

William and Patricia Redford; sold Sotheby's, London, 12 July,  
2001, lot 218, as 'studio of Jean-Baptiste Monnoyer'.



PROPERTY OF A GENTLEMAN

■ \*94

**A LOUIS XVI ORMOLU-MOUNTED MAHOGANY  
CONSOLE DESSERTE**

BY JEAN-JACQUES MANSER, DIT MANTZER,  
LATE 18TH CENTURY

With *Saint-Anne des Pyrénées* marble top, three times  
stamped 'J.MANSER', the 19th century replaced drawer with an  
escutcheon signed 'MB' for Maison Millet  
36 $\frac{3}{8}$  in. (93.5 cm.) high; 51 $\frac{1}{4}$  in. (130 cm.) wide;  
22 $\frac{3}{4}$  in. (58 cm.) deep

£2,500-4,000

\$3,400-5,400  
€2,900-4,500





■ 95  
**A PAIR OF MEI PING STYLE VASE  
 TABLE LAMPS**  
 MODERN

The surfaces simulating shagreen, on  
 silvered wood bases with white fabric  
 shades  
 28 in. (71 cm.) high including shades (2)  
 £2,000–3,000 \$2,700–4,000  
 €2,300–3,400



■ 96  
**A PAIR OF LOUIS XVI GILTWOOD  
 FAUTEUILS**  
 LATE 18TH CENTURY

Re-upholstered in *faux* crocodile leather  
 35½ in. (90 cm.) high; 25 in. (63.5 cm.)  
 wide; 21½ in. (55 cm.) deep (2)  
 £2,000–4,000 \$2,700–5,400  
 €2,300–4,500



■ Δ-97  
**A SMALL LATE LOUIS XV  
 TULIPWOOD AND INLAID  
 MARBLE-TOP TWO-DRAWER  
 COMMODE**  
 CIRCA 1770

Re-mounted and with later marble top  
 33½ in. (85 cm.) high; 36 in. (2 cm.) wide;  
 19¼ in. (50 cm.) deep  
 £1,500–2,500 \$2,100–3,400  
 €1,700–2,800

■ 98

**A PAIR OF POWDER BLUE  
GLAZE VASE TABLE LAMPS**

MODERN

On silvered wood bases, with cream  
paper shades  
30½ in. (80 cm.) high including shades (2)

£2,000–3,000            \$2,700–4,000  
                                  €2,300–3,400



■ 99

**A SET OF FOUR LOUIS XV  
WHITE-PAINTED FAUTEUILS  
A LA REINE**

CIRCA 1760

Each upholstered with ivory silk damask,  
re-painted  
39¼ in. (99.5 cm.) high; 27 in. (69 cm.)  
wide; 29 in. (74 cm.) deep            (4)

£3,000–5,000            \$4,100–6,700  
                                  €3,400–5,700



PROPERTY OF A GENTLEMAN

■ - \* 100

**A LOUIS XV ORMOLU-  
MOUNTED TULIPWOOD,  
KINGWOOD, AMARANTH,  
GREEN-STAINED WOOD  
MARQUETRY AND PARQUETRY  
BUREAU À CYLINDRE**

BY NICOLAS-ALEXANDRE LAPIE,  
THIRD QUARTER 18TH CENTURY

Inlaid with floral and musical trophies,  
stamped to underside 'N.A.LAPIE'  
38½ in. (98 cm.) high; 34 in. (86.5 cm.)  
wide; 19¼ in. (50 cm.) deep

£2,000–3,000            \$2,700–4,000  
                                  €2,300–3,400

PROVENANCE:

Etude Paul Martin and Jacques Martin,  
Versailles, 18 February 1979, lot 238.

Nicolas-Alexandre Lapie, *maître* in 1764.





(a group of twelve)

**101**  
**TWELVE HAND-COLOURED BOTANICAL**  
**MEZZOTINTS FROM *PHYTANTHOZA***  
**ICONOGRAPHIA**

JOHANN WILHELM WEINMANN (1683-1741), CIRCA 1740

In modern decalcomania frames  
 19 3/4 x 14 7/8 in. (50 x 27.8 cm.) overall

£2,000-4,000

(12)

\$2,700-5,400  
 €2,300-4,500

■ 102

**A ROSENTHAL PORCELAIN PART DINNER-**  
**SERVICE**

DESIGNED BY VERSACE, 20TH CENTURY, BLACK AND  
 GOLD PRINTED FACTORY MARKS

Decorated with scenes from 'Le Voyage de Marco Polo' with  
 peacocks, figures on camels and pagodas, comprising: a two-  
 handled circular soup-tureen and cover, three circular faceted  
 vegetable-dishes, three smaller, a circular sauce-boat and  
 stand, three octagonal trays in sizes, four large under-plates,  
 twenty dinner-plates, twenty soup-plates, twenty dessert-  
 bowls, twenty starter-plates, twenty side-plates, nineteen small  
 breakfast-bowls, two salt-shakers in sizes, six ashtrays, fourteen  
 coffee-cups and fourteen saucers  
 The tureen: 8 3/8 in. (21.3 cm.) high

£4,000-6,000

\$5,400-8,100  
 €4,600-6,800





PROPERTY OF A GENTLEMAN

■ 103

**A PAIR OF SOUTH GERMAN ROCOCO CREAM PAINTED AND PARCEL-GILT DECORATED SIDE CHAIRS**

MID-18TH CENTURY

38¼ in. (97 cm.) high; 23½ in. (59.5 cm.) wide;  
19½ in. (49.5 cm.) deep

£800-1,200

(2)

\$1,100-1,600  
€910-1,400

■ 104

**A PAIR OF IMPERIAL YELLOW GLAZE VASE TABLE LAMPS**

MODERN

On giltwood bases, with cream paper shades  
29 in. (74 cm.) high including shades

£2,000-3,000

(2)

\$2,700-4,000  
€2,300-3,400



PROPERTY OF A GENTLEMAN

■ \* 105

**A LOUIS XVI ORMOLU-MOUNTED BOIS SATINÉ AND FRUITWOOD MARQUETRY SECRÉTAIRE A ABATTANT**

BY JACQUES ANTOINE LECLERE, LATE 18TH CENTURY

The white marble top above a fall-front opening to a fitted interior with two shelves, five drawers and a gilt-tooled green leather writing surface, stamped 'J. A. LECLERE'

53 in. (134.5 cm.) high; 23 in. (58.5 cm.) wide;  
13¼ in. (33.5 cm.) deep

£2,500-4,000

\$3,400-5,400  
€2,900-4,500



Jacques-Antoine Leclere, *maître* in 1779.



PROPERTY OF A GENTLEMAN

**106**

**THREE MEISSEN GILT-METAL-MOUNTED SCENT-BOTTLES AND STOPPERS**

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, VARIOUS INCISED AND IMPRESSED NUMERALS

Two modelled as lovers embracing before a tree-stump, the third as a blackamoor on horseback

The tallest example - 3½ in. (8 cm.) high

(3)

£1,000-1,500

\$1,400-2,000

€1,200-1,700



PROPERTY OF A GENTLEMAN

**107**

**TWO MEISSEN GILT-METAL-MOUNTED SCENT-BOTTLES AND STOPPERS**

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, INCISED MARKS

The first modelled as a Bolognese terrier, the second as a standing gentleman holding a pug-dog in his arms

The Bolognese terrier - 2½ in. (6.3 cm.) high

The gentleman - 4 in. (10.1 cm.) high

(2)

£1,200-1,800

\$1,700-2,400

€1,400-2,000



PROPERTY OF A GENTLEMAN

**108**

**A MEISSEN GOLD-MOUNTED ROCOCO SCENT-BOTTLE AND A STOPPER**

CIRCA 1760-65, THE MOUNTS LATER

Painted on each side with figures in landscape and buildings in the distance flanked by moulded scrolls with gilt husk ornament  
3½ in. (9.2 cm.) high overall

£1,000-1,500

\$1,400-2,000

€1,200-1,700



PROPERTY OF A GENTLEMAN

**109**

**A LARGE MEISSEN PORCELAIN FLOWER ENCRUSTED BALUSTER VASE AND COVER**

PROBABLY MODELLED BY J.J. KAENDLER (1706-1775), CIRCA 1760

With figural finial, faint blue crossed swords and old collection numerals .III and indistinct 4. and OO X. in black script and large I.A. above 184

22¼ in. (56.5 cm.) high

£2,000–3,000

\$2,700–4,000

€2,300–3,400

**110**

**A MEISSEN LARGE MODEL OF A PARROT**

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK, INCISED A43B AND IMPRESSED 93

Naturalistically modelled perched on a tree-stump

15¾ in. (40 cm.) high

£2,000–3,000

\$2,700–4,000

€2,300–3,400

**111**

**TWO VOLKSTEDT LARGE MODELS OF PARROTS**

LATE 19TH CENTURY, BLUE FACTORY MARKS TO THE BACKS

Naturalistically modelled perched on tree-stumps

21 in. (53.4 cm.) high

£1,500–2,500

(2)

\$2,100–3,400

€1,700–2,800





PROPERTY OF A LADY OF TITLE

**112**

**FRANÇOIS-AUGUSTE ORTMANS  
(FRENCH, 1827-1884)**

*Montigny-sur-Loing*

signed and dated 'Augt Ortman.1858.' (lower right), signed again and inscribed 'a study from nature/Montigny-sur-Loing/France/by./Auguste Ortmanns (on a label on the reverse)  
oil on canvas  
9¾ x 13½ in. (25 x 34.3 cm.)

£1,200–1,800

\$1,700–2,400  
€1,400–2,000



PROPERTY OF A GENTLEMAN

**λ 113**

**HENRI HAYDEN (FRENCH, 1883-1970)**

*Village de Provence*

signed 'Hayden' (lower left)  
oil on canvas  
18¼ x 21¼ in. (46.4 x 55.2 cm.)

£4,000–6,000

\$5,400–8,100  
€4,600–6,800

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 1 April 2008, lot 353.

Sold with a photo-certificate from Mr Pierre Celice dated *Paris 20 Septembre 06*.



PROPERTY OF A GENTLEMAN

**114**

**HENRI LEBASQUE (FRENCH, 1865-1937)**

*Au bord du bassin*

signed 'H Lebasque' (lower right)  
pencil and watercolour on paper  
18¼ x 21½ in. (46.3 x 54.6 cm.)

£4,000–6,000

\$5,400–8,100  
€4,600–6,800

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 1 April 2008, lot 357.

Christine Lenoir and Maria de la Ville Fromoit have confirmed the authenticity of this work.





PROPERTY OF A GENTLEMAN

λ 115

**MARCEL DYF (FRENCH, 1899-1985)**

Concours hippique en Île de France

signed 'Dyf' (lower right)

oil on canvas

18¼ x 21½ in. (46.3 x 55 cm.)

Painted in 1976.

£5,000-7,000

\$6,800-9,400

€5,700-7,900

**PROVENANCE:**

with Frost & Reed, London.

Anonymous sale; Christie's, South Kensington, 1 April 2008, lot 458.

This work is registered in the Marcel Dyf archive under no. 1111.

PROPERTY FROM THE COLLECTION OF THE  
4TH VISCOUNT ALLENDALE, FROM BYWELL HALL,  
NORTHUMBERLAND  
LOTS 116-161



The following lots are from the collection of the Beaumont family, Viscounts Allendale, of Bywell Hall, Northumberland. Bywell Hall, a Palladian mansion designed by James Paine (1789), was purchased in 1810 by Thomas W Beaumont. This house was improved in 1827, with the assistance of the architect, John Dobson, and further work was undertaken later in the 19th century.



116

**116**  
**A CHINESE FAMILLE VERTE 'PHOENIX TAIL' VASE**  
 19TH CENTURY

Decorated throughout with cartouches enclosing alternating landscape scenes, flower sprays and auspicious objects  
 22¾ in. (57.9 cm) high.

£5,000–8,000

\$6,800–11,000  
 €5,700–9,100



117

**117**  
**A LARGE CARVED WHITE-GLAZED BALUSTER VASE**

KANGXI PERIOD (1662-1722)

The vase is decorated with large peony flowers and leafy scrolls, with tall leaves surrounding the neck.  
 27¾ in. (70.5 cm.) high

£6,000–10,000

\$8,100–13,000  
 €6,800–11,000



118

**118**  
**A CHINESE FAMILLE VERTE 'PHOENIX TAIL' VASE**  
 19TH CENTURY

Decorated to the neck and body with a lively scene of warriors on horseback, divided by a band of auspicious objects to the lower neck and a band of flowers on an iron-red ground to the shoulder  
 20¾ in. (52.9 cm.) high

£4,000–6,000

\$5,400–8,100  
 €4,600–6,800

PROPERTY FROM THE COLLECTION OF THE 4TH VISCOUNT ALLENDALE,  
FROM BYWELL HALL, NORTHUMBERLAND  
LOTS 116-161



■ 119  
**AN ITALIAN PARCEL-GILT AND GREEN-PAINTED MIRROR**

LATE 19TH CENTURY, THE CRESTING POSSIBLY EARLIER

86½ in. (220 cm.) high; 42¼ in. (107.5 cm.) wide

£1,000-1,500

\$1,400-2,000

€1,200-1,700

■ 120  
**AN EARLY VICTORIAN POLISHED CAST-IRON AND GILT BRASS MOUNTED FENDER**

CIRCA 1840

Together with three gilt brass mounted steel fire-tools, mid-19th century

16½ in. (42 cm.) high; 78 in. (198 cm.) wide; 15 in. (38 cm.) deep (4)

£800-1,200

\$1,100-1,600

€910-1,400



■ 121  
**A NORTH EUROPEAN LACQUERED BRASS AND MOULDED GLASS WALL LANTERN**

ELEMENTS 18TH CENTURY AND LATER ADAPTED

Later fitted for electricity

30¼ in. (77 cm.) high; 13¼ in. (33.5 cm.) wide;

8 in. (20.25 cm.) deep

£800-1,200

\$1,100-1,600

€910-1,400

■ 122  
**A PAIR OF ENGLISH MAHOGANY CANDLE STANDS**

OF GEORGE II STYLE, LATE 19TH/EARLY 20TH CENTURY

Each with a tripartite shaft on scroll feet

45½ in. (115.5 cm.) high; 15 in. (38 cm.) diameter (2)

£1,000-1,500

\$1,400-2,000

€1,200-1,700

Inspired by Thomas Chippendale's designs for 'Candle Stands' in the *Director*, 3rd edition, plate CXLIV.







**123**  
**A SEVRES BLEU-NOUVEAU GROUND EWER AND**  
**BASIN (POT A L'EAU TOURNE ET JATTE OVALE)**

CIRCA 1760, GILT INTERLACED L MARKS ABOVE LG MARK FOR PAINTER AND GILDER ETIENNE-HENRY LE GUAY, INCISED NUMERALS

Painted with peasant scenes after *Teniers*, reserved against a blue ground with *caillouté* panels and scrollwork  
 Ewer - 7½ in. (19 cm.) high

£4,000-6,000

(2)  
 \$5,400-8,100  
 €4,600-6,800



**124**  
**A SET OF TWENTY-FOUR SEVRES DARK**  
**BLUE-GROUND DESSERT PLATES (ASSIETTE**  
**'ORDINAIRE')**

CIRCA 1816-17, BLUE STENCILLED INTERLACED L AND FLEUR-DE-LYS MARK, VARIOUS GREEN DECORATING DATE MARKS FOR 1816-17, SOME WITH GILDER'S MARK, INCISED MARKS

Each painted with a garland of garden flowers enclosing a central gilt medallion of radiating palmettes and foliate scroll motifs, the blue-ground border with gilt trelliswork and dot ornament

9½ in. (23.7 cm.) diameter

£8,000-12,000

(24)  
 \$11,000-16,000  
 €9,100-14,000





125

**A PAIR OF MEISSEN MODELS OF BEARS**

CIRCA 1750, BLUE CROSSED SWORD MARK TO THE  
BACK OF BASES

Naturalistically modelled by *J.J. Kändler*, seated on mound bases  
5½ in. (13 cm.) high (2)

£8,000-12,000

\$11,000-16,000

€9,100-14,000

*Kändler's Taxa*, 1740-48, lists *2 Bären gegeneinander sehend, pro Stück.....3. Thlr.*, and the 1st October 1753 inventory of Count Brühl's *Konditorei* lists *6 stehende Bären, 6 gehende Bären*. A similar example of the right-hand bear is illustrated by Carl Albiker, *Die Meissener Porzellantiere im 18. Jahrhundert* (Berlin, 1959), no. 221.





■ -126

**A GEORGE IV ROSEWOOD LIBRARY TABLE**

CIRCA 1820-1830

The rectangular top with carved anthemion border, with two frieze drawers to one side above shaped platform bases with fluted spreading feet and inset brass castors  
29¾ in. (75.6 cm.) high; 53¾ in. (136.5 cm.) wide;  
32¼ in. (82 cm.) deep

£2,000-3,000

\$2,700-4,000

€2,300-3,400



■ 128

**A SET OF EIGHT EARLY VICTORIAN MAHOGANY DINING CHAIRS**

CIRCA 1840

Each padded back and seat covered in close-nailed red leather  
33 in. (84 cm.) high; 17¼ in. (44 cm.) wide;  
19½ in. (49.5 cm.) deep

(8)

£1,500-2,500

\$2,100-3,400

€1,700-2,800

■ 127

**A GEORGE IV MAHOGANY WINE COOLER**

ATTRIBUTED TO GILLOWS, CIRCA 1825

With lead liner and recessed castors  
14 in. (35.5 cm.) high; 32½ in. (82.5 cm.) wide;  
20½ in. (52 cm.) deep

£2,000-3,000

\$2,700-4,000

€2,300-3,400



■ 129

**A WILLIAM IV MAHOGANY LIBRARY TABLE**

SECOND QUARTER 19TH CENTURY

With six frieze drawers, the legs raised  
32 in. (81.5 cm.) high; 54 in. (137.5 cm.) wide;  
38 in. (96.5 cm.) deep

£1,200-1,800

\$1,700-2,400

€1,400-2,000









**130**  
**TWO MEISSEN FIGURES EMBLEMATIC OF EUROPE AND ASIA**

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, EUROPE INCISED NO. 860, ASIA INCISED 687, PRESSNUMMER 74 AND ONE INCISED LINE BELOW THE CROSSED SWORDS

From a set of 'The Continents', after the models by *J.J. Kändler* and *J.F. Eberlein*, Europe seated by a white horse, Asia on the back of a camel, each with their various attributes

Europe - 9¾ in. (24.8 cm.) high (2)

Asia - 12½ in. (31.8 cm.) high  
 £1,500-2,500 \$2,100-3,400  
 €1,700-2,800

**131**  
**A MEISSEN GROUP OF MONKEYS**

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK, INCISED NUMERALS, PRESSNUMMER 68

Modelled as four monkeys climbing on a tree stump

10¾ in. (27 cm.) high  
 £800-1,200 \$1,100-1,600  
 €910-1,400



**132**  
**A PAIR OF CONTINENTAL MAJOLICA PALISSY-STYLE SHELL VASES**

19TH CENTURY, PROBABLY PORTUGUESE

Each shell supported on coral branches, on a wave-moulded oval base applied with seashells

8½ in. (21.6 cm.) high (2)

£400-600 \$540-810  
 €460-680

**133**  
**A PAIR OF BERLIN LARGE POT-POURRI VASES AND PIERCED COVERS**

LATE 19TH CENTURY, BLUE SCEPTRE MARKS

Each painted with two scenes of musicians in landscape between ram's mask handles joined by suspended drapery ornament, the covers with flower finials

25 in. (63.5 cm.) high (2)

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



134

**AN ITALIAN MAIOLICA TROMPE  
L'OEIL VEGETABLE DISH AND  
A CONTINENTAL FAIENCE  
BASKET OF FRUIT**

17TH CENTURY AND LATER

The vegetable dish modelled with  
peapods, apples and pears, the fruit  
basket modelled with figs, lemons,  
grapes, a snail, lizard and a frog  
The vegetable dish - 10 in. (25.5 cm.) wide  
overall

The fruit basket - 8½ in. (21.6 cm.) high (2)

£2,000-3,000                      \$2,700-4,000  
€2,300-3,400



135

**A GERMAN PORCELAIN MODEL  
OF A GOURD**

MID 19TH CENTURY, THE STAND  
WITH BLUE CROSSED SWORDS  
AND STAR MARK

Applied with a flower garland, the stem  
issuing a smaller fruit, mounted on a leaf-  
moulded dish

The stand: 9¼ in. (23.5 cm.) wide

£500-800                          \$680-1,100  
€570-910



136

**A STRASBOURG FAIENCE  
TROMPE L'OEILE DISH WITH  
OLIVES AND A CONTINENTAL  
DISH WITH PLUMS**

SECOND HALF OF THE 18TH  
CENTURY

The first with green olives painted with a  
border of flower sprays

The Strasbourg dish:  
8¾ in. (22.2 cm.) wide

(2)

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





**137**  
**A LATE VICTORIAN OR EDWARDIAN OAK LETTER BOX**

CIRCA 1900

With brass faced slot inscribed 'LETTERS', above the glazed door, with inset panel for noting the postal collection times  
 11½ in. (29 cm.) high; 8½ in. (21.2 cm.) wide; 6¼ in. (16 cm.) deep

£700-1,000

\$940-1,300

€800-1,100



**139**  
**AN ESTATE-MADE IRON-MOUNTED ASH AND PINE MODEL OF TWO GATES**

20TH CENTURY

17¾ in. (45 cm.) high; 36 in. (91.5 cm.) wide; 9 in. (23 cm.) deep

£500-800

\$680-1,100

€570-910

**138**  
**A PAIR OF ITALIAN PARCEL-GILT AND FAUX MARBLE-PAINTED SIX-LIGHT TORCHERES**  
 EARLY 20TH CENTURY

Each fluted column painted as faux *verde antico* above a spreading circular base on three paw feet, no shades  
 69½ in. (176.5 cm.) high; 17 in. (43 cm.) diameter

£1,000-1,500

\$1,400-2,000

€1,200-1,700

(2)



**140**  
**A GEORGE III PADOUK PARQUETRY PEMBROKE TABLE**

POSSIBLY BY THOMAS CHIPPENDALE, CIRCA 1775

With an ebony-strung frieze drawer, on castors  
 28½ in. (72.5 cm.) high; 41¾ in. (106 cm.) wide;  
 27 in. (68.5 cm.) deep

£2,500-4,000

\$3,400-5,400

€2,900-4,500



This Pembroke table is possibly by Thomas Chippendale (d. 1779) based on a number of stylistic attributes. These include the distinctive block feet, which can be seen on a set of twenty dining chairs, dated 1770-71, from Harewood House, Yorkshire (C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. II, p. 90, fig. 146). The lozenge parquetry design on the table top also features on the lower section of a bookcase of rosewood and carved and gilt ornament supplied by Chippendale to William, 5th Earl of Dumfries for Dumfries House, Ayrshire, Scotland in 1759 (Gilbert, *op. cit.*, vol. I, pp. 135, 138; vol. II, p. 40, fig. 63). Further, the wreath gilt metal drawer handles are similarly found on a Lady's dressing table by Chippendale at Paxton House, Berwickshire, Scotland (*ibid.*, vol. II, p. 233, fig. 425).



141

**A CHARLES X ORMOLU MOUNTED MOTHER-OF-PEARL AND MICROMOSAIC 'PALAIS ROYALE' CASKET**

CIRCA 1820, THE MICROMOSAIC PANELS, ITALIAN,  
CIRCA 1800

The micromosaic panels depicting arcadian landscapes  
3¾ in. (8.5 cm.) high; 8¼ in. (21 cm.) wide; 5 in. (12.6 cm.) deep

£4,000–6,000

\$5,400–8,100  
€4,600–6,800



■-142

**A GEORGE III SYCAMORE, TULIPWOOD, MARQUETRY AND EBONISED SERPENTINE PEMBROKE TABLE**

ATTRIBUTED TO MAYHEW & INCE, THIRD QUARTER  
18TH CENTURY

The twin-flap top with ebonised border and centred by a central inlaid Indian rosewood oval, with a single frieze drawer and opposing false drawer, on tapering square legs above block feet with castors

27½ in. (70 cm.) high; 38½ in. (98 cm.) wide;  
27½ in. (70 cm.) deep

£3,000–5,000

\$4,100–6,700  
€3,400–5,700

The prominent ebonised border framing the table top together with the appearance of chequerboard banding suggests that this Pembroke table is possibly by the celebrated firm of Mayhew & Ince. It is closely related to a table formerly in the collection of James Orrock (d. 1913) of 46 Bedford Square, London, subsequently sold in 1910 to William Hesketh Lever, 1st Viscount Leverhulme (d. 1925), and recorded as part of Lord Leverhulme's museum collection at Hulme Hall, Port Sunlight in 1912-13. A virtually identical table to the latter sold from the Leidesdorf collection, Sotheby's, London, 27-28 June 1974, lot 105.







143

**A CONTINENTAL ENAMELLED GOLD SNUFF BOX**

CIRCA 1840

Chased and enamelled with strapwork on a purple ground  
2¾in. (17 mm.) wide

gross weight: 19 dwt. (61 gr.)

£2,000–3,000

\$2,700–4,000

€2,300–3,400



144

**A GERMAN PORCELAIN CIRCULAR GILT-METAL-MOUNTED SNUFF-BOX AND COVER**

THE PORCELAIN CIRCA 1775, PROBABLY HÖCHST, THE MOUNTS 19TH CENTURY

Moulded with flowering branches on a basketweave ground, the interior of the cover painted in purple *camaïeu* with a lady seated in parkland accompanied by a musician and attendant page, the base with a turreted building in landscape; together with an English enamel yellow-ground snuff-box and cover, 18th century, painted with flowers

Porcelain example - 3¼ in. (8.2 cm.) wide

(2)

£1,000–2,000

\$1,400–2,700

€1,200–2,300

**PROVENANCE:**

Her Majesty Queen Mary (according to partial paper label applied to the interior)



145

**A FRENCH GOLD-MOUNTED VERNIS MARTIN SNUFF BOX**

PARIS, EARLY 19TH CENTURY

The cover and base painted with lovers, the sides with scenes of children

3¾in. (85 mm.) wide

£1,500–2,500

\$2,100–3,400

€1,700–2,800



146

**A VICTORIAN SILVER-MOUNTED EGG-TIMER**

MARK OF JAMES GARRARD, LONDON, 1889

With open-work frame, and adjustable counterweight and hourglass timer mechanism to strike pendant bell, *marked on frame, bell, striker and hourglass mount*, in fitted case

5½ in. (14 cm.) high

£800–1,200

\$1,100–1,600

€910–1,400



147

**A SILVER-GILT CASKET NECESSAIRE**

19TH CENTURY, THE CASKET  
PROBABLY ENGLISH, LATE 17TH  
CENTURY, UNMARKED

Oblong and on four bun feet, with floral chased sides, the hinged cover with pin cushion applied with sun flowers and monograms, fitted with double-ended scent bottle, and twelve further fittings

9½ in. (24 cm.) wide, overall

£1,500–2,500

\$2,100–3,400

€1,700–2,800



148

**A SET OF TWELVE GEORGE III SILVER WINE-LABELS**

MARK OF JOHN BRIDGE, LONDON, 1818

Vine-leaf form, three pairs pierced for 'Claret,' 'Champagne' and 'Madeira,' six further pieces, 'Barsac,' 'Burgundy,' 'Hermitage,' 'Hock,' 'Sauterne,' 'Vin de Grave,' *marked on front*, all in fitted wood case

3½ in. (9 cm.) wide

16 oz. 3 dwt. (503 gr.)

£2,000–3,000

(12)

\$2,700–4,000

€2,300–3,400





**149**  
**ATTRIBUTED TO GIACOMO GUARDI**  
**(VENICE 1764-1825)**

The Island of La Madonetta

oil on canvas  
 8¾ x 11½ in. (22.2 x 28.8 cm.)

£6,000–10,000

\$8,100–13,000  
 €6,800–11,000

**PROVENANCE:**

Thomas Wentworth Beaumont (1792-1848) or his son, Wentworth Blackett Beaumont, 1st Baron Allendale (1829-1907), and by descent, first at Bretton Hall, Yorkshire, until c. 1947, and then at Bywell Hall, Northumberland.

**150**  
**FOLLOWER OF FRANCESCO GUARDI**

An architectural capriccio with figures by ruins; and A portico in a courtyard

oil on panel  
 7½ x 6¼ in. (19 x 15.5 cm.)

£2,000–3,000

a pair (2)

\$2,700–4,000  
 €2,300–3,400

**PROVENANCE:**

Mr Nicholson, London, by 1844.  
 Thomas Wentworth Beaumont (1792-1848) or his son, Wentworth Blackett Beaumont, 1st Baron Allendale (1829-1907), and by descent, first at Bretton Hall, Yorkshire, until c. 1947, and then at Bywell Hall, Northumberland.





151

**CARLO BOSSOLI (SWISS, 1815-1884)**

A View of Hyde Park, London

signed and dated 'C. Bossoli 1856' (lower right)

gouache on paper, with an arched top  
10¾ x 17¼ in. (26.3 x 43.7 cm.)

£5,000–8,000

\$6,800–11,000  
€5,700–9,100

We are grateful to Dott.ssa Arabella Cifani for confirming the attribution of the present lot on the basis of photographs.

152

**CIRCLE OF FRANS FRANCKEN II  
(ANTWERP 1581-1642)**

Figures drinking and merry-making inside an inn

oil on copper

14½ x 11½ in. (36 x 29 cm.)

£1,500–2,500

\$2,100–3,400  
€1,700–2,800

**PROVENANCE:**

Thomas Wentworth Beaumont (1792-1848) or his son, Wentworth Blackett Beaumont, 1st Baron Allendale (1829-1907), and by descent, first at Bretton Hall, Yorkshire, until c. 1947, and then at Bywell Hall, Northumberland.





■ 153  
**A PAIR OF NAPOLEON III GILT AND  
PATINATED-BRONZE SEVEN-LIGHT  
CANDELABRA**

THIRD QUARTER 19TH CENTURY

Each modelled with seated *putto* supporting a  
cornucopia issuing scrolling acanthus arms, later  
drilled for electricity

31 in. (79 cm.) high; 16 in. (40.5 cm.) diameter (2)

£2,500–4,000

\$3,400–5,400

€2,900–4,500

■ ~154  
**A PAIR OF VICTORIAN ORMOLU AND  
SEVRES-STYLE GREEN-GROUND  
PORCELAIN MOUNTED KINGWOOD AND  
TULIPWOOD PARQUETRY CARD TABLES  
OF LOUIS XV STYLE, MID-19TH CENTURY**

Each shaped top sliding to reveal a blue felt interior  
enclosing an inset green felt playing surface framed  
by floral marquetry, the frieze with green-ground  
porcelain plaques finely painted with floral bouquets  
and birds, on cabriole legs

30 in. (76 cm.) high; 36 in. (91.5 cm.) wide;

19 in. (48.3 cm.) deep, closed (2)

£8,000–12,000

\$11,000–16,000

€9,100–14,000







■ - 155

**A VICTORIAN ORMOLU-MOUNTED TULIPWOOD  
AND BURR WALNUT MARQUETRY AND  
PARQUETRY CARD TABLE**

OF LOUIS XV STYLE, SECOND HALF 19TH CENTURY

The cube parquetry top edged Goncalo Alves and enclosing an interior veneered in bird's eye maple veneered interior  
29½ in. (75 cm.) high; 33½ in. (85 cm.) wide;  
18 in. (46 cm.) deep, closed

£800-1,200

\$1,100-1,600  
€910-1,400



■ - 156

**A FRENCH GILT-METAL MOUNTED KINGWOOD,  
TULIPWOOD MARQUETRY AND PARQUETRY  
VITRINE-TABLE**

RETAILED BY C. MELLIER & CO., LONDON, LATE 19TH  
CENTURY

The hinged top enclosing a silk-lined interior, the galleried tier  
below with *bois de bout* floral marquetry  
33½ in. (85 cm.) high; 34½ in. (87.5 cm.) wide;  
22¼ in. (56.5 cm.) deep

£1,500-2,500

\$2,100-3,400  
€1,700-2,800



■ - 157

**A VICTORIAN ORMOLU-MOUNTED KINGWOOD,  
TULIPWOOD, AND SYCAMORE MARQUETRY  
BUREAU PLAT**

OF LOUIS XV STYLE, SECOND HALF 19TH CENTURY

Shaped inset green leather top above a frieze drawer  
30 in. (76.5 cm.) high; 45¼ in. (115 cm.) wide;  
28 in. (71.5 cm.) deep

£1,000-1,500

\$1,400-2,000  
€1,200-1,700



**158**  
**A SEVRES-STYLE GILT-METAL-MOUNTED COVERED EWER AND BASIN**

19TH CENTURY, SPURIOUS BLUE INTERLACED L ENCLOSING A MARKS, W MARK AND FOUR DOTS TO THE FOOTRIM

The ewer painted with a girl seated in landscape, the basin with Cupid among clouds, enclosed by shaded *bleu céleste* ribbons entwined with flower garlands

Ewer - 7 $\frac{1}{2}$  in. (20 cm.) high, basin - 10 $\frac{1}{2}$  in. wide (17.6 cm.) wide(2)

£500-800

\$680-1,100  
 €570-910



**160**  
**A LOUIS XVI ORMOLU-MOUNTED CHINESE AND FRENCH PORCELAIN STRIKING MANTEL CLOCK**  
 CIRCA 1775, THE MOVEMENT BY LOUIS MONTJOYE

The drum-shaped French porcelain clock-case with striking movement, the backplate engraved *Ls. Montjoye A Paris*, supported on ormolu leafy branches issuing porcelain flowers before Chinese turquoise-glazed groups of birds beside tree-stumps, mounted on a shaped base with pierced scrollwork

9 $\frac{1}{4}$  in. (23.5 cm.) high  
 £2,000-3,000

\$2,700-4,000  
 €2,300-3,400

**159**  
**AN ORMOLU-MOUNTED SEVRES-STYLE TURQUOISE-GROUND PORCELAIN STRIKING VASE CLOCK, 'PENDULE A CERCLES TOURNANTS'**  
 LATE 19TH CENTURY

Painted with Father Time holding a portrait medallion of a gentleman, flanked by panels of Classical maidens to each side, the reverse with ruins in landscape, the four flanking columns with 'jewelled' decoration, the enamel circular dials surmounted by a cover with a putto, on a cast ormolu base

17 $\frac{3}{4}$  in. (45.7 cm.) high overall  
 £1,000-1,500

\$1,400-2,000  
 €1,200-1,700



**161**  
**A PAIR OF SEVRES-STYLE TURQUOISE-GROUND SHELL-SHAPED VASES**

19TH CENTURY, SPURIOUS BLUE INTERLACE 'L' MARKS

Each modelled as a merman seated on a shell  
 10 $\frac{1}{2}$  in. (27.4 cm.) high.

£800-1,200

(2)  
 \$1,100-1,600  
 €910-1,400





PROPERTY OF A GENTLEMAN

**162**

**JAMES SANT, R.A. (BRITISH, 1820-1916)**

The pet bullfinch

oil on canvas

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

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 30 November 2001, lot 107.





PROPERTY OF A GENTLEMAN

**163**

**GEORGE E. TUSON (BRITISH, C. 1820-1880)**

The Embarkation

signed and dated 'G.E. Tuson./1864-5.' (lower right)

oil on canvas

56¼ x 43¼ in. (143 x 110 cm.)

£1,500–2,500

\$2,100–3,400

€1,700–2,800

**PROVENANCE:**

with Roy Miles Fine Painting, London.

**LITERATURE:**

*Apollo*, July 1979, p. 72.

*Connoisseur*, August 1979, p. 236.

Clearly inspired by Henry Nelson O'Neil's *Eastward Ho! August 1857*, this carefully composed painting also alludes to the artist's own travels, particularly in Turkey and later to Montevideo where he died.

PROPERTY OF A GENTLEMAN

**164**

**JOHN ARTHUR LOMAX, R.B.A. (BRITISH, 1857-1923)**

A nice opportunity

signed 'JOHN. A. LOMAX.' (lower left)

oil on panel

14 x 18 in. (35.5 x 45.7 cm.)

£1,000–1,500

\$1,400–2,000

€1,200–1,700

**PROVENANCE:**

with Dyson Lister, Harrogate.



PROPERTY OF A GENTLEMAN

**165**

**HENRI-FRANÇOIS RIESENER (FRENCH, 1767-1828)**

Portrait of a harpist and a singer

oil on canvas

51¼ x 38½ in. (130.5 x 98 cm.)

£3,000–5,000

\$4,100–6,700

€3,400–5,700

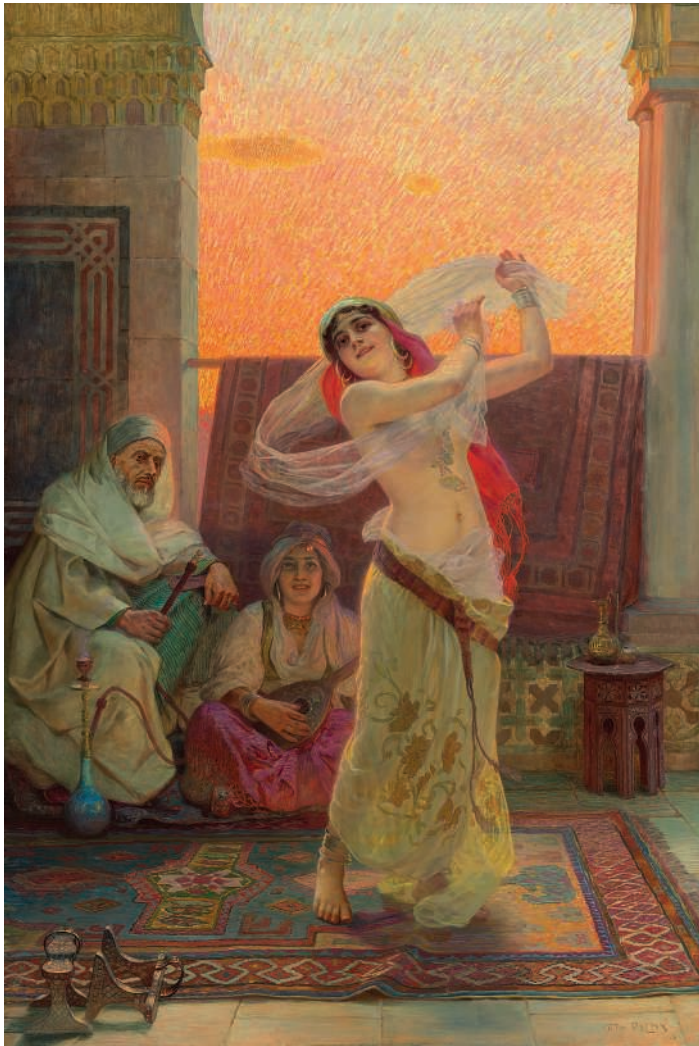
**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 28 January 1999, lot 364.

Anonymous sale [The Property of a Private Collector]; Christie's, New York, 4 October 2007, lot 153.

Mr. Alexis Bordes confirmed the attribution to Riesener on the basis of a photograph in 2007.





PROPERTY OF A GENTLEMAN

**166**

**OTTO PLINY (SWISS, 1866-1938)**

An Oriental Beauty dancing

signed and dated 'OTTO PILNY/1913' (lower right)

oil on canvas

70½ x 47½ in. (179 x 120.6 cm.)

£12,000–18,000

\$17,000–24,000

€14,000–20,000

**PROVENANCE:**

with Mathaf Gallery, London.

Acquired by the father of the present owner.

PROPERTY OF A GENTLEMAN

■ 167

**A PART-PILE VERAMIN RU-KHORSI**

NORTH PERSIA, LATE 19TH CENTURY

Woven with a natural camel-hair field, overall excellent condition  
6 ft. 2 in. x 6 ft. 2 in. (188 x 187 cm.)

£3,000–5,000

\$4,100–6,700  
€3,400–5,700



PROPERTY OF A GENTLEMAN

168

**A PAIR OF HISPANO MORESQUE COPPER-LUSTRE  
VASES**

19TH CENTURY, PROBABLY ITALY

Of 'Alhambra' form, applied with pierced handles, typically  
decorated with cobalt and lustre on a cream ground  
12 7/8 in. (32.8 cm.) high (2)

£2,000–3,000

\$2,700–4,000  
€2,300–3,400

A similar pair was sold at Sotheby's, London, Arts of the  
Islamic World, 8 October 2008, lot 308 and another pair at  
Christie's, South Kensington, 17 February 2015, lot 203. A  
similar vase, produced by the Ginori factory in Italy, is in the  
Museo delle Porcellane di Doccia (inv. 7379/251).



PROPERTY OF A GENTLEMAN

■ 169

**AN ITALIAN PARCEL-GILT AND POLYCHROME  
PAINTED GUERIDON**

LATE 19TH / EARLY 20TH CENTURY

With an associated *breccia* marble top  
26 1/2 in. (67.3 cm.) high; 22 in. (56 cm.) diameter

£700–1,000

\$940–1,300  
€800–1,100





170



171

PROPERTY FROM A PRIVATE CONNECTICUT COLLECTOR

■ \* 170

**A HERIZ CARPET**

NORTH WEST PERSIA, CIRCA 1900

Areas of low wear, minor loss at either end  
12 ft. 5 in. x 8 ft. 5 in. (384 x 262 cm.)

£3,000–5,000

\$4,100–6,700  
€3,400–5,700

**PROVENANCE:**

Anon sale, Christie's New York, 4 April 1997, lot 138

PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

■ \* 171

**A HERIZ CARPET**

NORTH WEST PERSIA, CIRCA 1890

A few light touches of localised wear, minor loss at either end,  
overall good condition  
8 ft. 11 in. x 8 ft. 2 in. (271 x 250 cm.)

£3,000–5,000

\$4,100–6,700  
€3,400–5,700

PROPERTY OF A GENTLEMAN

■ \* 172

**A MOGHAN LONG RUG**

SOUTH CAUCASUS, DATED AH 1316/1898 AD

Lightly corroded brown, a few small reweaves, one end border  
rewoven

10 ft. 2 in. x 5 ft. 3 in. (311 x 161 cm.)

£3,000–5,000

\$4,100–6,700  
€3,400–5,700



172



PROPERTY OF A GENTLEMAN

■ \*173

**A HERIZ CARPET**

NORTH WEST PERSIA, CIRCA 1890

Some areas of light wear, a few scattered repairs, localised spots of repiling  
16 ft. 12 in. x 12 ft. 3 in. (517 x 374 cm.)

£7,000-10,000

\$9,400-13,000

€8,000-11,000



174

**TEN CHINESE-EXPORT GOUACHE PAINTINGS OF VARIOUS  
HOUSEBOATS, SAMPANS AND JUNKS**

PROBABLY CANTON, LATE 18TH /19TH CENTURY

On laid paper, some watermarked for 'J. Kool', mounted in modern decalcomania frames

24 x 19½ in. (61 x 49.5 cm.)

(10)

£4,000–6,000

\$5,400–8,100

€4,600–6,800

The watermark for 'J. Kool' refers to a Dutch family of papermakers, who were active during the eighteenth and early nineteenth centuries.



175

**A BACCARAT HARCOURT  
PATTERN CUT-GLASS PART  
TABLE-SERVICE**

20TH CENTURY, ACID ETCHED  
FACTORY MARKS

Comprising: a decanter and stopper,  
twelve champagne-coupes, six  
champagne-flutes, twenty-five red-wine  
glasses, five white-wine glasses, eight  
tall water glasses, ten smaller and nine  
liqueur-glasses

The decanter - 13 in. (33 cm.) high

£3,000-5,000

\$4,100-6,700  
€3,400-5,700



176

**A PAIR OF CHINESE BLUE AND  
WHITE VASE TABLE LAMPS**

MODERN

With giltwood bases and paper shades  
27 in. (68.5 cm.) high including shades (2)

£2,000-3,000

\$2,700-4,000  
€2,300-3,400

177

**A CHINESE EXPORT  
POLYCHROME-DECORATED  
COROMANDEL SIX-FOLD  
SCREEN**

EARLY 20TH CENTURY

Restorations  
72½ in. (184 cm.) high;  
97 in. (246.5 cm.) long

£2,000-3,000

\$2,700-4,000  
€2,300-3,400





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

■ 178

**A PAIR OF GEORGE III POLYCHROME-PAINTED MAHOGANY HALL CHAIRS**

LATE 18TH CENTURY

The oval back painted with the Hill family crest and motto 'AVANCEZ'

38¼ in. (97 cm.) high; 19¼ in. (49 cm.) wide; 16 in. (41 cm.) deep (2)

£1,500-2,500

\$2,100-3,400

€1,700-2,800

**PROVENANCE:**

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



PROPERTY OF A GENTLEMAN – LOTS 179-183

179

**A CHINESE WHITE JADE CARVING OF A FINGER CITRON**

19TH-20TH CENTURY

Carved growing from a leafy gnarled branch, the stone of a pale tone with a few minor areas of light russet inclusion

2½ in. (5.5 cm.) long

£800-1,200

\$1,100-1,600

€910-1,400



■ 180

**A QUEEN ANNE WALNUT WING CHAIR**

POSSIBLY IRISH, EARLY 18TH CENTURY

41 in. (104 cm.) high; 34 in. (86.5 cm.) wide; 28 in. (71.5 cm.) deep

£1,500-2,500

\$2,100-3,400

€1,700-2,800





**181**  
**TWO CHINESE CIZHOU ELEPHANTS MOUNTED AS LAMPS**

MING DYNASTY (1368-1644)

Each modelled standing foursquare, draped with a saddle cloth and trappings, highlighted in brown on a creamy-white slip under a clear glaze

The largest, 12½ in. (32 cm.) high

£800-1,200

(2)

\$1,100-1,600

€910-1,400



**182**  
**A LOUIS XV CARVED BEECH FAUTEUIL**

BY CLAUDE I SENE, MID-18TH CENTURY

Stamped *C. SENE* and numbered 37 with the letter

38 in. (96.5 cm.) high; 27 in. (68.5 cm.) wide; 28 in. (71 cm.) deep

£2,000-3,000

\$2,700-4,000

€2,300-3,400

Claude I Séné, *maître* in 1743



**183**  
**A FRENCH ORMOLU-MOUNTED AMARANTH, KINGWOOD, AND MARQUETRY BUREAU PLAT**

BY HENRY DASSON, PARIS, DATED 1888

The tooled brown leather top above three frieze drawers with

*bois de bout* marquetry supported by cabriole legs, stamped *DASSON* to the underside

31 in. (79 cm.) high; 45 in. (114.5 cm.) wide;

24½ in. (62.5 cm.) deep

£3,000-5,000

\$4,100-6,700

€3,400-5,700



(group of twelve)

**184**  
**TWELVE HAND-COLOURED MEZZOTINTS OF BIRDS FROM**  
**HISTOIRE NATURELLE DES OISEAUX**

FRANCOIS NICOLAS MARTINET (1725-1804), CIRCA 1770-86

In modern decalcomania frames  
 16¼ X 13¾ in. (42 x 34 cm.) overall  
 £2,000-4,000

(12)  
 \$2,700-5,400  
 €2,300-4,500



**185**  
**TWO MEISSEN MODELS OF PARROTS**  
 20TH CENTURY, BLUE CROSSED SWORDS MARKS,  
 INCISED 59 AND 54C TO ONE AND 59X AND 49 TO THE  
 OTHER

Naturalistically modelled facing each other, perched on tree-  
 stumps  
 9 in. (23 cm.) high (2)  
 £2,000-3,000 \$2,700-4,000  
 €2,300-3,400



**186**  
**A PAIR OF MEISSEN MODELS OF PARROTS**  
 CIRCA 1880, BLUE CROSSED SWORDS MARKS, INCISED  
 63 AND NO 63, PRESSNUMBER 35 TO ONE

Each naturalistically modelled perched on a tree-stump  
 The tallest - 12¾ in. (32.4 cm.) high (2)  
 £2,000-3,000 \$2,700-4,000  
 €2,300-3,400

■ 187

**AN ORREFORS 'GATE' PATTERN  
PART GLASS-SERVICE**

20TH CENTURY, FACTORY MARKS

Comprising: Sixteen tall wine-glasses, twelve open wine-glasses, ten sherry-glasses, twelve tumblers and thirteen water-glasses

The tall water-glasses - 7½ in. (19 cm.) high

£1,800-2,500

\$2,500-3,400

€2,100-2,800



■ 188

**A MOSER GLASS 'ADELA  
MELIKOFF' PART TABLE-  
SERVICE**

LATE 20TH CENTURY, FACTORY MARKS

Comprising: Two water-jugs, twelve red-wine glasses, twelve white-wine glasses, twelve water glasses and twelve liqueur-glasses

The water-jugs - 10¾ in. (27.5 cm.) high

£3,000-4,000

\$4,100-5,400

€3,400-4,500



PROPERTY OF A LADY

■ 189

**A ST. LOUIS PART GLASS-  
SERVICE**

20TH CENTURY, ACID ETCHED  
FACTORY MARKS

Comprising: seventeen blue glass goblets and eighteen green glass goblets, together with twelve Rosenthal (studio-line Germany) Versace champagne-flutes with mask knobs

The St. Louis goblets: 9½ in. (23.2 cm.) high

The Rosenthal Versace champagne-flutes: 11½ in. (30.2 cm.) high (47)

£2,000-3,000

\$2,700-4,000

€2,300-3,400





PROPERTY OF A LADY OF  
TITLE, REMOVED FROM  
GROSVENOR SQUARE  
LOTS 190 - 192

■ 190

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

CIRCA 1820-30

Comprising two open armchairs and five  
side chairs

The armchairs 44¼ in. (84.5 cm.) high;  
20½ in. (52 cm.) wide; 24 in. (61 cm.) deep  
(7)

£1,000-1,500

\$1,400-2,000

€1,200-1,700



■ 191

**A VICTORIAN PARCEL-GILT AND  
BLACK JAPANNED BREAKFAST  
TABLE**

MID-19TH CENTURY

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

£1,500-2,500

\$2,100-3,400

€1,700-2,800



■ 192

**A FRENCH METAL-MOUNTED  
EBONISED BUREAU**

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

30¼ in. (77 cm.) high; 22 in. (132 cm.)  
wide; 28 in. (671 cm.) deep

£1,200-1,800

\$1,700-2,400

€1,400-2,000



■ 193

**A MATCHED PAIR OF RED AND GILT JAPANNED OCCASIONAL TABLES**

THE TABLES 18TH CENTURY, THE JAPANNING MODERN

28 in. (71 cm.) high; 28½ in. (72.5 cm.) diameter, and similar (2)  
 £1,500–2,500

\$2,100–3,400  
 €1,700–2,800

■ Δ 194

**A PAIR OF REGENCY POLYCHROME PAINTED SATINWOOD OPEN ARMCHAIRS**

EARLY 19TH CENTURY

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

£500–800

(2)  
 \$680–1,100  
 €570–910



■ 195

**A PAIR OF EBONISED, PARCEL-GILT AND POLYCHROME SOFAS**

ATTRIBUTED TO PIERRE LOTTIER, MID-20TH CENTURY

35¾ in. (91 cm.) high; 78 in. (198 cm.) wide; 23½ in. (60 cm.) deep

£3,000–5,000

(2)  
 \$4,100–6,700  
 €3,400–5,700



PROPERTY OF A LADY

**196**

**FOLLOWER OF SIMON VERELST**

Peonies, carnations, tulips and other flowers in a glass vase, on a stone ledge

oil on canvas

38½ x 28 in. (97 x 71 cm.)

£3,000–5,000

\$4,100–6,700

€3,400–5,700



■ **197**

**A PAIR OF ITALIAN VELVET COVERED TWO TIER ETAGERES**

THE VELVET 19TH CENTURY

26½ in. (67.5 cm.) high; 24 in. (61 cm.) wide; 18 in. (45.7 cm.) deep (2)

£1,000–1,500

\$1,400–2,000

€1,200–1,700

PROPERTY OF A GENTLEMAN

■ **198**

**AN ITALIAN GILTWOOD *BAROQUE* MIRROR**

POSSIBLY SOUTH GERMAN, LATE 17TH CENTURY

82½ in. (209.5 cm.) high; 61 in. (155 cm.) wide;

17½ in. (44.5 cm.) deep

£3,000–5,000

\$4,100–6,700

€3,400–5,700





■ 199

**A NORTH EUROPEAN PAINTED AND EBONISED  
TABLE CABINET**

THE PAINTED PANELS, FRENCH SCHOOL, THIRD  
QUARTER 17TH CENTURY, INSET INTO A 19TH CENTURY  
CABINET

The still life oil panels with fruit and flowers  
28¾ in. (67 cm.) high; 42½ in. (108 cm.) wide;  
16¼ in. (41 cm.) deep

£5,000–8,000

\$6,800–11,000  
€5,700–9,100



\* 200

**A SET OF FOUR SCAGLIOLA PANELS**

EARLY 19TH CENTURY

Each panel depicting cameos of Roman Emperors on a simulated porphyry background, in later gilded and ebonised frames

8¾ in. (22 cm.) high; 8 in. (20.5 cm.) wide including frame

(4)

£3,000–5,000

\$4,100–6,700

€3,400–5,700





PROPERTY OF A GENTLEMAN

■ \* 201

**A VICTORIAN WHITE MARBLE BUST OF MISS NELLIE HAYES**

BY EDWARD DAVIS (1813-1878), CIRCA 1874

With hair tied back and wearing an Egyptian style necklace, inscribed 'NELLIE HAYES' and 'E. DAVIS / SCULPT. LONDON / 1874.'

30 in. (76 cm.) high

£1,500–2,500

\$2,100–3,400

€1,700–2,800

**PROVENANCE:**

Anonymous sale; Christie's South Kensington, 14 April 2015, lot 176.

Exhibited at the Royal Academy, the bust is recorded by Rupert Gunnis, *A Biographical Dictionary of Sculptors in Britain, 1660-1851*.

203

**A MARBLE RELIEF OF A LEAPING HORSE**

FRENCH OR ITALIAN, FIRST HALF 18TH CENTURY

Set within a grey marble frame

10¾ in. (27.4 cm.) diameter

£1,500–2,500

\$2,100–3,400

€1,700–2,800



■ 202

**A VICTORIAN WHITE MARBLE BUST OF CLYTIE**

AFTER *THE ANTIQUE*, MID-19TH CENTURY

22½ in. (57 cm.) high

£1,800–2,500

\$2,500–3,400

€2,100–2,800





■ 204

**A PAIR OF ITALIAN CARVED MARBLE URNS**

LATE 19TH CENTURY

30 in. (76 cm.) high

£3,000-5,000

(2)

\$4,100-6,700

€3,400-5,700

■ 205

**AN ENGLISH LIMED OAK AND PINE MARBLE MOUNTED ARCHITECTURAL CONSOLE TABLE**

ELEMENTS 19TH CENTURY

41 in. (104 cm.) high; 107¼ in. (272.5 cm.) wide; 22¾ in. (58 cm.)

£1,000-1,500

\$1,400-2,000

€1,200-1,700





**Δ206**  
**AN AUSTRO-HUNGARIAN**  
**SILVER-GILT GLASS CHALICE**  
 APPARENTLY UNMARKED, LATE  
 19TH CENTURY

5½ in. (14 cm) high

£1,000–1,500

\$1,400–2,000

€1,200–1,700



**\* 207**  
**A RUSSIAN SILVERED-BRONZE-**  
**MOUNTED MALACHITE TAZZA**  
 CIRCA 1820-50

13¼ in. (33.5 cm.) high;

10¾ in. (27.5 cm.) diameter

£3,000–5,000

\$4,100–6,700

€3,400–5,700

**208**  
**A GROUP OF TWENTY FOUR**  
**GILT-METAL MOUNTED AGATE**  
**BOXES**

FRENCH OR GERMAN, LATE 19TH /  
 EARLY 20TH CENTURY

Of various shapes and sizes, including  
 one egg

The largest: 2 in. (5 cm.) high; 3½ in. (9.2  
 cm.) wide; 2¾ in. (6 cm.) deep (24)

£3,000–5,000

\$4,100–6,700

€3,400–5,700





■ 209  
**A PAIR OF GEORGE IV GILT BRONZE AND BRONZE  
 TWO BRANCH COLZA LAMPS**

CIRCA 1820

Each with a two-handled reservoir above a sphinx monopodia and a stepped plinth, with restorations to the arms and nozzles, the underside of one with part-label 'HAN. WIN. II'

22½ in. (58 cm.) high (2)  
 £2,500-3,500 \$3,400-4,700



■ \* 211  
**A PAIR OF FRENCH SILVER-GILT AND PATINATED-  
 METAL BOUILLOTTE LAMPS**

MARK OF CARDEHILAC PARIS, EARLY 20TH CENTURY

Each with fluted circular base issuing four foliate candelarms, marked 'CARDEILHAC / PARIS' and 'S', fitted for electricity 38 in. (96.5 cm.) high, overall (2)

£1,500-2,500 \$2,100-3,400  
 €1,700-2,800

■ - 210  
**A REGENCY ROSEWOOD LIBRARY TABLE**

CIRCA 1820-30

The rectangular top with a lapetted edge and two mahogany-lined frieze drawers to each side, on panelled and scrolled standard end supports joined by a lotus-lapetted stretcher, on scrolled reeded and foliate legs with brass anti-friction castors 29 in. (74 cm.) high; 57½ in. (146 cm.) wide; 35 in. (89 cm.) deep

£2,500-3,500 \$3,400-4,700  
 €2,900-4,000



■ 212  
**A GEORGE IV MAHOGANY BERGERE**

CIRCA 1830

The caned square back, sides and seat with padded buttoned-leather squab cushions, the scrolling arms above fluted legs, headed by patarea, terminating in brass cuffs and castors 43¼ in. (110 cm.) high; 26¼ in. (67.5 cm.) 33 in. (84 cm.) deep

£2,000-3,000 \$2,700-4,000  
 €2,300-3,400





PROPERTY OF A GENTLEMAN

■ • 213

**A VICTORIAN GILTWOOD PIER MIRROR**

SECOND HALF 19TH CENTURY

With urn and swag crest above a rectangular plate flanked by foliate and reeded columns

72 in. (183 cm.) high; 36¼ in. (92 cm.) wide

£700–1,000

\$940–1,300

€800–1,100

■ 214

**A SET OF LATE VICTORIAN OAK LIBRARY STEPS**

LATE 19TH CENTURY

The steps with later leather

38½ in. (98 cm.) high; 16 in. (41 cm.) wide; 29 in. (74 cm.) deep

£1,000–1,500

\$1,400–2,000

€1,200–1,700



■ 215

**A PAIR OF GILTWOOD OVAL MIRRORS**

OF GEORGE III STYLE, LATE 19TH/EARLY 20TH CENTURY

Each with scrolling foliage centred by an urn, the plates within fluted and beaded surrounds

45½ in. (116 cm.) high; 22 in. (56 cm.) wide (2)

£2,500–3,500

\$3,400–4,700

€2,900–4,000

PROPERTY OF A GENTLEMAN

■ 216

**A REGENCY ORMOLU-MOUNTED OAK BOOKCASE**

ATTRIBUTED TO MARSH AND TATHAM, CIRCA 1810–1820

With fragmentary paper label inscribed in ink *981...ease*, the cornice later, associated *bleu turquin* marble top, previously fitted

45 in. (114 cm.) high; 66 in. (168 cm.) wide; 18½ in. (47 cm.) deep

£3,000–5,000

\$4,100–6,700

€3,400–5,700

**PROVENANCE:**

Christie's, London, *Town & Country Perspective - The Charles Plante Collection*, 4 June 2008, lot 254.





PROPERTY OF A GENTLEMAN

**217**

**A MONUMENTAL MARBLE THEATRICAL MASK**

18¼ in. (46.4 cm.) high

£1,500–2,500

\$2,100–3,400

€1,700–2,800

**PROVENANCE:**

*Antiquities and Islamic Art*, Sotheby's, New York, 12 June 1993, lot 154.

*Antiquities*, Christie's, London, 21 April 1999, lot 179.

Private European collection, acquired by the present owner at the above sale.



**218**

**A PAIR OF VICTORIAN BRASS-MOUNTED OAK HALL BENCHES**

ATTRIBUTED TO JAMES SHOOLBRED, CIRCA 1885

With brass galleried top rail, the sides applied with gadrooned roundels, each stamped with registration lozenges to the reverse

Each 25 in. (63.5 cm.) high; 22 in. (56 cm.) wide; 12½ in. (32 cm.) deep (2)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

This classic design was registered by James Shoolbred & Co. of Tottenham Court Road in 1883. The firm earned a Royal warrant in the mid-1880s.



PROPERTY OF A LADY

■ **219**

**COMTE HENRI GEOFFROY DE LA PLANCHE DE RUILLE (FRENCH, 1842-1922)**

*A HUNTSMAN AND A LADY RIDING*

the huntsman signed 'J de Ruille', the female hunting figure signed 'G de Ruille / 1884'

bronze, brown patina

The huntsman: 13¾ in. (35 cm.) high

The lady riding: 13 in. (33 cm.) high

Each cast circa 1870-1900. (2)

£2,000–3,000

\$2,700–4,000

€2,300–3,400



PROPERTY OF A GENTLEMAN

**220**

**JAMES BARENGER (BRITISH, 1780-1831)**

Lord Derby's foxhounds

signed and dated 'J. Barenger. 1809-' (lower right)

oil on canvas

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

£8,000-12,000

\$11,000-16,000

€9,100-14,000

**221 NO LOT**



■ 222  
**THREE IRISH EBONISED AND SILVERED OVAL  
 STUDED MIRRORS**

LATE 19TH CENTURY

Decorated with beads, the majority replaced  
 The largest: 31½ x 25½ in. (80 x 65.5 cm)

£1,200-1,800

(3)

\$1,700-2,400

€1,400-2,000

■ • 223  
**A GEORGE III MAHOGANY EXERCISE CHAIR**

LATE 18TH CENTURY

With a brass studded, green leather bound sprung seat,  
 supporting handles to the sides and a sliding step below on  
 square sectioned legs  
 35½ in. (90 cm.) high; 28½ in. (72.2 cm.) wide;  
 19¼ in. (49 cm.) deep

£200-400

\$270-540

€230-450



■ • 224  
**A PAIR OF GILTWOOD TORCHERES**

OF GEORGE I-STYLE, LATE 19TH CENTURY

The circular flat top above tri-form baluster column and an  
 acanthus clasped scrolling tripartite base and scrolled feet  
 52 in. (132 cm.) high; 19¼ in. (49 cm.) diameter

£1,000-1,500

(2)

\$1,400-2,000

€1,200-1,700

■ 225  
**A PAIR OF GEORGE III MAHOGANY CORNER  
 ARMCHAIRS**

THIRD QUARTER 18TH CENTURY

Of typical form, with pierced interlaced splat, padded drop in  
 seat, on square legs joined by stretchers  
 34½ in. (88 cm.) high; 29 in. (74 cm.) wide; 25½ in. (65 cm.) deep

£2,000-3,000

(2)

\$2,700-4,000

€2,300-3,400







226



227

PROPERTY OF A GENTLEMAN - LOTS 226-228

**226**

**A FRENCH ENGRAVED GILT-BRASS STRIKING AND REPEATING OVAL CARRIAGE CLOCK**

LATE 19TH CENTURY

With original leather travel case

5¾ in. (14.5 cm.) high, to base of handle; 5 in. (12.7 cm.) wide;

4 in. (10.2 cm.) deep

£1,200–1,800

\$1,700–2,400

€1,400–2,000

**227**

**A FRENCH PORCELAIN AND ENGRAVED GILT-BRASS STRIKING AND REPEATING OVAL CARRIAGE CLOCK**

RETAILED BY E. DOBELL, HASTINGS, LATE 19TH CENTURY

6 in. (15.2 cm.) high, to base of handle; 5 in. (12.7 cm.) wide;

4 in. (10.2 cm.) deep

£1,500–2,500

\$2,100–3,400

€1,700–2,800

**228**

**A FRENCH ENGRAVED GILT-BRASS STRIKING AND REPEATING OVAL CARRIAGE CLOCK**

LATE 19TH CENTURY

5 in. (12.7 cm.) high, to base of handle; 4¼ in. (10.8 cm.) wide;

3½ in. (8.9 cm.) deep

£1,000–1,500

\$1,400–2,000

€1,200–1,700



228



229



230

PROPERTY OF A LADY - LOTS 229-233

**229**

**A GEORGE III BRASS-MOUNTED FRUITWOOD TABLE TIMEPIECE CLOCK**

DEVEREUX BONTY, LONDON, THIRD QUARTER 18TH CENTURY

20 in. (51 cm.) high, to base of handle; 13 in. (33 cm.) wide;  
8¼ in. (21 cm.) deep

£1,000-1,500

\$1,400-2,000

€1,200-1,700

**230**

**A GEORGE III EBONISED STRIKING BRACKET CLOCK WITH TRIP REPEAT**

ROBERT BEST, LONDON, LATE 18TH CENTURY

27½ in. (70 cm.) high, overall; 10¼ in. (27.5 cm.) wide;  
7 in. (18 cm.) deep

£1,500-2,500

\$2,100-3,400

€1,700-2,800

**231**

**A GEORGE III GILT-BRONZE MOUNTED MAHOGANY STRIKING TABLE CLOCK WITH TRIP REPEAT**

JOHN TAYLOR, LONDON, LAST QUARTER 18TH CENTURY

The dial with concentric date hand and strike/silent to arch  
20½ in. (52 cm.) high; 13½ in. (34.5 cm.) wide;  
8½ in. (21.5 cm.) deep

£1,500-2,500

\$2,100-3,400

€1,700-2,800



231



■ 232

**A WALNUT AND MARQUETRY MONTH-DURATION STRIKING LONGCASE CLOCK**

THE MOVEMENT BY EDMUNDUS CARD, LONDON, LATE 17TH CENTURY, THE CASE ASSOCIATED AND OF A LATER DATE

The brass dial signed 'Edmundus Card Londini', with subsidiary seconds ring and date aperture  
84½ in. (215 cm.) high; 17¼ in. (45 cm.) wide; 9½ in. (24 cm.) deep

£3,000–5,000

\$4,100–6,700

€3,400–5,700

Edmund Card (b. 1658) was apprentice to James Clowes in 1673 and became free of the Clockmakers' Company. He is listed as working in London 1680-1688.



(part lot)

**233**

**A GEORGE II AND III SILVER TABLE-SERVICE**

VARIOUS MAKERS AND DATES

Old English and Hanoverian pattern, comprising:

Ten table-spoons

Twelve three-pronged table-forks

Twelve dessert-forks

Twelve dessert-spoons

Ten tea-spoons

Six pistol-handled table-knives, with steel scimitar blades

Twelve cheese-knives, with slightly differing pistol-handles and scimitar blades

*Together with:*

Six differing marrow scoops

Twelve Elizabeth II silver fish-forks and fish-knives

Five German silver dessert-forks and six dessert-spoons

Twelve German silver table-knives with crown and moon quality mark

Twelve French silver-plated seafood-forks

weighable silver 103 oz. 2 dwt. (3,207 gr.)

£2,000-3,000

\$2,700-4,000

€2,300-3,400



234

234

**A QUEEN ANNE SILVER COFFEE-POT**

MARK OF SIMON PANTIN, LONDON, 1713

Plain tapering cylindrical and with faceted leaf-capped spout, the hinged domed cover with baluster finial, engraved with a coat-of-arms within baroque cartouche, marked near handle, underneath and on cover  
8 in. (20.3 cm.) high

gross weight 18 oz. 3 dwt. (565 gr.)

£1,500-2,500

\$2,100-3,400

€1,700-2,800

Δ235

**A GERMAN SILVER-GILT CHOCOLATE-POT**

APPARENTLY UNMARKED, CIRCA 1780

Cylindrical, with bands of foliage and beaded foot, the upper body with a similar band at the border, stamped with initials below a Royal crown and further engraved with later initials, the detachable cover with pivoting fruiting foliage finial, engraved underneath with later initials, with later handle  
9 in. (22.8 cm.) high

gross weight 34 oz. 10 dwt. (1,073 gr.)

The initials are those of Friedrich Augustus III, Elector of Saxony (1763-1827).

£3,000-5,000

\$4,100-6,700

€3,400-5,700

**PROVENANCE:**

Anonymous sale; Sotheby's, Zurich, 18 November 1977, lot 35, with Partridge, by 1992.

**LITERATURE:**

V. Brett, *The Sotheby's Directory of Silver*, London, 1986, p. 91, no. 226.

T. Schroder, *Silver at Partridge*, October 1992, no. 15, pp. 30-31.



235



PROPERTY OF A GENTLEMAN  
LOTS 236-240

**236**  
**A PAIR OF GEORGE II SILVER  
TAPER-CANDLESTICKS**

MARK OF WILLIAM GOULD,  
LONDON, 1742

On shaped square foot, cast and chased  
with *rocaille*, the detachable nozzles  
possibly associated, *marked underneath*  
5½ in. (13.5 cm.) high

12 oz. 7 dwt. (385 gr.)

£1,500-2,000

(2)  
\$2,100-2,700  
€1,700-2,300



**237**  
**A GEORGE I SILVER TANKARD**

MARK OF JOHN WISDOME,  
LONDON, 1716

Cylindrical, the domed hinged cover with  
shell-form thumbpiece, the scroll handle  
engraved with initials 'R' over 'R\*M,'  
*marked near handle, inside cover and on  
handle*

6¾ in. (17 cm.) high

25 oz. 18 dwt. (804 gr.)

£1,500-2,500

\$2,100-3,400  
€1,700-2,800



**238**  
**A WILLIAM IV SILVER-GILT  
INKSTAND**

MARK OF RICHARD SIBLEY  
LONDON, 1831, RETAILED BY  
MAKEPEACE, LONDON

The serpentine tray cast with shells and  
engraved with an inscription, with two  
containers and a central box, *fully marked,*  
*the base and box each further stamped*  
*'MAKEPEACE LONDON'*

10¼ in. (16 cm.) wide

27 oz. 3 dwt. (844 gr.)

The inscription reads '*Lady Williams  
Wynn. to Mary Milnes Gaskell. / May 16.  
1832*'

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

**PROVENANCE:**

Given to Mary Milnes Gaskell (d. 1869)  
daughter of Charles Watkin Williams-  
Wynn M.P. (1775-1850), by her aunt  
Lady Williams-Wynn on the occasion of  
her marriage to James Milnes Gaskell  
(1810-1873).





**239**

**A PAIR OF GEORGE II SILVER SAUCEBOATS**

MARK OF PETER ARCHAMBO, LONDON, 1727

Oval and on stepped feet, the sides of each engraved with a coat-of-arms, with scroll handle, *marked underneath*  
7¼ in. (19 cm) long

23 oz. 7 dwt. (727 gr.)  
£2,500-3,500

(2)

\$3,400-4,700  
€2,900-4,000

**240**

**A GEORGE III SILVER SALVER**

MARK OF JOHN SCOFIELD, LONDON, 1781

Oval and on four foliate-cast feet, with bead and stiff-leaf border, engraved with a coat-of-arms, *marked underneath, further engraved with scratchweight '61"5'*  
17¼ in. (44 cm.) wide

59 oz. 8 dwt. (1848 gr.)

The arms are those of Milnes with a label for difference with Busk and another in pretence, for James Milnes M.P. (1755-1805) of Thornes House and Mary Ann daughter and co heir of Hans Busk, of Bull Hall, whom he married in 1778.

£2,000-3,000

\$2,700-4,000  
€2,300-3,400



# PROPERTY FROM HOWE, LONDON LOTS 241-262



## ■ † 241 A WHITE PAINTED 'BUCRANIUM' MOUNTED MIRROR

BY HOWE, OF GEORGE III STYLE, MODERN

63½ in. (161.2 cm.) high; 41 in. (104 cm.) wide

£2,000–4,000

\$2,700–5,400

€2,300–4,500

## ■ 242 A REGENCY MAHOGANY BOW CHEST-OF- DRAWERS

CIRCA 1815

With brass lion's mask handles

36½ in. (93 cm.) high; 38 in. (96.5 cm.) wide;

21½ in. (54.5 cm.) deep

£2,000–3,000

\$2,700–4,000

€2,300–3,400

A similar chest-of-drawers, with spiral-twisted columns is illustrated in M. Jourdain, *Regency Furniture*, London, 1934, p. 101, fig 241.



## ■ 243 A LATE VICTORIAN EASY ARMCHAIR

IN THE MANNER OF HOWARD AND SONS, CIRCA 1900

Upholstered overall in Swedish striped mattress ticking

30½ in. (77.5 cm.) high; 35½ in. (90 cm.) wide;

46 in. (117 cm.) deep

£1,200–1,800

\$1,700–2,400

€1,400–2,000







■ † 244

**AN ENGLISH MAHOGANY SOFA**

BY HOWE, OF WILLIAM IV STYLE, MODERN

Covered overall in rough silk

31½ in. (80 cm.) high; 85 in. (216 cm.) wide; 36¼ in. (92 cm.) deep

£2,000-3,000

\$2,700-4,000

€2,300-3,400

■ - 245

**A GEORGE III MAHOGANY CONCAVE DRESSING  
COMMODO**

CIRCA 1790

Strung in boxwood and banded in tulipwood overall, the shaped rectangular top crossbanded in satinwood  
39¾ in. (101 cm.) high; 30 in. (76.5 cm.) wide;  
22¾ in. (58 cm.) deep

£3,000-5,000

\$4,100-6,700

€3,400-5,700



■ 246

**A PAIR OF LARGE MAHOGANY  
BRASS-BOUND PEAT BUCKETS  
OF IRISH GEORGE III STYLE,  
MODERN**

With brass liners

26¼ in. (66 cm.) high (2)

£1,500–2,500

\$2,100–3,400

€1,700–2,800



■ † 247

**AN ENGLISH OAK 'IRISH  
PAWFOOT' BENCH**

BY HOWE, MODERN

41¼ in. (106 cm.) high; 66½ in. (169 cm.)

wide; 18¼ in. (46.5 cm.) deep

£2,500–4,000

\$3,400–5,400

€2,900–4,500

This model of bench was originally  
commissioned by the National Gallery,  
London.



■ † 248

**AN ENGLISH OAK 'ORANGERIE'  
BENCH**

BY HOWE, OF GEORGE III STYLE,  
MODERN

With scooped seat

18¾ in. (48 cm.) high; 17¼ in. (44 cm.)

deep; 120 in. (305 cm.)

£1,000–1,500

\$1,400–2,000

€1,200–1,700





■ † 249

**A BROWN OAK AND EBONY THREE-TIER WHATNOT**

BY HOWE, AFTER A DESIGN BY GILLOWS, MODERN

The underside stamped HOWE-LONDON-PS 053  
33¾ in. (84.5 cm.) high; 24¼ in. (61.5 cm.) wide;  
18½ in. (46.5 cm.) deep

£600-800

\$810-1,100  
€680-910



■ 251

**A MATCHED PAIR OF FRENCH GREEN TOLE-PEINTE HELMET WALL LANTERNS**

EARLY 19TH CENTURY AND LATER

One with later mirror glass back, the other with brass candle  
branch and reflector  
21¼ in. (54 cm.) high

(2)

£800-1,200

\$1,100-1,600  
€910-1,400

■ 250

**A PAIR OF VICTORIAN MAHOGANY 'CURULE' ARMCHAIRS**

AFTER A DESIGN BY THOMAS HOPE, LATE 19TH CENTURY

The square fluted back and seat upholstered red *morocco*  
leather

33¾ in. (86 cm.) high; 18 in. (46 cm.) wide; 22 in. (56 cm.) deep (2)

£1,200-1,800

\$1,700-2,400  
€1,400-2,000

■ 252

**A REGENCY WALNUT LIBRARY CHAIR**

CIRCA 1815

Upholstered in green string-grain leather and velvet, the arms  
terminating in gargoyle heads

39 in. (99 cm.) high; 26 in. (66 cm.) wide; 35½ in. (90 cm.) deep

£2,500-4,000

\$3,400-5,400  
€2,900-4,500





■ 253

**A PAIR OF GILT-BRASS MOUNTED MAHOGANY COMMODES**

OF REGENCY STYLE, LATE 20TH CENTURY, INCORPORATING EARLIER ELEMENTS

Each with shaped fossil marble top above three graduated long drawers, flanked by lotus-leaf headed columns to the angles above a raised Greek-key frieze, on reeded conical feet, with foliate handles

Each 32½ in. (82.5 cm.) high; 47½ in. (121 cm.) wide; 22¾ in. (58 cm.) deep (2)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

John Hobbs, Kintbury, Berkshire, England.



■ 254

**A GEORGE II GREY-PAINTED MIRROR**

IN THE MANNER OF WILLIAM KENT, CIRCA 1735

The original rectangular plate within a Greek-key and egg-and-dart border, the backboard with 19th-century label restoration label for R. E. GARROOD/CARVER AND GILDER/HIGH STREET, CHELMSFORD, the decoration apparently original 61½ x 36 in. (156.5 x 91.5 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

■ 255

**A GEORGE III MAHOGANY SIDE TABLE**

AFTER A DESIGN BY THOMAS CHIPPENDALE, LATE 18TH CENTURY

The rectangular top above a plain frieze with pierced brackets, partial depository label for WOODBRIDGE & CO LTD/88 FENCHURCH STREET/LONDON

32¼ in. (82 cm.) high; 54½ in. (138.5 cm.) wide; 2¾ in. (68 cm.) deep

£4,000–6,000

\$5,400–8,100

€4,600–6,800

The overall form, with Chinese inspired angle brackets, is clearly informed by Thomas Chippendale's 1754 pattern for a sideboard table, first published in his *The Gentleman and Cabinet-Maker's Director*, 1754, (pl. XXXV) and republished in the third edition, 1763(pl.LVL).













λ 263

**SIR FRANK BRANGWYN, R.A.,  
R.W.S., P.R.B.A., (1867-1956)**

Unloading the barges

signed with monogram (lower right)

oil on canvasboard

18 x 21½ in. (45.7 x 54.6 cm.)

£5,000-7,000

\$6,800-9,400

€5,700-7,900

**PROVENANCE:**

Anonymous sale; Bonham's, London,  
2 July 2002, lot 1.



PROPERTY OF A GENTLEMAN

λ 264

**SIR WILLIAM MACTAGGART,  
P.R.S.A., R.S.W. (SCOTTISH,  
1903-1981)**

Roses

signed 'W. MacTaggart YR.' (lower  
right), signed again and inscribed 'No:

3. ROSES./William MacTaggart/

A.R.S.A./4 Drummond Place/

Edinburgh.' (on the artist's label attached  
to the reverse)

oil on panel

24 x 20 in. (61 x 50.8 cm.)

£4,000-6,000

\$5,400-8,100

€4,600-6,800

**PROVENANCE:**

Anonymous sale; Christie's, Glasgow, 28  
August 1985, lot 185.

with Arthur Ackermann & Peter Johnson,  
London.

Anonymous sale; Lyon & Turnbull,

Edinburgh, 3 December 2008, lot 154.



265

λ \* 265

**SIR WILLIAM RUSSELL FLINT, R.A., P.R.W.S., R.S.W. (SCOTTISH, 1880-1969)**

The Great Scales

signed 'W. RUSSELL FLINT-' (lower right) and signed again, inscribed and dated '(Scales from Bruges) The Great Scales/ W Russell Flint/ 1956-1961' (on the reverse) and with further indistinct inscription, possibly regarding framing measurements (lower left)

pencil and watercolour on paper  
15½ x 22½ in. (39.4 x 57.2 cm.)

£6,000–8,000

\$8,100–11,000  
€6,800–9,100

**PROVENANCE:**

with Frost and Reed, London.

λ \* 266

**SIR WILLIAM RUSSELL FLINT, R.A., P.R.W.S., R.S.W. (SCOTTISH, 1880-1969)**

From a Window in Venice

signed 'W. RUSSELL FLINT-' (lower left) and signed again, inscribed and dated 'From a Window in Venice/ W Russell Flint/ May 1958' (verso), and further signed and inscribed 'From a Window in Venice/ W Russell Flint' (on the backboard) pencil and watercolour on artist's board  
11½ x 15¾ in. (29.2 x 40 cm.)

£4,000–6,000

\$5,400–8,100  
€4,600–6,800

**PROVENANCE:**

with Frost and Reed, 1958.

**EXHIBITED:**

London, Royal Watercolour Society, 1958[?], no. 2.



266



267

PROPERTY OF A GENTLEMAN

λ • 267

**MARY NICOL NEIL ARMOUR, R.S.A., R.S.W.**  
**(BRITISH, 1902-2000)**

Smokies, mushrooms and garlic

signed and dated '49 MARY ARMOUR' (lower left), signed again  
 'MARY ARMOUR.' (lower right)

oil on canvas  
 25 x 30 in. (63.3 x 76.3 cm.)

£2,000–3,000

\$2,700–4,000  
 €2,300–3,400

**PROVENANCE:**

Anonymous sale; Sotheby's, Edinburgh, 23 April 1991, lot 174.  
 Anonymous sale; Sotheby's, London, 30 September 2009, lot  
 122, where purchased by the present owner.



268

λ 268

**YURI KUPER (BRITISH, B. 1940)**

Sans titre

signed and dated 'Y. Kuper 92' (lower left); signed again 'Y.  
 Kuper' (lower centre)

pencil, oil and collage on paper laid on board  
 47 x 63 in. (120 x 160 cm.)

£3,000–5,000

\$4,100–6,700  
 €3,400–5,700



269

PROPERTY OF A GENTLEMAN

λ • 269

**ROBERT WRAITH (BRITISH, B. 1952)**

Paper Wings

signed 'WRAITH' (lower right)  
 oil on panel

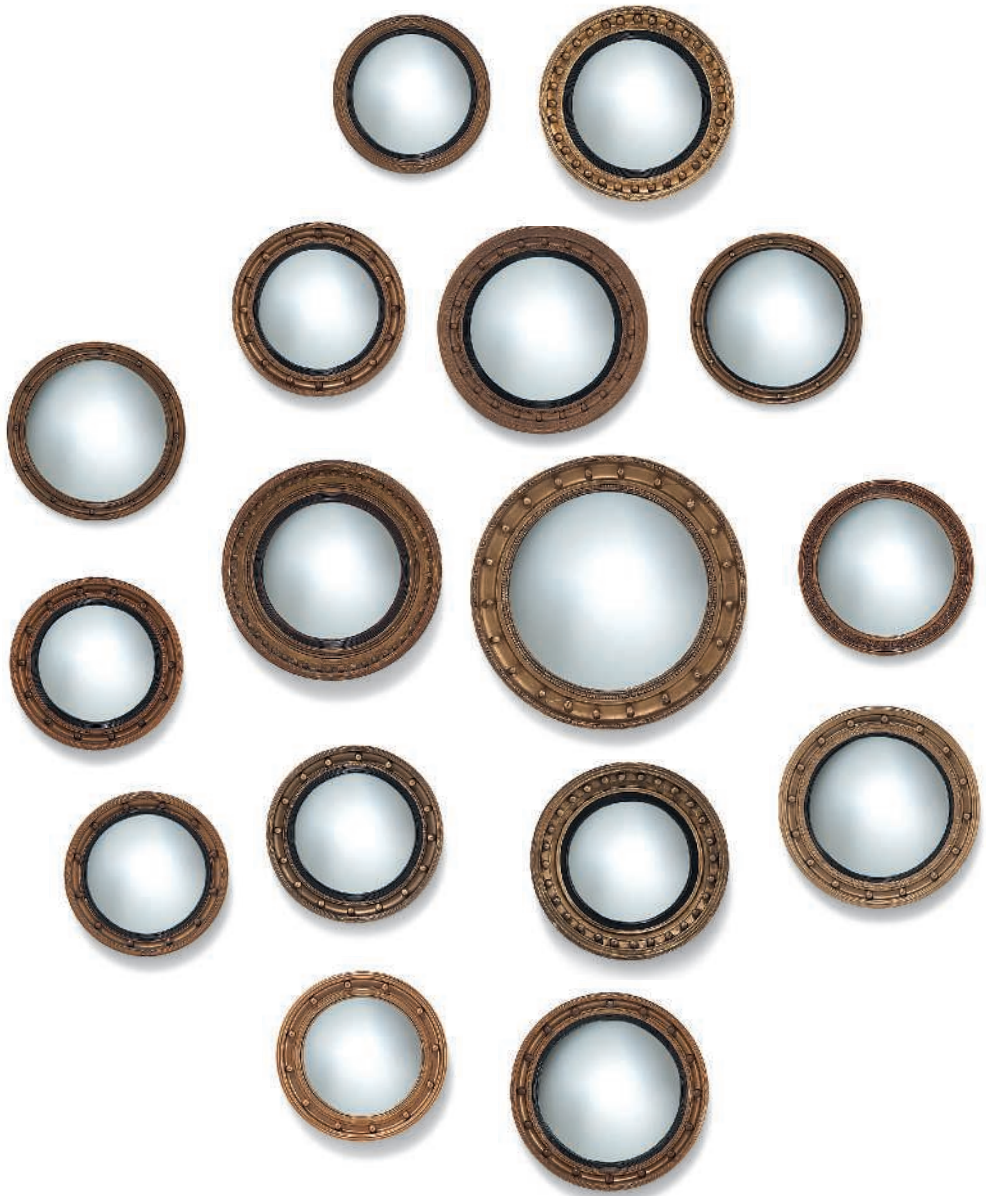
16 x 20 in. (40.5 x 50.8 cm.)

£500–800

\$680–1,100  
 €570–910

**PROVENANCE:**

Acquired from Petley Fine Art, London.



■ 270  
**A GROUP OF SIXTEEN GILTWOOD AND GILT-GESSO CONVEX  
MIRRORS**

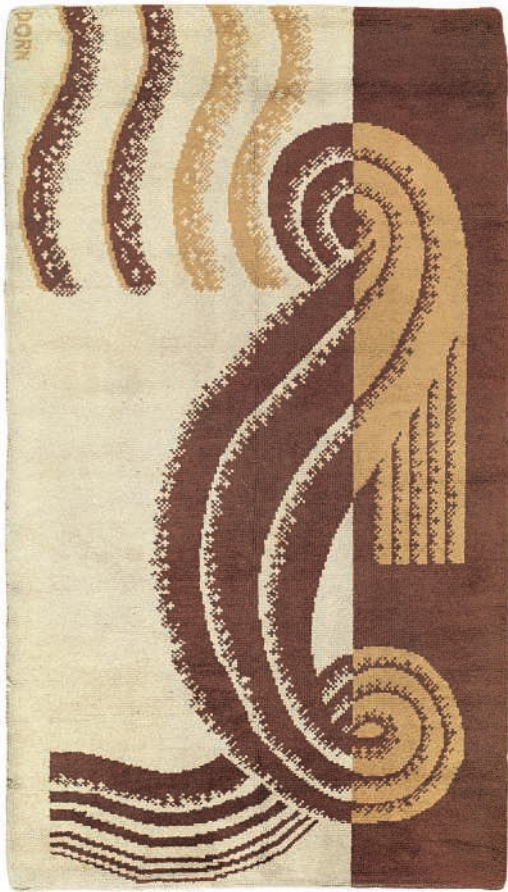
19TH AND 20TH CENTURY

The largest: 30 in. (76 cm.) diameter

£3,000–5,000

(16)

\$4,100–6,700  
€3,400–5,700



PROPERTY FROM A EUROPEAN PRIVATE  
COLLECTION - LOTS 271 & 272

■ 271

**MARION DORN (1896-1964)**

*A CARPET, CIRCA 1932*

executed by Royal Wilton, wool  
86½ x 49½ in. (220 x 126 cm.)

signed in weave *DORN*  
£7,000-9,000

\$9,400-12,000  
€8,000-10,000

**LITERATURE:**

*Thirties: British Art & Design Before the War*, Hayward Gallery, London, 25 October 1979 - 13 January 1980, p. 88, another design illustrated;  
*C. Boydell, The Architect of Floors: Modernism, Art and Marion Dorn Designs*, Essex, 1996, p. 45, pl. 40, another example illustrated.



■ 272

**RONALD GRIERSON (1901-1983)**

*A MODERNIST RUG, CIRCA 1935*

wool  
61½ x 36 in. (156 x 91.5 cm.)

woven monogram  
£3,000-5,000

\$4,100-6,700  
€3,400-5,700

**PROVENANCE:**

Sotheby's London, 30 November 1993, lot 377;  
From where acquired by the present owner.

**LITERATURE:**

M. Battersby, revised by P. Garner, *The Decorative Thirties*, London, 1988, p. 94, another design illustrated.



PROPERTY OF A LADY

**273**

**A 'TUSCHINSKY' STYLE HANDWOVEN WOOL CARPET IN THE MANNER OF JAAP GIDDING CIRCA 1920**

A possibly manufacturer's label marked 'Gerschner & Kemper, Den Haag'  
137 x 95 in. (348 x 241 cm.)

£3,000-5,000

\$4,100-6,700

€3,400-5,700

**274**

**EMILE EISMAN-SEMENOWSKY (FRENCH/POLISH, 1857-1911)**

After the celebration

Inscribed, signed and dated 'Paris 94/EISMAN-SEMENOWSKY' (lower left)  
oil on panel, unframed  
9½ x 7¾ in. (24 x 19 cm.)

£2,000-3,000

\$2,700-4,000

€2,300-3,400

λ • **275**

**GEORGE GROSZ (GERMAN, 1893-1959)**

Ohne Titel

signed 'GROSZ' (lower right)  
pen and ink on paper  
19¾ x 15½ in. (50 x 39.3 cm.)

£2,000-3,000

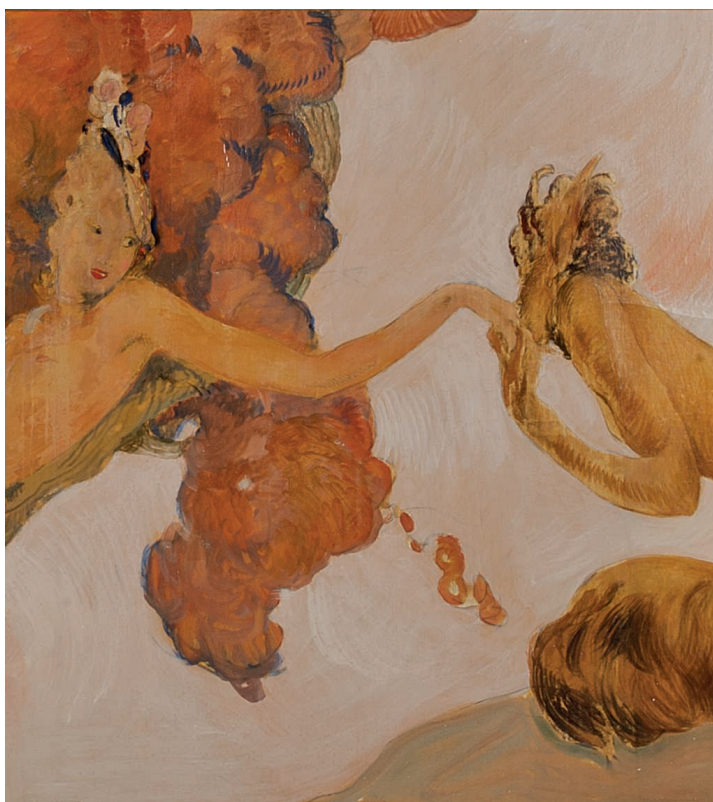
\$2,700-4,000

€2,300-3,400

**PROVENANCE:**

Pontello collection, Florence, from where acquired by the previous owner.  
Anonymous sale; Christie's, London, 24 June 2009, lot 162, where purchased by the present owner.





(detail)

FROM THE PRIVATE  
COLLECTION OF THE GHEZZI  
FAMILY, SWITZERLAND

■ λ \* 276

**JEAN-GABRIEL DOMERGUE**  
**(FRENCH, 1889-1962)**

Femme allongée sur une branche  
et faune

signed 'Jean/Gabriel/Domergue' (lower  
right)

oil on canvas

44½ x 136 in. (113 x 340 cm.)

Executed circa 1920

£25,000–45,000    \$34,000–60,000  
€29,000–51,000

This work is recorded in the archives  
of Monsieur Noé Willer and will be  
included in his forthcoming Domergue  
catalogue raisonné.







278



279

PROPERTY OF A COLLECTOR - LOTS 278-282

**278**  
**'COQUELICOTS'. A GABRIEL ARGY-ROUSSEAU**  
**(1885-1963) PATE-DE-VERRE VASE**

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

7 in. (18 cm.) high

£4,000-6,000

\$5,400-8,100  
€4,600-6,800

**279**  
**'ARAIGNEES ET RONCES'. A GABRIEL ARGY-ROUSSEAU**  
**(1885-1963) PATE-DE-VERRE VASE**

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

Moulded with spiders, spider webs and flowers

4½ in. (11.5 cm.) high

£3,000-5,000

\$4,100-6,700  
€3,400-5,700

280

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

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

5¾ in. (14.5 cm.) high

£2,000-3,000

\$2,700-4,000

€2,300-3,400



280

281

**'CHARDON ROUGE'. A GABRIEL ARGY-ROUSSEAU (1885-1963) PATE-DE-VERRE VASE**

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

The underside with number '6778'

6 in. (15.3 cm.) high

£2,000-3,000

\$2,700-4,000

€2,300-3,400



281

282

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

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

3 in. (7.6 cm.) high

£2,000-3,000

\$2,700-4,000

€2,300-3,400



282



PROPERTY OF A LADY

**283**

**WILLIAM ACTON (BRITISH, 1906-1945)**

Portrait of Loelia, Duchess of Westminster

oil on canvas

61¼ x 50 in. (153 x 127 cm.)

£5,000–7,000

\$6,800–9,400

€5,700–7,900

William Acton was the short lived younger brother of Sir Harold Acton, art historian and aesthete. The Actons had been raised by their parents at La Pietra, a villa outside Florence, where their neighbours included the Sitwell family, and Gerald, Lord Berners who was a friend of Salvador Dali.

Few other portraits by the artist are widely known. A series of pencil drawings of the Mitford sisters has been extensively published, but his work rarely appears at auction. A similar portrait sold, Christie's, South Kensington, 23 March 2016, lot 100.

STEPHEN TENNANT AND SYRIE MAUGHAM  
PROPERTY OF A LADY

■ 284

**A PINK SATIN UPHOLSTERED BED**

ALMOST CERTAINLY DESIGNED BY SYRIE MAUGHAM (1879-1955) FOR STEPHEN TENNANT, SECOND QUARTER 20TH CENTURY, RE-UPHOLSTERED TO THE ORIGINAL SCHEME

With purple velvet and pink satin highlights and tasselled trim 31 in. (79 cm.) high; 56 in. (142 cm.) wide; 102 in. (259 cm.) long

£2,000-3,000

\$2,700-4,000

€2,300-3,400

**PROVENANCE:**

*The Contents of Wilsford Manor, Salisbury, Wiltshire, Sotheby's 14th-15th October 1987, probably lot 246*

Stephen Tennant (b.1906), a British socialite and aesthete, is often described as "the brightest" of the "Bright Young People". He is also believed to be the inspiration for the eccentric Lord Sebastian Flyte in Evelyn Waugh's *Brideshead Revisited*.

Tennant inherited Wilsford Manor in 1929 shortly after his mother's death. The Arts & Craft house dating to 1906 was designed for his parents by Detmar Blow and imitates the 17th Century style. Visitors to Wilsford included writers and artists such as Cecil Beaton, E.M. Forster, the Sitwells, and the poet, Siegfried Sassoon who became Tennant's lover in the late 1920s.

Wilsford Manor's original interiors included William Morris curtains and wood work by Ernest Gimson. Stephen was excited by the prospect of re-decorating and injecting his own taste into his childhood home. He is thought to have directed much of the refurbishment from his bed.

Stephen was introduced to Syrie Maugham by his good friend, Cecil Beaton. Appointed as the designer for Wilsford in the 1930s, Maugham introduced whites and pastel shades as well as her iconic glamorous silks, satins and fringes. In 1937 Cecil Beaton described the new interior at Wilsford: 'ice-cream colours prevail'.

Sleigh beds were used in many of Maugham's projects and the present bed epitomises the glamour and sumptuousness of her designs. It is thought that this bed was made specifically for Tennant, being taller than most beds. Two photographs taken by Cecil Beaton appear to show the present bed, one depicting David Hockney and Stephen Tennant sitting on the bed. An image on pg. 51 of *The World of Interiors*, *The Best of Interiors: 25 years of the world's most influential design magazine*, London, 2006, almost certainly shows the present bed within an article on Wilsford and is included in the lot.





PROPERTY FROM A PRIVATE GREEK COLLECTION

λ 285

**NIKOS KESSANLIS (GREEK, 1930-2004)**

Version of the amorphous

signed and dated 'K NIKOS 61' (lower left)

oil, gesso, paper and collage elements and *sgraffito* on canvas  
51½ x 35 in. (130 x 89 cm.)

Executed in 1961.

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

Private collection, by whom acquired directly from the artist.

Anonymous sale; Christie's, London, 29 April 2009, lot 162.

Acquired at the above sale by the present owner.

**LITERATURE:**

G. Tzirtzilakis, *Nikos Kessanlis*, Athens, 1998, p. 110 (illustrated p. 111; titled 'Wall').



PROPERTY OF A GENTLEMAN

■ • 286

**A GILTWOOD MIRROR**

LATE 20TH CENTURY

Of shield outline with acanthus leaf carved edges  
43 in. (109.2 cm.) high; 35 in. (89 cm.) wide

£700–1,000

\$940–1,300  
€800–1,100



■ 287

**A BRASS AND PEWTER LOW OCCASIONAL TABLE**

ATTRIBUTED TO RODOLFO DUBARRY, CIRCA 1970

15¾ in. (40 cm.) high; 45¼ in. (115 cm.) square

£1,200–1,800

\$1,700–2,400  
€1,400–2,000



■ \* 288

**JOSEPH CSAKY (1888-1971)**

'OISEAU SNOB', DESIGNED 1924, LATER CAST

patinated bronze, on later enamelled base  
21¼ in. (54 cm.) high

signed CSAKY, ç, impressed foundry mark *Fondeur Valsani*

£5,000–8,000

\$6,800–11,000  
€5,700–9,100

**LITERATURE:**

F. Marcilhac, *Csaky*, Paris, p. 334, n. c. 1924-FM.84/b, another example illustrated.

Other examples exhibited:

Musée Bourdelle, Paris, *Trois Sculpteurs des Années Trente*, Gargallo, *Csaky*, Lambert-Rucki, 2007, no. 37;

Musée d'Art Moderne, Troyes, *Csaky-Sculptures-Dessins*, 1986, no. 27.



PROPERTY OF A LADY

■ 289

**A HENRICH-ELFENBEIN-  
PORZELLAN 'ZEPPELIN' PART  
SERVICE**

1928, GREEN AND RED PRINTED  
FACTORY MARKS, IMPRESSED S  
AND INCISED NUMERALS TO SOME  
PIECES

Decorated with a gilt 'LZ' monogram for  
*Luftschiff Zeppelin*, within a blue oval and  
gilt band border, comprising: an ashtray  
modelled with a seated lion, six small  
plates, two large reversible egg-cups, five  
coffee-cups and five saucers

The ashtray: 7½ in. (19 cm.) wide  
approximately

(19)

£4,000-6,000

\$5,400-8,100

€4,600-6,800

The service pieces in this lot and the  
following lot were created for use on the  
Graf Zeppelin (LZ 127). Three demi-tasse  
cups and saucers, three coffee-cups and  
saucers and two salad-plates from the  
1928 service were sold Sotheby's, New  
York, 22 June 2007, lot 257.



PROPERTY OF A LADY

■ 290

**A HENRICH-ELFENBEIN-  
PORZELLAN 'ZEPPELIN' PART  
TEA-SERVICE**

1928, GREEN AND RED PRINTED  
FACTORY MARKS, IMPRESSED S TO  
SOME PIECES

Decorated with a gilt 'LZ' monogram for  
*Luftschiff Zeppelin*, within a blue oval and  
gilt band border, comprising: a teapot and  
cover, a two-handed sugar-bowl, cover  
and stand, a milk-jug, two teacups with  
everted rims, a tapered coffee-cup and  
six saucers, together with three Zeppelin  
related pamphlets

The teapot: 5½ in. (14 cm.) high

(18)

£4,000-6,000

\$5,400-8,100

€4,600-6,800





■ 291

**A PAIR OF ORANGE AND GREEN WOOL  
UPHOLSTERED THREE-LEGGED CHAIRS**

BY JOHN MAKEPEACE AND ANN SUTTON, CIRCA 1974

39¼ in. (99.5 cm.) high; 37¼ in. (94.5 cm.) wide;  
34 in. (86.5 cm.) deep

£4,000–6,000

(2)

\$5,400–8,100

€4,600–6,800

**PROVENANCE:**

David Landaw.

These chairs were conceived in an atmosphere of radical innovation and experimentation by two great British contemporary designers: the innovative textile designer, Professor Ann Sutton MBE (b.1935), and the renowned furniture designer, John Makepeace OBE FCSD FRSA (b.1939) in 1974. They worked in partnership on several pieces during the early seventies, whilst also married (1964–1983); living and working in a converted barn in Farnborough, Banbury. These chairs form a small group of collaborative pieces; the first pair, with blue thread running through the orange and green woven

tubes were commissioned by an Oxford College; the second production was a set of four commissioned for the architect, David Landaw, using the psychedelic green and orange scheme. These two examples are from this set created in 1974.

The internal steel frame was designed and made by John Makepeace himself (shortly after this phase Makepeace employed craftsmen to realise his designs). The three-legged design was to become one of Makepeace's signatures. In the terms of functionality, three legs form a stable structure and the ergonomic design of the seat and back were a purposeful experiment. John Makepeace has stated "*Artists draw constant stimulus from the beauty of the human form; chairs can reflect that. For me, chairs are about people so in a way they 'animate' a room when there is nobody there!*" Ann Sutton, who has been continuously challenged by exploring new materials, colour and movement, used a 150-year-old sock making machine to weave the woollen tubes up to 40 meters in length, which she called her "jumbo thread". These were then filled with Dacron, grafted together and coiled around the structure. The result is an expressive embodiment of a *joie de vivre* through radical experimentation with form and materials by both artists.

END OF SALE

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# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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Unless we own a **lot** (A symbol, Christie's acts as agent for the seller).

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(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition report** and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

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(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.

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### 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.

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(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, and 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.

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(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.

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

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(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:

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(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.

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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](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

## (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVEVS

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol **x** next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can act in his sole option:

- remove any bid;
- pause 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

action, 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 £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

### 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 6066). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

### 3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol  $\rightarrow$  next to the **lot** number. If these **lots** apply to a **lot**, we may pay you an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

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

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F(i) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, insofar as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**), if, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

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

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

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

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

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

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

(i) 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

(ii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
  - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
  - drawings, autographs, manuscripts, signed photographs, music, atlases, maps or periodicals;
  - lots** not identified by title;
  - lots** sold without a printed estimate;
  - lots** which are described in the catalogue as sold not subject to return; or
  - defects stated in any **condition report** or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. 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:

- Wire transfer

You must make payments to: Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB22CTV. IBAN (international bank account number): GB81 2030 3000 0200 1277 12.

(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 7752 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, whose 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

(e) 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 7752 3200 or fax on +44 (0)20 7752 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:

(i) When you collect the **lot**; or

(ii) 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 & Collection', unless we have agreed otherwise with you in writing.

## 4. WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
- we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms as we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- we can pay the seller an amount up to the net proceeds payable in respect of the amount by which you do not pay, including any costs you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- we can, at our option, reveal your identity and contact details to the seller;
- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before or after accepting any bids;
- (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount by your default in which you deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment, we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(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 may hold or have custody of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for most of you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us

and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

(a) We ask that you collect purchased lots promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).

(b) Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration or Christie's Post-Sale Services Department on +44 (0)20 7552 3200.

(c) If you do not collect any lot promptly following the auction we can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing, (i) we will charge you storage costs from that date.

(ii) we can at our option move the lot to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the lot in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7539 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport.london@christies.com](mailto:arttransport.london@christies.com). We will take reasonable care when we are 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.

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 any lot you purchase.

(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 we will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7539 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport.london@christies.com](mailto:arttransport.london@christies.com).

#### (b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries may require 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) USA import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in our lot description. In all other cases, we will not 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 convention' 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 of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot. For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

## I OUR LIABILITY TO YOU

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

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

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 if the sale places us or our 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 recording of the bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by us or us in connection with the sale. 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](http://www.christies.com).

## 8 WAIVER

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

## 9 LAW AND DISPUTES

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

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

**authenticity**: a genuine example, rather than a copy or forgery of:  
(i) the work of a particular artist, author or manufacturer, if the lot is described in the **Heading** as the work of that artist, author or manufacturer;

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

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

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

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

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

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

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

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

**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 which contains the **Important Notices and Explanation of Cataloguing Practice**.

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

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

### VAT refunds: what can I reclaim?

If you are:

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

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'.

- o 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 filled square (■) will, at our option, be removed to Christie's Park Royal from 10.00am on the day of the sale. 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/](http://Christies.com/) storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere. If the **lot** is transferred to Christie's Park Royal, 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 Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com).

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

### PAYMENT OF ANY CHARGES DUE

**ALL lots** whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection.

**Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

### SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com). To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

### PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on [www.christies.com](http://www.christies.com).

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee Storage per day	£70.00 £8.00	£35.00 £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 PARK ROYAL

Unit 7, Central Park  
Acton Lane  
London NW10 7FY

**Vehicle access via Central Park only.**

### COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.



# CHRISTIE'S

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8 KING STREET ST. JAMES'S LONDON SW1Y 6QT