



PETER PETROU  
**TALES OF THE  
UNEXPECTED**

London 30 January 2019

CHRISTIE'S





# PETER PETROU TALES OF THE UNEXPECTED

WEDNESDAY 30 JANUARY 2019

## AUCTION

Wednesday 30 January 2019  
at 10.30 am  
Lots 1-150

8 King Street, St. James's  
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## 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
Tuesday	29 January	9.00 am – 4.30 pm

## AUCTIONEER

Nick Martineau

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# TALES OF THE UNEXPECTED

## STORIES THROUGH AGES AND CULTURES

*“May I have a look around?” said the five-year-old Peter, imitating his father as they entered the local antique shop. The only objects at the little boy’s eye level were books, and the kindly elderly gentleman (to whom he would later be apprenticed) was delighted to sell the dusty, gold edged, leather bound tomes to the enthusiastic collector for pocket money - refusing any payment at all if it should be a Bible!*

The little girl stared across the lake at the reflected concrete curves and glass façade of the Presidential palace of Brasilia. Having arrived from the cobbled streets and overwhelmingly ornate, gilded baroque churches of the old capital, Bahia, the Modernist city perched high in the mountains appeared incomprehensible, but completely wonderful, to the eight-year-old Leonora.

These were seminal moments, each sparking a life-long search to understand beauty in all its forms. Later, in each other’s company, our particular interests merged and developed and our collections found their narrative in the sense of history expressed by each object. No art work is merely decoration : each expresses the culture of the people by whom it was made; a simple carved wood Japanese kettle hook was made with the same aesthetic sensibilities and expresses the same perfection of form as an exquisitely modelled Meiji bronze from the nineteenth century. At the same time but four thousand miles away, staggeringly accurate watercolours of previously unknown butterflies and moths were painted by Ellis Rowan, a young Australian naturalist who had struggled through the jungles of New Guinea encumbered by her Victorian clothes, driven to record the wonders of the natural world. Here in the mountains to the north of the island, she may have encountered the stone age culture which sculpted the smooth, tactile Obligation Stones simply as gifts. However, these were no ordinary presents but were given with great ceremony and feasting, a precious offering to a specific partner who would reciprocate at a future event. And so the giving ceremonies ensured obligation between people and tribes and increased the prestige of both the giver, for his generosity, and the receiver by the accumulation of wealth. This in turn strengthened ties and trading links between villages and islands – an ingenious way of peacekeeping.



We have enjoyed curating exhibitions at fairs in New York and London including the Winter Show on Park Avenue, Grosvenor House, Masterpiece and PAD, where we have been able to express our wide ranging interests and incorporate unexpected and diverse art objects from around the world and from many periods in history. This eclectic combination has led to meeting an equally exciting range of people who have become clients and friends and it is these people whose tastes we wish to continue to nurture. This is why we have decided after over forty years of exhibiting to accept Christie’s extremely kind offer to host a ‘Peter Petrou sale’ and concentrate our energies on the smaller number of collectors with whom we have built close relationships.

We hope you will enjoy our stories through ages and cultures and take away with you an unexpected piece of history.

**Leonora Petrou**









*'Peter's eye for unusual beauty is enviable – the way he places a group of objects transforms them from specimens to artworks'.*

My first encounter with Peter was in 2006 when I saw his collection of nineteenth century models of plants and flowers – beautifully realistic, oversized *papier-mâché* sculptures used as teaching aids by universities all over the world. Ever since then, there has been a constantly revolving collection decorating every space I've ever worked from.

Peter's eye for unusual beauty is enviable – the way he places a group of objects transforms them from specimens to artworks. He can make you see the extraordinarily delicate beauty of a traditional Alaskan raincoat or Zulu ear plugs grouped on simple stands.

I've long counted Peter as a trusted source of curatorial advice – where to best place a dinosaur egg without making a space look like the Natural History Museum, or how to mix large scale contemporary photography with delicate glass-encased jellyfish. His knowledge of each piece's history is astounding – I've always felt that what he tells people is just a preface to the book of things he knows.

**Jessica McCormack**



Peter likes to claim he was an adopted child. In fact, his father sadly died at an early age and Peter was taken under the wing of a French dealer-friend of his father, Charles Guillois, a member of La Résistance in the Second World War. Peter recalls being taken around antique shops by Charles where he became enamoured with old tooled and parcel-gilt leather books, buying those which he could afford with his pocket money. The acquisition of books being an early passion that remains a constant.

By the late 1970s, Peter was married to Leonora, who left her job in marketing to join forces with Peter. Leo modestly underplays her role in what was to become a formidable partnership. After bringing up their two sons, both now enjoying successful careers as scientists, Leo joined Peter full time, adding another wonderful eye, along with a shared passion for historical research, art and design to help further elevate the business.

The following two decades saw the Petrous consolidate and refine their acquisitions. Conscious of rapidly changing tastes and a new generation of buyers, they focused on London's burgeoning art fairs, where they quickly established a reputation for their much heralded and prize-winning displays at Grosvenor House, Masterpiece and most recently PAD.

Peter and Leo have always bought things that appealed visually and historically, the commercial aspect important but not essential. A deep love and appreciation of human history and cultural artistry, reinforced by a wealth of knowledge accumulated over the last forty years, has ensured a devoted and passionate following.

Lateral thinking has always played a key role in the curation of Peter and Leo's art fair displays, making it virtually impossible to walk past their stands without crossing the threshold. A pair of Inupiaq snow goggles, placed alongside a Mende helmet mask, or a glass-encased jellyfish, arranged beside Studio Job's striking Perished Collection furniture. The collection ensemble is always fascinating and irresistible, a feast to the mind of the inquisitive.

They say 'art dealers never truly retire' and Peter and Leo will inevitably continue acquiring extraordinary objects. Their thirst and admiration for beautiful objects and the unexpected will never diminish. Their humour and self-deprecation are infectious and have endeared them to all they've met, many of whom, like me, will continue to enjoy their wonderful friendship.

**Nic McElhatton**



α 1

**A PAIR OF INUPIAQ  
SPRUCE SNOW GOGGLES**

ALASKA, 19TH CENTURY

With stand: 5 $\frac{7}{8}$  in. (15 cm.) high;  
5 $\frac{1}{4}$  in. (13.5 cm.) wide

£3,000–5,000

\$3,800–6,300

€3,400–5,500

**PROVENANCE:**

Private Collection, Santa Fe, New Mexico.

These interesting snow goggles were used by the Inupiaq during particularly harsh weather.



α 2

**A PAIR OF INUPIAQ  
SPRUCE SNOW GOGGLES**

ALASKA, 19TH CENTURY

With stand: 5 in. (13 cm.) high;  
5 $\frac{3}{4}$  in. (14 cm.) wide

£3,000–5,000

\$3,800–6,300

€3,400–5,500

**PROVENANCE:**

Private Collection, Santa Fe, New Mexico.











**α 3**  
**A PINE MODEL  
 OF A HUMAN SKULL**

PROBABLY EARLY 20TH CENTURY

6½ in. (16 cm.) high

£400–600

\$510–750  
 €450–660

**α 4**  
**TWO CHINESE STEEL  
 PARRYING WEAPONS**

THIRD QUARTER 19TH CENTURY

Later mounted

41½ in. (105 cm.) high; 24½ in. (62 cm.) wide overall  
 (2)

£5,000–8,000

\$6,300–10,000  
 €5,600–8,800

**PROVENANCE:**

The first: 'Blue Wave', Kennebunk, Massachusetts,  
 7 September 1937.

The second: Francis Bannerman and Sons.,  
 New York, 10 May 1944.

The John Woodman Higgins Armoury Collection  
 until 2013.

A similar example to the long blade is illustrated  
 in G. Stone, *Construction, Decoration and Use  
 of Arms and Armour*, London, 2000, p. 348.

**α 5**  
**A PAIR OF EGYPTIAN  
 BRONZE EYES AND BROWS**

THIRD INTERMEDIATE PERIOD -  
 LATE PERIOD, 21ST-30TH DYNASTY,  
 CIRCA 1070-332 B.C.

The lids with extending cosmetic lines, the  
 interiors inlaid with white stone sclerae, the  
 irises in black glazed composition, together with  
 conforming brows

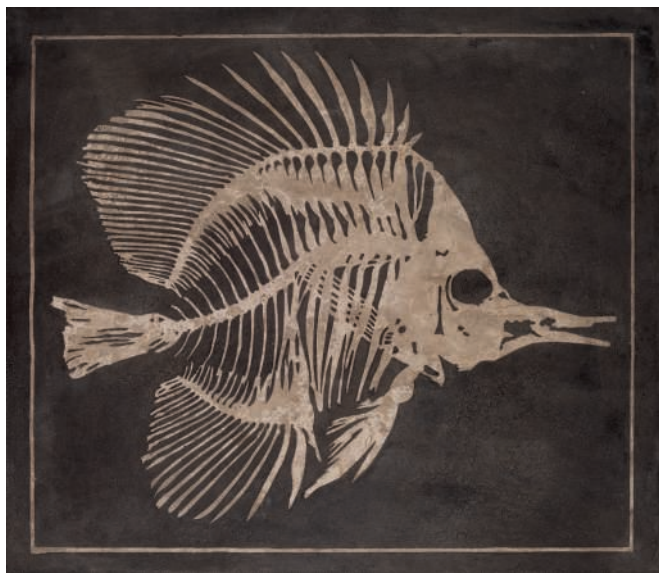
Each 3¾ in. (8.5 cm.) long (2)

£5,000–8,000

\$6,300–10,000  
 €5,600–8,800

**PROVENANCE:**

with N. Koutoulakis, Paris and Geneva, 1960s.  
 Anonymous sale; Christie's, New York,  
 5 December 2012, lot 147.



■ α 6

**A PAIR OF GERMAN SCAGLIOLA  
DIDACTIC PANELS**

BY FRANZ JOSEF STEGER AND CARL ERNST BOCK, LEIPZIG,  
MID-19TH CENTURY

Each depicting the endoskeleton of a fish, with brass plaques inset to the border 'Bock-Steger Lips'

31 ¾ x 27 ¾ in. (80.5 x 70.5 cm.)

(2)

£4,000–6,000

\$5,100–7,500

€4,500–6,600

Franz Josef Steger collaborated with pathological anatomist Carl Ernst Bock (1809-1874) at the University of Leipzig to produce models for the instruction of students. These were either direct casts or sculpted in plaster, porcelain or wax and Steger is also known to have investigated the early use of plastics. Steger's instructive models were sold through international catalogues and scientific shops in Germany.

α 7

**A JAPANESE IRON AND GILT *KAWARI* KABUTO IN  
THE FORM OF A *SHACHI* (MYTHICAL BEAST)**

ATTRIBUTED TO FUKUTAKE ICHIRO, CIRCA 1970

21 in. (53 cm.) high; 14¾ in. (37 cm.) wide; 16 in. (40 cm.) deep

£7,000–10,000

\$8,800–13,000

€7,800–11,000

**PROVENANCE:**

Private collection, Japan.

This superb sculptural and decorative *kabuto* or helmet, is in the form of a *shachi*, which in Japanese folklore is a mythical fish with the head of a tiger, dragon scales and the stylised arched tail of a carp. Believed to cause rain and protect against fire, they were therefore often unsurprisingly, represented in military armour.

Fukutake Ichiro is considered to be amongst the most talented smiths of his generation and his particular skill was embossing. Although his work is often not signed, the present example is almost certainly one of his pieces. For comparative pieces see S. Yoshihiko, *Shin Katchushi Meikan*, 2000.









**α 8  
A PAIR OF ENGLISH STONE GROTESQUES**

15TH CENTURY, PROBABLY NORTHERN ENGLAND

The largest: 15½ in. (39.5 cm.) high; 9¾ in. (25 cm.) wide

(2)

£4,000–6,000

\$5,100–7,500  
€4,500–6,600



**α 9  
AN ITALIAN STONE FOUNTAIN MASK**

17TH CENTURY, PROBABLY FLORENCE

23 in. (58 cm.) high

£6,000–10,000

\$7,600–13,000  
€6,700–11,000

The present mask is comparable with the mannerist carvings of Andrea Calamech (c. 1514–78), who was born in Carrara and worked for a time in Florence, however spending the majority of his career in Messina. He played an important role in establishing a vogue for Tuscan mannerist influences in Sicily.

**COMPARATIVE LITERATURE**

F. Negri Arnoldi, *Scultura del Cinquecento in Italia Meridionale*, Naples, 1997, no. 124





■ α 10

**VIK MUNIZ (BRAZILIAN, B. 1961)**

*Anatomy, after Francesco Bertinatti (Pictures of Junk)*

digital chromogenic print  
89 x 71 in. (226.1 x 180.3 cm.)

£10,000–15,000

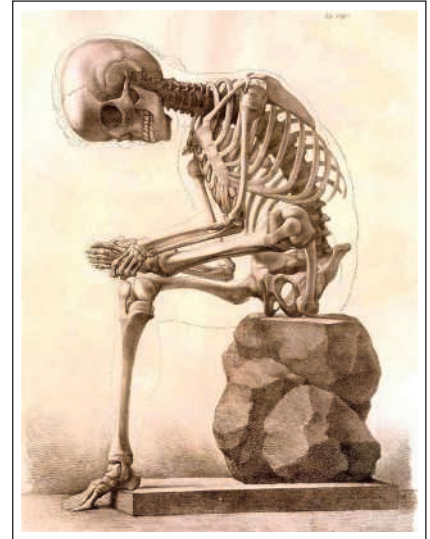
\$13,000–19,000  
€12,000–17,000

**LITERATURE:**

P. Corrêa do Lago, ed., *Vik Muniz Obra Completa, 1987-2009: Catálogo Raisoné*, Rio de Janeiro, 2009, p. 557 (another example illustrated).

Vik Muniz is a Brazilian artist and photographer. Initially a sculptor, Muniz grew interested with the photographic representations of his work. Primarily working in series, Muniz incorporates the use of objects such as diamonds, sugar, thread, chocolate syrup and in the present lot's case 'waste' in his practice to create bold, ironic and often deceiving imagery, challenging pre-conceptions of pop culture and art history. The present lot is a re-imagination of Francesco Bertinatti's lithograph from *Elementi di anatomia fisiologica applicata alle belle arti figurative* (Elements of physiological anatomy applied to fine figurative arts), published in Turin from 1837-39.

Other works from the 'Pictures of Junk' series have achieved excellent results at auction including Sotheby's, New York, 22 November 2016, lot 217 (\$31,250, including premium), Phillips, London, 18 May 2017, lot 82 (£22,500, including premium) and Dorotheum, 29 November 2018, lot 500 (€32,500, including premium).



Francesco Bertinatti's lithograph.









α 11  
**AN ENGLISH PAPIER-MACHE  
ANATOMICAL DIDACTIC MODEL  
OF THE MALE REPRODUCTIVE ORGANS**

ATTRIBUTED TO ADAM ROUILLY, 20TH CENTURY

With later glass dome  
13¼ in. (34 cm.) high; 9½ in. (24.5 cm.) diam.

£2,000–3,000

\$2,600–3,800  
€2,300–3,300

The company, Adam Rouilly, was founded exactly 100 years ago in Fitzrovia, initially importing skeletons and anatomical models. Adam Rouilly supplied teaching aids to all the London Teaching Hospitals and Medical Schools from the 1920s and continues to supply some of the best anatomical models to this day.

~ α 12  
**A COCO DE MER (*LODOICEA MALDIVICA*)**

SEYCHELLES, FIRST HALF 20TH CENTURY

16½ in. (42 cm.) high

£800–1,200

\$1,100–1,500  
€890–1,300





α 13

**A POLYCHROME-DECORATED  
PAPIER-MACHE AND BAKELITE  
DIDACTIC MODEL OF A BUMBLE BEE**

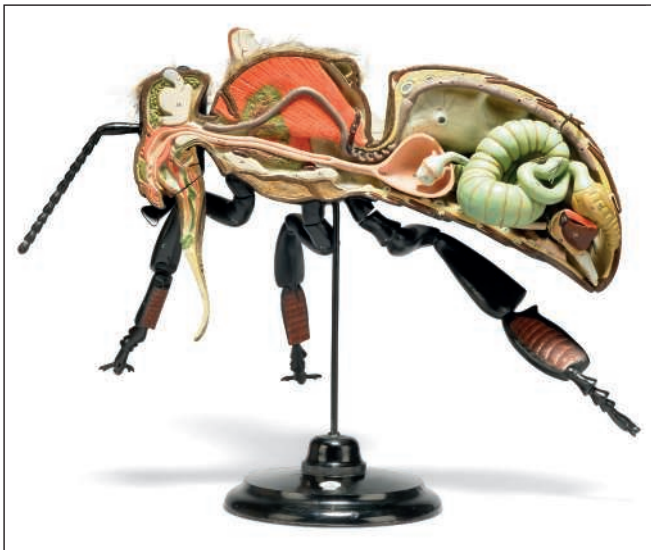
MID-20TH CENTURY, PROBABLY EAST GERMANY

The open side labelled with numerals, the display stand with printed  
label 'LS / V E B'

18 in. (45.7 cm.) high; 23 in. (58.5 cm.) wide; 17 in. (43.2 cm.) deep

£3,000–5,000

\$3,800–6,300  
€3,400–5,500



Reverse



α 14

**A POLYCHROME-DECORATED PLASTIC  
DIDACTIC MODEL OF A BEETLE**

SECOND HALF 20TH CENTURY, PROBABLY EAST GERMANY

18 in. (46 cm.) high; 21 in. (53 cm.) wide; 10 in. (25.5 cm.) deep

£3,000–5,000

\$3,800–6,300  
€3,400–5,500





**α 15  
THREE GERMAN PAPIER-MACHE  
DIDACTIC BOTANICAL MODELS**

BY ROBERT AND REINHOLD BRENDEL,  
LATE 19TH CENTURY

Foxglove, Garden Pea, and Martagon Lily  
The largest: 18½ in. (47 cm.) high (3)

£4,000–6,000 \$5,100–7,500  
€4,500–6,600

In the late nineteenth century Robert Brendel and his son Reinhold produced beautiful and accurate models of enlarged flowers from workshops in Breslau and Berlin. Reinhold was decorated with the Prussian Silver State Medal in appreciation of his business activities. The University of Aberdeen Zoology Museum holds over 150 of the models, illustrating the great demand for scientifically accurate study models in the nineteenth century.

A single Brendel botanical flower model was sold Dorotheum, 28 September 2017, lot 493 (€3,500, including premium).



**α 16  
THREE GERMAN PAPIER-MACHE  
DIDACTIC BOTANICAL MODELS**

BY ROBERT AND REINHOLD BRENDEL,  
LATE 19TH CENTURY

Garden Pea and Common Rape plants  
The largest: 18¾ in. (48 cm.) high (3)

£3,000–5,000 \$3,800–6,300  
€3,400–5,500



α 17

**TWO LARGE FRENCH PAINTED  
PAPIER-MACHE AND WOOD  
DIDACTIC FLOWERING  
PLANT MODELS**

ONE BY FILS D'EMILE DEYROLLE, PARIS,  
THE OTHER ATTRIBUTED TO FILS D'EMILE  
DEYROLLE, PARIS, LATE 19TH CENTURY

One maker's label

The larger: 20 in. (51 cm.) high, overall

The smaller: 17 in. (43 cm.) high, overall (2)

£3,000–5,000

\$3,800–6,300

€3,400–5,500

The Parisian firm of Deyrolle was founded in 1831 by keen Naturalist Jean-Baptiste Deyrolle, and moved to its present premises at 46 Rue du Bac in 1881. The prodigious company specialised in taxidermy, didactic models, natural history specimens and microscopes, becoming known as "Les Fils d'Émile Deyrolle" from the late 19th century. During the 20th Century it became a popular destination for Surrealists such as André Breton and Salvador Dalí. In 2008 the Deyrolle building and most of its contents were destroyed by a fire, although some specimens, apparently including this example, were saved. A Deyrolle model depicting the human musculature was sold Christie's, South Kensington, 5 March 2014, lot 99 (£11,250, including premium).



α 18

**THREE GERMAN PAPIER-MACHE  
DIDACTIC BOTANICAL MODELS**

BY ROBERT AND REINHOLD BRENDEL,  
LATE 19TH CENTURY

Nicotiana, Pisum sativum and Brassica

The largest: 27 in. (68.5 cm.) high (3)

£3,000–5,000

\$3,800–6,300

€3,400–5,500





~ α 19

**A SET OF FIVE INDONESIAN  
GOLD-MOUNTED TORTOISESHELL  
BETEL BOXES**

SECOND HALF 19TH CENTURY, PROBABLY JAVA

Each of rectangular outline with repoussé foliate mounts, the smallest with a knob handle

The largest: 1¼ in. (4.5 cm.) high; 5½ in. (14 cm.) wide; 4 in. (10.2 cm.) deep (5)

£10,000–20,000

\$13,000–25,000

€12,000–22,000

These fine and intricately decorated boxes were probably conceived as highly prized betel boxes, which would have been carried on long journeys by a servant or retainer.

~ α 20

**AN ANGLO-INDIAN SILVER-  
MOUNTED, IVORY-INLAID  
SANDALWOOD CASKET**

VIZAGAPATAM, MID-18TH CENTURY

With engraved foliate banding and heart-shaped clasps, fitted with an oval galleried tray with conforming banding and tortoiseshell panel to centre

3 in. (7.5 cm.) high; 10 in. (26 cm.) wide; 9 in. (22.8 cm.) deep overall

£8,000–12,000

\$11,000–15,000

€8,900–13,000

This fine and expensive casket is almost certainly a work-box, used by the English expatriates in India and inevitably brought back to England by members of the East India Company or other colonial officers. Henrietta Clive, who collected Vizagapatam works with her husband, the governor of Madras, wrote in 1891 explaining the intricate process:

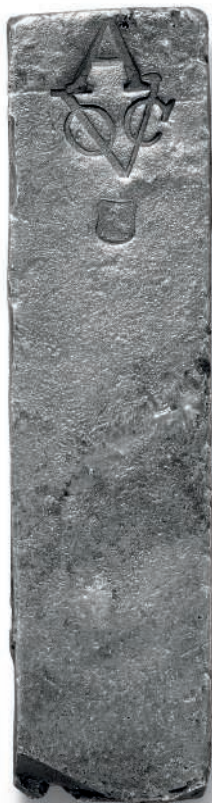
*'We have seen the people inlaying the Ivory it appears very simple, they draw the pattern.. they intend with a pencil and then cut it out slightly with a small piece of Iron, they afterwards put hot Lac upon it, and when it is dry scrape it off and polish it, the Lac remains in the marks made with the piece of iron'. (M. Archer, Treasures of India, The Clive Collection, 1987, p. 84).*

The densely scrolling foliate borders inlaid in ivory are typical of the manufactures of Vizagapatam, on the eastern Coromandel Coast of India, and the box can be firmly attributed to that region. An octagonal work basket with similar typical scrolling foliate border, in a more delicate taste, and attributed to the craftsman Sedachellum was purchased by the East India- Company in 1855 and now in the India Museum (illustrated A. Jaffer, *Furniture from British India and Ceylon*, London, 2001, p. 211, no. 56. A dressing box with near identical foliate inlay was sold Christie's, London, 21 May 2015, lot 71 (£11,250, including premium).









**α 21**

**A DUTCH EAST INDIA COMPANY (V.O.C.) SILVER INGOT FROM THE ROOSWIJK CARGO**

STAMPED WITH THE MARK OF THE AMSTERDAM CHAMBER OF THE VOC, WITH ASSAY MASTERS MARK OF A RAMPANT GOAT, CIRCA 1739

Of shaped rectangular outline, each stamped 'A' above 'VOC' conjoined  
6½ in. (16.5 cm.)  
57 ozt. 17 dwt. (1,800 gr.)

£3,000–5,000

\$3,800–6,300  
€3,400–5,500

The Rooswijk was a Dutch East Indiaman which foundered after grounding on the Goodwin Sands at the end of 1739. She had been bound from Amsterdam and the Texel to Jakarta with a precious and general cargo. The site, discovered in 2005 and now a designated site under the Protection of Wrecks Act 1973, has already yielded some 1,000 artefacts including some 553 silver ingots like the present examples, although 'near perfect' examples rarely come on the market. The ingots each weigh approximately 4 lbs and are made from silver mined in Mexico before being sold to the Amsterdam Chamber of the VOC and further destined for use in the coinage of Batavia. Other examples from the cargo were sold Christie's, London 24 May 2018, lot 488 (£5,250, including premium) and Christie's, London, 14 November 2018, lot 519 (£5,000, including premium).



An East India Company ship, similar to the Rooswijk.



**α 22**

**A DUTCH EAST INDIA COMPANY (V.O.C.) SILVER INGOT FROM THE ROOSWIJK CARGO**

STAMPED WITH THE MARK OF THE AMSTERDAM CHAMBER OF THE VOC, WITH ASSAY MASTERS MARK OF A RAMPANT GOAT, CIRCA 1739

Of shaped rectangular outline, each stamped 'A' above 'VOC' conjoined  
6½ in. (16.5 cm.)  
57 ozt. 17 dwt. (1,800 gr.)

£3,000–5,000

\$3,800–6,300  
€3,400–5,500









~  $\alpha$  23

**AN INDO-PORTUGUESE COLONIAL  
SILVER-MOUNTED COROMANDEL CASKET**

LATE 17TH/EARLY 18TH CENTURY

Of shaped outline, with plain interior  
7½ in. (19 cm.) high; 19 in. (48 cm.) wide; 13 in. (33 cm.) deep

£700–1,000

\$880–1,300  
€780–1,100

$\alpha$  24

**AN INDO-DUTCH SILVER-MOUNTED  
COROMANDEL MINIATURE CHEST OF DRAWERS**

18TH CENTURY

The shaped front with Indian silver escutcheons and handles to the three  
drawers, raised on scroll feet  
13¾ in. (35 cm.) high; 19 in. (48.2 cm.) wide; 12½ in. (31.7 cm.) deep

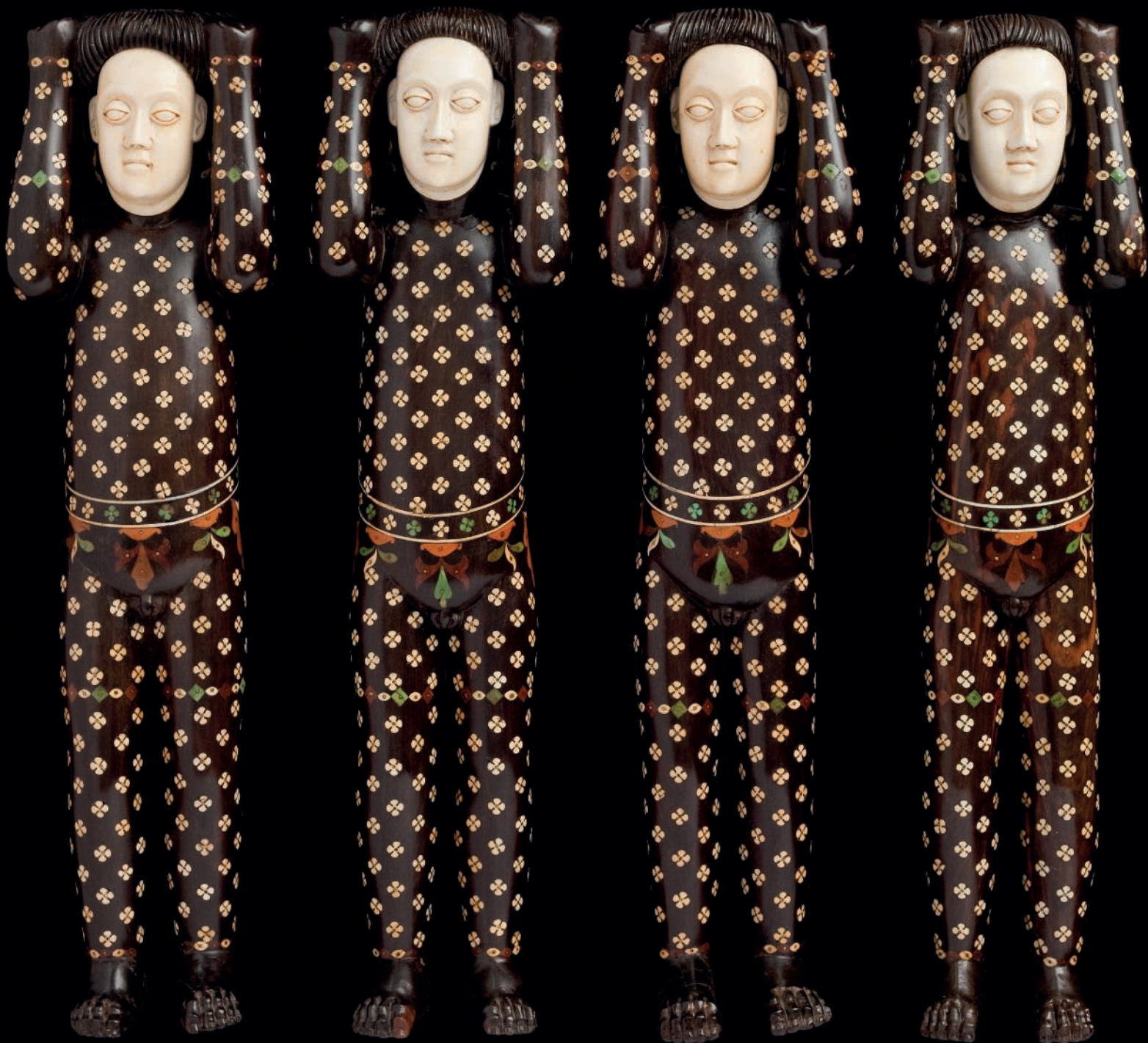
£2,000–3,000

\$2,600–3,800  
€2,300–3,300





THE **BRAGANZA** AND **HOHENZOLLERN** 'CONTADOR'



■ ~ α 25

**A ROYAL INDO-PORTUGUESE IVORY-INLAID INDIAN-ROSEWOOD  
AND PADOUK CABINET-ON-STAND (CONTADOR)**

LATE 17TH CENTURY, GOA

The upper section with eight short drawers and centred by a deep drawer, decorated on the top and sides with etched and stained ivory inlay forming scrolling foliate tendrils with figures of *naginas* to each corner and lion heads, the frontal drawers with a design of scrolling tendrils issuing serpent heads and with frontal human faces on each corner, the middle, rectangular section with two long drawers with similar designs to front and sides, the stand with two hinged doors and large compartments between a sculpted *nagina*, raised on legs sculpted as winged animals supporting four corner caryatid figures, with brass plaque to reverse of upper section engraved 'F.R.' and with old collection label to underside

56½ in. (143.5 cm.) high; 35½ in. (90 cm.) wide; 36¼ in. (92 cm.) deep

£70,000-100,000

\$88,000-130,000

€78,000-110,000

**PROVENANCE:**

H.M. Queen Maria de Gloria II of Portugal and the Algarves (1819-1853), and her husband, Prince Ferdinand of Saxe-Coburg and Gotha (1816-1865), King Consort of Portugal (1837-1853), and Regent of the Kingdom of Portugal (1853-1855).

By descent to their youngest daughter Infanta Antónia of Portugal (1845-1913) who married Leopold, Prince of Hohenzellern-Sigmaringen (1835-1905) in 1861.

By descent at Schloss Sigmaringen, Baden-Württemberg, until 2000.

Aus Deutschen Schlössern "Ancestral Attics"; sold Sotheby's, Schloss Monrepos, 9-14 October 2000, lot 100.



The label relating to Prince Ferdinand.









#### THE PROVENANCE

This remarkable Indo-Portuguese cabinet from Goa has an illustrious and noble provenance; it was in the collection of three European royal houses, Braganza, Saxe-Coburg and Hohenzollern from at least the mid-19th century, and probably earlier. Given its multifaceted and elaborate ornamentation, it seems likely it was a special commission for the Portuguese Royal family. The royal provenance is strengthened by the appearance of a brass inventory plaque with the initials 'F.R.', referring to Prince Ferdinand of Saxe Coburg and Gotha, King Consort of Portugal and Regent, who married Maria de Gloria II, Queen of Portugal and the Algarves on 9 April 1836. Furthermore, the cabinet is adorned on the top and sides with lion insignia, symbols of royalty and power. This cabinet was possibly *in situ* at the Royal residence, the Moorish-style Pena Palace, a castle that Ferdinand had built on the highest peak of the forest-clad mountain of Cintra (M. Bence-Jones, 'A Castle for a Prince: The Pena Palace, Portugal', *Country Life Annual*, 1972, pp. 93-95).

#### THE CABINET

This cabinet is a fine example of Western-form, deriving from a cabinet-on-stand or *contador*, which successfully complements Mughal-inspired Gujarati and Sindh ornamentation. Goa, the Indian state from where this cabinet originates, was part of the Portuguese Overseas Empire from the 16th century until 1961, when Portugal effectively lost control of the territory to India. 17th and 18th century inventories suggest there was a considerable amount of Indo-Portuguese work made in Goa and other Portuguese cities on the west coast of India, and mutual trade between India and Portugal was extensive.

This cabinet displays the Portuguese fascination for small intricate and concentrated designs that recall textiles, and for ornamentation covering the entire surface, both inspired by Mughal marquetry. It is comparable with writing boxes and table cabinets produced in Gujarat and Sindh during Mughal imperial rule in the 16th and 17th centuries that feature geometric ornamentation with foliate scrolls, for example, a small fall-front cabinet in the Victoria & Albert Museum (317-1866) and a pair of rosewood cabinets inlaid and veneered with ivory, ebony and exotic woods at Charlecote Park, Warwickshire (NT 532996.1, 2). This cabinet is inlaid with polychrome-tinted ivory, including green, a colour particularly associated with Mughal-inspired Gujarati designs.

Further characteristics that identify this cabinet as Indo-Portuguese are the sculptural treatment of the corner caryatid figures, central *nagina*, and legs conceived as four-winged birds. Zoomorphic-form feet are also found on a 17th century *contador* in the Museu Nacional de Arte Antiga, Lisbon (no. 1312), and on a similarly-dated *contador* in the Victoria & Albert museum (781&A-1865). These birds have been identified by scholars as Jatayu, king of the vultures, a central figure in the Ramayana (A. Jaffer, *Luxury Goods from India*, London, 2002, pp. 56-57, no. 21). It has been suggested that the solid ivory components of this cabinet were probably carved by Chinese craftsmen working in Goa, or alternatively were commissioned from the Chinese ivory workshops in Macau, another Portuguese colony.



Portrait of Princess Antonia of Saxe-Cobourg-Gotha, Braganza and Hohenzollern-Sigmaringen (1845-1913) by Philip de Laszlo  
© Christie's Images

Pena Palace, Sintra, Portugal.

Schloss Sigmaringen, Baden-Württemberg, Germany.









α 26

**FIVE COPPER ALLOY MODELS OF BIRDS**

NORTH INDIA, 19TH CENTURY

Comprising two peacocks, on stands; and three parrots, one tinned or silvered

The largest: 10½ in. (26.5 cm.) long

(5)

£3,000–5,000

\$3,800–6,300

€3,400–5,500



α 27

**A COPPER ALLOY MODEL OF A BIRD**

INDIA, DECCAN, LATE 17TH/EARLY 18TH CENTURY

Holding a scrolling leafy tendril, on later circular tiered base, probably an incense burner

8½ in. (21.5 cm.) high; 7½ in. (19 cm.) wide

£1,200–1,800

\$1,600–2,300

€1,400–2,000

For a similar example see M. Zebrowski, *Gold, Silver and Bronze from Mughal India*, London, 1997, p. 101, ill. no. 105.





α 28

**TWO COPPER ALLOY MODELS OF BIRDS**

CENTRAL OR SOUTH INDIA, LATE 18TH/EARLY 19TH CENTURY

Each modelled on a goose (*hamsa*), one possibly a finial, the other an aquamanile

The larger: 6½ in. (16 cm.) high

(2)

£3,000–5,000

\$3,800–6,300

€3,400–5,500

A similar Deccani aquamanile was sold Christie's, South Kensington, 27 April 2012, lot 634 (£2,375, including premium). Another similar is illustrated M. Zebrowski, *Gold, Silver & Bronze From Mughal India*, London, 1997, pl. 99, p. 99, from the collection of Simon Digby, which was sold Christie's, London, 7 April 2011, lot 245 (£39,650, including premium).



α 29

**TWO TINNED COPPER ALLOY HUQQA BASES**

NORTH OR CENTRAL INDIA, EARLY 19TH CENTURY

Each modelled on a leaping fish

4½ in. (11 cm.) high

(2)

£800–1,200

\$1,100–1,500

€890–1,300

*Huqqa*, the concept of smoking flavoured tobacco is likely to originate from India, during the Mughal rule. The waterpipe, used to smoke the substances, of which one of these fish bases acted as a decorative mouthpiece, was invented by Abu'l-Fath Gilani, the physician to Akbar I, the third Mughal Emperor. A similar base, in the form of a dolphin, is illustrated in J. M. Rogers, *The Arts of Islam: Treasures from the Nasser D. Khalili Collection*, Art Gallery of New South Wales, 2007, p. 238.





α 30

**AN INDIAN SILVER SPICE  
OR PANDAN BOX**

NORTH INDIA, FIRST HALF 19TH CENTURY

Of dome form with lotus-shaped finial, with spiralling boss designs, comprising two tiered trays, the first plain, the second with six parcel-gilt heart shaped compartments around a cylindrical bottle with floral stopper, with an accompanying letter dated 1938 referencing *The First War of Indian Independence 1857*

7 in. (18 cm.) high; 6 in. (15 cm.) diameter, overall

£8,000-12,000

\$11,000-15,000

€8,900-13,000

**PROVENANCE:**

Captain Ellis Cunliffe, September 1857 thence by descent to, Mary Cunliffe, thence by descent to, Walter Cunliffe by 1927.

Described in a letter from Mary Cunliffe to Walter Cunliffe dated 4 July 1938, Mowbreck Hall, Kirkham, Lancashire: "*The spice box was 'loot' from Delhi, I think the siege and capture was in Sept 14th-23rd 1857 and my father was Captain Ellis Cunliffe at the time & his regt. the 1st European Bengal Fusiliers.*"

The box was probably used to store the betel leaf used in the preparation of *paan*. Lime paste is mixed with grated areca nut and flavourings and the resulting mixture is rolled in the betel leaf to form a small parcel which can then be chewed. As well as being an integral part of Indian hospitality *paan* is believed to possess medicinal properties and was also taken as an aphrodisiac. The present box, which was elaborately designed for this purpose, would have been taken out ceremoniously on special occasions.

Captain Cunliffe commanded the 1st Bengal Fusiliers during the conflict until the arrival of Captain Hume, (see G W Forrest, (ed.) *The Indian Mutiny, 1857-8*, Calcutta, 1902, vol. iii, p. 486), and was favourably mentioned following the conflict by General Sir Robert Walpole (1808-1876). Although it is unclear who exactly Captain Cunliffe was, it is almost certain he belonged to the Cunliffe family of Liverpool, where Ellis is often used as a Christian name. Interestingly, the Cunliffe family was active in India during the period of the uprising including General Sir Robert Cunliffe who served in the Bengal Army and his son Robert Ellis Cunliffe and cousins Charles and Foster Cunliffe, who both served with the Bengal Civil Service and were killed during the 1857 conflict.





# SIR HOWARD HODGKIN'S MUGHAL PANEL



■ α 31

## A FINE MUGHAL RED SANDSTONE CHINI KANA PANEL

NORTH INDIA, FIRST QUARTER 17TH CENTURY

Of rectangular form, the large central niche with cusped foliate arch composed of variegated leaves containing a long-necked flask (*surahi*), flanked by four smaller niches containing similar flasks and footed trays on which rest lidded cups and fruit, the reverse plain  
31 x 38¾ in. (78.5 x 98 cm.)

£20,000–30,000

\$26,000–38,000  
€23,000–33,000

### PROVENANCE:

Anonymous sale; Sotheby's, London, 25 May 2005, lot 113.  
Howard Hodgkin, *Portrait of the Artist*; sold Sotheby's, London, 24 October 2017, lot 274.

This kind of decoration is referred to as *chini kana*, a term meaning "China room", and applied to small wall-niches in which bottles, vases and other vessels were placed within a domestic interior.

Similar flasks, arranged in niches carved in red sandstone, are illustrated in M. Zebrowski, *Gold, Silver and Bronze from Mughal India*, 1997, p. 185, pl. 269. This decoration can be seen at the Gate Pavilion of the *Suraj Bhan ka Bagh* at Sikandra near Agra and dates from the early seventeenth century. The exterior walls of another early seventeenth century palace at Sikandra, the *Kanch Mahal*, are also decorated with similar flasks in niches. According to Zebrowski, these motifs may originally have had a connection with the "waters of fertility" but it seems likely that by the seventeenth century they were appreciated more for their elegant and stylised shapes. A comparable red sandstone *chini kana* panel was sold; Christie's London, 23 September 2005, lot 81.

Sir Howard Hodgkin C.H. C.B.E (1932-2017) was one of the most celebrated British artists of the late twentieth and early twenty-first century. His interest in Indian and Islamic Arts was prolific and his passion for collecting was, after painting, his greatest joy, famously saying "*Collecting has been my great extravagance. It's a way of being. I collect for the same reason that I eat too much—I'm one of nature's shoppers.*"



**α 32  
A PAIR OF PAMBADAM EAR ORNAMENTS**

TAMIL NADU, SOUTH INDIA, CIRCA 1900

Of geometric form, with gold sheet over a resin core  
2¾ in. (7 cm.) wide

£1,200–1,800

(2)  
\$1,600–2,300  
€1,400–2,000

These ear ornaments represent the harmonious co-existence of the three worlds in Hindu belief. The First World is the physical universe, the Second World is the astral or mental plane, inhabited by spirits and angels, and the Third World is the spiritual universe of the Hindu Gods. They would have been given to daughters by their parents before marriage as a display of prestige and as an aid to fertility.

**α 33  
A PAIR OF PAMBADAM EAR ORNAMENTS**

TAMIL NADU, SOUTH INDIA, CIRCA 1900

Of serpentine form, with gold sheet over a resin core  
Each 2¼ in. (5.5 cm.) wide

£1,200–1,800

(2)  
\$1,600–2,300  
€1,400–2,000



**α 34  
A SET OF CHINESE SILVER NECK RINGS**

HMONG TRIBE, CIRCA 1900

Each of the five rings with stipple engraved characters, mounted on a modern metal stand  
8¼ in. (21 cm.) wide

£1,200–1,800

\$1,600–2,300  
€1,400–2,000

These neck rings are worn by both men and women of the Hmong tribe (also called Meo) who, although originally from areas around the Yellow River in China are also found in the mountainous areas of North Thailand, Burma and Laos which is known as the Golden Triangle. Silver is traditionally highly prized among all the tribes of these areas and is thought to protect against illness and misfortune. Illness is believed to be a sign that the soul wishes to leave the body, and silver is said to ensure that it remains; wearing silver denotes wealth and family prestige. The interesting character to each ring can represent the town of origin, or in some cases the name of the owner. For similar examples see *Ethnic Jewellery from Africa, Asia and Pacific Islands - The René van der Star Collection*, 2008, p. 184, 191, 206 and 209.

**α 35  
A PAIR OF SILVER BATAK PADUNG-PADUNG  
EAR ORNAMENTS**

SUMATRA, INDONESIA, 19TH CENTURY

9¼ in. (23.5 cm.) high; 9½ in. (24.5 cm.) wide

£1,500–2,500

(2)  
\$1,900–3,100  
€1,700–2,800

Constructed from melted silver coins, these ear ornaments are exceptional in both their size and the way in which they are worn, in opposite directions. The *padung padung* are just one part of a complex set of jewellery worn for the marriage ceremony and one theory for the way it is worn is that it symbolises the ups and downs of marital life.

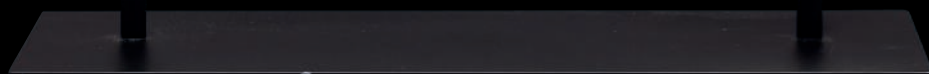
**COMPARATIVE LITERATURE**

S. Rodgers, *Power and Gold: Jewellery from Indonesia, Malaysia and the Philippines*, 1988.

A. Sibeth, *The Batak: Peoples of the Islands of Sumatra*, 1991, p. 186, fig. 253.

A. van Cuseum, *A World of Earrings Africa, Asia, America (The Ghysels Collection)*, Milan, 2001.











■ α 36

**AN INDIAN BRONZE FIGURE  
OF THE GODDESS PARVATI**

Standing in *tribhanga* pose  
29½in. (75cm.) high; the base 10in. (25.4cm.)  
diameter

£6,000–10,000

\$7,600–13,000

€6,700–11,000

**PROVENANCE:**

The Collection of Dr. Hans Wolfgang Schumann  
(b. 1928).

This beautiful Parvati figure was formerly in the collection of leading Buddha scholar and Indologist Hans Wolfgang Schumann, who has published extensively on Indian religiosity. He is the author of numerous reference books on India and Buddhism to which he had converted and was awarded the Rabindranath Thakur Culture Prize for Literature in India in 2000.

In Hindu tradition, Parvati and her husband Shiva are known as quarrelsome gods so it is no surprise that Parvati bore Karttikeya, the god of war and is also the mother of Ganesh, the elephant headed god whose own father quarrelled with him and cut off his head, replacing it with the first animal that was found - the elephant.



α 37

**A SANDSTONE HEAD OF BUDDHA**

CAMBODIA, POST ANGKOR PERIOD, 14TH/15TH CENTURY

Finely carved, the face with serene expression, downcast eyes under arched eyebrows, with elongated earlobes, the hair worked in tight curls rising to the *ushnisha* surmounted by a lotus bud, remains of black lacquer  
17¼ in. (44 cm.) high

£4,000–6,000

\$5,100–7,500  
€4,500–6,600

**PROVENANCE:**

Acquired by Dani Ghigho before 1978.  
The Dani and Anna Ghigho Collection; sold Christie's, London,  
11 May 2016, lot 122.



37



38

α 38

**A FRAGMENTARY SANDSTONE HEAD OF BUDDHA**

THAILAND, SUKHOTHAI PERIOD, 15TH CENTURY

Finely carved with downcast eyes with heavy eyelids below arched eyebrows, with faint smiling lips, the hair worked in tight curls  
13¼ in. (33.5 cm.) high without stand

£2,000–3,000

\$2,600–3,800  
€2,300–3,300

**PROVENANCE:**

Acquired in Bangkok, 25 September, 1972.  
The Dani and Anna Ghigo Collection, sold Christie's, South Kensington,  
12 April 2017, lot 178.



α 39

**A SANDSTONE FIGURE  
OF SEATED GANESHA**

CENTRAL INDIA, 9TH/10TH CENTURY

In royal ease, holding his attributes  
23¾in. (60cm.) high

£4,000–6,000

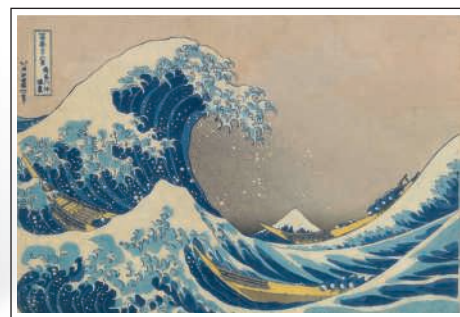
\$5,100–7,500  
€4,500–6,600

**PROVENANCE:**

Acquired on the London art market, *circa* 1990.  
Private London Collection.  
Matthew Barton Ltd., 24 May 2017, lot 58.







*The Great Wave off Kanagawa* by Hokusai, circa 1829-33.  
© Christie's Images





α 40

**A JAPANESE IMARI LARGE VASE AND COVER**

SIGNED *HIZEN ARITA, SHIROSHIMA IWATARO SEI*, MEIJI PERIOD (LATE 19TH-EARLY 20TH CENTURY)

Of baluster form, decorated with gilt-heightened boldly painted flower-heads and foliage overall, character marks to underside  
18 in. (45.7 cm.) high; 14 in. (35.5 cm.) wide

£8,000-12,000

\$11,000-15,000  
€8,900-13,000

Shiroshima Iwataro was active in Meiji period and pioneered limestone glazes in Arita. The limestone glazes on this monumental size vase are effectively used and show a startling vibrancy. The artist was awarded a silver medal at the Arita Ceramic Fair in 1896.

■ α 41

**A JAPANESE GILT AND POLYCHROME-DECORATED SIX-FOLD SCREEN**

MEIJI PERIOD (LATE 19TH-EARLY 20TH CENTURY)

The screen depicting a glowing sun above waves  
68¼ in. (173 cm.) high; 147¾ in. (375 cm.) overall

£6,000-10,000

\$7,600-13,000  
€6,700-11,000

The sun is particularly symbolic in Japanese tradition and the sun is central to the official flag of Japan, this interesting screen therefore celebrates not only Japanese culture but also the traditional earlier art form of *ariso byōbu* (rough sea screens) which were popular in Japan from the sixteenth century, works which influenced the famous work *The Great Wave off Kanagawa* by Hokusai.

α 42

**A JAPANESE LACQUER DISH**

MEIJI PERIOD (LATE 19TH - EARLY 20TH CENTURY)

Decorated in *iroe-hiramakie* and *takamaki-e* with exotic fish, with mother-of-pearl and painted glass eyes, signed *Seijusai Tsurumi*  
22 in. (56 cm.) diameter

£3,000–5,000

\$3,800–6,300  
€3,400–5,500



α 43

**A JAPANESE BRONZE TERRAPIN JARDINIERE**

IN THE STYLE OF AKASOFU GYOKO, MEIJI PERIOD  
(EARLY 20TH CENTURY)

13½ in. (34 cm.) high; 23¾ in. (60 cm.) diameter

£3,000–5,000

\$3,800–6,300  
€3,400–5,500

α 44

**A JAPANESE BRONZE GROUP  
OF A MONKEY AND A FROG**

TAISHO PERIOD (EARLY 20TH CENTURY)

Signed *Kakuha sei*  
7¼ in. (18 cm.) high

£2,500–4,000

\$3,200–5,000  
€2,800–4,400







λ α 45

**A FRENCH METALWORK MODEL OF A TOAD**

CIRCA 2015, BY EDOUARD MARTINET (B. 1961)

Comprising various car parts and household objects assembled to portray a realistic anatomical model  
5¼ in. (13 cm.) high

£6,000-10,000

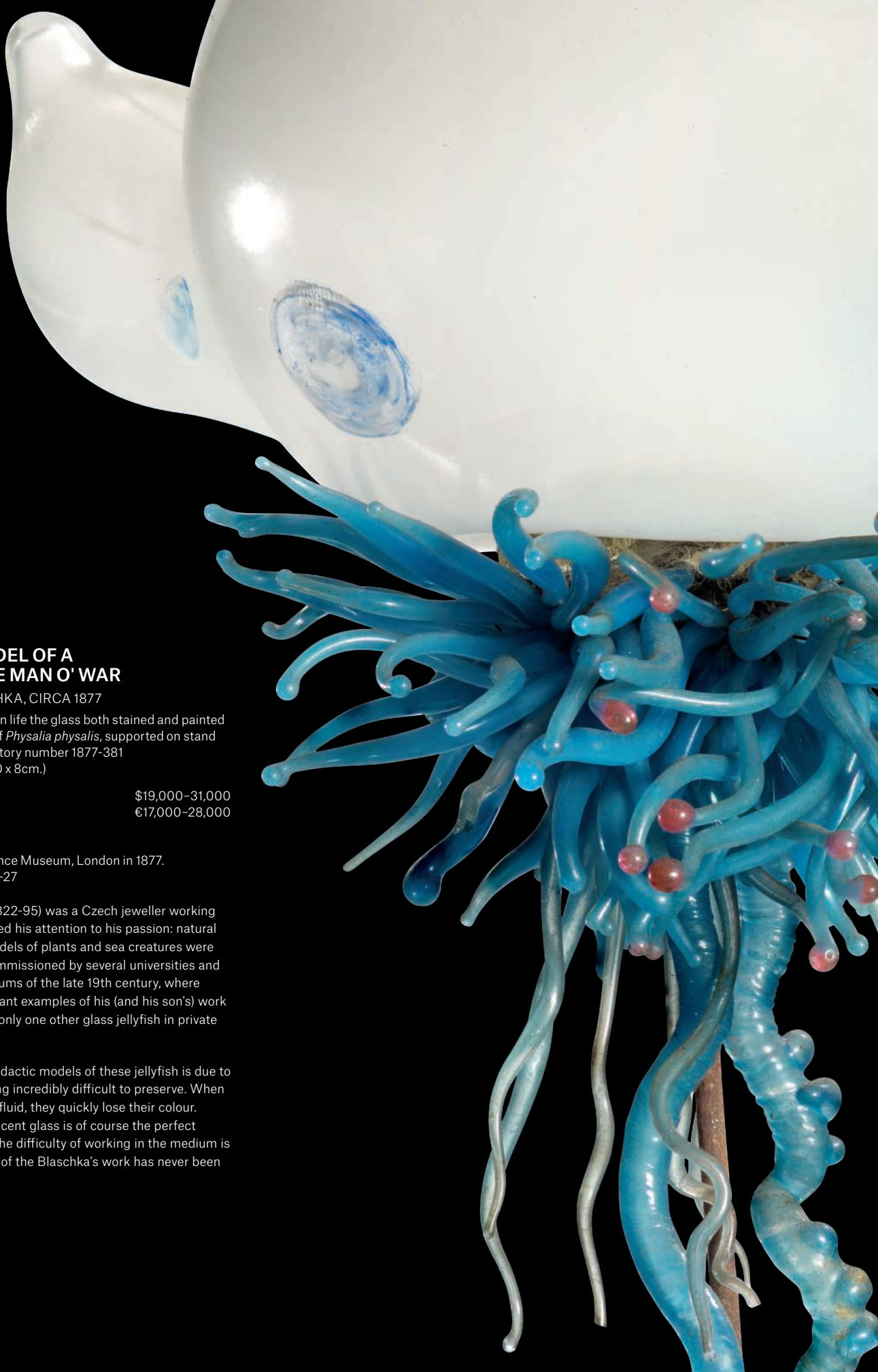
\$7,600-13,000  
€6,700-11,000

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

THE **BLASCHKA** GLASS MODELS  
SUPPLIED TO THE SCIENCE MUSEUM IN 1877







α 46

## A GLASS MODEL OF A PORTUGUESE MAN O' WAR

LEOPOLD BLASCHKA, CIRCA 1877

Modelled smaller than life the glass both stained and painted to reveal structures of *Physalia physalis*, supported on stand with painted ex inventory number 1877-381  
8½ x 4 x 3in. (21.5 x 10 x 8cm.)

£15,000–25,000

\$19,000–31,000  
€17,000–28,000

### PROVENANCE:

Acquired by the Science Museum, London in 1877.  
Deaccessioned 1925-27

Leopold Blaschka (1822-95) was a Czech jeweller working in Dresden who turned his attention to his passion: natural history. His glass models of plants and sea creatures were highly prized and commissioned by several universities and natural history museums of the late 19th century, where indeed almost all extant examples of his (and his son's) work survive. We know of only one other glass jellyfish in private hands.

The need for glass didactic models of these jellyfish is due to their soft bodies being incredibly difficult to preserve. When suspended in jars of fluid, they quickly lose their colour. Coloured and translucent glass is of course the perfect material to use, but the difficulty of working in the medium is such that the quality of the Blaschka's work has never been equalled.



α 47

**A GLASS MODEL  
OF A JELLYFISH**

LEOPOLD BLASCHKA, CIRCA 1877

The inner chamber painted to model internal structures, the tentacles textured and in swimming position of the *Polyclonia frondosa*, supported on stand with painted ex inventory number 1877-360

7 x 4¾ x 3½in. (18 x 11.5 x 9cm.)

£15,000–25,000

\$19,000–31,000

€17,000–28,000

**PROVENANCE:**

Acquired by the Science Museum, London in 1877.  
Deaccessioned 1925-27





α 48

**A GLASS MODEL  
OF A JELLYFISH**

LEOPOLD BLASCHKA, CIRCA 1877

The glass chamber painted to reveal details of  
internal structure, supported on iron rod on stand  
with painted ex inventory number 1877-376  
8 x 3 x 3in. (20 x 8 x 8cm.)

£15,000–25,000

\$19,000–31,000

€17,000–28,000

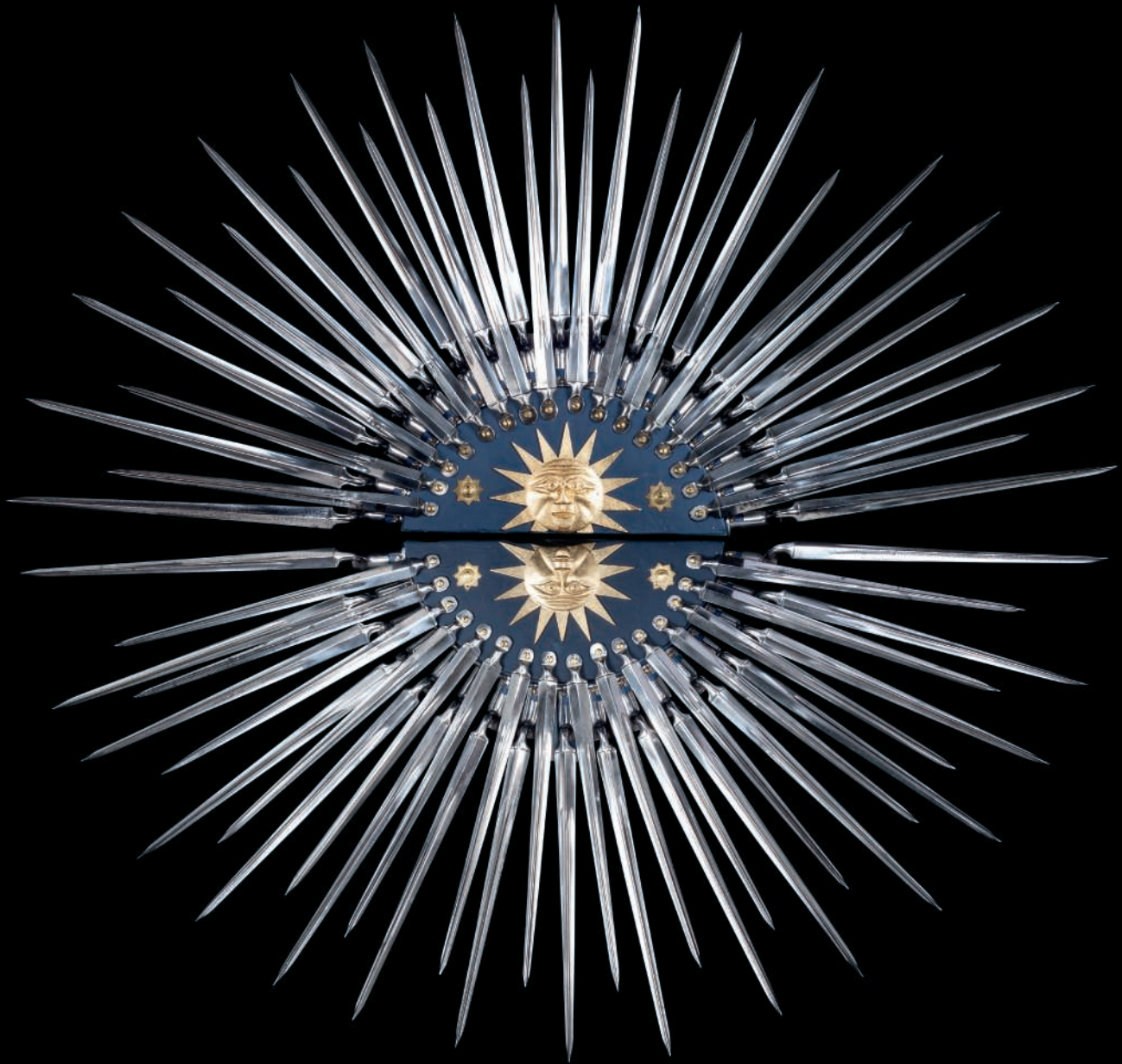
**PROVENANCE:**

Acquired by the Science Museum, London in 1877.  
Deaccessioned 1925-27

THE COLDSTREAM GUARDS  
**WATERLOO** TROPHIES







■ **α 49**

**TWO DECORATIVE TROPHIES FROM  
THE COLDSTREAM GUARDS OFFICERS' MESS**

CIRCA 1815

Comprising thirty-three bayonets from the Battle of Waterloo, shaped in form of a sunburst, mounted as a door tympanum around a painted bas-relief panel depicting a sun in splendour and featuring two brass Coldstream Guards cap badges  
29¼ in. x 59¼ in. (74 x 150 cm.) (2)

£15,000–25,000

\$19,000–31,000  
€17,000–28,000

**PROVENANCE:**

The Coldstream Guards.  
With Warner Daley, London.  
The Forbes Collection Cañon House, Blanca Trinchera Ranch, Colorado.

Originally these trophies-of-arms hung in the Officers' Mess of the Coldstream Guards, and later formed part of the Forbes collection in the entrance hall of Canon House on the Blanca Trinchera Ranch, Colorado, acquired by Malcolm S. Forbes in 1981. For further information on the Coldstreams and their role at the Battle of Waterloo, please see the note for Lot 50.

■ α 50

**A DECORATIVE TROPHY FROM  
THE COLDSTREAM GUARDS OFFICERS' MESS**

CIRCA 1815

Comprising radiating blades of French and British light cavalry sabres from the Battle of Waterloo, in the shape of a palm frond, embellished with a projecting armature made from the butcaps of numerous pistols, the central support composed of metal ramrods, surmounted by a spontoon blade  
91¼ in. (233 cm.) high; 64¼ in. (163 cm.) wide

£30,000–50,000

\$38,000–63,000

€34,000–55,000

**PROVENANCE:**

The Coldstream Guards.  
With Warner Daley, London.  
The Forbes Collection Cañon House, Blanca Trinchera Ranch, Colorado.

**LITERATURE:**

M. Forbes, *More than I dreamed*, 1989, p. 193, illustrated pp. 194-5.

This victory palm leaf displays arms taken from the field of Waterloo. It consists of seventy-six British 1796 patterned light cavalry sabre blades forming a palm frond, while the top is formed from four Infantry Officer's sword tips and a French spontoon blade. The central stem is adorned with 21 Brown Bess musket ramrods bearing a large protruding arm encased in the butt caps of flintlock pistols. Many of the sabres bear cuts and chips along the blade; damage caused in combat against French cavalry during the Battle of Waterloo.

This historic Trophy of Arms hung for many years in the Officers' Mess of the Coldstream Guards, and held the associated regimental colours. The Coldstream Guards form part of the Brigade of Her Majesty's Foot Guards in the House Division, and are the oldest regiment in the British Army with continuous active service. Originally formed in 1650 by Cromwell, the Coldstream Guards have served with distinction in almost every campaign fought since by the British Army. Notable campaigns include Portugal and Spain under the Duke of Wellington, the Crimean War, and both World Wars. It was the 2nd Coldstream battalion that fought at the Battle of Waterloo, on Sunday 18th June 1815.

Interest in Waterloo memorabilia and particularly Wellingtonia have peaked in recent auction records; a cloak believed to have belonged to the Duke of Wellington at the battle was sold Sotheby's, London 14 July 2015, lot 24 (£47,500, including premium).



George Jones, *Battle of Waterloo*. © Christie's Images









α 51

**A BRASS SHIELD**

POSSIBLY GUJARAT, NORTH-WEST INDIA, FIRST HALF 20TH CENTURY

Applied with bosses, crescent moon and wrathful deities on dense swaying foliate and floral ground

16½ in. (42 cm.) diameter

£1,500-2,500

\$1,900-3,100

€1,700-2,800

The present lot has four bosses and crescents familiar from a north Indian type. It was not intended for battle, but is instead a ceremonial shield; indeed the open-work decoration would not have allowed for much protection during battle. The decorative pattern is reminiscent of the dense foliate motifs used on the *repoussé* silverware of Kutch. The famed silversmith of Kutch, Oomersi Mawji, was, as were some other smiths with him, a shield maker before turning to silverwork (W. Wilkinson, *Indian Silver 1858-1947*, London 1999, pp. 64-101, pl. 97-105, 109, 110, 112).

■ α 52

**AN INDONESIAN CEREMONIAL SPEAR**

MID-19TH CENTURY

The spiral-fluted shaft terminating in a silvered metal blade

92 in. (233.7 cm.) long

£400-600

\$510-750

€450-660











■ α 53

**A BLUE AND ORANGE LACED  
JAPANESE ARMOUR**

EDO PERIOD (18TH CENTURY)

The twenty-four plate *Hoshi bachi kabuto* (helmet) with rows of graduated large headed rivets. The front mounted with a large gilt copper *kuwa-gata dai* holding a pair of gilt copper *kuwagata* (horns) and a central *ken* (Chinese sword form), the two *fukigaeshi* (turn backs) covered in *egawa* (printed leather) and bearing a gilded *kamon* (heraldic device) of a *kocho* (butterfly), the later *hitsu* (storage box) also bearing the *kocho kamon*  
Approx: 57½ in. (146 cm.) high, on stand

£15,000–25,000

\$19,000–31,000  
€17,000–28,000

**PROVENANCE:**

The Collection of Mr Kametaro Hamano.

**EXHIBITED:**

New York, *Exhibition of Japanese Armour and Horse Ornaments*, Yamanaka and Co., 1933.

**LITERATURE:**

S. Yamnanaka, *Exhibition of Japanese Armour and Horse Ornaments*, New York, 1933, exhibition catalogue, no. 26.

A set of armour with similar gilt *kuwa-gata dai* was sold Christie's, New York, 25 April 2017, lot 80 (\$247,500, including premium).

This fine quality Myochin school suit of armour would have been worn by a warrior as dictated by the Bakufu (military government) during the Edo period. The *kabuto* – a helmet with prominent riveting – comprises twenty-four separate plates finished in un-lacquered russet iron to show the quality of the craftsmanship. The helmet is strikingly surmounted by a pair of impressive gilt-copper horns and a central ornament in the form of a Chinese sword. With a fierce expression of furious power, the face armour is finely embossed on the wrinkles and protruding chin, and decorated with an impressive yak hair moustache. The two silk and printed leather turn-backs display the symbol of a butterfly, associated during the Edo period with the powerful Matsudaira and Ikeda families.



Detail of the *kamon*.

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue





α 54

**A SOUTH AMERICAN SILVER  
INCENSE BURNER IN THE FORM OF  
SIMÓN BOLÍVAR, "EL LIBERTADOR"**

APPARENTLY UNMARKED, MID-19TH CENTURY

11 ¼ in. (28.5 cm.) high; 11 in. (28 cm.) wide;  
108.75 oz (3382.125 grams)

£6,000-10,000

\$7,600-13,000  
€6,700-11,000

This figural perfume burner is an unusual form as most appear to be modelled as animals, but this is of greater interest, as the figure is the iconic South American liberator, Simón Bolívar (1783-1830). He was instrumental in the revolutions against the Spanish Empire in Venezuela, Colombia, Ecuador, Peru and Bolivia.

For a comparable Peruvian silver humidor in the form of a turkey, also standing on a tray, dating from the last quarter of eighteenth century, see *Orfebrería Hispano Americana, Siglos XVI-XIX*, Museo De America, Madrid, Instituto De Cooperación Ibero Americana, 1986, p. 106 and E. Gerhards & M. Goedl, *Silberschätze aus Südamerika 1700-1900*, Germany 1981.





~ α 55

**A SOUTH AMERICAN  
SILVER-MOUNTED  
TORTOISESHELL CASKET**

LATE 18TH CENTURY, MEXICO

Intricately mounted overall, the lockplate in the form of a double-headed eagle  
7 in. (18 cm.) high; 7½ in. (19 cm.) wide;  
3¾ in. (9.5 cm.) deep

£6,000–10,000

\$7,600–13,000

€6,700–11,000

The double-headed eagle to the lockplate undoubtedly suggests Mexico; following the Spanish conquest, the Aztec eagle was supplanted by the double-headed Hapsburg eagle which was the eponymous insignia of the ruling dynasty in Spain. Following Independence in 1821 the country reverted to the single-headed Aztec eagle which is the recognisable symbol of Modern Mexico. A similar Mexican domed casket, with less intricate mounts was sold Christie's, Amsterdam, 2-3 October, 2012, lot 686 (€25,000).



~ α 56

**A SOUTH AMERICAN  
SILVER-PIQUE WORK  
TORTOISESHELL CASKET**

LATE 18TH CENTURY, MEXICO

With applied detailing throughout, the domed top with applied initials 'M.G.R.'  
5¼ in. (13 cm.) high; 7½ in. (19 cm.) wide;  
4⅞ in. (12.5 cm.) deep

£3,000–5,000

\$3,800–6,300

€3,400–5,500





α 57

### A NAZCA SHELL 'PECTORAL' NECKLACE

SOUTHERN PERU, 200-600 A.D.

11½ in. (29 cm.) high; 14½ in. (36 cm.) long

£10,000-15,000

\$13,000-19,000

€12,000-17,000

**PROVENANCE:**

The Merrin Gallery, New York, 1986.  
Collection Barbier-Mueller, Geneva, Inv. no. 532-40  
Collection Barbier-Mueller; sold Sotheby's, Paris, 22-23 March 2013, lot 95.

**EXHIBITED:**

Lisbon, Museu Calouste Gulbenkian, *Arte pré-colombiana da coleção Barbier-Mueller*, 23 March - 4 June, 1995. Barcelona, Museu Barbier-Mueller d'Art Precolombí, *Camino del Inca, el pasado de los Andes*, 9 June 2011 - September 2012.

**LITERATURE:**

*Arte pré-colombiana da coleção Barbier-Mueller*, 1995, pl. 105.  
*Ritual Arts of the New World: Pre-Columbian America*, 2000, cat. 107, p. 342.  
*La Collection Barbier-Mueller, Art Précolombien*, Vol. II, p. 140, fig. 284.

This necklace or pectoral would have been a particularly treasured status-symbol for the elite of Nazca society whether civil, political or religious. In Pre-Hispanic Peru, textiles and fashion were very important and from ancient times the people had access to good raw materials; cotton and the wool of llamas and alpacas in a variety of colours, providing a basis for trading, bartering and of course fashion.

The provenance of the present lot is also exceptional for a Pre-Columbian piece of jewellery. The Barbier-Mueller Museum, founded in 1977 by avid-collector Josef Müller, in Geneva is the private museum of the Barbier-Mueller family, with a renowned collection of over 7,000 early works of art from tribal and classical antiquity



α 58

## A LARGE SOUTH AMERICAN IMPASTO-LACQUER HORN AND GOURD FLASK

LATE 18TH CENTURY, PROBABLY  
COLOMBIA

16½ in. (42 cm.) long

£1,500–2,500

\$1,900–3,100

€1,700–2,800

Impasto lacquer or *barniz de Pasto* was a highly prized technique in colonial South America, most notably Colombia. *Barniz de Pasto* displays a hybrid style of decoration that mixes the fluidity of indigenous and European motifs at the time, and probably was influenced by the trade in Asian textiles through other Spanish colonies. The Victoria and Albert Museum holds one of the only pieces with the rare decoration in the United Kingdom (Accession no. W.5-2015) and another domed chest was sold Sotheby's, London, 4 December 2018, lot 105 (£27,500, including premium).



■ α 59

## A MEXICAN INCENSE CEDAR DOMED CHEST

LATE 17TH/EARLY 18TH CENTURY

Carved intricately overall, with old accession labels

for 38/17/55 and *Brig. Ramsden, Oct 4th 1955*

18 in. (45.5 cm.) high; 32 in. (81 cm.) wide;

18 in. (45.5 cm.) deep

£7,000–10,000

\$8,800–13,000

€7,800–11,000

### PROVENANCE:

The collection of Dame Clarissa Reid DBE (1840–1933), passed to her from her husband, James Guthrie Reid (1855–1920).

Thence to her friend Lady Ramsden (d. 1955) who bequeathed thirty-six items of Spanish Colonial furniture to Temple Newsam, Leeds.

### EXHIBITED:

*Peruvian Furniture*, Stable Court Exhibition Galleries, Temple Newsam, 1975.

### LITERATURE:

Christopher Gilbert, *Furniture at Temple Newsam House and Lotherton Hall*, vol. II, London, 1978, pp. 471–472, illustrated p. 472.

James Guthrie Read headed Duncan, Fox and Co.'s South American interests from Lima between 1878–1909. Following his death in 1909, several of the pieces from his thirty-six strong collection of rare South American furniture were lent to the Victoria and Albert Museum before being moved to Temple Newsam in 1955, following the death of Lady Ramsden. This lot features the double-headed eagle of King Charles V, combined with flowering vases, which are typical of the Cuzco region.





α 60

**SIX NIGERIAN 'IBEJI' BEADED JACKETS**

YORUBA TRIBE, MID-20TH CENTURY

7 in. (17.8 cm.) high; 9 in. (22.8 cm.) wide

£2,500–4,000

(6)

\$3,200–5,000  
€2,800–4,400

α 61

**SIX NIGERIAN 'IBEJI' BEADED JACKETS**

YORUBA TRIBE, MID-20TH CENTURY

9½ in. (24 cm.) high overall; 9½ in. (24 cm.) wide

£2,500–4,000

(6)

\$3,200–5,000  
€2,800–4,400

The Yoruba women have the highest rate of twin births in the world. Their survival and death were considered highly significant; bestowing good or ill fortune upon the family. As it was believed the twins shared a soul, if one twin died, an Ibeji figure was sometimes made for the surviving twin. These votive sculptures were cherished, often dressed in these vibrant beaded jackets. For similar examples see J. Pemberton, J. Picton and L. Olonade Fakey, *Ibeji: The Cult of the Yoruba Twins*, 1999.







**α 62**  
**FOUR YORUBA FIGURES**

BY THOMAS ONA ODULATE OF IJEBU ODE (CIRCA 1900-1952),  
NIGERIA, 20TH CENTURY

Depicting a colonial couple, a missionary, a golfer and golf caddy  
The golfer: 10 in. (25.5 cm.) high

£2,000-4,000

(4)

\$2,600-5,000  
€2,300-4,400

**α 63**  
**TWO YORUBA FIGURAL GROUPS  
OF COLONIAL BOAT PARTIES**

BY THOMAS ONA ODULATE OF IJEBU ODE (CIRCA 1900-1952),  
NIGERIA, 20TH CENTURY

Each depicting District Officers with pipes and parasols and four rowers  
13 in. (33 cm.) long, and similar

£2,000-4,000

(2)

\$2,600-5,000  
€2,300-4,400

Thomas Ona was fascinated by costume and portrayed both Yoruba and Colonialists with their accoutrements of power. Although his subject matter is innovative the figures are carved in the traditional manner in soft wood using an adze and a knife. The proportions are also long-established as the Yoruba people regard the head as the most important part of the person so it is always many times larger than life-size. However, whereas traditional Yoruba carvings are sculpted from a single piece of wood, Ona's carvings are frequently made from a number of pieces and, whereas traditionally vegetable dyes would be used, Ona coloured his sculptures using red and black ink and white shoe polish, often leaving some areas, including the flesh, in the natural wood colour. Although Ona's carvings have sometimes been identified as satirical, Ona said, *circa 1940*, that "his works simply showed how he viewed the world around him" and indeed, if one compares the treatment of the facial features, particularly the eyes, to those of Ibeji from Ijebu-Ode, one can quite clearly see that they are carved in a traditional manner and are not caricatures. For further information on Ona's sculptures see M. Graham-Stewart, *Africa; Relics of the Colonial Era*, 1991 and M. Stevenson and M. Graham-Stewart, *The Mlungu in Africa, Art from the Colonial Period 1840-1940*, 2003.





■ α 64

**AN IFUGAO NARRA WOOD TABLE**

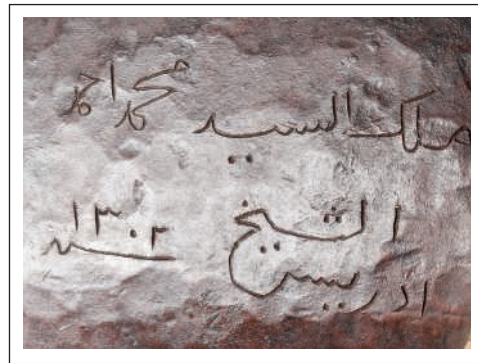
MID-20TH CENTURY, LUZON, THE PHILIPPINES

35 in. (89 cm.) high; 21¼ in. (54 cm.) diameter

£800–1,200

\$1,100–1,500

€890–1,300



The inscription on the drum.



■ α 65

**A SUDANESE COPPER DRUM**

CIRCA 1870

Of semi-spherical form, the hide membrane retained with wooden pegs, the beaten body with an inscription to the side on a carved mahogany tripod stand with stylised cloven feet

37 in. (94 cm.) high; 24 in. (61 cm.) diameter

£3,000–5,000

\$3,800–6,300

€3,400–5,500

**PROVENANCE:**

By repute Field Marshal Horatio Herbert Kitchener, 1st Earl Kitchener (1850–1916).

The inscription translates as *Malik al-Said Muhammad Ahmad al-sheikh Idris 1302*, 1302 equates to about 1884/5 AD. The drum by repute captured in a punitive raid mounted by Lord Kitchener to avenge the murder and defeat of Gordon of Khartoum by the Mahdi in January 1885.



■ α 66

**A SWAHILI BONE-INLAID  
HIGH BACKED CHAIR (KITI CHA ENZI)**

EAST AFRICA, 19TH CENTURY OR EARLIER

The hardwood chair with high back, wide arms and foot rest, the surfaces with caned panels, the top and upper edges with bone-inlaid decoration  
48¼ in. (123 cm.) high; 29½ in. (75 cm.) wide

£3,000–5,000

\$3,800–6,300

€3,400–5,500

A similar armchair with provenance dating back to the nineteenth century is in the Peabody Essex Museum and is tentatively attributed by Amin Jaffer to seventeenth century Mombasa (A. Jaffer, *Furniture from British India and Ceylon: a catalogue of the collections in the Victoria and Albert Museum and the Peabody Essex Museum*, London, 2001, fig. 43 p. 115).



α 67

**A 'MENDE' HELMET MASK**

SANDE WOMEN'S SOCIETY, SIERRA LEONE, 20TH CENTURY

Carved wood with rough hewn interior  
13½ in. (34 cm.) high

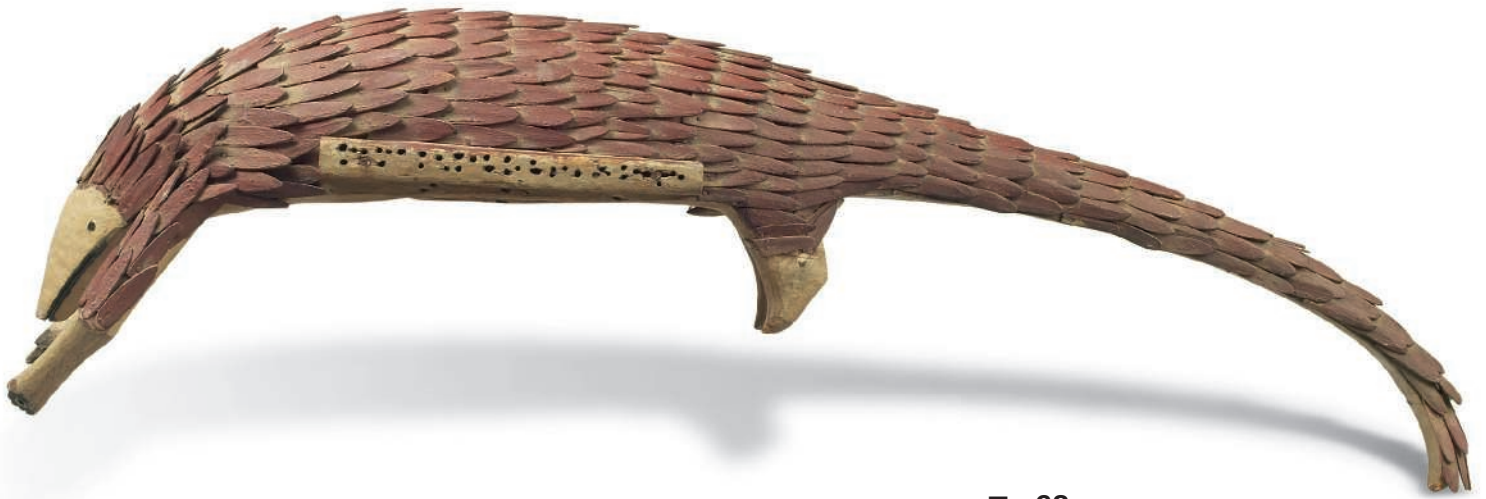
£6,000–10,000

\$7,600–13,000

€6,700–11,000

Amongst the Mende the female initiation society is known as the Sande, which corresponds to the male Poro initiation society, and is probably unique in Africa in having a female masking tradition whereby a wooden mask is worn and the whole of the body is hidden. This costume is worn by the elder women of the Sande society. All women belong to the Sande society into which they are initiated at about the age of 15. For further information on the subject see R. Phillips, *Representing Woman, Sande Masquerades of the Mende of Sierra Leone*, 1995. For a comparable Mende Mask see Christie's, Paris, 3 December 2015, lot 28 (€11,250, including premium).





■ **α 68**

**A NIGERIAN EKPEYE  
PAINTED DANCE MASK  
IN THE FORM OF A PANGOLIN**

FIRST HALF 20TH CENTURY

47 ¼ in. (120 cm.) long

£2,000–3,000

\$2,600–3,800

€2,300–3,300

This mask is a fine example of the type used by the Ekpeye people of the south eastern area of Nigeria. Worn for the *Akwerekwa* masked celebrations, the distinctive horizontal animal and fish form headdresses were worn as symbols of renewal.



α **69**

**FOUR AFRICAN COMBS**

AIRE YAKA-SUKU, SOUTH WEST  
DEMOCRATIC REPUBLIC OF CONGO

The largest: 8¾ in. (22.5 cm.) high (4)

£1,000–1,500

\$1,300–1,900

€1,200–1,700

**PROVENANCE:**

Collection of Antoine Autru by 1937.



α **70**

**THREE 'MENDE' HELMET MASKS**

SANDE WOMEN'S SOCIETY, SIERRA LEONE,  
FIRST HALF 20TH CENTURY

Carved wood with rough hewn interiors, one  
applied with white metal ornament  
17 in. (43.2 cm.) high and smaller (3)

£2,000–3,000

\$2,600–3,800

€2,300–3,300



α 71

**NINE KWA ZULU PERSPEX  
MOSAIC MOUNTED  
SOFTWOOD EARPLUGS**

CIRCA 1970

Of various sizes, glued and pinned, some with  
decoration to the reverse

The tallest: 11¼ in. (30 cm.) high (9)

£1,200–1,800

\$1,600–2,300

€1,400–2,000

*Amashaza* ear plugs are made with patterns cut  
from Marley Tiles and later in the 1970's from  
perspex. Most were made in Johannesburg and  
brought by Zulu migrant workers from the Msinga  
area as gifts for their wives. A group was sold  
Christie's, New York, 20 November 1997, lot 341  
(\$2,990, including premium).



α 72

**EIGHTEEN LOZI OR BAROTSE  
WOVEN BASKETS**

20TH CENTURY, PROBABLY ZAMBIA

Of various shapes and forms

The largest globular example: 9½ in. (24 cm.) high,  
overall (18)

£1,500–2,000

\$1,900–2,500

€1,700–2,200



α 73

**TWELVE KWA ZULU VINYL  
MOSAIC MOUNTED  
SOFTWOOD EARPLUGS**

CIRCA 1950

Of various sizes, glued and pinned, some with  
decoration to the reverse

The tallest: 9½ in. (24 cm.) high (12)

£1,500–2,500

\$1,900–3,100

€1,700–2,800





~  $\alpha$  74

**THREE COCO DE MER (*LODOICEA MALDIVICA*) BASKETS**

SEYCHELLES, FIRST HALF 20TH CENTURY

6¼ in. (16 cm.) high; 12 in. (30.5 cm.) wide

(3)

£800-1,200

\$1,100-1,500

€890-1,300

$\alpha$  75

**A CHOKWE PINE LOW THRONE OR NGUNDJA**

CENTRAL AFRICA, MID-20TH CENTURY

The panels depicting scenes of life

22½ in. (57 cm.) high 11½ in. (29 cm.) wide; 11½ in. (29 cm.) deep

£2,000-3,000

\$2,600-3,800

€2,300-3,300



$\alpha$  76

**THREE WEST AFRICAN WOVEN BEER POT COVERS**

WODAABE TRIBE, NIGERIAN/CAMEROON BORDERS, CIRCA 1930

Each of circular form with geometric motifs and central composite medallion,

recently mounted on black linen boards

20 ½ in. (51 cm.) square overall

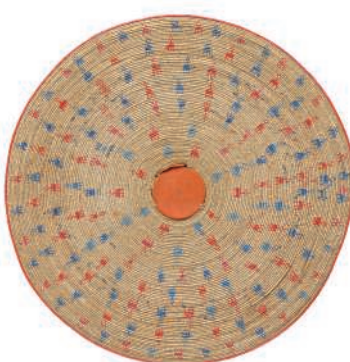
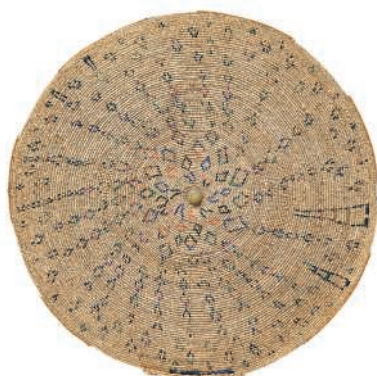
(3)

£400-600

\$510-750

€450-660

These mats were protectively placed over the beer pots. Beer, brewed from millet, was an important part of ceremonial rituals for the semi-nomadic Wodaabe tribe, especially when men performed the Gerewol, a special courtship ritual, when the beer flowed.





■ **α 77**

**A NUPE LARGE DOOR**

CARVED BY SAKIWA THE YOUNGER, LAPAI,  
NIGERIA

71½ x 39½ in. (182 x 100 cm.)

£3,000–5,000

\$3,800–6,300  
€3,400–5,500

This heavily stylised door displays carvings typical of the Nupe tribe, who neighbour the Yoruba tribe in Northern Nigeria. It can be safely attributed to Sakiwa the Younger, of Lapai (see P. Stevens, 'Nupe Wood Carving', *Nigeria Magazine*, vol. 88, March 1966, p. 32 and 34). For a near identical panel, also by Sakiwa the Younger, see Sotheby's, New York, 11 May 2012, lot 100 (\$25,000, including premium).





78

**α 78**

**NINE GREEN-STONE OBLIGATION BLADES**

LAKE SENTANI, PAPUA NEW GUINEA,  
LATE 19TH/EARLY 20TH CENTURY

The largest: 10½ in. (26.5 cm.) high unmounted

£2,500–4,000

\$3,200–5,000  
€2,800–4,400

(9)

**α 79**

**NINE GREEN-STONE OBLIGATION BLADES**

LAKE SENTANI, PAPUA NEW GUINEA,  
LATE 19TH/EARLY 20TH CENTURY

The largest: 10 in. (25.5 cm.) high unmounted

£2,500–4,000

\$3,200–5,000  
€2,800–4,400

(9)

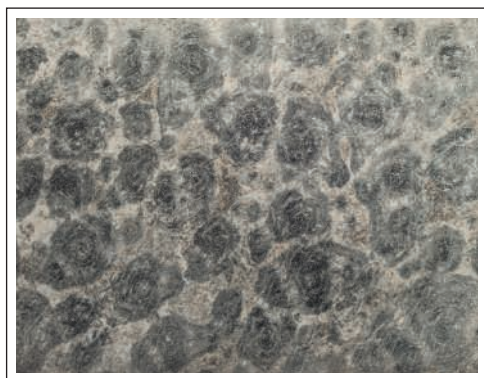
In Papua New Guinea there was a organised system of ceremonial exchange within a certain specified area. Individuals or communities would give prized objects to a partner in the same or a different village. They would not immediately receive a gift in return but at a future date would receive something of at least equal value. The ceremonial giving or kula would take many months of preparation and was perceived as the centre of economic, social and ceremonial life; it not only provided prestige by the accumulation of prized objects, such as these obligation stones, but most importantly created a network of obligations which contributed to social stability.



79







**α 82  
TWO CHINESE  
CHRYSANTHEMUM STONES**

CELESTITE CRYSTALS IN NATURAL  
MATRIX, HUNAN PROVINCE

On later ebonised bases

The tallest: 29½ in. (75 cm.) high;

15 in. (38.5 cm.) wide

(2)

£1,500–2,500

\$1,900–3,100

€1,700–2,800

The matrix has been painted, polished and  
enhanced to beautify the natural crystals.



**α 83  
A CHINESE PUDDLE STONE**

MING DYNASTY (1368-1644)

4 in. (10 cm.) high; 19¾ in. (50 cm.) wide;

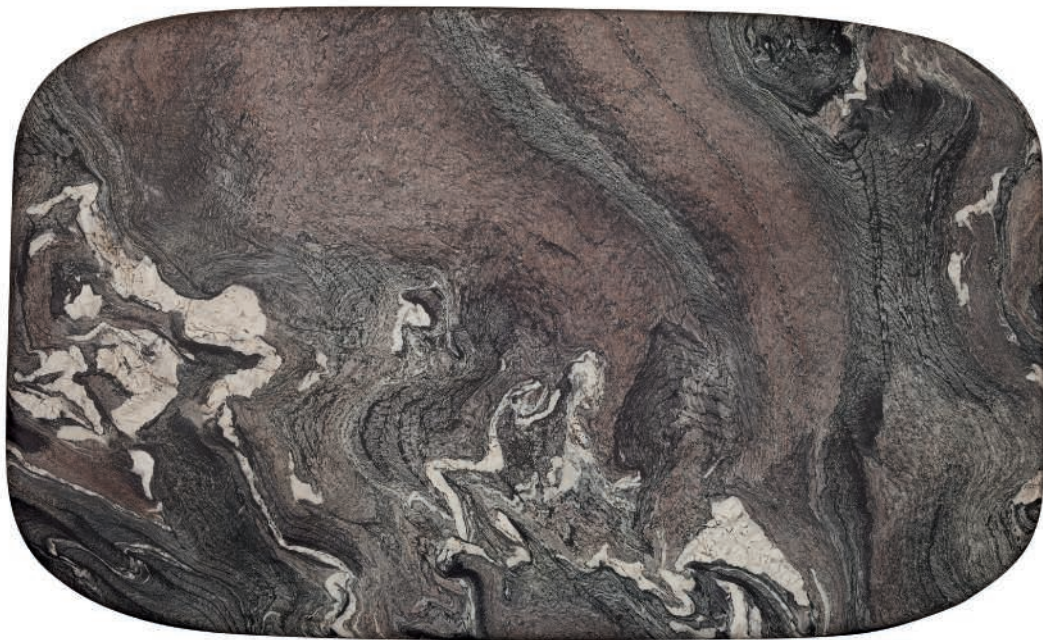
15 in. (38 cm.) deep

£600–1,000

\$760–1,300

€670–1,100





■ **α 84**

**A SWEDISH GNEISS TABLE TOP**

20TH CENTURY

On later black metal stand

17 in. (43 cm.) high; 70½ in. (179 cm.) wide; 42½ in. (108 cm.) deep, on stand

£4,000–6,000

\$5,100–7,500  
€4,500–6,600

This unusual stone is formed from the result of granitic lava which is subsequently cooked and heated under the earth's surface and morphs into the swirling madness we see in the present lot.







■ α 85

**A RARE GILT AND  
PAINTED BRONZE  
FIGURE OF SYAMATARA**

NORTH CHINA,  
LATE QINQ DYNASTY (1644-1911)

Seated in a *lalitasana* position on a plint, her right hand lowered in *varadamudra*, the left raised in *vitarkamudra*, wearing a *sari* finely decorated with floral and geometric designs, traces of gilt decoration  
39% in. (100 cm.) high

£20,000–30,000

\$26,000–38,000

€23,000–33,000

**PROVENANCE:**

A Private Collection; sold Christie's, Paris, 9 June 2015, lot 336.

Sculpted in Northern China, the present Syamatara wears a serene expression, sitting in a relaxed *lalitasana*, the posture of royal ease. Adorned with a tiara around her chignon, her right hand is lowered in a gesture of charity (*varadamudra*), while her left hand represents knowledge, communication and the teachings of Buddha.

This sculpture represents a *bodhisattva*, an enlightened being who is destined to become a Buddha but postpones their final state to help humanity. Her visage and pose represent virtue and enlightened action. According to Buddhist tradition Syamatara was born from a blooming lotus that was watered by the tears of the *bodhisattva* Avalokiteshvara.







Giuseppe Castiglione, Italian school,  
*The Qianlong Emperor in Ceremonial Armour on Horseback.*  
Photo by Photo12/UIG via © Getty Images

■ α 86

**TWO IMPERIAL CHINESE DATED SUZHOU  
'GOLDEN BRICKS'**

QING DYNASTY, QIANLONG PERIOD, DATED 1749 AND 1784

Each of square form, inscribed to the side with a date and place of manufacture, the brick of dark grey tone, later mounted on red-lacquered stands

The tiles: 28¼ x 27½ in. (72 x 70 cm.)

The stands: 27 in. (68.5 cm.) high

(2)

£15,000-25,000

\$19,000-31,000

€17,000-28,000



Bricks of this superior quality made for the Imperial Palaces became known as Golden Bricks, possibly because of the metallic sound they made when tapped or more likely due to their high value. Although bricks and tiles had been made in China since 1000 B.C., the craft of making these extremely large, hard wearing, dark and lustrous floor tiles for the royal palaces was a particularly long and complicated process requiring a specific very fine clay from Suzhou. According to the Ming Dynasty (1368 - 1644) Illustrated Book on the Selection of Bricks, after being put in the kiln, they were smoked with husks for a month, burnt with firewood chips for another month, with twigs for a third month and with pine branches for another 40 days. After the 130 days, they were allowed to cool and were taken out of the kiln. The cost of making just one brick was equivalent to the cost of 50 kilos of rice. Another account reports that during the reign of the Ming Emperor Jiajang it took three years to produce just over 5,000 bricks of this quality averaging 5 per day.

The fired bricks, each one inscribed with the date of manufacture, measurements and the name of the craftsman who made them or his supervisor would be transported to the capital by the Hangzhou-Beijing Grand Canal, solely for the use of the emperor. Finally, the laying of the bricks, as with their making, was minutely prescribed: one bricklayer with two helpers ground and polished each one to fit its neighbour precisely and they were soaked with raw tung oil to a lustrous dark finish resembling black jade. The Emperor Qianlong who reigned for 60 years is known for eliminating the Turk and Mongol threats in the north east, enlarging the Empire by creating Xinjiang (1.6 million square km.) and reinforcing Chinese authority in the south and east, as well as his sponsorship of a compilation of Chinese Classics, although he was also responsible for the destruction of all writings with an anti-Manchu slant.



TWO **IMPERIAL** CHINESE DATED  
SUZHOU '**GOLDEN BRICKS**'



α 87

**A CAMBODIAN BRONZE CEREMONIAL BELL**

BATTAMBANG PROVINCE, PROBABLY 2ND CENTURY B.C. TO 2ND CENTURY A.D.

Of waisted oval section, decorated overall with geometric scrolls in low relief  
22¾ in. (57.8 cm.) high; 13 in. (33 cm.) wide; 10¾ in. (27.3 cm.) deep

£20,000–40,000

\$26,000–50,000

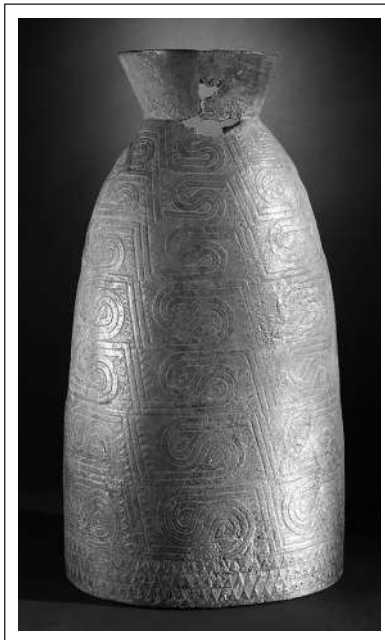
€23,000–44,000

**PROVENANCE:**

European collection prior to 1970.

This large bronze bell from the Southeast Asian Bronze age, generally named after the Dongson site in North Vietnam. The swirling band design is particularly vivid and crisply cast; for another example of similar design from Samrong, now in the National Museum Phnom Penh, see H. Jessup and T. Zephir (eds.), *Sculpture of Angkor and Ancient Cambodia, Millennium of Glory*, 1997, fig. 4, p. 8.

Another notable example of similar, shape, form and with stylised decoration is held in the collection of the British Museum (Accession No. 1949,0715.1). Known as the Klang Bell, it is almost identical in height to the present lot and is dated to 2nd century B.C.



The Klang Bell at the British Museum.







α 88

**A JAPANESE ZELKOVA WOOD *JIZAI-KAGI* (KETTLE HOOK)**

MEIJI PERIOD (LATE 19TH-EARLY 20TH CENTURY)

18 in. (45.5 cm.) high

£1,500–2,000

\$1,900–2,500  
€1,700–2,200

α 89

**A JAPANESE ZELKOVA WOOD SMALL *JIZAI-KAGI* (KETTLE HOOK)**

MEIJI PERIOD (LATE 19TH-EARLY 20TH CENTURY)

10½ in. (26.5 cm.) high

£500–800

\$630–1,000  
€560–880



α 90

**A JAPANESE ZELKOVA WOOD *JIZAI-KAGI* (KETTLE HOOK)**

MEIJI PERIOD (LATE 19TH-EARLY 20TH CENTURY)

23 in. (58.5 cm.) high

£1,500–2,500

\$1,900–3,100  
€1,700–2,800



■ α 91

**A JAPANESE PATINATED-BRONZE  
MODEL OF AN OSTRICH**

MEIJI PERIOD  
(LATE 19TH-EARLY 20TH CENTURY),  
SIGNED MASATSUNE CHU

33½ in. (85 cm.) high, overall

£10,000–15,000

\$13,000–19,000

€12,000–17,000

This beautifully modelled ostrich has been patinated to accentuate the form and increase the realism of the sculpture. It is cast in bronze with gilding, silvering and *shakudo* patination.

Japanese metalworkers producing work of this quality were originally employed in the decoration of samurai swords; however during the Meiji period the swordmakers turned their skills to making purely decorative objects which explains the superb craftsmanship seen in some of these realistic sculptures.

There are several comparable models by Masatsune in the Dr Nasser D. Khalili Collection (see *The Nasser D. Khalili Collection of Japanese Art - Treasures of Imperial Japan*, 1995).





92

α 92

**SASHA SYKES (B. 1976)**

*Caliology IX - Finch Nest in Hawthorn*  
*Caliology III*  
*Caliology XI - Bullfinch*

Natural twigs, moss and lichen encased in resin  
 8½ in. (21.5 cm.) high; 10½ in. (26.6 cm.) wide; 10½ in. (26.6 cm.) deep;  
 7 in. (17.7 cm.) high; 9½ in. (24 cm.) wide; 9½ in. (24 cm.) deep; and  
 5½ in. (14 cm.) high; 9½ in. (24 cm.) wide; 13½ in. (34.3 cm.) deep (3)

£2,500-4,000

\$3,200-5,000  
 €2,800-4,400



α 93

**SASHA SYKES (B. 1976)**

*Caliology XVII - Song Thrush*  
*Caliology XXII - Mistlethrush*  
*Caliology V - Tit*

Natural twigs, moss and lichen encased in perspex  
 6½ in. (16.5 cm.) high; 8½ in. (21.5 cm.) wide; 8½ in. (21.5 cm.) deep;  
 10¼ in. (26 cm.) high; 7¼ in. (18.5 cm.) wide; 7 in. (17.8 cm.) deep; and  
 7 in. (17.8 cm.) high; 11½ in. (29 cm.) wide; 7½ in. (19 cm.) deep; (3)

£2,500-4,000

\$3,200-5,000  
 €2,800-4,400



93







94

α 94

**MARIAN ELLIS ROWAN (1848-1922)**

*A Pair of Studies of Butterflies*

One comprising twenty-four in three columns; the other twenty in three columns, each signed (lower left) watercolour with bodycolour on grey paper

The sheets: 21 x 13 in. (53.3 x 33 cm.) and 21¼ x 14 in. (54 x 35.5 cm.) (2)

£6,000-10,000

\$7,600-13,000

€6,700-11,000

**PROVENANCE:**

Blanche (Bli) Ryan, the artist's sister, thence by descent to Merlin Montagu Douglas Scott.



α 95

**MARIAN ELLIS ROWAN (1848-1922)**

*A Pair of Studies of Butterflies*

Comprising thirty-three and thirty-one studies in four columns watercolour and bodycolour on grey paper

The sheets: 22 x 14½ in. (56 x 36.7 cm.) and 22 x 15 in. (56 x 38.1 cm.) (2)

£6,000-10,000

\$7,600-13,000

€6,700-11,000

**PROVENANCE:**

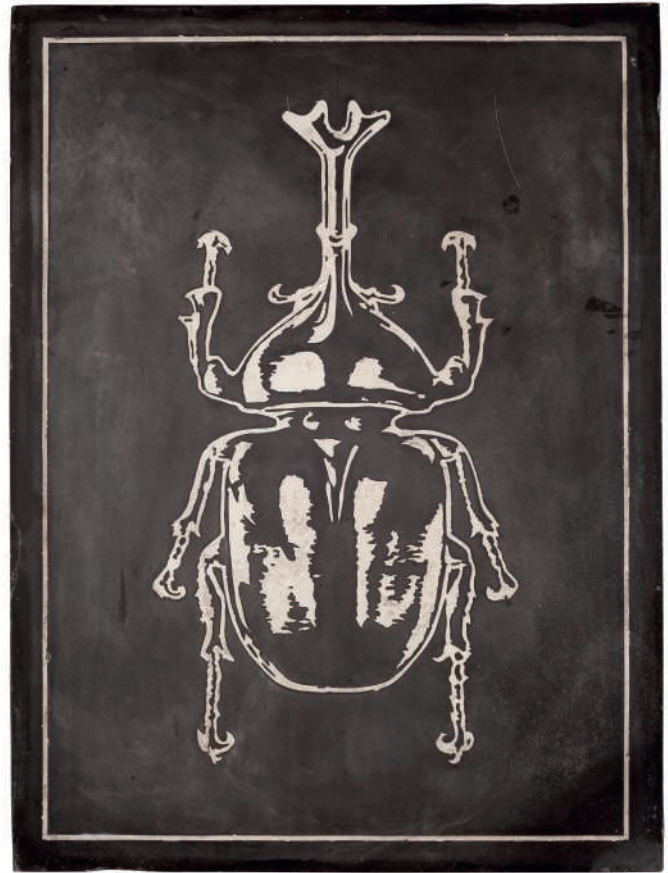
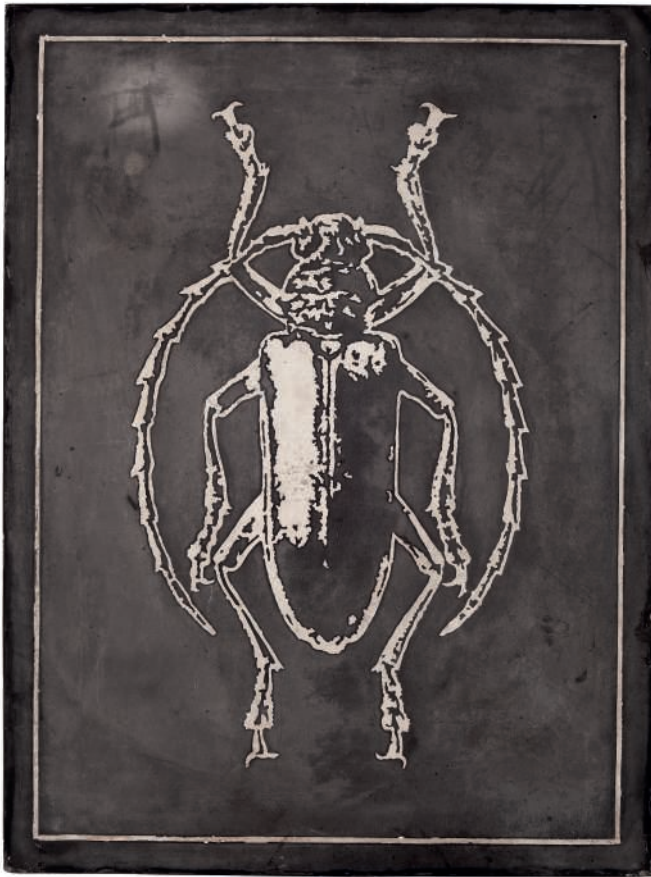
Blanche (Bli) Ryan, the artist's sister, and thence by descent to Merlin Montagu Douglas Scott



95



83



96

■ **α 96**  
**A PAIR OF GERMAN  
SCAGLIOLA DIDACTIC PANELS**

MID-19TH CENTURY, BY FRANZ JOSEF  
STEGER AND CARL ERNST BOCK

Depicting skeletons of beetles, each with brass  
label 'Bock-Steger Lips'

31 ½ x 23 ¾ in. (80 x 60.4 cm.) (2)

£4,000–6,000 \$5,100–7,500  
€4,500–6,600

■ **α 97**  
**A PAIR OF GERMAN  
SCAGLIOLA DIDACTIC PANELS**

MID-19TH CENTURY, BY FRANZ JOSEF  
STEGER AND CARL ERNST BOCK

Depicting skeletons of beetles, each with brass  
label 'Bock-Steger Lips'

31 ½ x 23 ¾ in. (80 x 60.4 cm.) (2)

£4,000–6,000 \$5,100–7,500  
€4,500–6,600

■ **α 98**  
**A PAIR OF GERMAN  
SCAGLIOLA DIDACTIC PANELS**

MID-19TH CENTURY, BY FRANZ JOSEF  
STEGER AND CARL ERNST BOCK

Depicting skeletons of beetles, each with brass  
label 'Bock-Steger Lips'

31 ½ x 23 ¾ in. (80 x 60.4 cm.) (2)

£4,000–6,000 \$5,100–7,500  
€4,500–6,600

Franz Josef Steger collaborated with pathological anatomist Carl Ernst Bock (1809-1874) at the University of Leipzig to produce models for the instruction of students. These were either direct casts or sculpted in plaster, porcelain or wax and Steger is also known to have investigated the early use of plastics. Steger's instructive models were sold through international catalogues and scientific shops in Germany.





97



98







α 99

**'THE GRAND SILVER BEETLE BOWL'**

MARKS FOR ROGER DOYLE, LONDON, 2015

Silver and enamel

4¼ in. (10.7 cm.) high; 22¼ in. (56.5 cm.) diameter

266 toz. 17 dwt. (8,300 gr.)

£10,000–20,000

\$13,000–25,000

€12,000–22,000

Roger Doyle is inspired by the complexities of natural forms which he brings to life, using not only precious metals and cut stones but also the shimmering colours of exquisite enamelling. His commissions include collaborating on the crown for Prince Charles at his investiture as Prince of Wales in 1969 and a number of pieces which are now held in the collections of the Victoria and Albert Museum, London. The Grand Beetle Bowl came about from a desire to create a monumental work bringing to life the movement patterns of these creatures which, although most people are oblivious to, make up around a quarter of all known life-forms. Doyle's creativity has allowed him to incorporate extravagant combinations of iridescent colours whilst the beetles maintain a convincing progress around the smooth, wide rim and spiral down to the centre of the vessel.



The image features a repeating pattern of animal skeletons, including fish, birds, and lizards, rendered in a light tan color against a dark, vertically-grained wood background. The skeletons are arranged in a grid-like fashion, with some overlapping. The text is centered over the middle of the pattern.

**THE PERISHED COLLECTION  
BY STUDIO JOB**



■ **α 100**

**STUDIO JOB (F. 2000)**

*Four panel screen, from the 'Perished Collection', 2006*

produced by Studio Job, the Netherlands, from the edition of 6, inlaid with *Job* Macassar ebony with laser-cut bird's eye maple marquetry  
each panel 71 in. (180.3 cm.) high; 20 in. (50 cm.) wide; 2 in. (5 cm.) deep

£30,000–50,000

\$38,000–63,000

€34,000–55,000

Job Smeets and Nynke Tynagel founded Studio Job in 2000 with a shared vision: a studio with a Renaissance spirit, where traditional and modern techniques are blended to produce superbly crafted and strictly limited editions. In the years since, they have gained an international standing as contemporary pioneers of personal expression, and their studio employs craftspeople from over twenty guilds to develop *Gesamtkunstwerk* – a synthesis of creativity embracing multiple art forms. A similar piece by Studio Job was included in their 2016 retrospective at the Museum of Arts & Design in New York, while a related bench was exhibited at the Victoria and Albert Museum, London in 2009. Studio Job have forged ahead with their creative energy, recently completing a four-year regeneration project at the Faena art centre, in collaboration with Argentinian property developers Faena.

Their work in furniture has been recognised and celebrated internationally; most notably, they were named one of the Financial Times's *Top 10 Influential Designers*, and nominated for the 2014 *Designer of the Year* by the Wallpaper Design Awards.

Three other identical screens from the collection and edition were sold Sotheby's, New York, 14 June 2008, lot 34 (\$58,375, including premium), Christie's, London, 7 April 2009, lot 93 (£58,850, including premium) and Sotheby's, New York, 14 December 2010, lot 116 (\$62,500, including premium).

**COMPARATIVE LITERATURE**

*International Design Yearbook*, 21, New York, 2006 p. 217 (for a related work from the series).

G. Williams, *Telling Tales: Fantasy and Fear in Contemporary Design*, exh. cat., Victoria and Albert Museum, London, 2009, p. 97 (for a related work from the series).

J. Smeets and N. Tynagel, *The Book of Job*, New York, 2010, pp. 102-107 and 288 (for related works from the series).

A. Lindemann, *Collecting Design*, Cologne, 2010, p. 135 (for a related work from the series).

J. Smeets, *Studio Job: Monkey Business*, New York, 2016, pp. 80-81 (for a related work from the series).











■  $\alpha$  101

**STUDIO JOB (F. 2000)**

*Table, from the 'Perished Collection', 2006*

produced by Studio Job, the Netherlands, from the edition of 6, one leg inlaid with *Job*  
Macassar ebony with laser-cut bird's eye maple marquetry

30 in. (76 cm.) high; 88½ in. (225 cm.) wide; 35½ in. (90 cm.) deep

£30,000–50,000

\$38,000–63,000

€34,000–55,000

Please see the note and comparative literature for Lot 100 for further information on Studio Job.

An identical table from the collection and edition was sold Phillips, New York, 7 March 2013, lot 42 (\$68,500, including premium).





■ **α 102**

**STUDIO JOB (F. 2000)**

*Cabinet, from the 'Perished Collection', 2006*

produced by Studio Job, the Netherlands, from the edition of 6, side inlaid with Job Macassar ebony with laser-cut bird's eye maple marquetry  
67 in. (170 cm.) high; 47¼ in. (120 cm.) wide; 19¾ in. (50 cm.) deep

£30,000–50,000

\$38,000–63,000  
€34,000–55,000

**LITERATURE:**

S. Lovell, *Furnish: Furniture and Interior Design for the 21st Century*, Berlin, 2007, p. 18.

Please see the note and comparative literature for Lot 100 for further information on Studio Job.

Other identical cabinets from the collection and edition were sold Sotheby's, London, 17 October 2017, lot 66 (£56,250, including premium) and Sotheby's, New York, 24 May 2018, lot 480 (\$125,000, including premium).









■ α 103

**A FLEMISH OAK LARGE FOUNTAIN MASK**

17TH CENTURY

31¾ in. (80.7 cm.) high

£7,000–10,000

\$8,800–13,000

€7,800–11,000



λ α 104

**REG BUTLER (BRITISH, 1913-1981)**

*Reclining figure*

signed and dated 'Butler 57' (lower right)

pencil

16¾ x 16½ in. (42.6 x 41.9 cm.)

£3,000–5,000

\$3,800–6,300

€3,400–5,500

The present work appears to be one of a number of 1957 pencil drawings in which the female figure is articulated like a manikin and sometimes clad in protective armour plating. Much later Butler returned to this idea of a jointed figure in the sculpture which he entered for the Jubilee exhibition at Battersea Park in 1977' (R. Calvocoressi, Exhibition Catalogue, Tate Gallery, *Reg Butler*, 1983, pp. 29-30).



■ α 105

**AN ITALIAN POLYCHROME-PAINTED WOOD  
SCULPTURE OF SAINT SEBASTIAN**

EARLY 16TH CENTURY, EMILIA OR LE MARCHE  
63 in. (160 cm.) high, overall

£8,000–12,000

\$11,000–15,000  
€8,900–13,000

The depiction of Saint Sebastian has been one of the most prevalent in Western art, reaching its zenith in the 15th century when artists such as Mantegna, Botticelli and Titian all depicted the dying saint. His handsome and youthful appearance, combined with the gruesome brutality of his death, continues to fascinate artists today.

**COMPARATIVE LITERATURE**

R. Casciari, *Rinascimento scolpito. Maestri del legno tra Marche e Umbria*, exh. cat. Convento di San Dominico, Camerino, Milan, 2006, pp. 208–213, nos. 43–44.





**α 106**  
**A NEAPOLITAN  
POLYCHROME-DECORATED  
WOOD MODEL OF  
A PACING HORSE**

18TH CENTURY

Mounted on an ebonised rectangular plinth  
21½ in. (54.5 cm.) high; 20½ in. (52 cm.) wide;  
6¾ in. (17 cm.) deep

£3,000–5,000

\$3,800–6,300  
€3,400–5,500



**α 107**  
**AN ITALIAN  
MARBLE SCULPTURE  
OF A RECUMBENT LION**

16TH CENTURY, PROBABLY VENICE

Probably formerly a component to a larger fountain  
15 in. (38 cm.) high; 18 in. (46 cm.) wide

£5,000–8,000

\$6,300–10,000  
€5,600–8,800

**PROVENANCE:**

The Dani & Anna Ghigo Collection Part II; sold  
Christie's, 11 May 2016, lot 479.



α 108

## AN ITALIAN BRONZE LARGE MORTAR

DATED 1490

bronze, inscribed *SS. FRATELLI. LVCI. BONAVILLA. FECIT. 1490*

14¼ in. (36 cm.) high; 38 in. (15 cm.) diameter

£10,000–20,000

\$13,000–25,000

€12,000–22,000

**PROVENANCE:**

The Barbara Piasecka Johnson Collection; sold Sotheby's, London, 9 July 2009, lot 2.

This unusual monumental Renaissance bronze mortar, formerly in the collection of the legendary polymathic collector Barbara Johnson, is decorated with parallel raised bands and a double swag to the centre. The inscription translates as 'The Holy Brothers Fratelli Luci. Made by Bonavilla 1490'. 1490 is a pivotal year in the Italian Renaissance, the year of Da Vinci's Vitruvian Man.





~ α 109

**A TURNED LIGNUM VITAE TOBACCO JAR**

19TH CENTURY, PROBABLY BY HOLTZAPFFEL

11¼ in. (28 cm.) high; 8¾ in. (22 cm.) diameter

£1,200–1,800

\$1,600–2,300  
€1,400–2,000

Jean-Jacques Holtzapffel was the eldest son of a Strasbourg wood turner and came to England from Alsace in 1792, where he joined the workshop of the well known scientific instrument maker, Jesse Ramsden. The company continued through the generations until 1928 producing ever more complicated lathes which with a skilled hand could turn astonishingly intricate and varied designs. Born in the 'Age of Enlightenment' these instruments were used by gentlemen turners to make ornamental work and won medals at fairs and exhibitions throughout the 19th century including the Great Exhibition of 1851. The use of these complex machines required a deep understanding and in 1843 Charles Holtzapffel, the founder's son, began a treatise in 3 volumes and 2,750 pages titled 'Turning and Mechanical Manipulation'.



α 110

**A SPANISH COLONIAL  
GILT-IRON-MOUNTED FRUITWOOD  
AND MEXICAN EBONY TABLE CASKET**

17TH CENTURY

With geometric panels and fall-front to compartmented interior  
7½ in. (19 cm.) high; 11¼ in. (28.5 cm.) wide; 7¼ in. (18.5 cm.) deep

£3,000–5,000

\$3,800–6,300  
€3,400–5,500



■ ~ α 111

**A LARGE BRASS-MOUNTED  
LIGNUM VITAE MODEL**

FIRST HALF 20TH CENTURY, PROBABLY FROM A FACTORY

Of tapering shape  
36½ in. (92.5 cm.) high

£3,000–5,000

\$3,800–6,300  
€3,400–5,500



■  $\alpha$  112

**DANIEL ROHR**

*COLANDER TABLE, DESIGNED 2009*

from an edition of 8, plus 2 prototypes 2 artist's proofs  
signed and numbered  
hand polished milled aluminium and plate glass  
37½ in. (95 cm.) high; 63 in. (160 cm.) wide; 28½ in. (72 cm.) deep

£10,000–15,000

\$13,000–19,000

€12,000–17,000

**PROVENANCE:**

Commissioned directly from the artist.

Winner of the Country Life/LAPADA "Object of the Year" Completion, 2011.

This table is the culmination of a year of experimentation with aluminium to achieve an optical illusion by deleting both space and material. By creating empty spaces between the materials, the plate glass surface and the bowl of the table, and within the material itself, the 909 holes, the artist has created an illusion. When viewed from certain angles, the glass surface disappears becoming one with the mirror polished aluminium below and objects placed on the surface appear to float. The legs too take up the theme with their vertically milled lines deduced from the pattern of holes in the table; the light and shadow effect produced gives them the appearance of glass.





α 113

**A ROMAN LEAD 'PIG' OR INGOT**

1ST CENTURY A.D.

Of rectangular outline, mounted on wood plinth  
The pig - 3½ in. (9 cm.) high; 27 in. (68.5 cm.) wide; 6 in. (15.2 cm.) deep

£2,000–3,000

\$2,600–3,800  
€2,300–3,300

**PROVENANCE:**

Found by a detectorist near Ilam on the River Manifold in the Staffordshire Peak District, 2009.



α 114

**A VICTORIAN PINE-CASED 'BIBLICAL HERBARIUM'**

BY SOUTHALL BROS. AND BARCLAY, BIRMINGHAM, CIRCA 1897

Containing specimens of the plants, fruits, seeds and gums, originating from the Holy Land mentioned in Biblical texts, contained in card boxes and glass vials

The box: 7 in. (18 cm.) high; 21¼ in. (54 cm.) wide; 11½ in. (29 cm.) deep

£300–500

\$380–630  
€340–550

This herbarium contained thirty-eight specimens of plants found in the Holy Land including 'The Christ Thorn', the plant from which it was believed that the Crown of Thorns was made prior to Christ's crucifixion, and the accompanying pamphlet explained the Biblical references as well as providing scholarly information on the herb's uses.



α 115

**A PAIR OF PEWTER CEREMONIAL SCEPTRES**

LATE 19TH/EARLY 20TH CENTURY, PROBABLY FRENCH

Representing the sun and moon, on later stands

31½ in. (80 cm.) high

(2)

£1,500–2,000

\$1,900–2,500  
€1,700–2,200

**PROVENANCE:**

The Collection of Jacques and Galila Hollander; sold Christie's, Paris, 16 October 2013, lot 391.

These sceptres represent the sun and crescent moon. The sun and moon have throughout human history been deemed to have mystical importance and in the Bible, in Genesis I : 14-19, we are told that on the fourth day of creation "God made two great lights; the greater light to rule the day and the lesser light to rule the night". It is suggested that these French sceptres may represent the Sun King, Louis XIV, and his brother the Duke of Orleans, who is sometimes described as 'The Moon' to his brother's 'Sun'.





Detail



**α 116**  
**A FRENCH POLYCHROME-DECORATED  
 WOOD AND TOLE-WARE MODEL  
 OF A WIZARD IN A CASTLE**

THE FIGURE SECOND HALF 19TH CENTURY, THE CASTLE LATER

With Latin motto '*Si vis pacem/para bellum*' (if you want peace, prepare for war), the figure rotating to reveal a devil to the reverse  
 33 in. (83.8 cm.) high overall; 12¼ in. (31 cm.) diameter

£1,000–2,000

\$1,300–2,500

€1,200–2,200

**α 117**  
**AN ENGLISH BRASS-MOUNTED  
 BURR WALNUT, PORCELAIN AND  
 GLASS ELECTRIC SOLAR TIMEPIECE**

DESIGNED AND MADE FOR RAYMOND BURTON BY SANDRA CAMPBELL, OLIVER HOOD AND KAREN WAGSTAFF, ROYAL COLLEGE OF ART, 1976

Together with a detailed file of its construction and instructions for use; together with another file of correspondence relating to the development and funding of the project.

11¼ in. (28 cm.) high

£3,000–5,000

\$3,800–6,300

€3,400–5,500

In 1976, three students at the Royal College of Art won a commission from the philanthropist Raymond M. Burton to build this astounding timepiece; Sandra Campbell was responsible for the ceramic elements, Oliver Hood was responsible for the design and engineering and Karen Wagstaff was responsible for the clasp inserts. The timepiece is designed to capture the passing of time through the expression of never ending shifts and change of light.





118



**α 118**  
**THREE PAPIER-MACHE**  
**DIDACTIC BOTANICAL MODELS**

BY ROBERT AND REINHOLD BRENDEL,  
LATE 19TH CENTURY

Anthemis, Pea and another (3)  
The largest: 17 in. (43.2 cm.) high

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

**α 119**  
**TWO PAPIER-MACHE**  
**DIDACTIC BOTANICAL**  
**MODELS OF SCOTCH FIR**

BY ROBERT AND REINHOLD BRENDEL,  
LATE 19TH CENTURY

The largest: 13 in. (33 cm.) high (2)

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



119



120

**α 120**  
**THREE PAPIER-MACHE**  
**DIDACTIC BOTANICAL MODELS**

BY ROBERT AND REINHOLD BRENDEL,  
LATE 19TH CENTURY

Germinating Rye Grass, flowering Rye Grass and  
germinating bean (3)  
The largest: 20½ in. (52 cm.) high

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





121

**α 121**  
**THREE PAPIER-MACHE**  
**DIDACTIC BOTANICAL MODELS**

BY ROBERT AND REINHOLD BRENDEL, LATE 19TH CENTURY

Strawberry, germinating bean and wheat  
 The largest: 19¾ in. (50 cm.) high

£4,000–6,000

**α 122**  
**SIX PAPIER-MACHE**  
**DIDACTIC BOTANICAL MODELS**

TWO BY ROBERT OR REINHOLD BRENDEL, ONE BY MARIUS,  
 UTRECHT LATE 19TH/EARLY 20TH CENTURY

(3) Including *Claviceps purpurea*, two with stencil marks to underside for the  
 maker Robert or Reinhold Brendel, another with applied maker label 'J. C. Th.  
 Marius, Utrecht'  
 The largest: 21 in. (53.3 cm.) high

£3,000–5,000

(6)

\$3,800–6,300  
 €3,400–5,500



122



**α 123**  
**AN ANGLO-INDIAN**  
**EBONY BETEL BOX**

CIRCA 1840, PROBABLY CEYLON

Naturalistically carved overall  
9 in. (22.8 cm.) high; 12 in. (30 cm.) diameter

£1,200-1,800

**α 124**  
**A PAIR OF ANGLO-INDIAN**  
**TEAK JARDINIERS**

CIRCA 1870, PROBABLY CEYLON

Carved overall with fruit and foliage in high relief, openwork stems and triform bases  
17½ in. (44.4 cm.) high; 12¼ in. (31 cm.) diameter

£1,000-2,000

(2)

\$1,300-2,500  
€1,200-2,200





~ α 125

**AN INDO-PORTUGUESE  
BONE AND IVORY-INLAID  
EBONY SMALL MERCHANT'S CHEST**

17TH CENTURY, PROBABLY GOA

Of rectangular form, decorated on each side with inlaid designs of stars and circles, the corners mounted overall, the front with one drawer, the hinged top opening to reveal internal compartments, lacking keys  
6¼ in. (16 cm.) high; 11 in. (28 cm.) wide;  
7¼ in. (19.5 cm.) deep

£3,000–5,000

\$3,800–6,300  
€3,400–5,500

A very similar chest with a geometric design comprising ivory and ebony designs forming stars within intersecting circles and a parallel internal composition of drawers is illustrated in M. Dias, *Mobiliario Indo-Portugues*, 2013, p. 76.



■ ~ α 126

**AN INDO-PORTUGUESE  
BRASS-MOUNTED  
INDIAN-ROSEWOOD,  
PADOUK AND EBONY CHEST**

LATE 18TH/EARLY 19TH CENTURY,  
PROBABLY GOA

Of shaped serpentine outline, with boxes to the interior and long drawer  
28 in. (71 cm.) high; 36 in. (91.5 cm.) wide;  
18¼ in. (46.5 cm.) deep

£2,500–4,000

\$3,200–5,000  
€2,800–4,400





■ α 127

**A FIJIAN 'TAPA' LARGE BARKCLOTH**

LATE 19TH/EARLY 20TH CENTURY

Mounted on canvas, the centre with two union flags  
64 x 81¼ in. (162 x 206 cm.)

£500-800

\$630-1,000  
€560-880

The two union flags to the centre undoubtedly commemorate the annexation of Fiji as a British Colony in 1874.



~ α 128

**A CEYLONESE SILVER-MOUNTED  
INDIAN-ROSEWOOD AND WOVEN BASKET**

LATE 19TH CENTURY

The top with a seated figure of Buddha, probably a Cobra basket  
6½ in. (16 cm.) high; 8¾ in. (22 cm.) wide; 7¼ in. (18 cm.) deep

£400-600

\$510-750  
€450-660

α 129

**A SET OF SIX INDONESIAN  
GRADUATED BAMBOO AND  
NASSA SHELL DECORATED MARRIAGE BOXES**

EARLY 20TH CENTURY

The top with handwritten label  
21 in. (53.5 cm.) high; 21½ in. (54.5 cm.) wide; 17¼ in. (44 cm.) deep (6)

£1,000-1,500

\$1,300-1,900  
€1,200-1,700







■ **α 130**  
**A SOUTH PACIFIC  
LARGE KAVA BOWL**

LATE 19TH/EARLY 20TH CENTURY

32 in. (81 cm.) diameter

£3,000–5,000

\$3,800–6,300

€3,400–5,500

**PROVENANCE:**

By repute, originally a gift from King Tāufa'āhau  
Tupou IV of Tonga (1918–2006).

**α 131**  
**A HOUP WOOD BIRD HEAD  
CLUB OR POROWA RA MARU**

KANAK PEOPLE, NEW CALEDONIA, 19TH  
CENTURY

Later mounted

30 in. (76 cm.) high, not including stand

£3,000–5,000

\$3,800–6,300

€3,400–5,500

■ **α 132**  
**THREE BILLIAN BLOWPIPES**

CIRCA 1900, PROBABLY THE PENAN  
PEOPLE, SARAWAK (NOW MALAYSIA)

83 in. (211 cm.) high

(3)

£1,200–1,800

\$1,600–2,300

€1,400–2,000





■ ~ α 133

**AN INDO-DUTCH  
INDIAN-ROSEWOOD AND  
PADOUK CHEST-OF-DRAWERS**

LATE 17TH CENTURY

With brass handles and elaborate escutcheons,  
the backboard with paper label for 'W PEARKES &  
SONS, DEPOSITORY, WATFORD', the hardwood  
feet later

40 in. (101.5 cm.) high; 36 in. (91.5 cm.) wide;  
24¼ in. (61.5 cm.) deep

£2,000–4,000

\$2,600–5,000

€2,300–4,400



■ α 134

**A FRENCH BRASS  
CAMPAIGN STOOL**

FIRST HALF 19TH CENTURY

With later glass top to form a side table  
31½ in. (80 cm.) high; 24 in. (60.5 cm.) wide;  
22½ in. (57 cm.) deep

£1,000–1,500

\$1,300–1,900

€1,200–1,700



α 135

**ITALIAN SCHOOL, MID-18TH CENTURY**

*Portrait of a man, small half length, wearing a gold embroidered jacket and fur-lined coat, holding a document, a wooded river landscape beyond*

with later inscription 'William Penn Pennsylvania' (on the letter)  
oil on copper, in a gilt frame  
8 $\frac{3}{8}$  x 6 $\frac{1}{8}$  in. (21.2 x 16.7 cm.)

£600-900

\$760-1,100  
€670-990

The later inscription on the document identifies the sitter as William Penn (1644-1718), Quaker leader and founder of Pennsylvania.



α 136

**A PAIR OF GEORGE III CHINESE EXPORT PAKTONG CANDLESTICKS**

CIRCA 1770

On tall cluster column supports terminating in Corinthian capitals, the tops numbered 'No. 1' and 'No. 4'  
14 in. (36 cm.) high

£2,000-3,000

(2)  
\$2,600-3,800  
€2,300-3,300

~ α 137

**AFTER ROBERT WILLIAM BUSS (1804-1875)**

*The Wooden Walls of Old England*

oil on canvas, in a rosewood frame  
21 x 27 in. (53.5 x 71 cm.)

£800-1,200

\$1,100-1,500  
€890-1,300

The original version of this painting is in the collection of the Earl of Coventry at Kelmarsh Hall.



■ ~α 138

**AN INDO-PORTUGUESE BRASS-MOUNTED  
IVORY-INLAID INDIAN-ROSEWOOD, PADOUK  
AND EBONY CABINET (CONTADOR)**

LATE 17TH CENTURY, PROBABLY GOA

The chest of rectangular form, inlaid overall with a lattice of circles enclosing cruciform motifs, three rows of cedar-lined drawers, the stand with a similar row of drawers above an open compartment with shelf, supported on four large carved female mermaid figures as legs  
52 in. (132 cm.) high; 37 in. (94.5 cm.) wide; 19¼ in. (49 cm.) deep

£30,000-50,000

\$38,000-63,000  
€34,000-55,000

The form of this cabinet is one which was often reproduced under Portuguese patronage in India. The Western inspiration behind the form is a straightforward seventeenth century cabinet on stand.

The pattern of intersecting circles that covers the surfaces is closely comparable to a similar cabinet in the Victoria and Albert Museum (Amin Jaffer, *Luxury Goods from India*, London, 2002, no. 22, pp. 58-9, inv.777-1865). It is a commonly reproduced motif and can also be found on a small cabinet in Lisbon (Jorge Flores and Nuno Vassallo e Silva (eds.), *Goa and the Great Mughal* (exhibition catalogue), Lisbon, 2004, p.111, cat.117). Jaffer writes of the pattern that it is also found on articles commissioned by the Portuguese in other parts of Asia - for instance on the *namban* lacquer of Japan (Jaffer, *op. cit.*, p. 58).

The sculptural treatment of the legs on this cabinet, and others of the group is particularly distinctive. They typically assume the form of a woman with her lower body scaled like a sea serpent. Scholars have identified these with *nagas* and *naginis* - Hindu snake divinities that are considered auspicious and area believed to provide protection from dangers, including snake bites.











α 139

**A FRENCH ORMOLU AND  
PATINATED-BRONZE WALRUS  
CIGAR BOX**

LATE 19TH CENTURY

6¾ in. (17 cm.) high

£1,500–2,000

\$1,900–2,500  
€1,700–2,200



α 140

**A JAPANESE PATINATED-  
BRONZE ELEPHANT JARDINIÈRE**

MEIJI PERIOD  
(LATE 19TH-EARLY 20TH CENTURY),

Indistinctly signed

16½ in. (41.5 cm.) high; 20¼ in. (51 cm.) diameter

£8,000–12,000

\$11,000–15,000  
€8,900–13,000





λα 141

**A LACQUERED BRONZE  
MODEL OF A HIPPOPOTAMUS**

BY JONATHAN KNIGHT (B. 1959), EDITION 11/12

Modelled with his head downcast, with cast signature and foundry stamp  
'KNIGHT 11/12'

12 in. (30.5 cm.) high; 19 in. (48 cm.) long

£3,000–5,000

\$3,800–6,300  
€3,400–5,500

α 142

**A JAPANESE PATINATED-BRONZE  
MODEL OF A BACTRIAN CAMEL**

MEIJI PERIOD (LATE 19TH CENTURY)

signed *Asakura Yoshihara chu*

15 in. (38 cm.) long

£3,000–5,000

\$3,800–6,300  
€3,400–5,500

An identical bronze model of a camel also signed *Asakura Yoshihara chu*, was sold from the Collection of Craig Wright, Sotheby's, New York, 30 September 2011, lot 192 (\$5,938, including premium).





**α 143**  
**A CARVED AND STAINED  
FRUITWOOD MODEL OF A DUCK**

BY S. VOGELER, EARLY 20TH CENTURY

The naturalistic base engraved S. Vogeler  
12 ½ in. (31.7 cm.) wide

£600–900

\$760–1,100  
€670–990

**α 144**  
**A JAPANESE BRASS-MOUNTED  
ZELKOVA WOOD CALLIGRAPHER'S COMPENDIUM**

MEIJI PERIOD (1868-1912), LATE 19TH CENTURY

Comprised of multiple drawers and pen boxes  
16 in. (40 cm.) high; 7 ¼ in. (18 cm.) wide; 12 ¾ in. (32 cm.) deep

£800–1,200

\$1,100–1,500  
€890–1,300

**α 145**  
**A JAPANESE LARGE KUTANI CAT**

TAISHO PERIOD (EARLY 20TH CENTURY)

13 in. (33.5 cm.) wide

£800–1,200

\$1,100–1,500  
€890–1,300





■ α 146

**TWO MUSSEL POLES**

SECOND HALF 20TH CENTURY, NORTH  
EUROPEAN

The larger: 90 in. (229 cm.) high (2)

£400–600

\$510–750

€450–660

λ α 147

**A DANISH GLASS MODEL  
OF A JELLYFISH IN A TUBE**

DATED 2011, BY STEFFEN DAM (B. 1961)

Signed *Dam 2011* to the underside  
7 in. (18 cm.) high; 3½ in. (9 cm.) diameter

£4,000–6,000

\$5,100–7,500

€4,500–6,600

Steffen Dam originally trained as a tool maker but his interest developed in the skills and techniques of glass making. Following ten years of studying, it was the anomalies and flaws of glass such as inclusions, ash marks and cracks which inspired him to create works such as these.

Dam's work is found in public and private collections throughout the world, including the Victoria & Albert Museum, London; Glasmuseet, Ebeltoft, Denmark; the Museum für Kunst und Gewerbe, Hamburg, Germany; Museum of Art and Design, New York, NY; the Palm Springs Art Museum, Palm Springs, CA; Seven Bridges Foundation, Greenwich, CT; The Anneberg Collections, Nykøbing, Denmark; The Danish Arts Foundation, Denmark; The Danish Museum of Decorative Art, Copenhagen, Denmark; and The National Museum of Art, Architecture and Design, Oslo, Norway.

Dam's awards include The Crafts Prize of 1879 awarded in 1995, The Ole Haslund Art Prize awarded in 1996, and The Hempel Glass Prize awarded in 2002.





148

**α 148  
SIX CELTIC BRONZE TORCS**

CIRCA 500 B.C.

Each of penannular form, four with tapering terminals, two with pierced terminals

(6)

£3,000–5,000

\$3,800–6,300  
€3,400–5,500

**PROVENANCE:**

Anonymous sale; Sotheby's London, 8 July 1991, lot 78 (part lot); reputedly found in Thüringen, Germany.

**α 149  
FOUR CAMBODIAN DONG SON  
BRONZE BUFFALO BELLS**

BATTAMBANG PROVINCE, PROBABLY 300 B.C.-300 A.D.

Each bell: 4½ in. (11.5 cm.) high; 4 in. (10.5 cm.) wide

(4)

£2,000–3,000

\$2,600–3,800  
€2,300–3,300

**PROVENANCE:**

English Private Collection, 1970s.  
Acquired *circa* 1986.



149





**α 150**  
**SIX CAMBODIAN DONG SON**  
**BRONZE BELL NECKLACES**

BATTAMBANG PROVINCE, PROBABLY 300 B.C.-300 A.D.

15 in. (38 cm.) wide and smaller

(6)

£2,500-4,000

\$3,200-5,000

€2,800-4,400

**PROVENANCE:**

English Private Collection, 1970s.

Acquired *circa* 1986.



# 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** (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers 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 a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

## B REGISTERING TO BID

### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph 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 including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, 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/register-and-bid/>. As well as these Conditions of Sale, 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 bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 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:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) 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:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

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

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You



can find details of how VAT and VAT reclaims are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT\_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

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

### 3 ARTIST'S RESALE ROYALTY

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

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

*Royalty for the portion of the hammer price*

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro 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 do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you 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:

(a) 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**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **Heading**). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

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

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on 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.

(h) In order to claim under the **authenticity warranty**, you must:

(i) 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;

(ii) 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

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

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

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

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(ii) 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:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 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;

(ii) 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;

(iii) 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:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **'due date'**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02. Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale

Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: [www.christies.com/mychristies](http://www.christies.com/mychristies). Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(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 must 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)20 752 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 us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(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 amounts;

(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 bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

(a) 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).

(b) Information on collecting lots is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any lot within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).

(ii) 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.

(iii) sell the lot in any commercially reasonable way we think appropriate. (d) 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 ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport@christies.com](mailto:arttransport@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any lot you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport@christies.com](mailto:arttransport@christies.com).

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

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, walrus, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

#### (c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

#### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: 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 through into those countries as 'gold'.

#### (f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

#### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ♡ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

## I OUR LIABILITY TO YOU

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

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

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

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

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

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if: (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 by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

## 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy 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, may be reported on [www.christies.com](http://www.christies.com). Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**authentic:** a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture;

(iii) a work for a particular origin source if the lot is described in the Heading as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if 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.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> <li>• If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

## VAT refunds: what can I reclaim?

If you are:

<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'.

o

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Δ

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 Page.

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

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

#### Δ **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 Δ next to its **lot** number.

#### o **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 o next to the **lot** number.

#### o◆ **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 o◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

### Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.



# EXPLANATION OF CATALOGUING PRACTICE

## FOR FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

## FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..."/"Dated..."/"Inscribed..."/"Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..."/"Bearing the date..."/"Bearing the Inscription..."/"Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

## FOR SILVER

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE.

A GEORGE II SILVER CUP AND COVER  
mark of Paul de Lamerie, London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER  
circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

## FOR CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

## FOR GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein. "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

Reference is made for damage and/or restoration on the illustrated lots only. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Condition 2 of the Conditions of Sale.

## FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

### Qualified Headings

In Christie's opinion a work by the artist.

\*"Attributed to..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*"Studio of..."/"Workshop of..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*"Circle of..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*"Follower of..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*"Manner of..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*"After..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

'Signed..."/"Dated..."/"Inscribed...'

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature..."/"With date..."/

"With inscription..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

# STORAGE AND COLLECTION

## COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) will, at our option, be removed to Christie's Park Royal (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: [collectionsuk@christies.com](mailto:collectionsuk@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 9.00 am to 5.00 pm.

## 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.

Tel: +44 (0)20 7839 9060  
Email: [collectionsuk@christies.com](mailto:collectionsuk@christies.com)

## SHIPPING AND DELIVERY

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

## 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**

*London, 29 January 2019*

### **VIEWING**

14-18 & 25-28 January 2019  
8 King Street  
London SW1Y 6QT

### **CONTACT**

Celia Harvey  
charvey@christies.com  
+44 (0)20 7389 2226

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

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