

# INTERIORS

LONDON, 29 JANUARY 2019



CHRISTIE'S

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# INTERIORS

## INCLUDING SKI POSTERS

LONDON, 29 JANUARY 2019

### AUCTION

Tuesday 29 January 2019  
at 10.30 am  
Lots 1-329  
8 King Street, St. James's  
London SW1Y 6QT

### VIEWING

Monday	14 January	9.00 am – 4.30 pm & 6.00 pm – 8.30 pm
Tuesday	15 January	9.00 am – 4.30 pm
Wednesday	16 January	9.00 am – 4.30 pm
Thursday	17 January	9.00 am – 4.30 pm
Friday	18 January	9.00 am – 4.30 pm
Friday	25 January	9.00 am – 4.30 pm
Saturday	26 January	12.00 pm – 5.00 pm
Sunday	27 January	12.00 pm – 5.00 pm
Monday	28 January	9.00 am – 4.30 pm

### AUCTIONEERS

Christiane Graf zu Rantzau, Piers Boothman,  
Natalia Voinova & Olivia Ghosh

### AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as JOE-17300

### SERVICES

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#### CONDITIONS OF SALE

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

#### BUYING AT CHRISTIE'S

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

[20]



### CHRISTIE'S LATES

Monday 14 January, 6.00 - 8.30 pm

For the full program please see  
[christies.com/lates](http://christies.com/lates)

#### LOTS OF IRANIAN/PERSIAN ORIGIN

1. Bidders are advised that some countries (such as the USA) prohibit or restrict the purchase and import of Iranian "works of conventional craftsmanship" (works that are not by a recognised artist and/or have a function, for example: decorative objects, bowls, tiles, ornamental boxes, scientific instruments, carpets and textiles). These restrictions do not apply to "informational materials" such as paintings, manuscripts and works on paper. All bidders are responsible for familiarising themselves with the laws that apply to them and ensuring that they do not bid or import properties in contravention of relevant sanctions or trade embargoes.  
2. The Gulf Cooperation Council (GCC) has imposed a ban on the importation of Iranian goods to or via its member states. Please check with your shippers whether you will be able to ship Iranian artworks to the GCC member states prior to bidding.

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# CHRISTIE'S



## GUEST CURATOR SALVESEN GRAHAM

### **CIRCLE OF GILBERT JACKSON (BRITISH, FL. 1622-1640)**

*Portrait of a Boy; Portrait of a Young Gentleman*

£4,000-6,000  
Lot 127

### **AN EARLY VICTORIAN GILTWOOD MIRROR**

OF MID-18TH CENTURY STYLE,  
CIRCA 1830-40

£4,000-6,000  
Lot 196

### **A PIETRINA CHECCACCI (B. 1941)**

**UNUSUAL BRAZILIAN GILT-  
BRONZE AND GLASS TABLE**

AS PERNAS, CIRCA 1976

£3,000-5,000  
Lot 282



A Kensington apartment with interiors by Salvesen Graham.

Be inspired by Salvesen Graham founders Mary and Nicole at our King Street Galleries from 14-28 January, where they will be styling a space using furniture and objects from the Interiors sale.

Photography: Michael Sinclair

Christie's has partnered with Salvesen Graham to guest curate our January Interiors sale.

Salvesen Graham is a leading interior design and decoration practice specialising in classic interiors with a modern twist. Founded in London by Mary Graham and Nicole Salvesen, who together have over 25 years' experience in the industry, the team are known for their artful layering of texture and colour and their juxtaposition of antique and contemporary pieces. They offer a bespoke, hands-on service for clients, working alongside notable architects, builders and an extensive contact list of industry experts.

In 2018, Salvesen Graham was included in the House & Garden Top 100 Interior Designers, Country Life's Top 100 Interior and Exterior Design Experts and Country & Town House's Top 50 Interior Designers. Past projects the team have worked on include private town and country houses and estates, a private members club in Mayfair, a chalet in France and other commercial projects including a boutique hotel.

*We were delighted to have been asked by Christie's to curate a room for their Interiors sale. As a design studio, we are renowned for mixing contemporary pieces with antiques to create a home which not only looks stunning but has a relaxed feeling about it. We approached this project as we would a client's home to help future buyers envisage the pieces within their own space.*



(part)

**A PAIR OF BLUE AND GILT  
JAPANNED BOW-FRONTED  
CHESTS**

THE CHESTS EARLY 19TH CENTURY,  
THE JAPANNING MODERN

£2,500-4,000

Lot 222



**A BLACK FOREST CARVED  
WOOD BEAR HALL STAND**  
EARLY 20TH CENTURY  
£6,000–10,000  
Lot 277

**A REGENCY MAHOGANY  
CANED BERGERE**  
EARLY 19TH CENTURY  
£1,200–1,800  
Lot 200

**BERNARD VILLEMOT (1911-1989)**  
*Winter Sports, France*  
£1,500–2,000  
Lot 320



*We wanted to show people that while antiques can be treated with reverence, they can also be fun and are to be enjoyed – for example, the Black Forest bear hall stand which we used in the hallway and the coffee table with the human legs in the drawing room. There is such an inspiring mix of colour and texture amongst the lots which enabled us to create a wonderful depth of layers, which we love doing in our projects, such as the leather armchair with cane frame combined with the detailed chinoiserie chest of drawers and the clean glass of the side tables, coffee table and drinks trolley. It is the little details which make a home individual and it was such a luxury to be able to use unique objects such as the umbrella and dispatch box. We hope that our designs have inspired buyers to see how antiques can fit into the everyday within their home.*

–Nicole Salvesen and Mary Graham  
Directors, Salvesen Graham

# CHINESE CERAMICS AND WORKS OF ART

PROPERTY FROM A PRIVATE ENGLISH COLLECTION  
LOTS 1-5

1

## A CHINESE SANCAI-GLAZED BLUE-SPLASHED POTTERY JAR TANG DYNASTY (AD 618-907)

Decorated to the exterior with a thin cream-coloured glaze splashed with blue and green streaks starting from the rim and falling down towards the foot to expose the pinkish-buff body  
6¾ in. (16.2 cm.) high

£2,000-3,000

\$2,600-3,800  
€2,300-3,300

### PROVENANCE:

Private English collection, assembled in Hong Kong prior to 1996.

The result of Oxford Authentication Thermoluminescence Test number C117p5 is consistent with the dating of this lot.



2

## A CHINESE SANCAI-GLAZED BLUE-SPLASHED POTTERY TRIPOD CENSER

TANG DYNASTY (AD 618-907)

The compressed globular body raised on three lion-paw feet and covered to the upper body with a glaze streaked in blue and amber with a band of pale splashes in reserve at the shoulder, beneath the amber-glazed short neck and the everted rim  
7¼ in. (18.5 cm.) diam.

£1,500-2,500

\$1,900-3,100  
€1,700-2,800

### PROVENANCE:

Private English Collection, assembled in Hong Kong prior to 1996.

The result of Oxford Authentication Thermoluminescence Test number C117p17 is consistent with the dating of this lot.





3

**TWO CHINESE SANCAI-GLAZED POTTERY FIGURES OF GROOMS**

TANG DYNASTY (AD 618-907)

Both figures shown standing on plinths with hands raised as if holding reins, and dressed in tunics, and with unglazed moulded face with prominent features and hair pulled back 13½ in. (33.5 cm.) and 17½ in. (43.5 cm.) high (2)

£1,500–2,500

\$1,900–3,100

€1,700–2,800

**PROVENANCE:**

Private English Collection, assembled prior to 1996.

A larger, similarly modelled figure of a groom sold at Christie's Paris, 21-22 June 2016, lot 365.

The result of the Oxford Authentication thermoluminescence test nos. C117p8 and C117p10 are consistent with the dating of this lot.



4

**TWO CHINESE SANCAI-GLAZED FIGURES OF COURT OFFICIALS**

TANG DYNASTY (AD 618-907)

The figures shown standing wearing belted tunics, with hands tucked within wide cream and green sleeves over a cream robe, the unglazed face well-modelled with traces of pigment and hair upswept beneath a court hat 16½ in (41 cm.) high and 16½ in. (42.3 cm) high (2)

£2,000–3,000

\$2,600–3,800

€2,300–3,300

**PROVENANCE:**

Private English Collection, assembled prior to 1996.

The result of Oxford Authentication thermoluminescence test nos. C117p7 and C117p6 are consistent with the dating of this lot.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

5

**A CHINESE STRAW AND  
AMBER-GLAZED POTTERY  
EQUESTRIAN AND AMBER-  
GLAZED POTTERY BOAR**

TANG DYNASTY (AD 618-907)

The horse naturalistically modelled standing foursquare on a rectangular base with the head held up and looking slightly to one side, the rider modelled wearing long-sleeved robes, with his head and cap left unglazed, the boar with tail flicked to one side and covered all over with a rich, mottled amber and dark brown glaze

14 in. (35.5 cm.) high (equestrian),  
7¾ in. (19.6 cm.) long (boar) (2)

£3,000–5,000 \$3,800–6,300  
€3,400–5,600

**PROVENANCE:**

Private English collection, assembled in Hong Kong prior to 1996.

The result of Oxford Authentication Thermoluminescence test nos. C117p18 and C117p15 are consistent with the dating of this lot.



(part)

5A

**A SET OF TWENTY ETCHINGS  
OF PALACES, PAVILIONS  
AND GARDENS BY GIUSEPPE  
CASTIGLIONE IN THE  
IMPERIAL GROUNDS OF THE  
SUMMER PALACE, BEIJING,  
YUANMINGYUAN**

20TH CENTURY

The original etchings created for the Qianlong Emperor between 1783 and 1786 by the Jesuit missionary to the Chinese court, Giuseppe Castiglione, also known as Lang Shining, illustrating the edifices, gardens and palace grounds constructed from 1737-1766

Each etching 20 x 34¾ in.  
(50.8 cm. x 88.2 cm.) (20)

£4,000–6,000 \$5,100–7,500  
€4,500–6,700

**PROVENANCE:**

Private Belgian Collection, acquired from a French Collection in 2001.

6

**A CHINESE ORMOLU-MOUNTED  
FAHUA TRIPOD CENSER**  
MING DYNASTY, 15TH-16TH CENTURY

Decorated with large white lotus flowers and purple leaves, against a bright turquoise ground, the three feet modelled in the form of Buddhist lions, supported on Louis XVI ormolu mounts with a triangular base and scroll feet, the later pierced domed cover surmounted by a Buddhist lion finial

£2,000–3,000

\$2,600–3,800  
€2,300–3,300

**PROVENANCE:**

Christie's London, 14 April 1983, lot 21.



PROPERTY OF AN ENGLISH GENTLEMAN

-7

**A CHINESE FAMILLE VERTE JAR**  
KANGXI PERIOD (1662-1722)

The rounded sides decorated with four shaped panels of 'antiques' alternating with composite flowering branches, all reserved on a green-enamelled ground of multi-coloured florets

£1,500–2,500

\$1,900–3,100  
€1,700–2,800

**PROVENANCE:**

English collection, predominantly assembled in the 1980s and 1990s.



8

**A LARGE CHINESE BLUE AND WHITE  
'KRAAK' DISH**  
17TH CENTURY

Decorated to the interior with three scholars seated in a garden amongst bamboo playing a game, and with four further scholars in the *cavetto*

15 $\frac{7}{8}$  in. (42.5 cm.) diam.

£4,000–6,000

\$5,100–7,500  
€4,500–6,700





**9**  
**A LARGE CHINESE  
BLUE AND WHITE BOWL**  
KANGXI PERIOD (1662-1722)

With rounded sides, the exterior decorated with peony, prunus and rock formations with details outlined in gilt, and with a leafy peony blossom in the interior

13¾ in. (35 cm.) diam.

£1,500–2,000

\$1,900–2,500

€1,700–2,200

**PROVENANCE:**

Acquired in England in 1980.

**10**  
**A LARGE CHINESE FAMILLE  
NOIR 'PHOENIX TAIL' VASE**  
19TH CENTURY

The rounded body and flaring neck decorated in *famille verte* enamels with long-tailed birds perched on a tall blossoming prunus tree, all reserved on a black ground

27¼ in. (70.5 cm.) high

£4,000–6,000

\$5,100–7,500

€4,500–6,700





PROPERTY FROM A PRIVATE COLLECTION IN THE UK  
 LOTS 11 & 12

**11**  
**TWO CHINESE BLUE AND WHITE**  
**JARS AND COVERS**

KANGXI PERIOD (1662-1722)

The larger decorated with antique objects, set against a prunus and cracked-ice ground; the smaller with figural roundels on a ribbed ground

The larger 10¼ in. (26 cm.) high

£1,500–2,000

\$1,900–2,500

€1,700–2,200

**PROVENANCE:**

From a private collection in the UK, acquired in London in the 1980s-1990s



**12**

**A LARGE CHINESE ROSE-IMARI/PUNCH BOWL**

KANGXI PERIOD (1662-1722)

Painted and gilt with sprays of colourful flowers and fruits  
 15½ in. (39.4 cm.) diam.

£800–1,200

\$1,100–1,500

€890–1,300

**PROVENANCE:**

Christie's South Kensington, 12 Jan 2005, lot 198  
 From a private collection in the UK, acquired in London  
 in the 1980s-1990s

**13 No Lot**





PROPERTY FROM A PRIVATE ENGLISH COLLECTION  
LOTS 14-16

**14**  
**A PAIR OF CHINESE FAMILLE  
ROSE EXPORT DISHES**

18TH CENTURY

Each painted and gilt with a pair of  
mandarin ducks, set within an elaborate  
floral border

15¼ in. (38.6 cm.) diam. (2)

£3,000–5,000

\$3,800–6,300

€3,400–5,600

**PROVENANCE:**

Previously in a private European  
collection



**15**  
**A LARGE CHINESE FAMILLE  
ROSE EXPORT CHARGER**

18TH CENTURY

Decorated to the interior with floral  
sprays, below further bands of fruiting  
and flowering branches

16¾ in. (42.5 cm.) diam.

£800–1,200

\$1,100–1,500

€890–1,300

**16**  
**A PAIR OF CHINESE  
FAMILLE ROSE EXPORT EWERS  
AND COVERS**

18TH CENTURY

Each decorated with large peony sprays  
11 in. (28 cm.) high (2)

£2,000–3,000

\$2,600–3,800

€2,300–3,300

**PROVENANCE:**

Previously in a private European  
collection



THE PROPERTY OF A DISTINGUISHED EUROPEAN LADY

17

**A PAIR OF CHINESE FAMILLE  
ROSE ORMOLU-MOUNTED  
'PINE AND CRANE' VASES**

18TH CENTURY

Each decorated to one side with a cartouche enclosing a pair of cranes perched upon a rock beside a river, with a pine tree growing above, and to the reverse with flowering peony branches, and the sides applied with gilt-bronze handles and the base with gilt-bronze mount

19 in. (48.3 cm.) high

(2)

£8,000–12,000

\$11,000–15,000

€8,900–13,000



18

**A PAIR OF CHINESE CANTON  
ENAMEL FIGURAL VASES**

LATE QING DYNASTY,  
19TH-20TH CENTURY

The vases decorated with interior scenes reserved on a floral ground, the neck similarly decorated and set between dragon-form handles

(2)

£4,000–6,000

\$5,100–7,500

€4,500–6,700





**19**  
**A CHINESE FAMILLE ROSE**  
**CANTON ENAMEL VASE**  
 CIRCA 1900

Decorated with shaped panels enclosing ladies, scholars and attendants engaged in leisurely pursuits in garden settings, alternating with panels of flowers, fruits, and butterflies, all reserved on a dense scroll ground, set with two dragon-form handles and four *ch'ilong* applied on the shoulder  
 23½ in. (59.7 cm.) high

£2,000–4,000

\$2,600–5,000  
 €2,300–4,400



**20**  
**A LARGE CHINESE BLUE AND WHITE**  
**HU-FORM VASE**  
 19TH-20TH CENTURY

Of baluster shape, decorated on the bulbous lower section with a broad band of lotus scroll beneath the Eight Buddhist Emblems (*bajixiang*), between bands of wave borders encircling the foot, shoulder, neck and lug handles  
 18¼ in. (46.3 cm.) high

£2,000–4,000

\$2,600–5,000  
 €2,300–4,400



PROPERTY OF AN ENGLISH LADY

**21**  
**A PAIR OF FRAMED CHINESE**  
**'TRIBUTE' PAINTINGS ON**  
**COPPER**  
 18TH CENTURY

Each panel finely painted with European scenes depicting figures and animals in garden settings, and mounted within a gilt and red-paste border and blue-enamelled *basse-taille* surround within a wood frame

11¼ in. (28.6 cm.) wide

(2)

£8,000–12,000

\$11,000–15,000  
 €8,900–13,000



22

**A LARGE PAIR OF CHINESE  
CLOISSONNÉ ENAMEL CRANES**

19TH-20TH CENTURY

Each modelled holding a prunus branch and lotus leaf  
in the mouth

The taller 42 in. (106.5 cm.) high

(2)

£6,000–10,000

\$7,600–13,000

€6,700–11,000

**PROVENANCE:**

From a private European collection



23

**A CHINESE CLOISSONNÉ ENAMEL  
'DRAGON' JAR AND COVER**

LATE QING DYNASTY, 19TH-20TH CENTURY

The jar decorated on the exterior with a three-clawed dragon  
chasing a 'flaming pearl' striding amidst waves beneath a broad  
border of lotus scroll and above a band of upturned lappets  
14¾ in. (37.6 cm.) high

£1,000–2,000

\$1,300–2,500

€1,200–2,200

24

**A PAIR OF LARGE CHINESE  
CLOISSONNÉ ENAMEL  
BUDDHIST LIONS**

LATE QING DYNASTY, 19TH-20TH  
CENTURY

Each enamelled in turquoise and shades  
of blue with mouth open in a roar, one  
with a foot placed protectively on its cub,  
and the other on a brocade ball, each  
seated on a stepped plinth with diaper-  
pattern cloth set diagonally

21¼ in. (53.2 cm.) high

(2)

£6,000–8,000

\$7,600–10,000

€6,700–8,900

**PROVENANCE:**

Acquired in France in 2001.





**-25**  
**A CHINESE HUANGHUALI PICNIC BOX**  
 19TH-20TH CENTURY

Comprising a cover and three full-size trays the shaped handle braced by stylised *kui*-dragon spandrels  
 12¼ in. (31.1 cm.) long; 8½ in. (22 cm.) high; 6 in. (15.2 cm.) deep  
 £1,000-1,500

\$1,300-1,900  
 €1,200-1,700



**■ -†26**  
**A PAIR OF CHINESE HONGMU INCENSE STANDS,**  
**XIANGJI**

19TH-20TH CENTURY

Each with square top set above pierced aprons, and raised on tall, thin legs of rectangular section joined by shaped base stretchers, raised on small tab feet  
 48¼ in. (122.5 cm.) high; 15½ in. (40.5 cm.) wide (2)

£1,000-2,000

\$1,300-2,500  
 €1,200-2,200



PROPERTY FROM THE ZHIDAO ZHAI COLLECTION

**■ -27**  
**A PAIR OF CHINESE HUALI**  
**YOKEBACK SIDECHAIRS,**  
**DENGGUAYI**

EARLY 20TH CENTURY

The shaped crest rail supported on a plain s-curved backsplat and curved rear posts which continue through the seat to form the rear legs, above the plain aprons and rounded curved aprons and straight spandrels, and with legs of round section joined by stepped stretchers and footrest  
 40½ in. (102 cm.) high, 20 in. (51 cm.) wide, 16½ in. (41.5 cm.) deep (2)

£4,000-6,000

\$5,100-7,500  
 €4,500-6,700



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

**28**  
**THREE CHINESE MIDNIGHT-BLUE-GROUND**  
**EMBROIDERED PANELS**

LATE QING DYNASTY, 19TH-20TH CENTURY

Embroidered with a pair of pheasants, a peacock, and a crane, each perched beside large blossoming trees and flowers including peony, lily, chrysanthemum, with details picked out in Peking knot

Each panel 30 in. (76.2 cm.) high x 17 in. (43.2 cm.) wide (3)

£3,000–5,000 \$3,800–6,300  
 €3,400–5,600

PROPERTY OF AN ENGLISH LADY

**29**  
**SIGNED QU ZHAOLIN**  
**(ACTIVE LATE 19TH CENTURY)**

*Dog and flowers*

Ink and colours on paper, mounted on board

Framed and unglazed

Signature and seal of the artist

67 in. (170 cm.) high; 32¼ in. (81.8 cm.) wide

£1,500–2,500 \$1,900–3,100  
 €1,700–2,800

**PROVENANCE:**

In a private Italian collection in the 1920s, then by descent to the current owner.



PROPERTY OF KENNETH NEAME  
 LOTS 30-49



**30**  
**EIGHT NEEDLEPOINT CUSHIONS**  
 19TH CENTURY AND LATER

Comprising six matching *gros* and *petit point* cushions; together with two others  
 The six: 13 in. (33 cm.) square overall (8)  
 £1,500-2,500 \$1,900-3,100  
 €1,700-2,800

**PROVENANCE:**  
 The six: By repute Holkham Hall, Norfolk.  
 The largest cushion: The Patricia Kluge Collection;  
 Sotheby's, New York, 9 June 2010, lot 13.



**31**  
**AN ENGLISH RED-AND-GILT-  
 DECORATED LOW TABLE**  
 PROBABLY ASSEMBLED BY MALLET,  
 19TH CENTURY AND LATER

The top inset with a Chinese panel, the base probably originally a cabinet stand  
 17 in. (43 cm.) high; 38 in. (96.5 cm.) wide;  
 22 in. (56 cm.) deep  
 £1,000-1,500 \$1,300-1,900  
 €1,200-1,700

**PROVENANCE:**  
 Acquired from Mallet at Bourdon House.



**32**  
**A PAIR OF SOUTH ITALIAN TULIPWOOD,  
 ROSEWOOD, SATINWOOD AND  
 AMARANTH MARQUETRY DEMI-LUNE  
 COMMODES**  
 PROBABLY NAPLES, LATE 18TH CENTURY

With later red marble tops, restorations  
 34½ in. (88 cm.) high; 23 in. (59 cm.) wide;  
 13 in. (33 cm.) deep (2)  
 £4,000-6,000 \$5,100-7,500  
 €4,500-6,700

**PROVENANCE:**  
 Doyle's, New York, 8 February 1989.  
 The Collection of Khalil Rizk; sold Sotheby's,  
 New York, 25 April 2008, lot 309.

■ 33

**A PAIR OF WILLIAM AND MARY  
GILT AND BLUE-JAPPANED  
SIDE CHAIRS**

CIRCA 1700, THE DECORATION  
PARTLY ORIGINAL

With green water silk squab cushions,  
repairs and refreshments to decoration  
50½ in. (128 cm.) high; 18 in. (45.5 cm.)  
wide; 19 in. (48 cm.) deep (2)

£1,000–1,500

\$1,300–1,900

€1,200–1,700

**PROVENANCE:**

By repute the Dean of Kildare, Ireland.



■ 34

**A TYROLEAN POLYCHROME-  
DECORATED ARMOIRE**

18TH CENTURY AND LATER  
DECORATED

The cupboard doors decorated with  
eighteenth-century aristocratic scenes  
85 in. (216 cm.) high; 69 in. (175 cm.) wide;  
21 in. (53 cm.) deep

£3,000–5,000

\$3,800–6,300

€3,400–5,600

**PROVENANCE:**

Sotheby's, Milan, 6 November 2007,  
lot 100.





**35**  
**A PAIR OF ENGLISH PORCELAIN**  
**TABLE LAMPS**

EARLY 20TH CENTURY

Each 27½ in. (70 cm.) high;  
 15¾ in. (40 cm.) diam. (2)

£1,500–2,000 \$1,900–2,500  
 €1,700–2,200



**36**  
**A PAIR OF GLASS AND**  
**SILVERED-BRASS TWIN**  
**BRANCH WALL-LIGHTS**

OF GEORGE III STYLE, CIRCA 1900

22 in. (55.8 cm.) high;  
 16½ in. (42 cm.) wide;  
 8 in. (20.3 cm.) deep (2)

£3,000–5,000 \$3,800–6,300  
 €3,400–5,600



**37**  
**FOUR DECALCOMANIA**  
**TABLE LAMPS**

MODERN  
 On giltwood bases  
 The tallest: 20 in. (51 cm.) high,  
 excluding fittings (4)

£2,000–3,000 \$2,600–3,800  
 €2,300–3,300

38

**TWELVE FRAMED GILT-METAL  
FIGURAL RELIEFS**

LATE 19TH/EARLY 20TH CENTURY

The frames in burr-maple,  
some frames later

The largest: 18½ in. (47 cm.) high;  
18½ in. (46 cm.) wide

The smallest: 7½ in. (19 cm.) high;  
7½ in. (18 cm.) wide

(12)

£1,200–1,800

\$1,600–2,300

€1,400–2,000

**PROVENANCE:**

Adrian Gerald Foley, 8th Baron Foley  
(1923-2012).



(part)

39

**A PAIR OF WILLIAM IV BRONZE  
COLZA-OIL RHYTON LAMPS**

IN THE MANNER OF THOMAS  
MESSENGER AND SONS,  
CIRCA 1830

Later adapted for electricity, with later  
glass shades

12 in. (30.5 cm.) high, including shades (2)

£1,500–2,500

\$1,900–3,100

€1,700–2,800



40

**TWO ENGLISH CHINOISERIE  
IRON COAL-BUCKETS**

FIRST HALF 19TH CENTURY,  
LATER DECORATED

The largest: 17¾ in. (45 cm.) high;

15¾ in. (40 cm.) wide;

11¾ in. (30 cm.) deep

(2)

£1,500–2,500

\$1,900–3,100

€1,700–2,800



PROPERTY OF KENNETH NEAME  
LOTS 30-49



■ 41  
**A PAIR OF FRENCH  
GREY-PAINTED WOOD  
FOUR-LIGHT WALL-APPLIQUES**  
OF LOUIS XVI-STYLE,  
20TH CENTURY

The elaborate back plates representing  
victorious motifs, fitted for electricity  
Each 42 in. (106.5 cm.) high, overall (2)  
£1,500-2,500 \$1,900-3,100  
€1,700-2,800

■ 42  
**A PAIR OF FRENCH  
GREY-PAINTED PEDESTALS**  
LATE 19TH CENTURY

The backs with extensive labels and  
inscriptions  
38 in. (96.5 cm.) high; 27½ in. (70 cm.) wide;  
17½ in. (44.5 cm.) deep (2)  
£2,500-4,000 \$3,200-5,000  
€2,800-4,400







**43**  
**A PAIR OF JAPANESE CERAMIC OVIFORM VASES  
 AND COVERS**

LATE 19TH/ EARLY 20TH CENTURY

Simulating lacquer overall

20 $\frac{3}{8}$  in. (53 cm.) high; 19 $\frac{1}{8}$  (50 cm.) diameter

£2,000–3,000

(2)

\$2,600–3,800

€2,300–3,300

**44**  
**A PAIR OF FRENCH GILTWOOD VASE STANDS  
 OF REGENCE-STYLE, LATE 19TH CENTURY**

Re-gilt

23 in. (58.5 cm.) high

(2)

£4,000–6,000

\$5,100–7,500

€4,500–6,700

**PROVENANCE:**

The Dodie Rosenkrans Collection; sold Sotheby's, New York, 8-9  
 December 2011, lot 400.



PROPERTY OF KENNETH NEAME  
LOTS 30-49



45

**FOUR FRENCH ORMOLU AND PATINATED-  
BRONZE FIGURAL TWIN-BRANCH WALL-LIGHTS**  
20TH CENTURY

Each modelled as a Blackamoor figure emitting two branches  
Each: 12 in. (30.5 cm.) high (4)

£2,000-3,000

\$2,600-3,800  
€2,300-3,300



46

**A PAIR OF LOUIS-PHILIPPE GILT-METAL  
AND TOLE-PEINTE TABLE LAMPS**  
SECOND QUARTER 19TH CENTURY

Each with Greek-Key etched globular glass shade  
Each 22 in. (56 cm.) high, excluding later fittings (2)

£1,500-2,500

\$1,900-3,100  
€1,700-2,800



47

**A GROUP OF FOUR FRENCH ORMOLU AND  
PATINATED BRONZE FIGURAL WALL LIGHTS**  
20TH CENTURY

Each 18½ in. (46 cm.) high; 7¾ in. (19.5 cm.) wide;  
8½ in. (22 cm.) deep (4)

£1,500-2,500

\$1,900-3,100  
€1,700-2,800

48

**TWO MEISSEN PORCELAIN  
MODELS OF MAGPIES**

LATE 19TH CENTURY, BLUE  
CROSSED SWORDS MARKS,  
VARIOUS PRESSNUMMERN  
AND BOTH INCISED 62

Each modelled as a calling magpie  
perched on a tree stump  
20¼ in. (51.5 cm.) high (2)

£2,000-4,000      \$2,600-5,000  
€2,300-4,400



49

**A PAIR OF STAFFORDSHIRE  
PEARLWARE MODELS  
OF RABBITS**

FIRST QUARTER 19TH CENTURY,  
VARIOUS PAINTERS' MARKS IN RED

Each modelled eating a leaf  
5¼ in. (13.5 cm.) high (2)

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



PROPERTY OF A NOBLEMAN  
LOTS 50-126



**50**  
**AN AMERICAN NOVELTY SILVER-PLATED  
COCKTAIL SHAKER IN THE FORM OF  
A LIGHTHOUSE**

PATENTED BY THE INTERNATIONAL SILVER  
COMPANY, MERIDEN, CONNETICUT, 1927

With applied patent label to base  
20 in. (50.8 cm.) high

£2,000-3,000

\$2,600-3,800

€2,300-3,300

**PROVENANCE:**

With Pullman Gallery, London.



**51**  
**AN ELIZABETH II NOVELTY SILVER  
COCKTAIL-SHAKER**

MARK OF THEO FENNEL, LONDON, 2002

In the form of an aerial bomb, the tail fins forming  
the stand, *marked on body, inside cover and on  
stand, further stamped underneath 'Theo Fennell'*  
11½ in. (29.2 cm.) high  
40 oz. 16 dwt. (1,269 gr.)

£2,500-4,000

\$3,200-5,000

€2,800-4,400

**52**  
**A NOVELTY GERMAN SILVER-PLATED  
SMOKER'S COMPANION IN THE FORM  
OF A MONOPLANE**

BY J. A. HENCKELS,  
FIRST HALF 20TH CENTURY

Comprising: two wing cigarette cases;  
undercarriage spoon compartment and fuselage  
cigar-case, further fitted with four plain cylindrical  
ashtrays and vesta case with strike cover, the  
rotating propeller functioning as a cigar cutter, the  
base stamped 'D.R.G.M.' and 'MADE IN GERMANY'  
10 in. (25.5 cm.) long

£3,000-5,000

\$3,800-6,300

€3,400-5,600

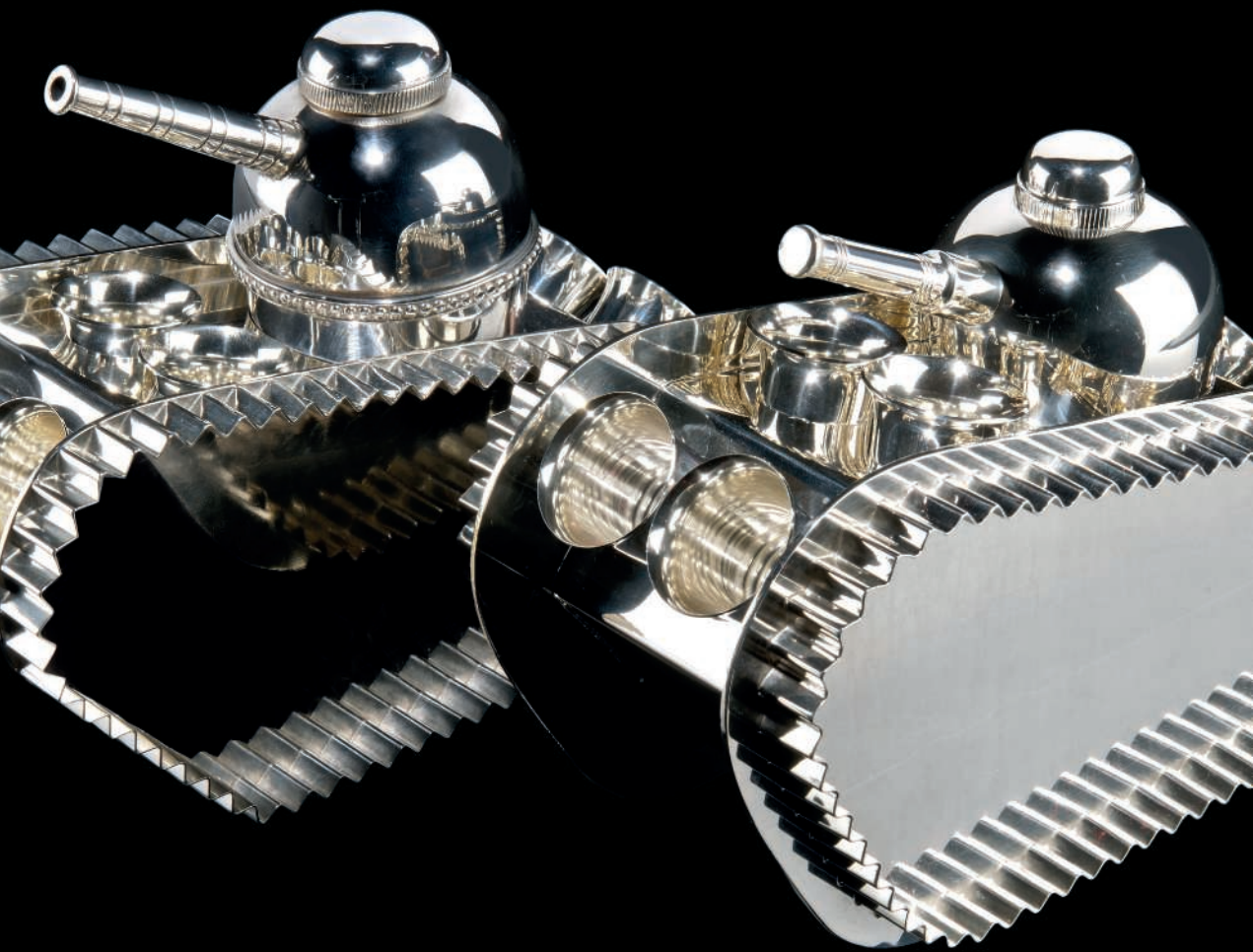
**PROVENANCE:**

With Pullman Gallery, London.

For more information on this lot please see  
[christies.com](http://christies.com)







PROPERTY OF A NOBLEMAN  
LOTS 50-126

53

**A NOVELTY SILVER-PLATED COCKTAIL SET  
IN THE FORM OF AN EARLY FRENCH TANK**

BY REGENT, LONDON,  
SECOND QUARTER 20TH CENTURY

With six shot glass and cocktail shaker  
7 in. (17.8 cm.) high; 10 in. (25.4 cm.) wide

£1,200-1,800

\$1,600-2,300  
€1,400-2,000

**PROVENANCE:**

With Pullman Gallery, London.



54

**A NOVELTY SILVER-PLATED COCKTAIL SET  
IN THE FORM OF AN EARLY FRENCH TANK**

BY REGENT, LONDON,  
SECOND QUARTER 20TH CENTURY

With six shot glasses and cocktail shaker  
7¾ in. (19.7 cm.) high; 9¾ in. (24.7 cm.) wide

£1,200-1,800

\$1,600-2,300  
€1,400-2,000

**PROVENANCE:**

With Pullman Gallery, London.



55

**A NOVELTY SILVER-PLATED COCKTAIL SHAKER  
IN THE FORM OF AN EARLY FRENCH TANK**

PROBABLY BY REGENT, LONDON, SECOND QUARTER  
20TH CENTURY

With six shot glasses and cocktail shaker  
6¼ in. (15.9 cm.) high; 9½ in. (24 cm.) wide

£800-1,200

\$1,100-1,500  
€890-1,300

**PROVENANCE:**

With Pullman Gallery, London



**PROPERTY OF A NOBLEMAN  
LOTS 50-126**



**56  
A LATE VICTORIAN NOVELTY  
SILVER SPIRIT FLASK IN THE FORM  
OF A PAIR OF FIELD BINOCULARS**

MARK OF CHARLES AND GEORGE ASPREY,  
LONDON, 1895

Incorporating two silver drinking glasses, each with lens base,  
the twist stopper engraved 'JONES. 41 ST. JAMES ST. S.W.',  
in associated leather case

5½ in. (13 cm.) high; 5 in. (12.7 cm.) wide

£1,500-2,500

\$1,900-3,100

€1,700-2,800

**57  
A VICTORIAN SILVER SMOKER'S COMPENDIUM  
IN THE FORM OF A FANTASY CASTLE**

MARK OF SUSANAH BRASTED, LONDON, 1888

The roof of each turret detachable as a cigar taper, the sides with  
cigarette cutters, the central tower with three wicks, with the  
Royal coat-of-arms, the base engraved with an inscription, on  
wood base, *marked on base, roof and finials*

4¾ in. (12 cm.) high; 7 in. (18 cm.) wide; 5¼ in. (13.3 cm.) deep

The inscription reads 'Presented to Offrs. Mess, 3Bn East Surrey  
Reg't, by Capt. Hon. J. Cazalet Crofton, on Promotion, 1887'.

£4,000-6,000

\$5,100-7,500

€4,500-6,700

**PROVENANCE:**

With Pullman Gallery, London.



**58  
A SET OF GERMAN PLATED-METAL DRINKING  
FLASKS, IN THE FORM OF A PAIR OF BINOCULARS**  
ATTRIBUTED TO J. A. HENCKELS, CIRCA 1930

Comprising four miniature shot cups, two funnels and flasks,  
stamped 'GERMANY'; together with a similar pair of pewter  
flasks; a set of four George IV silver place card holders in the  
form of boar's heads, two broken; an Edward VII silver card-case  
place-finder, with eight numbered pegs; and a silver place-finder  
in the form of a powder flask, the pegs missing

The first set of drinking flasks: 5 in. (12.5 cm.) high (8)

£2,500-4,000

\$3,200-5,000

€2,800-4,400

**PROVENANCE:**

The flasks: With Pullman Gallery, London.



**59  
A FRENCH SILVER BEAKER**

MARK OF FREDERIC BOUCHERON, PARIS, CIRCA 1900

Double-skinned cast and chased with figures in foliage, the  
interior gilt, the body signed 'F. Peureux', *marked on base, also  
engraved Fic Boucheron / Paris, further stamped with Dutch  
import mark from 1953*

6¼ in. (16 cm.) high

21 oz. 10 dwt. (670 gr.)

£600-1,000

\$760-1,300

€670-1,100





60

■ 60  
TWO DOUBLE-LIFE-SIZE INSTRUCTIONAL  
MODELS OF AN AMERICAN M.1 GARAND  
SEMI-AUTOMATIC SERVICE RIFLE  
SECOND HALF 20TH CENTURY

Each: 86½ in. (220 cm.) long, overall

£5,000–8,000

(2)  
\$6,300–10,000  
€5,600–8,900

**PROVENANCE:**

With Pullman Gallery, London.

■ 61  
A DOUBLE-LIFE-SIZE INSTRUCTIONAL MODEL  
OF AN AMERICAN M.1918 BROWNING  
AUTOMATIC RIFLE  
SECOND HALF 20TH CENTURY

95 in. (241 cm.) long, overall

£5,000–8,000

\$6,300–10,000  
€5,600–8,900

**PROVENANCE:**

With Pullman Gallery, London.



61

PROPERTY OF A NOBLEMAN  
LOTS 50-126



62  
HENRI ALFRED JACQUEMART  
(FRENCH, 1824-1896)

*Cerf paissant*

signed 'A. JACQUEMART'  
bronze, green patina  
9½ in. (24 cm.) high  
Circa 1900.

Together with another bronze model of  
a stag, the base signed 'Bosile', on black  
marble plinth, circa 1900. (2)

£1,500-2,500

\$1,900-3,100

€1,700-2,800



63  
AFTER THE ANTIQUE

*Diana the huntress*

with foundry inscription 'B. BOSCHETTI ROMA'  
bronze, patinated  
19¼ in. (49 cm.) high, overall  
Circa 1850.

£3,000-5,000

\$3,800-6,300

€3,400-5,600



64  
PIERRE JULES MÊNE (FRENCH, 1810-1879)

*Groupe cerfs combattant no. 1*

signed 'P.J. MÊNE'  
bronze, dark green-brown patina  
11 in. (28 cm.) high  
Conceived circa 1853.  
This bronze circa 1900.

£1,200-1,800

\$1,600-2,300

€1,400-2,000

PROVENANCE:

Anonymous sale; Christie's, London, 7 July 2005, lot 352.



PROPERTY OF A NOBLEMAN  
LOTS 50-126



65

**65**  
**PIERRE JULES MÊNE**  
**(FRENCH, 1810-1879)**  
*Groupe cerfs combattant no. 1*  
signed 'P.J. MÊNE'  
bronze, dark brown patina  
11 in. (28 cm.) high  
Conceived *circa* 1853.  
This bronze *circa* 1853-1900.

£1,500-2,500      \$1,900-3,100  
€1,700-2,800

**PROVENANCE:**  
Anonymous sale; Christie's, 30 May 1981,  
lot 10.



66

**66**  
**JULES MOIGNEZ**  
**(FRENCH, 1835-1894)**  
*Faison et belette*  
signed 'J. Moignez',  
on an oblong marble plinth  
bronze, mid-brown patina  
14 in. (36 cm.) high, overall  
Conceived *circa* 1864.  
This bronze *circa* 1900.

£700-1,000

\$880-1,300  
€780-1,100

**67**  
**ANTOINE-LOUIS BARYE**  
**(FRENCH, 1795-1875)**  
*Cerf frottant ses bois contre un arbre*

Signed on base 'BARYE',  
on a *verde antico* marble base  
bronze, mid-brown patina  
9½ in. (24 cm.) high; 9½ in. (24 cm.) wide  
Conceived *circa* 1857.  
The bronze *circa* 1900.

Together with *Cerf se frottant à un arbre*  
by Pierre-Jules Mêne, signed 'P.J. MENE',  
*circa* 1900. (2)

£1,500-2,500      \$1,900-3,100  
€1,700-2,800

**PROVENANCE:**  
The Barye model:  
Anonymous sale; Sotheby's, New York,  
October 15-17 1981, lot 425.  
Property from the Doug and Ellen Miller  
Collection; sold Christie's, New York,  
November 28 2007, lot 173.



67



**68**  
**A VICTORIAN SILVER-MOUNTED  
 MOULDED GLASS CLARET JUG  
 IN THE FORM OF A PHEASANT**

MARK OF SAMPSON MORDAN,  
 LONDON, 1882

Realistically modelled, with coloured glass eyes, registration mark under body, *marked on and in cover, on neck, leg mount and tail* 20¼ in. (22.5 cm.) wide

£10,000–15,000

\$13,000–19,000  
 €12,000–17,000

The registration mark of the design, engraved under the body, is dated 27 October 1882.

**69**  
**A PAIR OF ELIZABETH II SILVER  
 NOVELTY CANDLESTICKS**

MARK OF WHITEHILL SILVER AND  
 PLATE CO., BIRMINGHAM, 2006

The stem of each formed of three double barrelled shotguns supporting a conical socket, *each marked on base* 4¾ in. (12 cm.) high 8 oz. 13 dwt. (270 gr.) (2)

£600–800

\$760–1,000  
 €670–890

**70**  
**A SILVER STAG AND FOX**

MARK OF SS, SHEFFIELD, 2010–2011

Each filled, *marked on base* the stag 10¼ in. (26 cm.) high (2)

£600–1,000

\$760–1,300  
 €670–1,100



**PROPERTY OF A NOBLEMAN  
LOTS 50-126**



**71  
A COVEY OF FIVE ZIMBABWEAN SILVER MODELS  
OF GREY PARTRIDGE**

MARK OF PATRICK MAVROS, HARARE, 2007

Realistically modelled in various poses, *each marked underneath, further engraved 'Patrick Mavros, Harare, 2007'*

6 in. (15.2 cm.) high and smaller

68 oz. 16 dwt. (2,140 gr.)

£2,500-4,000

(5)

\$3,200-5,000

€2,800-4,400



**72  
TWO GERMAN SILVER MODELS OF A WOODCOCK**

ONE WITH MARK OF NERESHEIMER, HANAU, CIRCA 1900, EACH WITH ENGLISH IMPORT MARKS FOR BERTHOLD MULLER, LONDON, 1905 AND 1910

Each with detachable head and hinged wings, *marked on bodies, wings and covers*

8¼ in. (21 cm.) high and smaller

39 oz. 7 dwt. (1,224 gr.)

£1,500-2,500

(2)

\$1,900-3,100

€1,700-2,800



**73  
A PAIR OF RUSSIAN SILVER-MOUNTED CUT-  
GLASS DECANTERS**

MARK OF IVAN RASPOPOV, MOSCOW, CIRCA 1889

Each engraved with monogram and '1889', *marked on necks and covers*

11 in. (28 cm.) high

£3,000-5,000

(2)

\$3,800-6,300

€3,400-5,600



**74  
A RUSSIAN SILVER STIRRUP CUP**

ASSAY MARK OF ANDREI KOVALSKY, MAKER'S MARK C.G. UNKNOWN, MOSCOW, 1854

In the form of a stag's head, *marked near rim*

3 in. (7.5 cm.) high

2 oz, 18 dwt. (90.5 gr.)

£2,000-3,000

\$2,600-3,800

€2,300-3,300



**75**  
**AN AFRICAN GROUP OF THREE**  
**CHEETAH HUNTING A GAZELLE**

MARK OF PATRICK MAVROS,  
 HARARE, ZIMBABWE, 2007

The base of each signed 'Patrick Mavros  
 2007', the prowling cheetah and gazelle  
 further inscribed 'artist's proof', each  
*marked on base or body*  
 14½ in. (37 cm.) long, the largest (4)

£4,000-6,000 \$5,100-7,500  
 €4,500-6,700

**76**  
**A SILVER TIGER AND LION**

MARK OF S.S., SHEFFIELD, 2010-2011

Each filled, *marked on bodies*  
 the tiger 9¾ in. (25 cm.) long (2)

£600-1,000 \$760-1,300  
 €670-1,100



**PROPERTY OF A NOBLEMAN  
LOTS 50-126**



**77**

**A PAIR OF MEISSEN PORCELAIN PARROTS**

DATE CYPHERS FOR 1881, BLUE CROSSED SWORDS MARKS, INCISED MODEL NOS. 77117 & 77118, PRESSNUMBER 22, VARIOUS PAINTERS' MARKS

Each modelled perched on rocks and tree-stumps  
8¼ in. (21 cm.) high

£800–1,200

\$1,100–1,500

€890–1,300

**PROVENANCE:**

With Asprey & Co., London.

**78**

**AN EARLY VICTORIAN BIRD'S EYE MAPLE  
AND SYCAMORE BREAKFAST TABLE**

CIRCA 1840, IN THE MANNER OF HOLLAND & SONS

The scrolling pierced pedestal support on tripod base with scroll feet, the top with shrinkage

27¼ in. (69.2 cm.) high; 52¾ in. (134 cm.) diameter

£2,500–4,000

\$3,200–5,000

€2,800–4,400

**PROVENANCE:**

Fasque: The Scottish Seat of the Gladstones; sold Christie's, London, 7 May 2008, lot 87.

**LITERATURE:**

Possibly 1851 Inventory, Turret Room, off Library, 'Round Table - £1.10.0'



Fasque.





**79**  
**ARCHIBALD THORBURN**  
**(1860-1935)**

*A winter's tale*

signed and dated 'Archibald Thorburn/1908' (lower right)  
pencil, watercolour, bodycolour  
heightened with gum arabic on paper laid down on board  
15 x 21¼ in. (38 x 55.2 cm.)

£6,000–8,000

\$7,600–10,000

€6,700–8,900

**PROVENANCE:**

By repute Hill House, Wickwar, Gloucestershire.

**80**  
**WILLIAM WOODHOUSE**  
**(1857-1939)**

*Lunch time*

signed 'W.WOODHOUSE' (lower left)  
oil on canvas  
18 x 24 in. (45.7 x 61 cm.)

£2,000–3,000

\$2,600–3,800

€2,300–3,300

**81**  
**CIRCLE OF JOHANNES**  
**GERARDUS KEULEMANS**  
**(DUTCH, 1842-1912)**

*Hawk attacking a heron*

oil on canvas, unframed  
31 x 38½ in. (78.7 x 97.7 cm.)

£3,000–5,000

\$3,800–6,300

€3,400–5,600



**PROPERTY OF A NOBLEMAN  
LOTS 50-126**



**82  
A BRONZE MODEL  
OF AN 18TH CENTURY  
GERMAN FIELD GUN  
MID-20TH CENTURY**

The barrel engraved with the crest of King Frederick the Great of Prussia and with motto 'Pro Gloria et Patria', and his cypher beneath with motto 'Ultima Ratio Regis', on wooden carriage  
5¾ in. (14.5 cm.) high; 12¾ in. (32.4 cm.) long

£1,200-1,800

\$1,600-2,300  
€1,400-2,000

**PROVENANCE:**  
With Pullman Gallery, London.

**■ 83  
A BRONZE MODEL OF A  
SIX-POUNDER FIELD GUN WITH  
IRON-MOUNTED WALNUT  
CARRIAGE AND LIMBERS  
19TH CENTURY**

The iron mounts engraved with rococo ornament  
44½ in. (113 cm.) long

£10,000-15,000

\$13,000-19,000  
€12,000-17,000

**PROVENANCE:**  
With Mallett & Son (Antiques) Ltd.,  
London.



84

**AN ENGLISH SILVER MODEL  
OF A FIELD GUN**

MARK OF GOLDSMITHS AND  
SILVERSMITHS COMPANY LIMITED,  
LONDON, 1915 AND 1917

On wood plinth, the inkwells modelled as  
artillery shells, marked on model, plinth,  
plaque and inkwells

7¼ in. (18 cm.) high; 15 in. (38 cm.) wide

£3,000–5,000      \$3,800–6,300  
                              €3,400–5,600



■ 85

**A LARGE BRONZE MODEL  
OF A FIELD GUN WITH PAINTED  
WOOD CARRIAGE AND LIMBER**  
MID-20TH CENTURY

64 in. (162.5 cm.) long

£2,500–4,000      \$3,200–5,000  
                              €2,800–4,400



■ 86

**A SEVEN-BARRELLED  
FLINTLOCK VOLLEY BATTERY  
GUN ON PAINTED WOODEN  
CARRIAGE IN GERMAN LATE  
17TH CENTURY STYLE**

SIGNED VALTIN MUTH, ZERBST,  
19TH / 20TH CENTURY

The gun: 45 ½ in. (115.5 cm.) long

£5,000–8,000      \$6,300–10,000  
                              €5,600–8,900

It is possible that elements of a 17th century gun are incorporated in this piece. Valtin Muth is recorded as being a gunmaker in Zerbst from circa 1640 until 1682 (E. Heer, *Der Neue Stöckel*, 1978, p. 847). Examples of nine-barrelled volley battery guns of a similar principle to the present lot are retained in the collections of Schloss Glucksburg in Germany and in The Muzeum Narodowe, Krakow.



**PROPERTY OF A NOBLEMAN  
LOTS 50-126**



87

**87  
THREE MODELS OF FIRST WORLD WAR  
VICKERS MACHINE GUNS**  
20TH CENTURY

Two in brass, one silver-plated; one with plaque to base applied with the Machine Gun Corps insignia and stamped '1916' and 'M G C'; the base with two brass trinket boxes each with Machine Gun Corps handles; another example, circa 1925, with applied bullets and badge for the Machine Gun Corps; and another, with applied plaque bearing the badge of the Royal Artillery and stamped with the dates '1914' and '1917'

9¼ in. (23.5 cm.) high; 8 in. (20.3 cm.) square;  
5¾ in. (14.5 cm.) high; 8¼ in. (21 cm.) diameter;  
and 9 in. (23 cm.) high; 12¾ in. (32.5 cm.) long

£3,000–5,000

\$3,800–6,300  
€3,400–5,600

(3)

**88  
THREE BRASS MODELS OF FIRST WORLD WAR  
BROWNING MACHINE GUNS**  
20TH CENTURY

One gun with opening feed cover to action, the ebonised base with applied plaque 'BROWNING MACHINE GUN Model 1917'; another model of a Browning M.1919 machine gun, the action with opening feed cover, on stepped, ebonised base; and a Browning M. 1917 machine gun, the plaque to front supported by two inert rounds of ammunition, applied with three US army buttons and stamped 'BROWNING/ U.S./ M1917A1/ MACHINE GUN, the action with opening feed cover

10 in. (25.4 cm.) high; 9½ in. (24 cm.) long; 5 in. (12.7 cm.) high;  
12 in. (30.5 cm.) long; and 9¼ in. (23.5 cm.) high;  
11½ in. (29.2 cm.) long

£3,000–5,000

\$3,800–6,300  
€3,400–5,600

(3)

**PROVENANCE:**

The third example: With Pullman Gallery, London.



88

89

**A BRASS MODEL OF A FIRST  
WORLD WAR VICKERS  
MACHINE GUN**

20TH CENTURY

The base applied with a badge engraved with a crown and overcrossed machine guns, 'MACHINE GUN CORPS' and 'FRANCE/ BELGIUM', also bearing initials H and W, on mahogany base, the wheel bosses further applied with Machine Gun Corps insignia

11¼ in. (28.5 cm.) high; 22 in. (56 cm.) long

£2,500-4,000

\$3,200-5,000

€2,800-4,400



90

**A BRASS MODEL OF A FIRST  
WORLD WAR VICKERS  
MACHINE GUN**

20TH CENTURY

The plaque to front flanked by two inert rounds of ammunition, applied with Machine Gun Corps shoulder flash and two uniform buttons and stamped '1916 1917/ PTE. W.T. REAVE/ R.F.A.-M.G.C./ FRANCE', the trinket box with applied Machine Gun Corps badge to lid

£2,500-4,000

\$3,200-5,000

€2,800-4,400



91

**A BRASS MODEL OF A FIRST  
WORLD WAR VICKERS  
MACHINE GUN WITH CARRIAGE  
AND LIMBER**

20TH CENTURY

The lid of the limber with applied General List badge, the painted wood plinth applied with plaque stamped 'THE BRITISH ARMY/ (B. E. F.)/ 1914 - 1915/ MONS/ MARNE, YPRES,/ LOOS'

10¼ in. (26 cm.) high;

21½ in. (54.5 cm.) wide

£3,000-5,000

\$3,800-6,300

€3,400-5,600



**PROPERTY OF A NOBLEMAN  
LOTS 50-126**



92

**92  
A BRASS MODEL OF A FIRST WORLD WAR  
VICKERS MACHINE GUN**

20TH CENTURY

The base applied with copper and silvered insignia for all the regiments in the 36th Ulster Division; Royal Irish Rifles, Royal Inniskilling Fusiliers, Royal Irish Fusiliers and others, the centre of stand with stamped inscription '107 MACHINE GUN COMPANY. R.I.R.'; together with another brass model of a First World War Vickers machine gun, 20th Century, the ebonised base with Royal Irish Rifles plaque, the corners of the plinth marked with quadrants respectively stamped '107 MG COMP', '36TH ULSTER DIV.', '1915' and '1917', the base fitted with two boxes respectively stamped 'AMMUNITION' and 'STORES' 9 in. (22.8 cm.) high; 8¼ in. (21 cm.) diameter and 12½ in. (31.7 cm.) high; 15 in. (38 cm.) long

(2)

£3,000–5,000

\$3,800–6,300

€3,400–5,600

**PROVENANCE:**

The first example: With Pullman Gallery, London.

**93  
A BRASS MODEL OF A FIRST WORLD WAR  
VICKERS MACHINE GUN**

20TH CENTURY

With applied collar-badge of the Machine Gun Corps supported by two .303 shell cases, inscribed 'CAMIERS 1915', the two ammunition cases with hinged lids stamped 'VICKERS M.G./ .303' and two water cans stamped 'WATER/ VMG', on a shaped plinth raised on further shell cases; together with a brass model of a First World War Maxim machine gun, second quarter 20th Century, bearing a royal Artillery badge to the front and engraved below 'L. CPL THOMAS DODD R.A.', the lid to box applied with flaming bomb insignia 7¼ (21 cm.) high; 14¼ in. (36.2 cm.) long and 7½ in. (19 cm.) high; 13½ in. (34.3 cm.) long

(2)

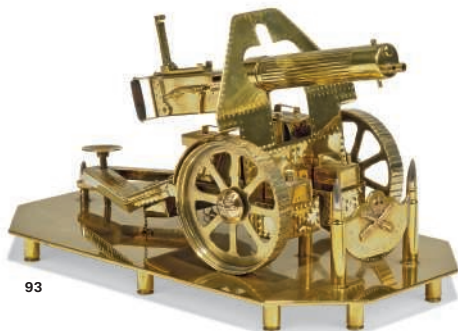
£3,000–5,000

\$3,800–6,300

€3,400–5,600

**PROVENANCE:**

The Maxim gun: With Pullman Gallery, London.



93



94

**A BRASS MODEL OF A FIRST WORLD WAR GERMAN MAXIM MG.08/15**

FIRST QUARTER 20TH CENTURY

The gun sitting on a sled mount, and standing on the upturned base of an artillery shell bearing the date stamp '1914' with applied plaques respectively stamped 'GOTT MIT UNS/ FÜRCHTE DICH NICHT' (God is with us, be not afraid), and 'LEHR-I-R4./ MASCHINENGEWEHR-KOMPANIE'; the base bearing a copper cross stamped 'Z J W B 1916'

9¼ in. (23.5 cm.) high; 7 in. (17.8 cm.) diameter

£1,200–1,800

\$1,600–2,300  
€1,400–2,000



95

**A BRASS MODEL OF A FIRST WORLD WAR LEWIS MACHINE GUN**

20TH CENTURY

A brass plaque to mahogany base stamped 'BDR M.L.THOMPSON/ 'LEWIS GUN'/ FRANCE 1917' and applied with a Royal Artillery badge; together with a brass model of a First World War Vickers machine gun, 20th Century, the base with brass plaque with applied button for the Machine Gun Corps and stamped 'THIEPVAL/ POZIÈRES/ 1916'

5¾ in. (14.5 cm.) high; 18 in. (45.7 cm.) long and 6½ in. (16.5 cm.) high; 9¼ in. (23.5 cm.) long (2)

£2,000–3,000

\$2,600–3,800  
€2,300–3,300



96

**A BRASS DESK SET IN THE FORM OF A RUSSIAN MAXIM MACHINE GUN**

20TH CENTURY

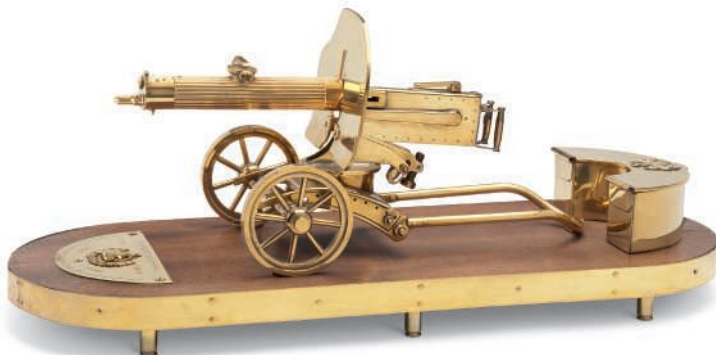
The hinged semi-circular trinket box with applied General List badge, the front plate applied with a crown over laurel leaf and stamped with words from the poem 'For the Fallen' by Laurence Binyon

9½ in. high; 21¼ in. long

£1,500–2,500

\$1,900–3,100

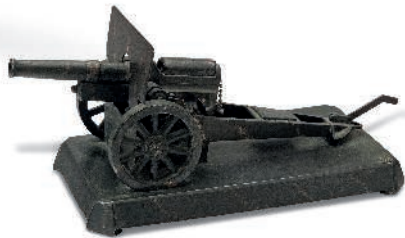
€1,700–2,800



**PROVENANCE:**

With Pullman Gallery, London.

**PROPERTY OF A NOBLEMAN  
LOTS 50-126**



**97  
A BRASS NOVELTY CANON  
MODEL ON IRON  
PISTOL-GRIPPED FRAME  
20TH CENTURY**

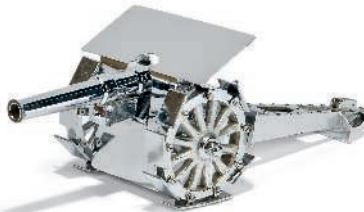
With mother-of-pearl handle; together with a novelty American cast table lighter in the form of a field gun, by Demley, first half 20th Century, with maker's stamp to underside

3¾ in. (9.5 cm.) high; 9 in. (23 cm.) long and 4 in. (10 cm.) high; 9 in. (23 cm.) wide (2)

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

**PROVENANCE:**

The table lighter: With Pullman Gallery, London.



**98  
A CHROME-PLATED MODEL OF  
A FIRST WORLD WAR FIELD GUN  
20TH CENTURY**

With sprung opening breech, the rotating wheels of the carriage fitted with unusual caterpillar-type mud flaps, numbered to base '3778' and with maker's stamp to barrel; together with a model of a First World War period Škoda 30.5 cm. M.11 Mörser Siege Howitzer, 20th Century, the marble base with applied plaque '30.5 cm. MÖRSER/SYSTEM SKODAWERKE A.G./ZUR ERINNERUNG AN DAS JAHR/1914'

5¾ in. (13.6 cm.) high; 16 in. (40.6 cm.) long and 8¾ in. (22.2 cm.) high; 12 in. (30.5 cm.) long (2)

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

**PROVENANCE:**

With Pullman Gallery, London



**99  
TWO DEACTIVATED ALL-METAL  
MODELS OF QUICK FIRING  
NAVAL DECK GUNS  
20TH CENTURY**

One on copper base, the other on wooden base

The first example: 10 in. (25 cm.) long, overall

The second example: 13½ in. (34 cm.) long, overall (2)

£1,500–2,500                      \$1,900–3,100  
€1,700–2,800

**PROVENANCE:**

With Pullman Gallery, London.





**100**  
**TWO NOVELTY NICKEL-PLATED TABLE CIGAR CUTTERS AND MATCH HOLDERS IN THE FORM OF A CANNON**

FIRST HALF 20TH CENTURY

Both: 4¾ in. (12 cm.) high; 10¼ in. (26 cm.) long

£2,000–3,000

**PROVENANCE:**

With Pullman Gallery, London.

**101**  
**A NOVELTY CHROME-PLATED INKWELL IN THE FORM OF A FIRST WORLD WAR BRITISH MARK IV TANK**

20TH CENTURY

Dated 1918 to rear; together with a novelty chrome-plated paperweight in the form of a British First World War tank, 20th Century; and a bronze model of a German Second World War Panzer 1 light tank, 20th Century, with plaque to base 'Fsch. Pz.Div. 1 KG'

3¾ in. (8.5 cm.) high; 4½ in. (11.5 cm.) wide; 6¼ in. (16 cm.) deep; 2½ in. (6.5 cm.) high; 6¼ in. (16 cm.) long and 4¼ in. (10.7 cm.) high; 8¾ in. (22 cm.) long (3)

£1,200–1,800

\$1,600–2,300

€1,400–2,000

**PROVENANCE:**

With Pullman Gallery, London.



**PROPERTY OF A NOBLEMAN  
LOTS 50-126**

**102  
A PAIR OF LOUIS XVI TAPESTRY  
CUSHION COVERS**

THE TAPESTRY PROBABLY  
AUBUSSON AND 18TH CENTURY,  
LATER ADAPTED

16 x 16 in. (40.6 x 40.6 cm.), each (2)

£400-600

\$510-750

€450-670



**103  
A FRENCH ORMOLU  
AND PATINATED-BRONZE  
STANDARD LAMP**

OF LOUIS XVI STYLE, 20TH  
CENTURY

70 in. (178 cm.) high

£1,200-1,800

\$1,600-2,300

€1,400-2,000



**104  
A MATCHED PAIR OF  
AUBUSSON TAPESTRY  
ENTRE-FENETRES**

ONE LATE 18TH CENTURY, THE  
OTHER SECOND HALF 19TH  
CENTURY

The 18th Century example: 10 ft. ½ in.  
(305 cm.) high; 5 ft. ½ in. (152 cm.) wide

The 19th Century example: 9 ft. 9½ in.

(298 cm.) high; 5 ft. 7 in. (170 cm.) wide (2)

£5,000-8,000

\$6,300-10,000

€5,600-8,900



105

**AN ENGLISH BLUE JOHN TAZZA**

FIRST HALF 19TH CENTURY

6¾ in. (17 cm.) high

£3,000–5,000

\$3,800–6,300

€3,400–5,600

**PROVENANCE:**

With Finch & Co., London.



■ 106

**A PAIR OF GEORGE III POLYCHROME-PAINTED  
AND PARCEL-GILT SIDE TABLES**

LATE 18TH CENTURY, REDECORATED

The tops later decorated with neo-classical motifs, reduced in height, restorations

27½ in. (70 cm.) high; 23¼ in. (59.5 cm.) wide;

14½ in. (37 cm.) deep

(2)

£6,000–10,000

\$7,600–13,000

€6,700–11,000

**PROVENANCE:**

David Style Esq., until sold,  
Wateringbury Place, Kent; sold Christie's house sale,  
31 May–2 June 1978, lot 534.



**PROPERTY OF A NOBLEMAN  
LOTS 50-126**



■ 107

**A VICTORIAN LACQUERED-BRASS  
AND CUT AND MOULDED GLASS  
TWENTY-FOUR LIGHT CHANDELIER**

CIRCA 1880

54 in. (138 cm.) high; 34 in. (87 cm.) diameter

£2,000-3,000

\$2,600-3,800  
€2,300-3,300

■ 108

**A REGENCY MAHOGANY SIX-PEDESTAL  
DINING TABLE**

EARLY 19TH CENTURY AND LATER

The rounded rectangular top on a turned baluster and part-reebed shaft and quadripartite downswept legs with brass caps and castors, with two leaves, the brass caps stamped 'B S & P PATENT' below a crown; some variation in colour to top, alterations, replacements and restorations

28¼ in. (71.5 cm.) high; 171 in. (434 cm.) long; 52 in. (138 cm.) deep (unextended)

£8,000-12,000

\$11,000-15,000  
€8,900-13,000





■ 109

**A PAIR OF GEORGE III PARCEL-GILT AND MAHOGANY  
SERPENTINE PIER COMMDES**

PROBABLY CIRCA 1760 AND EMBELLISHED IN THE 19TH CENTURY

With lion mask handles, on ogee bracket feet with etched details  
31 in. (79 cm.) high; 24 in. (61 cm.) wide; 15 in. (38 cm.) deep

(2)

£15,000–25,000

\$19,000–31,000

€17,000–28,000

These small commodes are of interesting and atypical form, with a whimsical design. They are likely to have been commissioned in the eighteenth century, as part of a larger decorative scheme and suite of furniture before being embellished further in the nineteenth century. It is probable that they have remained in the same family since their construction.

PROPERTY OF A NOBLEMAN  
LOTS 50-126



**110**  
**JOHN FREDERICK HERRING, SEN.**  
**(BRITISH, 1795-1865)**

*Jennie asleep*

signed and dated 'J.F.Herring Sen. 1849' (upper centre)

oil on canvas

18 x 24 in. (45.8 x 61 cm.)

£12,000-18,000

\$16,000-23,000

€14,000-20,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 15 March 1967, lot 143 (sold £880).

with Richard Green, London.

Anonymous sale; Christie's, London, 22 November 2006, lot 113.

Jane, known as 'Jennie' was the youngest of John Frederick Herring's six children. As a young woman she featured as a model in numerous works by her father. The present work was painted in 1849 when Jennie would have been sixteen years old and the family were still based at 9 Cottage Green, Camberwell. It was not until 1854 that Herring moved to Meopham Park, Tunbridge, in Kent.

111

**A VICTORIAN SILVER-MOUNTED ETCHED-GLASS CLARET-JUG**

MARK OF SAMUEL WHITFORD, LONDON, 1856

The baluster glass body etched with foliage scrolls, with fruiting-grapevine mounts, *marked on cover, finial, neck rim and foot rim*

10½ in. (26.5 cm.) high

£1,500–2,500

\$1,900–3,100

€1,700–2,800



112

**A NORTH EUROPEAN SILVER-PLATED COPPER AND GLASS OBJET D'ART JEWELLERY DISPLAY CASE**

POSSIBLY RUSSIAN, 19TH CENTURY

In a gilt-tooled leather fitted case

8¾ in. (22 cm.) high

£800–1,200

\$1,100–1,500

€890–1,300

113

**A PAIR OF EDWARD VII SILVER-GILT MOUNTED ETCHED-GLASS DECANTERS**

MARK OF WALTER KEITH, LONDON, 1909

Each on spreading foot, etched with a scene depicting a monkey riding a horse drawn cart over a bridge, *marked on neck and stopper*

11½ in. (29 cm.) high

(2)

£1,500–2,500

\$1,900–3,100

€1,700–2,800



**PROVENANCE:**

With Wartski Ltd, London.

■ 114

**A VICTORIAN MAHOGANY EXTENDING DINING-TABLE**

THIRD QUARTER 19TH CENTURY

29 in. (73.5 cm.) high; 54½ in. (138.5 cm.)

wide; 149½ in. (380 cm.) long,

fully extended

£2,500–4,000

\$3,200–5,000

€2,800–4,400



**PROVENANCE:**

With Ian Murray Antiques, Coupar Angus, Scotland.



**115**  
**A SET OF THREE LACQUERED BRASS**  
**AND VERONA MARBLE COLUMN**  
**TABLE LAMPS**

20TH CENTURY

22½ in. (57 cm.) high

(3)

£600–1,000

\$760–1,300

€670–1,100



**116**  
**A SWISS GILT-BRASS**  
**150TH-ANNIVERSARY EDITION**  
**ATMOS CLOCK**

JAEGER-LE-COULTRE, GENEVA, EDITION  
 NO. 390/3000, MOVEMENT NO. 600897,  
 CIRCA 1983

In original travel box and with glass dome  
 12½ in. (31.7 cm.) high; 8 in. (20.3 cm.) diameter

£1,200–1,800

\$1,600–2,300

€1,400–2,000

**117**  
**A FRENCH PATINATED BRONZE MODEL**  
**OF A RECUMBENT GREYHOUND**

CIRCA 1930

14 in. (36 cm.) high; 24 in. (61 cm.) wide

£3,000–5,000

\$3,800–6,300

€3,400–5,600

**PROVENANCE:**

With Ronald Philips Ltd., London, July 2005.

A similar lot was sold Annabel's, Christie's,  
 London, 20 November 2018, Lot 122.







**118**  
**PIA FRIES (SWISS, B. 1955)**

*Tiss*

signed, titled, stamped and dated 'TISS/  
Pia Fries/PIA FRIES/2006'

(on the reverse)

oil and silkscreen on board

19¾ x 27½ in. (51 x 70 cm.)

£1,200-1,800

\$1,600-2,300

€1,400-2,000

**PROVENANCE:**

with Mai 36 Galerie, Zurich.

with Bernard Jacobson Gallery, London.

**119**

**A FRENCH WROUGHT IRON  
STANDARD LAMP**

CIRCA 1920

64½ in. (164 cm.) high, excluding fitment

£7,000-10,000

\$8,900-13,000

€7,800-11,000

**PROVENANCE:**

With Gordon Watson, London.

**120**

**A PAIR OF OAK BERGERES  
OF LOUIS XVI STYLE, MODERN**

Covered in brown suede

37½ in. (95 cm.) high; 26½ in. (67 cm.) wide;

22 in. (56 cm.) deep (2)

£600-1,000

\$760-1,300

€670-1,100



PROPERTY OF A NOBLEMAN  
LOTS 50-126



**121**  
**A PAIR OF RUSSIAN ORMOLU-MOUNTED  
AMETHYST GLASS VASES**  
LAST QUARTER 19TH CENTURY

The slender handles terminating in classical masks  
14 in. (35.5 cm.) high; 5¼ in. (13.3 cm.) wide

£4,000–6,000

\$5,100–7,500

€4,500–6,700



**122**  
**A PAIR OF EMPIRE ORMOLU AND PATINATED  
BRONZE ORNAMENTAL VASES**

ATTRIBUTED TO CLAUDE GALLE, CIRCA 1815

The slender handles terminating in Bacchic masks  
14¼ in. (36.2 cm.) high; 4½ in. (11.4 cm.) wide

(2)

£4,000–6,000

\$5,100–7,500

€4,500–6,700

These vases with their slender form and graceful mounts are closely related to the oeuvre of the *bronzier* Claude Galle (1759–1815). Galle flourished during the Empire when he supplied bronzes and ormolu mounts for furniture, clocks and other decorative items to Compiègne, Versailles, Saint-Cloud, the Grand Trianon and various other Courts throughout Europe. These vases are comparable to examples with elegant bodies and masked mounts illustrated in H. Ottomeyer, P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I, figs. 5.12.8 and 5.12.12, pp. 364 – 365. A similar pair of vases sold Christie's, London, 15 March 2012, lot 11, and another model with identical mounts on porcelain sold Christie's, Paris, 22-23 April 2013, lot 478.



■ 123

**A PAIR OF NORTH EUROPEAN  
ORMOLU-MOUNTED MAHOGANY  
SIDE TABLES**

POSSIBLY GERMAN, FIRST HALF 19TH CENTURY  
AND LATER

Each with white marble top above a deep frieze, the  
base with centurion-headed terms and mirror back on  
platform base, each stencilled 'MOCKBA' and 'AI' and  
'All' respectively to the tops, the marbles also numbered  
'AI' and 'All', some re-blocking, the backs probably  
replaced

33 in. (84 cm.) high; 59 in. (150 cm.) wide;  
20¼ in. (51.5 cm.) deep

(2)

£8,000-12,000

\$11,000-15,000

€8,900-13,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 10 July 2008, lot 17.



PROPERTY OF A NOBLEMAN  
LOTS 50-126



**124**  
**A NEAR PAIR OF RUSSIAN ORMOLU-MOUNTED  
CUT-GLASS VASES**

CIRCA 1820-30

The vases flanked by winged herm figures terminating in acanthus foliage, minor differences, upper step to bases probably replaced

The largest: 18¾ in. (47.6 cm.) high; 8 in. (20.3 cm.) wide (2)

£12,000–18,000

\$16,000–23,000

€14,000–20,000

**PROVENANCE:**

The Property of a Gentleman; sold Christie's, London, 7 July 2005, lot 493.

The fashion for this type of jewelled and ormolu-mounted cut-glass vase was widespread in Paris and throughout Northern Europe in the early nineteenth century. Interestingly, related examples described as being of 'Russian Stone', were designed and produced under the direction of I. A. Ivanov, director of the Imperial glass works from 1815 to 1848 (*St. Petersburg um 1800: Ein goldenes Zeitalter des russischen Zarenreichs; Meisterwerke und autentische Zeugnisse der Zeit aus der Staatlichen Ermitage*, Leningrad, Exh. Cat., 1990, cat. no. 344, illustrated p. 398). This fashion also spread to England, and collectors such as George Byng (d. 1847)

The fashion for these richly-mounted glass items was also adopted by English collectors, and George Byng (d. 1847) of Wrotham Park, Hertfordshire, one of the foremost francophile amateurs of the 19th Century, purchased a related but smaller pair, which were sold, Christie's London, 9 June 2005, lot 130.



125

**A PAIR OF RUSSIAN ORMOLU-MOUNTED  
CUT-GLASS VASES**

THE GLASS FROM THE IMPERIAL GLASS FACTORY,  
CIRCA 1820, PROBABLY AFTER A DESIGN  
BY IVAN IVANOV

Each mounted by winged swan handles issuing from  
acanthus leaves, one glass vase with small crack behind  
one of the swan mounts

13 in. (33 cm.) high

(2)

£12,000–18,000

\$16,000–23,000

€14,000–20,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 7 July 2005, lot 479.

Glassware from the Imperial glass factory was unrivalled during the Russian Empire period and, known as '*Russian stone*' (see note to lot 124). A pair of related vases is at the State History Museum, Moscow (see A. Gaydamak, *Russian Empire*, Moscow/Paris, 2000, illustrated p. 84), whilst a single example was sold; Christie's, London, 10 June 2004, lot 88 (£31,070, including premium).



**126**  
**SCHOOL OF VALENCIA, 17TH CENTURY**

*Saint Joseph; and Saint Anthony of Padua*

inscribed 'S. JOSEPH.'; and S. ANTONI.' (lower centre)

oil on canvas

70¾ x 37¼ in. (180 x 94.6 cm.)

£7,000–10,000

(2)

\$8,900–13,000

€7,800–11,000

PROPERTY FROM FARINGDON HOUSE

LOTS 127-128



It is possible that these portraits depict the children of Thomas Knyvett, 5th Baron Berners and Katherine Burgh of Ashwellthorpe, Norfolk and thence by descent.

127

**CIRCLE OF GILBERT JACKSON  
(BRITISH, FL. 1622-1640)**

*Portrait of a boy, full-length, in red costume and blue hose, a bird resting on his finger; portrait of a young gentleman, aged 17, three-quarter length, in olive green hose, red jacket and white collar*

(ii) inscribed and dated 'AET. Suae 17./1642' (lower left)

oil on canvas

(i) 45¼ x 37 in. (116.4 x 94 cm.); (ii) 46 x 37½ in. (117 x 95.3 cm.)

In a Sunderland frame

(2)

£4,000–6,000

\$5,100–7,500

€4,500–6,700

128

**CIRCLE OF GILBERT JACKSON  
(BRITISH, FL. 1622-1640)**

*Portrait of a young gentleman, three-quarter-length, in a brown doublet, white collar and cuffs; a portrait of a young lady, aged 15, three-quarter length, in a pink dress and blue mantle*

(ii) indistinctly inscribed and dated 'AET. Suae 15/1643'

(lower right)

oil on canvas

(i) 44 x 37 in. (112 x 94 cm.); (ii) 44¾ x 36½ in. (114 x 96 cm.)

In a Sunderland frame

(2)

£4,000–6,000

\$5,100–7,500

€4,500–6,700



PROPERTY FROM INCE CASTLE  
LOTS 129-132



© Strutt & Parker.



λ 129

**FRANCIS OWEN SALISBURY, R.I., R.O.I.  
(BRITISH, 1874-1962),  
AFTER SIR GEORGE HAYTER**

*The Coronation of Queen Victoria in Westminster  
Abbey, 28 June 1838*

signed and indistinctly inscribed 'painted by Frank O.  
Salisbury/by special permission of/The King.../Queen  
Victoria...' (on the reverse)

oil on canvas

36 x 27¼ in. (91.5 x 70.5 cm.)

£3,000–5,000

\$3,800–6,300

€3,400–5,600

A detail after the picture by Sir George Hayter (1792-  
1871) in the Royal Collection.





© Country Life picture library.

■ 130

## A LATE EMPIRE ORMOLU-MOUNTED MAHOGANY BED 'LIT EN BATEAU'

IN THE MANNER OF JACOB DESMALTER, CIRCA 1815

With foliate roundel with monogram CYL and branded 'F105' to inside, extended in length

51½ in. (131 cm.) high; 93¼ in. (237 cm.) long; 58¼ in. (148 cm.) wide

£5,000–8,000

\$6,300–10,000

€5,600–8,900

### PROVENANCE:

By repute, gifted by King Ferdinand VII of Spain to Princess Charlotte Augusta of Wales on her marriage to Prince Leopold of Saxe-Coburg-Saalfeld (later King Leopold I of the Belgians) (1790-1865), in 1816.

Acquired by Patricia, Viscountess Boyd of Merton (1980-2001) for Ince Castle, Cornwall, circa 1950.

Viscountess Boyd, Ince Castle, Cornwall.

### ILLUSTRATED:

C. Hussey, 'Ince Castle, Cornwall – II', *Country Life*, 23 March 1967, p. 651, fig. 11. (illustrated in situ in a bedroom).

Although no records of the bed exist in the Royal Collection it does bear an ormolu wreathed monogram of a 'C' and 'L' entwined, it is likely that this relates to Princess Charlotte and her husband Prince Leopold and their yearlong marriage, before Princess Charlotte's untimely death, from 1816-17.



Detail of monogram.



PROPERTY FROM INCE CASTLE  
LOTS 129-132



■ 131  
AFTER THE ANTIQUE  
*Bacchus and Ariadne*

each with foundry inscription 'F. BARBEDIENNE, FONDEUR';  
on a *rouge griotte* marble bases  
bronze, patinated  
Bacchus: 31¼ in. (79.5 cm.) high  
Ariadne: 29¾ in. (76 cm.) high  
Circa 1850-1900.

£7,000-10,000

(2)

\$8,900-13,000  
€7,800-11,000

■ 132  
A PAIR OF ITALIAN ALABASTER URNS  
FIRST HALF 19TH CENTURY

Each: 22¼ in. (56.5 cm.) high; 17 in. (43.5 cm.) diam. (2)

£6,000-10,000

\$7,600-13,000  
€6,700-11,000



PROVENANCE:  
With Geoffrey Bennison.



PROPERTY OF A GENTLEMAN

■ 133  
A SWEDISH BRASS-MOUNTED EBONISED  
GUERIDON

BY ANDERS LUNDELIUS, CIRCA 1783

The drawer signed *Anders Lundelius* and stamped with Swedish  
Export mark for 1783, the underside of drawer with inscriptions  
and stamped 2190, the underside of top similarly stamped,  
later ebonised

28½ in. (72.5 cm.) high; 15 in. (39.5 cm.) diameter

£2,500-4,000

\$3,200-5,000  
€2,800-4,400

134

**A PAIR OF FRENCH ORMOLU  
TWIN-LIGHT WALL APPLIQUES**

OF LOUIS XVI STYLE,  
LATE 19TH CENTURY

Each stamped 'G'; electrified

16½ in. (42 cm.) high;

9¾ in. (24.5 cm.) wide

(2)

£1,500–2,500

\$1,900–3,100

€1,700–2,800



135

**A PAIR OF FRENCH  
ORMOLU-MOUNTED  
BLUE-GROUND PORCELAIN  
CASOULETTES**

OF LOUIS XVI STYLE,  
SECOND HALF 19TH CENTURY

17½ in. (44.5 cm.) high;

8½ in. (21.5 cm.) diameter

(2)

£2,000–3,000

\$2,600–3,800

€2,300–3,300





■ 136  
**A FRENCH GILTWOOD MIRROR**  
OF REGENCE STYLE, 19TH CENTURY  
71 in. (180 cm.) high; 42.5 in. (108 cm.) wide  
£3,000–5,000      \$3,800–6,300  
€3,400–5,600

■ 137  
**A PAIR OF ITALIAN GILTWOOD  
FOLDING X-FRAME STOOLS  
'PLIANTS'**  
FIRST HALF 20TH CENTURY  
Covered in braided pink velvet, the  
cushions with tasselled corners  
20 in. (50.5 cm.) high; 25½ in. (65 cm.)  
wide; 20¼ in. (51.5 cm.) deep (2)  
£2,000–3,000      \$2,600–3,800  
€2,300–3,300



■ 138  
**A NORTH ITALIAN  
GILTWOOD MIRROR**  
VENICE, 19TH CENTURY

59 in. (150 cm.) high; 43½ in. (110 cm.) wide  
£2,000–3,000      \$2,600–3,800  
   €2,300–3,300



■ 139  
**A GILTWOOD CENTRE TABLE**  
OF LOUIS XVI STYLE,  
LATE 19TH/EARLY 20TH CENTURY

With inset *pink brocatelle* marble top  
29 in. (74 cm.) high; 51½ in. (131 cm.) wide;  
29 in. (73.5 cm.) deep  
£2,000–3,000      \$2,600–3,800  
   €2,300–3,300





**140**  
**LEONARDO COCCORANTE**  
**(ITALIAN, 1680-1750)**

*A tempest at sea with architectural ruins on a headland and a citadel beyond*

oil on canvas  
37½ x 48½ in. (95.3 x 123 cm.)

£5,000–8,000

\$6,300–10,000  
€5,600–8,900

**141**  
**CARLO BOSSOLI**  
**(ITALIAN, 1815-1884)**

*A view of Crimea, showing the village of Perekop beyond*

signed inscribed and dated 'C. Bossoli, London[?], 1855' (lower left)  
watercolour, pencil and bodycolour  
on paper  
11¼ x 15¾ in. (29.8 x 40.2 cm.)

£4,000–6,000

\$5,100–7,500  
€4,500–6,700

**PROVENANCE:**

with Galleria d'Arte Fogliato, Turin.

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

**142**  
**CARLO BOSSOLI**  
**(ITALIAN, 1815-1884)**

*A view of Crimea, the Inkerman Valley showing the ruins of fortress Kalamita and the Chernaya river beyond*

signed and dated 'C. Bossoli 1855' (lower right)  
watercolour, pencil and bodycolour  
on paper  
11½ x 16 in. (29.5 x 41 cm.)

£2,500–4,000

\$3,200–5,000  
€2,800–4,400

**PROVENANCE:**

with Galleria d'Arte Fogliato, Turin.

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



141



142



**143**  
**A RESTAURATION ORMOLU  
STRIKING MANTEL CLOCK**

HAREL, PARIS, CIRCA 1825

Modelled with a figure of Artemis playing a flute beside an oak tree, the enamel calendar dial with signed '*Harel à Paris*' supported by a bull above a fountain, the base with signs of the zodiac, the twin barrel movement with silk suspension and count wheel strike to bell

20½ in. (52.5 cm.) high; 17½ in. (44.5 cm.) wide;  
5½ in. (14 cm.) deep

£3,000–5,000

\$3,800–6,300

€3,400–5,600



**144**  
**AN EMPIRE ORMOLU, PATINATED BRONZE  
AND VERDE ANTICO MARBLE  
STRIKING MANTLE CLOCK**

LE ROY, PARIS, CIRCA 1810

Modelled with a figural group of mother and child seated on a day bed above an enamel dial signed '*Le Roy hger. de S.A.J. Madame*' on a rectangular base supported by hoof feet above a rectangular plinth on *toupie* feet, the twin barrel movement with silk suspension and count wheel strike to bell, the backplate stamped 'P / No. 416'

17½ in. (44.5 cm.) high; 15½ in. (39.5 cm.) wide;  
5½ in. (14 cm.) deep

£4,000–6,000

\$5,100–7,500

€4,500–6,700



145

**AN EMPIRE ORMOLU STRIKING  
'PENDULE À SQUELETTE'**

ROCQUET, PARIS, CIRCA 1810

The circular white and blue enamel dial signed with plaque  
'*Rocquet à Paris*' with pierced surround and arabesque trophy  
finial, on a circular base with baluster supports, the twin barrel  
movement with anchor escapement, silk suspension and count  
wheel strike on bell

18¾ in. (47.6 cm.) high; 7¾ in. (19.6 cm.) wide;  
6¼ in. (16 cm.) deep

£4,000–6,000

\$5,100–7,500

€4,500–6,700



146

**A LOUIS XVI ORMOLU-MOUNTED WHITE AND  
GREY MARBLE STRIKING MANTEL CLOCK**

CHARLES LE ROY, PARIS, LATE 18TH CENTURY

The white enamel dial with days of week and corresponding  
symbol, concentric date ring, Roman hours and Arabic ten  
minutes, the twin barrel movement with silk suspension and  
count wheel strike to bell

21¼ in. (54 cm.) high; 14¼ in. (36.2 cm.) wide; 5 in. (12.7 cm.) deep

£3,000–5,000

\$3,800–6,300

€3,400–5,600





147

**A PAIR OF FRENCH SILVER-GILT CANDLESTICKS**

MARK OF GUSTAVE LEROY, PARIS, CIRCA 1895,  
DESIGNED BY JULES PIAULT

On circular gadrooned base, the stem shaped as a merman holding a shell-shaped drip-pan and socket, *marked on foot rim and socket, the foot further stamped 'J. Piauxt'*

7 $\frac{3}{8}$  in. (20 cm.) high

60 oz. 15 dwt. (1,890 gr.)

(2)

£1,500–2,500

\$1,900–3,100

€1,700–2,800



\*148

**A LOUIS XVI PARCEL-GILT SILVER EWER**

MARK OF ANTOINE BOULLIER, PARIS, 1786

On spreading foot, the vase-shaped body applied on the lower body with palm leaves and on the shoulder with a silver band of scrolling acanthus leaves, the hinged cover with bud finial, engraved with a coat-of-arms below a coronet, *marked on foot and cover*

11 $\frac{1}{2}$  in. (29.5 cm.) high

26 oz. 11 dwt. (826 gr.)

£1,000–1,500

\$1,300–1,900

€1,200–1,700

For more information on this lot please see [christies.com](http://christies.com)



\*149

**A GROUP OF FRENCH SILVER ITEMS**

18TH/19TH CENTURIES

Comprising: two canon-handled table knives, one engraved with two coats-of-arms, the other with the initials 'DB'; a silver-gilt serving slice engraved with two coats-of-arms *accolé*, Strasbourg, late 18th century, maker's mark, possibly for François-Daniel Imlin; a spoon, Lille, 1745-6, maker's mark, possibly for Charles-Joseph Ghisbrecht; a Louis XVI cruet with mark of...Paris, 1780 with later; together with six silver-gilt teaspoons variously marked, Maltese, late 18th century the serving slice 8 $\frac{1}{2}$  in. (21.5 cm.) long

6 oz. 14 dwt. (209 gr.)

(11)

£700–1,000

\$880–1,300

€780–1,100

■ 150

**A PAIR OF CHINESE PORCELAIN VASE TABLE LAMPS**

LATE 19TH/ EARLY 20TH CENTURY

With shades, drilled for electricity  
 25½ in. (65 cm.) high, excluding fittings (2)  
 £1,500–2,000 \$1,900–2,500  
 €1,700–2,200



150

151

**A PAIR OF JAPANESE ENAMELLED CERAMIC VASES AND MAHOGANY COVERS**

POSSIBLY 19TH CENTURY

20½ in. (52 cm.) high; 18 in. (46 cm.) diameter (2)  
 £3,000–5,000 \$3,800–6,300  
 €3,400–5,600

■ 152

**A TABRIZ CARPET**

SIGNED QALI-BAFIYAN VA MAHMUD JABBARZADA,  
 NORTH WEST PERSIA, CIRCA 1940

A few small occasional surface spot marks and light surface dirt,  
 otherwise very good condition throughout  
 17ft.11in. x 11ft.2in. (545cm. x 340cm.)

£4,000–6,000 \$5,100–7,500  
 €4,500–6,700

The signature in the small stellar cartouche reads: *sherkat-e qali-bafiyan va mahmud jabbarzada.*

A near identical Tabriz carpet woven by the same weavers was sold in the Barratt Collection - Crowe Hall, Bath, Christie's, London, 16 December 2010, lot 243. A further carpet by the same workshop, displaying a design copied directly from the Portuguese Carpet in the Museum für Angewandte Kunst in Vienna, (see Friedrich Sarre and Hermann Trenkwald, *Österreichisches Museum für Angewandte Kunst, Vienna/ Leipzig, 1926/28, vol. I, pl. 33*), was sold at Christie's, London, 5 April 2011, lot 106.



152



151



PROPERTY FROM A LAKE GENEVA PRIVATE COLLECTION

■ \*153

**A PAIR OF ITALIAN SMALL MARBLE BUSTS  
ON PEDESTALS**

20TH CENTURY, THE HEADS POSSIBLY EARLIER

After the Antique, each modelled as a Roman emperor  
17¼ in. (44 cm.) high

(2)

£3,000–5,000

\$3,800–6,300

€3,400–5,600



154

**A PAIR OF ITALIAN PAINTED WOOD TAZZE**

20TH CENTURY

Simulating marble

10½ in. (26.5 cm.) high; 17 in. (43 cm.) diameter

(2)

£2,000–3,000

\$2,600–3,800

€2,300–3,300



■ 155

**A GROUP OF ITALIAN MARBLE OBELISKS**

20TH CENTURY

Comprising eight pairs of various marbles and decorative stone

The tallest pair: 41 in. (104 cm.) high

(16)

£4,000–6,000

\$5,100–7,500

€4,500–6,700

\* 156

**DAVID ROBERTS, R.A.  
(BRITISH 1796-1864)**

*Jedburgh Abbey, Scottish Borders*

pencil, pen and brown ink and  
watercolour heightened with gum arabic  
and with scratching out  
8 x 12 in. (20.3 x 30.5 cm.)

£2,000-3,000

\$2,600-3,800

€2,300-3,300

**PROVENANCE:**

W.A. Little.

W.H. Behren; James R. Lawson, Sydney,  
23 November 1926, lot 18.

**EXHIBITED:**

by W. Floyd, published by Simpkin and  
Marshall, 1834.



■ 157

**A FRENCH BRASS-MOUNTED  
MAHOGANY SIDE CABINET**

BY MAISON JANSEN,  
LATE 19TH/ EARLY 20TH CENTURY

With variegated white marble top,  
stamped four times 'JANSEN'  
38 in. (96.5 cm.) high; 31¼ in. (79.5 cm.)  
wide; 17 in. (43 cm.) deep

£1,200-1,800

\$1,600-2,300

€1,400-2,000



■ 158

**A PAIR OF FRENCH  
GREY-PAINTED BERGERES**

OF LOUIS XVI STYLE,  
LATE 19TH CENTURY

Covered in beige brushed cotton

Each 41½ in. (105.5 cm.) high;

25 in. (63.5 cm.) wide;

24 in. (61 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,700

(2)





■ Δ \*159

**AFTER THE ANTIQUE**

*Farnese Bull*

on a later porphyry and Siena marble base  
 bronze, patinated  
 24 in. (61 cm.) high; 14¼ in. (36 cm.) square, overall  
 Circa 1850-1900.

£3,000–5,000

\$3,800–6,300

€3,400–5,600

For more information on this lot please see christies.com

PROPERTY OF A LADY

■ 160

**A LARGE GRANITE AND MARBLE OBELISK**

MID-20TH CENTURY

The *siena* marble square stepped plinth inset with red and green porphyry plaques

68 in. (172.5 cm.) high; 21¼ in. (55.5 cm.) square

£1,000–1,500

\$1,300–1,900

€1,200–1,700

**PROVENANCE:**

The Collection of Robert de Balkany.



PROPERTY OF A LADY  
LOTS 161-163

161

**AFTER THE ANTIQUE**

*Bacchus and Ariadne*

Each with foundry inscription 'G.S.' for Georges Emile Henry  
Servant to reverse, on *rouge* marble columns  
18 $\frac{7}{8}$  in. (48 cm.) high; 4 $\frac{1}{4}$  in. (12 cm.) wide, overall  
Circa 1880. (2)

£3,000–5,000

\$3,800–6,300

€3,400–5,600



162

**AFTER THE ANTIQUE**

*Spinario*

with foundry inscription 'F. BARBEDIENNE, FONDEUR' and  
'REDUCTION MÉCANIQUE/ A. COLLAS/ BREVETE' cachet  
bronze, mid-brown patina  
9 $\frac{1}{4}$  in. (23.5 cm.) high; 7 in. (18 cm.) wide; 4 in. (10 cm.) deep  
Circa 1900.

£1,200–1,800

\$1,600–2,300

€1,400–2,000



163

**FRENCH, LATE 18TH/EARLY 19TH CENTURY**

*Voltaire and Rousseau*

Each on a ormolu-mounted grey marble pedestals  
Rousseau: 7 $\frac{1}{2}$  in. (19.5 cm.) high; 3 in. (7.5 cm.) wide  
Voltaire: 7 $\frac{1}{2}$  in. (20 cm.) high; 3 in. (7.5 cm.) wide (2)

£1,200–1,800

\$1,600–2,300

€1,400–2,000



**LOTS 164-168 ARE SOLD WITH NO RESERVE**

•164

**A PAIR OF BLUE JOHN SOLID URNS**

THE URNS PROBABLY 19TH CENTURY

Of typical form with a tapering body and waisted socle on later square white and black marble plinths

9¾ in. (25 cm.) high

(2)

£800-1,200

\$1,100-1,500

€890-1,300

•165

**A PAIR OF GILT-COPPER VASES**

AFTER A DESIGN BY MATTHEW BOULTON,  
SECOND HALF 19TH CENTURY

Depicting *Mercury delivering the infant Bacchus to the care of Ino*  
12½ in. (32 cm.) high; 6¾ in. (17 cm.) diameter (2)

£500-800

\$630-1,000

£560-890



•166

**A PAIR OF ITALIAN ORMOLU AND ROSSO ANTICO MARBLE COLUMNS**

IN THE MANNER OF GIUSEPPE VALADIER, FIRST HALF 19TH CENTURY

Each column surmounted by warrior figures above a Corinthian capital, above a stepped base with bucran heads, the figures associated

21 in. (54 cm.) high

(2)

£2,000-3,000

\$2,600-3,800

€2,300-3,300





•167

**A PAIR OF ENGLISH BRONZE  
AND GILT-LACQUERED BRASS  
COLZA OIL LAMPS**

19TH CENTURY, PROBABLY  
CIRCA 1820 - 40 AND WITH REVISIONS  
TO THE BRANCHES OF 1862

Each in the form of Hercules in a lion-pelt with  
hands entwined with a snake, one branch  
bearing a kite registration mark for 1862,  
possibly adapted for gas

35¾ in. (91 cm.) high; 19½ in. (49.5 cm.) wide (2)

£3,000–5,000

\$3,800–6,300

€3,400–5,600

The candelabra's Atlas-posed Hercules recalls  
the Villa Albani's faun caryatids illustrated  
in Henry Moses, *A Collection of Antique  
vases, altars, paterae, tripods etc.*, 1814, and  
derived from G.B. Piranesi's *Vasi, candelabri,  
cippi, sarcophagi etc.*, Rome, 1778. The figure  
was introduced for candelabra executed for  
George, Prince Regent, later King George IV,  
by Benjamin Lewis Vulliamy (d. 1854), who  
had succeeded in 1811 to his father's Pall Mall  
clock-manufacturing business and served as  
the Prince's 'Furniture man'.

The Prince's candelabra involved fifteen  
different craftsman and firms over a two year  
period, and were invoiced in 1814. A related  
set of four triple-branched candelabra were  
supplied to Thomas Anson, 1st Viscount  
Anson (d. 1818), (see T.Rodrigues *et al.*,  
*Treasures of the North*, London, February  
2000, no. 124). The figure supports a serpent-  
wreathed vase, whose pattern featured on  
other bronze candelabra executed for the  
Prince by Vulliamy between 1806 and 1811 (J.  
Harris *et al.*, *Buckingham Palace*, London, 1958,  
p. 156).



•168

**A PAIR OF ITALIAN  
ORMOLU-MOUNTED GREEN JASPER  
AND MARBLE COLUMNS**

LATE 18TH CENTURY

Each column surmounted by a later spherical  
finial, above a stepped base

16½ in. (42 cm.) high

(2)

£2,000–3,000

\$2,600–3,800

€2,300–3,300





169

**A PAIR OF FRENCH ORMOLU AND PATINATED  
BRONZE SIX-LIGHT CANDELABRA**

SECOND HALF 19TH CENTURY

25 in. (63.5 cm.) high

(2)

£1,500-2,500

\$1,900-3,100

€1,700-2,800



PROPERTY FROM A EUROPEAN COLLECTION  
LOTS 170-171

170

**A FRENCH ORMOLU-MOUNTED CHINESE  
FAMILLE VERTE PORCELAIN CENTREPIECE BOWL**

OF LOUIS XV STYLE, LATE 19TH CENTURY

13 in. (33 cm.) high; 22 in. (56 cm.) wide

£1,000-1,500

\$1,300-1,900

€1,200-1,700



171

**A FRENCH ORMOLU AND BLUE  
CUT-GLASS CENTREPIECE**

OF EMPIRE STYLE, LATE 19TH/ EARLY 20TH CENTURY

16¾ in. (42.5 cm.) high

£800-1,200

\$1,100-1,500

€890-1,300

PROPERTY OF A GENTLEMAN

■ 172

**A REGENCE GILTWOOD MIRROR**  
EARLY 18TH CENTURY AND LATER

With later plates and re-gilt  
63½ in. (161 cm.) high;  
38½ in. (98 cm.) wide

£3,000–5,000          \$3,800–6,300  
  €3,400–5,600

**PROVENANCE:**

By repute, Château de Vaudricourt, France



■ Δ 173

**A NEAR PAIR OF LOUIS XV  
STAINED BEECH FAUTEUILS**

ONE BY LOUIS DELANOIS, THIRD  
QUARTER 18TH CENTURY

The padded back, arms and seat covered  
in zebra-patterned cut velvet, one  
stamped 'L.DELANOIS', restorations  
37½ in. (95.5 cm) high; 27 in. (68 cm.) wide;  
24 in. (61 cm.) deep

(2)

£800–1,200          \$1,100–1,500  
  €890–1,300

**PROVENANCE:**

With François Léage, Paris, July 1988.

**LITERATURE:**

J.W. Nyffeler, *Nyffeler Architecte d'Intérieur –  
Décorateur*, Geneva 2006, pp. 230 and 231.



PROPERTY OF A GENTLEMAN

■ 174

**A NORTH ITALIAN GILTWOOD  
CONSOLE TABLE**  
LATE 18TH CENTURY

With veneered marble top, the frieze  
slightly reduced in width  
37¼ in. (94.5 cm.) high;  
45½ in. (115.5 cm.) wide;  
22½ in. (57 cm.) deep

£2,500–4,000          \$3,200–5,000  
  €2,800–4,400

**PROVENANCE:**

The Walker-Heneage Family, Coker Court,  
Somerset.





■ 175

**A CHINESE-EXPORT BLACK-AND-GILT-LACQUER  
SIX-FOLD SCREEN**

LATE 19TH CENTURY

One side lavishly decorated in gilt and copper tones with figures amongst buildings within a border of flowers and auspicious objects, the other with a flowering plant and wildlife to each panel

79¼ in. (203 cm.) high; 21¼ in. (54 cm.) wide, each panel

£7,000–10,000

\$8,900–13,000

€7,800–11,000



(part)

**176**  
**ANGLO-CHINESE SCHOOL (CIRCA 1816)**  
*Nine Botanical Studies*

Pencil, watercolour and body colour, heightened with touches of gum arabic with watermark 'J. Whatman 1816', in modern decalcomania frames  
 21½ in. (55 cm.) high; 17½ in. (44.5 cm.) wide (9)  
 £3,000–5,000 \$3,800–6,300  
 €3,400–5,600

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

■ **177**  
**A FRENCH ORMOLU-MOUNTED GILT AND BLACK JAPANNED COMMODE**  
 LATE 19TH/ EARLY 20TH CENTURY

The frieze drawer with an *entrelac* ormolu mount, later red *breccia* marble top  
 33 in. (84 cm.) high; 31¼ in. (79 cm.) wide;  
 16½ in. (42 cm.) deep  
 £2,500–4,000 \$3,200–5,000  
 €2,800–4,400





PROPERTY OF A FAMILY TRUST

**178**  
**CIRCLE OF JAN WYCK**  
**(HAARLEM 1652-1700**  
**MORTLAKE)**

*A military encampment  
on the outskirts of a town*

oil on canvas  
42½ x 60 in. (108 x 152.4 cm.)

£4,000–6,000

\$5,100–7,500

€4,500–6,700

**PROVENANCE:**

Acquired by Arthur Nall-Cain, 2nd Baron Brocket (1904-1967), for Carton House, County Kildare, Ireland and by descent to the present owner.

We are grateful to Dr. Andrew Cormack for his assistance with the cataloguing of this picture. Dr. Cormack suggests the picture could depict King William III (1650-1702), given the style of clothing, wigs and tricorne hats, which indicate a date of *circa* 1690s to 1705.



PROPERTY FROM A DISTINGUISHED  
PRIVATE COLLECTION

■ **179**  
**A FLEMISH FIGURAL TAPESTRY**  
**SECOND HALF 17TH CENTURY**

Woven in silks and wools, depicting a rural village scene with a youth to centre trampolining, flanked by a courting couple, within a frame border

10 ft. 9 in. (328 cm.) high;  
10 ft. 10 in. (330 cm.) wide

£5,000–8,000

\$6,300–10,000

€5,600–8,900



■ 180  
**A DUTCH BRASS EIGHTEEN LIGHT CHANDELIER**  
 19TH CENTURY

The three tiered clip-in branches descending to a large ball finial  
 39 in. (99 cm.) high; 34 in. (86.5 cm.) wide  
 £2,000–3,000 \$2,600–3,800  
 €2,300–3,300



181  
**A PAIR OF PARCEL-GILT AND POLYCHROME-PAINTED WOOD TWIN-LIGHT WALL APPLIQUES**  
 20TH CENTURY

32½ in. (83 cm.) high (2)  
 £1,500–2,500 \$1,900–3,100  
 €1,700–2,800



182  
**A FRENCH GILT-BRASS STRIKING AND REPEATING CARRIAGE CLOCK WITH ALARM**  
 ATTRIBUTED TO HENRI JACOT, CIRCA 1890, NO 2806

7 in. (17.8 cm.) high, to base of handle; 4½ in. (11.4 cm.) wide;  
 3¾ in. (9.5 cm.) deep  
 £2,000–3,000 \$2,600–3,800  
 €2,300–3,300

**PROVENANCE:**  
 Maurice A. Pitcher Esq.  
 Thence by descent.

**LITERATURE:**  
 C. Allix, *Carriage Clocks, Their History and Development*,  
 Woodbridge 1974, p.172, pl. vii/24

■ 183  
**A RESTAURATION GILT-METAL MOUNTED EBONISED COMMODOE**  
 CIRCA 1830

With fossil marble top, later ebonised  
 35½ in. (90 cm.) high; 51¼ in. (130 cm.) wide; 26 in. (66 cm.) deep  
 £1,500–2,500 \$1,900–3,100  
 €1,700–2,800





**184**  
**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 (2)

£500-800 \$630-1,000  
€560-890



**185**  
**A GROUP OF TRAVELLING SUITCASES AND BAGS**

BY GLOBETROTTER AND GOYARD, MODERN

Together with a yellow leather folio case by '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 (7)

£700-1,000 \$880-1,300  
€780-1,100

**186**  
**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 \$880-1,300  
€780-1,100







λ 187

**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

\$5,100–7,500

€4,500–6,700

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington,

13 October

2010, lot 7, where acquired by the present owner.

λ 188

**JOHN CLARIDGE (BRITISH, B. 1944)**

*Seven days in Havana*

portfolio of twelve prints, each with artist's blind

stamp

each sheet: 14¼ x 9¾ in. (36 x 25 cm.), and similar

£300–500

\$380–630

€340–560

■ 189

**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 (3)

£1,000–1,500

\$1,300–1,900

€1,200–1,700





■ 190  
**A PAIR OF NICKEL-PLATED  
 AND CUT-GLASS GIRANDOLES**  
 MID-20TH CENTURY

20½ in. (52 cm.) high; 10⅞ in. (28 cm.) wide;  
 7⅞ in. (20 cm.) deep (2)  
 £1,500–2,500 \$1,900–3,100  
 €1,700–2,800



(open)



(closed)

191  
**A FRENCH NICKEL-PLATED  
 'PERFUME LAMP'**

BY MAISON DESNY, DESIGNED FOR  
 LA MAISON WORTH, CIRCA 1927-33

Of globular form  
 10 in. (25.5 cm.) high; open  
 £3,000–5,000 \$3,800–6,300  
 €3,400–5,600



192  
**A DANISH TABLE-SERVICE**

MARK OF GEORG JENSEN,  
 COPENHAGEN, 20TH CENTURY,  
 DESIGNED BY TIAS ECKHOF

Cypress pattern, comprising:  
 Twelve table-spoons  
 Twelve table-forks  
 Twelve dessert-spoons  
 Twelve cake-forks  
 Twelve teaspoons  
 Twelve coffee-spoons  
 Twenty various serving-pieces  
 and the following with filled handles and  
 stainless steel attachments:  
 Twelve table-knives  
 A carving-fork  
 A carving-knife  
 Two bottle-openers (108)  
 £3,000–5,000 \$3,800–6,300  
 €3,400–5,600



193

**193**  
**A PAIR OF ARTS AND CRAFTS**  
**BRASS AND COPPER**  
**TWO-BRANCH WALL LIGHTS**

BY W.A.S. BENSON (1854-1924),  
 CIRCA 1900

Each stamped 'W.A.S./BENSON'  
 Each 9¼ in. (25 cm.) high; 10¼ in. (26 cm.)  
 wide; 5½ in. (14 cm.) deep (2)

£1,500–2,500                \$1,900–3,100  
   €1,700–2,800



194

**194**  
**A PAIR OF ARTS AND CRAFTS**  
**BRASS AND COPPER FLORAL**  
**WALL LIGHTS**

BY W.A.S. BENSON (1854-1924),  
 CIRCA 1900

Together with two glass shades, each  
 stamped 'W.A.S./BENSON'  
 11¼ in. (28.5 cm.) high; 11¼ in. (28.5 cm.)  
 wide; 10½ in. (27 cm.) deep (2)

£1,500–2,500                \$1,900–3,100  
   €1,700–2,800

**195**  
**AN ENGLISH UPHOLSTERED**  
**'BARING' SOFA**

BY HOWARD AND SONS, LONDON,  
 EARLY 20TH CENTURY

One back leg stamped 'HOWARD AND  
 SONS, LTD., BERNERS STREET'  
 33 in. (84 cm.) high; 73½ in. (187 cm.) wide;  
 29 in. (73.5 cm.) deep

£3,000–5,000                \$3,800–6,300  
   €3,400–5,600





■ 196

**AN EARLY VICTORIAN GILTWOOD MIRROR**

OF MID-18TH CENTURY STYLE, CIRCA 1830-40

54 in. (137.5 cm.) high; 37½ in. (95.5 cm.) wide

£4,000–6,000

\$5,100–7,500

€4,500–6,700

■ 197

**A FRENCH PLASTER RELIEF CAST  
OF A CLASSICAL FRAGMENT**

CAST BY THE MUSEE DE LOUVRE,  
FIRST HALF 20TH CENTURY

With Musée du Louvre foundry *cachet* to the reverse

28¾ in. (73 cm.) high; 56 in. (142.5 cm.) wide

£1,200–1,800

\$1,600–2,300

€1,400–2,000



■ 198

**A GILT BRASS HEXAGONAL HALL LANTERN**

OF LOUIS XV STYLE, 20TH CENTURY

With serpentine glazed panels

34 in. (87 cm.) high; 20 in. (51 cm.) wide

£1,500–2,500

\$1,900–3,100

€1,700–2,800



■ 199

**FOUR BRASS CORINTHIAN COLUMN  
ADJUSTABLE STANDARD LAMPS**

SECOND HALF 20TH CENTURY

Unextended: 48¾ in. (124 cm.) high, excluding fittings;

Extended: 78 in. (198 cm.) high, excluding fittings (4)

£2,000–4,000

\$2,600–5,000

€2,300–4,400

■ 200

**A REGENCY MAHOGANY CANED BERGERE**

EARLY 19TH CENTURY

With two leather squab cushions, front legs probably replaced  
35½ in. (90 cm.) high; 24 in. (61 cm.) wide; 29¼ in. (74 cm.) deep

£1,200–1,800

\$1,600–2,300

€1,400–2,000





■ 201  
**A PAIR OF  
 GREY-PAINTED MIRRORS**  
 OF BAROQUE STYLE,  
 EARLY 20TH CENTURY

Each cartouche-shaped frame with an oval plate surmounted by a scroll cresting and flanked by cornucopiae  
 Each 36½ in. (93 cm.) high;  
 29½ in. (75 cm.) wide

(2)

£1,200-1,800

\$1,600-2,300  
 €1,400-2,000

THE PROPERTY OF A GENTLEMAN

■ 202  
**AN ENGLISH MAHOGANY  
 PARTNER'S DESK**  
 AFTER A DESIGN BY THOMAS  
 CHIPPENDALE, 20TH CENTURY

32½ in. (82.5 cm.) high; 82½ in. (209.5 cm.) wide;  
 51 in. (129.5 cm.) deep

£8,000-12,000

\$11,000-15,000  
 €8,900-13,000

The design of the present desk is based heavily on the celebrated 'library table' supplied by Thomas Chippendale to Sir Rowland Winn for Nostell Priory, Yorkshire in 1767 (C. Gilbert, *The Life and Works of Thomas Chippendale*, 1978, vol. II, pp. 240-241, pl. 440-441). Chippendale's model 'completely finished in the most elegant taste' cost Sir Rowland the then princely sum of 72p 10s. A photograph of the Nostell Priory desk was included in Oliver Brackett's *Thomas Chippendale: A Study of his Life, Work and Influence* published in 1924 (plate XXXVI). This book, whose author was the Curator of Furniture at the Victoria and Albert Museum, London, no doubt contributed to the enthusiasm to reproduce this design.



■ 203

**A REGENCY MAHOGANY  
CANED BERGERE**

STAMPED GILLOWS LANCASTER, CIRCA 1820

With brown leather cushion,  
stamped 'GILLOWS . LANCASTER'  
under front seat rail  
36 in. (91.5 cm.) high; 21¼ in. (54 cm.) wide;  
21 in. (53.5 cm.) deep

£1,200–1,800

\$1,600–2,300  
€1,400–2,000

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■ 204

**A WILLIAM IV GILTWOOD SOFA**

CIRCA 1835

With a rectangular padded back and out-turned arms,  
loose cushions and bolsters upholstered in oatmeal  
jumbo cord, on turned and boldly reeded legs with  
brass caps and castors

37 in. (94 cm.) high; 88 in. (224 cm.) wide;  
38 in. (96 cm.) deep

£3,000–5,000

\$3,800–6,300  
€3,400–5,600





**\* 205**

**A GEORGE II SILVER COFFEE-POT**

MARK OF THOMAS FARREN, LONDON, 1733

Tapering cylindrical, engraved with a coat-of-arms, further engraved underneath with initials 'O.W.I.', *marked underneath and inside cover*

9½ in. (24 cm.) high  
gross weight 25 oz. 4 dwt. (784 gr.)

£1,500-2,500

\$1,900-3,100

€1,700-2,800



**\* 206**

**A GEORGE III SILVER SALVER**

MARK OF JOHN SCOFIELD, LONDON, 1781

Circular and with beaded border, on three foliate bracket feet, *marked underneath*

13 in. (33 cm.) diam.

33 oz. 1 dwt. (1,044 gr.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



**207**

**A SET OF FOUR GEORGE IV SILVER SECOND-COURSE DISHES**

MARK OF WILLIAM ELEY, LONDON, 1821

Circular and with gadrooned border, *marked underneath*

12 in. (30 cm.) diam.

104 oz. 10 dwt. (3,251 gr.)

£2,000-3,000

\$2,600-3,800

€2,300-3,300

(4)



**\* 208**

**A GEORGE I SILVER STRAWBERRY-DISH**

MARK OF LOUIS CUNY, LONDON, 1722

Circular with scalloped fluted border, engraved with a crest, *marked near rim*

7½ in. (19.2 cm.) diam.

10 oz. 19 dwt. (341 gr.)

£2,000-3,000

\$2,600-3,800

€2,300-3,300



209

**A PAIR OF GEORGE III SILVER CANDLESTICKS**

MARK OF WILLIAM CRIPPS, LONDON, 1772

On square base with beaded border and chased with ribbon-tied husk swags, each centring rosettes and vacant cartouches, the cluster column stems with stiff-leaf capitals, with detachable nozzles, *marked on bases and nozzles*, the bases filled 12 in. (31 cm.) high (2)

£2,000–3,000

\$2,600–3,800

€2,300–3,300



210

**TWO VICTORIAN SILVER SWING-HANDLED BASKETS**

MARK OF ROBINSON, EDKINS AND ASTON, BIRMINGHAM, 1839 AND 1840

Each on spreading foot, embossed and pierced with foliage, flowers and fruits, the centres with swirling fluting, engraved with a crest, *marked underneath and on handle* 14 in. (36 cm.) wide

79 oz. 3 dwt. (2,467 gr.)

(2)

£1,500–2,500

\$1,900–3,100

€1,700–2,800



211

**FOUR VICTORIAN SILVER CANDLESTICKS AND A FOUR-LIGHT CANDELABRUM**

MARK OF HAWKSWORTH, EYRE AND COMPANY LTD, SHEFFIELD, 1877, 1879, 1887 AND 1891

Each on square base with laurel swags, rosettes and beaded borders, *marked on base and nozzles*, the bases filled

The candelabrum 16 in. (41 cm.) high

(5)

£3,000–4,000

\$3,800–5,000

€3,400–4,400





**212**

**AN AMERICAN SILVER TABLE SERVICE**

MARK OF CHARLES W. KENNARD AND COMPANY, BOSTON, CIRCA 1870

Old English pattern with pointed terminal, engraved with initial 'C', comprising:

Twelve table-spoons; twelve table-forks; twelve dessert-spoons; twelve dessert-forks; twenty-four teaspoons; twenty-three coffee-spoons; twelve mocha-spoons with silver-gilt bowls; a soup-ladle; two sauce-ladles; two serving-spoons; two cream-spoons; a fish-slice; a fish-fork; an asparagus-fork; a cake-slice; a serving-fork; a pastry-slice; three salt-spoons; seven small serving-pieces

186 oz. 15 dwt. (5,809 gr.)

(129)

£1,500-2,000

\$1,900-2,500

€1,700-2,200



**213**

**AN EDWARD VII AND GEORGE V SILVER CONDIMENT-SET**

MARK OF THE GOLDSMITHS AND SILVERSMITHS COMPANY, LONDON, 1906 AND 1907; ONE SALT 1918

Vase-shaped, with pierced and engraved Vitruvian scroll border, comprising: two sugar-casters; four salt-cellars; four small salt-cellars and four pepperettes, each with blue glass liners and engraved with an initial, one differing; together with eight associated salt-spoons, *marked on body, cover and stem*, in a fitted brass-mounted oak box

The sugar-caster 6½ in. (16.5 cm.) high weight of silver 50 oz. 14 dwt. (1,578 gr.)

(22)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



**214**

**A HARLEQUIN PLAIN PATTERN SCOTTISH AND ENGLISH SILVER TABLE SERVICE**

MOSTLY GEORGE IV AND WILLIAM IV, BY VARIOUS MAKERS AND DATES, PREDOMINANTLY EDINBURGH

Plain pattern, all engraved with a crest and comprising:

Twelve table-spoons; eleven table-forks; twelve dessert-spoons; twelve dessert-forks; seven coffee-spoons; two sauce-ladles; together with twelve dessert-forks and twelve fruit-knives with silver tines and blades, with filled handles and of queen pattern *marked on stems, blades and tines*

77 oz. 5 dwt. (2,403gr.)

(56)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



**215**  
**AN EXTENSIVE VIENNA PORCELAIN**  
**PART TABLE SERVICE**

FIRST QUARTER 19TH CENTURY, BLUE SHIELD MARKS,  
 VARIOUS IMPRESSED NUMERALS AND PAINTERS' MARKS

Painted with flowers and garlands enriched in gilding  
 The ice pails: 13¾ in. (35 cm.) high

£6,000–10,000

\$7,600–13,000  
 €6,700–11,000

**PROVENANCE:**

Boniface de Castellane and Anna Gould "A way of life" La  
 mémoire du Palais rose; Christie's Paris, 7 March 2017, lot 151.

**216**  
**AN EXTENSIVE HEREND PORCELAIN QUEEN**  
**VICTORIA PATTERN PART TABLE-SERVICE**

20TH CENTURY, BLUE PRINTED AND PAINTED  
 FACTORY MARKS AND VARIOUS PAINTERS' MARKS,  
 IMPRESSED NUMERALS

Printed and painted with butterflies and flowers  
 The large oval platter: 16¾ in. (41.7 cm.) wide

£5,000–8,000

\$6,300–10,000  
 €5,600–8,900



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION  
LOTS 217-220

■ 217

**A VERY LONG KARADJA RUNNER**

NORTH WEST PERSIA, MID 20TH CENTURY

The shaded tomato-red field with an ascending column of linked stylised palmettes, full pile throughout, overall excellent condition

Approximately 32ft.4in. x 2ft.10in. (985cm. x 86cm.)

£2,000–3,000

\$2,600–3,800

€2,300–3,300

■ 218

**A MATCHED PAIR OF GEORGE IV  
MAHOGANY ARMCHAIRS**

19TH CENTURY AND LATER

Repairs to legs

40 in. (102 cm.) high; 28½ in. (72.5 cm.) wide; 24 in. (61 cm.) deep  
(2)

£3,000–5,000

\$3,800–6,300

€3,400–5,600

**PROVENANCE:**

Anonymous Sale; Sotheby's, London, 28 October 2014, lot 89.

■ 219

**A LONG KARADJA RUNNER**

NORTH WEST PERSIA, CIRCA 1940

The tomato-red ground with a centralised ascending linked column of stylised palmettes within a narrow guard stripe, overall very good condition

Approximately 26ft.4in. x 2ft.10in. (802cm. x 86cm.)

£1,500–2,000

\$1,900–2,500

€1,700–2,200





■ 220  
**A GHIORDES RUNNER**  
 WEST ANATOLIA,  
 LATE 19TH CENTURY

The indigo field with an ascending column of stylised floral sprays, in a pale apricot stylised floral spray border between barber-pole minor stripes, some localised restoration  
 Approximately, 13ft.6in. x 4ft.2in. (412cm. x 127cm.)

£2,000–3,000

\$2,600–3,800  
 €2,300–3,300



■ 221  
**A LATE REGENCY ORMOLU,  
 GILT-BRASS AND CUT-GLASS  
 HANGING LIGHT**

CIRCA 1830  
 With three-light fitting  
 31½ in. (80 cm.) high;  
 14¾ in. (40 cm.) diameter

£1,200–1,800

\$1,600–2,300  
 €1,400–2,000

■ 222  
**A PAIR OF BLUE AND GILT  
 JAPANNED BOW-FRONTED  
 CHESTS**

THE CHESTS EARLY 19TH CENTURY,  
 THE JAPANNING MODERN

31 in. (78.5 cm.) high;  
 41½ in. (105.5 cm.) wide;  
 21 in. (53.5 cm.) deep

£2,500–4,000

(2)  
 \$3,200–5,000  
 €2,800–4,400





■ 223  
**A PAIR OF WHITE AND GREEN-PAINTED  
 PINE TORCHERES**

OF GEORGE III STYLE, 19TH CENTURY

Each with a trefoil top above spreading foliate supports and a fluted column with boldly reeded knob on a foliate-carved tripod and scrolled feet, the shafts and legs pieced-up, restorations, the decoration distressed  
 51½ in. (131 cm.) high

£1,500-2,500

(2)

\$1,900-3,100  
 €1,700-2,800



■ 224  
**A LARGE THEODORE DECK  
 CELADON-GROUND VASE**

CIRCA 1880, IMPRESSED TH DECK MARK AND CYPHERS

Decorated with lillies and daisies enriched in gilding, the celadon ground with slip decorated dragonflies  
 17 in. (43.3 cm.) high

£3,000-5,000

\$3,800-6,300  
 €3,400-5,600

■ 225  
**A NEAR PAIR OF GEORGE III WHITE PAINTED  
 AND PARCEL-GILT SOFAS**

LATE 18TH CENTURY

Of pegged construction, re-decorated  
 37 in. (94 cm.) high; 67 in. (170 cm.) wide; 20 in. (51 cm.) deep (2)

£3,000-5,000

\$3,800-6,300  
 €3,400-5,600

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 14 July 2004, lot 119

For more information on this lot please see christies.com



226

**TWELVE HAND-COLOURED  
MEZZOTINTS OF BOTANICAL  
STUDIES OF ALOE AND AGAVE**

JOHANN WILHELM WEINMANN  
(1683-1741), SECOND QUARTER 18TH  
CENTURY

In modern decalcomania frames  
19 ¾ x 14 ¾ in. (50 x 27.8 cm.) overall (12)

£4,000-6,000 \$5,100-7,500  
€4,500-6,700



(part)

■ 227

**A GEORGE III MAHOGANY  
AND CREWELWORK  
WINGBACK ARMCHAIR**

SECOND HALF 18TH CENTURY,  
THE CREWELWORK LATER

The back covered in green velvet, the  
crewelwork distressed  
44 in. (112 cm.) high;  
32½ in. (82.5 cm.) wide;  
30½ in. (77.5 cm.) deep

£3,000-5,000 \$3,800-6,300  
€3,400-5,600

■ \* 228

**A PAIR OF GEORGE III  
BRASS-MOUNTED SATINWOOD  
AND POLYCHROME-PAINTED  
SIDE TABLES**

CIRCA 1790

Of broken D-shaped outline, one with  
vellum-lined top, both painted with  
flowers and fruit, the lower tier with  
a painted border of vine leaves, with  
slender turned square section supports,  
the spade feet with brass castors,  
restorations to decoration  
35¼ in. (90.5 cm.) high;  
43 in. (109 cm.) wide;  
15¾ in. (40 cm.) deep (2)

£5,000-8,000 \$6,300-10,000  
€5,600-8,900

**PROVENANCE:**

With Mallett, London (illustrated in their  
yearbook, 2011, pp. 133-135).



THE PROPERTY OF THE LATE MICHAEL INCHBALD  
LOTS 229-232



■ 229

**A PAIR OF RESTAURATION  
ORMOLU-MOUNTED BRONZE AND ROUGE  
GRIOTTE MARBLE CAMPANA URNS**

CIRCA 1820-30

Each with female mask twin handles, on a stepped plinth  
mounted to the front with a laurel wreath, drilled for electricity  
11½ in. (29 cm.) high (2)

£2,000-3,000

\$2,600-3,800

€2,300-3,300



■ 230

**A DUTCH WALNUT AND FRUITWOOD  
MARQUETRY CABINET-MAKER'S MODEL  
OF A BUREAU-CABINET**

MID-18TH CENTURY

The mirrored doors etched with cherub-flanked sunbursts,  
losses, fitted for electricity  
42½ in. (108 cm.) high; 21¼ in. (55 cm.) wide;  
12 in. (30.5 cm.) deep

£1,500-2,500

\$1,900-3,100

€1,700-2,800





**231**  
**A PAIR OF CARVED MARBLE RECLINING LIONS**  
AFTER ANTONIO CANOVA (1757-1822),  
ITALIAN, 19TH CENTURY

Each on an integrally carved plinth and grey marble base  
Each 10 in. (25.5 cm.) high, overall (2)  
£3,000-5,000 \$3,800-6,300  
€3,400-5,600

**PROVENANCE:**  
Grosvenor Antiques Ltd, at Chelsea Antiques Fair, where  
acquired on 9 March 1976

■ **232**  
**TWO CONTINENTAL BRONZED METAL AND  
COMPOSITION MODELS OF A STAG AND DOE**  
MID-20TH CENTURY

The stag: 49¼ in. (125 cm.) high; 35 in. (89 cm.) long (2)  
£1,500-2,500 \$1,900-3,100  
€1,700-2,800

**PROVENANCE:**  
Purchased by Michael Inchbald from Jack Reffold, Pont Street,  
London, on 21 August 1954.

**233 No Lot**





**\* 234**  
**A PAIR OF GERMAN SILVER-GILT CANDLESTICKS**  
 MARK OF ALBRECHT BILLER, AUGSBURG, 1705-1709

Each on stepped octagonal base with chased foliate border and strapwork, the knopped baluster stem applied with four lion's masks, *marked on foot*

8 in. (20 cm.) high

24 oz. 2 dwt. (751 gr.)

(2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



**235**  
**A PAIR OF MEISSEN PORCELAIN**  
**BOTTLE-COOLERS**

CIRCA 1750, BLUE CROSSED SWORDS MARK

Painted with sprays of *holschnitt Blumen* below brown-line rims  
 6½ in. (16.5 cm.) high

(2)

£2,000-3,000

\$2,600-3,800

€2,300-3,300



**236**  
**A BERLIN PORCELAIN COBALT-BLUE GROUND**  
**'WEIMAR' PORTRAIT VASE**

LATE 18TH CENTURY, BLUE SCEPTRE MARK

Of typical form, finely painted with a sepia portrait of the Queen Consort of Prussia, Frederika Louisa of Hesse-Darmstadt, her initials FL on a similarly painted crowned shield to the reverse, the lower body moulded with a snake eating its tail  
 16 in. (40.5 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,700

Princess Frederika Louisa of Hesse-Darmstadt (1751-1805) married King Frederick William II of Prussia on 14 July 1769 at Charlottenburg Palace. In 1798, the Swedish Princess Hedwig Elizabeth Charlotte described Frederika Louisa as *"very polite and talkative and shines of a goodness which gives the witness of a kind heart and a noble character."*

237

**A MEISSEN PORCELAIN PATE-SUR-PATE ART  
NOUVEAU BLUE-GROUND VASE**

CIRCA 1900, BLUE CROSSED SWORDS MARK,  
PRESSNUMMER 20 AND INCISED P.187

Decorated with irises, aquatic plants and fish and enriched  
in gilding

23 in. (58.5 cm.) high

£3,000–5,000

\$3,800–6,300

€3,400–5,600



238

**A LARGE PAIR OF GERMAN FAYENCE  
BLUE AND WHITE JARDINIERES**

EARLY 19TH CENTURY, PERHAPS KÜNERSBURG

Each painted with rectangular panels of buildings in landscape,  
with twin male mask handles

21½ in. (54.7 cm.) high

£2,000–3,000

(2)

\$2,600–3,800

€2,300–3,300





**239**  
**A MEISSEN PORCELAIN FIGURE OF CHIARINA  
 FROM THE RUSSIAN BALLET 'CARNAVAL'**

DATE CYPHER FOR 1948, BLUE CROSSED SWORDS  
 MARK, MODEL NO. A1004, PRESSNUMMER 107

Modelled by *Paul Scheurich*, her right leg lifted, with her arms  
 gracefully outstretched  
 10¼ in. (26 cm.) high

£1,000-1,500

\$1,300-1,900  
 €1,200-1,700



**240**  
**A MEISSEN PORCELAIN RUSSIAN BALLET FIGURE  
 OF THE HARLEQUIN 'BAJAZZO'**

CIRCA 1924-34, BLUE CROSSED SWORDS MARK  
 WITH A DOT BETWEEN THE BLADES, INCISED A1008.,  
 PRESSNUMMER 42 AND PAINTERS 64.

Modelled by *Paul Scheurich*, with his left leg forward and left  
 hand to his chin  
 10½ in. (27 cm.) high

£1,200-1,800

\$1,600-2,300  
 €1,400-2,000



**241**  
**A MEISSEN PORCELAIN FIGURE OF PIERROT  
 FROM THE RUSSIAN BALLET 'CARNAVAL'**

CIRCA 1914, BLUE CROSSED SWORDS MARK, MODEL  
 NO. D283 AND PRESSNUMMER 86

Modelled by *Paul Scheurich*, lunging forward with his head back  
 and his arms limply crossed in his very long sleeves  
 7¼ in. (18.4 cm.) high

£1,000-1,500

\$1,300-1,900  
 €1,200-1,700



**242**  
**TWO MEISSEN PORCELAIN RECLINING FIGURES**

SECOND QUARTER 20TH CENTURY, BLUE CROSSED  
 SWORDS MARKS, THE MALE WITH A DOT BETWEEN THE  
 BLADES, BOTH INCISED WITH MODEL NOS. A1146 AND  
 A1068., THE MALE ALSO WITH A RED PAINTERS' MARK

The female modelled playing a flute under a palm tree, the male  
 reclining with his left leg outstretched and holding an cockatoo  
 Both 8½ in. (21.5 cm.) high (2)

£3,000-5,000

\$3,800-6,300  
 €3,400-5,600

243

**A LARGE PAIR OF CONTINENTAL  
RED AND BLACK PARCEL GILT  
JAPANNED FAYENCE VASES  
AND TWO MAHOGANY COVERS**

19TH CENTURY, PROBABLY BERLIN,  
PSEUDO BLUE COIN MARKS

Decorated in imitation of Chinese lacquer,  
painted with chinoiserie figures and flowers, with  
mahogany covers

28 in. (71 cm.) high

(2)

£2,000–3,000

\$2,600–3,800

€2,300–3,300



■ 244

**A PAIR OF LARGE CONTINENTAL  
RED AND BLACK JAPANNED  
FAYENCE PEDESTALS**

19TH CENTURY

In imitation of Chinese lacquer, painted with  
chinoiserie figures, birds and flowers within red-  
ground cartouches

42 in. (106.7 cm.) high

(2)

£800–1,200

\$1,100–1,500

€890–1,300





245

**245**  
**A BACCARAT HARCOURT PATTERN CUT-GLASS**  
**PART TABLE-SERVICE**

20TH CENTURY, ACID ETCHED FACTORY MARKS

Each piece cut with gadrooned panels on a knopped stem  
 The red wine-glasses 6 in. (15.2 cm.) high

£3,000-5,000

\$3,800-6,300

€3,400-5,600

**246**  
**A BACCARAT ARGENTINA PATTERN GLASS**  
**PART TABLE-SERVICE**

20TH CENTURY, ACID ETCHED FACTORY MARKS

Each piece etched with stylised flowering vines  
 The large glass decanter 9¼ in. (23.5 cm.) high

£3,000-5,000

\$3,800-6,300

€3,400-5,600



246



THE PROPERTY OF A GENTLEMAN

247

**247**  
**A BOOTH'S SILICON CHINA 'GREEN PARROT'**  
**PART TABLE SERVICE**

FIRST HALF 20TH CENTURY, BLUE PRINTED FACTORY MARKS, VARIOUS IMPRESSED MARKS AND RED PAINTERS' MARKS

Painted and printed with green parrots and flowers  
 The large oval platter: 16½ in. (42 cm.) diameter

£1,200–1,800

\$1,600–2,300  
 €1,400–2,000

**248**  
**A MASONS IRONSTONE CHINOISERIE**  
**PART TABLE-SERVICE**

CIRCA 1900, BLUE PRINTED FACTORY MARKS, AND VARIOUS IMPRESSED NUMERALS AND PAINTERS' MARKS

Printed and painted with flowers and birds perched on flowering branches

The large platter 17½ in. (44.5 cm.) wide

£1,500–3,000

\$1,900–3,800  
 €1,700–3,300



248



249

**\* 249**  
**LOUIS VIVIN**  
**(FRENCH, 1861-1936)**

*Ville au moulin près du canal en hiver*

signed 'L.VIVIN' (lower left)  
 oil on canvas  
 18 1/8 x 24 1/8 in. (46.2 x 61.2 cm.)

£2,000–3,000      \$2,600–3,800  
 €2,300–3,300

**PROVENANCE:**  
 with Grosvenor Gallery, London,  
 anonymous sale; Christie's, London, 22  
 June 2012, lot 46.

Monsieur Olivier Lorquin has confirmed  
 the authenticity of this work.

**λ \* 250**  
**CARLOS NADAL**  
**(SPANISH, 1917-1998)**

*Port Yachting*

signed 'CNadal' (lower right); signed,  
 inscribed, dated and with the atelier  
 stamp 'CNadal 77 PORT YACHTING'  
 (on the reverse)  
 oil and mixed media on paper laid down  
 on canvas  
 15 x 18 1/8 in. (38 x 46.1 cm.)  
 painted in 1977

£8,000–12,000      \$11,000–15,000  
 €8,900–13,000

**PROVENANCE:**  
 Private collection, England, by whom  
 acquired directly from the artist;  
 Anonymous sale; Christie's, London,  
 10 February 2012, lot 81.

**EXHIBITED:**  
 Harrogate, Duncalfe Galleries, *The Magic  
 of Nadal*, 1988.

**LITERATURE:**  
 J. Duncalfe, Carlos Nadal 1917-1998,  
*An English Perspective*, Harrogate, 2010,  
 p. 102 (illustrated).

The authenticity of this painting has  
 been confirmed by the Comité Nadal.

**λ \* 251**  
**CARLOS NADAL**  
**(SPANISH, 1917-1998)**

*Mer bleu*

signed 'CNadal' (lower right); signed,  
 inscribed and with  
 the atelier stamp 'mer bleu - CNadal'  
 (on the reverse)  
 oil on canvas  
 13 x 16 1/8 in. (33 x 41 cm.)

£8,000–12,000      \$11,000–15,000  
 €8,900–13,000

**PROVENANCE:**  
 Anonymous sale; Christie's, London,  
 25 October 2012, lot 100.

The authenticity of this painting has  
 been confirmed by the Comité Nadal.

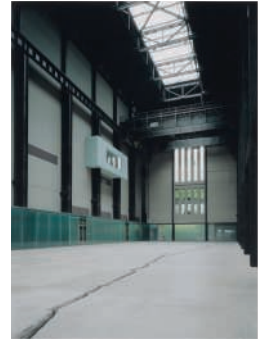




250



251



PROPERTY OF A PRIVATE COLLECTION

**252**  
**DORIS SALCEDO (B. 1958)**

*Shibboleth I-IV, 2007*

four pigment inkjet prints, individually mounted on board  
each signed, dated and numbered in pencil (margin)  
image: 63.8 x 48.2 cm. (25½ x 19 in.)  
sheet: 75.3 x 58.4 cm. (29½ x 23 in.)

This work is number four from an edition of forty-five. (4)

£5,000–8,000

\$6,300–10,000

€5,600–8,900

**PROVENANCE:**

White Cube, London;  
acquired from the above by the present owner.



**253**  
**ROBERT INDIANA (AMERICAN, B. 1928)**

*Chosen Love*

with woven signature (lower right), signed again in black felt-tip pen and numbered '15/175' (on a linen label)  
coloured wool tapestry  
96 x 95½ in. (244 x 242.5 cm.)

Handcrafted by Master Contemporary Original Artistic Rugs, Israel.

£1,000–2,000

\$1,300–2,500

€1,200–2,200



**254**  
**ROBERT INDIANA (AMERICAN, B. 1928)**

*Chosen Love*

with woven signature (lower right)  
coloured wool tapestry  
71½ x 72 in. (181.5 x 183 cm.)

Handcrafted by Master Contemporary Original Artistic Rugs, New York.

£1,000–2,000

\$1,300–2,500

€1,200–2,200

λ \* 255

**ANDRÉ DERAÏN (FRENCH, 1880-1954)**

*Masque inachevé*

signed, inscribed and numbered 'AT/ANDRÉ DERAÏN/8/11  
(on the reverse)

bronze with brown patina

5¾ x 4¾ x 2½in. (14.2 x 10.2 x 6.3cm.)

Executed in an edition of 15 numbered 1/11 to 11/11 plus 4 artist's  
proofs numbered '0' to '0000'

£2,500-4,000

\$3,200-5,000

€2,800-4,400

**PROVENANCE:**

Anonymous sale; Christie's, London, 05 April 2006, lot 42,  
where acquired by the present owner.

**LITERATURE:**

P. Cailler, *Catalogue raisonné de l'oeuvre sculpté de André Derain*,  
1965, no.20 (another cast illustrated)

P. Coray, *André Derain sculpteur*, Milan, 1994, no.106  
(another cast illustrated)



λ \* 256

**ANDRÉ DERAÏN (FRENCH, 1880-1954)**

*Le vieux*

signed, inscribed and numbered 'ATELIER/ANDRÉ  
DERAIN/8/11 (on the reverse)

bronze with brown patina

6¼ x 3¾ x 2½in. (16.2 x 9.5 x 6.2cm.)

Executed in an edition of 15 numbered 1/11 to 11/11 plus 4 artist's  
proofs numbered '0' to '0000'

£2,500-4,000

\$3,200-5,000

€2,800-4,400

**PROVENANCE:**

Anonymous sale; Christie's, London, 05 April 2006, lot 41,  
where acquired by the present owner.

**LITERATURE:**

P. Cailler, *Catalogue raisonné de l'oeuvre sculpté de André Derain*,  
Geneva, 1965, no.6 (another version illustrated).

P. Coray, *André Derain sculpteur*, Milan, 1994, no.89  
(another version illustrated).



PROPERTY OF A PRIVATE MILANESE COLLECTOR  
LOTS 257-262

■ 257

**A 'RIBBON' CHAIR  
AND FOOTSTOOL**

BY PIERRE PAULINE (1927-2007),  
DESIGNED 1966, MODERN  
PRODUCTION

Manufactured by Artifort, The Netherlands, lacquered wood, upholstery. 28 in. (71 cm.) high; 41 in. (104 cm.) wide; 21 in. (53 cm.) deep (2)

£800-1,200

\$1,100-1,500

€890-1,300

**LITERATURE:**

A. Chapoutot, *Pierre Paulin, un Univers de Formes*, Paris, 1992, p. 67, another example illustrated;

E. Vedrenne, A.M. Fevre, *Pierre Paulin*, Paris, 2001, p. 97, fig 1, another example illustrated.

■ 258

**TWO 'EGG' LOUNGE CHAIRS,  
AND FOOTSTOOL**

BY ARNE JACOBSEN (1902-1971),  
1994-2001

manufactured by Fritz Hansen, Copenhagen, Denmark, leather, wool, cast aluminium.

each 42 in. (107 cm.) high  
underside of each unit with  
manufacturer's plastic label printed with  
*Fritz Hansen/Design: Arne Jacobsen/  
Made in Denmark*, wool chair further  
dated 1994, leather armchair and stool  
2001 (3)

£1,500-2,500

\$1,900-3,100

€1,700-2,800

**LITERATURE:**

F. Solaguren-Beascoa, *Arne Jacobsen*, p. 145, figs. 5-7 other examples illustrated.

■ 259

**A 'BIRD' ROCKING  
CHAISE LOUNGE**

BY TOM DIXON (B. 1959), DESIGNED  
1991

Manufactured by Cappellini, Italy, underside of base embossed with 'BIRD design Tom Dixon' and 'cappellini INTERNATIONAL INTERIORS', also with manufacturer's fabric label 'cappellini' stitched to the seatback. 40½ in. (103 cm.) high; 19½ in. (49.5 cm.) wide; 71 in. (180 cm.) deep

£800-1,200

\$1,100-1,500

€890-1,300

**LITERATURE:**

Tom Dixon, *Dixonary*, London, 2013, p. 389 another example illustrated.





260 (part)

■ 260

**A PAIR OF WIRED GLASS CHANDELIERS**

BY DEBORAH THOMAS, DESIGNED CIRCA 1988

painted steel, steel, glass

each 43¼ in. (110 cm.) high; 31 in. (80 cm.) diameter (2)

£3,000–5,000

\$3,800–6,300

€3,400–5,600



■ 261

**A CEILING LIGHT, MODEL NO. SP2**

BY VERNER PANTON (1926-1998), DESIGNED 1969

Manufactured by J Lüber AG, Basel, Switzerland, coloured acrylic, nylon.

57.1/5 in. (146 cm.) drop; 19½ in. (48 cm.) diameter

£2,500–4,000

\$3,200–5,000

€2,800–4,400

**LITERATURE:**

*Verner Panton*, Copenhagen, 1986, n.p., other examples from the series illustrated.

■ 262

**THREE STANDING LAMPS, MODEL NO. LT8**

BY OSVALDO BORSANI (1911-1985), DESIGNED 1954, MODERN PRODUCTION

Manufactured by Techno Spa, Mariano Comense, Italy, painted aluminium, brass.

each 130 in. (330 cm.) high

electrical box of each with manufacturer's plastic label printed  
*REGA/LUX/MILANO/REATTORE* (3)

£5,000–7,000

\$6,300–8,800

€5,600–7,800

**LITERATURE:**

G. Bosoni, *Osvaldo Borsani, architect, designer, entrepreneur*, ex. cat., 2018, Milan, pp. 452-53, 596, other example illustrated.





263

**A PAIR OF MEXICAN BIRDS**

MARK OF TANE, MEXICO, 20TH CENTURY

Each with ruby-inset eyes, *marked under base*

The tallest 9 in. (23 cm.) high

Tane

(2)

£2,000–3,000

\$2,600–3,800

€2,300–3,300



λ 264

**A FRENCH METALWORK MODEL OF A PRAYING MANTIS**

CIRCA 2013, BY EDOUARD MARTINET (B. 1961)

Comprising various car parts and household objects assembled to portray a realistic anatomical model

28¼ in. (72 cm.) high; 15 in. (38 cm.) wide; 21 in. (55 cm.) deep

£2,000–3,000

\$2,600–3,800

€2,300–3,300

Edouard Martinet explores the connection between the natural and industrial world in his innovative animalier sculptures, the present lot comprises of a multitude of scrap yard parts, car and bicycle elements to create a precise and imaginative work.



λ \* 265

**PAIR OF 'PULCINI'**

ALESSANDRO PIANON (1931-1984), CIRCA 1960

Executed by Vistosi, Italy, handblown glass with *murrine*, copper. each approximately 9 in. (23 cm.) high (2)

£6,000–8,000

\$7,600–10,000

€6,700–8,900

**LITERATURE:**

'Per chi deve scegliere vetri di serie', *Domus*, no. 405, August 1963, pp. d/153-54

R.B. Mentasti, *Venetian Glass 1890-1990*, Verona, 1992, p. 133, no. 119



**266**  
**A 'VINE BORDER' PATINATED  
 BRONZE AND LEADED GLASS TABLE LAMP**

BY TIFFANY STUDIOS, 1910S

Fitted for electricity

21 in. (53.5 cm.) high; 15¾ in. (40 cm.) diameter  
 interior of shade stamped *TIFFANY STUDIOS NEW YORK*,  
 underside of base *TIFFANY STUDIOS/NEW YORK/11416*

£5,000–7,000

\$6,300–8,800  
 €5,600–7,800

**LITERATURE:**

E. Neustadt, *The lamps of Tiffany*, New York, 1970, p. 33, fig. 27  
 for the final, p. 63, fig. 86 for the shade in different size, p. 98, fig.  
 141 for the base.

A. Duncan, *Tiffany at Auction*, New York, 1981, p. 62, fig. 170 for  
 the shade, p. 92, fig. 246 for the base.



**267**  
**A 'DAISIES' CAMEO-GLASS FLORAL VASE**

BY DAUM, CIRCA 1914

internally mottled glass, overlaid and acid-etched  
 7⅞ in. (19.5 cm.) high; 5⅞ in. (13 cm.) diameter  
 cameo signature *Daum Nancy* and Cross of Lorraine

£1,000–1,500

\$1,300–1,900  
 €1,200–1,700



**268**  
**A 'CHRYSANTHEMUM' CAMEO-GLASS  
 FLORAL VASE**

BY GALLÉ, 1925-1930

overlaid and acid etched glass

12¼ in. (31 cm.) high; 6½ in. (16.5 cm.) diameter  
 cameo signature *Gallé*

£2,000–3,000

\$2,600–3,800  
 €2,300–3,300



**269**  
**A 'FOXGLOVE' CAMEO-GLASS FLORAL VASE**

BY GALLÉ, 1925-1930

overlaid and acid etched glass

10⅞ in. (27.5 cm.) high; 4½ in. (11.5 cm.) diameter  
 cameo signature *Gallé*

£2,000–3,000

\$2,600–3,800  
 €2,300–3,300



270

**A BACCARAT GLASS WINE-COOLER**

20TH CENTURY, ACID-ETCHED MARKS

Faceted octagonal form with shaped cuts to four opposing sides, with gilt-metal detachable mounts  
9¼ in. high

£1,000–1,500

\$1,300–1,900

€1,200–1,700

■ 271

**A PAIR OF CHROME-PLATED AND GLASS DRINKS TROLLEYS**

SECOND HALF 20TH CENTURY

With hinged table tops

31 in. (78.5 cm.) high; 29½ in. (75 cm.) wide;

16¾ in. (42.5 cm.) deep

(2)

£2,000–3,000

\$2,600–3,800

€2,300–3,300



■ 272

**A FRENCH GILT-BRONZE AND GLASS LOW TABLE**

ATTRIBUTED TO MAISON BAGUES, 20TH CENTURY

16½ in. (42 cm.) high; 56½ in. (143.5 cm.) wide; 29 in. (74 cm.) deep

£1,200–1,800

\$1,600–2,300

€1,400–2,000



273

**A LAMP BASE**

GIO PONTI (1891-1979), CIRCA 1930

Executed by Richard Ginori, Milan, Italy, polychrome glazed earthenware, together with brass acrylic and painted wood fittings, the underside painted with manufacturer's mark, *RICHARD GINORI/S. CRISTOFORO/MILANO/MADE IN ITALY/GIO PONTI* and dated 14.8.30 under glaze.

vase 11¼ in. (30 cm.) high excluding fittings

£5,000-8,000

\$6,300-10,000

€5,600-8,900



274

**A JEWELLED HARDSTONE CIGARETTE HOLDER**

MARK OF C. FRERES ET COMPAGNIE, FRANCE, 20TH CENTURY; RETAILED BY GARRARD, LONDON

4¼ in. (11 cm.) long

£1,200-1,800

\$1,600-2,300

€1,400-2,000



275

**A SET OF TWELVE ITALIAN SILVER-GILT AND ROSE QUARTZ GAME THEMED PLACE CARD HOLDERS**

MILAN, FIRST HALF 20TH CENTURY

*the silver marked '800', each a different species of animal or bird associated with hunting, in a fitted leather case*

Each 4 in. (10.2 cm.) wide, approximately (12)

£1,000-1,500

\$1,300-1,900

€1,200-1,700





λ 276

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

*Baskets of pears, birds and foliage*

signed with artist's monogram (lower right), and with studio stamp 'STUDIO M.CANALS' (on the stretcher)  
oil on canvas, in an artist's frame

57 x 60% in. (144.8 x 154 cm.), including the frame

£4,000–6,000

\$5,100–7,500

€4,500–6,700

■ 277

**A BLACK FOREST CARVED WOOD  
BEAR HALL STAND**

EARLY 20TH CENTURY

With mirror

85 in. (216 cm.) high

£6,000–10,000

\$7,600–13,000

€6,700–11,000

λ 278

**DYLAN LEWIS (B. 1964)**

*WALKING TIGER MAQUETTE, 2003*

Bronze, signed 'Dylan Lewis 155209',  
'INGWE' foundry stamp, edition 3/15,  
catalogue number 'S209/3'  
13¾ x 16½ in. (33.5 x 42 cm.)

£6,000–10,000

\$7,600–13,000

€6,700–11,000



λ 279

**DYLAN LEWIS (B.1964)**

*RISING TEAL, 1993*

Bronze, signed 'Dylan Lewis 93 3/10',  
catalogue number 'S017'  
25½ x 13¾ in. (65 x 35 cm.)

£5,000–8,000

\$6,300–10,000

€5,600–8,900

**PROVENANCE:**

Anonymous sale; Christie's, London,  
27 June 2011, lot 54.





■ 280

**A FRENCH PARCEL-GILT METAL  
'MONGOLFER' CHANDELIER**

SECOND HALF 20TH CENTURY

With six branches each emitting two lights  
61½ in. (157 cm.) high

£1,500–2,500

\$1,900–3,100

€1,700–2,800

■ 281

**A PAIR OF STEEL AND GLASS  
ARMILLARY SPHERE OCCASIONAL  
TABLES**

SECOND HALF 20TH CENTURY

Each 22 in. (56 cm.) high;  
20½ in. (52 cm.) diameter (2)

£1,500–2,500

\$1,900–3,100

€1,700–2,800



■ 282

**A PIETRINA CHECCACCI (B. 1941)  
UNUSUAL BRAZILIAN GILT-BRONZE  
AND GLASS TABLE**

AS PERNAS, CIRCA 1976

The base modelled as two pairs of legs with  
glass top, signed *Checcacci*  
15 in. (38 cm.) high; 47¼ in. (120 cm.) wide;  
31½ in. (80 cm.) deep

£3,000–5,000

\$3,800–6,300

€3,400–5,600

Pietrina Checcacci was born in Taranto, Italy and moved to Brazil in 1954, settling in Rio de Janeiro. She studied at the National School of Fine Arts from 1958 to 1964 and has won numerous awards, including second prize at the Salon Candido Portinari, Brazil. A larger version of the present lot was sold Christie's, South Kensington, 3 September 2014, lot 153 (£23,750, including premium).





## SKI POSTERS



283

**\* 283**  
**H. R.**  
*S.TE Croix-Les Rasses*

lithograph, 1922, condition A-; backed on linen, framed  
 40 x 25 in. (102 x 64 cm.)

£3,000–5,000

\$3,800–6,300  
 €3,400–5,600



284

**\* 284**  
**MARTIN PEIKERT (1901-1975)**  
*Crans*

lithograph, 1946, condition A-; backed on linen  
 50 x 35½ in. (128 x 90 cm.)

£4,000–6,000

\$5,100–7,500  
 €4,500–6,700



285

**285**  
**OTTO BAUMBERGER (1889-1961)**

*Davos*

lithograph, 1934, condition A; not backed  
 39½ x 25in. (100 x 64cm.)

£3,000–5,000

\$3,800–6,300  
 €3,400–5,600



286

**286**  
**EMIL CARDINAUX (1877-1936)**

*Davos*

lithograph, 1918, condition B/B+; backed on japan  
 50 x 35½ in. (128 x 90 cm.)

£20,000–30,000

\$26,000–38,000  
 €23,000–33,000

**287**  
**OTTO MORACH (1887-1973)**

*Davos*

lithograph, 1926, condition A-; backed on linen  
 51 x 36 in. (129 x 91 cm.)

£3,000–5,000

\$3,800–6,300  
 €3,400–5,600



287



288



290



289

\* 288

**ERICH HERMES (1881-1971)**

*Winter in Switzerland*

lithograph, c.1938, condition B+; backed on linen  
39 x 24½ in. (99 x 62 cm.)

£4,000-6,000

\$5,100-7,500

€4,500-6,700

289

**ERICH HERMES (1881-1971)**

*L'Inverno in Svizzera*

lithograph, condition A-; backed on linen  
39½ x 24½ in. (100 x 63 cm.)

£7,000-9,000

\$8,900-11,000

€7,800-10,000

290

**OTTO BAUMBERGER (1889-1961)**

*Zürich - Die Metropole der Schweiz*

lithograph, 1928, condition A; not backed  
35½ x 25 in. (90 x 64 cm.)

£5,000-7,000

\$6,300-8,800

€6,600-7,800





291

**291**  
**HUGO SCHOL**

*Zermatt*

lithograph, 1938, condition A-; backed on japan  
40 x 25 in. (102 x 64 cm.)

£5,000-7,000

\$6,300-8,800

€5,600-7,800

**\* 292**  
**ERICH HERMES (1881-1971)**

*Zermatt*

lithograph, 1938, condition A-; backed on linen  
50 x 35½ in. (128 x 90 cm.)

£4,000-6,000

\$5,100-7,500

€4,500-6,700

**293**  
**EMIL CARDINAUX (1877-1936)**

*Zermatt*

lithograph, 1908, condition A-; not backed  
41½ x 28½ in. (103 x 73 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000



292



293



294

**\* 294**  
**MARTIN PEIKERT (1901-1975)**  
*Les Diablerets*

lithograph, condition B+/A-; backed on linen  
 40 x 25 in. (102 x 64 cm.)

£4,000-6,000

\$5,100-7,500  
 €4,500-6,700

**295**  
**A. GUHL**  
*Diablerets- Gletscher, Gstaad*

offset lithograph, c.1950, condition A; not backed  
 40 x 25 in. (102 x 64 cm.)

£2,000-3,000

\$2,600-3,800  
 €2,300-3,300

**\* 296**  
**ALEX WALTER DIGGELMANN (1902-1987)**  
*Gstaad*

lithograph, c.1933, condition A-; backed on linen  
 38½ x 23½ in. (97 x 60 cm.)

£3,000-5,000

\$3,800-6,300  
 €3,400-5,600



295

**297**  
**FRANCOIS GOS (1880-1975)**  
*Château D'Oex*

lithograph, 1934, condition A-; backed on japan  
 38 x 27 in. (97 x 69 cm.)

£3,000-5,000

\$3,800-6,300  
 €3,400-5,600

**298**  
**MARTIN PEIKERT (1901-1975)**  
*Gstaad*

lithograph, 1946, condition B/B+; backed on linen  
 40 x 25 in. (102 x 64 cm.)

£5,000-7,000

\$6,300-8,800  
 €5,600-7,800

**299**  
**WILHELM FRIEDRICH BURGER (1882-1964)**  
*Saas-Fee*

lithograph, 1925, condition A-; backed on japan  
 39 x 27 ½ in. (99 x 70 cm.)

£3,000-5,000

\$3,800-6,300  
 €3,400-5,600



296



298



297



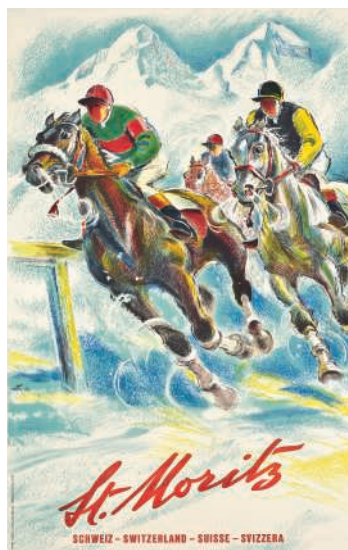
299



300



301



302

**300**  
**WILHELM FRIEDRICH BURGER**  
**(1892-1964)**

*Jungfraubahn*

lithograph, 1914, condition B; backed on linen

36 x 49in. (92 x 124cm.)

£6,000-8,000

\$7,600-10,000

€6,700-8,900

**301**  
**EMIL CARDINAUX (1877-1936)**  
*Jungfrau Railway, Polar Dogs*

lithograph, 1925, condition B+; backed on linen

40 x 25 ½ in. (102 x 65 cm.)

£2,000-3,000

\$2,600-3,800

€2,300-3,300

**302**  
**HUGO LAUBI (1888-1959)**  
*St. Moritz*

lithograph, 1952, condition A; backed on linen

40 x 25 ½ in. (102 x 65 cm.)

£2,000-3,000

\$2,600-3,800

€2,300-3,300



303

**303**  
**WALTER HERDEG (1908-1995)**

*St Moritz*

offset lithograph, 1935, condition A-; not backed  
 40 x 25 in. (102 x 64 cm.)

£10,000-15,000

\$13,000-19,000  
 €12,000-17,000

**304**  
**CARL MOOS (1878-1959)**

*St Moritz*

lithograph, condition A; backed on linen, framed  
 40 x 25 in. (102 x 64 cm.)

£20,000-25,000

\$26,000-31,000  
 €23,000-28,000

**305**  
**EMIL CARDINAUX (1877-1936)**

*St Moritz*

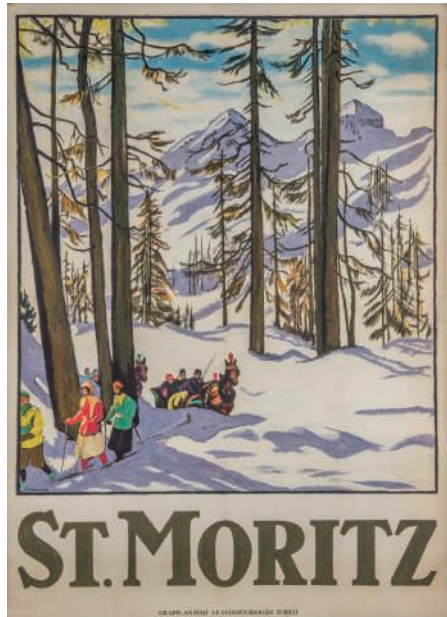
lithograph, 1918, condition B+; backed on linen  
 50 x 36 in. (128 x 91 cm.)

£15,000-20,000

\$19,000-25,000  
 €17,000-22,000



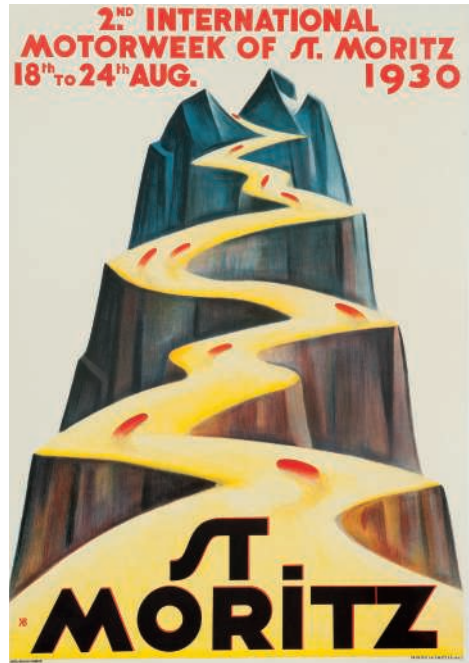
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306



308



307

306

**MARTIN PEIKERT (1901-1975)**

*St. Moritz Piz Nair*

lithograph, c.1948, condition B; backed on linen  
40 x 25 in. (102 x 64 cm.)

£2,000-3,000

\$2,600-3,800

€2,300-3,300

307

**KLARA C. BORTER (1888-1948)**

*Wengen*

lithograph, c.1933, condition A-; backed on linen  
40 x 25 in. (102 x 64 cm.)

£2,000-3,000

\$2,600-3,800

€2,300-3,300

308

**KARL BICKEL (1886-1982)**

*St. Moritz*

lithograph, 1930, condition A; backed on linen  
36 x 25 in. (92 x 64 in.)

£2,500-3,500

\$3,200-4,400

€2,800-3,900



309

309

**MARTIN PEIKERT (1901-1975)**

*MOB*

lithograph, 1956, condition A-/A; not backed  
40 x 25 in. (102 x 64 cm.)

£3,000-5,000

\$3,800-6,300

€3,400-5,600

\* 310

**FRANZ LENHART (B. 1898)**

*Les Sports d'hiver en Italie*

lithograph, condition B+; backed on linen, framed  
together with "un Hiver en Allemange"  
37 ½ x 23 ½ in. (95 x 58cm.)

(2)

£4,000-6,000

\$5,100-7,500

€4,500-6,700

311

**MARIO BONILAURO (1911-1988)**

*Cortina d'Ampezzo*

lithograph, 1956, condition B+/A-; backed on linen  
39 ½ x 27 in. (100 x 69 cm.)

£3,000-5,000

\$3,800-6,300

€3,400-5,600



310



311



312



314



313

**\* 312**  
**ARNALDO MUSATI (1916-1988)**

*Cervinia*

offset lithograph, 1953, condition A-; backed on linen  
39½ x 28 in. (100 x 71 cm.)

£2,000-3,000

\$2,600-3,800  
€2,300-3,300

**\* 313**  
**MAGA (GIUSEPPE MAGAGNOLI, 1878-1933)**

*The Valley of Aosta*

lithograph, 1931, condition B+/A-; backed on linen  
38 x 23 in. (97 x 58 cm.)

£2,000-3,000

\$2,600-3,800  
€2,300-3,300

**\* 314**  
**DWIGHT SHEPLER (1905-1974)**

*Sun Valley, Ketchum, Idaho*

offset lithograph, c.1940, condition A; backed on linen  
35 x 23 in. (89 x 59 cm.)

£8,000-12,000

\$11,000-15,000  
€8,900-13,000





315

\* 315

**ROGER BRODERS (1883-1953)**

*Sport d'Hiver*

lithograph, c.1930, condition B+/A-; backed on linen, framed  
39½ x 25 in. (102 x 64 cm.)

£7,000–9,000

\$8,900–11,000  
€7,800–10,000



316

\* 316

**D'APRES ROGER BRODERS (1883-1953)**

*Villard de Lans*

lithograph, c.1936, condition A-; backed on linen, framed  
38 x 24 in. (97 x 61 cm.)

£1,500–2,000

\$1,900–2,500  
€1,700–2,200



317



319



318

\* 317

**THEO DORO (1896-1973)**

*Sport d'Hiver Dans les Vosges*

lithograph, 1931, condition B+/A-; backed on linen, framed  
37½ x 24 in. (95 x 61 cm.)

£2,000–3,000

\$2,600–3,800  
€2,300–3,300

\* 318

**GASTON GORDE (1908-1995)**

*Superbagnères Luchon*

lithograph, 1934, condition A-; backed on linen, framed  
39 x 24 in. (99 x 61 cm.)

£1,000–1,500

\$1,300–1,900  
€1,200–1,700

\* 319

**PIERRE MICHEL**

*Barcelonnette*

lithograph, 1928, condition A; backed on linen  
42½ x 31 in. (108 x 79 cm.)

£3,000–5,000

\$3,800–6,300  
€3,400–5,600



320

320

**BERNARD VILLEMOT (1911-1989)**

*Winter Sports, France*

lithograph, 1954, condition A-; backed on linen  
39 x 24 in. (99 x 61 cm.)

£1,500–2,000

\$1,900–2,500  
€1,700–2,200

321

**ROGER BRODERS (1883-1953)**

*Mont-Revard*

lithograph, c.1927, condition A-; not backed, framed  
42½ x 31 in. (107 x 79 cm.)

£2,000–3,000

\$2,600–3,800  
€2,300–3,300

322

**SAMIVEL (PAUL GAYET-TANCRÈDE, 1907-1992)**

*1938 Championnats de France Internationaux de Ski*

lithograph, 1938, condition A-; backed on linen  
31 x 24 in. (79 x 61 cm.)

£2,000–3,000

\$2,600–3,800  
€2,300–3,300



321



322



323



324



325



326

\* 323

**ROGER SOUBIE (1898-1984)**

*Chamonix-Mont Blanc*

lithograph, 1924, condition A; backed on linen

42 x 31in. (107 x 79cm.)

£2,000-3,000

\$2,600-3,800

€2,300-3,300

325

**ANONYMOUS**

*Le Mont-Blanc, Chamonix*

lithograph, 1913, condition A-; backed on linen

42 x 30½in. (106 x 78cm.)

£800-1,200

\$1,100-1,500

€890-1,300

324

**JEAN-RAOUL NAURAC (1878-1932)**

*Savoie et Dauphiné*

lithograph, 1939, condition A-; backed on linen

39½ x 24½ in. (100 x 63 cm.)

£1,200-1,800

\$1,600-2,300

€1,400-2,000

326

**RENE MICHAUD**

*Mégève*

lithograph, 1933, condition A; backed on linen

38½ x 24½ in. (98 x 62 cm.)

£3,000-5,000

\$3,800-6,300

€3,400-5,600



327

327

**GEORGES S. DORIVAL (1879-1968)**

*Vers le Mont-Blanc*

lithograph, 1928, condition A; backed on linen  
41 x 29½in. (104 x 75cm.)

£2,000–3,000

\$2,600–3,800

€2,300–3,300

328

**GEORGES S. DORIVAL (1879-1968)**

*Vers le Mont-Blanc*

lithograph, 1928, condition A; backed on linen  
41 x 29½in. (104 x 75cm.)

£2,000–3,000

\$2,600–3,800

€2,300–3,300

329

**GEORGES S. DORIVAL (1879-1968)**

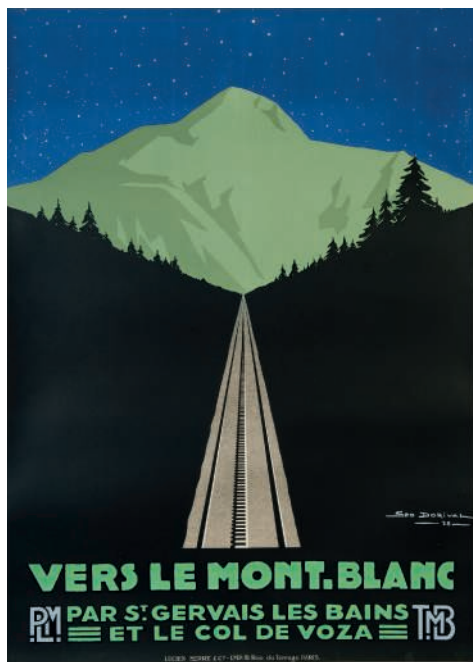
*Vers Le Mont-Blanc*

lithograph, 1928, condition A; backed on linen  
41 x 29½in. (104 x 75cm.)

£2,000–3,000

\$2,600–3,800

€2,300–3,300



328



329

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold.

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm 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 an independent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H(2).

### B REGISTERING TO BID

#### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last year, you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

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

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

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

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

#### 2 RETURNING BIDDERS

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

#### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

#### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

(b) **As agent for an undisclosed principal.** If you are bidding as an agent for an undisclosed principal (the ultimate buyer/s), you accept personal liability to pay the purchase price and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

#### 5 BIDDING IN PERSON

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

#### 6 BIDDING SERVICES

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

##### (a) Phone Bids

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

##### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/regular-and-bid/>. As well as these 'Click to Buy' internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

## (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 click 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 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots;
- withdraw any lot;
- divide any lot or combine any two or more lots;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the reserve. If lots are offered without reserve, the auctioneer will generally decide to open the bidding at 50% of the low estimate for the lot. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a lot, the auctioneer may deem such lot unsold.

### 6 BID INCREMENTS

Bidding generally starts below the low estimate and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 SUCCESSFUL BIDS

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

### 9 LOCAL BIDDING LAWS

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

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

#### 1 THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots we charge 25% of the hammer price up to and including £75,000, 20% on the part of the hammer price over £75,000 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 9060 (email: VAT.London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice. For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price, buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

## 3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artists resale right' when an **lot** created by the artist is sold. We identify these **lots** with the symbol **X** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf. The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows: *(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:  
(a) 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 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 have to pay more than the **purchase price** (as defined in paragraph F(ii)) below paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you give notice to 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 claims notified within 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.
- The **authenticity warranty** does not apply to a **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 Practices'. 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 the **lot's** full catalogue description before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- 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.
- 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, or if the **lot** was reasonably 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 on, or the date of, the notice of claim; the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

- In order to claim under the **authenticity warranty**, you must:
  - give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- You only rely under this **authenticity warranty** 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** 30 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 defects not affecting the content of the text or illustration;
  - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
  - books not identified by title;
  - lots** sold without a printed estimate;
  - books which are described in the catalogue as sold not subject to return; or
  - any defects stated in any **condition** report or announced at the time of sale.

(k) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale of the **lot** or its illustration.

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

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel (a) sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(ii) above and the **lot** must be returned to us in accordance with E2(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

### 3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where you are bidding on behalf of another person, you warrant that:

- you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(c) The arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(d) 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

## 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 the end of the seventh calendar day following the date of the auction (the '**due date**').

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

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

- Wire transfer  
You must make payments to: Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-03 (Swift code: LLOYGB21). IBAN: International bank account number: GB81 2000 0300 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a cardholder not present (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your 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 do not wish to pay this fee to you, please check with your credit card issuer before making the payment. Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year on our Cashier's Department Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment.

All payments sent by post should be sent to: Christie's Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(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:

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

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

## 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay 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):

(i) 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; (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amount;

(iv) 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;

(v) 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);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bid;

(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 our 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 you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to set off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs G(d) and (ii). In such circumstances paragraph G(d)(i) shall apply.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or hold with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we 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

- You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you until you have made full and clear payment of all amounts due to us).
- Information on collecting lots is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7352 3200.
- If you do not collect any lot within thirty days following the auction we can, at our discretion:
  - charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - sell the lot in any commercially reasonable way we think appropriate.
  - The Storage Conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.

## 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 insure your property. 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 be obliged to cancel your purchase and refund the purchase price if a 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.

- You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7353 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).
- Use of protected species

### 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 be obliged to cancel your purchase and refund the purchase price if a 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.

- You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7353 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).
- Use 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, walrusbone, certain species of coral, and Brazilian rosewood.** You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain this at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

### (c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of convention', 'craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, 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 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

- 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.
- If we are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale or:
  - 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, medicine, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
  - In particular, please be aware that our written and telephone bidding services, 'Christie's LIVE™', **condition** reports, currency cover 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.
  - 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company or use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy).

## 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, will 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

- authentic:** a genuine example, rather than a copy or forgery of:
- 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;
  - 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;
  - any work for a particular origin source if the lot is described in the **Heading** as being of that origin or source; or
  - in the case of gems, a work which is made of a particular material, if the lot is described in the **Heading** as being made of that material.
- authenticity warranty:** the guarantee we give in this agreement that a lot is **authentic** as set out in section E2 of this agreement.
- buyer's premium:** the charge the buyer pays us along with the **hammer price**.
- catalogue description:** the description of a lot in the catalogue for the auction, as amended by any saleroom notice.
- Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.
- condition:** the physical condition of a lot.
- due date:** has the meaning given to it in paragraph F1(a).
- estimate:** the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.
- hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a lot.
- Heading:** has the meaning given to it in paragraph E2.
- lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).
- other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.
- purchase price:** has the meaning given to it in paragraph F1(a).
- provenance:** the ownership history of a lot.
- qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed **Important Notices and Explanation of Cataloguing Practice**.
- reserve:** the confidential amount below which we will not sell a lot.
- saleroom notice:** a written notice posted next to the lot in the saleroom and on [www.christies.com](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.
† θ	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. 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:

<b>A non VAT registered UK or EU buyer</b>		<b>No VAT refund is possible</b>
<b>UK VAT registered buyer</b>	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.
<b>EU VAT registered buyer</b>	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> 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 <b>re-invoice</b> 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.
<b>Non EU buyer</b>		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 hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <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 re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.

## SYMBOLS USED IN THIS CATALOGUE

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

◦ Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

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

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

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

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 pieces were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

Reference is made for damage and/or restoration on the illustrated lots only. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Condition 2 of the Conditions of Sale.

## FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

### Qualified Headings

In Christie's opinion a work by the artist.

"\*Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

"\*Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"\*Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

"\*Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

"\*Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

"\*After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"\*With signature ..."/"With date ..."/

"\*With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

"\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

## STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm 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.

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

### COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

### 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.

### 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.



**INTERIORS**

**TUESDAY 29 JANUARY 2019 AT 10.30 AM**

8 King Street, St. James's, London SW1Y 6QT

**CODE NAME: JOE**  
**SALE NUMBER: 17300**

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

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

**BIDDING INCREMENTS**

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

UKE100 to UKE2,000	by UKE100s
UKE2,000 to UKE3,000	by UKE200s
UKE3,000 to UKE5,000	by UKE200, 500, 800 (eg UKE4,200, 4,500, 4,800)
UKE5,000 to UKE10,000	by UKE500s
UKE10,000 to UKE20,000	by UKE1,000s
UKE20,000 to UKE30,000	by UKE2,000s
UKE30,000 to UKE50,000	by UKE2,000, 5,000, 8,000 (eg UKE32,000, 35,000, 38,000)
UKE50,000 to UKE100,000	by UKE5,000s
UKE100,000 to UKE120,000	by UKE10,000s
Above UKE200,000	at auctioneer's discretion

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

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**. I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**Auction Results: +44 (0)20 7839 9060**

**WRITTEN BIDS FORM · CHRISTIE'S LONDON**

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

**CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 · FAX: +44 (0)20 7930 8870 · ON-LINE WWW.CHRISTIES.COM**

**17300**

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Client Number (if applicable) \_\_\_\_\_ Sale Number \_\_\_\_\_

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Billing Name (please print) \_\_\_\_\_

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Address \_\_\_\_\_

---

Postcode \_\_\_\_\_

---

Daytime Telephone \_\_\_\_\_ Evening Telephone \_\_\_\_\_

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Fax (Important) \_\_\_\_\_ E-mail \_\_\_\_\_

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

---

Signature \_\_\_\_\_

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

Name of Bank(s) \_\_\_\_\_

---

Address of Bank(s) \_\_\_\_\_

---

Account Number(s) \_\_\_\_\_

---

Name of Account Officer(s) \_\_\_\_\_

---

Bank Telephone Number \_\_\_\_\_

**PLEASE PRINT CLEARLY**

<b>Lot number (in numerical order)</b>	<b>Maximum Bid £ (excluding buyer's premium)</b>	<b>Lot number (in numerical order)</b>	<b>Maximum Bid £ (excluding buyer's premium)</b>

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

**INTERIORS**

**TUESDAY 29 JANUARY 2019 AT 10.00 AM**  
8 King Street, St. James's, London SW1Y 6QT

**CODE NAME: JOE**  
**SALE NUMBER: 17300**

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

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

**BIDDING INCREMENTS**

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

UKE100 to UKE2,000	by UKE100s
UKE2,000 to UKE3,000	by UKE200s
UKE3,000 to UKE5,000	by UKE200, 500, 800 (eg UKE4,200, 4,500, 4,800)
UKE5,000 to UKE10,000	by UKE500s
UKE10,000 to UKE20,000	by UKE1,000s
UKE20,000 to UKE30,000	by UKE2,000s
UKE30,000 to UKE50,000	by UKE2,000, 5,000, 8,000 (eg UKE32,000, 35,000, 38,000)
UKE50,000 to UKE100,000	by UKE5,000s
UKE100,000 to UKE120,000	by UKE10,000s
Above UKE200,000	at auctioneer's discretion

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

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**. I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**Auction Results: +44 (0)20 7839 9060**

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**17300**

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Client Number (if applicable) Sale Number

Billing Name (please print)

---

Address

---

Postcode

---

Daytime Telephone

Evening Telephone

Fax (Important)

E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

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