

# INTERIORS INCLUDING POSTERS

LONDON, 11 SEPTEMBER 2019



CHRISTIE'S

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# INTERIORS

## INCLUDING POSTERS

LONDON, 11 SEPTEMBER 2019



CHRISTIE'S  
LATES

Into the Wild

### CHRISTIE'S LATES

Monday 9 September 6.00 - 8.30 pm

For the full program please see  
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#### LOTS OF IRANIAN/PERSIAN ORIGIN

1. Bidders are advised that some countries (such as the USA) prohibit or restrict the purchase and import of Iranian "works of conventional craftsmanship" (works that are not by a recognised artist and/or have a function, for example: decorative objects, bowls, tiles, ornamental boxes, scientific instruments, carpets and textiles). These restrictions do not apply to "informational materials" such as paintings, manuscripts and works on paper. All bidders are responsible for familiarising themselves with the laws that apply to them and ensuring that they do not bid or import properties in contravention of relevant sanctions or trade embargoes.

2. The Gulf Cooperation Council (GCC) has imposed a ban on the importation of Iranian goods to or via its member states. Please check with your shippers whether you will be able to ship Iranian artworks to the GCC member states prior to bidding.

### AUCTION

Wednesday 11 September 2019  
at 10.00 am  
Lots 1-365  
8 King Street, St. James's  
London SW1Y 6QT

### VIEWING

Wednesday	4 September	9.00 am - 4.30 pm
Thursday	5 September	9.00 am - 4.30 pm
Friday	6 September	9.00 am - 4.30 pm
Saturday	7 September	12.00 pm - 4.00 pm
Sunday	8 September	12.00 pm - 4.00 pm
Monday	9 September	9.00 am - 4.30 pm & 6.00 pm - 8.00 pm (limited view)
Tuesday	10 September	9.00 am - 4.30 pm

### AUCTIONEERS

Arlene Blankers, Olivia Ghosh & Katie Lundie

### AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **SEALS-17176**

### SERVICES

#### POST-SALE SERVICES

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### BUYING AT CHRISTIE'S

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

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# CHRISTIE'S

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## GUEST CURATOR SUSIE ATKINSON

Be inspired by Susie at our King Street Galleries from 4–10 September, where she will be styling a space using furniture and objects from the Interiors sale. Photography: Michael Sinclair



### **A REGENCY PARCEL-GILT AND SIMULATED CALAMANDER SOFA**

EARLY 19TH CENTURY  
£1,500–2,500  
Lot 22

### **AN ITALIAN BRASS AND EBONISED ADJUSTABLE LOW TABLE**

C.1970  
£1,200–1,800  
Lot 114

### **FOURTEEN FORNASETTI PORCELAIN LIDDED JARS**

MODERN  
£500–800  
Lot 112

### **A FRENCH BRASS-MOUNTED RED LEATHER LAMP**

SECOND HALF 20TH CENTURY  
£1,200–1,800  
Lot 106

### **A REGENCY BLACK AND RED-JAPANNED OCCASIONAL TABLE**

C.1815  
£2,000–4,000  
Lot 73

Christie's has partnered with Susie Atkinson to guest curate the September Interiors sale.

Susie Atkinson is an award-winning and internationally recognised interior and furniture designer. After a period with Chester Jones, she set up her own studio and quickly rose to prominence as the lead designer of high-profile projects for the Soho House Group, including Shoreditch House, Babington House and Soho House Berlin. More recent projects include the critically acclaimed Beaverbrook Hotel and Golf Club, Queens Tennis and Racquets Club, and the interiors of a beautiful 1930s motor yacht, as well as many private homes in both the UK and abroad.

Susie's style blends antique and contemporary elements, natural materials, colour and texture, resulting in understated luxury with an element of 'cool'. Her design philosophy focuses on enhancing the architecture of a space without compromising on a high level of sophistication, comfort and excellence in craftsmanship.

She enjoys collaborating with her clients to realise their dreams and aspirations; working closely with her team, specialist workshops and craftsmen to create interiors which are entirely bespoke, and where every detail has been carefully considered.

*I love nothing better than mixing old pieces with new. The opportunity to style the September Interiors sale for Christie's – with the exotic collection of lots drawn from different periods and cultures – was a great opportunity to indulge the imagination and create a life-size 'cabinet of curiosities'.*



**A PAIR OF FRENCH PATINATED-BRONZE ARMCHAIRS**

AFTER THE MODEL BY GILBERT  
POILLERAT, SECOND HALF 20TH  
CENTURY

£4,000-6,000

Lot 135



**A PAIR OF GEORGE II  
MAHOGANY SMALL STOOLS**

C.1750  
£4,000–6,000  
Lot 301

**AN ITALIAN REVERSE-  
PAINTED EGLUMISE MIRROR**

MID-20TH CENTURY,  
OF VENETIAN-STYLE

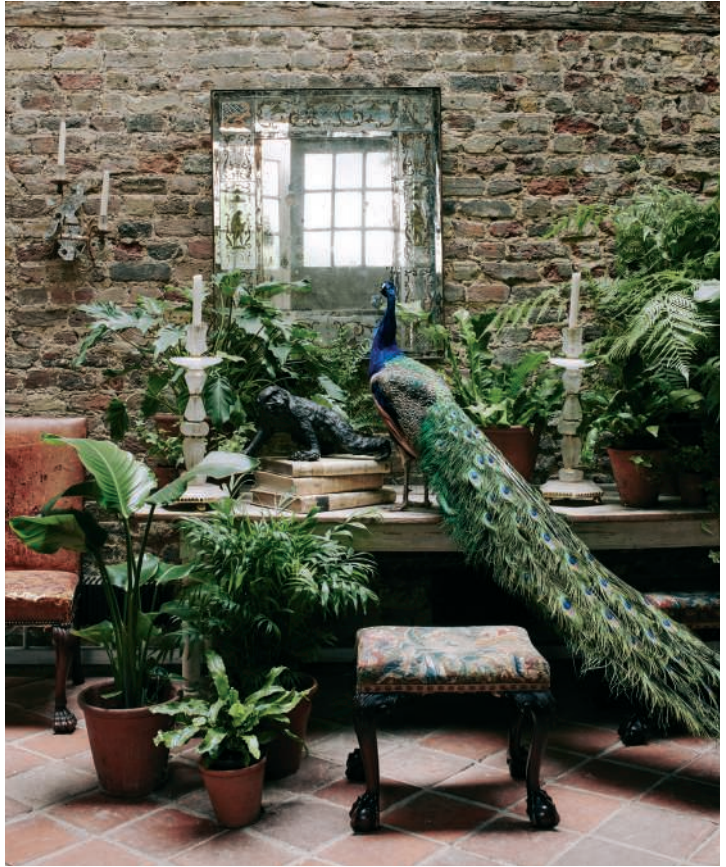
£800–1,200

Lot 102

**A JAPANESE BRONZE MONKEY**

SIGNED *SEIYA CHU*, MEIJI PERIOD  
(LATE 19TH CENTURY)

£4,000–6,000  
Lot 59



*What stories might these pieces tell – the stately Regency Grecian-style sofa, the delicate painted chinoiserie occasional table, and the rather fearsome pair of tiger chairs – and what happens when they are placed with the more modern mid-century pieces? For example, Barry Griffiths’ wire chair, the solidity of which appears to be an optical illusion, the substantial yet understatedly glamorous brass coffee table, or the delicate Maison Bagues crystal wall lights.*

–Susie Atkinson

PROPERTY FROM THE COLLECTION OF THE LATE LEONARD AND ROXANNE ROSOMAN  
LOTS 1-34







## PROPERTY FROM THE COLLECTION OF THE LATE LEONARD AND ROXANNE ROSOMAN LOTS 1-34

Leonard Rosoman O.B.E. R.A (1913-2012) was a painter, illustrator, muralist and celebrated war artist. Born in London in 1913 he studied at the King Edward VII School of Art in Newcastle, before returning to London to the Royal Academy schools and the Central School of Art. Commissioned into the Auxiliary Fire Service on the outbreak of war in 1939, his graphic rendering of a collapsed wall caught the attention of the legendary Director of the National Gallery, Kenneth Clark, who invited Rosoman to join the group of official war artists, whose number included Graham Sutherland, David Bomberg, Duncan Grant, Eliot Hodgkin, L. S. Lowry and Dame Laura Knight.

Following the war, he became a close friend of the talented artist John Minton, who promoted Rosoman heavily, allowing his illustrative career to flourish, firstly at the Radio Times and then for publishing houses; he received great compliments for the illustrations he provided for Elizabeth David's first book of French cooking. His work always had a dark tone, harking back to previous generations of artists, such as Samuel Palmer and Hilliard, *Image* magazine, describing his work in 1950, said it had a "fairy-tale atmosphere, with undertones of unease and cruelty".

After the War, Leonard took up a teaching post at Camberwell School of Art, followed by Edinburgh College of Art, where he worked alongside Sir Robin Philipson, then a lecturer at the college. He began teaching at the Royal College of Art in 1957, together with the Head of Painting Carel Weight, who became a good friend and who helped him to find his Kensington studio where he worked for the rest of his life. At the RCA, Leonard taught a new generation of artists including Peter Blake and David Hockney: of the latter he observed, 'If anybody ever had something written on his forehead, he had'.

Leonard Rosoman became known for his large-scale works, including his mural for the 1951 Festival of Britain, *The Drag Ball* paintings from *A Patriot for Me* exhibition of 1968, and the vaulted ceiling in the Archbishop of Canterbury's private chapel at Lambeth Palace, painted in 1988. Leonard also painted his celebrated mural, *Upstairs and Downstairs* (1986), for the Royal Academy's restaurant. Elected to the Royal Academy in 1960, Leonard's mural is a lasting memorial to his work and position at the Royal Academy. Works by his fellow Royal Academicians featured in his own collection, including Dame Elisabeth Frink, Carel Weight, Anthony Green, Josef Herman and Sir Robin Philipson.



Leonard Rosoman by Baron Studio, Private Collection.



Leonard Rosoman, Private Collection.

λ1

**DAVID HOCKNEY (BRITISH, B. 1937)**

*Maurice Payne*

etching, 1971, on wove paper, signed and dated in pencil, numbered 10/75 (there were also 16 artist's proofs), published by Petersburg Press, London, the full sheet, a deckle edge below, generally in very good condition, framed  
Plate 685 x 542 mm., Sheet 920 x 705 mm.

£1,200-1,800

US\$1,500-2,200  
€1,400-2,000

**LITERATURE:**

Scottish Arts Council 123; Tokyo 115



λ2

**SANDRA BLOW, R.A.  
(BRITISH, 1925-2006)**

*Abstract composition*

signed 'Blow' (lower right)  
gouache, pencil, masking tape and sand on paper  
each: 5 7/8 x 10 in. (15 x 25.4 cm.)

£1,000-1,500

US\$1,300-1,800  
€1,100-1,600





■3

**A SWEDISH PARCEL-GILT AND BRONZED  
ARMCHAIR**

EARLY 19TH CENTURY, REDECORATED

The back and seat covered in figured  
pale-green silk  
38 in. (96.5 cm.) high; 24¼ in. (61.5 cm.) wide;  
27½ in. (70 cm.) deep

£800-1,200

US\$970-1,500

€880-1,300

**PROVENANCE:**

Acquired from Temple Williams, London, 1971.



■4

**AN ENGLISH PARCEL-GILT AND  
BRONZED ARMCHAIR**

POSSIBLY EARLY 19TH CENTURY

The back and seat covered in figured  
pale-green silk  
36¾ in. (93 cm.) high; 26¾ in. (68 cm.)  
24 in. (61 cm.) deep

£1,000-1,500

US\$1,300-1,800

€1,100-1,600

■5

**A PAIR OF EMPIRE ORMOLU AND  
PATINATED-BRONZE THREE-LIGHT  
CANDELABRA**

EARLY 19TH CENTURY

Fitted for electricity, repatinated  
32 in. (81 cm.) high

(2)

£5,000-8,000

US\$6,100-9,700  
€5,500-8,700

**PROVENANCE:**

Acquired from Ginsburg and Levy, New York, 1973.



■6

**A PAIR OF FRENCH BRASS-MOUNTED  
THUYA WOOD GUERIDONS**

MID-19TH CENTURY, IN THE MANNER OF  
ADAM WEISWEILER

29½ in. (75 cm.) high; 18½ in. (47 cm.) deep

(2)

£4,000-6,000

US\$4,900-7,300  
€4,400-6,500

**PROVENANCE:**

Acquired from Temple Williams, London, 1971.





■7

**A PAIR OF EARLY VICTORIAN MAHOGANY  
SARCOPHAGUS WINE COOLERS**

MID-19TH CENTURY

17¼ in. (45 cm.) high; 28 in. (71 cm.) wide;  
18½ in. (47 cm.) deep

£800-1,200

(2)

US\$970-1,500  
€880-1,300



■~8

**A PAIR OF REGENCY REVIVAL GILT-METAL-  
MOUNTED ROSEWOOD, EBONISED AND  
PARCEL-GILT CONSOLE TABLES**

EARLY 20TH CENTURY, POSSIBLY INCORPORATING  
EARLIER ELEMENTS

Each with shaped white marble top, with two frieze  
drawers

Each 36¼ in. (93.5 cm.) high; 41¼ in. (105 cm.) wide;  
18½ in. (46.5 cm.) deep

(2)

£2,500-4,000

US\$3,100-4,800  
€2,800-4,400





■9

**AN EXTENSIVE ROYAL COPENHAGEN  
PORCELAIN 'FLORA DANICA' COMPOSITE  
PART TABLE SERVICE**

20TH CENTURY, TRIPLE WAVE MARKS AND  
PRINTED FACTORY MARKS, VARIOUS PAINTERS'  
MARKS AND IMPRESSED NUMERALS

Each piece painted with either a botanical or fish specimen, labelled in black script to the reverse, comprising; one two-handed soup-tureen, cover and stand with a silver metal ladle, one large oval serving platter, one fish strainer, two sauceboats on fixed stands, fourteen soup-plates, fourteen large plates with pierced rims, fourteen dinner-plates, fourteen luncheon-plates, fourteen dessert plates with pierced rims, fourteen custard cups and covers with square-shaped saucers, fourteen coffee-cups and saucers, together with a small Hammersley & Co. plate  
The large oval serving platter 18¼ in. (46.5 cm.) wide

£15,000-25,000

US\$19,000-30,000

€17,000-27,000



(detail)

10

**A GROUP OF FIVE ITALIAN NOVELTY SALT AND  
PEPPER SET**

BUCCELLATI, ITALY, MODERN

Realistically modelled in clump of three mushrooms,  
*stamped underneath*

3¼ in. (8 cm.) high

(5)

£1,500-2,500

US\$1,900-3,000

€1,700-2,700





■11

**A REGENCY GREEN-PAINTED AND  
PARCEL-GILT ARMCHAIR**

CIRCA 1815, IN THE MANNER OF GEORGE  
SMITH, REDECORATED

36 in. (91.5 cm.) high; 24 in. (61 cm.) wide;  
20½ in. (52 cm.) deep

£2,500-4,000

US\$3,100-4,800  
€2,800-4,400

Two identical models of chair are illustrated in Ralph Edwards, *The Dictionary of English Furniture*, rev. ed. Vol. I, London, 1954, p. 312, fig. 282 and Margaret Jourdain, *Regency Furniture 1795-1830*, London, 1965, p. 50, fig. 82. A near identical chair with identical monopodia legs and shaped backrest was sold Christie's, London, 17 November 2016, lot 108 (£25,000 including premium).



■-12

**A REGENCY GILT-BRASS-MOUNTED  
ROSEWOOD WORK AND GAMES TABLE**

CIRCA 1810, IN THE MANNER OF GILLOWS

The central section revealing a well and a  
backgammon board, on brass caps and castors  
29¾ in. (75.5 cm.) high; 29 in. (74 cm.) wide;  
17 in. (43 cm.) deep

£800-1,200

US\$970-1,500  
€880-1,300

The multi-purpose table, with its Grecian lyre-shaped trestles and French-fashioned ormolu enrichments, derives from patterns for 'Ladies Work Tables' and 'Pouch Tables' published by Thomas Sheraton in *The Cabinet-Maker and Upholsterer's Drawing-Book*, 1802 (no. 40, pl. 2) and *The Cabinet Dictionary*, 1803 (pl. 67).



λ13

**SIR QUENTIN BLAKE  
(BRITISH, B. 1932)**

*A lift into town*

signed 'Quentin Blake' (lower left)  
watercolour and crayon on paper  
20 x 28¼ in. (50.8 x 71.8 cm.)

£700-1,000

US\$850-1,200

€770-1,100

**PROVENANCE:**

with Chris Beetles Limited, London.



λ14

**PRUNELLA CLOUGH  
(BRITISH, 1919-1999)**

*Night garden 2*

signed 'clough' (lower right)  
gouache on paper  
9¾ x 8¾ in. (25 x 22.2 cm.)  
Painted in 1964.

£1,000-1,500

US\$1,300-1,800

€1,100-1,600





■15

**A PAIR OF REGENCY GILTWOOD CONVEX MIRRORS**

CIRCA 1820

Of typical form; the peripheral carving possibly added and the eagles later

53 x 32 in. (134.5 x 81.5 cm.)

(2)

£4,000-6,000

US\$4,900-7,300

€4,400-6,500

■16

**A PAIR OF REGENCY PARCEL-GILT AND EBONISED CHINOISERIE ARMCHAIRS**

EARLY 19TH CENTURY AND REDECORATED

With caned seats and squab cushions

33¼ in. (84.5 cm.) high; 21 in. (53 cm.) wide;

19 in. (48 cm.) deep, and slightly smaller

(2)

£800-1,200

US\$970-1,500

€880-1,300

**PROVENANCE:**

Acquired from Michael Foster, London.







■17

**A REGENCY PARCEL-GILT AND EBONISED SATINWOOD GAMES TABLE**

EARLY 19TH CENTURY, IN THE MANNER OF JOHN MCLEAN

The rectangular top's central panel revealing a backgammon board and the reverse of the panel inlaid to form a chessboard, on brass caps and castors  
28¾ in. (73 cm.) high; 33¼ in. (84.5 cm.) wide; 18¾ in. (48 cm.) deep

£6,000-10,000

US\$7,300-12,000  
€6,600-11,000

**PROVENANCE:**

By repute the Ancaster Collection, Grimsthorpe Castle, Lincolnshire.  
Probably Sotheby's, London, 12 July 1963, lot 115.  
Probably Sotheby's, London, 6 October 1967, lot 223.  
Acquired from Temple Williams, London, 20 February 1971.

**COMPARATIVE LITERATURE:**

M. Jourdain, *Regency Furniture*, London, 1950, p. 23, fig. 26.  
C. Musgrave, *Regency Furniture*, New York, 1960, fig. 76b.  
S. Redburn, 'John McLean and Son', *Furniture History*, vol. 14, 1978, pl. 43a and 43b.

For further information please visit [www.christies.com](http://www.christies.com).



■18

**A VICTORIAN CAST-IRON UMBRELLA STAND**  
LATE 19TH CENTURY, PROBABLY BY  
COALBROOKDALE

With cast registration mark  
31 in. (79 cm.) high; 21¼ in. (55 cm.) wide;  
8½ in. (21.5 cm.) deep

£600-1,000

US\$730-1,200  
€660-1,100



■19

**A REGENCY BLACK AND CREAM-DECORATED  
SIMULATED-BAMBOO WHATNOT**  
EARLY 19TH CENTURY

With four caned tiers  
46¾ in. (119 cm.) high; 13¼ in. (33.5 cm.) square

£800-1,200

US\$970-1,500  
€880-1,300



■20

**AN ENGLISH HOWARD THREE-  
SEAT YELLOW SOFA**  
BY LENYON AND MORANT,  
MID-20TH CENTURY

With label for 'Lenygon & Morant Ltd.,  
Makers of Howard Chairs & Settees'  
34¼ in. (87 cm.) high; 69¼ in. (177  
cm.) wide; 37 in. (94 cm.) deep

£800-1,200

US\$970-1,500  
€880-1,300



■21

**A PAIR OF REGENCY PARCEL-GILT AND EBNONISED OPEN ARMCHAIRS**

EARLY 19TH CENTURY, REDECORATED

Each with caned seats and squab cushions  
 Each 32¼ in. (82 cm.) high; 22 in. (56 cm.) wide;  
 21½ in. (54.5 cm.) deep

(2)

£1,500-2,500

US\$1,900-3,000  
 €1,700-2,700

■22

**A REGENCY PARCEL-GILT AND SIMULATED-CALAMANDER SOFA**

CIRCA 1815, REDECORATED

Covered in striped silk; together with two bolster cushions  
 36 in. (91.5 cm.) high; 80 in. (203 cm.) wide

£1,500-2,500

US\$1,900-3,000  
 €1,700-2,700

**PROVENANCE:**

Acquired from Michael Forster in 1971.



23

**A PAIR OF CHINESE BLACK  
AND GILT-JAPANNED  
TOLE TEA CANNISTER  
TABLE LAMPS**

LATE 20TH CENTURY

Each 16¾ in. (42.5 cm.) excluding  
fitments (2)

£1,200-1,800      US\$1,500-2,200  
€1,400-2,000



■-24

**A PAIR OF REGENCY BRASS-  
INLAID CALAMANDER, EBONY  
AND INDIAN ROSEWOOD  
SMALL SIDE CABINETS**

CIRCA 1810, IN THE MANNER OF  
GEORGE OAKLEY

Each glass door with pleated-green  
silk revealing two adjustable shelves  
Each 36 in. (91.5 cm.) high;  
23½ in. (59.4 cm.) wide;  
11¼ in. (30 cm.) deep (2)

£2,500-4,000      US\$3,100-4,800  
€2,800-4,400

**PROVENANCE:**

Acquired from Temple Williams,  
London, 1972.

The cabinet-maker George Oakley (d. 1840) was among the specialist manufacturers of Grecian-black calamander furniture, ormolu-enriched in the French fashion and with 'buhl' inlay. He ran one of the more successful Regency London firms with various associates producing stylish furniture for, among others, the Prince of Wales, later George IV (see *The Dictionary of English Furniture-Makers*, Leeds, 1986, pp. 654-660).











**25**

**A SMALL CHINESE CARVED JADE  
BRUSH POT**

QING DYNASTY (1644-1911)

Supported on three feet, the circular body carved  
with trigrams

2½ in. (6.5 cm.) high

£2,000-3,000

US\$2,500-3,600

€2,200-3,300

**PROVENANCE:**

Acquired from Ralph M. Chait Galleries, New York.



**26**

**A PAIR OF CHINESE BRONZE TRIBUTE  
BEARERS**

17TH-18TH CENTURY

Each cast in mirror image with a jovial boy shown  
kneeling and supporting a tall baluster vase

7¾ in. (20.3 cm.) high

(2)

£2,000-3,000

US\$2,500-3,600

€2,200-3,300

**PROVENANCE:**

Acquired from Spink & Son Ltd., London.



**27**

**A CHINESE CLOISONNE ENAMEL AND  
GILT-METAL JARDINIERE**

QING DYNASTY (1644-1911)

The drum-form planter is decorated with floral  
motifs on a deep red ground on the exterior  
and supported by three kneeling figures, with  
metal liner

9½ in. (24 cm.) high

£3,000-5,000

US\$3,700-6,100

€3,300-5,500

**PROVENANCE:**

Acquired from Temple Williams, London.



**28**

**A CHINESE PORCELAIN  
FACETED VASE, MOUNTED AS  
A TABLE LAMP**

20TH CENTURY

The vase 8½ in. (21.7 cm.) high

£1,000-1,500

US\$1,300-1,800

€1,100-1,600



**■29**

**A JAPANESE BRONZE AND  
CLOISSONNE VASE MOUNTED  
AS A TABLE LAMP**

MEIJI PERIOD (1868-1912)

16½ in. (42 cm.) high, excluding  
fitments

£800-1,200

US\$970-1,500

€870-1,300

**■~30**

**A CHINESE HONGMU  
CORNER-LEG TABLE**

19TH CENTURY

32½ in. (82 cm.) high; 85¼ in. (217 cm.)  
wide; 20½ in. (52 cm.) deep

£2,500-4,000

US\$3,100-4,800

€2,800-4,400

**PROVENANCE:**

Acquired from Spink & Son Ltd.,  
London.





■31

**A PAIR OF CHINESE FAMILLE ROSE 'MANDARIN PATTERN' VASES**

QIANLONG PERIOD (1736-1795), NOW MOUNTED AS TABLE LAMPS

Fitted for electricity  
Each 11½ in. (29 cm.) high, excluding fittings (2)

£1,000-1,500 US\$1,300-1,800  
€1,100-1,600

**PROVENANCE:**

Acquired from Ginsberg & Levy, New York, 1972.

■32

**A PAIR OF PAINTED SILK FANS**  
20TH CENTURY

Cased, the silk skins painted with a figure of an elephant, each with repoussé silver mounted handles 33⅝ in. (84 cm.) high, each (2)

£400-600 US\$490-730  
€440-650





■33

**AN ENGLISH GREEN-PAINTED AND PARCEL-GILT STOOL**

POSSIBLY EARLY 19TH CENTURY, AFTER A DESIGN BY THOMAS HOPE

With yellow silk squab cushion and tassels, re-gilt, re-decorated

28½ in. (72 cm.) high; 28¾ in. (73 cm.) wide; 18½ in. (47 cm.) deep

£2,000-3,000

US\$2,500-3,600  
€2,200-3,300

■34

**AN ENGLISH SCARLET AND GILT-JAPANNED DISPLAY CABINET**

ATTRIBUTED TO MALLET, SECOND HALF 20TH CENTURY

The glazed superstructure enclosing three adjustable shelves

75 in. (190.5 cm.) high; 43 in. (109.5 cm.) wide; 16 in. (41 cm.) deep

£2,000-4,000

US\$2,500-4,800  
€2,200-4,400

**PROVENANCE:**

Acquired from Mallett, London, 1975.





PROPERTY OF A GENTLEMAN

### 35

#### A CHINESE IMARI 'DAME AU PARASOL' PLATE QIANLONG PERIOD, CIRCA 1736-1738

Decorated after a design by Cornelis Pronk, depicting a lady approaching three cormorants on a riverbank, with her parasol-bearer behind her  
10¼ in. (26 cm.) diameter

£1,500-2,000

US\$1,900-2,400  
€1,700-2,200

The drawing for this design was the first Pronk made for the Dutch East India Company and was sent in 1734 to both China and Japan to be copied onto porcelain. See C.J.A. Jörg, *Pronk Porcelain*, Groningen, 1980, pp. 14-28, and pp. 61-73, for a full discussion on this design. The original drawing is now in the Rijksmuseum, Amsterdam.



PROPERTY OF A EUROPEAN COLLECTOR (LOTS 36 - 51)

### 36

#### TWO CHINESE ROSE-IMARI ARMORIAL DISHES YONGZHENG PERIOD, CIRCA 1730

Both dishes decorated with the arms of Hart and the crest delicately picked out in pink enamel at the border  
The larger 11¼ in. (28.5 cm.) diameter (2)

£1,500-2,500

US\$1,900-3,000  
€1,700-2,700

The service bearing these arms was probably made for Percyval Hart of Lullingstone Castle. See D. S. Howard, *Chinese Armorial Porcelain*, London, 1974, p. 223, where the author explains that the service was probably made in two parts: the first order as in the first dish in this lot, and the second, with a slightly smaller coat-of-arms, and with the iron-red on the arms having been replaced by a thicker brownish-red glaze, as in the second dish in this lot.





39

**A CHINESE FAMILLE ROSE  
OBLONG OCTAGONAL  
'COCKEREL' TUREEN AND  
COVER, AND A DISH**

EARLY QIANLONG PERIOD,  
CIRCA 1750-1760

Enamelled and gilt with two cockerels, one of which has caught a cicada, beside bold tree peony and camellia growing beside pierced rocks on a fenced terrace, the tureen with seated Buddhist lion finial and hare-head handles; the dish *en suite*. The tureen 14¼ in. (36.2 cm.) wide; the dish 16 in. (41 cm.) wide (2)

£2,500-3,500      US\$3,200-4,300  
€2,800-3,900

A tureen, cover and stand with this design from the Marchant Collection was sold Christie's New York, 18 January 2018, lot 71.

40

**A CHINESE FAMILLE ROSE  
OVAL TUREEN, COVER  
AND STAND**

QIANLONG PERIOD,  
CIRCA 1750-1760

Enamelled and gilt with tree peony and hibiscus on a fenced terrace growing beside *lingzhi* (fungus) and rocks, a pair of cranes in *bianco-sopra-bianco* at the border of the dish and around the cover, the tureen with pomegranate finial and hare-head handles

The stand 15¾ in. (40 cm.) wide

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



30 In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



**41**

**A CHINESE FAMILLE ROSE  
CIRCULAR TUREEN, COVER  
AND STAND**

EARLY QIANLONG PERIOD,  
CIRCA 1740-1750

Brightly enamelled with a pair of cranes on a rocky outcrop to the left, and tree peony, chrysanthemum and rose bushes growing beside rocks on a fenced terrace to the right, the tureen with flat half-flower head handles and a bud finial

The stand 12½ in. (31.8 cm.) diameter

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



**42**

**A CHINESE FAMILLE ROSE  
OBLONG OCTAGONAL  
TUREEN, COVER AND STAND**

QIANLONG PERIOD,  
CIRCA 1750-1760

Brightly enamelled with a tied bouquet of flowers amongst smaller clusters of flowers, the tureen with pomegranate finial and hare-head handles

The stand 15 in. (38 cm.) wide

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





43

**TWO RARE CHINESE GRISAILLE AND GILT-DECORATED TEABOWLS AND SAUCERS**

QIANLONG PERIOD, CIRCA 1770

The first finely decorated with The Corn Exchange, Amsterdam after an engraving by Bernardus Maurik published in 1768; and the second decorated with the Nieuwe Kerk Abtdy Tooren en Munt in Middleburg after an engraving by Theodorus Konig (1748-1829)

Both saucers 4 7/8 in. (12.5 cm.) diameter (2)

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

**PROVENANCE:**

For the first:  
 With The Chinese Porcelain Company, New York.  
 J. Louis Binder; sold Christie's London, 17 June 2003, lot 69.

There is a sugar bowl, cover and stand with the same design as the first in the Rijksmuseum, Amsterdam (see Christiaan J. Jörg and J. van Campen, *Chinese Ceramics in the Collection of the Rijksmuseum*, London, 1997, p. 280, and fig. 326b for the engraving). A saucer of the same design as the second is in the Zeeuws Museum, Middelburg (see Hervouët and Bruneau, *La Porcelaine des Compagnies des Indes à Décor Occidental*, Paris, 1986, p. 238).

44

**A CHINESE GRISAILLE AND GILT-DECORATED 'NATIVITY' TEAPOT AND COVER, AND A 'RESURRECTION' TEAPOT-STAND**

QIANLONG PERIOD, CIRCA 1745

The globular teapot and cover and foliate hexagonal teapot-stand with the two scenes delicately decorated *en grisaille* and highlighted in gilt, within gilt spearhead borders  
 Teapot 7 1/2 in. (19 cm.) wide, stand 5 1/8 in. (13 cm.) wide (2)

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

The Dutch engraver, Jan Luyken (1649-1712) made a series of twenty-four engravings of scenes from the New Testament in 1680, which first appeared in an octavo Lutheran bible printed in 1734, and it is from these prints that the Chinese artist has copied these two scenes; two other, closely-related, biblical scenes from this series, the Crucifixion and the Ascension, are also found on Chinese export porcelain. For a discussion on Luyken and these biblical scenes on porcelain, see Christiaan Jörg, 'A Pattern of Exchange: Jan Luyken and *Chine de Commande* Porcelain', *Metropolitan Museum Journal*, vol. 37 (2002), pp. 171-176.



**45**

**A RARE CHINESE FAMILLE ROSE 'EUROPEAN-SUBJECT' PLATE**

QIANLONG PERIOD (1736-1795)

Brightly enamelled with an amorous, elegant, seated couple beside several sheep, being watched by a young boy from behind a rocky mound, within floral swags at the moulded border

9½ in. (23.3 cm.) diameter

£2,000-2,500

US\$2,500-3,100

€2,300-2,800

The design is inspired by pastoral scenes after François Boucher, although the boy voyeur is probably taken from another source. For very similar plates, see Hervouët and Bruneau, *La Porcelaine des Compagnies des Indes à Décor Occidental*, Paris, 1986, p. 166, and M. Beurdeley, *Porcelain of the East India Companies*, London, 1962, p. 185, cat. 140.



**46**

**A RARE CHINESE FAMILLE ROSE 'EUROPEAN-SUBJECT' TEAPOT AND COVER**

QIANLONG PERIOD, CIRCA 1750

Enamelled with a cartouche on one side depicting a mother and child on a terrace in front of a large fortified building, and on the other side with a couple in conversation beside a youth eaves-dropping; with metal chain extending from the finial to the handle

7 in. (18 cm.) wide

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

For the second scene, see Hervouët and Bruneau, *La Porcelaine des Compagnies des Indes à Décor Occidental*, Paris, 1986, p. 165, fig. 7.72.



(two views)



**47**  
**AN UNUSUAL CHINESE BISCUIT 'GOOSE' EWER AND COVER**

PROBABLY LATE QIANLONG PERIOD (1736-1795)

Modelled as a goose perched over a rocky mound, the handle formed as a lotus stalk and the small cover as a leaf 7½ in. (18.4 cm.) high

£1,200-1,800

US\$1,500-2,200  
 €1,400-2,000

For a pair of white-glazed ewers of identical form and size, see John Ayers, *Chinese Porcelain in the Marie Vergottis Collection*, Paris, 2004, pp. 136 and 139, nos. 146 and 147, where they are dated to the Qianlong period, circa 1750-1775.



**48**  
**THREE PAIRS OF CANTONESE FAMILLE ROSE ANIMAL CANDLE-HOLDERS**

19TH CENTURY

Comprising a pair of recumbent Buddhist lions, a pair of elephants, and a slightly smaller pair of elephants, all brightly enamelled

The lions 7½ in. (19 cm.) wide

(6)

£2,000-3,000

US\$2,500-3,700  
 €2,300-3,300



49



49

**A PAIR OF CHINESE GLAZED  
STONEWARE BUDDHIST  
LIONS**

GUANDONG, 19TH CENTURY

Modelled facing left and right, with a  
cub below the forepaw of one, and a  
brocade ball of the other  
18 in. (46 cm.) wide (2)

£2,000-3,000 US\$2,500-3,700  
€2,300-3,300



50

50

**A CHINESE FAMILLE ROSE  
OVAL SHALLOW BASIN**

YONGZHENG PERIOD (1723-1735)

Brightly enamelled with two  
pheasants perched on tree peony at  
the centre, the everted border with  
eight ribboned emblem cartouches  
15½ in. (39.3 cm.) wide

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



51

51

**A CHINESE FAMILLE ROSE  
JARDINIÈRE**

QING DYNASTY, 19TH CENTURY

With everted rim, boldly decorated  
with numerous butterflies flying  
amongst peony, chrysanthemum and  
various flowers growing beside rocks,  
pierced for drainage  
14¾ in. (36.5 cm.) diameter

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



■52

**A NEAR PAIR OF CHINESE POWDER-BLUE-GROUND ROULEAU VASES**

KANGXI PERIOD (1662-1722)

Variouly decorated with reserved panels shaped as pomegranates, fans and leaves on a powder-blue ground, enclosing flowers, scholars, landscapes and ladies  
21¼ in. (54.5 cm.) high (2)

£6,000-9,000

US\$7,300-11,000

€6,600-9,800

**PROVENANCE:**

With L. Bernheimer, Munich



■53

**A LARGE CHINESE FAMILLE VERTE PHOENIX-TAIL VASE**

KANGXI PERIOD (1662-1722)

Finely decorated with flowering prunus branches above rocks, all on a rich, green ground  
27½ in. (69 cm.) high.

£15,000-25,000

US\$19,000-30,000  
€17,000-27,000

**PROVENANCE:**

With L. Bernheimer, Munich 1992

The present vase was published on the 1991 TEFAF catalogue cover

Compare the decoration to a related Kangxi period 'phoenix tail' vase from the The Metropolitan Museum of Art, New York, sold at Christie's New York, 15 September 2016, lot 874



PROPERTY OF A EUROPEAN GENTLEMAN

**54**

**A CHINESE FAMILLE ROSE PINK-GROUND 'MEDALLION' BOWL**

DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

Decorated with roundels enclosing 'antiques' reserved on a pink sgraffiato ground decorated with lotus, the interior with a central roundel enclosing rocks and *lingzhi* emerging from waves

6 in. (15 cm.) diameter

£3,000-5,000

US\$3,700-6,100  
€3,300-5,400



PROPERTY OF A PRIVATE EUROPEAN LADY

**55**

**A PAIR OF CHINESE FAMILLE ROSE 'MILLE FLEURS' BOWLS AND DISHES**

GUANGXU SIX-CHARACTER MARKS IN IRON-RED AND OF THE PERIOD (1875-1908)

Each decorated with a dense pattern of floral blooms and foliage, the dishes further decorated to the exterior with three blossoms and tendrils

The dishes, 6 $\frac{7}{8}$  in. (17.5 cm.) diameter

£1,500-2,500

US\$1,900-3,100  
€1,700-2,800

(4)

**PROVENANCE:**

Acquired in London in 1992



**~56**

**A CHINESE MOTHER-OF-PEARL INLAID HONGMU AND EMBROIDERED SILK TABLE SCREEN**

19TH-20TH CENTURY

The central panel embroidered in satin stitch on a beige satin ground with various birds including a peacock, roosters, ducks, and cranes amidst rocks and trees, set within a rectangular panel decorated in mother-of-pearl with floral motifs

34 $\frac{1}{4}$  in. (87 cm.) high (including frame and base)

£3,000-5,000

US\$3,800-6,200  
€3,400-5,600



**57**

**A PAIR OF CONTINENTAL PORCELAIN VASES AND COVERS**

LATE 19TH CENTURY, PROBABLY SAMSON, IRON RED PSEUDO CHINESE PRECIOUS OBJECT MARKS

Of spiral form, decorated with birds and flowering branches

14 $\frac{1}{2}$  in. (36 cm.) high

(2)

£1,200-1,800

US\$1,500-2,200  
€1,400-2,000





58

**TWELVE HAND-COLOURED ENGRAVINGS FROM WEINMANN'S *PHYTHOZA ICONGRAPHIA*  
AFTER JOHANN WILHELM WEINMANN (1683-1741)**

Each in a modern parcel-gilt, ebonised and decalcomania frames  
21¼ in. (54 cm.) high; 16½ in. (42 cm.) wide including frames

(12)

£5,000-8,000

US\$6,100-9,700  
€5,500-8,700



**59**

**A JAPANESE BRONZE OF A MONKEY**

SIGNED SEIYA CHU (CAST BY SEIYA), MEIJI PERIOD  
(LATE 19TH CENTURY)

9½ in. (24 cm.) high

£4,000-6,000

US\$5,000-7,500  
€4,500-6,700



**60**

**A JAPANESE BRONZE ELEPHANT JARDINIERE**

SEALED DAI NIHON GENRYUSAI SEIYA SEI (MADE  
BY GENRYUSAI SEIYA OF GREAT JAPAN), MEIJI  
PERIOD (LATE 19TH CENTURY)

Indistinctly signed to underside  
9¾ in. (25.5 cm.) high; 16½ in. (42 cm) diameter

£2,000-4,000

US\$2,500-4,800  
€2,200-4,400



PROPERTY FROM A PRIVATE DANISH COLLECTION

**61**

**CHINESE PAINTING WITH SIGNATURE OF QIU  
YING, LATE 19TH-EARLY 20TH CENTURY**

*Bird on a Branch*

Signature and one seal of the artist  
Scroll, mounted and framed, ink and colour on silk  
23¾ x 12¾ in. (60 x 32.5 cm.) excluding frame

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700



■62

**A FRENCH ORMOLU, CRYSTAL AND CUT-GLASS  
SIXTEEN LIGHT CHANDELIER**

19TH CENTURY

Fitted for electricity  
52 in. (132 cm.) high, overall

£1,500-2,500

US\$1,900-3,100  
€1,700-2,800

■63

**AN ITALIAN WHITE MARBLE GROUP OF A  
BACCANTE AND PUTTO**

LATE 19TH CENTURY

37 in. (94 cm.) high, overall

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700





64

**A PAIR OF MEISSEN PORCELAIN MODELS OF RABBITS**

19TH CENTURY, BLUE CROSSED SWORDS MARKS, INCISED J.121. TO BOTH AND PRESSNUMMER 84 TO ONE

Naturalistically modelled, one eating a carrot and the other licking its paw  
6½ in. (16.8 cm.) high (2)

£1,200-1,800 US\$1,500-2,200  
€1,400-2,000



66

**A MEISSEN PORCELAIN GREEN-GROUND ECUELLE, COVER AND PIERCED STAND**

CIRCA 1750, BLUE CROSSED SWORDS MARKS, PRESSNUMMER 22 TO THE STAND

Painted with fruits, mushrooms and sprigs of *deutsche Blumen*, enriched in gilding  
5½ in. (14 cm.) high overall

£1,200-1,800 US\$1,500-2,200  
€1,400-2,000

**PROVENANCE:**

The collection of W. Lissaient, thence by descent.

\*65

**A MEISSEN PORCELAIN GOLD-MOUNTED SNUFFBOX**

CIRCA 1765, THE MOUNTS CONTEMPORARY, IRON-RED SCRIPT MARKS 2774.5 TO THE UNDERSIDE

Moulded with basket weave panels and painted with sprigs of *holschnitt Blumen*, the interior of the cover painted with figures in a landscape beside a river  
2½ in. (6.7 cm.) wide

£2,000-3,000 US\$2,500-3,700  
€2,300-3,300



67

**A GROUP OF TEN CONTINENTAL AND ENGLISH PORCELAIN SCENT-BOTTLES AND STOPPERS**

ONE 18TH CENTURY, THE MAJORITY 19TH CENTURY, VARIOUS FACTORY MARKS

Together with an enamel bottle, possibly 18th century, and an opaque white glass bottle  
The largest example 4¾ in. (10.5 cm.) high (12)

£2,000-3,000 US\$2,500-3,700  
€2,300-3,300





■68

**A PAIR OF CHINESE SANG-DE-BOEUF  
TABLE LAMPS**

19TH-20TH CENTURY

On later wooden stands, the bases with *Tongzhi* marks  
17 in. (43 cm.) high, excluding fitments (2)

£2,000-4,000

US\$2,500-4,900  
€2,300-4,400



69

**A PAIR OF FAMILLE ROSE CHINESE JARS  
MOUNTED AS LAMPS**

THE VASES LATE 19TH CENTURY, THE MOUNTS OF  
LATER DATE

Each decorated with Royal courtly scenes, mounted onto  
giltwood bases  
14½ in. (36.8 cm.) high, excluding fitments (2)

£1,500-25,000

US\$1,900-31,000  
€1,700-28,000



■70

**A LARGE MINTON MAJOLICA TURQUOISE-  
GROUND VASE**

PROBABLY LATE 19TH CENTURY

Moulded with garlands of fruit and flowers suspended from  
satyr mask  
37¼ in. (94.7 cm.) high

£4,000-6,000

US\$4,900-7,300  
€4,400-6,600



■71

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

Each cartouche-shaped frame with an oval plate  
surmounted by a scroll cresting  
Each 36½ x 29½ in. (93 x 75 cm.)

(2)

£1,200-1,800

US\$1,500-2,200

€1,400-2,000

■72

**A PAIR OF LATE VICTORIAN PINE CORINTHIAN  
COLUMNS**

LATE 19TH/EARLY 20TH CENTURY

Each 9½ ft. (288 cm.) high

(2)

£3,000-5,000

US\$3,700-6,100

€3,300-5,500

■73

**AN EARLY VICTORIAN CREAM AND GREEN-PAINTED BOOKCASE CABINET**

CIRCA 1840, IN THE MANNER OF THOMAS CHIPPENDALE

With chinoiserie decoration overall, the interior with a single shelf, the backboards with chalk inscription 'Beaulieu' and numbered 'V6905', the decoration later 46¾ in. (119 cm.) high; 29½ in. (75 cm.) wide; 17¼ in. (44 cm.) deep

£1,500-2,500

US\$1,900-3,000  
€1,700-2,700

The present lot resembles closely the designs for furniture supplied by Thomas Chippendale, *circa* 1772-8 for theatre impresario and actor David Garrick's villa in Hampton, Middlesex.



■74

**A REGENCY BLACK AND RED-JAPANED OCCASIONAL TABLE**

CIRCA 1815

On ebony and calamander base, the top possibly associated

28 in. (71 cm.) high; 23 in. (58.5 cm.) wide;  
16¾ in. (42.5 cm.) deep

£2,000-4,000

US\$2,500-4,800  
€2,200-4,400

THE COLLECTION OF NICOLO CASTELLINI BALDISSERA: TANGIER AND LONDON  
LOTS 75-131









Roland Beaufre © *The World of Interiors*.

Born in Milan to a family of architects, designers and entrepreneurs, Nicolò has spent his life travelling and collecting. He works as an interior designer, and participates in the running of the family businesses, which include *Casa degli Atellani*, *Fondazione Piero Portaluppi*, and the fabric company *C & C Milano*, which his father, the architect Piero Castellini Baldissera, co-founded. Additionally, Nicolò has recently published his first book *Inside Tangier* with photographer Guido Taroni (Vendome Press).

As a child, growing up in the shadow of two great-grandfathers: the famed modernist architect Piero Portaluppi, and the composer Giacomo Puccini, aesthetics took on an outsized role in Nicolò's upbringing.

It was through these two families that Nicolò was introduced to objects and art. The pieces in this sale represent a life lived in Milan, Paris, Gstaad —and most recently: Tangier and London.

Nicolò first came to Tangier as a child in the mid-1980s sailing from France. but it wasn't until just over ten years ago, that he returned, and built his house (published in *World of Interiors*, July 2015 and June 2017). A constant oscillation between Morocco and England has allowed Nicolò to procure objects of both traditional sophistication and decorative eccentricity. The pieces here are a portion of his collection and capture the colourful eclecticism for which he is known.



λ\*75

**NICOLETTE MEERES (BRITISH, B. 1938)**

*Portrait of a young gentleman seated on a sofa (i); and a portrait of a young gentleman seated on a bed (ii)*

signed, inscribed and dated 'EI ROS...NICOLETTE MEERES 89' (lower left) (i), in inlaid frames  
oil on board  
25¼ x 25¼ in. (64.1 x 64.1 cm.) (2)

£2,000-4,000

US\$2,500-4,800  
€2,200-4,300

**PROVENANCE:**

The Collection of the late Bill Willis, Tangier.



■\*76

**A SET OF SIX PRINTS OF MOROCCAN SCENES**  
LATE 20TH CENTURY

In ebonised frames  
22½ in. (57 cm.) high; 16½ in. (42 cm.) wide (6)

£400-600

US\$500-750  
€450-670





(part)

■Ω77

**A PAIR OF MOROCCAN MOTHER-OF-PEARL  
AND CAMEL BONE-INLAID BEECH MIRRORED  
SHELVES**

LATE 20TH CENTURY

37¼ in. (96 cm.) high; 24½ in. (61.3 cm.) wide (2)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700



■Ω78

**A PAIR OF MOROCCAN HORN AND MOTHER-  
OF-PEARL-INLAID THUYA WOOD OCTAGONAL  
OCCASIONAL TABLES**

LATE 20TH CENTURY

24¼ in. (62 cm.) high; 24¼ in. (62 cm.) wide

£800-1,200

US\$970-1,500

€880-1,300

■Ω79

**TWO MOROCCAN CARPET RUNNERS**

MODERN

22 ft. 8 in. (6.9 m.) long, the other slightly smaller (2)

£1,200-1,800

US\$1,500-2,200

€1,400-2,000





(part)

■\*80

**THREE MOROCCAN COMPOSITE EMBROIDERED-SILK PANELS**

LATE 19TH/EARLY 20TH CENTURY, THE LARGER EXAMPLES FEZ, THE SMALLEST TETOUAN

All mounted; together with two Italian silk and velvet embroidered panels

Two examples: 40 x 12¾ in. (101.5 x 32.5 cm.), the other smaller

(5)

£600-1,000

US\$730-1,200  
€660-1,100

■\*81

**A POLYCHROME-PAINTED CORK MODEL OF AN EGYPTIAN TEMPLE**

20TH CENTURY

25 in. (63.5 cm.) high; 31 in. (79 cm.) wide;

8½ in. (21 cm.) deep

£600-1,000

US\$730-1,200

€660-1,100





■Ω82

**A SET OF FOUR MOROCCAN PAINTED  
HEXAGONAL TABLES**

MODERN

20½ in. (52 cm.) high; 21 in. (55.5 cm.) wide;  
18¼ in. (46.5 cm.) deep

£800-1,200

US\$1,000-1,500  
€900-1,300

(4)

■Ω83

**A PAIR OF CANED ARMCHAIRS AND A  
MATCHING SOFA**

SECOND HALF 20TH CENTURY, PROBABLY MALAWI

With four silk scatter cushions

The sofa 36 in. (91.5 cm.) high; 42¼ in. (107 cm.) wide;  
25 in. (63.5 cm.) deep

£800-1,200

(7)

US\$970-1,500  
€870-1,300



■Q84

**A GLASS-BEADED SIX-LIGHT PAGODA-SHAPED  
CHANDELIER**

MID-20TH CENTURY, IN THE MANNER OF  
MAISON BAGUES

33½ in. (95 cm.) high

£2,000-4,000

US\$2,500-4,800  
€2,200-4,400



■\*85

**A FRENCH GREY AND GILT-PAINTED CAST-  
IRON DAY BED**

SECOND HALF 19TH CENTURY

With a purple and white squab cushion; together with ten  
silk scatter cushions

35½ in. (87.5 cm.) high; 67¾ in. (172 cm.) wide;

27½ in. (70 cm.) deep

(12)

£1,200-1,800

US\$1,500-2,200  
€1,400-2,000



(part)



■\*86

**A NORTH EUROPEAN ANTLER  
AND BRASS HUNTING HORN  
FOUR-LIGHT CHANDELIER**  
LATE 19TH/EARLY 20TH  
CENTURY

Together with a pair of brass two  
branch wall lights

The chandelier: 14½ in. (37 cm.) high,  
excluding chain (3)

£1,000-2,000

US\$1,300-2,400

€1,100-2,200



■Ω87

**A SET OF SIX LEATHER AND  
IRON FOLDING-CHAIRS**  
SECOND HALF 20TH CENTURY

36½ in. (92.5 cm.) high; 17¼ in. (45  
cm.) wide; 21¼ in. (54 cm.) deep (6)

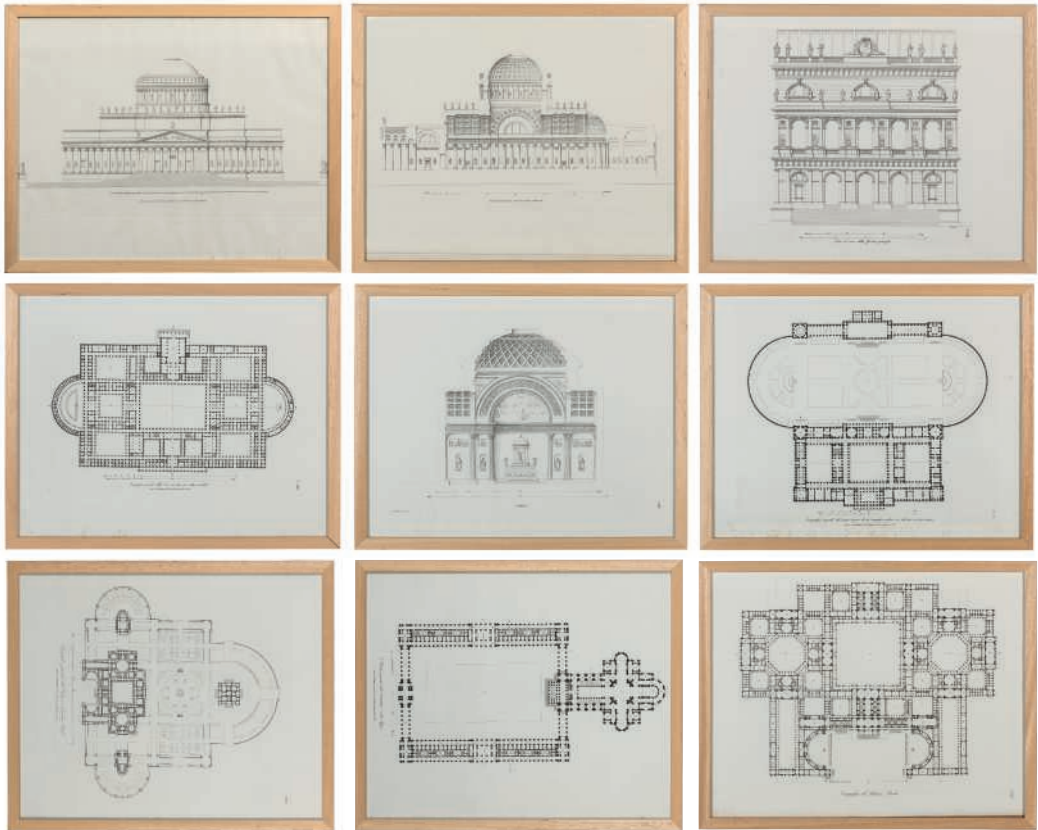
£1,000-2,000

US\$1,300-2,400

€1,100-2,200







(part)

■\*88

**FORTY-THREE ARCHITECTURAL ELEVATIONS AND FLOOR**

**PLANS OF ITALIAN PALAZZO**

EARLY 19TH CENTURY

Engravings

sheet: 15½ x 19¼ in. (39.5 x 49 cm.)

(43)

£2,000-3,000

US\$2,500-3,600

€2,200-3,300



■Ω89

**A PAIR OF MOROCCAN  
MARBLE AND COMPOSITION  
OCTAGONAL TABLES**

LATE 20TH CENTURY

21½ in. (54.5 cm.) high; 27 in. (68.5 cm.)  
wide; 27 in. (68.5 cm.) deep (2)

£600-1,000

US\$730-1,200

€660-1,100

■\*90

**AN ITALIAN GILTWOOD  
SUNBURST FRAME**

20TH CENTURY

With a later central glass convex  
52 in. (132 cm.) diameter

£800-1,200

US\$1,000-1,500

€900-1,300

■\*91

**AN ITALIAN RED VELVET  
AND GILT-BRAID GONDOLA  
ARMCHAIR**

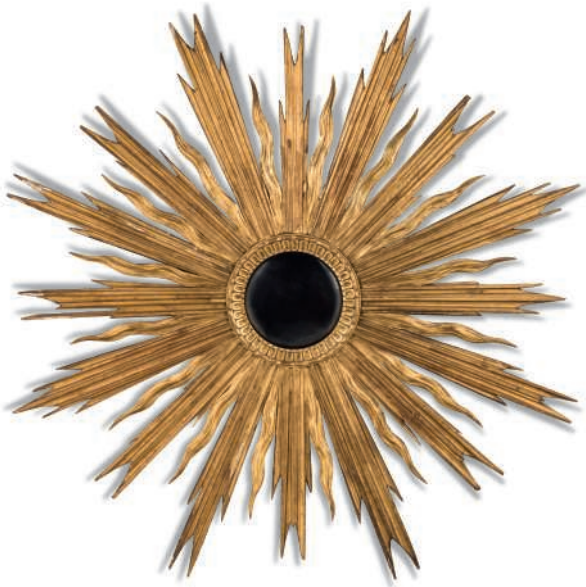
LATE 19TH/EARLY 20TH  
CENTURY

59 in. (150 cm.) high; 24 in. (61 cm.)  
wide; 26 in. (66 cm.) deep

£1,500-2,500

US\$1,900-3,100

€1,700-2,800







■Ω92

**A PURPLE VELVET AND GILT-BRAID  
LARGE SOFA**

MODERN, DESIGNED BY NICOLO CASTELLINI  
BALDISSERA, THE VELVET BY C&C MILANO

34½ in. (87.5 cm.) high; 87½ in. (222 cm.) wide;  
34 in. (86.5 cm.) deep

£2,500-4,000

US\$3,100-4,800  
€2,800-4,300

■\*93

**A PAIR OF CHINESE GREEN-PAINTED TABLES  
LATE 19TH/EARLY 20TH CENTURY**

The decoration later  
35¼ in. (89.5 cm.) high; 38¼ in. (97 cm.) wide;  
12 in. (30.5 cm.) deep

(2)

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700





■\*94

**A SET OF FOURTEEN CONTINENTAL  
POTTERY PALISSY-STYLE TROMPE L'OEIL  
CIRCULAR DISHES**

CIRCA 1900 AND LATER, TWO MARKED  
CALDAS / PORTUGAL, ONE MARKED JOAQUIM  
G. ROQUO CASADINHO

Each moulded with a crustacean to the centre  
The largest 13 in. (33 cm.) diameter

(14)

£2,500-4,000

US\$3,100-4,800  
€2,800-4,400





■Q95

**A PAIR OF BEECH STOOLS**

LATE 20TH CENTURY

Each covered in patterned purple embroidered silk by

Fadini Borghi

Each 18¾ in. (46 cm.) high; 40 in. (102 cm.) wide;

16¼ in. (41.5 cm.) deep

(2)

£500-800

US\$610-970

€550-870

■\*96

**A PAIR OF DIRECTOIRE GREY-PAINTED  
ARMCHAIRS**

CIRCA 1800

Covered in red-braided green velvet

34 in. (86.5 cm.) high; 22 in. (56 cm.) wide;

20 in. (81 cm.) deep

(2)

£1,200-1,800

US\$1,500-2,200

€1,400-2,000





■\*97

**A SPANISH PARCEL-GILT  
AND EBONISED THREE-SEAT  
CANAPE**

SECOND HALF 19TH CENTURY,  
PROBABLY SICILY

45½ in. (116 cm.) high;  
70¾ in. (180 cm.) wide

£1,200-1,800

US\$1,500-2,200

€1,400-2,000



■\*98

**A BEECH LEATHER ARMCHAIR**  
LATE 19TH CENTURY

34 in. (86.5 cm.) high; 29½ in. (75 cm.)  
wide; 27½ in. (70 cm.) deep

£600-1,000

US\$750-1,200

€670-1,100



■99

**TWO SOUTH EUROPEAN APPLIQUE FELT AND COTTON HERALDIC WALL-HANGINGS**  
19TH CENTURY, PROBABLY SPANISH

Entitled *Teruel* and *Leon*

The larger: 89 x 62 in. (226 x 157.5 cm.) (2)

£4,000-6,000

US\$5,000-7,500

€4,500-6,700

The arms are for the town of Tureul and the former Kingdom of Leon.

■\*100

**EIGHTEEN ENGLISH AND FRENCH CARICATURES**  
EARLY 19TH CENTURY

Depicting the trials and tribulations of Napoleon Bonaparte including: An Attempt to swallow the World!!!; Resolutions in case of an Invasion; The Bear the Bull Dog and the Monkey; The Bull and the Bantam; Drumming Out of the French Army!!!; A Side Dish for the City of London Feast June 18th 1814; Cri de Paris; Le cri général C'est bouffe la balle; and En avant Marche handcoloured etchings and engravings, published by W. Holland, London and others sheet: 14 x 10in. (35.5 x 25.5cm.) and smaller (18)

£3,000-5,000

US\$3,700-6,100

€3,300-5,400





(part)



■101

**A NIGERIAN EKOI LEATHER, WOOD AND BASKETWORK HEADDRESS**  
20TH CENTURY

On a French mid-20th century black and clear perspex stand  
68½ in. (174 cm.) high, on stand

(2)

£2,000-3,000

US\$2,500-3,700

€2,300-3,300

■102

**AN ITALIAN REVERSE-PAINTED EGLUMISE MIRROR**

MID-20TH CENTURY, OF VENETIAN-STYLE

39½ x 33¼ in. (100 x 84.5 cm.)

£800-1,200

US\$1,000-1,500

€900-1,300

**PROVENANCE:**

Howard Hodgkin: Portrait of the Artist; sold Sotheby's, London, 24 October 2017, lot 4.



■103

**A GILT-HIGHLIGHTED WIRE LOW CHAIR**  
BY BARRY GRIFFITHS, LATE 20TH CENTURY

30¾ in. (78 cm.) high; 13 in. (33 cm.) wide;  
17 in. (43 cm.) deep

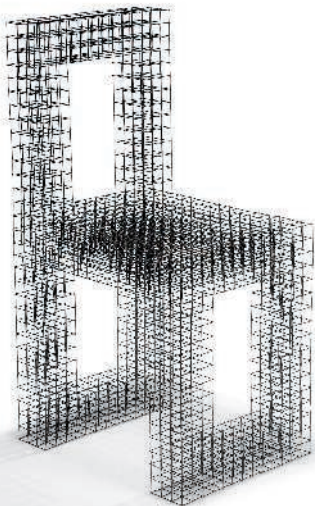
£500-800

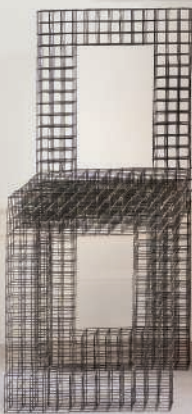
US\$620-990

€560-890

**PROVENANCE:**

Acquired from the Flow Gallery, Notting Hill, London.







■104

**A BRASS ELEVEN LIGHT NATURALISTIC  
STANDARD LAMP**

CIRCA 1960S

Later fitted for electricity  
76½ in. (194 cm.) high, overall

£800-1,200

US\$970-1,500  
€880-1,300

■105

**A FRENCH SIMULATED-MARBLE TERRACOTTA  
FLUTED COLUMN**

19TH CENTURY

On an associated oak socle and base  
39 in. (99 cm.) high

£800-1,200

US\$970-1,500  
€880-1,300

**PROVENANCE:**

Howard Hodgkin, Portrait of the Artist; sold Sotheby's,  
London, 24 October 2017, lot 329.



■106

**AN ITALIAN SCARLET AND GILT-JAPPANED MIRROR**

19TH CENTURY, PROBABLY VENETIAN

The mirror plate later; together with a French red leather and bronze lamp

The mirror: 25¼ x 15½ in. (64 x 39.5 cm.) (2)

£1,200-1,800 US\$1,500-2,200  
€1,400-2,000



■107

**A SET OF EIGHT ITALIAN EBONISED DINING-CHAIRS**

MID-20TH CENTURY, THE FABRIC BY C&C MILANO

Each padded half-back and seat upholstered in geometric-cut velvet

36¾ in. (93.5 cm.) high; 19 in. (48 cm.) wide;  
17½ in. (44.5 cm.) deep (8)

£1,000-1,500 US\$1,300-1,800  
€1,100-1,600





(two views)

■108

**A BLACK AND RED-LACQUERED AND SHELL-MOSAIC REVERSIBLE SIX-FOLD SCREEN**  
MID-20TH CENTURY, POSSIBLY FRENCH

Each fold: 63 x 15½ in. (160 x 39.5 cm.)

£3,000-5,000

US\$3,700-6,100  
€3,300-5,500

**PROVENANCE:**

Acquired from Galerie Hervouet, Paris.

**109 No Lot**

■110

**AN ITALIAN REVERSE-PAINTED MIRROR**

20TH CENTURY, PROBABLY ITALIAN

Decorate with an arrow draped in red fabric, in a giltwood frame

31 x 24 $\frac{3}{4}$  in. (79 x 62 cm.)

£800-1,200

US\$1,000-1,500

€900-1,300



111

**AN ASSORTED VICTORIAN SILVER-MOUNTED HORN DESK SET**

MARK OF THOMAS JOHNSON, LONDON, 1869;  
MARK OF THOMAS SMILY, LONDON, 1872  
AND MARK OF CHAWNER AND COMPANY,  
LONDON, 1882

Comprising a tapering jug with hinged lid, a large beaker, two smaller beakers on spreading base and a silver-plated inkstand engraved 'Presented to M.T.Baines Esq. by the Members of Brodsworth Cricket Club, Nov. 1898', marked on mounts; together with a later silver-plated Christian Dior paperweight the jug 10 $\frac{3}{8}$  in. (26.5 cm.) high

(7)

£800-1,200

US\$1,000-1,500

€900-1,300



112

**FOURTEEN FORNASETTI PORCELAIN LIDDED JARS**

MODERN, WITH BLACK PRINTED MARKS

Together with two Fornasetti enamel trays and another similar

Each 6 $\frac{1}{4}$  in. (16 cm.) high

(17)

£600-1,000

US\$730-1,200

€660-1,100



(part)



■113

**AN ITALIAN LACQUERED-BRASS THREE-LIGHT  
STANDARD LAMP**

CIRCA 1950S

The shades in opposing blue, red and yellow enamel  
The central stem: 64 in. (163 cm.) high

£800-1,200

US\$970-1,500  
€880-1,300

**PROVENANCE:**

Acquired from Galerie Hervouet, Paris.

**114 No Lot**

■115

**AN ITALIAN BRASS AND EBONISED  
ADJUSTABLE LOW TABLE**

CIRCA 1970

The pivoted top revealing a mirrored well  
16 in. (40.5 cm.) high; 49¼ in. (125 cm.) wide;  
31½ in. (80 cm) deep

£1,200-1,800

US\$1,500-2,200  
€1,400-2,000









116

**PAOLO POSI (ITALIAN, 1708-1776)**

*Triumphal Arch dedicated to Pope Clement XIII and figures*

inscribed 'CLEMENTI XIII. P. M./RESPUBLICA VENETA/CIVI SVO' (above the arch); together with a Late 18th Century Italian School design for a triumphal arch, inscribed 'FRIDERICO. MAGNO/BORVSSORVM. REGI/BELLI. PACISQVE. ARBITRO (above the arch) black chalk, pen and brown ink and wash, with watermark on the verso 'IV'

5½ x 5½ in. (14.9 x 13 cm.) (2)

£3,000-5,000

US\$3,800-6,200

€3,400-5,600

**PROVENANCE:**

The first: Acquired from Trinity Fine Art London. The second: A. Maggiori (L.3005b), with his inscription, 'Ales. Maggiori comprò in Roma l'anno 1794'.

**EXHIBITED:**

London, *Paolo Posi, Architectural and Decorative Drawings*, Trinity Fine Art, 1990, no. 18.



■117

**A PAIR OF FRENCH PATINATED-BRONZE TABLE LAMPS**

20TH CENTURY

With purple silk shades  
16 in. (40.5 cm.) high, excluding fitments

£500-800

US\$610-970

€550-870



■118

**THREE CIRCULAR OCCASIONAL TABLES**

20TH-21ST CENTURY, THE SILVER EXAMPLE BY ELIZABETH GAROUSTE (B. 1949) & MATTIA BONETTI (B. 1953)

Comprising a black-lacquered table, a wire table and silvered-ceramic table

The black-lacquered example: 24 in. (61 cm.) high; 20½ in. (52 cm.) diameter (3)

£800-1,200

US\$970-1,500

€880-1,300

**PROVENANCE:**

The Garouste and Bonetti example: acquired from David Gill, London.



119

**ATTRIBUTED TO IPPOLITO CAFFI  
(ITALIAN, 1809-1866)**

*A view of the Piazzetta by moonlight, Venice*

oil on canvas

11½ x 18¼ in. (29.2 x 46.2 cm.)

£10,000-15,000

US\$13,000-19,000  
€12,000-17,000

**PROVENANCE:**

with Sestieri, Rome, from whom acquired by Joseph McCrindle, 1960s.

Caffi was an active and prolific artist. He studied in Belluno and Padua and attended the Accademia di Belle Arti in Venice between 1827 and 1831, before forging a career as a vedute painter, not only of Venice, but also of other cities throughout Italy and abroad.

The present work shows a Romantic response by the artist to this subject, with the quiet moonlit tones and subtle gradations reminiscent of the artist's German contemporaries. However Caffi also often took a strikingly modern approach to his subject, exploiting his deep understanding of perspective. In particular, he often painted buildings at close quarters, flattening the subject into patterns of colour, reminiscent of the Welsh artist, Thomas Jones.



■120

**A PAIR OF MIRRORED LARGE  
OBELISKS**

20TH CENTURY

40 in. (101.5 cm.) high (2)

£800-1,200

US\$1,000-1,500

€900-1,300

**PROVENANCE:**

Acquired from Galerie Hervouet, Paris.

■121

**THREE LACQUERED  
MODULAR BLOCKS**

LATE 20TH CENTURY, DESIGNED  
BY NICOLO CASTELLINI  
BALDISSERA

Two in purple, one in blue

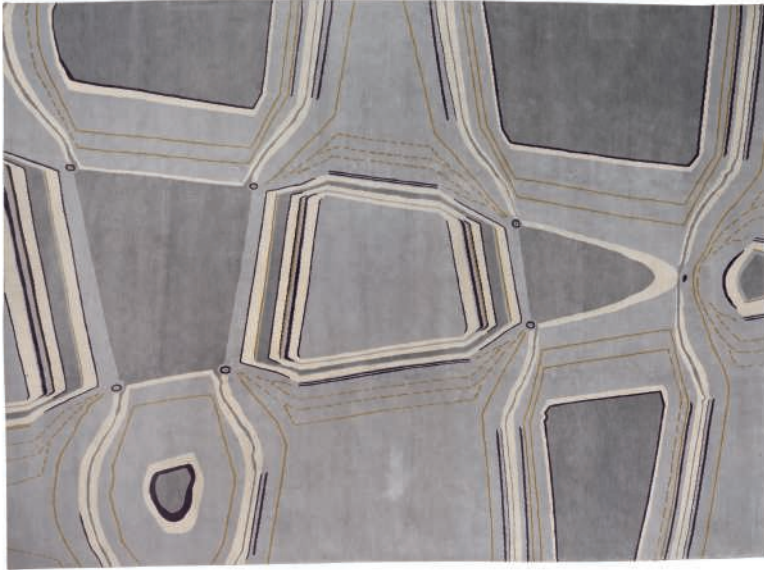
Each 17¾ in. (45 cm.) high (3)

£800-1,200

US\$1,000-1,500

€900-1,300





■122

**TWO MODERN CARPETS OF ABSTRACT DESIGN**

BY FEDORA DESIGNS, MODERN

16ft. x 11ft.8in. (490cm. x 361cm.) and 13ft. x 9ft.6in. (13ft. x 9ft.6in.)

(2)

£2,500-4,000

US\$3,200-5,000

€2,800-4,500





λ123

**ZINEB SEDIRA (FRENCH, B. 1963)**

*Haunted House*

C-print

19% x 23% in. (50 x 60 cm.)

This work is number one from an edition of ten.

£1,500-2,500

US\$1,900-3,000

€1,700-2,700

**PROVENANCE:**

with Galerie Kamel Mennour, Paris.

**124**

**SPENCER FINCH (AMERICAN, B. 1962)**

*Vanitas (Tulips) 2012*

archival ink jet print

sheet: 16¼ x 16¼ in. (41.3 x 41.3 cm.)

This work is number one from an edition of three + one  
artist's proof. (3)

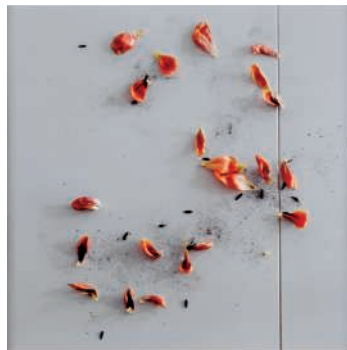
£4,000-6,000

US\$4,900-7,300

€4,400-6,500

**PROVENANCE:**

with Lisson Gallery, London.





**125**

**ROBERT MAPPLETHORPE (AMERICAN, 1946-1989)**

*Nipple/Livingston, 1988*

signed by Michael Ward Stout, Executor, and dated in ink in Estate copyright credit stamp, and titled, dated and numbered '1988 AP2/2' (on the reverse)

gelatin silver print

image: 19¼ x 19¼ (48.6 x 48.6 cm.)

Photographed in 1988 and printed in 2013, this work is number two from two artist's proof

£4,000-6,000

US\$4,900-7,300

€4,400-6,500

**PROVENANCE:**

with Galleria Franco Noero, Turin.



■127

**A COPPERED-METAL 'SHELL' STANDARD LAMP**  
LATE 20TH CENTURY, PROBABLY ITALIAN

54 in. (137 cm.) high

£500-800

US\$610-970

€550-880

**PROVENANCE:**

Acquired from Galerie Hervouet, Paris.



■126

**A BLACK AND RED LACQUERED SMALL  
ARMCHAIR**

20TH CENTURY, POSSIBLY SWEDISH

The seat covered in black-and-white geometric fabric  
36½ in. (92 cm.) high; 25½ in. (64 cm.) wide;  
21 in. (53 cm.) deep

£500-800

US\$610-970

€550-880



■128

**AN ALUMINIUM PROPELLER BLADE**  
20TH CENTURY

The base with various impressed letters and numerals  
79 in. (201 cm.) high

£1,200-1,800

US\$1,500-2,200

€1,400-2,000







■129

**TWO SQUARE FRAMED CONTINENTAL  
TILE PANELS**

THE TILES LATE 16TH - MID 17TH CENTURY,  
POSSIBLY SPANISH, THE FRAMES LATER

Each panel decorated with stylised floral designs

The largest 33½ in. (84.5 cm.) high; 33½ in. (84.5 cm.) wide  
(2)

£1,000-2,000

US\$1,300-2,400

€1,100-2,200



λ130

**TOM GALLANT (BRITISH, B. 1975)**

*Johannes Ittens, 2014*

pencil on paper

image: 6 x 4½ in. (15.2 x 10.8 cm.)

£800-1,200

US\$1,000-1,500

€900-1,300



■131

**AN ITALIAN SLATE AND SCAGLIOLA TABLE TOP**  
19TH/EARLY 20TH CENTURY

Decorated with a map of the Americas and another showing constellations with a border showing the signs of the zodiac, with metal base

The table top: 54½ in. (136 cm.) wide

£2,500-4,000

US\$3,200-5,000  
€2,800-4,500

The design of the present lot relates almost exactly to an oval scagliola top sold *C'est Fou: An Amazing Private Collection*; Christie's, Paris, 12-14 December 2018, lot 188 (€4,000, including premium).





■132

**RENE LALIQUE (1860-1945)**  
A BOURGUEIL SERVICE

designed 1930-33, glass, comprising: jug, no. 5199, 12 water glasses no. 5200, 12 bordeaux glasses no. 5201, 8 champagne coupes no. 5203, 12 bowls no. 3130, 12 plates no. 10-300, and 12 butter dishes no. 3901 8½ in. (21.5 cm.) high and smaller stencilled *R. LALIQUE* (69)

£3,000-5,000

US\$3,700-6,100  
€3,300-5,400

133

**MARTIN BROTHERS, EST. 1873**  
TWO SPOON WARMERS AND A PITCHER,  
LATE 19TH CENTURY



glazed stoneware

The pitcher 10¾ in. (27.7 cm.) high the larger spoon warmer incised to the underside 31, *R.W. Martin, London, Southall*, the smaller spoon warmer incised to the underside 16, *R.W. Martin, London, Southall, 11-19*, the pitcher incised to the base 20.2.80-, *R.W. Martin, London, Southall* (3)

£4,000-6,000

US\$4,900-7,300  
€4,400-6,500

134

**MARTIN BROTHERS, EST. 1873**  
TWO STANDS, 1881



glazed stoneware

3¼ in. (8.3 cm.) high; 8 in. (20 cm.) wide one example incised to the top 12.5.81 *R.W. Martin, London, Southall* and 9 *R.W. Martin, London, Southall 1881* to one side, the other incised to the top 9.5.81, and *Martin London* to the sides, and *R.W. Martin, London* to the base (2)

£2,000-4,000

US\$2,500-4,900  
€2,300-4,400

■135

**A PAIR OF FRENCH  
PATINATED-BRONZE  
ARMCHAIRS**

AFTER THE 1943 MODEL BY  
GILBERT POILLERAT (1902-1988),  
SECOND HALF 20TH CENTURY

40½ in. (103 cm.) high; 26 in. (66 cm.)  
wide; 17¾ in. (45 cm.) deep (2)

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

**PROVENANCE:**

Galerie Yves Gastou, Paris.

**LITERATURE:**

The model by Poillerat is illustrated  
F. Baudot, *Gilbert Poillerat, maître  
feronnier*, édition Hazan, Paris, 1992,  
p. 104.



PROPERTY OF A GENTLEMAN SOLD TO  
BENEFIT A CHARITABLE FOUNDATION  
(LOTS 136-144)

■136

**A SIX-BRANCH WROUGHT  
IRON AND GILT-METAL  
CHANDELIER**

GILBERT POILLERAT (1902-1988),  
CIRCA 1940

37½ in. (95 cm.) high;  
32 in. (81.5 cm.) diameter

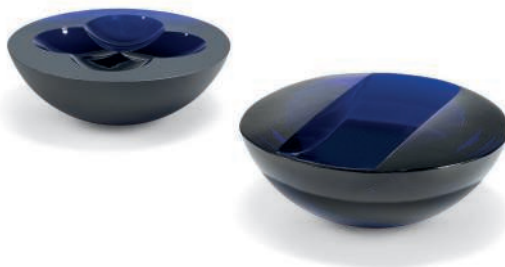
£2,000-3,000 US\$2,500-3,600  
€2,200-3,300

**PROVENANCE:**

Galerie Plaisance, Paris;  
François Catroux, Paris;  
Christie's, Paris, *Une américaine à  
Paris - Un pied-à-terre* par François  
Catroux, 11 October 2006, lot 139  
where acquired.



PROPERTY OF A GENTLEMAN SOLD TO BENEFIT A CHARITABLE FOUNDATION  
LOTS 136-144



**\*137**

**A PAIR OF SCULPTURAL GLASS BOWLS**

BY FRANTISEK VIZNER (1936-2011)

Manufactured by Moser, Czech Republic, each underside with manufacturer's plastic label printed *Moser/Czech Republic*, incised *Moser/Vizner*, and further numbered *5/20* and *10/20* respectively  
4 in. (10 cm.) high; 11½ in. (29 cm.) diameter (2)

£1,000-1,500

US\$1,300-1,800  
€1,100-1,600

**■138**

**A MARBLE AND BRASS CONSOLE TABLE**

ITALIAN, SECOND HALF OF 20TH CENTURY

26½ in. (67.5 cm.) high; 84 in. (213.5 cm.) wide;  
19 in. (48 cm.) deep

£1,500-2,500

US\$1,900-3,000  
€1,700-2,700



**\*139**

**A DANISH TABLE-SERVICE**

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

Lily of the Valley pattern (185)

£4,000-6,000      US\$4,900-7,300  
                                €4,400-6,500

**PROVENANCE:**

The Rowler Collection; Christie's, New York, 19 January 2005, lot 80.



**140**

**A SET OF SIX GEORGE III SILVER MEAT-DISHES**

MARK OF THOMAS HEMING,  
LONDON, 1776

*marked underneath*

Two: 17 $\frac{1}{2}$  in. (44.2 cm.) wide;

two: 13 $\frac{3}{8}$  in. (34.7 cm.) wide;

two: 13 $\frac{1}{8}$  in. (33 cm.) wide

181 oz. (5,630 gr.) (6)

£3,000-5,000      US\$3,700-6,100  
                                €3,300-5,400

**PROVENANCE:**

With Premsela and Hamburger;  
Amsterdam, 3 August 1965.

A Swiss Estate; Christie's, London, 12 June 2006, lot 104, where acquired.



**141**

**A RUSSIAN SILVER MIRROR PLATEAU**

MARKED FABERGÉ WITH  
THE IMPERIAL WARRANT,  
ST PETERSBURG, 1904-1908,  
SCRATCHED INVENTORY  
NUMBER 15713

*marked on mounts, also with import marks*

29 $\frac{1}{2}$  in. (75 cm.) wide

£4,000-6,000      US\$4,900-7,300  
                                €4,400-6,500

**PROVENANCE:**

Anonymous Sale; Christie's, Geneva,  
25-26 May 1993, lot 456.

Anonymous Sale; Sotheby's, London, 1  
December 2004, lot 410.





**142**

**JAMES PRINSEP BARNES BEADLE  
(BRITISH, 1863-1947)**

*The Chelsea Pensioners*

signed and dated 'J.P.B. Beadle/1893.' (lower left)  
oil on canvas

19¼ x 30 in. (50.2 x 76.2 cm.)

£2,500-4,000

US\$3,100-4,800

€2,800-4,400

**PROVENANCE:**

The London Sale; Christie's, London, 26 November 1999, lot 84, where acquired.



**■143**

**ANTOINE-LOUIS BARYE  
(FRENCH, 1796-1875)**

*Thésée combattant le centaure Biénor  
(Theseus battling the Bienor centaur)*

signed 'BARYE', with foundry inscription  
'F. BARBEIDENNE. FONDEUR.'

bronze, dark-brown patina

21½ in. (55 cm.) high; 18 in. (46 cm.) wide;

7½ in. (19 cm.) deep

Conceived circa 1850.

This bronze circa 1880-1900.

£3,000-5,000

US\$3,700-6,100

€3,300-5,400

**LITERATURE:**

M. Poletti and A. Richarme, *Barye. Catalogue raisonné des sculptures*, Paris, 2000, pp. 109-110, no. F 33.



**144**

**JEAN ULYSSE-ROY  
(FRENCH, 19TH CENTURY)**

*A quiet read*

signed 'Ulysse Roy' (lower right)  
oil on canvas

21¼ x 14¾ in. (55.3 x 37.8 cm.)

£1,500-2,500

US\$1,900-3,000

€1,700-2,700



**145**

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

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

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

13 in. (33 cm.) high (2)

£5,000-8,000 US\$6,300-9,900  
€5,600-8,900

**PROVENANCE:**

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

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



**146**

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

POSSIBLY GERMAN, FIRST HALF 19TH CENTURY AND LATER

Each with white marble top, some re-blocking, the backs probably replaced

33 in. (84 cm.) high; 59 in. (150 cm.) wide; 20¼ in. (51.5 cm.) deep (2)

£3,000-5,000 US\$3,700-6,100  
€3,300-5,400

**PROVENANCE:**

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





**147**

**A GERMAN SILVER TEAPOT**

MARK OF ESAIAS III BUSCH, AUGSBURG, 1737-1739

Partly fluted baluster shape, engraved with Regence style motifs, the hinged cover with baluster finial, with a leaf-capped wood handle, *marked underneath*

6¼ in. (16 cm.) high

gross weight 13 oz. 13 dwt. (426.8 gr.)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700



**148**

**A PAIR OF GEORGE II IRISH SILVER CASTERS**

DUBLIN, 1745

Baluster-shaped on spreading foot, with pierced detachable covers, engraved on body with initial 'C.I.I.' and underneath with '12' and '5=10', *marked on body and cover*

5½ in. (13.5 cm.) high

10 oz. 10 dwt. (328 gr.)

(2)

£2,000-3,000

US\$2,500-3,700

€2,300-3,300

**\*149**

**A PAIR OF GEORGE II LARGE SILVER  
CANDLESTICKS**

MARK OF CHARLES FREDERICK KANDLER,  
LONDON, 1743

Each on shaped-circular base with reed and scroll rim, the baluster stem with gadrooned borders, the large socket with detachable shaped-circular and gadrooned nozzle, *marked underneath and on socket, further engraved with numbers and scratch weight 'No 2 34"12' and 'No 4 35"10', the nozzles numbered 'No 2' and 'No 4'*

11¾ in. (29 cm.) high

67 oz. 3 dwt. (2,096 gr.)

(2)

£5,000-7,000

US\$6,300-8,700

€5,600-7,800

Charles Frederick Kandler, born Carl Rudolph, was the older brother of the famous porcelain modeller, Johann Joachim Kandler. He had been apprenticed under the Dresden court silversmith, Johann Jacob Irminger, who was also artistic director of the Meissen factory and supplied many designs for porcelain. Kandler brought a Dresden-influenced style to England when he emigrated before 1727, entering his mark at Goldsmiths' Hall that year. His models were also influenced by porcelain designs.



PROPERTY FROM A PRIVATE LONDON COLLECTION

**150**

**A SET OF FOUR GEORGE IV SILVER  
SAUCE-TUREENS AND COVERS**

MARK OF HYAM HYAMS, LONDON, 1827

Each shaped oblong, on four acanthus and claw feet, with two foliate handles and cast shell and scrolling foliage border, the partly fluted detachable domed cover with foliate handle, the body and cover engraved with a crest with viscount's coronet above, *each marked on base and cover, the bases also stamped H. HYAMS*

8½ in. (21.5 cm.) long

149oz. (4,654gr.)

(4)

£4,000-6,000

US\$5,000-7,400

€4,500-6,700



PROPERTY OF A NOBLEMAN (LOT 151)

■151

**A SET OF TEN GEORGE III  
MAHOGANY DINING-CHAIRS**  
LATE 18TH CENTURY

Each with wheel back, the seats covered in fawn velvet, on tapering legs  
Each 37 in. (94 cm.) high; 22 in. (56 cm.) wide; 18¾ in. (47.5 cm.) deep (10)

£7,000-10,000 US\$8,500-12,000  
€7,700-11,000

PROPERTY OF A NOBLEMAN  
(LOTS 145-146 & 152)

■152

**A REGENCY MAHOGANY  
SIX-PEDESTAL DINING TABLE**  
EARLY 19TH CENTURY  
AND LATER

Some variation in colour to top, alterations, replacements and restorations

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

£3,000-5,000 US\$3,800-6,200  
€3,400-5,600







THE ESTATE OF ALBERT AND LEONIE VAN DAALEN, SWITZERLAND  
LOTS 153-163



**\*153**

**A DUTCH DELFT POLYCHROME MODEL  
OF A SQUIRREL EATING A NUT**

CIRCA 1720, MARKED IG 4 IN IRON-RED FOR  
THE PAINTER JOHANNES GAAL

With bushy tail, standing on a green naturalistic  
base

7½ in. (19 cm.) high

£5,000-8,000

US\$6,100-9,700

€5,500-8,800

**PROVENANCE:**

The Alfred Boreel Collection; Frederik Muller,  
Amsterdam, 16-17 June 1908, lot 229.

The Madame C. Alberge-Looman Collection,  
The Hague; Frederik Muller, Amsterdam, 9-12  
November 1954, lot 239.

The Ivan B. Hart Collection, Monte Carlo, no. 210.  
Aronson Antiquairs, TEFAF Maastricht, April 2013.

**EXHIBITED:**

Amsterdam, *Rijksmuseum, Tentoonstelling van  
Oude Kunst*, 1929, no. 450.

**LITERATURE:**

R. Aronson, *Dutch Delftware*, Amsterdam, 2013,  
pp. 56-59, no. 32.

Jan Gaal became the Master of the De Twee  
Scheepjes pottery in 1707, and worked there until  
his death in 1725.



**\*154**

**A PAIR OF DUTCH DELFT POLYCHROME  
OVAL BUTTER-TUBS AND COVERS**

CIRCA 1760, MARKED AP FOR ANTHONY  
PENNIS AT DE TWEE SCHEEPJES

The covers surmounted by a seated manganese  
goat, the scalloped tubs painted with flowering  
peonies

5½ in. (14 cm.) wide

(2)

£5,000-8,000

US\$6,100-9,700

€5,500-8,800

**PROVENANCE:**

M<sup>me</sup> Devérny, according to paper label attached to  
the underside of one cover.

Aronson Antiquairs, TEFAF Maastricht, May 2007.



**\*155**

**A DUTCH DELFT BLUE AND WHITE DATED OVAL FLORAL PLAQUE**

THE REVERSE INSCRIBED '30 OCTOBER ANNO 1702'

Painted with Flora holding a flower-filled cornucopia  
8¼ in. (21 cm.) wide

£2,500-4,000

US\$3,100-4,800  
€2,800-4,400

**PROVENANCE:**

Anon. sale; Christie's, Amsterdam, 6 May 2003, lot 328.

**\*156**

**A DUTCH DELFT RECTANGULAR BLUE AND WHITE INKSTAND**

LATE 17TH CENTURY

The front moulded with an openwork winged female grotesque concealing a penholder compartment, the upper part with three openings containing removable pewter objects

8½ in. (21cm.) wide

£2,500-4,000

US\$3,100-4,800  
€2,800-4,400

**PROVENANCE:**

The late Mrs. A.C.T. Tempel-Zwartsenberg.  
Anon. sale; Christie's, Amsterdam, 6 May 2003, lot 322.



**\*157**

**A DUTCH DELFT BLUE AND WHITE CHINOISERIE MARITIME PLAQUE**

EARLY 18TH CENTURY

Painted with a sloop with twelve fishermen and further distant vessels surrounding whales within a foliate frame  
10 in. (25.5 cm.) wide

£3,000-5,000

US\$3,700-6,100  
€3,300-5,500

**PROVENANCE:**

Anon. sale; Christie's, Amsterdam, 6 May 2003, lot 327.





**\*158**

**A DUTCH DELFT  
POLYCHROME LOZENGE-  
SHAPED PLAQUE**  
SECOND QUARTER OF THE  
18TH CENTURY

Painted with flowers in a vase above  
three masks, within a moulded shell  
and scroll border  
13¾ in. (35 cm.) high

£4,000-6,000

US\$4,900-7,300

€4,400-6,600



**\*159**

**A DUTCH DELFT  
POLYCHROME SHAPED  
OVAL PLAQUE**  
CIRCA 1760-1770

Painted with a loose bouquet of  
flowers  
14 in. (13.5 cm.) high

£3,000-5,000

US\$3,700-6,100

€3,300-5,500

**PROVENANCE:**

Aronson Antiquairs, Amsterdam,  
August 2008





**\*160**

**A DUTCH DELFT DATED POLYCHROME SHIELD-SHAPED PLAQUE**

1760 OR 1764

Decorated in colours with flowers in a vase  
15 in. (38 cm.) high

£6,000-10,000

US\$7,300-12,000  
€6,600-11,000

**PROVENANCE:**

Aronson Antiquairs, TEFAF Maastricht, March 2002.



**\*161**

**A DUTCH DELFT BLUE AND WHITE  
TULIP VASE**

CIRCA 1720, MARKED LVE AND VARIOUS  
NUMERALS FOR LAMBERTUS VAN  
EENHOORN AT DE METAAL POT

Moulded with eight spouts, painted with putti  
and flowers

8 in. (20.5 cm.) high

£4,000-6,000

US\$4,900-7,300

€4,400-6,600



**\*162**

**A DUTCH DELFT BLUE AND WHITE  
TULIP VASE**

CIRCA 1730, MARKED CX AND VARIOUS  
NUMERALS

Moulded with five spouts and scroll handles, one  
side painted with a figure holding a cornucopia of  
flowers, the other with a chinoiserie bridge and  
pagoda

6½ in. (16.3 cm.) high

£2,000-3,000

US\$2,500-3,600

€2,200-3,300



■\*163

**A DUTCH DELFT BLUE AND WHITE FIVE PIECE GARNITURE**

CIRCA 1760-1780

Comprising three baluster vases and covers and two flared beaker vases,  
decorated in blue with merchants and ships

The vases and covers 13.33/4 in. (35 cm.) high

(5)

£5,000-8,000

US\$6,100-9,700

€5,500-8,800

**PROVENANCE:**

With Salomon Stodel, TEFAF Maastricht, March 1997.



**164**

**ENGLISH SCHOOL, 18TH CENTURY**

*Greenwich Palace from the Thames*

oil on canvas

26½ x 45½ in. (67.1 x 115.4 cm.)

£5,000-8,000

US\$6,100-9,700

€5,500-8,800

As with the view of Greenwich by Canaletto (Private Collection, on loan to the Tate Britain), this painting is based on the engraving of 1736 by Jaques Rigaud (see C. Beddington, *Canaletto in England*, exhibition catalogue, Yale University Press, 2006, p. 53).

**165 No Lot**





**166**

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

*Portrait of the Hon. George FitzRoy Somerset (1857-1921)*

signed with monogram (lower right)

oil on canvas

56½ x 36 in. (143.5 x 91.4 cm.)

£2,000-3,000

US\$2,500-3,600

€2,200-3,300

**PROVENANCE:**

The Raglan Collection and Works of Art from the Collection of the Marquesses of Londonderry; sold Christie's, 22-23 May 2014, lot 220 A, where acquired by the present owner.

**EXHIBITED:**

London, Royal Academy, 1864, no. 279.

**LITERATURE:**

J. Steegman, *Portraits in Welsh Houses*, Cardiff, 1962, vol. II, p. 127, no. 17.

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



**167**

**E. HUBERTINA SWIFT, 19TH CENTURY**

*Portrait of the Hon. George FitzRoy Somerset (1857-1921), later 3rd Baron Raglan, and the Hon. Arthur Somerset (1859-1948)*

signed and dated 'E. Hubertina Swift 1860' (lower right)

and further signed and inscribed 'The children of Lord/and Lady Raglan/By Mrs Swift/8 Summer Place' (on the artist's label attached to the stretcher)

oil on canvas, arched top

56 x 44 in. (142.2 x 111.8 cm.)

£800-1,200

US\$1,000-1,500

€900-1,300

**PROVENANCE:**

The Raglan Collection and Works of Art from the Collection of the Marquesses of Londonderry; sold Christie's, London, 22-23 May 2014, lot 221, where acquired by the present owner.

**LITERATURE:**

J. Steegman, *Portraits in Welsh Houses*, Cardiff, 1962, vol. II, p. 127, no. 18.

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



168

**HENRY WEIGALL, JUN. (BRITISH, 1829-1925)**

*Portrait of the Hon. George FitzRoy Somerset, later 3rd Baron Raglan (1857-1921) dressed as a Queen's Page, and the Hon. Granville Somerset (1862-1901), in a sailor suit, sons of Richard Henry FitzRoy Somserset, 2nd Baron Raglan*

signed, inscribed and numbered 'No 3/[Fitz]Roy (Page of Honour/...Majesty) and/[Gran]ville Somerset/...[son]s of Lord Raglan/H. Weigall/35 Bryanstone Square' (on the artist's label attached to the stretcher)

oil on canvas  
44½ x 34½ in. (113 x 87.5 cm.)

£2,000-3,000

US\$2,500-3,700  
€2,300-3,300

**PROVENANCE:**

The Raglan Collection and Works of Art from the Collection of the Marquesses of Londonderry; sold Christie's, London, 22-23 May 2014, lot 221 A, where acquired by the present owner.

**EXHIBITED:**

London, Royal Academy, 1871.

**LITERATURE:**

J. Steegman, *Portraits in Welsh Houses*, Cardiff, 1962, vol. II, p. 127, no. 19.



Cefn Tilla Court, Wales © Christie's Images



λ169

**SIR JACOB EPSTEIN  
(AMERICAN/BRITISH 1880-1959)**

*Ninth portrait of Peggy Jean (laughing, at 2 years 9 months)*

bronze with a brown patina  
9¼ in. (23.4 cm.) high, excluding base  
Conceived circa 1921.

£2,000-3,000

US\$2,500-3,600  
€2,200-3,300

**LITERATURE:**

E. Silber, *The Sculpture of Epstein*, Oxford, 1986, p. 150, no. 124 (another cast illustrated).



λ170

**SIR JACOB EPSTEIN  
(AMERICAN/BRITISH, 1880-1959)**

*Fourth Portrait of Peggy Jean (asleep)*

bronze with a brown patina  
10 in. (25.4 cm.) high  
Conceived circa 1920.

£2,000-3,000

US\$2,500-3,600  
€2,200-3,300

**LITERATURE:**

E. Silber, *The Sculpture of Epstein*, Oxford, 1986, p. 147, no. 110 (another cast illustrated).

Peggy Jean was Epstein's daughter and one of his favourite subjects, especially when very young, as she is in as this intimate portrait of her at eighteen months. An identical bronze, from Epstein's own collection, is now in the Hepworth Collection, Wakefield.



171

**WALTER RICHARD SICKERT, A.R.A.  
(BRITISH, 1860-1942)**

*The Old Bedford*

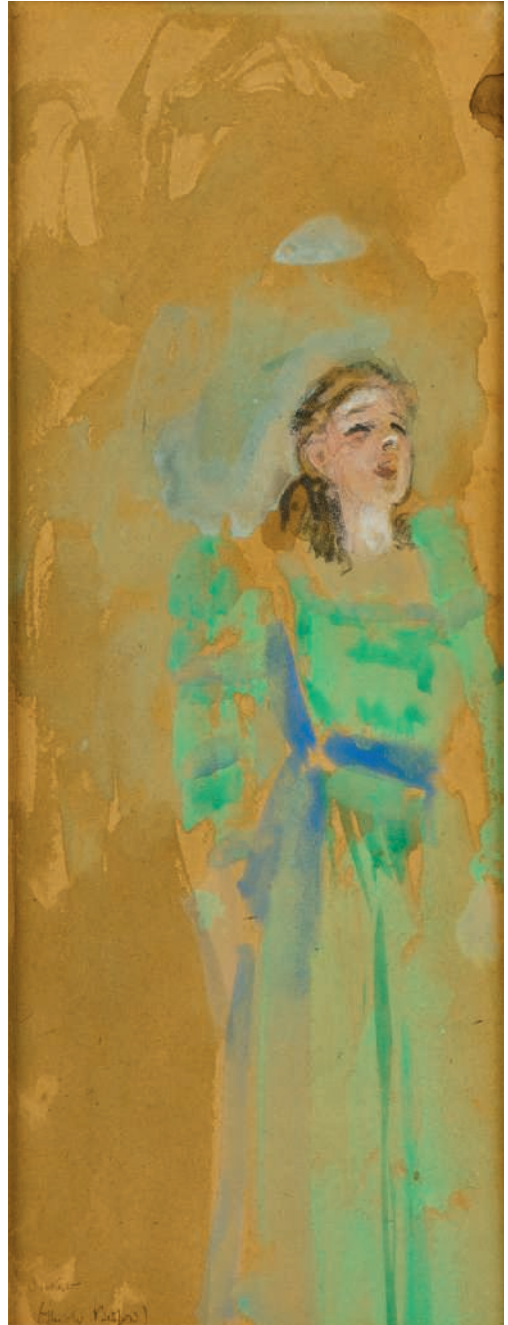
signed and inscribed 'Sickert/(The Old Bedford)  
(lower left)

watercolour, black and white chalk on buff paper  
12½ x 4¾ in. (32 x 12.4 cm.)

£3,000-5,000

US\$3,700-6,100  
€3,300-5,500

The subject of music halls held a deep fascination for Sickert, and none was more prominent in his *oeuvre* than the Bedford Music Hall in Camden, which he began painting extensively in the 1880s and 90s (Old Bedford), and then later after its refurbishment in the early years of the twentieth-century (New Bedford). Writing to his great friend and patron Mrs Hugh Hammersley in December 1907, Sickert commented on his obsession with the theatre. 'I am returned to my old love the Bedford and I hope to illustrate the new building as I have already done the old one. My first drawing of the gallery there is dated 1886. Twenty years of (intermittent) fidelity is a record!' (W. Baron, *Sickert: Paintings and Drawings*, New Haven and London, 2006, p. 327. Works from the two series of the Bedford works exist in the Tate and also prominently in the Walker Art Gallery, Liverpool which hold many of Sickert's lucid preparatory sketches.





**172**

**AFTER SIR JOSHUA REYNOLDS, P.R.A.**

*Portrait of Archibald Montgomerie, 11th Earl of Eglinton (1726-1796), bust-length, wearing highland dress*

oil on canvas  
24 x 20 in. (61 x 50.8 cm.)

£1,000-2,000

US\$1,300-2,400  
€1,100-2,200

The prototype for this portrait is in the Royal Collection, inv. no. RCIN 405953.

**173**

**PHILIP WILSON STEER, O.M.  
(BRITISH, 1860-1942)**

*A wooded landscape*

signed 'P W Steer' (lower left)  
oil on canvas  
17¼ x 24 in. (45 x 61 cm.)

£1,000-2,000

US\$1,300-2,400  
€1,100-2,200



**174**

**AN INDO-PORTUGUESE BRASS-MOUNTED  
TEAK 'ZANZIBAR' CHEST**

19TH CENTURY

27½ in. (70 cm.) high; 57¼ in. (145.5 cm.) wide;  
25¼ in. (64 cm.) deep

£1,000-2,000

US\$1,300-2,400  
€1,100-2,200



**175**  
**A PAIR OF FRENCH ORMOLU FOUR-LIGHT  
 CANDELABRA**

LATE 19TH/EARLY 20TH CENTURY

Fitted for electricity

24½ in. (62 cm.) high, excluding fitments

(2)

£800-1,200

US\$970-1,500

€880-1,300



**177**  
**A PAIR OF WEDGWOOD BLUE JASPERWARE  
 BOTTLE-COOLERS**

CIRCA 1900, IMPRESSED UPPERCASE MARKS

Both modelled with classical figures beneath floral swags  
 held by lion masks

9¼ in. (23.5 cm.) high

(2)

£600-1,000

US\$730-1,200

€660-1,100



**176**  
**A LARGE PAIR OF CHINESE FAMILLE ROSE  
 HEXAGONAL VASES AND COVERS**

QIANLONG PERIOD (1736-1795)

The covers surmounted by Buddhist lion finials

17½ in. (44.5 cm.) high

(2)

£1,200-1,800

US\$1,500-2,200

€1,400-2,000



**178**  
**A PAIR OF CONTINENTAL PORCELAIN BOXES  
 AND COVERS MODELLED AS PARTRIDGES**

FIRST HALF 19TH CENTURY, PROBABLY SAMSON,  
 ONE EXAMPLE WITH A SPURIOUS IRON RED  
 CROSSED CIRCLE MARK

Each naturalistically modelled as a partridge in a nest with  
 a central band of foliage

4½ in. (11.5 cm.) high

(2)

£1,000-1,500

US\$1,300-1,800

€1,100-1,600



■-179

**A PAIR OF FRENCH ORMOLU-MOUNTED  
TULIPWOOD, SATINWOOD AND EBONY  
PARQUETRY OCCASIONAL TABLES**

19TH CENTURY, IN THE MANNER OF  
ROGER VANDERCRUSE

28¼ in. (72 cm.) high; 28¾ in. (73 cm.) wide;  
15 in. (38 cm.) deep

(2)

£3,000-5,000

US\$3,700-6,100

€3,300-5,500



■180

**A PAIR OF FRENCH GILT-METAL-  
MOUNTED TOLE-PEINTE TABLE LAMPS**  
EARLY 20TH CENTURY

Each stamped on the base 'BREVETTE D'  
INVENTION/HADROT LAMPISTE/RUE DES  
FOSSES MONTMARTRE/No. 14 A PARIS';  
formerly oil lamps

22 in. (56 cm.) high, excluding fitments

(2)

£1,200-1,800

US\$1,500-2,200

€1,400-2,000



**181**

**FRENCH SCHOOL, 18TH CENTURY**

*Three studies of flowers, butterflies and fruit*

one indistinctly signed lower right  
watercolour, pencil, gum arabic, heightened with white  
on velum

20 x 13.5 in. (50.8 x 34.4 cm.)

(3)

£3,000-5,000

US\$3,700-6,100

€3,300-5,500

**182**

**A FRENCH ORMOLU-MOUNTED MAHOGANY  
BUREAU PLAT**

CIRCA 1900, OF LOUIS XV STYLE

The tooled leather top above two central drawers with three  
further drawers to each side

31 in. (78.5 cm.) high; 59 in. (150 cm.) wide;

32 in. (81.5 cm.) deep

£6,000-10,000

US\$7,500-12,000

€6,700-11,000





■183

**A PAIR OF EMPIRE ORMOLU AND PATINATED-BRONZE FOUR-LIGHT CANDELABRA**

EARLY 19TH CENTURY

Each 26 $\frac{1}{2}$  in. (67.5 cm.) high (2)

£1,500-2,500

US\$1,900-3,100

€1,700-2,800

■184

**A SET OF EIGHT REGENCY BLACK AND GILT-JAPANNED DINING-CHAIRS**

SIX CIRCA 1810, TWO LATER

Including two armchairs, each with a central lion mask to the upper back rail, with a caned seat and silk cushion, one with journeyman's stamp 'W' to the back rail, redecorated  
The armchairs: 32 $\frac{1}{2}$  in. (82.5 cm.) high; 21 $\frac{1}{4}$  in. (55 cm.) wide; 18 in. (45.5 cm.) deep (8)

£2,500-4,000

US\$3,200-5,000

€2,800-4,500





■185

**AN AGRA CARPET**

NORTH INDIA, CIRCA 1890

Of *Herati* pattern, full pile throughout, a long repair running part of the way through the field, sides rebound  
14ft.3in. x 16ft.9in. (436cm. x 518cm.)

£8,000-12,000

US\$10,000-15,000  
€9,000-13,000



186

■186

**A GEORGE II GILTWOOD MIRROR**

CIRCA 1740

Within a scrolled *rocaille* frame, the plate replaced, with old Christie's stock number 380LK  
42½ x 29½ in. (108 x 75 cm.)

£2,500-4,000

US\$3,100-4,900  
€2,800-4,300

**PROVENANCE:**

The Late H. Wareham Harding Esq., sold Christie's, London, 24 October 1957, lot 99.  
Acquired in France *circa* 1950-60 and thence by descent.

■187

**A PAIR OF GEORGE II WALNUT SIDE CHAIRS**

CIRCA 1740, POSSIBLY IRISH

The padded back and seat covered in red leather, distressed  
37¾ in. (96 cm.) high; 22½ in. (57 cm) wide;  
22 in. (56 cm.) deep

(2)

£1,200-1,800

US\$1,500-2,200  
€1,300-1,900

**PROVENANCE:**

Acquired in France *circa* 1950-60 and thence by descent.



187



188



■188

**A LOUIS XV GILTWOOD CONSOLE TABLE**  
CIRCA 1740

With *breche violette* marble top, re-gilt  
31½ in. (80 cm.) high; 38 in. (96.5 cm.) wide;  
21¼ in. (55.5 cm.) deep

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**PROVENANCE:**

Acquired in France *circa* 1950-60 and thence by  
descent.

■189

**AN AGRA CARPET**  
NORTH INDIA, CIRCA 1880

The ruby-red field with an overall design of  
palmettes, cloudbands and scrolling saz leaves,  
entwined within a delicate flowering leafy vine,  
in a broad shaded turquoise border of large scale  
palmettes and interlocking saz leaves  
14 ft. 6 in. x 12 ft. 1 in. (442 cm. x 367 cm.)

£2,500-4,000

US\$3,100-4,900  
€2,800-4,300

■190

**A TURKISH CARPET**  
SECOND HALF 20TH CENTURY

Of Ottoman 'Lotto' design, some minor surface  
marks, full pile throughout  
11 ft.7 in. x 10 ft. 6 in. (325 cm. x 319 cm.)

£1,000-2,000

US\$1,300-2,400  
€1,100-2,200



189



190



**191**

**A PAIR OF AUSTRIAN  
EBONISED AND GILTWOOD  
FOUR-LIGHT WALL-  
APPLIQUES**

CIRCA 1820, IN THE MANNER OF  
JOSEF DANHAUSER

16½ in. (42 cm.) high (2)

£2,500-4,000 US\$3,100-4,800  
€2,800-4,300

**PROVENANCE:**

Acquired in France *circa* 1950-60 and  
thence by descent.



**192**

**A LOUIS XVI TULIPWOOD AND  
KINGWOOD INLAID SMALL  
COMMODO**

LATE 18TH CENTURY, POSSIBLY  
DUTCH

With shaped pink and grey veined  
marble top, the feet with later  
brass caps

32¼ in. (83 cm.) high; 32¼ in. (82 cm.)  
wide; 19¼ in. (49 cm.) deep

£2,000-3,000 US\$2,500-3,600  
€2,200-3,200

**PROVENANCE:**

Acquired in France *circa* 1950-60 and  
thence by descent.



■193

**A SOUTH GERMAN BRASS AND PEWTER-  
INLAID WALNUT AND MARQUETRY  
SERPENTINE COMMODOE**

FIRST HALF 18TH CENTURY, POSSIBLY MUNICH

With brass and pewter inlaid panels, gilt-metal handles and  
squat bun feet

35¼ in. (89.5 cm.) high; 47¼ in. (120 cm.) wide;

22½ in. (57.2 cm.) deep

£3,000-5,000

US\$3,700-6,100

€3,300-5,400

**PROVENANCE:**

Acquired in France *circa* 1950-60 and thence by descent.

Commodes of related Baroque form with geometric parquetry inlay, identified as from Munich, and dated 1755, are illustrated in: B. Langer, *Die Möbel der Schlösser Nymphenburg und SchleiBheim*, Munich, 2000, pp. 146-149, figs. 41.1 to 41.12. Two commodes of Rococo rather than the Baroque form of the present example but also featuring brass and pewter inlaid cartouches, and from Munich, are in the Bayerisches Nationalmuseum, Munich (*ibid.*, pp. 286-287, no. 124). A further commode with similar decoration, also attributed as Munich, is in H. Kreisel, *Die Kunst des deutschen Mobels: Spätbarock und Rokoko*, Munich, 1983, no. 345. A pair of commodes of the latter Rococo model sold Sotheby's, London, 9 June 2004, lot 24 (£234,181 inc. premium). A closely comparable Baroque walnut serpentine commode with pewter-inlaid cartouches sold Christie's, London, 22 October 1981, lot 92. Further examples but with parquetry wood inlay include: one sold Christie's, London, 6 March 1980, lot 124 (£5,800 inc. premium) and another sold Sotheby's, Zurich, 5 June 1996, lot 293.



**194**

**FOLLOWER OF GIOVANNI PAOLO PANINI**

*Capriccio with the Coliseum and classical ruins*

oil on canvas

37¼ x 49¾ in. (95.8 x 126.4 cm.)

£8,000-12,000

US\$10,000-15,000

€9,000-13,000

■195

**A FRENCH LACQUERED-BRASS 'VERSAILLES' LANTERN**

LATE 19TH/EARLY 20TH CENTURY

33 in. (83.8 cm.) high

£2,000-3,000

US\$2,500-3,600

€2,200-3,300



196

**A PAIR OF FRENCH ORMOLU-MOUNTED BRECHE D'ALEP MARBLE TABLE LAMPS**

LATE 19TH CENTURY

16 in. (41 cm.) high, excluding fittings

(2)

£2,000-4,000

US\$2,500-5,000

€2,300-4,500



■-197

**A PAIR OF PARCEL-GILT AND PAINTED LOW TABLES WITH INSET JAPANESE PANELS**

PROBABLY ASSEMBLED BY MALLET IN THE 20TH CENTURY, THE LACQUER PANELS 17TH CENTURY

The Japanese panels enclosed within a walnut and rosewood foliate marquetry border, and inset within shagreen ground

14 in. (35.5 cm.) high; 46 in. (117 cm.) wide;

20 in. (51 cm.) deep

(2)

£2,000-4,000

US\$2,500-4,800

€2,200-4,400





†198

**GEORGE THOMSON, N.E.A.C. (BRITISH 1860-1938)**

*St Paul's from Fleet Street (1900)*

signed and dated 'George Thomson/1900-4' (lower right)

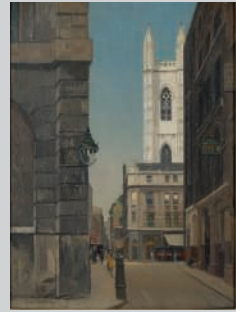
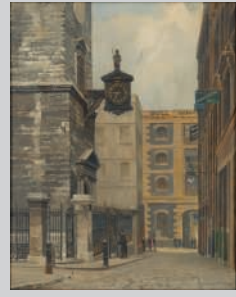
oil on canvas

44 x 34 in. (112 x 86.5 cm.)

£1,500-2,500

US\$1,900-3,000

€1,700-2,700



†199

**REGINALD REX VICAT COLE, R.O.I.  
(BRITISH, 1870-1940)**

*Ivy Lane (i); the churchyard of St. George's (ii);  
St. Paul's Churchyard and St. Mary-Le-Bow (iii);  
Westminster Cathedral and Green Park (iv); St.  
James Church (v); St. Mary Aldermary (vi); St.  
Helen's Bishops Gate (vii); St. Lawrence Church  
Jewry; St. Dunston in the East (ix); St. Olave,  
Mart St. (x)*

signed and dated 'REX VICAT COLE/1923' (lower right)  
(i); signed 'REX VICAT COLE' (lower right) (iii, iv, v, vi, ix, x);  
signed 'REX VICAT COLE' (lower left) (vii, viii), all inscribed  
on the reverse  
oil on board  
14½ x 10¾ in. (36.9 x 27.4 cm.), and similar (10)

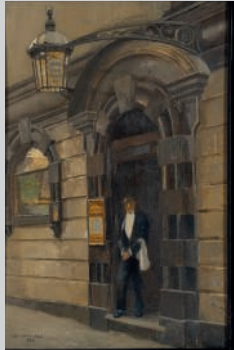
£4,000-6,000

US\$4,900-7,300

€4,400-6,600

**EXHIBITED:**

London, The Arts Exhibitions Bureau, year unknown. (iii)  
London, The Royal Institute of Oil Painters, year unknown,  
no. 4.



†200

**REGINALD REX VICAT COLE, R.O.I.  
(BRITISH, 1870-1940)**

*The little shop of Artillery Passage (i); The George Hotel, Southwark (ii); the old shop in Long Lane, Smithfield (iii); Petticoat Lane (iv); The George & Vulture, Castle Court (v); city scene (vi); The Butler's Head (vii)*

signed 'REX VICAT COLE' (lower right) (i, iii); signed 'REX VICAT COLE' (lower left) (iv, vii); signed and dated 'REX VICAT COLE/1930' (lower left) (ii); signed and dated 'REX VICAT COLE/1932' (lower left) (v); signed and dated 'REX VICAT COLE/1933' (lower right) (vi), all inscribed on the reverse

oil on board  
6 x 13 in. (40.6 x 33 cm.), and similar  
together with John Vicat Cole (British, 1903-1975), The  
Dolls House Shop, signed 'John Cole' (lower left), oil on  
canvas, 16 x 20¼ in. (40.5 x 51.5 cm.) (viii) (7)

£3,000-5,000

US\$3,700-6,100  
€3,300-5,500

**EXHIBITED:**

Portsmouth, *The Cole Family*, Portsmouth City Museum & Art Gallery, April - June 1988 (viii).



†201

**GEORGE VINCENT  
(BRITISH, 1796-1831)**

*St. Paul's from the Surrey side of  
Blackfriars bridge, figures and  
sailing barges in the foreground*

oil on canvas

52¼ x 55½ in. (132.7 x 141 cm.)

£3,000-5,000      US\$3,700-6,100

€3,300-5,500

**PROVENANCE:**

Sir John Fleming Leicester, later  
1st Lord de Tabley, Tabley House,  
Cheshire and 24 Hill St., London,  
sold his sale; Christie's house sale,  
7 July 1827, lot 50, (65 gns to Mrs  
Conley's friend or Agnew).  
with Leggatt Brothers, London.

**EXHIBITED:**

London, Old Watercolour Society  
1820, no. 170.  
Nottingham, Nottingham Castle  
Gallery (on loan).



†202

**THOMAS GRANT  
(BRITISH, FL. 1868-1879)**

*A view of Edinburgh from Carlton  
Hill with the Castle and Old Town  
in the background*

signed and dated 'Thomas  
Grant./1875.' (lower right)

oil on canvas

46 x 72½ in. (116.8 x 189.2 cm.)

£4,000-6,000      US\$4,900-7,300

€4,400-6,600





\*203

**REGINALD REX VICAT COLE, R.O.I.  
(BRITISH, 1870-1940)**

*The Royal Hospital at Greenwich from the Isle of Dogs (i); Lights o'London (ii); View of Trafalgar Square and the National Gallery (iii); The Cenotaph, Whitehall (iv); The Serpentine (v)*

signed 'REX VICAT COLE' (lower right) (i, iv), signed 'REX VICAT COLE/1933' (lower right) (ii), signed and dated 'REX VICAT COLE/1935' (lower right) (iii), signed and dated 'REX VICAT COLE/1934' (lower right) (v), all inscribed on the reverse

oil on canvas (i, ii)  
oil on board (iii, iv),  
oil on canvasboard (v)  
28¼ x 40¼ in. (72 x 102.2 cm.), and smaller (5)

£4,000-6,000

US\$4,900-7,300  
€4,400-6,600

**EXHIBITED:**

Portsmouth, *The Cole Family*, Portsmouth City Museum & Art Gallery, April-June 1988, no. 124. (ii)



†204

**REGINALD REX VICAT COLE, R.O.I.  
(BRITISH, 1870-1940)**

*London Shop Front (i); Along the Mall at night (ii);  
Shepherd's Market, Mayfair (iii); Rupert St., Soho (iv)*

signed 'REX VICAT COLE' (lower right) (i, ii), signed and dated 'REX VICAT COLE/1927' (lower left) (iii); signed 'REX VICAT COLE' (lower left) (iv)  
oil on board

11½ x 8¼ in. (29.3 x 21 in.) (i)  
10¼ x 13¾ in. (26 x 35 in.) (ii)  
16 x 12 in. (40.6 x 30.5 cm.) (iii)  
20½ x 13½ in. (52 x 34.4 cm.) (iv)

(4)

£5,000-8,000

US\$6,100-9,700

€5,500-8,800



**205**

**TWO ITALIAN SILVER AND GILT-METAL  
FRAMED PLAQUES**

ONE WITH MARK OF FRANCESCO TOMASELLI,  
NAPLES, 1783; THE OTHER APPARENTLY  
UNMARKED

Each set in gilt-metal rococo frames, *marked on plaque*  
14¼ in. (36 cm.) and 9½ in. (24 cm.) high (2)

£2,500-4,000

US\$3,100-4,900

€2,800-4,400



**206**

**A PAIR OF ORMOLU FOUR-LIGHT WALL  
APPLIQUES**

LATE 19TH/ EARLY 20TH CENTURY, POSSIBLY  
ITALIAN

Fitted for electricity  
21½ in. (54.5 cm.) high (2)

£2,500-4,000

US\$3,100-4,800

€2,800-4,400



**207**

**A PAIR OF FRENCH ORMOLU, PATINATED AND  
PAINTED BRONZE FIGURAL SIX-LIGHT WALL  
APPLIQUES**

BY JOSEPH CHERET, CIRCA 1900

Each signed 'Joseph. Chéret', one impressed '16',  
the other '18'; fitted for electricity  
37½ in. (95.3 cm.) high (2)

£2,500-4,000

US\$3,200-5,000

€2,800-4,500



■208

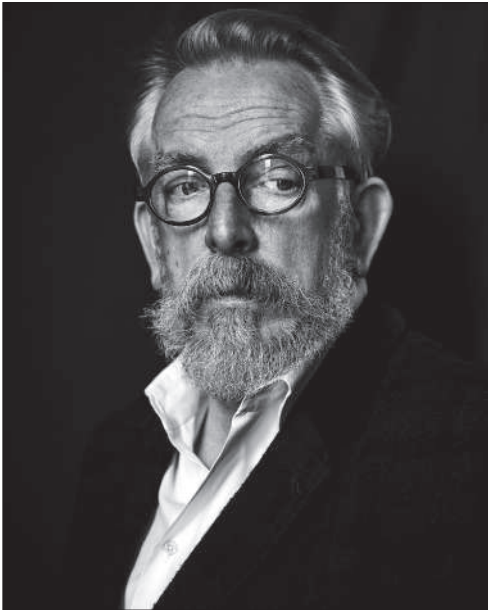
**AN ITALIAN RED AND CLEAR BEADED PAGODA BED**  
20TH CENTURY

Fitted for electricity  
92½ in. (235 cm.) high; 86½ in. (220 cm.) wide;  
118 in. (300 cm.) deep

(3)

£7,000-10,000

US\$8,500-12,000  
€7,700-11,000



Michael Howells © Philip Sinden.

Michael Howells was quite simply, a genius, who worked in a pre-digital age. Born in 1957 he was a 360 degree artist, ambidextrous and utterly complete in his talent, able to tread seamlessly between the disciplines of fashion, theatre, ballet and film with a brilliance that enabled him to create some of the most spectacular and ambitious sets in these fields. *"The only person I can think of who was comparable in their range, scope, vivacity and imagination was Cecil Beaton,"* Stephen Fry once said. *"I get paid to fantasise"* Michael used to say. And oh, what an imagination. His flat in Notting Hill, where all the items in this catalogue once lived was permanently lit as if it were dusk, the carpet littered with drawings, every surface covered with an idea. The giant damask covered thrones (lot 212) he made for the film *Ever After* (he worked on over twenty films including the masterpieces *Orlando* and *Shackleton*) sat either side of the fireplace. Drawings for the next Galliano fashion show he was staging - and which no one who was there would ever forget - would be tucked behind a picture. Papier-mâché cat, goat and



Installations for Dover Street Market by Michael Howells, Tokyo 2012, Private Collection.

rabbit masks (lot 209) created to sit atop statuary for the 2006 Dior haute couture show in Versailles sat in the window, making it impossible to draw the shutters open, not that he ever did. To get to the garden you would have to step over a model for a new Ballet Rambert stage set. Up before dawn, by 7am he would often have done a full day's work and probably rehanging all the pictures. Cow parsley, beech leaves and alchemilla mollis would fill vases in his bedroom. No tent pole, flower pot or table was safe from being "mossed up" a reminder of how he would bring the great outdoors into tents, ballrooms and stately homes as the mastermind at the vanguard of the big party fantasias of the last forty years. The sound of Elgar or show tunes would drift up the stairs, lined with black and white photographs by Angus McBean, Horst B. Horst and Mario Testino (lots 225, 230 and 231. I don't think there are many people like Michael anymore. Nor will there ever be.

*Catherine, Countess of St Germans, 2019*





■212

**A PAIR OF RED DAMASK THRONE CHAIRS**

BY MICHAEL HOWELLS, CIRCA 1998

Together with two block foot stools  
 59½ in. (150.5 cm.) high; 24 in. (61 cm.) wide;  
 23¼ in. (59 cm.) deep

£600-1,000

US\$730-1,200

€660-1,100

These thrones were manufactured for the 1998 production  
 of *Ever After: A Cinderella Story*.

■213

**A STUDDED RED-VELVET AND PONY-SKIN  
 SIDE TABLE**

BY MICHAEL HOWELLS, LATE 20TH CENTURY, OF  
 ITALIAN-STYLE

29 in. (73.5 cm.) high; 48¼ in. (122.5 cm.) wide;  
 24¼ in. (61.5 cm.) deep

£600-1,000

US\$730-1,200

€660-1,100





■214

**A GREY-PAINTED COMPOSITION LARGE OVAL MIRROR**

BY MICHAEL HOWELLS, MODERN, OF VICTORIAN-STYLE

59 x 40 in. (150 x 101.5 cm.)

£800-1,200

US\$970-1,500

€880-1,300

This impressive mirror was created as part of the set design for ITV's *Victoria*, circa 2016-17.



■215

**EIGHT TURKISH CUSHIONS**

YASTICK BY RIFAT OZBEK, ISTANBUL, MODERN

The largest: 44 in. (111.8 cm.) wide

(8)

£1,000-2,000

US\$1,300-2,400

€1,100-2,200



■216

**A PAIR OF SUZANI SILK LARGE WALL HANGINGS**

UZBEKISTAN, LATE 19TH CENTURY/  
EARLY 20TH CENTURY

Together with two other Suzani textiles

The pair, each: 78 x 119 in. (198 x 302 cm.)

(4)

£1,000-2,000

US\$1,300-2,400

€1,100-2,200



(part)



■217

**THREE CRACKLE-GLAZED  
CERAMIC TABLE LAMPS**

BY HEATHFIELD AND CO.,  
LATE 20TH CENTURY

22 in. (56 cm.) excluding fitments (3)

£600-1,000

US\$730-1,200

€660-1,100



218

**ENGLISH SCHOOL,  
21ST CENTURY**

*A set of six portraits of bearded  
men*

mixed media

11¼ x 8½ in. (30 x 21.5 cm.) (6)

£600-1,000

US\$730-1,200

€660-1,100

■219

**A PAIR OF VELVET 'IKAT'  
LONG STOOLS**

BY TOTTY LOWTHER, MODERN

Together with another similar covered in

large spotted blue and yellow velvet

The pair: 22½ in. (57 cm.) high;

49½ in. (126 cm.) long;

16 in. (40.5 cm.) deep (3)

£2,000-3,000

US\$2,500-3,600

€2,200-3,300





(part)

λ220

**ATTRIBUTED TO MICHAEL HOWELLS  
(BRITISH, 1957-2018)**

*Three studies of male nudes*

pencil on paper

19¼ x 11½ in. (49.9 x 29.2 cm.), and smaller

(3)

£600-1,000

US\$730-1,200

€660-1,100



λ221

**SIR CECIL BEATON (BRITISH, 1904-1980)**

*Study of a male nude*

pencil on paper

13½ x 10½ in. (34.3 x 26.6 cm.)

£1,000-1,500

US\$1,300-1,800

€1,100-1,600

**PROVENANCE:**

Probably the estate of the Late Miss Eileen Hose, Stage and Costume Designs, Fashion Drawings, Landscapes, Portraits and Sketch-Books by Sir Cecil Beaton, C.B.E., sold Christie's, London, 21 June 1988, part lot not listed.



(part)

222

**ATTRIBUTED TO MICHAEL HOWELLS  
(BRITISH, 1957-2018)**

*A set of five designs for 'H.G.' ArtAngel Exhibition,  
Clink Street Vaults, 2002*

pencil and ink on paper

9¾ x 7¾ in. (24.3 x 19.8 cm.)

(5)

£500-800

US\$610-970

€550-880

223

**ENGLISH SCHOOL, 20TH CENTURY**

*Two sketches of Michael Howells*

inscribed 'Michael' (lower left) and 'Bullyy[?]' (lower right)

charcol and pastel on paper

image: 28¼ x 17¾ in. (71.8 x 45.2 cm.)

(2)

£600-1,000

US\$730-1,200

€660-1,100





(part)

**224**

**A FRAMED LORD LEIGHTON BOOKPLATE AND TWO LARGE FRAMED SETS OF BOOK PLATES**  
LATE 19TH AND EARLY 20TH CENTURY

Together with a pouch of further loose bookplates  
The large framed sets 50½ x 38½ in. (128.5 x 98 cm.) (4)  
£1,000-2,000 US\$1,300-2,400  
€1,100-2,200

λ**225**

**ANGUS MCBEAN (BRITISH, 1904-1990)**

*Ralph Richardson (i); Margaret Leighton (ii), untitled (iii); and Derek Jarman (iv)*

signed and inscribed 'Angus McBean London' (lower left) (i, ii, iii);  
signed, dated and inscribed 'Angus McBean/London 87. (iv)  
gelatin silver print  
sheet: 16 x 12¼ in. (47 x 31 cm.), and smaller (4)  
£1,200-1,800 US\$1,500-2,200  
€1,400-2,000

**PROVENANCE:**

with Henry Sotheran Limited, London (i).



(part)



(part)

**226**

**PHOTOGRAPHER UNKNOWN, 20TH CENTURY**

*A set of three photographs*  
silver gelatin print  
11 x 14 in. (28 x 35.5 cm.), and similar (3)  
£800-1,200 US\$970-1,500  
€880-1,300

■**227**

**A PAIR OF BLUE ARMCHAIRS**  
BY GEORGE SMITH, 20TH CENTURY

34¼ in. (87 cm.) high; 27 in. (68.7 cm.) wide;  
32 in. (81.5 cm.) deep (2)  
£1,200-1,800 US\$1,500-2,200  
€1,400-2,000





(part)

**228**

**GEORGE HURRELL (AMERICAN, 1904-1992)**

*Norma Shearer, 1933*

stamped 'EDWARD WESTON COLLECTION' (lower left)

gelatin silver print

sheet: 13½ x 10½ in. (34.3 x 26.7 cm.)

Together with another photograph

(2)

For further information on this lot visit [www.christies.com](http://www.christies.com)

£600-1,000

US\$730-1,200

€650-1,100

**229**

**NICK KNIGHT (BRITISH, B. 1958)**

*Christmas rose 2006*

signed, inscribed and numbered 'MICHAEL/HAPPY 50TH BIRTHDAY/NICK KNIGHT N K AP1' (on the reverse)

hand-coated pigment print

image: 11½ x 9⅞ in. (29.3 x 23.3 cm.)

Together with three photographs and a poster

(4)

For further information on this lot visit [www.christies.com](http://www.christies.com)

£1,000-2,000

US\$1,300-2,400

€1,100-2,200



(part)



(part)

**230**

**HORST P. HORST (AMERICAN/GERMAN 1906-199)**

*Baron Nicolas de Gunzburg, 1937*

signed 'Horst' (lower right), and further signed 'Horst' and stamped '© HORST' (on the reverse)

gelatin silver print

sheet: 14 x 10½ in. (35.6 x 26.7 cm.)

Together with another photograph

(2)

For further information on this lot visit [www.christies.com](http://www.christies.com)

£1,000-2,000

US\$1,300-2,400

€1,100-2,200

**PROVENANCE:**

with Chris Beetles, London, where acquired by the Late Mr Michael Howells.

**231**

**MARIO TESTINO (PERUVIAN, B. 1954)**

*Untitled*

signed, numbered and with copyright credit (on the reverse)

gelatin silver print

image: 11½ x 9⅞ in. (29.3 x 23.3 cm.)

sheet: 16 x 12¼ in. (40.6 x 31 cm.)

This work is number sixty from an edition of eighty.

£1,500-2,500

US\$1,900-3,000

€1,700-2,700



(part)

■232

**A PAIR OF FAUX SHAGREEN LAMPS**  
20TH CENTURY

Each mounted on a silvered wood base  
17¾ in. (45 cm.) high, excluding fittings

(2)

£2,000-3,000

US\$2,500-3,700

€2,300-3,300



■233

**A PAIR OF BRASS AND INSET-GLASS CONSOLE TABLES**

SECOND HALF 20TH CENTURY

31½ in. (80 cm.) high; 59 in. (150 cm.) wide;  
17¾ in. (45 cm.) deep

(2)

£1,500-2,500

US\$1,900-3,000

€1,700-2,700





λ234

**STEPHEN CONROY (BRITISH, B. 1964)**

*Unfamiliar Environment: The Thieves*

signed, inscribed and dated 'Unfamiliar Environment: The Thieves/Stephen Conroy 1991' (on the reverse)

oil on canvas

20 x 40 in. (50.8 x 101.6 cm.)

Painted in 1991.

£5,000-8,000

US\$6,100-9,700

€5,500-8,700

**PROVENANCE:**

Acquired directly from the artist by the previous owner.

Purchased by the present owner's husband at the 1992 exhibition, and by descent.

**EXHIBITED:**

London, Marlborough Fine Art, *Stephen Conroy Recent Paintings*, June - July 1992, no. 14, illustrated, n.p.

PROPERTY OF A PRIVATE MILANESE COLLECTION

**235**

**CLEGG & GUTTMANN (AMERICAN, B. 1957)**

*Proust, Casanova, De Sade, Foucault and Freud*

Lambda print face-mounted to acrylic, and flush-mounted on board

35½ x 18¾ in. (89.5 x 47.8 cm.)

Executed in 2002

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

**PROVENANCE:**

Galleria Lia Rumma, Naples.

Acquired from the above by the present owner in 2007.





λ236

**PAUL GRAHAM (B. 1956)**

*Paint on Road, Gobnascale Estate, Derry, 1985*

Ektacolour print, printed 1987

signed, titled, date of image and of print, annotated 'Ektacolour print' and numbered '4/12' in pencil (verso)

image: 26¾ x 34½ in. (66 x 87.6 cm.)

sheet: 30 x 39¾ in. (76.1 x 101.4 cm.)

This work is number 4 from an edition of 12.

£1,000-2,000

US\$1,300-2,400

€1,100-2,200

**PROVENANCE:**

Private collection, acquired directly from the artist circa 1987.

**LITERATURE:**

D. McGonagle and G. Badger, *Troubled Land: The Social Landscape of Northern Ireland*, London 1987, no. 11 (illustrated in colour, unpagged).

*Paul Graham*, exh. cat., Madrid, Fundación Telefonica, 2004, p. 28 (illustrated in colour, p. 29).

■237

**FOURTEEN SPANISH GILT-METAL SUNBURST MIRRORS**

19TH-20TH CENTURY

Of various forms and sizes

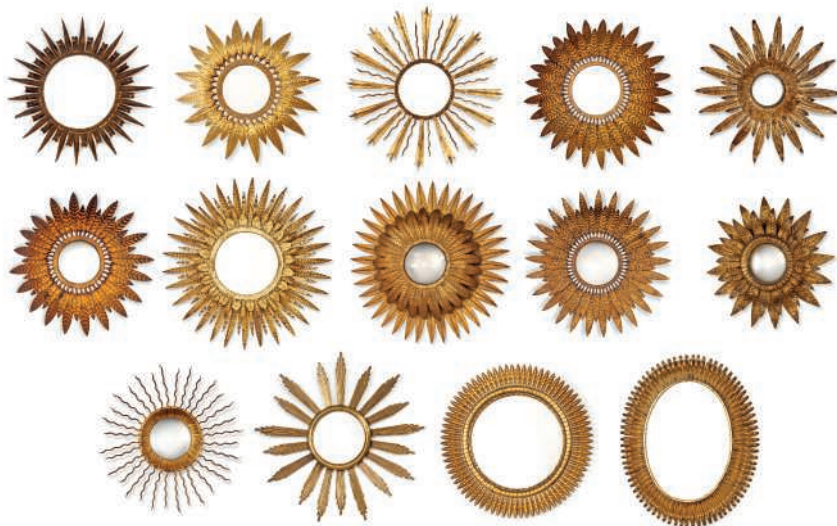
The largest: 29 in. (73.8 cm.) diameter

(14)

£2,000-3,000

US\$2,500-3,600

€2,200-3,300





■238

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

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

With Musée du Louvre foundry *cachet* to the reverse  
29 x 57½ in. (73.5 x 146 cm.)

£1,500-2,500

US\$1,900-3,100  
€1,700-2,800



■239

**A FRENCH GREEN AND GILT-DECORATED LIMOGES PORCELAIN CENTRE TABLE**

SECOND HALF 20TH CENTURY, BLUE PRINTED FACTORY MARK

31½ in. (80 cm.) high; 43¼ in. (110 cm.) diameter

£2,000-3,000

US\$2,500-3,600  
€2,200-3,300



■240

**AN ALDO TURA HAND-DECORATED VELLUM COCKTAIL CABINET**

CIRCA 1960

The doors revealing a mirrored interior to the top, and a single shelf to the bottom

59½ in. (150.5 cm.) high; 42¾ in. (108.5 cm.) wide;  
16 in. (40.5 cm.) deep

£4,000-6,000

US\$5,000-7,500  
€4,500-6,700





**241**

**SEVEN PORCELAIN DISHES AND ASHTRAYS  
BY HERMES, LATE 20TH CENTURY**

Various printed marks; together with another example by  
Villeroy & Boch

The rectangular dishes 8¾ in. (21.3 cm.) wide (8)

£500-800

US\$630-990

€560-890

**242**

**A BRONZE AND GLASS LARGE COFFEE TABLE  
LATE 20TH CENTURY**

The glass top on a bronze cross frame cast with a cat and  
a mouse

18½ in. (47 cm.) high; 63 in. (160 cm.) wide;

31½ in. (80 cm.) deep

£2,000-3,000

US\$2,500-3,600

€2,200-3,300







■245

**A PAIR OF ROCK-CRYSTAL  
AND GILTWOOD TABLE  
LAMPS**

MODERN

Each with cream silk shade  
25 in. (63.5 cm.) high,  
excluding fitments

(2)

£1,500-2,500

US\$1,900-3,100

€1,700-2,800

■246

**A GLASS LARGE CENTRE  
TABLE AND A CHROME AND  
RED-LEATHER 'LIFE' CHAIR**

MODERN, THE CHAIR DESIGNED  
1960 BY CHARLES AND RAY  
EAMES, REPRODUCED BY VITRA

The centre table 28¾ in. (72.5 cm.)  
high; 91¾ in. (233 cm.) wide;  
42¾ in. (108.5 cm.) deep

(2)

£1,000-1,500

US\$1,300-1,800

€1,100-1,600





■247

**JACQUES DUVAL-BRASSEUR (B. 1934)**

Centre Table

one leg incised *D Brasseur/78*

bronze, glass

29½ x 71¼ x 59⅞ in. (73.7 x 181 x 150 cm.)

Manufactured in 1978.

£3,000-5,000

US\$3,700-6,100

€3,300-5,400

**PROVENANCE:**

Anonymous sale; Phillips de Pury & Co., London, 24 April 2008, lot 236, where acquired by the present owner.



■248

**A LOUIS XV GILTWOOD  
CONSOLE TABLE**  
MID-18TH CENTURY

With a red marble top, above the carved legs and two central carved shells

35½ in. (89.5 cm.) high; 45 in. (114.5 cm.) wide; 24 in. (61 cm.) deep

£2,000-3,000

US\$2,500-3,600  
€2,200-3,300

■~249

**A FRENCH BRASS-MOUNTED  
AND PEWTER-INLAID EBONY  
AND TORTOISESHELL SIDE-  
CABINET**

MID-19TH CENTURY

With a Spanish *brocatelle* marble top, the mirror plates later

36¼ in. (92 cm.) high; 57 in. (145 cm.) wide; 18 in. (45.8 cm.) deep

£3,000-5,000

US\$3,700-6,100  
€3,300-5,400





**250**

**CARL BORROMAUS ANDREAS RUTHART (GERMAN, 1630-1703)**

*A leopard and a lion attacking zebra in a rocky landscape*

oil on canvas

20½ x 26 in. (52 x 66 cm.)

£5,000-7,000

US\$6,100-8,500

€5,500-7,600

**PROVENANCE:**

Anonymous sale; Dorotheum, Vienna, 14 October 1997, lot 184.

Anonymous sale; Dorotheum, Vienna, 6 October 1999, lot 129.

with Elwes and Hanham, London.



■251

**TWO SILK HEREKE RUGS**  
WEST ANATOLIA, MID 20TH  
CENTURY

The first with an ivory field bearing the Hereke signature to one corner, the second with a pale blue ground colour, full pile throughout  
4ft. x 2ft.6in. (123cm. x 82cm.) and  
3ft.9in. x 2ft.7in. (119cm. x 83cm.) (2)

£1,000-1,500 US\$1,300-1,800  
€1,100-1,600

The knot count on the ivory rug is approximately 11H x 12V per cm. sq.; the knot count of the pale blue ground rug is 9H x 8V per cm. sq. approximately.

■252

**A PAIR OF ENGLISH  
GILTWOOD STOOLS**  
19TH CENTURY, OF GEORGE  
II-STYLE

The padded seats covered in textured red velvet  
18 in. (46 cm.) high; 26½ in. (67 cm.)  
wide; 20½ in. (52 cm.) deep (2)

£600-1,000 US\$730-1,200  
€660-1,100

**PROVENANCE:**

Acquired from Trevor Place, London.









■-255

**AN INDIAN ROSEWOOD AND  
TULIPWOOD CARVED SIDE  
TABLE**

LATE 19TH/EARLY 20TH  
CENTURY

28½ in. (72 cm.) high; 28.5.8 in. (72.8  
cm.) wide; 17½ in. (43.5 cm.) deep

£800-1,200

US\$1,000-1,500

€900-1,300



■-256

**A MATCHED PAIR OF WALNUT  
AND SATINWOOD INDIAN-  
STYLE SMALL CHESTS**

BY PAUL FERGUSON,  
20TH CENTURY

Together with an Indian rosewood  
and gilt-metal stool and a pair of  
white marble and gilt-metal lamps

The chests: 28½ in. (73 cm.) high;  
28½ in. (72 cm.) wide;

17 in. (43 cm.) deep

(5)

£800-1,200

US\$980-1,500

€870-1,300

■257

**A FRENCH LACQUERED-BRASS FIVE-LIGHT  
OCTAGONAL HALL LANTERN**  
EARLY 20TH CENTURY

Fitted for electricity  
36 in. (91.5 cm.) high

£2,500-4,000

US\$3,200-5,000  
€2,800-4,500



■258

**A PAIR OF FRENCH LARGE PLASTER CASTS OF  
THE SIPHNIAN TREASURY FRIEZE, DELPHI**  
CAST BY THE MUSEE DU LOUVRE, FIRST HALF  
20TH CENTURY

With Musée du Louvre foundry *cachets* to the reverse  
25½ in. (65 cm.) high; 96 in. (244 cm.) long, and similar (2)

£3,000-5,000

US\$3,700-6,100  
€3,300-5,500





THE PROPERTY OF A LADY

**259**

**DR ROBERT JOHN THORNTON, PUBLISHER  
(BRITISH, 1768-1837)**

*The Temple of Flora*

A set of thirty-four aquatint and mezzotint plates printed in colour and finished by hand, five frontispieces and twenty-nine plates of flowers, published London 1799-1807

image: 470 x 353 mm., and similar (34)

£15,000-20,000

US\$19,000-24,000

€17,000-22,000

**LITERATURE:**

G. Dunthorne, *Flower and Fruit Prints of the 18th and Early 19th Centuries*, London, 1938, pp. 243-251.



(part)



■\*260

**A FRANCO-FLEMISH  
PASTORAL SILK TAPESTRY**  
EARLY 18TH CENTURY,  
PROBABLY LILLE

Reduced in size  
87½ x 80¼ in. (222 cm. x 204 cm.)

£1,500-2,500      US\$1,900-3,000  
€1,700-2,700

■\*261

**FOUR PARCEL-GILT AND  
GREEN-PAINTED BOISERIE  
PANELS**

LATE 18TH/EARLY 19TH  
CENTURY, PROBABLY ITALIAN

Each with two circular wells and  
rectangular mirror, reframed  
Each 73½ in. (186.5 cm.) high;  
29½ in. (75 cm.) wide                      (4)

£1,000-1,500      US\$1,300-1,800  
€1,100-1,600





■\*262

**A BRUSSELS ALLEGORICAL WOOL AND SILK 'SEASONS' LARGE TAPESTRY**  
FIRST HALF 18TH CENTURY

Depicting Spring with Flora on a daybed surrounded by Bacchic figures, slightly reduced in size,  
framed

98 x 155½ in. (249 x 395 cm.)

£6,000-10,000

US\$7,300-12,000  
€6,600-11,000

■\*263

**AN ITALIAN MICROMOSAIC ROUNDEL OF  
PLINY'S CAPITOLINE DOVES**  
FIRST HALF 19TH CENTURY

Previously broken and repaired  
17¼ in. (45 cm.) diameter

£1,000-1,500

US\$1,300-1,800  
€1,100-1,600



■\*264

**A FRENCH ORMOLU AND SEVRES  
BISCUIT PORCELAIN TWO LIGHT  
CANDELABRA**

THE PORCELAIN 1757-1766, THE MOUNTS  
18TH CENTURY

The central biscuit porcelain figure of cupid as *l'amour menaçant* seated in an arbour with floral embellishments, beneath a green glass adjustable screen, on a scrolling rocaille base  
19 ¾ in. (49.8 cm.) high

£1,500-2,500

US\$1,900-3,000  
€1,700-2,700







**\*267**

**A GERMAN SILVER-GILT CUP**

MAKER'S MARK CM, TOWN MARK INDISTINCT,  
17TH AND 19TH CENTURY

On spreading domed foot, the vase-shaped stem applied with brackets, the tapering cup chased with scrolls, foliage and masks on matted ground, *marked on foot*

9¾ in. (25 cm.) high  
10 oz. 17 dwt. (338 gr.)

£2,500-3,500

US\$3,100-4,200  
€2,800-3,800



**\*268**

**A LARGE GERMAN SILVER-GILT BEAKER AND COVER**

MARK OF WOLFGANG ROSSLER, NUREMBERG,  
1682-1717

On three ball feet, the body chased with depictions of spring, summer and winter, the cover with landscape scenes in cartouches and with later bird finial, *marked on body and cover*

12½ in. (31.8 cm.) high  
31 oz. 12 dwt. (983 gr.)

£2,000-3,000

US\$2,500-3,600  
€2,200-3,300



**\*269**

**TWO GERMAN SILVER-GILT CHALICES**

ONE POSSIBLY WITH MARK OF FRANKFURT; THE OTHER APPARENTLY UNMARKED PROBABLY NORTHERN GERMANY, 17TH CENTURY

One applied on foot and stem with partially enamelled medallions of saints; the other with polylobed stepped base, the stem with diamond-shaped motifs and applied with flowers, and engraved with gothic inscriptions, *marked underneath*

7½ in. (19 cm.) and 6¾ in. (16 cm.) high  
gross weight 18 oz. 17 dwt. (587 gr.)

(2)

£3,000-5,000

US\$3,700-6,100  
€3,300-5,400

**\*270**

**TWO GERMAN SILVER-GILT CHALICES**

ONE POSSIBLY TUBINGEN, 16TH CENTURY; THE OTHER WITH UNIDENTIFIED MERCHANT'S MARK

Each with hexafoil stepped foot and plain bowl, one with fluted knop, the other chased with alternating angel's head and monograms, one engraved underneath with 'N2.128.11 lotf' and the other with '1590' and merchant's mark, *marked under foot for one and on foot rim for the other*  
7. 3/4 in. (19.5 cm.) and 8 in. (20 cm.) high  
32 oz. 2 dwt. (999 gr.) (2)

£3,000-5,000

US\$3,700-6,100  
€3,300-5,400



**\*271**

**A GERMAN SILVER -GILT BEAKER AND A PARCEL-GILT SILVER CUP WITH ASSORTED COVER**

THE BEAKER, POSSIBLY BREMEN, EARLY 17TH CENTURY, MAKER'S MARK IB?; THE CUP, AUGSBURG, SECOND HALF OF THE 17TH CENTURY

The tapering beaker chased with three bands and prick-engraved with scrolling foliage and animals, *marked on rim*; the cup on domed foot with crimped border, embossed with lobes, flowers and leaves, the stem formed as a putto, the hexafoil cover with bouquet finial, *with differing marks on foot and bowl*  
4¾ in. (12 cm.) and 11¼ in. (28.5 cm.) high  
15 oz. 6 dwt. (477 gr.) (2)

£1,500-2,000

US\$1,900-2,400  
€1,700-2,200



**PROVENANCE:**

Anonymous sale; Christie's, Geneva, 17 November 1998, lot 240 (beaker).

**272**

**A SET OF TWELVE GILT DESSERT PLATES BEARING SPURIOUS RUSSIAN MARKS, 20TH CENTURY**

Circular with gadrooned border  
8¼ in. (21 cm.)

£1,500-2,000

US\$1,900-2,500  
€1,700-2,200





**\*273**

**A VICTORIAN SILVER TABLE SERVICE**

MARK OF JOHN ROBERTS, SHEFFIELD, 1896

Old English pattern, engraved with monogram 'ISA', and comprising:

Twelve table spoons, Twelve table forks

Twelve dessert spoons, Twelve dessert forks

Twelve teaspoons, Six teaspoons with gilt bowls

Two sugar spoons, Four salt spoons

A sugar tong, A soup ladle

Two sauce lades, A serving spoon,

*marked on stems*, all in a fitted wooden case

140 oz. 1 dwt. (4,357 gr.)

(77)

£2,000-3,000

US\$2,500-3,600

€2,200-3,300



**\*274**

**A POLISH PARCEL-GILT SILVER CUP**

APPARENTLY UNMARKED,  
17TH CENTURY

On spreading foot chased with winged angel masks and fruit trophies, the vase-shaped stem with scrolling brackets, the tapering body embossed with lobes and auricular motifs, engraved underneath with inscription 'ALB. T. GNINSKI. CTOR. POSN. S.R.M.S. DEDIT. ANNO 1639, *marked on foot and bowl with later Austro-Hungarian control marks*  
9 ½ in. (24.1 cm.) high  
9 oz. 10 dwt. (296 gr.)

£2,200-2,800

US\$2,700-3,400

€2,400-3,000

The inscription 'Posn' could refer to Posen in Poland while 'Gninski' is a known Polish-Lithuanian surname.



**\*275**

**A GERMAN SILVER TABLE SERVICE**

MARK OF HORNING UND GROSSE, BERLIN,  
CIRCA 1900, 800 STANDARD

Shell pattern, comprising:

Twelve table spoons, Twelve table forks

Twelve fish forks, Twelve fish knives

Twelve salad forks, Twelve lobster forks

Twelve teaspoons, Two serving spoons,

and with silver-gilt tines or bowls:

Twelve cake forks, Twelve ice-cream spoons

A fish fork, A fish slice

A serving spoon, A carving fork,

A salad server, An ice-cream spoon,

A cake slice, Four cold meat serving pieces,

Two sauce ladles, Two berry spoons,

and with filled handles:

Twelve table knives, Twelve cheese knives

Twelve caviar knives with mother-of-pearl blades and

Twelve cake knives with silver-gilt blades;

*marked on stems, blades and handles*, in a wood fitted case  
weight of weighable silver 223 oz. 11 dwt. (6,954 gr.)

€1,200-1,800

US\$1,500-2,200

€1,400-2,000

**\*276**

**TWO SMALL GERMAN SILVER-GILT CHALICES**

ONE WITH MARK OF GEORG II LOTTER,  
AUGSBURG, CIRCA 1665-1669; THE OTHER WITH  
MARK OF NICOLAUS HIERONYMUS HOFLER,  
NUREMBERG, 1715-1733

Each with plain with stepped hexafoil base, *one marked on foot, the other marked on bowl and underneath*  
6 in. (15.2 cm.) high and 8 in. (20.3 cm.) high  
13 oz. 3 dwt. (410 gr.) (2)

€1,500-2,500

US\$1,900-3,000

€1,700-2,700





**\*277**

**TWO GERMAN PARCEL-GILT SILVER CUPS FORMING A DOUBLE-CUP**

MARKS OF CHRISTOPH SCHELL AND HANS REIFF, NUREMBERG, CIRCA 1620, WITH 19TH CENTURY ELEMENTS

Each on circular partly fluted foot with vase stem, the lobed inverted pear-shaped body chased with auricular floral panels, *marked on foot and body* total height 12¼ in. (31 cm.)  
15 oz. 2 dwt. (470 gr.) (2)

£2,000-3,000 US\$2,500-3,700  
€2,300-3,300



**278**

**A LOUIS XV SMALL SILVER-GILT BOWL**

MARK OF JOHANN LUDWIG IMLIN II, STRASBOURG, 1720-1725

Shaped-oblong and chased with four panels of Régence style strapwork, *marked underneath*  
4½ in. (12 cm.) long  
2 oz. 12 dwt. (87.5 gr.)

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



**279**

**A VICTORIAN SILVER TRAY**

MARK OF CARRINGTON AND COMPANY,  
LONDON, 1893

*marked underneath*  
30¾ in. (77 cm.) long  
159 oz. 9 dwt. (4,961 gr.)

£2,000-3,000

US\$2,500-3,700  
€2,300-3,300



**280**

**A PAIR OF GERMAN SILVER DESSERT STANDS**

MARK OF EUGEN MARCUS, BERLIN, CIRCA 1900

*marked underneath*  
8¾ in. (22.3 cm.) high  
84 oz. 19 dwt. (2,643 gr.)

£2,000-3,000

US\$2,500-3,700  
€2,300-3,300

(2)



THE PROPERTY OF A LADY

**\*281**

**A GEORGE II SILVER BOWL**

MARK OF EDWARD CORNOCK, LONDON, 1731

engraved with a crest, *marked underneath, further engraved underneath with a scratch weight '12oz 2wt'*  
6¼ in. (16 cm.) diam.  
11 oz. 11 dwt. (360 gr.)

£3,000-5,000

US\$3,800-6,200  
€3,400-5,600



PROPERTY FROM THE COLLECTION OF THE LATE  
BRIAN MARBER

**282**

**TWO SILVER SALVERS AND ENTREE-DISH AND COVER**

ONE SALVER WITH MARK OF JOSEPH AND JOHN ANGELL, LONDON, 1833; THE OTHER WITH MARK OF EDWARD AND JOHN BARNARD, LONDON, 1854; THE ENTREE DISH AND COVER WITH MARK OF JENKINS AND TIMM, SHEFFIELD, 1927

Each salver *marked underneath*; the shaped-oblong entrée-dish and cover *marked in dish, on cover and ring handle* the salvers 15 in. (38 cm.) and 11¼ in. (30 cm.); the entrée-dish 12 in. (30.5 cm.) wide  
112 oz. 19 dwt. (3,514 gr.)

£2,000-3,000

US\$2,500-3,600  
€2,200-3,300

(3)



**283**

**A SET OF TWELVE ELIZABETH II SILVER PRESENTATION PLATES**

MARK OF CORNELIUS JOSHUA VANDER LIMITED, LONDON, 1994

Shaped-circular with reeded rim, *marked underneath*  
 12¾ in. (31.5 cm.)  
 347 oz. 1 dwt. (10,795 gr.)

£4,000-6,000

(12)

US\$5,000-7,500

€4,500-6,700



PROPERTY FROM THE COLLECTION OF THE LATE BRIAN MARBER

**284**

**A GERMAN PARCEL-GILT SILVER BEAKER AND COVER**

MARK OF JACOB PFAFF, NUREMBERG, 1705-1706

*marked on body and cover, and with early 19th century Austro-Hungarian tax mark for Prague*

7 in. (17.8 cm.) high  
 8 oz. 3 dwt. (255 gr.)

£1,200-1,800

US\$1,500-2,200

€1,400-2,000

**PROVENANCE:**

Albert Isaac Marber (1901-1960), then by descent.



**285**

**A VICTORIAN PARCEL-GILT SILVER-MOUNTED MANTEL CLOCK**

MARK OF SMITH, NICHOLSON AND COMPANY, LONDON, 1864

*the clock stamped on reverse 'Mirov fres, Paris' marked on bust, case, sphinxes and applied ornaments*  
 16 in. (41 cm.) long

£2,000-3,000

US\$2,500-3,700

€2,300-3,300



**286**

**TWO PARCEL-GILT BEAKERS**

ONE WITH MARK OF MIKHAIL KLUSHIN, MOSCOW, 1738; THE OTHER WITH INDISTINCT MARK PROBABLY BERLIN AND WITH PRUSSIAN MARK FOR 1809

*The Russian beaker marked underneath and beneath the rim*  
 3¾ in. (9.7 cm.) and 3⅝ in. (9.2 cm.) high  
 9 oz. 14 dwt. (302 gr.)

(2)

£2,500-3,500

US\$3,200-4,300

€2,800-3,900





**287**

**A VICTORIAN SILVER-MOUNTED GLASS FLASK**

MARK OF CHARLES THOMAS AND GEORGE FOX, LONDON, 1859; THE STOPPER WITH MARK OF JOHN ALDWNCKLE AND JAMES SLATER, LONDON, 1883

*marked on foot mount, body, collar and stopper*  
12½ in. (31.5 cm.) high

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700



**289**

**A VICTORIAN SILVER BASKET**

MARK OF STEPHEN SMITH, LONDON, 1883

*marked underneath*  
19 in. (48.2 cm.) long  
65 oz. 13 dwt. (2,042 gr.)

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700



PROPERTY FROM A PRIVATE LONDON COLLECTION

**288**

**A SUITE OF THREE EDWARD VII SILVER-GILT BASKETS**

MARK OF DANIEL AND JOHN WELLBY, LONDON, 1904 AND 1905

*marked underneath*  
9¾ in. (25 cm.) and 6 in. (15.5 cm.) diam.  
62 oz. 1 dwt. (1,930 gr.)

£2,000-3,000

US\$2,500-3,700  
€2,300-3,300

(3)



**290**

**A GEORGE V SILVER BASKET**

MARK OF ATKIN BROTHERS, SHEFFIELD, 1930

*marked body and handle*  
13¾ in. (35.3 cm.) long  
43 oz. 18 dwt. (1,366 gr.)

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700



**291**

**A BACCARAT 'AUVERGNE PEROGOLD' PATTERN CUT-GLASS PART TABLE-SERVICE**

20TH CENTURY, ACID ETCHED FACTORY MARKS

The decanter 13½ in. (34.5 cm.) high

£2,000-3,000

US\$2,500-3,700

€2,300-3,300

**■ 292**

**A COMPOSITE ROYAL COPENHAGEN AND BING & GRØNDAHL PORCELAIN PART TABLE-SERVICE**

20TH CENTURY, CANCELLED TRIPLE WAVE MARKS AND PRINTED FACTORY MARKS FOR BOTH ROYAL COPENHAGEN AND BING & GRØNDAHL

The large oval serving-dish 18½ in. (47 cm.) wide

£3,000-5,000

US\$3,800-6,200

€3,400-5,600





■293

**AN EXTENSIVE MEISSEN PORCELAIN BLUE ONION PATTERN COMPOSITE PART TABLE-SERVICE**

20TH CENTURY, BLUE CROSSED SWORDS MARKS, VARIOUS PRESSNUMMERN, IMPRESSED AND INCISED LETTERS AND NUMERALS AND VARIOUS PAINTERS MARKS

The soup-tureen 14¾ in. (37.5 cm.) wide

£5,000-8,000

US\$6,100-9,700

€5,500-8,800

■294

**A ST. LOUIS 'THISTLE' PATTERN ETCHED AND GILT GLASS PART TABLE SERVICE**

20TH CENTURY, ACID ETCHED FACTORY MARKS TO MOST PIECES

The red wine-glasses 6¾ in. (17.5 cm.) high

£4,000-6,000

US\$4,900-7,300

€4,400-6,600





THE PROPERTY OF A LADY

λ295

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

*Still life of birds, foliage and baskets of lemons*

signed with artist's monogram (lower right), and with studio stamp 'STUDIO

M.CANALS' (on the stretcher)

oil on canvas, in an artist's frame

57 x 84 in. (144.6 x 213.5 cm.), including the frame

£4,000-6,000

US\$4,900-7,300

€4,400-6,500



**296**

**A PAIR OF FRENCH ORMOLU CANDLESTICKS**

LATE 19TH CENTURY, IN THE MANNER OF  
MESSONIER

12 in. (30.5 cm.) high

(2)

£800-1,200

US\$1,000-1,500

€900-1,300



**297**

**A PAIR OF GILT-METAL MOUNTED FAMILLE  
VERTE STYLE POWDER-BLUE GROUND  
PORCELAIN VASES ADAPTED AS LAMPS**  
PROBABLY 19TH CENTURY

The porcelain 9 in. (23 cm.) high, fitted for electricity (2)

£800-1,200

US\$990-1,500

€890-1,300

**298**

**A PAIR OF FRENCH GILTWOOD OCCASIONAL  
TABLES**

MID-19TH CENTURY, OF REGENCE-STYLE,  
ADAPTED

The inset tops covered in burgundy velvet  
28½ in. (72 cm.) high; 16¼ in. (41.5 cm.) wide;  
12½ in. (32 cm.) deep

(2)

£3,000-5,000

US\$3,800-6,200

€3,400-5,600



■299

**A PAIR OF WILLIAM IV  
GILTWOOD OVAL MIRRORS**

CIRCA 1830

The plates nineteenth century and  
reused

52 x 37 in. (132 x 94 cm.) (2)

£3,000-5,000 US\$3,800-6,200  
€3,400-5,600



■300

**A PAIR OF VICTORIAN  
GILTWOOD CONSOLE TABLES**  
SECOND HALF 19TH CENTURY

Each with a shaped green marble top  
with break-out corners

32½ in. (82.5 cm.) high; 39¼ in. (100  
cm.) wide; 19¼ in. (49 cm.) deep (2)

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



■301

**A PAIR OF GEORGE II  
MAHOGANY STOOLS OF  
UNUSUALLY SMALL SIZE**

CIRCA 1750, POSSIBLY  
SCOTTISH

The rectangular seats covered in  
*gros-point* needlework, apparently not  
reduced in size

16½ in. (42 cm.) high; 19½ in. (49.5  
cm.) wide; 14 in. (35.5 cm.) deep (2)

£4,000-6,000 US\$4,900-7,300  
€4,400-6,500





■302

**AFTER FRANÇOIS BOUCHER**

*Erato, the Muse of Love Poetry;  
Clio, the Muse of History and  
Song*

oil on canvas  
31¼ x 51 in. (79.4 x 129.5 cm.)  
Each in a carved giltwood frame.

£2,000-3,000      US\$2,500-3,700  
   €2,300-3,300



303

**ATTRIBUTED TO  
FRANCESCO ZUCCARELLI  
(ITALIAN, 1702-1788)**

*Portrait of a lady, possibly Donna  
Chiara Redetti, bust-length in a  
blue dress holding a white shawl*

oil on canvas  
25¼ x 20½ in. (64 x 52 cm.)

£1,500-2,500      US\$1,900-3,000  
   €1,700-2,700

**EXHIBITED:**

Bergamo, Palazzo Della Ragione,  
*Mostra di Fra Galgario e del settecento  
in Bergamo*, July-September 1955,  
no. 61.

Bergamo, Galleria Lorenzelli, Venezia  
700, Francesco Guardi e il suo tempo  
nelle raccolte private bergamasche,  
September-October 1969, no. 10  
(catalogued by M. Valsecchi).



**304**

**ATTRIBUTED TO PIETRO ANTONIO ROTARI  
(ITALIAN, 1707-1762)**

*Portrait of a lady, bust-length, in a blue dress and  
lace shawl*

oil on canvas  
18½ x 15 in. (46 x 38.1 cm.)

£1,500-2,500

US\$1,900-3,000  
€1,700-2,700

**PROVENANCE:**

Charles de Beistegui (1895-1970), Palazzo Labia, Venice,  
sold Finarte in association with Maurice Rheims, 6 April  
1964 (=1st day), lot 1.

The Palazzo Labia, on the Grand Canal in Venice, was  
built in the late 17th and early 18th century, for the Labia  
family and is known for its frescoes by Tiepolo and for  
it's great owner of the twentieth century, Charles de  
Beistegui. De Beistegui (1895-1970), the heir to a Mexican  
silver fortune, was one of the most celebrated society  
figures and taste-makers of the twentieth Century, and  
was equally famous for his legendary parties (such as  
'Le Bal Oriental' held at the Palazzo Labia in Venice in  
1951) as for the extraordinary interiors he created at his  
many residences, including the Palazzo Labia, before the  
collection's dispersal in 1964.



**305**

**ATTRIBUTED TO GIOVANNI ANTONIO GUARDI  
(ITALIAN, 1699-1760)**

*Portrait of a young gentleman, in a red jacket  
holding an apple*

oil on canvas  
23 x 17.5 cm. (58.4 x 44 cm.)

£2,500-4,000

US\$3,100-4,800  
€2,800-4,400

**PROVENANCE:**

Private Collection, Bergamo.

**EXHIBITED:**

Bergamo, Galleria Lorenzelli, *Venezia 700, Francesco  
Guardi e il suo tempo nelle raccolte private bergamasche*,  
September-October 1969, no. 19 (catalogued by M.  
Valsecchi).





■306

**CIRCLE OF GIACOMO CERUTI (ITALIAN 1698-1767)**

*Portrait of Marchese Lorenzo Fornara, full-length, standing,  
wearing a gold embroidered jacket*

inscribed and dated 'Marchese/Lorenzo Fornara/1745.' (upper right)

oil on canvas

81¼ x 46¼ in. (207.7 x 117.5 cm.)

£3,000-5,000

US\$3,700-6,100

€3,300-5,500



**307**

**NORTH ITALIAN SCHOOL, CIRCA 1700**

*Portrait of a lady, half-length in a red dress  
holding a fan in her left hand*

oil on canvas, oval  
37¼ x 29¼ in. (96 x 74.4 cm.)

£2,000-3,000

US\$2,500-3,600

€2,200-3,300

**308**

**GIUSEPPE NOGARI (ITALIAN, 1690-1766)**

*Allegory of music*

oil on canvas  
23¼ x 17¾ in. (59 x 45 cm.)

£8,000-12,000

US\$9,900-15,000

€8,900-13,000





■309

**A PAIR OF GILT-METAL AND MOULDED GLASS 'PARROT' TWO-LIGHT WALL-LIGHTS**

PROBABLY BY MAISON BAGUES, MID-20TH CENTURY

Fitted for electricity

13 in. (33 cm.), excluding fitments (2)

£1,500-2,500

US\$1,900-3,000

€1,700-2,700



■310

**TWO DARK-GREEN VUITTONITE CANVAS MOTORING TRUNKS ON STANDS**

BY LOUIS VUITTON, CIRCA 1910-20

With brass hardware, the interior lined in ecru linen with trays, each stamped *G.R.* with number and with various Louis Vuitton labels and marks

28 in. (71 cm.) high; 32 in. (81.5 cm.) wide; 22½ in. (57 cm.) deep, and slightly smaller, on stand (2)

£2,000-3,000

US\$2,500-3,600

€2,200-3,300



■311

**AN ITALIAN CHROME AND FOSSILISED-SLATE LOW TABLE**

ATTRIBUTED TO GIANFRANCO FRATTINI (1926-2004), PROBABLY FROM THE SESANN SERIES FOR CASSINA, CIRCA 1968

15½ in. (39.5 cm.) high;

43¼ in. (110 cm.) square

£1,200-1,800

US\$1,500-2,200

€1,400-2,000



**■312**  
**A SET OF ITALIAN STAINED MAHOGANY**  
**LIBRARY STEPS**  
 20TH CENTURY

With brass mounts and an acorn finial  
 44½ in. (113 cm.) high; 17¾ in. (45 cm.) wide

£1,000-1,500

US\$1,300-1,900  
 €1,200-1,700



**■313**  
**A COPPER AND BRASS FLOOR-STANDING**  
**'SUNFLOWER' LAMP**

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

With three light fittings, on a black lacquered base  
 58¼ in. (148 cm.) high; 46 in. (117 cm.) wide

£1,500-2,500

US\$1,900-3,000  
 €1,700-2,700



THE PROPERTY OF A GENTLEMAN

**■314**  
**A PAIR OF INDIAN POLYCHROME-DECORATED**  
**'TIGER' THRONE CHAIRS**  
 SECOND HALF 20TH CENTURY

39 in. (99 cm) high; 32 in. (81 cm.) wide;  
 31 in. (79 cm.) deep

£1,500-2,500

US\$1,900-3,100  
 €1,700-2,800

(2)



**315**

**A GERMAN PARCEL-GILT SILVER NEF**

MARK OF NERESHEIMER, HANAU, CIRCA 1900,  
WITH IMPORT MARKS FOR LONDON, 1906

Formed as two masted ship, on four openwork wheels, with open sails chased with coat-of-arms, the flags and banners flying, the deck with sailors and cannons, *marked on sails, flags, and hull*

21 in. (53.3 cm.)  
83 oz. 1 dwt. (2,584 gr.)

£3,000-5,000

US\$3,800-6,200  
€3,400-5,600

PROPERTY FROM THE COLLECTION OF THE LATE  
DR. J. R. STRONG

**\*316**

**A SCANDINAVIAN SILVER TANKARD**

WITH 13 $\frac{1}{2}$  LOT MARK AND FURTHER UNIDENTIFIED  
MARKS POSSIBLY NORWEGIAN, LATE 19TH OR  
20TH CENTURY

Cylindrical and on three lion last feet, chased with foliage and set with Danish coins, the cover with lion and ball thumbpiece, with scroll handle, *marked underneath*

7 $\frac{1}{4}$  in. (18.4 cm.) high  
32 oz. 12 dwt. (1,015 gr.)

£2,000-3,000

US\$2,500-3,700  
€2,300-3,300



**317**

**A GERMAN SILVER AND GLASS VASE**

MARK OF SIMON ROSENAU, BAD KISSINGEN,  
CIRCA 1900

Campana-shaped on square plinth with laurel border, the tapering body pierced with figures of Ceres and Mercury interspaced with Corinthian columns and laurel swags, the scrolling side handles leaf-capped, with blue glass liner, *marked on plinth*

11 $\frac{1}{4}$  in. (30 cm.)  
41 oz. 7 dwt. (1,287 gr.)

£1,200-1,800

US\$1,500-2,200  
€1,400-2,000







**321**

**VENETIAN SCHOOL, 18TH CENTURY**

*Portrait of a fishmonger, half-length in a red jacket holding a basket of fish*

oil on canvas  
37¼ x 27½ in. (94.2 x 69.8 cm.)

£2,000-3,000

US\$2,500-3,700

€2,300-3,300



**322**

**VENETIAN SCHOOL, 18TH CENTURY**

*A wooded river landscape with farmers herding their animals before a bridge and buildings beyond*

oil on canvas  
54¼ x 62 in. (137.7 x 157.5 cm.)

£2,000-3,000

US\$2,500-3,700

€2,300-3,300

**323**

**KEIKA HASEGAWA (ACTIVE 1892 - 1905)**

**TWELVE JAPANESE WOODBLOCK PRINTS OF CHRYSANTHEMUMS**

Each from the series One hundred Chrysanthemums by Keika (*Keika hyakugiku*), published by Yamada Naosaburo, 1893, each framed and glazed  
41.2 x 30.3 cm. (16½ in x 11½ in.), including frames (12)

£2,000-3,000

US\$2,500-3,700

€2,300-3,300







**324**

**A MEISSEN PORCELAIN BACCHIC GROUP**  
SECOND QUARTER OF THE 18TH CENTURY, BLUE  
CROSSED SWORDS MARK AND PRESSNUMMER 4.

Modelled with Bacchus seated, draped in a leopard's pelt, with two putti suspended from the branches, on a gilt scroll-moulded base  
10 in. (25.3 cm.) high

£1,500-2,000

US\$1,900-2,400  
€1,700-2,200

**PROVENANCE:**

The collection of W. Lissaiant, thence by descent.



**325**

**A LOUIS XVI ORMOLU STRIKING MANTEL  
CLOCK**

THE CASE BY OSMOND, THE MOVEMENT BY GILLE  
L'AINE, PARIS, CIRCA 1780

The fluted pedestal surmounted by a swaged urn, with laurel collars above the square section plinth stamped 'OSMOND', the enamel dial signed 'GILLE L'AINE / A PARIS'; the twin barrel movement with later brocot regulation and countwheel strike to bell, re-gilt  
13¾ in. (35 cm.) high; 6¼ in. (16 cm.) square

£2,000-3,000

US\$2,500-3,700  
€2,300-3,300

For further information on this lot visit [www.christies.com](http://www.christies.com).



**326**

**AN EMPIRE ORMOLU AND PATINATED-BRONZE  
STRIKING MANTEL CLOCK**

BY ANDRE-ANTOINE RAVIRO, CIRCA 1810

The case with figure seated before a bookcase with volutes flanking a sphere to the pediment, the twin barrel movement with silk suspension and countwheel strike to bell  
21 in. (53.3 cm.) high; 14 in. (35.5 cm.) wide;  
7½ in. (19 cm.) deep

£4,000-6,000

US\$5,000-7,500  
€4,500-6,700



**327**

**A PAIR OF PORCELAIN PLAQUES**  
19TH CENTURY

Each painted with game birds and enriched in gilding, each in an ebonised and parcel gilt frame  
13 in. (33.2 cm.) high; 9¾ in. (24.7 cm.) wide (2)

£3,000-5,000 US\$3,800-6,200  
€3,400-5,600

According to an inscription to the reverse of one plaque, these may have been exhibited in the 1851 Great Exhibition. The inscription reads *Pair of Enamelled / china paintings / From the 51 Exhibition / 12 gs.* The other plaque is inscribed indistinctly.

**■328**

**A PAIR OF GILTWOOD 'KENTIAN' SIDE TABLES**  
OF RECENT MANUFACTURE

Each with white marble top  
33¾ in. (86 cm.) high; 42½ in. (108 cm.) wide;  
23 in. (58.5 cm.) deep (2)

£2,500-4,000 US\$3,100-4,800  
€2,800-4,400





**329**

**FLEMISH SCHOOL, 18TH CENTURY**

*The cavalry and war horses*

oil on canvas

31¼ x 42¼ in. (88.6 x 107.3 cm.)

£1,500-2,500

US\$1,900-3,100

€1,700-2,800

**330**

**JEAN BAPTISTE DE ROY (BRUSSELS 1759-1839)**

*Herdsmen crossing a bridge with sheep and cows;  
and A Herdsman with his family on a grassy knoll  
with cows and sheep*

both signed and dated 'J. B. De Roy 1799' (lower left)

oil on panel

17¼ x 25¼ in. (45.2 x 65.4 cm.)

a pair (2)

£4,000-6,000

US\$4,900-7,300

€4,400-6,600



■331

**A GILTWOOD CONVEX MIRROR**

LATE 20TH CENTURY, OF REGENCY STYLE

47½ in. (120.5 cm.) high; 32 in. (81 cm.) wide

£1,200-1,800

US\$1,500-2,200

€1,400-2,000

■▲332

**A SET OF EARLY VICTORIAN MAHOGANY  
ARMCHAIRS**

MID-19TH CENTURY

Two covered in brown leather, the other two in green  
leather, with minor variations in construction

36 in. (91.5 cm.) high; 23 in. (58 cm.) wide;

26 in. (66 cm.) deep

(4)

£3,000-5,000

US\$3,700-6,100

€3,300-5,500





■333

**A PAIR OF MAHOGANY HALL BENCHES**

LATE 20TH CENTURY, OF REGENCY-STYLE

With buttoned leather squab cushions

21¼ in. (55 cm.) high; 33 in. (84 cm.) wide; 14 in. (35.5 cm.) deep (2)

£1,000-1,500 US\$1,300-1,800  
€1,100-1,600

■334

**A TERRACOTTA 'ALBANI' VASE**

AFTER THE ANTIQUE, LATE 19TH/EARLY 20TH CENTURY

Carved with undulating vine leaves above a band of bacchic masks

26 in. (66 cm.) high; 41 in. (104 cm.) wide; 30 in. (76.2 cm.) deep

£4,000-6,000 US\$4,900-7,300  
€4,400-6,500



■335

**A SET OF VICTORIAN MAHOGANY LIBRARY STEPS**

LATE 19TH CENTURY

On original wooden castors

92¾ in. (235.5 cm.) high; 48 in. (122 cm.) wide; 17¼ in. (45 cm.) deep

£1,200-1,800 US\$1,500-2,200  
€1,400-2,000



336

**A PAIR OF REGENCY CUT- FELT  
COLLAGE PICTURES OF THE GOOSE  
WOMAN AND 'OLD BRIGHT' THE  
POSTMAN OF FRANT**

BY GEORGE SMART, CIRCA 1820

With original George Smart printed labels  
verso, in maple frames

Each 13¼ x 11¼ in. (34.9 x 27.9 cm.) (2)

£2,000-3,000 US\$2,500-3,700  
€2,300-3,300

The artist George Smart (d. 1846) was by trade a tailor in the village of Frant, near Tunbridge Wells, Kent. He made figured pictures out of scraps of left-over cloth and became very popular supplying pictures to Queen Victoria's uncle, the Duke of Sussex. His pictures often included portraits of local figures. Smart's model for the 'Goosewoman' was probably Elisabeth Horne, a well known 'character' in Tunbridge Wells - a lithographic portrait by C.Hulton of Horne in 1830 at the age of 88 survives in the museum at Tunbridge Wells. A surviving collage identifies 'The Postman' collages as 'Old Bright aged 87'. For identical lots of Regency pictures, see The Roger Warner Collection, sold Christie's, South Kensington, 20-21 January 2009, lots 480 (The Postman) and 481 (The Goose Woman) (£2,500 and £4,250, including premium, respectively).

**COMPARATIVE LITERATURE:**

James Ayres, *British Folk Art*, Barrie and Jenkins, London 1976, Overlook Press, Woodstock, N.Y. 1977. p.88.

337

**FOLLOWER OF  
GIOVANNI PAOLO PANINI**

*A capriccio with a ruined arch and  
soldiers in the foreground; A capriccio  
with architectural ruins and an obelisk*

oil on board

51 x 16¾ in. (129.4 x 42.6 cm.)

Inscribed 'DIVI W./AVON (to the fallen tablet  
resting on the wall) (i). a pair (2)

£4,000-6,000 US\$5,000-7,400  
€4,500-6,700





λ338

**SIR FRANK BRANGWYN, R.A.  
(BRITISH, 1867-1956)**

*Workmen on a ladder*

signed and inscribed 'from Brangwyn to/William  
Belleruche' (lower centre)  
oil on board  
21 x 27¾ in. (53.4 x 70.5 cm.)

£3,000-5,000

US\$3,800-6,200  
€3,400-5,600

**PROVENANCE:**

Count William de Belleruche, sold Christie's, London,  
18 July 1961, lot 124.

Anonymous sale; Sotheby's, London, 2 October 1996,  
lot 30.

Anonymous sale; Christie's, London, 25 August 2005,  
lot 13, where acquired by the present owner.

In 1924 the House of Lords voted to commemorate the  
First World War by completing the Victorian decorations  
(commissioned by Prince Albert from Daniel Maclise)  
in the Royal Gallery in the House of Lords. Lord Iveagh  
offered the fee and chose Sir Frank Brangwyn to complete  
the British Empire Panels, supported by other lords.

This work is an oil study for the central panel.





λ\*339

**AUGUSTUS JOHN, O.M., R.A.**  
**(BRITISH, 1878-1961)**

*Portrait of Princess Antoine Bibesco*

signed 'John' (lower left)

oil on canvas

40¼ x 30¼ in. (102.2 x 76.8 cm.)

Painted in 1924.

£5,000-10,000

US\$6,300-12,000  
 €5,600-11,000

**PROVENANCE:**

Purchased by Joseph Woolf at the 1926 exhibition.

His sale; Christie's, London, 15 July 1938, lot 29, where purchased by J. Paul Getty.

Anonymous sale; Christie's, London, 13 June 1980, lot 84A. with Macmillan & Perrin Gallery, Vancouver, where purchased by the present owner in the early 1980s.

**EXHIBITED:**

London, Royal Academy, 1924, no. 27.

London, Chenil Galleries, *Exhibition of Works by Augustus John*, May - July 1926, no. 37.

Los Angeles, Los Angeles County Museum, 1942, on loan. London, National Portrait Gallery, *Augustus John: Paintings Drawings and Etchings*, May - October 1975, exhibition not numbered.

**LITERATURE:**

*The Illustrated London News*, London, 10 May 1924, illustrated.

*Country Life*, London, 10 May 1924, p. 721, illustrated.

Exhibition catalogue, *The Royal Academy Illustrated*, London, 1924, p. 41, no. 27, illustrated.

*New York Times*, New York, 1 June 1926, illustrated.

*The Sphere*, London, 5 June 1926, illustrated.

*Country Life*, Vol. LIX, No. 1533, London, 5 June 1926, illustrated on the front cover.

*The American Magazine of Art*, Vol. 17, No. 9, Washington D.C., September 1926, n.p., illustrated.

H. Wauthier (ed.), *Artwork*, No. 14, London, Summer 1928, p. 110, illustrated.

*Los Angeles Times*, Los Angeles, 7 October 1954, illustrated.

For further information on this lot please visit [www.christies.com](http://www.christies.com)



**\*340**

**DAUM**

A 'WINTER LANDSCAPE' TABLE LAMP, CIRCA 1910

mottled glass, overlaid, acid-etched and enamelled glass,  
bronze mounts

18 $\frac{1}{2}$  in. high (36.5 cm.)

shade signed in enamel *Daum Nancy* with Cross of Lorraine  
and base *DN* with Cross of Lorraine

£6,000-10,000

US\$7,500-12,000

€6,700-11,000



341 (detail)





■\*341

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

*'ELEGANTE AUX BALLONS', A FIVE-FOLD SCREEN,*  
1924

paint on board over gilding

70 $\frac{1}{8}$  x 157 $\frac{1}{2}$  in. (178 x 400 cm.) overall

70 $\frac{1}{8}$  x 31 $\frac{1}{2}$  in. (178 x 80 cm.) each leaf  
signed and dated

€15,000-25,000

US\$19,000-30,000  
€17,000-27,000

**PROVENANCE:**

Sotheby's Monaco, 9 October 1983, lot 219;

From where they were acquired by a private European  
collector;

Thence by descent.

This panel was designed by Domergue for the Venetian  
festival in Cannes and by repute for a ball held by Marie  
Laure de Noailles, the French arts patron. A similar screen  
is believed to have been created for Coco Chanel.

This work is recorded in the archives of Monsieur Noé  
Willer and will be included in his forthcoming Domergue  
*Catalogue Raisonné*.



■342

**FERDINAND PARPAN (1902-2004)**

*'VIOLINISTE'*

later cast by the Fonderie de la Plaine, Saint-Denis, France,  
edition 8/8

34¼ in. (87 cm.) high

base stamped with *F.PARPAN/ 8/8 /FONDERIE DE LA  
PLAINE* and artist's cypher

£8,000-12,000

US\$10,000-15,000

€9,000-13,000

This work is sold with a certificate of authenticity from the  
L'Atelier d'Art Ferdinand Parpan.

■343

**FERDINAND PARPAN (1902-2004)**

*'TROMPETTISTE DE JAZZ'*

later cast by Fonderie de la Plaine, Saint-Denis, France,  
edition 1/IV

25½ in. (65 cm.) high

base stamped with *F.PARPAN/ EA I/IV /FONDERIE DE LA  
PLAINE* and artist's cypher

£8,000-12,000

US\$10,000-15,000

€9,000-13,000

This work is sold with a certificate of authenticity from the  
L'Atelier d'Art Ferdinand Parpan.





■λ344

**FERDINAND P ARPAN (1902-2004)**

'*ACCORDÉONISTE*', DESIGNED 1935,  
CAST BEFORE 1988

cast by Blanchet et Cie., Bagnolet, France, first of 4 artist's  
proofs, patinated bronze

30¼ in. high (76.8 cm.)

base stamped with *F.PARPAN/E.A. 1 / 4/Blanchet Fondateur*  
and artist's cipher

£8,000-12,000

US\$10,000-15,000

€9,000-13,000

**PROVENANCE:**

Private Collection, acquired directly from the artist, 1988,  
by repute;

Christie's, London, *20th Century Decorative Art & Design*,  
25 October 2011, lot 32;

Acquired from the above by the present owner.

**LITERATURE:**

Other examples of this model illustrated:

J.-J. Lévêque, *Ferdinand Parpan, Sculpteur*, Paris, 1989,  
pp. 67, 72

J.-C. Hachet, *Ferdinand Parpan, L'intuition des formes*, Paris,  
2001, pp. 52, 236.



345



347



346

**\*345**

**CARL MOOS (1878-1959)**

SWISSAIR

Lithograph, 1925, condition A-; not backed  
40 x 25 in. (102 x 64 cm.)

£2,000-3,000

US\$2,500-3,600

€2,200-3,300

**346**

**JUPP WIERTZ (1888-1939)**

IN 2 TAGEN NACH NORD-AMERIKA DEUTSCHE  
ZEPPELIN-REEDEREI

Offset lithograph, c.1936, condition A-; backed on japan  
33 x 23 in. (83 x 59 cm.)

£5,000-7,000

US\$6,200-8,700

€5,600-7,800

**\*347**

**EDWARD ALEXANDER WADSWORTH**

**(1888-1949)**

ENGLISCHE GRAPHIK

Lithograph, 1923, condition A-; not backed  
50½ x 35½. (128 x 90 cm.)

£15,000-20,000

US\$19,000-25,000

€17,000-22,000





348

### 348

**OSKAR KOKOSCHKA (1886-1980)**  
 AKADEMISCHER VERBAND FÜR LITERATUR UND  
 MUSIK (SELBSTBILDNIS, HAND AUF DER BRUST)

Lithograph, 1912, condition B+; backed on japan  
 37½ x 24½ in. (95 x 63 cm.)

€4,000-6,000

US\$4,900-7,300  
 €4,400-6,500

The Academic Association for Literature and Music was an interdisciplinary association of students and their friends, established in 1908 to promote avant-garde art, literature, music, and cultural events. The association commissioned and published lithographed posters by Kokoschka, Adolf Loos, Arnold Nechansky, and Karl Schwetz to advertise their events.



349

### 349

**VALENTINA NIKIFOROVNA KULAGINA-KLUCIS (1902-1987)**  
 FOR THE DEFENCE OF THE USSR

Lithograph, 1930, condition A-; backed on japan  
 35½ x 25 in. (90 x 64 cm.)

€5,000-7,000

US\$6,200-8,700  
 €5,600-7,800



350



352



351



353



354

**350**

**ROGER BRODERS (1883-1953)**  
THE FRENCH RIVIERA

Lithograph, 1930, condition B+; backed on linen  
40 x 25 in. (102 x 64 cm.)

£2,000-3,000

US\$2,500-3,600  
€2,200-3,300

**351**

**ROGER BRODERS (1883-1953)**  
LAC D'ANNECY

Lithograph, c.1930, condition A-; backed on linen  
39½ x 24½ in. (100 x 63 cm.)

£2,000-3,000

US\$2,500-3,700  
€2,300-3,300

**352**

**JEAN-GABRIEL DOMERGUE (1889-1962)**  
L'HIVER A MONTE CARLO

Lithograph, 1937, condition A-; backed on linen  
39 x 24½ in. (99 x 62 cm.)

£6,000-8,000

US\$7,500-9,900  
€6,700-8,900



355

**353**

**JAMES NORTHFIELD (1887-1973)**  
HEALESVILLE

Lithograph, 1930, condition A-; not backed  
40 x 25 in. (102 x 64 cm.)

£1,500-2,000

US\$1,900-2,400  
€1,700-2,200

**354**

**BERNARD VILLEMOT (1911-1989)**  
COTE D'AZUR

Lithograph, condition A; backed on linen  
62 x 46 in. (158 x 117 cm.)

£1,500-2,000

US\$1,900-2,400  
€1,700-2,200

**PROVENANCE:**

Acquired from the artist's family by the present owner

**355**

**BERNARD VILLEMOT (1911-1989)**  
SPORTS D'HIVER

Lithograph, c.1950, condition A; backed on linen  
39 x 24 in. (99 x 61 cm.)

£1,500-2,000

US\$1,900-2,400  
€1,700-2,200

**PROVENANCE:**

Acquired from the artist's family by the present owner



356

**356**

**RENE VINCENT (1879-1936)**  
MICHELIN

Lithograph, c.1925, condition B+; backed on linen  
63 x 46 in. (160 x 117 cm.)

£6,000-8,000

US\$7,500-9,900

€6,700-8,900

**357**

**O' GALOP (MARIUS ROSSILLON, 1867-1946)**  
LE COUP DE LA SEMELLE MICHELIN

Lithograph, 1905, condition B+; backed on linen  
63 x 47½ in. (160 x 121 cm.)

£3,000-4,000

US\$3,800-4,900

€3,400-4,400

**358**

**BERNARD VILLEMOT (1911-1989)**  
BALLY

Silkscreen, condition A-; backed on linen  
63 x 47 in. (160 x 120 cm.)

£2,500-3,000

US\$3,100-3,600

€2,800-3,300

**PROVENANCE:**

Acquired from the artist's family by the present owner



357

**359**

**BERNARD VILLEMONT (1911-1989)**  
PERRIER, FOU DE SOIF?

Offset lithograph, condition A-; backed on linen  
66 x 47 in. (168 x 120 cm.)

£1,500-2,000

US\$1,900-2,400

€1,700-2,200

**PROVENANCE:**

Acquired from the artist's family by the present owner

**360**

**BERNARD VILLEMOT (1911-1989)**  
SPIRAL, RED BANGLE

Silkscreen condition A; backed on linen  
61 x 46½ in. (155 x 118 cm.)

£2,500-3,000

US\$3,100-3,600

€2,800-3,300

**PROVENANCE:**

Acquired from the artist's family by the present owner

**361**

**BERNARD VILLEMOT (1911-1989)**  
SPIRAL, PINK

Silkscreen, condition A-; backed on linen  
62 x 46½ in. (158 x 118 cm.)

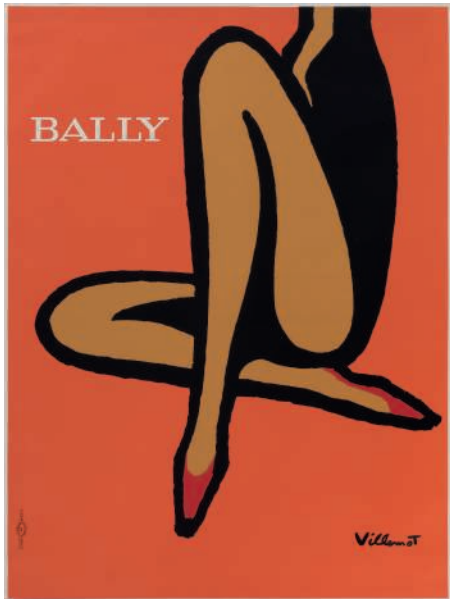
£2,500-3,000

US\$3,100-3,600

€2,800-3,300

**PROVENANCE:**

Acquired from the artist's family by the present owner



358



360



359



361



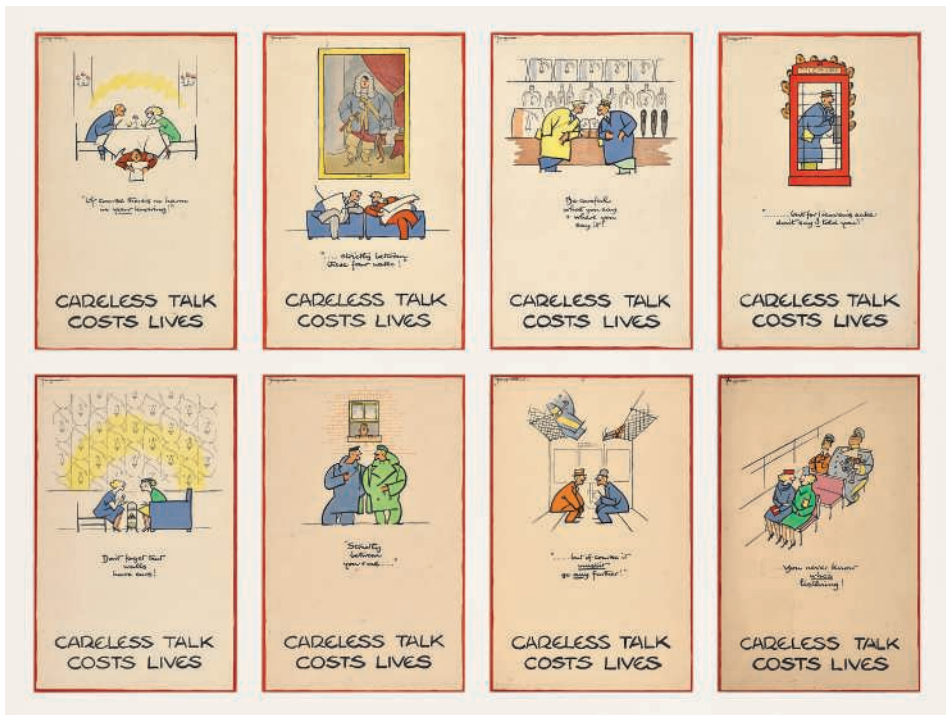
362



363



364



365

**362**

**BERNARD VILLEMOT (1911-1989)**  
ORANGINA

Lithograph, condition A; on two joined sheets, backed on linen  
62 x 92 in. (158 x 234 cm.)

£2,000-3,000

US\$2,500-3,600  
€2,200-3,300

**PROVENANCE:**

Acquired from the artist's family by the present owner

**363**

**BERNARD VILLEMOT (1911-1989)**  
SPIRAL, BLACK DRESS

Silkscreen, condition A; backed on linen  
62 x 46 in. (158 x 117 cm.)

£1,500-2,000

US\$1,900-2,400  
€1,700-2,200

**PROVENANCE:**

Acquired from the artist's family by the present owner

**364**

**BERNARD VILLEMOT (1911-1989)**  
PERRIER, C'EST FOU...

Offset lithograph, condition A-; backed on linen  
67 x 46½ in. (170 x 118 cm.)

£1,500-2,000

US\$1,900-2,400  
€1,700-2,200

**PROVENANCE:**

Acquired from the artist's family by the present owner

**365**

**FOUGASSE (CYRIL KENNETH BIRD, 1887-1965)**  
CARELESS TALK COSTS LIVES

Eight lithographs in colours, c.1943, condition A; not backed, together with three gouache studies in the style of Fougasse  
12½ x 8 in. (32 x 20 cm.) each (11)

£1,500-2,000

US\$1,900-2,400  
€1,700-2,200

END OF SALE

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols 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 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 reviewed, 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 improvement 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 about the sale, 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 CONDUCTING 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 ▲ to the lot number. The reserve cannot be more than the lot's low estimate.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots;
- withdraw any lot;
- divide any lot or combine any two or more lots;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding 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 you believe that the auctioneer has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The auctioneer will consider such claim in good faith. If the auctioneer, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a lot, or reoffer and resell a lot, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The auctioneer's decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a lot under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

### 4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by means of 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 £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 15% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the lot is exported. Please see the "VAT Refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

### 2 TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

**Brexit:** If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. Your purchased lot has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on our purchase if imported into the EU. Further information can be found in the "VAT Symbols and Explanation" section of our catalogue.

For lots Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the lot, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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 an artist's resale right when an art object 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 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's **warranty** in relation to any lot sold to us that 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 of the catalogue titled "Headings on the part 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. In any other 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 collection 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 tear 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 the saleroom at which you bought it in the same condition as at the time of sale, within 14 days of the date of the sale.

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

In these categories, the authenticity warranty does not prevent 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 that 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)(i) 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, consistent with the 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 tax, 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: GB51 3000 0000 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

(iii) Wire transfer  
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 your payment.  
Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department (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.
- (e) Payments sent by post must be sent to: Christie's Cashiers Department, 8 King Street, St James, London, SW1Y 6QT.
- (f) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 7752 3300.

## 2. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the purchase price, even in circumstances where we have released the lot to the buyer.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

- (a) When you collect the lot; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the lot is taken into use 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 transactions with us.

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

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights to use or to another **Christie's Group** company, as well as the rights to use or to 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 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 you are doing so, before you do so. You 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.london@christies.com](mailto:arttransport.london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export property leaving the country and 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.london@christies.com](mailto:arttransport.london@christies.com).

### (b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol  in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries 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 to which you are importing it. 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 which could be mistaken for 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, 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 consequence, buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.


### (e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

### (f) Jewellery over 50 years old

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

### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as pangolin 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, do not accept liability for errors or for failing to mark lots.

## I OUR LIABILITY TO YOU

(i) 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 these **warranties**.

(ii) 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:

(iii) 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, exhibitor, 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 the 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 agreement. We do not own the copyright in any material 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 further 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

**auctioneer:** the individual auctioneer and/or Christie's.

**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.

**date due:** 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 (to 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 out 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

## IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

**BREXIT:** If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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 or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK 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 or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK 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 address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> <li>If you register to bid with an address <b>within</b> the EU or UK (as applicable above) 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 or UK (as applicable above) 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:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the <b>buyer's premium</b> cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <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 lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	The VAT amount in the <b>buyer's premium</b> cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the <b>hammer price</b> and in the <b>buyer's premium</b> cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. The VAT amount in the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	* 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. To receive a refund of VAT amounts/Import VAT (as

applicable) a non-EU or EU buyer (as applicable) must:  
 (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); and  
 (b) provide immediate proof of correct export out of the EU or UK (as applicable pursuant

to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal, 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 reinvoicing 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 7389 1611.

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

- Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

- Bidding by interested parties.
- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

- Ψ **Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.
- †, \*, Ω, α, ‡ See VAT Symbols and Explanation.
- See Storage and Collection Pages.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

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

△ **Property Owned in part or in full by Christie's**  
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number. 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.

○ **Minimum Price Guarantees**  
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

○◆ **Third Party Guarantees/Irrevocable bids**  
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○◆.

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

### ○ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ○. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

### 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.

# EXPLANATION OF CATALOGUING PRACTICE

## FOR FURNITURE

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

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

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

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

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

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

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

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

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

"After..."

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

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

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

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

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

## FOR SILVER

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

### A GEORGE II SILVER CUP AND COVER

mark of Paul de Lamerie, London, 1735

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

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

### A GEORGE II SILVER CUP AND COVER circa 1735

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

### A GEORGE II SILVER CUP AND COVER

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

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

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

## FOR CLOCKS

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

## FOR GLASS AND CERAMICS

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

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

"A plate in the Worcester style"

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

"A Sèvres-pattern plate"

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

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

"A Meissen cup and saucer"

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

"A Meissen cup and a saucer"

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

"Modelled by..."

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

"After the model by..."

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

"Painted by..."

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

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

## FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

### Qualified Headings

In Christie's opinion a work by the artist.

"\*Attributed to ..."

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

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

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

"\*Circle of ..."

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

"\*Follower of ..."

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

"\*Manner of ..."

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

"\*After ..."

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

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

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

"\*With signature ..."/"With date ..."/

"\*With inscription ..."

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

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

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

## STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060  
Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

### COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

### SHIPPING AND DELIVERY

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

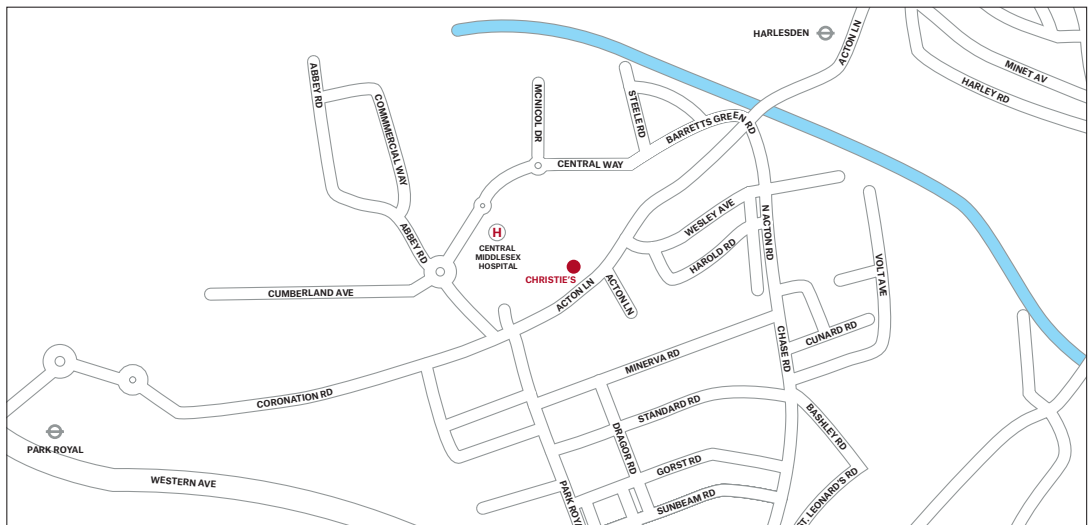
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Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.





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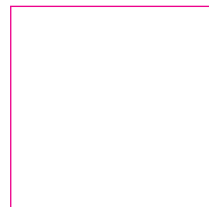
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