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FRONT COVER:

Lots 38, 299, 467 & 586

BACK COVER:

Lot 525

INTERIORS

SOUTH KENSINGTON • WEDNESDAY 8 JUNE 2016

SPECIALISTS



Lily Faber Head of Sale, Furniture & Works of Art



Sophie McKinney
Sale Co-ordinator



Celia Harvey Furniture & Works of Art



Mark Stephen Works of Art



Fiona Baker 20th Century Decorative Art & Design



Harriet Homfray Furniture & Works of Art & Asian Works of Art



Mark Henry Lampé Carpets & Rugs



Matilda Burn
European Ceramics

AUCTION

Wednesday 8 June 2016

10.00 am (Lots 1-478) and 6.30 pm (Lots 501-600)

85 Old Brompton Road, London SW7 3LD

VIEWING

Wednesday	25 May	9.00 am - 5.00 pm
Thursday	26 May	9.00 am - 5.00 pm
Friday	27 May	9.00 am - 5.00 pm
Tuesday	31 May	9.00 am - 5.00 pm
Wednesday	1 June	9.00 am - 5.00 pm
Thursday	2 June	9.00 am - 5.00 pm
Friday	3 June	9.00 am - 5.00 pm
Saturday	4 June	11.00 am - 5.00 pm
Sunday	5 June	11.00 pm - 5.00 pm
Monday	6 June	9.00 am - 7.30 pm
Tuesday	7 June	9.00 am - 5.00 pm
Wednesday	8 June	9.00 am - 10.00 am (Lots 1-478)
Wednesday	8 June	9.00 am - 5.00 pm (Lots 501-60

AUCTION CODE AND NUMBER

In sending written bids or making enquiries, this sale should be referred to as

INT-12037

CONDITIONS OF SALE

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

SALE ENQUIRIES

Sophie McKinney Tel: +44 (0)20 7752 3276 Email: smckinney@christies.com

STORAGE

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A GROUP OF TEN CHINESE BLUE AND WHITE DISHES

QIANLONG PERIOD (1736-1795)

Each vase is applied with two gilt stylised dragon handles, the vases and covers have vines and mice moulded decoration to the edges and decorated with floral sun-burst roundels 17¾ in. (45 cm.) high (2)

A PAIR OF CHINESE FAMILLE ROSE MOULDED

VASES AND COVERS

£6,000-8,000 \$8,900-12,000 €8,400-11,000 QIANLONG PERIOD (1736-1795)

Variously decorated with pagodas and river landscape scenes and of gradating sizes

The largest 20 in. (51 cm.) and the smallest 10 in. (25.4 cm.) wide

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

A CHINESE FAMILLE ROSE DISH

YONGZHENG/EARLY QIANLONG, CIRCA 1730-1740

Brightly decorated with a man on a horse and a lady in a chariot accompanied by attendants within sepia 'fish-roe' and floral

11 in. (28 cm.) diam.

£1,000-1,500

\$1,500-2,200 €1,400-2,100

\$5,900-8,900 €5,600-8,300

\$1,500-2,200

€1,400-2,100











A CHINESE FAMILLE VERTE SLENDER BALUSTER VASE

Decorated all over with shaped panels depicting a carp swimming below a prunus branch, mythical beasts, birds on flowering branches, figural groups, and landscapes, all reserved on a seeded green ground embellished with butterflies and flowers 17% in. (45 cm.) high

£1,000-2,000

\$1,500-3,000 €1,400-2,800

A SET OF SIX CHINESE 'MEISSEN-STYLE' **EUROPEAN SUBJECT PLATES**

QIANLONG PERIOD (1736-1795)

Each plate decorated with a shaped panel enclosing huntsmen beside a turreted building within a spearhead border 9 in. (22.8 cm.) diam.

£2,000-3,000

\$3,000-4,400 €2,800-4,200

8

A CHINESE 'MEISSEN-STYLE' SILVER-MOUNTED TUREEN AND COVER

THE PORCELAIN, QIANLONG PERIOD, CIRCA 1760

The tureen and cover decorated with cartouches enclosing European figures in harbour scenes divided by puce and en grisaille panels of birds, flowers and landscape scenes, with later partially gilded silver mounts with indistinct marks

11 in. (28 cm.) wide handle to handle

£2,000-3,000

\$3,000-4,400 €2,800-4,200

The Collection of The Marquis and Marquise de Ravenel, sold at Christie's London, 21-22 November 2007, lot 265.

Compare an example with the same decoration in John Goldsmith Phillips, China Trade Porcelain, 1956, p. 148, pl. 64.

PROPERTY FROM A BELGIAN COLLECTION

A PAIR OF CHINESE FAMILLE ROSE HEXAGONAL BALUSTER VASES

19TH CENTURY

Delicately and finely enamelled and gilt with panels of figures, each handle formed as two confronted lion cubs with pairs of high relief kui dragons applied to the shoulders 23¾ in. (60.5 cm.) high

£2.500-3.500

\$3.700-5.200 €3,500-4,800 VARIOUS PROPERTIES

A CHINESE PART TEA SERVICE

QIANLONG PERIOD (1736-1795), PROBABLY LONDON DECORATED Each piece finely and brightly enamelled with a scene of a still life of a flower basket, fruit, birds and a bird nest, the service comprising a teapot and cover, a hot water pot and cover, a sugar bowl and cover, milk jug, teapot stand, four teabowls and two tea cups, six saucers and a bowl

The largest 9½ in. (24 cm.) high

£2,000-3,000

\$3,000-4,400 €2,800-4,200

PROPERTY OF A EUROPEAN GENTLEMAN, LOTS 11-14





12

A CHINESE FAMILLE ROSE MINIATURE FIVE-PIECE GARNITURE

QIANLONG PERIOD (1736-1795)

The garniture comprises a pair of beaker vases and a set of three baluster vases and covers

The largest 4½ in. (11.5 cm.) high

£3,000-5,000

\$4,500-7,400 €4,200-6,900



A CHINESE FAMILLE ROSE COFFEE POT AND COVER

EARLY QIANLONG PERIOD (1736-1795)

The coffee pot is decorated with large peony blooms next to rocks in a fenced garden, the domed cover is surmounted by a lotus bud

11% in. (29.5 cm.) high overall

£3,000-5,000

\$4,500-7,400 €4,200-6,900

PROVENANCE:

With a Cohen & Cohen paper label to the base.





A CHINESE BLUE AND WHITE 'CHRYSANTHEMUM' BOWL

18TH CENTURY

The interior is painted with a central roundel to the well, enclosing a single chrysanthemum below a thin floral band to the rim, and a twin fish motif to the base 51/4 in. (13.3 cm.) diam.

£1,000-2,000 \$1,500-3,000 €1,400-2,800

A PAIR OF CHINESE FAMILLE ROSE WALL VASES

QIANLONG PERIOD (1736-1795)

Each fluted baluster vase is flanked by two boys each holding on to a lion-mask and loop handle 6% in. (16.8 cm.) high

£1,000-2,000

\$1,500-3,000 €1.400-2.800

A PAIR OF CHINESE BLACK-GROUND FAMILLE ROSE TEAPOTS, COVERS AND STANDS

YONGZHENG PERIOD (1723-1735)

The moulded teapots and stands are decorated with panels $enclosing \ figures \ on \ boats \ beside \ riverbanks, reserved \ on \ a \ floral$ ground

The stands 6% in. (15.7 cm.) diam.

\$3,000-4,400

£2,000-3,000 €2,800-4,200

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE









16

A CHINESE FAMILLE ROSE AND CAFE-AU-LAIT GROUND FIVE-PIECE GARNITURE

18TH CENTUR

Comprising three baluster vases and covers and two beaker vases, each decorated with flowers within leaf-shaped panels
The largest 11 in. (28 cm.) high (5)

£3,000-5,000

\$4,500-7,400 €4,200-6,900

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION, LOTS 17-19

*17

A CHINESE HEXAGONAL FAMILLE VERTE WINE POT AND COVER AND A FAMILLE ROSE TEAPOT AND COVER

KANGXI PERIOD (1662-1722) AND YONGZHENG PERIOD (1723-1735)

The wine pot is decorated with openwork panels; the teapot is applied to the exterior with a delicate array of flowers and the cover is surmounted by a grasshopper-form finial

The larger 7½ in. (19 cm.) high (2)

£1,000-1,500

\$1,500-2,200 €1,400-2,100 *18

A CHINESE FAMILLE ROSE LINGZHI-SHAPED LIBATION CUP

18TH/19TH CENTURY

The cup is moulded with branches of $\mathit{lingzhi}$ fungus on a green ground decorated with rocks

4% in. (12.4 cm.) wide, wood cover

£1,000-1,500

\$1,500-2,200 €1,400-2,100 *19

A CHINESE RETICULATED FAMILLE ROSE TWINHANDLED DISH

QIANLONG PERIOD (1736-1795)

The dish is enamelled with leafy peony sprays, rocks, *lingzhi* and a garden fence with *ruyi* heads, and applied with a pair of *lingzhi*-shaped handles decorated with stylised scrolls 10% in. (27 cm.) wide across handles

£1,000-1,500

\$1,500-2,200 €1,400-2,100

VARIOUS PROPERTIES

20

A SET OF TEN CHINESE FAMILLE ROSE 'COCKEREL' PLATES

QIANLONG PERIOD (1736-1795)

Each plate is decorated with a flower-shaped cartouche enclosing a cockerel perched on a rock amongst peonies and butterflies, the black-ground rim embellished with flower scrolls 9 in. (23 cm.) diam. (10

£2,000-3,000

\$3,000-4,400 €2,800-4,200

THE PRIVATE COLLECTION OF A EUROPEAN LADY, LOTS 21-34



21

FIVE CHINESE FAMILLE VERTE PIECES

KANGXI PERIOD (1662-1722)

Comprising an ovoid vase, a figure of a boy, a vase and cover, a stem cup and a bowl

The figure 13 in. (33 cm.) high, wood stand

£2,000-4,000

\$3,000-5,900 €2.800-5.500

22

TWO CHINESE BLUE AND WHITE FIGURAL DISHES

18TH CENTURY

Each rim similarly decorated with bunches of peaches and a quatrefoil diaper border, with apocryphal Chenghua six-character marks to the bases

marks to the bases The largest 11.5 in. (29.2 cm.) diam.

£1,200-1,800

\$1,800-2,700 €1,700-2,500

(2)

23

FIVE CHINESE AUBERGINE GLAZED PIECES

KANGXI PERIOD (1662-1722)

Comprising a five-peak 'mountain' brush rest, an incense burner, a dish, a wide-rimmed bowl and a stand, all covered in a rich aubergine glaze

The stand 10% in. (26.3 cm.) wide

£2,000-4,000

\$3,000-5,900 €2,800-5,500 2/

A CHINESE DOUCAI 'MANDARIN DUCK' DISH

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735) Decorated with a pair of mandarin ducks in a lotus pond, the reverse decorated with four flower sprays 7% in. (20 cm.) diam.

£1,500-2,500

\$2,300-3,700 €2,100-3,500

25

TWO CHINESE CADOGAN TEAPOTS

KANGXI PERIOD (1662-1722)

One teapot is decorated with an aubergine and turquoise glaze, the other is decorated in yellow, green and aubergine glaze
The largest 5% in. (14.6 in.) high (3)

£2,000-3,000

\$3,000-4,400 €2,800-4,200











TWO SIMILAR CHINESE MIRROR BLACK-GLAZED AND GILT-DECORATED VASES

28

KANGXI PERIOD (1662-1722)

The vases decorated with floral sprays and scrolling lappets with parts later re-gilded

17½ in. (43.8 cm.) high £1.500-3.500 \$2.300-5

£1,500-3,500 \$2,300-5,200 €2,100-4,800

27

A CHINESE BLUE AND WHITE 'DEER AND CRANE' PHOENIX-TAIL VASE

KANGXI PERIOD (1662-1722)

Decorated with deer and cranes amongst trees within a river landscape 18% in. (46.7 cm.) high

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£2,500-4,000 \$3,700-5,900 €3,500-5,500

28

A CHINESE BLUE AND WHITE PHOENIX-TAIL VASE

29

KANGXI PERIOD (1662-1722)

Decorated with scholars standing beside a river within a mountainous landscape 18 in. (46 cm.) high

£3,500-5,500

\$5,200-8,100 €4,900-7,600 A CHINESE BLUE AND WHITE 'KRAAK PORSELEIN' JAR AND COVER

WANLI PERIOD (1573-1619)

Decorated with shaped panels enclosing flowers and rocks, reserved on a diaper ground with strapwork, the cover similarly decorated 18½ in. (47 cm.) high

£2,000-3,000 \$3,000-4,400 €2,800-4,200

30

A CHINESE BLUE AND WHITE 'DEER AND CRANE' PHOENIX-TAIL VASE

KANGXI PERIOD (1662-1722)

Decorated with deer and cranes amongst trees within a river landscape 18% in. (46 cm.) high

£2,500-4,000

\$3,700-5,900 €3,500-5,500

THE PRIVATE COLLECTION OF A EUROPEAN LADY, LOTS 21-34





A CHINESE CELADON JADE ELEPHANT GROUP

19TH/20TH CENTURY

The elephant carved standing with two boys holding a vase on its back, the stone with some brown speckles and veins and some russet inclusions

51/2 in. (13 cm.) high, wood stand

£1,200-1,800

\$1,800-2,700 €1,700-2,500

PROVENANCE:

Christie's London, 7 August 2012, lot 91.

A LARGE CHINESE BRONZE BUDDHIST LION CENSER

MING DYNASTY (1368-1644)

The Buddhist lion modelled with its left front paw raised, and its head forming the hinged cover

17 in. (43 cm.) high, large carved wood stand

£3,000-5,000

\$4,500-7,400 €4.200-6.900



A GROUP OF TWELVE CHINESE JADEITE CARVINGS

19TH AND 20TH CENTURY

Comprising a phoenix vase and cover in mottled green and lilac tones, three vases and covers, a standing figure, a double brush washer and six various plaques

The largest 9% in. (24.7 cm.) high, wood stand

£2,000-3,000

\$3,000-4,400 €2.800-4.200











A CHINESE MOTHER-OF-PEARL INLAID LACQUER STAND

The rectangular top panel decorated with figures within palatial settings beside a river, above a pierced frieze and shaped apron decorated with phoenix, the base section decorated scholars and attendants

20 in. (51 cm.) high, 18% in. (47.5 cm.) wide, 161/4 in. (41 cm.) deep

£2,000-3,000

\$3,000-4,400 €2,800-4,200

Compare a similar example which sold in Christie's Hong Kong, 1 December 2009, lot 3560

FIVE CHINESE BLUE AND WHITE SLEEVE VASES

Variously decorated with birds, butterflies, flowers, figures and dragons, some with apocryphal marks to the bases The largest 17% in. (45 cm.) high

£2,000-3,000

\$3.000-4.400 €2.800-4.200

(5)

A CHINESE CELADON JADE PIERCED BOWL

19TH CENTURY

The bowl is decorated with four handles carved as peonies, and the interior is decorated in low relief with a peony roundel, the stone with white and grey inclusions

5½ in. (14 cm.) diam.

£2,000-3,000 \$3,000-4,400 €2,800-4,200

A DISTINGUISHED PRIVATE EUROPEAN COLLECTION, ACQUIRED BETWEEN 1956-1959

37

A SMALL CHINESE BRONZE SPILL VASE

18TH CENTUR'

The vase is modelled as a tree trunk covered with pine and prunus and flanked by a crane and lingzhi fungus 4% in. (11 cm.) high

£3,000-5,000

\$4,500-7,400 €4,200-6,900

PROPERTY OF A EUROPEAN LADY

38

A CHINESE PALE CELADON JADE TOOL VASE

18TH/19TH CENTURY

The quatrelobed vase is decorated with incised flowering chrysanthemum branches between stiff leaf bands below bats in flight to the shoulder, the rim is decorated with ruyi-heads and the stone is of a pale tone with white inclusions 5 in. (12.7 cm.) high

£2,000-3,000

\$3,000-4,400 €2,800-4,200

VARIOUS PROPERTIES

39

A CHINESE BRONZE RITUAL TRIPOD WINE VESSEL, JUE

SHANG DYNASTY, 16TH-11TH CENTURY BC

The vessel is cast with two bow-string bands and a loop handle, all raised on three blade-like supports, with malachite encrustations 7% in. (18 cm.) high

£2,000-4,000

\$3,000-5,900 €2,800-5,500

PROVENANCE:

Purchased by the late Count Roderick Sangorski, Christie's London, 9 May 1988, lot 134.

40

SIX VARIOUS CHINESE BLUE AND WHITE VASES AND COVERS

19TH CENTURY

Each vase variously decorated with prunus, peony, birds and dragons $\,$

The largest 14½ in. (37 cm.) high

(0)

£2,000-3,000 \$3,000-4,400 €2,800-4,200







41 (part)



41 (part)









PROPERTY FROM THE COLLECTION OF JOHN ROBERT ALDERMAN AND THE LATE DR. MARK ZEBROWSKI, LOTS 41 & 42

41

ELEVEN CHINESE PAINTED SILK TAFFETA PANELS

Each panel delicately painted for the export market with various flowers and foliage

Each panel approx. 14 x 39 in. (35 x 99 cm.)

£1,000-2,000 \$1,500-3,000

€1,400-2,800

A CHINESE YELLOW-GROUND SATIN 'PEONY AND LOTUS' PANEL

LATE MING/EARLY QING DYNASTY, 17TH CENTURY

The panel is brocaded with coloured and metal threads depicting scrolling peony and lotus, mounted on later blue cloth 47 x 28% in. (119 x 73 cm.) overall

£1,000-2,000 \$1,500-3,000

€1,400-2,800

A CHINESE HONGMU MARBLE-INSET RECTANGULAR SIDE TABLE

The speckled pinkish-red and white marble top is inset above wide aprons to three of the sides, elaborately carved with scrolling foliage and a $\mathit{ruyi}\text{-}\text{head}$ motif to the centre

40 in. (101.6 cm.) wide; 32% in. (82.5 cm.) deep; 22 in. (55.8 cm.) hiah

£8,000-12,000

\$12,000-18,000 €12,000-17,000

A PAIR OF CHINESE EXPORT-STYLE VASES AND COVERS WITH GILT-METAL MOUNTS

THE PORCELAIN FRANCE, 19TH CENTURY

Decorated in the 'Mandarin palette' with panels enclosing figures on terraces within blue borders and reserved on a floral ground, applied with gilt-metal foliate scrolling mounts 131/4 in. (33.6 cm.) high overall

\$3,000-4,400 €2,800-4,200 £2,000-3,000

45

A SIMILAR PAIR OF CHINESE FAMILLE ROSE GILT-METAL MOUNTED VASES

THE PORCELAIN QIANLONG PERIOD (1736-1795)

 $\label{prop:equation:equation:equation} Each \, vase \, is \, decorated \, with \, various \, flowers, \, birds \, and \, rocks, \, with \,$ later mounts

15¼ in. (38.7 cm.) high overall

\$3,000-4,400

(2)

£2,000-3,000 €2,800-4,200











A CHINESE FAMILLE ROSE 'IMMORTAL' VASE LAMP WITH EUROPEAN MOUNTS

The vase decorated with immortals, luohans and an official below a dragon emerging from the clouds, adapted as a lamp and fitted with gilt-metal mounts

The porcelain 18 in. (45.8 cm.) high, shade

£2,000-3,000

20TH CENTURY

\$3,000-4,400 €2,800-4,200

†47

A PAIR OF CHINESE 'OWL' EMBROIDERED SILK PANELS

LATE 19TH CENTURY

Each panel embroidered with an owl perched on a branch, butterflies and a bird

43 x 27% in. (109 x 70.5 cm.), framed and glazed

£2,000-3,000

\$3,000-4,400 €2,800-4,200

(2)



A PRIVATE EUROPEAN COLLECTION, INHERITED BY THE VENDOR IN THE 1980s

*48

A CHINESE TURQUOISE AND AUBERGINE-GLAZED BISCUIT FIGURE OF ZHENWU

The bearded figure is modelled seated on a rectangular throne in front of a three-fold screen, flanked by two laughing boys, a snake $\,$ and a turtle before him 9% in. (23.7 cm.) high

£1,000-2,000 \$1,500-3,000 €1,400-2,800

A PAIR OF CANTONESE FAMILLE ROSE VASES WITH LAMP STANDS

THE PORCELAIN 19TH CENTURY

Each vase applied with a gilded dragon writhing around the neck The porcelain 13% in. (35 cm.) high, lamp stands and shades

£1,500-2,000

\$2,300-3,000 €2,100-2,800

A DISTINGUISHED PRIVATE EUROPEAN COLLECTION, ACQUIRED BETWEEN 1959-1969

■50

A CHINESE HONGMU CORNER-LEG SIDE TABLE

19TH CENTURY

The rectangular top is set within a wide frame, above a beaded openwork waist, the aprons are carved with a geometric rim above an openwork rope and coin design and supported by rectangular legs with scroll-form feet

19 in. (48 cm.) high, 37½ in. (95.5 cm.) wide, 12½ in. (31 cm.) deep

£3,000-5,000 \$4,500-7,400 €4,200-6,900









†51

A LARGE CHINESE BLUE AND WHITE THREE-PIECE GARNITURE

KANGXI PERIOD (1662-1722)

Each vase is decorated with panels of peony and prunus divided by shaped floral lappets and diaper bands in a vibrant underglaze blue, the inside rims of the beaker vases decorated with a band of pine branches

The largest 23½ in. (60 cm.) high

£8,000-12,000

\$12,000-18,000 €12,000-17,000

52

A CHINESE BLUE AND WHITE HEXAGONAL 'THREE FRIENDS OF WINTER' VASE

18TH/19TH CENTURY

The vase is decorated with alternating panels depicting the Three Friends of Winter, prunus, pine and bamboo, and poetic inscriptions, with a floral band around the shoulder 14% in. (37.5 cm.) high

£2,000-3,000 \$3,000-4,400 €2,800-4,200

53

A SIMILAR PAIR OF CHINESE VERTE IMARI JARS AND COVERS

18TH CENTURY

Each decorated with a mountainous river landscape scene, one cover similarly decorated and the other cover decorated with flowers

The largest 9½ in. (24 cm.) high

£5,000-8,000 \$7,400-12,000

€7,000-11,000





THE PROPERTY OF AN ASIAN COLLECTOR

*54

A CHINESE FAMILLE ROSE RUBY-GROUND 'LANDSCAPE' MEDALLION BOWL

JIAQING SIX-CHARACTER SEAL MARK IN IRON RED AND OF THE PERIOD (1796-1820)

The bowl is finely enamelled with four medallions depicting landscapes, divided by floral sprays and the interior is painted with a roundel of leafy lotus $4\frac{1}{4}$ in. (11.7 cm.) diam.

£1,500-3,000

\$2,300-4,400 €2,100-4,200

PROVENANCE:

A private English collection. Bonhams London, 17 May 2012, lot 348.



A PAIR OF CHINESE BLUE AND WHITE AND BROWN-GLAZED BOTTLE VASES

KANGXI PERIOD (1662-1722)

Decorated for the Islamic market, each base decorated with an artemisia leaf in underglaze blue 9 in. (23 cm.) high

£2,000-3,000

\$3,000-4,400 €2,800-4,200

(2)

PROVENANCE:

With "C.Rhodes, 390 Oxford St, London" label to one base







A CHINESE BLUE AND WHITE JAR

KANGXI PERIOD (1662-1722)

The vase is decorated with large shaped lappets of flowering peony and scrolling foliage, reserved on a deep blue ground, with an applied metal collar 19 in. (48 cm.) high

£3,500-4,500

\$5,200-6,600 €4,900-6,200 59

A PAIR OF CHINESE FAMILLE ROSE RETICULATED HEXAGONAL VASES AND STANDS

Each vase is decorated on each side with a vase of flowers with figures reserved on an openwork lattice ground, the neck is moulded with bottle vases all surrounded by an iron-red and gilt border, the separate stands decorated with cartouches enclosing

17 in. (43.2 cm.) high

£3,500-4,500

\$5,200-6,600 €4,900-6,200 60

A CHINESE BLUE AND WHITE OVOID JAR

KANGXI PERIOD (1662-1722)

The jar is decorated with a continuous mountainous river landscape scene, and floral sprays around the neck 18½ in. (47 cm.) high

£3,000-5,000

\$4.500-7.400 €4,200-6,900

PROPERTY FROM THE COLLECTION OF LIEUTENANT-GENERAL SIR TERENCE SYDNEY AIREY KCMG, CB, CBE (1900-1983)

A CHINESE POWDER BLUE AND GILT DECORATED 'CRANE AND DEER' ROULEAU VASE

KANGXI PERIOD (1662-1722)

The vase is decorated to the body with deer in a garden setting below pine amongst cranes in flight, all below a band of archaistic kui dragons to the shoulder 16¾ in. (42.5 cm.) high

£1,500-2,500

\$2,300-3,700 €2,100-3,500

PROVENANCE:

Acquired in Hong Kong February 1952-1954 and thence by descent.

VARIOUS PROPERTIES

58

A LARGE CHINESE BLUE AND WHITE VASE AND COVER

KANGXI PERIOD (1662-1722)

The vase is decorated with large shaped lappets of flowering peony and scrolling foliage, reserved on a deep blue ground, the cover similarly decorated 29 in. (73.5 cm.) high

£6,000-8,000

\$8,900-12,000 €8,400-11,000





ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE









61 A CHINESE BRONZE FIGURE OF A GUARDIAN

MING DYNASTY (1368-1644)

The standing figure is modelled wearing elaborate armour and headdress with a fierce expression, and wearing a celestial scarf, the bronze has some traces of gilding 15% in. (40 cm.) high

£2,000-3,000

\$3,000-4,400 €2,800-4,200 PROPERTY OF A PRIVATE FRENCH COLLECTOR

63

A CHINESE HUANGHUALI BRUSH POT, BITONG

18TH/19TH CENTURY

The wood of the straight-sided brush pot is of an attractive grain and a rich honey tone $6\,\%$ in. (16 cm.) high

£3,000-5,000

\$4,500-7,400 €4,200-6,900

PROVENANCE:

Property of a private French collector.



63

PROPERTY FROM A PRIVATE UK COLLECTION

6

A PAIR OF CHINESE BRASS FAN-SHAPED TEMPLE STANDARDS

GUANGXU PERIOD (1875-1908)

Each standard is chased and pierced with confronting dragons divided by a flaming pearl amongst clouds, monkeys, peach trees and deer, with dragon head finials and dated to the 22nd year of Guangxu

26¼ in. (66.7 cm.) high, wooden poles

£1,000-2,000

\$1,500-3,000 €1,400-2,800 VARIOUS PROPERTIES

64

A CHINESE COPPER-RED-GLAZED VASE

19TH CENTURY

The slender tapering vase is covered in a mottled copper-red glaze stopping short of the foot, with an apocryphal Kangxi six-character mark on the base

6% in. (17 cm.) high, wood stand and fitted box

£1,000-2,000

\$1,500-3,000 €1,400-2,800

65

A CHINESE BRONZE FIGURE OF GUANYIN

17TH CENTURY

The bejewelled deity is shown seated in *dhyanasana* with her left hand raised in *abhayamudra* and her right in *varadamudra*, wearing a headdress and long flowing robes with detailed hems 11½ in. (28.5 cm.) high, wood 'lotus' stand

£2,500-4,000

\$3,700-5,900 €3,500-5,500









66

A CHINESE CLOISONNÉ ENAMEL EWER

19TH/20TH CENTURY

Decorated with scrolling lotus and flowers below ruyi-head lappet bands, the handle and foot reserved on a turquoise ground 11 in. (28 cm.) high

£2,000-3,000

\$3,000-4,400 €2,800-4,200

67

A CHINESE FLAMBÉ-GLAZED VASE, HU

The vase is covered in a crackled and mottled red glaze suffused with purple and blue streaks, thinning to a mushroom tone at the extremities and the mouth rim 11% in. (29.8 cm.) high

£1,000-1,500

\$1,500-2,200

€1,400-2,100

19TH CENTURY

VASES AND COVERS

Each vase is decorated with three sets of two boys holding a large vase, reserved on a foliate ground interspersed with birds 26 in. (66 cm.) high

A PAIR OF TALL CHINESE BLUE AND WHITE

£5,000-8,000

\$7,400-12,000 €7,000-11,000

*68

A CHINESE CLOISONNÉ ENAMEL 'RUYI' MOON FLASK, BIANHU

19TH CENTURY

The *ruyi*-form body decorated with scrolling flowers encircling a ${\it shou}$ character and endless knot below a bat, the sides decorated with bats, $\it shou$ characters and tassels on a blue ground 11% in. (28.2 cm.) high

£1,000-1,500 \$1,500-2,200 €1,400-2,100 VASES FIRST HALF 19TH CENTURY

The vases are decorated in mirror image, each applied with four \emph{kui} dragons and depicting figures beside a lotus pond on one side, and $% \left(x\right) =\left(x\right) +\left(x\right)$ a gathering of Immortals on the other 17 in. (43 cm.) high

A PAIR OF CHINESE FAMILLE ROSE HEXAGONAL

£2,000-3,000

\$3,000-4,400 €2,800-4,200













A PAIR OF CHINESE BLUE AND WHITE JARS AND COVERS

20TH CENTURY

Decorated with figures within a mountainous river landscape and harbour scene, the domed covers similarly decorated $13\%\,in.\,(34.3\,cm.)\,high \tag{2}$

£2,500-3,500 \$3,700-5,200 €3,500-4,800

72

A CHINESE RED STONE HEAD OF A LUOHAN

17TH/18TH CENTURY

The face carved with downcast eyes and a serene expression

£2,000-3,000

PROVENANCE:

Acquired in London, circa 2000

173

A CHINESE HONGMU STANDING MIRROR

19TH CENTURY

The frame decorated with a geometric band bordered by a foliate scroll, the sides of the stand carved as two vases, and the front panel is carved with a foliate scroll above a bat 41 in. (104 cm.) high; 24% in. (62.5 cm.) wide; 12% in. (31 cm.) deep

£2,000-3,000 \$3,000-4,400 €2,800-4,200

74

A CHINESE FAMILLE VERTE VASE LAMP

THE PORCELAIN KANGXI PERIOD (1662-1722)

Decorated with panels containing tigers, phoenix and birds, cranes, peacocks, a lion and antique vessels, adapted as a lamp The porcelain approx. 21¼ in. (54 cm.) high, shade

£2,000-3,000

\$3,000-4,400 €2,800-4,200

75

\$3,000-4,400 €2,800-4,200

A CHINESE EMBELLISHED WOOD TRAY WITH EUROPEAN GILT-BRONZE MOUNTS

19TH CENTURY

Decorated with a woman seated below a prunus tree beside a bone four-line inscription, embellished with carved wood, mother of pearl and various hardstones, the galleried mounts cast with ribbon and floral decoration in the Empire style with a glazed top 2½ in. (6.4 cm.) high, 25% in. (65 cm.) wide, 15¾ in. (40 cm.) deep

£3,000-5,000

\$4,500-7,400 €4,200-6,900

ALL LOTS MARKED WITH A SQUARE ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE - 2 WEEKS FREE STORAGE







77 (part)

77 (part)



■76

A PAIR OF CHINESE BRONZE DUCKS AND A BOXWOOD AND HARDWOOD CARVED STAND

19TH CENTURY

The ducks are modelled with feather details, and the elaborate wood stand is carved and pierced with lotus, crabs and millet sprays

26% in. (67 cm.) high overall

£5,000-8,000

\$7,400-12,000 €7,000-11,000

177

THREE JAPANESE EMBROIDERED WALL HANGINGS

19TH/20TH CENTURY

The first worked in coloured threads depicting a hanging basket and pomander of flowers; the second depicting a flowering white hydrangea plant and butterflies; the third depicting the Seven Lucky Gods in their ship the *Takarabune*

The largest 78% x 551/4 in. (199 x 140.3 cm.)

£600-1,000

\$890-1,500 €830-1,400

78

A JAPANESE LACQUER LETTER BOX, FUBAKO

EDO PERIOD, LATE 18TH/EARLY 19TH CENTURY

Decorated with *mon* and a landscape containing pine trees and cranes in gold *hiramaki-e*, *takamaki-e* and *kirikane* on a *nashiji* ground, with touches of red and black lacquer and a *nashiji* interior 15% in. (39.6 cm.) long

£1,500-2,500

\$2,300-3,700 €2,100-3,500

79

A CHINESE FAMILLE VERTE ROULEAU VASE

GUANGXU PERIOD (1875-1908)

Boldly and brightly decorated with a dignitary and his consort in an interior seated by a window overlooking a river, accompanied by attendants, with two performing actors on the outside terrace, and boys at play on the ribbed neck 17% in. (45 cm.) high

£1,000-2,000

\$1,500-3,000 €1,400-2,800



79





A SIMILAR PAIR OF CHINESE BLUE AND WHITE VASES AND COVERS

 ${\sf Each\,vase\,decorated\,with\,a\,continuous\,design\,of\,flowers,pomegranate\,and\,scrolling\,foliage,the\,covers}$ surmounted by a Buddhist lion finial

18 in. (46 cm.) high

£4,500-5,500

\$6,700-8,100 €6,300-7,600

A PAIR OF CHINESE FAMILLE ROSE VASES AND COVERS

The vases are decorated with peony and various flowers below a border of scrolls, lappets, flowers and butterflies, the covers are similarly decorated

18½ in. (47 cm.) high £3,000-5,000

\$4,500-7,400 €4,200-6,900

■82

A NEST OF CHINESE ROSEWOOD QUARTETTO TABLES

EARLY 20TH CENTURY

Each with a pierced geometric frieze 28½ in. (72 cm.) high; 19½ in. (49.5 cm.) wide; 14½ in. (37 cm.) deep, and smaller

\$3,000-4,400 €2,800-4,200

A PAIR OF CANTONESE MIRROR IMAGE FAMILLE ROSE VASES

Each vase decorated in mirror image with panels enclosing warriors fighting and attacking a fortress, reserved on a floral ground, the base on one vase has a hand-written paper label listing the provenance

£1,500-2,500

\$2,300-3,700 €2,100-3,500











85 (part)

†84

A PAIR OF CHINESE FAMILLE ROSE SQUAREFORM VASES

19TH CENTURY

Each vase applied with elephant mask fixed-ring handles, and decorated with confronting dragon and phoenix amongst peony, the side panels decorated with floral roundels

£3,000-5,000 \$4,500-7,400 €4,200-6,900

85

ELEVEN CHINESE RICEPAPER PAINTINGS OF FRUIT AND FLOWERS

19TH CENTURY

In silvered and painted frames 14 x 16½ in. (35.5 x 42 cm.), overall

£2,000-3,000 \$3,000-4,400 €2,800-4,200

PRIVATE UK COLLECTION

86

A CHINESE FAMILLE ROSE 'DRAGON AND PHOENIX' BOTTLE VASE

20TH CENTURY

The body decorated with a phoenix and five-clawed dragon divided by a flaming pearl and a further writhing dragon to the neck, the base has a Guangxu six-character mark in iron-red 15 in. (38 cm.) high (2)

£2,000-3,000 \$3,000-4,400 €2,800-4,200

87

A LARGE PAIR OF CHINESE MIRROR IMAGE FAMILLE ROSE VASES

MODERN

Each decorated in brightly coloured enamels with a gathering of Immortals, officials and attendants, each base with an apocryphal Tongzhi six-character mark

24 in. (64 cm.) high

£2,000-3,000 \$3,000-4,400 £2.800-4,200

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(11)

A PAIR OF CHINESE ELM FOLDING HORSE-SHOE ARMCHAIRS

LATE 20TH CENTURY

Each with pierced splat and string seat; together with a small modern Chinese two-door cabinet

The chairs 41 in. (104 cm.) high; The cabinet 23½ in. (60 cm.) high; 27 in. (69 cm.) wide; 16% in. (43 cm.) deep

£1,500-2,500 \$2,300-3,700

\$2,300-3,700 €2,100-3,500











■89

A CHINESE 'COROMANDEL LACQUER' EIGHT FOLD SCREEN

LATE 19TH/ EARLY 20TH CENTURY

Decorated to the front with a central panel depicting a gathering of court officials, scholars and acrobatic entertainers in a courtyard surrounded by pagodas, below a series of small landscape panels, the base decorated with panels with birds amongst flowers, the reverse of each fold decorated with four shaped panels depicting landscapes and still lives

Each panel: 82% in. (210 cm.) high; 15 in. (38 cm.) wide Overall width: 123 in. (313 cm.)

£5,000-8,000

\$7,400-12,000 €7,000-11,000

90

A CHINESE BLUE AND WHITE PRUNUS DISH AND A PAIR OF JARS AND COVERS

KANGXI PERIOD (1662-1722) AND 19TH CENTURY The dish has an apocryphal Chenghua mark on the base The dish 12½ in. (32 cm.) diam.

(3)

£2,000-3,000

\$3,000-4,400 €2,800-4,200



91

A CHINESE BLUE AND WHITE FIVE-PIECE GARNITURE

CIRCA 1900

Each decorated with panels of figures, flowers and birds, each base with an apocryphal Kangxi six-character mark
The largest 10½ in. (26 cm.) high (5)

£1,200-1,800

\$1,800-2,700 €1,700-2,500





91

192

A LARGE VIETNAMESE-CHINESE HARDWOOD CABINET AND A HARDWOOD DESK

CIRCA 1900

The cabinet is comprised of two sections, the cabinet is decorated with panels of auspicious creatures, it is inscribed and dated; the base is decorated with qilin and animals, all supported on four bixi feet together with a hardwood desk

Cabinet: 57 in (145 cm.) high, 17½ in. (43.7 cm.) deep, 81 in. (206 cm.) wide

Base: 39% in. (100.5 cm.) high, 21% in. (54.5 cm.) deep, 78% in. (199.5 cm.) wide

Desk: 42½ in. (108 cm.) high, 26¾ in. (68 cm.) deep, 40¾ in. (103.5 cm.) wide (2

£2,000-4,000

\$3,000-5,900 €2,800-5,500







95

93

A PAIR OF JAPANESE GILT-METAL MOUNTED IMARI PATTERN BEAKER VASES

19TH CENTURY

Decorated in iron-red and gilt on blue underglaze with buildings, birds and flowers, on rococo-style bases 14% in. (37 cm.) high

£1,500-2,000 \$2,300-3,000

€2,100-2,800

Q1

A PAIR OF CHINESE GILT-METAL AND CLOISONNE VASES

20TH CENTURY

Of lobed baluster form, each decorated with panels of flowering bonsai on a black ground 15% in. (39 cm.) high

£2,000-3,000

\$3,000-4,400 €2,800-4,200

95

A PAIR OF JAPANESE GILT-BRONZE MOUNTED LACQUER TABLE LAMPS

LATE 19TH CENTRUY, ADAPTED

Decorated with raised birds, plants and insects in rust and gold tones on a dark blue background, with continental mounts and pleated shades

17% in. (45 cm.) high, excluding fitments (2

£1,500-2,000

\$2,300-3,000 €2,100-2,800

■96

A REGENCY MAHOGANY BOWFRONT SIDEBOARD

CIRCA 1800-10

The tablet centred frieze with two drawers above a long drawer faced with an arch flanked by a cupboard to the left and a deep drawer to the right, the left hand end with pot cupboard, on turned legs, printed 'Greenlands Depository/Hereford' stamped 'Hon Mrs Talbot Rice' 37 in. (94 cm.) high; 78½ in. (199 cm.) wide; 27 in. (68.5 cm.) deep

£1,000-1,500

\$1,500-2,200 €1,400-2,100

PROVENANCE:

The Hon Mrs Talbot Rice, according to label



99

A GILT-BRONZE MOUNTED AND RED-JAPANNED ORNAMENTAL WOODEN VASE

THE VASE 20TH CENTURY, THE MOUNTS 19TH

The vase with integral cover decorated overall with chinoiserie figures, architecture and birds, the mounts formed as flowers, dolphins and acanthus leaves 51 in. (129.5 cm.) high

£4,000-6,000

\$5,900-8,900 €5,600-8,300





A JAPANESE SIX-FOLD SCREEN

LATE 19TH / EARLY 20TH CENTURY

Ink, colour and gold leaf on paper, depicting a lake with a pheasant and bamboo to the foreground and a mountain beyond $65\% \times 144$ in. $(166.5 \times 366$ cm.)

£1,000-1,500 \$1,500-2,200 €1,400-2,100



99

A CHINESE REVERSE GLASS MIRROR PAINTING

THE MIRROR 18TH CENTURY, THE FRAME 19TH CENTURY

The mirror painted with birds, one hanging from a branch, a hawk clutching a small bird in its claw, among flowering peonies and prunus branches, in a shaped giltwood frame, label to the rear 'John Sparks ltd, 128, Mount Street, W'

27¼ in. (69 cm.) high; 20¾ in. (53 cm.) wide

£8,000-12,000

\$12,000-18,000 €12,000-17,000

■~100

A NEST OF SEVEN JAPANESE TORTOISESHELL AND POLYCHROME-LACQUERED CORNER STACKING TABLES

CIRCA 1900

Each with triangular top and bracket feet, decorated to the front with birds and bamboo

The largest - 9% in. (25 cm.) high; 15.4/8 in. (39.5 cm.) wide; 10% in. (26 cm.) deep (7

£1,000-1,500

\$1,500-2,200 €1,400-2,100

■101

A FRENCH ORMOLU-MOUNTED OPEN DISPLAY CABINET

LATE 19TH CENTURY, IN THE MANNER OF GABRIEL VIARDOT
Decorated throughout with stylised fretwork, the asymmetric
upper section with entwined dragoon to the left front stile, the base
on mask headed cabrilole legs joined by an open undertier
58½ in. (149 cm.) high; 23½ in. (60 cm.) wide; 15¾ in. (40 cm.) deep

£2,000-3,000

\$3,000-4,400 €2,800-4,200

(2)

■102

A PAIR OF CHINESE 'IMARI' LAMPS

RETAILED BY CARLOS REMES, LATE 20TH CENTURY
Decorated with figures, flowers and butterflies in rust red, gold and blue

25% in. (65.5 cm.) high, excluding fitments

£1,200-1,800

\$1,800-2,700 €1,700-2,500





103

TWO GILT-BRONZE MOUNTED GLAZED EARTHENWARE LAMPS

THE CELADON-STYLE LAMP CIRCA 1870 AND THE FLAMBE GLAZED LAMP CIRCA 1900

One with flambé glaze and beaded foot, the other with moulded stylised foliage on a celadon coloured ground 14 in. (36 cm.) and 13 in. (33 cm.) high excluding fittings

£1,000-1,500 \$1,500-2,200 €1,400-2,100

5.4.555 = 4.55







■104

AN ANGLO-INDIAN MAHOGANY OPEN ARMCHAIR

MID-19TH CENTURY

With a caned back and seat, and buttoned brown loose cushions, on reeded tapering legs and castors 44 in. (112 cm.) high; 28 in. (71 cm.) wide

£1,000-1,500

\$1,500-2,200 €1,400-2,100

■106

A VICTORIAN GILTWOOD AND SILK SCREEN

LATE 19TH CENTURY

The simulated bamboo frame supporting central cartoucheshaped silk Chinoiserie panel embroidered with figures in a landscape, re-gilt

48 in. (122 cm.) high; 31¾ in. (81 cm.) wide; 16½ in. (42 cm.) deep

£1,000-1,500

\$1,500-2,200 €1,400-2,100

■105

AN ANGLO-INDIAN EBONISED AND BONE-INLAID OVERMANTEL MIRROR

SECOND HALF 19TH CENTURY

The bevelled plate within a mirrored surround decorated with architectural motifs and flowers 70% in. (179 cm.) high; 56 in. (142.5 cm.) wide

£3,000-5,000

\$4,500-7,400 €4,200-6,900

PROPERTY OF AN IMPORTANT COLLECTOR

■107

A PAIR OF CHINESE GILT-METAL MOUNTED, RED-LACQUER AND GILT-DECORATED BEDSIDE CABINETS

SECOND HALF 20TH CENTURY

Each decorated with figures in water landscapes, the cupboard doors enclosing a shelf and two small drawers, above two drawers 28½ in. (72.5 cm.) high; 21¼ in. (54 cm.) wide; 13 in. (33 cm.) deep (2)

£1,000-2,000

\$1,500-3,000 €1,400-2,800



















LATE 19TH CENTURY, PAINTED IRON-RED INTERLACED S MARKS

Decorated in the famille verte style, with panels showing fantastical beasts and birds 18% in. (47.7 cm.) high

£1,000-1,200

\$1,500-1,800 €1,400-1,700

109

A GEORGE II PARCEL-GILT WALNUT GIRANDOLE OVERMANTEL MIRROR

SECOND QUARTER 18TH CENTURY

The later bevelled plate with a foliate carved slip and moulded frame, the candle branches not original 13½ x 42¾ in. (34 x 108.5 cm.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100

110

A PAIR OF LARGE SPANISH GILTWOOD MIRRORS

LATE 19TH / EARLY 20TH CENTURY

Each with bands of stippled decoration to the borders, small difference to the moulding profile 57 in. (145 cm.) high; 49 in. (124.5 cm.) wide

£2,000-3,000

\$3,000-4,400 €2,800-4,200

AN UNUSUAL REGENCY MAHOGANY BREAKFAST TABLE

The tilt-top above reeded supports and outswept legs with brass acanthus caps and castors 27% in. (70 cm.) high; 39 in. (99 cm.) wide; 40 in. (102 cm.) deep

£1,200-1,800

\$1,800-2,700 €1,700-2,500

112

A COMPOSITE MEISSEN PURPLE 'INDIANISCHE BLUMEN' PATTERN PART TABLE-SERVICE

20TH CENTURY, BLUE CROSSED SWORDS MARKS, SOME WITH CANCELLATION MARKS, INCISED, IMPRESSED AND PAINTED NUMERALS

 $\label{thm:comprising:alarge} Each piece painted with Oriental flowering plants within gilt-line rims, comprising: a large circular two-plants within gilt-line rims. The property of the pr$ handled soup-tureen and cover, a circular vegetable-tureen and cover, an oval stand, two oval platters in sizes, a triangular shaped serving-dish, a square-shaped bowl, a circular bowl, a circular dish, a leaf-shaped dish, a small oval dish, twelve oval-shaped pickle dishes, a sauce-tureen on fixed stand, two two-handled double-lipped sauce-tureens on fixed stands in sizes, a rectangular tray, twelve dinnerplates, twelve deep soup-plates, four shallower soup-plates, twelve dessert-plates, six side-plates, $three\ reticulated\ side-plates, six\ two-handled\ soup-cups\ and\ six\ saucers, six\ egg-cups\ on\ fixed\ stands,$ a coffee-pot and cover, a milk-jug, a sugar-bowl and cover, six coffee-cups and six saucers The large soup-tureen - 11½ in. (29 cm.) wide

£5,000-8,000

\$7,400-12,000 €7,000-11,000



A FRENCH PASTORAL TAPESTRY

LATE 19TH / EARLY 20TH CENTURY Depicting a courting couple 85 in. (216 cm.) high; 114 in. (290 cm.) wide

£1,500-2,500

€2,100-3,500

\$2,300-3,700

A FRENCH BRONZE BUST OF THE YOUNG NAPOLEON

CAST AFTER A MODEL BY LUCA MADRASSI (1848-1919), CIRCA 1890 Signed 'F. Madrassi' and with a 'societe des bronzes. Paris' foundry seal and impressed numbers on a bronze mounted marble pedestal

26 in. (67 cm.) high

£2,000-3,000 \$3,000-4,400 €2,800-4,200

114

A PAIR OF ITALIAN MAHOGANY X-FRAME STOOLS

MID-19TH CENTURY

Each with raised arms and later drop-in caned seats 27 in. (69 cm.) high; 32 in. (81 cm.) wide; 17¼ in. (44 cm.) deep

£1,200-1,800

\$1,800-2,700 €1,700-2,500

117

■116

AN AUSTRIAN COLD-PAINTED ORIENTALIST BRONZE LAMP

CAST BY FRANZ BERGMAN OF VIENNA, CIRCA 1910 In the form of a seated female lute player in an architectural setting, the domed structure inset with coloured glass panels, an impressed Bergman seal and inscribed 'GESCH' to the rear 14 in. (36 cm.) high

£2,000-3,000 \$3,000-4,400 €2,800-4,200

115

115

A GEORGE III GOLD NUTMEG GRATER

MAKER'S MARK GL. DATE LETTER TIN CAPPED SOUARE PUNCH.

Ovoid, with hinged engine-turned body and cover, opening to reveal a grater and spice compartment, initials engraved to the inside cover, marked to the base, cover and lip 1% in. (3.5 cm) high

£2,000-3,000

\$3.000-4.400 €2,800-4,200

■117A

AN ARTS & CRAFTS STYLED CARPET

IRELAND, CIRCA 1920

approx: 12ft.5in. x 15ft.4in.(379cm. x 466cm.)

£3,000-5,000





PROVENANCE:

John Marriott (1921-2007).



113





117A







120 (part)



■118

A BRASS REPOUSSE MIRROR

LATE 19TH/EARLY 20TH CENTURY, PROBABLY ENGLISH OR DUTCH With a later plate, decorated with lion masks, scrolls and putti 51% x 39% in (131 x 100 cm.)

£1,500-2,500

\$2,300-3,700 €2,100-3,500

(2)

(2)

PROVENANCE:

■119

A BRONZE STUDY OF A NUDE

PROBABLY ITALIAN, SECOND HALF 20TH CENTURY

The base signed 'Baraldi'

17 in. (43 cm.) high; on a mirror top giltwood plinth

£1,000-1,500 \$1,500-2,200

€1,400-2,100

■120

A MATCHED PAIR OF GILTWOOD AND COMPOSITION MIRRORS

LATE 20TH CENTURY, INCORPORATING SOME EARLIER PARTS

One with a trailing vine leaf frieze, the other with a guilloche and foliate frieze Each 441/2 x 32 in. (113 x 81 cm.)

\$1,800-2,700 €1,700-2,500 £1,200-1,800

■121

A PAIR OF ELM STOOLS

LATE 19TH/EARLY 20TH CENTURY

 $\label{prop:eq:and-gold-upholstery} \ \ \text{Each covered in red and gold-upholstery, on baluster turned legs}$ 19% in. (49 cm.) high; 32% in. (82 cm.) wide; 12% in. (31 cm.) deep

£1,200-1,800 \$1,800-2,700

€1,700-2,500

■122

A NORTH ITALIAN WALNUT COMMODE

LATE 17TH/FIRST HALF 18TH CENTURY, PROBABLY LOMBARDY With canted rectangular top above three long drawers 34% in. (88 cm.) high; 49% in. (126 cm.) wide; 21% in. (55 cm.) deep

£1,500-2,500 \$2,300-3,700 €2,100-3,500

■123

A FINE SILK & METAL THREAD HEREKE CARPET

TURKEY, CIRCA 1940

approx: 12ft.6in. x 8ft.6in.(382cm. x 259cm.)

£10,000-15,000

\$15,000-22,000 €14,000-21,000

■124

A GEORGE III MAHOGANY BACHELOR'S CHEST

LATE 18TH CENTURY

The rectangular twin-flap top with red leather writing-surface to the reverse, above a frieze drawer and two short and two long drawers, on bracket feet 31½ in. (79.5 cm.) high; 32¾ in. (83.5 cm.) wide; 14¾ in. (37.5 cm.) deep, when closed

£1,200-1,800

\$1,800-2,700 €1,700-2,500

■125

A LOUIS XVI ORMOLU AND BRASS-MOUNTED, TULIPWOOD, KINGWOOD AND MAHOGANY HANGING WALL SHELF

THIRD QUARTER 18TH CENTURY

With arched top above two open shelves and a cupboard, some later mounts and lock marked T.PARSONS PATENTEE

 $32\,\text{in.}$ (81.5 cm.) high; $21\%\,\text{in.}$ (55 cm.) wide; $8\,\text{in.}$ (20 cm.) deep

£1,000-1,500

\$1,500-2,200 €1,400-2,100

126

A FRENCH BRONZE FIGURE OF CUPID 'L'AMOUR VAINQUEUR'

CAST AFTER A MODEL BY ADOLPHE ITASSE (1830-1893), CIRCA 1890
Signed 'A Itasse. Paris' and numbered '41024' by the foundry, on marble plinth 25.5 in. (65.5 cm.) high

£2,000-3,000

\$3,000-4,400 €2,800-4,200











124











AN ITALIAN ROSSO ANTICO MODEL OF TRAJAN'S COLUMN

FIRST HALF 19TH CENTURY

 $With \ engraved \ decoration \ and \ gilt-lettering \ to \ plinth, surmounted$ by a bronze statuette 20 in. (51 cm.) high

£1,500-2,500

\$2,300-3,700 €2,100-3,500

A WILLIAM IV GILT-BRASS FOUR-BRANCH CHANDELIER

CIRCA 1830

The sectional stem applied with shells and foliate mounts supporting foliate cast branches 38 in. (97 cm.) high

£1,500-2,500

\$2,300-3,700 €2,100-3,500



A WILLIAM AND MARY HOLLY-STRUNG OYSTER-VENEERED LABURNUM AND WALNUT CHEST

The top inlaid with a scrolling pattern centred on a petal-shaped lozenge and edged with four hearts, above two short and three long $\,$ graduated drawers, the front with conforming strung decoration the ends with large radiating oystered panels, the handles and feet old replacements

37½ in. (95 cm.) high; 38 in. (96.5 cm.) wide; 22¾ in. (58 cm.) deep

£3,000-5,000

\$4,500-7,400 €4,200-6,900

■128

A DUTCH SILVERED BRASS REPOUSSE RECTANGULAR MIRROR

LATE 19TH / EARLY 20TH CENTURY

The central bevelled plate within an ebonised and ripple-moulded, foliate-decorated marginal frame 48½ x 39¾ in. (123 x 101 cm.)

£2,000-3,000 \$3,000-4,400

A GEORGE II WALNUT CORNER CHAIR

CIRCA 1740

The drop-in seat covered in light-green velvet, on cabriole legs and $\,$ pad feet 33½ in. (85 cm.) high

£1,000-1,500

\$1,500-2,200

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE









■132

A GEORGE IV MAHOGANY LIBRARY ARMCHAIR

CIRCA 1830

With caned back and later suede upholstery, on castors 40% in. (103 cm.) high

£2,000-3,000 \$3,000-4,400 €2,800-4,200

133

A JERUSALEM ENGRAVED MOTHER-OF-PEARL AND WOOD CROSS

18TH / EARLY 19TH CENTURY

Decorated with Christ and the Virgin Mary and to the base a Monk Saint with fruit and flowers 23 in. (59 cm.) high

£2,000-3,000

\$3,000-4,400 €2,800-4,200

A comparable example in the Victoria and Albert museum (A.70-1927) is attributed to Franciscan monks possibly working in Bethlehem.

134

A PAIR OF RESTAURATION GILT-BRONZE AND TOLE-PEINTE COLUMN LAMPS

CIRCA 1830, AND ADAPTED

Painted flowers decorating the column and base, with shades 20% in. (52 cm.) high, excluding fitments

£1,500-2,000

\$2,300-3,000 €2,100-2,800

■135

AN ANTIQUARIAN OAK AND MARQUETRY CABINET

MID 19TH CENTURY, THE MARQUETRY 16TH CENTURY, PROBABLY ULM, SOUTH GERMANY

With arcaded drop-acorn frieze and profuse foliate and scroll marquetry in oak, ash, sycamore and fruitwoods, one panel dated 1619, enclosed by three doors

70 in. (178 cm.) high; 85 in. (216 cm.) wide; 19 in. (49 cm.) deep

£1,500-2,500

\$2,300-3,700 €2,100-3,500

PROPERTY FROM DESCENDENTS OF MAY GOELET, DUCHESS OF ROXBURGHE (1878-1937)

■136

A LOUIS XVI TAPESTRY OVERDOOR

LATE 18TH CENTURY

Woven in silks and wools, depicting a flower-filled vase flanked by ribbon-tied garlands, within a later giltwood frame $4\,ft\,5\,in.\,x\,5\,ft.\,6\,in.\,(135\,x\,167\,cm.), framed$

£1,000-1,500

\$1,500-2,200 €1,400-2,100



■137

138

STANDARD

A HEREND 'QUEEN VICTORIA' PATTERN PART DINNER-SERVICE

MODERN, BLUE PAINTED, PRINTED AND IMPRESSED MARKS

Comprising: two circular two-handled tureens and covers, a double-lipped sauce-tureen, a small sauce-tureen, three shellshaped dishes, eight dinner-plates, eight luncheon-plates, eight crescent-shaped salad-plates, eleven two-handled soup-cups and

The tureen - 11½ in. (29.2 cm.) wide

(50)

£2,000-4,000

MARK OF GEORGE LAMBERT, LONDON, 1889, BRITANNIA

Tapering cylindrical and chased with flutes, centred with by an oval

cartouche engraved with the heraldic badge of a key within a rope

cartouche, with duke's coronet above, with lion mask drop-ring handles, the detachable rim with shells and strap-work, on an

A VICTORIAN SILVER MONTEITH

\$3,000-5,900 €2,800-5,500

140

139

THOMAS, LONDON, 1914

11 ¼ in. (28.5 cm.) diam. 120 oz. 3 dwt. (3738 gr.)

£1,500-2,000

THREE GEORGE II SILVER SALVERS

curled snake handle, marked to the body and cover

TWO WITH MARK OF ROBERT ABERCROMBIE, LONDON, 1740, THE OTHER LONDON, 1744, MAKER'S MARK INDISTINCT

A GEORGE V SILVER SOUP-TUREEN AND COVER

Circular on stepped base, with reeded borders, twin lion-capped

handles, the stepped lid with stylised leaf decoration and textured

MARK OF CHARLES HENRY TOWNLEY AND JOHN WILLIAM

Shaped circular on three hoof feet, the larger example later engraved with coat-of-arms and initials 10 ¼ in. (26 cm.) diam. the larger 6 in. (15.5 cm.) diam. the pair 30 ozt. 6 dwt. (943 gr.) gross weight

£1.200-1.800

\$1.800-2.700 €1,700-2,500

\$2,300-3,000 €2,100-2,800

141

A GEORGE II WALNUT DINING TABLE MID-18TH CENTURY, THE TOP ADAPTED

Comprising a pair of drop-leaf rounded end tables bolting together, on tapering legs with claw and ball feet



138



139

140

£2,000-4,000

ebonised plinth

11 ½ in. (28.3 cm.) diam. 54 oz. 6 dwt. (1,689 gr.)

> \$3,000-5,900 €2,800-5,500



ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



A SET OF TWELVE GOLD TEASPOONS AND SUGAR TONGS

MARKED TIFFANY & CO

In fitted green velvet-lined maker's case, marked to each piece TIFFANY & CO MAKERS 18KT GOLD7 oz. 14 dwt. (239 gr.)

£5,000-8,000

\$7,400-12,00 €7,000-11,00

PROVENANCE:

John Marriott (1921-2007).

SIXTEEN HAND-COLOURED BOTANICAL ETCHINGS FROM 'PHYTANTHOZA ICONOGRAPHIA'

JOHAN WILHELM WEINMANN (1683-1741), CIRCA 1737

In later silvered frames

14¾ x 10¼ in. (37.5 x 26 cm.), overall

£2,000-3,000

\$3,000-4,400 €2,800-4,200

144

A PAIR OF GEORGE II SILVER CANDLESTICKS

MARK OF JOHN HYATT AND CHARLES SEMORE, LONDON, 1759

On shaped square base with shell corners, the baluster stems terminate in spool-shaped socket and with detachable nozzle

10 ¼ in. (26.5 cm.) high 44 ozt. 16 dwt. (1394 gr.)

(2)

£1,500-2,500

\$2,300-3,700 €2,100-3,500

■145

A SET OF SIX MAHOGANY SIDE CHAIRS

PROBABLY ENGLISH, SECOND QUARTER 19TH CENTURY

Re-upholstered in beige fabric

35½ in. (90 cm.) high

(6)

£1,500-2,500

\$2,300-3,700 €2,100-3,500







143 (part)





A REGENCY MAHOGANY THREE-TIER DUMB WAITER

EARLY 19TH CENTURY, PROBABLY IRISH

The graduated revolving tiers above reeded legs with brass caps and castors, with retailer's paper label "E959 / MILLER & BEATTY, Ltd. House Furnitures, Grafton Street, DUBLIN" 59 in. (150 cm.) high; 24 in. (61 cm.) diameter

£1,000-1,500

\$1,500-2,200

A RUSSIAN SILVER TEA-GLASS HOLDER

ST. PETERSBURG. 1872. MAKER'S MARK UNCERTAIN

The body in the form of coniferous and deciduous trees, a log cabin with pail hanging from a pulley, a bearded farmer in *balakhon* and a milkmaid with grazing cow, the handle formed as entwined branches, complete with swag-etched glass 4% in. high (12 cm.)

4% in. high (12 cm 11 oz. (341 gr.)

£2,000-3,000

\$3,000-4,400 €2,800-4,200

PROVENANCE:

Anonymous sale; Christie's, London, 28 November 2011, lot 333.

148

A RUSSIAN IMPERIAL PORCELAIN FACTORY VASE

1909, ST PETERSBURG, GREEN FACTORY MARK AND IMPRESSED NUMERAL 1

The bulbous body slightly tapering towards the foot, circular neck, the upper part painted with hazel tree branches 9% in. (23.8 cm.) high

£4,000-6,000

\$5,900-8,900 €5,600-8,300

For examples of vases with similar decoration, see N. B. von Wolf (ed. V.V. Znamenov), *Imperatorskii Farforovyi Zavod, 1744-1904*, St Petersburg, 2008, pp. 664-667.

149

A RUSSIAN PARCEL-GILT SILVER PINEAPPLE CUP AND COVER

MARK OF ANDREY IVANOV, MOSCOW, FIRST HALF 18TH CENTURY The lobed bowl on conforming foot, with a dolphin-shaped stem, the conforming detachable cover with a finial formed as an eagle, the upper rim incised with inscription in Hebrew, marked on lower rim and cover

11% in. (29.5 cm.) high

£1,500-2,000

\$2,300-3,000 €2,100-2,800

■151

A RUSSIAN AMARANTH, TULIPWOOD, BOIS CITRONNIER AND SYCAMORE PARQUETRY DEMI-LUNE GAMES TABLE

LATE 18TH CENTURY

Of generous proportions, the *trompe l'oeil* fold over baize-lined top with six counter-wells, the panel-banded frieze with small drawer for gaming pieces on five tapering square legs with ormolu caps and castors, the rear legs hinged to support the top when open, restorations

 $30\,\mathrm{in.}$ (76 cm.) high; $49\%\,\mathrm{in.}$ (126 cm.) wide; $25\,\mathrm{in.}$ (63.5 cm.) deep

£4.000-6.000

\$5,900-8,900 €5,600-8,300

*150

A GROUP OF FIVE PORCELAIN PLATES

VARIOUS MAKERS, RUSSIA AND FRANCE, MID-19TH / EARLY 20TH CENTURY

All circular, comprising two saucers by the Kornilov porcelain factory, painted with the initials of the Combined Infantry Regiment of His Imperial Majesty; a plate by G.B. Brevete, painted with a pomegranate and monogram Cyrillic 'OSN' beneath an Imperial crown; a serving platter by the Imperial Porcelain Factory, decorated with gilt acanthus scrolls, with an Imperial doubleheaded eagle, inscribed with a motto of St George's Order 'For Service and Bravery'; all marked under bases; together with a plate by the Kuznetsov porcelain factory 13% in. (35 cm.) diameter and smaller (5

£1,000-1,500

\$1,500-2,200 €1,400-2,100









A GROUP OF SIXTEEN RUSSIAN PARCEL-GILT SILVER CHARKI

VARIOUS MAKERS AND DATES, EARLY 18TH CENTURY AND LATER

Fifteen of typical form, nine with scroll handles, most charki fluted or decorated with foliate or $geometric\ motifs, two\ charki\ dated\ 1790\ engraved\ with\ a\ double-headed\ eagle\ under\ base, one\ on\ a$ circular foot, repoussé with a female and male portraits, marked throughout

51/2 in. (14 cm.) high and smaller

\$2,300-3,000 €2,100-2,800

(16)

■153

£1,500-2,000

A PAIR OF BALTIC BRASS-MOUNTED MAHOGANY PEDESTALS

PROBABLY 19TH CENTURY AND RUSSIAN

Formed as columns with brass fluting on square plinths

41 in. (104 cm.) high; the tops: 9% in. (25 cm.) diameter; the bases: 16 in. (41 cm.) square

£3,000-5,000 \$4,500-7,400 €4,200-6,900

A PAIR OF GILT-METAL SIX-LIGHT CHANDELIERS

OF EMPIRE STYLE, 20TH CENTURY

 ${\sf Each\ with\ sheet\ metal\ dished\ base\ supporting\ foliate\ cast\ branches\ hung\ by\ linked\ chains\ to\ a\ palmette}$ corona

31 in. (79 cm.) high (2)

£2,000-3,000 \$3,000-4,400 €2,800-4,200

■155

A BALTIC BRASS-MOUNTED MAHOGANY SOFA

FIRST HALF 19TH CENTURY, PROBABLY RUSSIAN

With arched padded back and squab-cushion flanked by solid panel 'bolster'-capped arms, the reverse unfinished, covered in red baize

41 in. (104 cm.) high; 61% in. (156.5 cm.) wide; 28% in. (71.5 cm.) deep

£4,000-6,000 \$5,900-8,900 €5,600-8,300

■156

A BALTIC ORMOLU, MAHOGANY, SPECIMEN MARBLE AND MICROMOSAIC CENTRE TABLE

PROBABLY RUSSIAN, FIRST QUARTER 19TH CENTURY

 $The \ circular \ top \ with \ a \ chequerboard \ pattern \ set \ with four \ micromosaic \ medallions \ depicting \ Roma,$ $above\ a\ fluted\ tapering\ column\ support\ headed\ by\ mythological\ masks\ and\ terminating\ in\ a\ concave$ tripod base

31 in. (79 cm.) high; 201/2 in. (52 cm.) diameter

£4,000-6,000

\$5,900-8,900





160

■160

AN UNUSUAL SIGNED FINE SILK SOUF PRAYER RUG

POSSIBLY IRAO, FIRST HALF 20TH CENTURY approx: 5ft.9in. x 4ft.(175cm. x 122cm.)

£4,000-5,000

\$5,900-7,400 €5,600-6,900

A FRENCH GILT-BRONZE MOUNTED RED JAPANNED STRIKING BRACKET CLOCK

THE DIAL SIGNED GAULTIER, THE MOVEMENT STAMPED PLANCHON, PARIS, LATE 19TH CENTURY

Chinoiserie decorated overall, the white enamel dial signed Gaultier/ A PARIS, the twin barrel movement with recoil anchor escapement and count wheel strike on bell, back plate stamped PLANCHON/ PARIS and numbered 4179; with pendulum

Overall: 26% in. (66.5 cm.) high; 15 in. (38 cm.) wide; 8% in. (21 cm.) deep

£2,000-3,000 \$3,000-4,400 €2,800-4,200

■158

A PAIR OF FRENCH GILT-BRONZE TWIN-BRANCH WALL APPLIQUES

OF LOUIS XVI STYLE, LATE 19TH CENTURY

Each with ribbon tie and grape vine backplate supporting a pair of foliate branches and a central foliate spray 231/4 in. (59 cm.) high

£2,000-3,000 \$3,000-4,400 €2.800-4.200

PROPERTY OF A LADY

A FRENCH GIANT GILT-BRASS STRIKING AND REPEATING CARRIAGE CLOCK

THIRD QUARTER 19TH CENTURY

The white enamel dial with Roman hours within an engraved mask, the twin barrel movement with a constant of the property ofplatform lever escapement, strike/repeat on a gong, with original leather travelling case and key, the back plate, key and travelling case all numbered 5663

8 in. (20 cm.) high; 5¾ in. (14.5 cm.) wide; 4¾ in. (12 cm.) deep



A FRENCH ORMOLU-MOUNTED KINGWOOD BUREAU PLAT

OF LOUIS XV STYLE, LATE 19TH CENTURY

 $The inset leather top over three frieze drawers, on cabriole legs with \textit{espagnolette}\ busts$ 30½ in.(78 cm.) high; 50 in. (127 cm.) wide; 28 in. (71 cm.) deep

£3,000-5,000

\$4,500-7,400 €4,200-6,900





163

A GEORGE II SILVER-GILT CUP AND COVER

MARK OF EDWARD VINCENT, LONDON, 1736 Inverted bell-shape and on spreading foot, the detachable cover and lower body each with applied foliage strapwork on a matted ground, with leaf-capped scroll handles, later engraved with a crest within original cartouche, marked underneath, further engraved with a scratchweight '60=5 wth cover

10 ¾ in. (27.3 cm.) high 60 oz. 17 dwt. (1,892 gr.)

£3.000-5.000 \$4.500-7.400 €4.200-6.900

163

A GEORGE II SILVER STRAWBERRY OR **EPERGNE-DISH**

MARK OF EDWARD VINCENT, LONDON, 1734

Shaped circular with fluted border, engraved with a coat-of-arms below duke's coronet, marked underneath 9 ¾ in. (25 cm.) diam.

28 oz. 5 dwt. (878 gr.) £1,000-1,500 \$1,500-2,200

PROVENANCE:

Anonymous sale [Crichton Bros]; Christie's, London, 26 March 1924, lot 73 (unsold).

164

A PAIR OF BELGIAN SILVER WINE-COOLERS AND COLLARS

MARK OF AUGUSTE BONNEVIE, BRUSSELS, CIRCA 1840, RETAILED BY VAN REGEMORTER

Each campana shaped with foliage cast borders and on spreading foot, with loop handles and detachable collar, engraved with a coatof-arms below coronet, each marked on base, underneath and on collar, the bases further stamped 'Van Regemorter Bruxelles', with

detachable metal liners 11 1/4 in. (28.5 cm.) high

weight of silver 120 oz. 2 dwt. (3,736 gr.)

£700-1,000





165

165 A SET OF FOUR VICTORIAN SILVER SALT-CELLARS

MARK OF WILLIAM KER REID, LONDON, DATE LETTERS RUBBED, PROBABLY 1846

Each bombé and on three pad feet, chased with foliage on a matted ground, with later blue glass liners, marked underneath 3 ¼ in. (8.3 cm.) diam

12 oz. 11 dwt. (391 gr.) (4)

£400-600 \$590-890 €560-830

166

€1.400-2.100

A FRENCH SILVER-MOUNTED DRESSING-TABLE MIRROR

LATE 19TH CENTURY, MAKER'S MARK INDISTINCT

Shaped oblong, the sides with rocaille and foliage, with easel back, marked on border with maker's mark and French export mark 24 in. (61 cm.) high

£2,000-3,000 \$3,000-4,400

€2,800-4,200











A WILLIAM III SILVER BLEEDING-BOWL

MARK OF DAVID WILLAUME, LONDON, 1697

Circular and with openwork spatulate handle, the handle engraved with initials 'DM', marked near rim and under handle 7 ¾ in. (19.7 cm.) wide over handle 9 oz. 2 dwt. (285 gr.)

£1,500-2,500

\$2,300-3,700 €2,100-3,500

168

A PAIR OF GEORGE I SILVER TEA-CADDIES

MARK OF FDWARD GIBBON, LONDON, 1720

Each slightly tapering and with spreading foot, the sliding cover with detachable domed cover, engraved underneath with initials 'l' over 'TE', later engraved with a coat-of-arms, marked underneath, on side and sliding cover

5 in. (12.5 cm.) high 10 oz. 13 dwt. (331 gr.)

(2) \$3,000-4,400

£2,000-3,000 €2,800-4,200

169

A WILLIAM III SILVER MUG

MARK OF DAVID WILLAUME, LONDON, 1697

Tapering cylindrical, the body and foot with applied reeded band, with bead-capped scroll handle, marked near rim 3 ¾ in. (9.3 cm.) high

8 oz. 4 dwt. (255 gr.)

£700-1,000

\$1.100-1.500 €970-1,400

PROVENANCE:

Property of Mrs David Callander; Christie's, London, 25 September 1946, lot 108 (£48 to Bruford).

Anonymous sale; Christie's, South Kensington, 6 December 1994, lot 236. (as with inscription)



170

A WILLIAM III AND A QUEEN ANNE SILVER CRUET

MARK OF DAVID WILLAUME, LONDON, ONE 1700 AND ONE 1704 Each with octagonal supports for the later cut glass bottles, each with later stopper, with scroll handle further supports for the stopper and the octagonal pepperette, engraved with a crest, marked underneath

7 in. (17.5 cm.) wide 55 oz. 19 dwt. (1,740 gr.)

£2,000-3,000 \$3,000-4,400 €2,800-4,200

171

A QUEEN ANNE SILVER TAZZA

MARK OF DAVID WILLAUME, LONDON, 1707

Plain circular and on spreading trumpet shaped foot, engraved underneath with initials 'D' over 'R*I', marked under rim and on foot further engraved with a scratchweight for a pair '22=13' 7 % in. (18.6 cm.) diam.

2 in. (5 cm.) high 10 oz. 10 dwt. (327 gr.)

£700-1,000

\$1,100-1,500 €970-1,400

PROVENANCE:

170

Anonymous sale; Christie's, London, 20 April 1937, lot 35 (£43 to Comyns)



169



\$740-1,000 €700-970





172

A SET OF THREE QUEEN ANNE SILVER CASTERS

MARK OF DAVID WILLAUME, LONDON, 1710

Each pear-shaped and with ribbed lower body, on spreading foot, the detachable covers pierced and with acorn finials, *marked near rim and on two cover bezels*

7 ½ in. (19 cm.) high and smaller 29 oz. 7 dwt. (913 gr.)

\$4,500-7,400 €4,200-6,900

PROVENANCE:

£3,000-5,000

Sold by Order of the Executors of Thomas William Makin, Esq.; Christie's, London, 15 July 1925, lot 17 (£101 to Bruford).

173

A GEORGE I SILVER MUG

MARK OF DAVID WILLAUME, LONDON, 1719

Tapering and with scroll handle, later engraved with two crests within the Garter motto and below an earl's coronet, *marked underneath*

3 % in. (8 cm.) high 5 oz. 14 dwt. (176 gr.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100

174

A QUEEN ANNE SILVER DINNER-PLATE

MARK OF DAVID WILLAUME, LONDON, PROBABLY 1710
Plain circular, marked under border, further engraved with a scratchweight '20-5'
9 % in. (25 cm.) diam.
18 oz. 6 dwt. (569 gr.)

£500-700



A QUEEN ANNE SILVER STRAWBERRY-DISH

MARK OF DAVID WILLAUME, LONDON, DATE LETTER LACKING, CIRCA 1710

Shaped circular and with facetted rim, marked near rim, marked near rim, further engraved underneath with scratchweight '8=6' 6 in. (15.7 cm.) diam. 7 oz. 18 dwt. (245 gr.)

£1,500-2,500 \$2,300-3,700 €2,100-3,500

















176 TWO GERMAN PARCEL-GILT SILVER CUPS

EACH BEARING SPURIOUS MARKS, 19TH CENTURY
Each in the 17th century style, formed as a fruit and on foliage cast
base, the covers with baluster and foliage finial
8 ½ in. (21.5 cm.) high and smaller
11 oz. (341 gr.) (3

£1,500-2,000 \$2,300-3,000

.00-2,000 \$2,300-3,000 €2,100-2,800

177

A GERMAN PARCEL-GILT SILVER CUP AND COVER

MARK OF ADOLF GAAP, AUGSBURG, 1674-1680 Cylindrical and on ball feet, the detachable cover with ball finial, the body and cover chased with three oval portrait busts of Roman emperors, with panels of fruit and flowers between, *marked on base* 8 in. (20.5 cm.) high

19 oz. 1 dwt. (592 gr.)

£3,000-5,000 \$4,500-7,400 €4,200-6,900

PROVENANCE:

Anonymous sale; Christie's, London, 14 June 2005, lot 21.

178

A GERMAN SILVER AND ENAMEL SPOON AND A GERMAN SILVER, ENAMEL AND STEEL FORK

LATE 17TH CENTURY, THE SPOON BOWL CIRCA 1730 The handled enamelled in high relief with flowers and foliage, the back of the spoon bowl further engraved with foliage the spoon 6 $\frac{1}{2}$ in. (15.5 cm.) long

£500-700

179 A GERMAN SILVER DISPLAY-PLATE

MARK OF JOHANN ERHARD I HEUGLIN, AUGSBURG, CIRCA 1680 Shaped oval and with crimped rim, the border chased with foliage on matted ground, the centre chased with an amorous couple being drawn by putto in a carriage, with cupid above shooting his arrow, marked on rim 9 % in. (24.6 cm.) wide

9 ¾ in. (24.6 cm.) wide 4 oz. 8 dwt. (138 gr.)

£700-1,000 \$1,100-1,500 €970-1,400

180

A GERMAN SILVER-GILT ECUELLE AND COVER

MARK OF MARCUS WOLF, AUGSBURG, 1707-1711
Circular and with two openwork spatulate handles, on scroll cast feet, the detachable cover with scroll finials and chased with strapwork on a matted ground, marked underneath and on cover 8 in. (19.8 cm.) wide over handles

12 oz. 12 dwt. (391 gr.) £2,000-3,000

\$3,000-4,400 €2,800-4,200



178











A PAIR OF CONTINENTAL SILVER-MOUNTED GLASS CRUET-BOTTLES

APPARENTLY UNMARKED, POSSIBLY 18TH CENTURY AND LATER Pear-shaped and on spreading foot, with foliage and mask-capped mounts and hinged covers 7 in. (17.8 cm.) high

£500-700

\$740-1,000 €700-970

A PAIR OF CONTINENTAL SILVER MODELS OF PUTTO

APPARENTLY UNMARKED, 19TH CENTURY

Each realistically modelled, the base plate cast as clouds and with

9 1/2 in. (24 cm.) high 31 oz. 12 dwt. (983 gr.)

£1.500-2.000 \$2.300-3.000 €2.100-2.800



183

A PAIR OF PARCEL-GILT SILVER WALL-SCONCES

BEARING SPURIOUS MARKS FOR LEIPZIG, 19TH CENTURY Each cartouche-shaped chased with foliage, scrolls and with basket of flowers cresting, centred by a oval engraved with an allegorical figure of Hope, the other with Justice, supporting foliate scroll branches and spool-shaped sockets, marked near lower edge 5 % in. (14.7 cm.) high 6 oz. 2 dwt. (189 gr.)

£2,000-3,000 \$3,000-4,400

€2,800-4,200



A SILVER-GILT MODEL OF A REARING HORSE

WITH SPURIOUS MARKS FOR HANS BEUTMÜLLER, NUREMBERG, 19TH CENTURY

Realistically modelled and on wood plinth, with cast marks on neck 13 % in. (33.2 cm.) total height

£2,000-3,000 \$3.000-4.400 €2,800-4,200



A GERMAN SILVER-GILT CREAM-JUG IN THE FORM OF A ZOOMORPHIC AQUAMANILE

APPARENTI Y LINMARKED 19TH CENTURY

Realistically modelled as a lion passant, his paw resting on a vacant shield, the handle formed from his tail and a grotesque animal 4 ¾ in. (12 cm.) long

5 oz. 18 dwt. (185 gr.) £600-800

\$890-1,200 €830-1,100

This vessel, possibly intended as a cream-jug just given it's small size, is inspired by German 16th century aquamanile, most closely to an example of 1540 which is part of the Lüneburg city plate. That example is nearly 19 in. (48 cm.) long and is illustrated in Das Lüneburger Ratssilber, 1990, no. 24, illus. p. 141. An example by Neresheimer of similar size to the present example was sold Christie's, New York, 23 October 2008, lot 88.

















A PAIR OF GERMAN PARCEL-GILT SILVER SALT-CELLARS

MARK OF MANG HOPFER, AUGSBURG, CIRCA 1680.

Each capstan-form with flared crimped rim, chased with foliage and flowers, marked on foot 2 ¾ in. (7 cm.) high

186

4 oz. 12 dwt. (142 gr.) £1,000-1,500

\$1,500-2,200 €1.400-2.100

188

A CONTINENTAL PARCEL-GILT SILVER SALT-CELLAR

APPARENTI Y UNMARKED, PERHAPS SPANISH, 17TH CENTURY

Lozenge-shaped and with four openwork grotesque mask-capped scroll feet, the side panels chased with foliage, the bowl engraved with foliage scrapwork

4 in. (10 cm.) wide

4 oz. 10 dwt. (138 gr.)

£700-1,000

\$1,100-1,500 €970-1,400

187

A DANISH SILVER-GILT CUP AND COVER

MARK OF JACOB SØRENSEN, COPENHAGEN, 1689, ASSAY MASTER CONRAD LUDOLPH

Tapering and on three ball feet, the sides and detachable cover set with coins, with ball finial, marked

6 in. (15.2 cm.) high

13 oz. 4 dwt. (410 gr.)

£1,500-2,000

\$2,300-3,000 €2,100-2,800

189

A GERMAN SILVER CUP

MARK OF PHILIPP JAKOB III DRENTWETT, AUGSBURG, CIRCA 1680

Tapering, the sides chased with Greek portrait busts depicting Helena, Polyxena and Tiberi: Ce, marked underneath, further marked with later tax marks

5 in. (12.7 cm.) high

7 oz. 2 dwt. (220 gr.)

£700-1,000

\$1,100-1,500 €970-1,400





189





A CHINESE SILVER-GILT CUP

APPARENTLY UNMARKED, 18TH CENTURY

Of lobed prunus form, the lobes each chased with landscapes on a matted ground, with applied flower and branch handle 3 in. (7.5 cm.) wide 4 oz. 7 dwt. (135 gr.)

£1,500-2,500

\$2,300-3,700 €2,100-3,500





A CONTINENTAL SILVER-GILT CHALICE

THE FOOT AND STEM PERHAPS 17TH CENTURY, THE BOWL MARKED WITH PSEUDOMARKS, 19TH CENTURY

The tapering bowl with baluster stem and spreading foot, chased overall with foliage and flowers on a matted ground, $\it marked near$

9 in. (23 cm.) high 14 oz. 18 dwt. (463 gr.)

£1,500-2,500

\$2,300-3,700 €2,100-3,500



192

A TURKISH PARCEL-GILT SILVER BOWL AND COVER

APPARENTLY UNMARKED, 19TH CENTURY

Fluted oval and on spreading foot, the rim applied with fruiting foliage and stars, the detachable cover with foliage and flower finial 4 ½ in. (11.5 cm.) 11 oz. (343 gr.)

£700-1,000

\$1,100-1,500 €970-1,400



A SPANISH SILVER RATTLE

APPARENTLY UNMARKED, 19TH CENTURY

Formed as a crowned lion, his legs suspending bells, with openwork chain

12 in. (30.5 cm.) long including chain 1 oz. 17 dwt. (57 gr.)

£600-800

\$890-1,200 €830-1,100



A CONTINENTAL SILVER WINDMILL-CUP

APPARENTLY UNMARKED, 19TH CENTURY

The tapering cup chased with scrolling strapwork and grotesque masks on matted ground, with baluster stem, the mill with rotating sails and figure on staircase

9 ¾ in. (25 cm.) high 7 oz. 1 dwt. (220 gr.)

£1,200-1,800

\$1,800-2,700 €1,700-2,500



192









A GERMAN SILVER PLAQUETTE

MARK OF HANS GEORG BAUHOFF, ULM, CIRCA 1680 Oblong, cast and chased with a scene of the Virgin and child meeting St Anne and John the Baptist, in ebonised wood frame 9 in. (23 cm.) high in frame

£1,000-1,500

\$1,500-2,200 €1,400-2,100



196

A DUTCH SILVER MARRIAGE CASKET

APPARENTLY UNMARKED, PROBABLY LATE 17TH CENTURY Oblong, the sides and hinged cover pierced with foliage scrolls populated with birds, on four ball feet, with loop handle 2 ¾ in. (7 cm.) wide 4 oz. 2 dwt. (128 gr.)

£1,500-2,500

\$2,300-3,700 €2,100-3,500



197

196

A DUTCH SILVER BEAKER

MARK OF WILLEM BRUGMAN, DELFT, 1665

Tapering cylindrical and on spreading reeded foot, the sides later engraved with figures in medallions, surrounded by putto and foliage, all above later engraved boats, *marked underneath* 7 ½ in. (19 cm.) high 11 oz. 15 dwt. (365 gr.)

£2,000-3,000

\$3,000-4,400 €2,800-4,200

198

A DUTCH SILVER BEAKER GRONINGEN, 1633, MAKER'S MARK INDISTINCT

Tapering cylindrical and on spreading foot, the lower body with a $\,$ $band\ of\ stap work, further\ engraved\ with\ figures\ in\ oval\ cartouches$ and with foliage strapwork, marked underneath, further marked with a later tax mark

4 ¾ in. (12 cm.) high 4 oz. 18 dwt. (153 gr.)

£1,200-1,800

\$1,800-2,700 €1,700-2,500

197

A SILVER RELIQUARY

POSSIBLY NORTHERN FRENCH OR BELGIAN, APPARENTLY UNMARKED, PERHAPS 17TH CENTURY

Oblong and on four feet cast as lions holding shields, with glazed sides and an orb and cross finial, engraved 'S Druon' 3 1/2 in. (9 cm.) wide

£700-1,000

198













A CONTINENTAL PARCEL-GILT SILVER APOSTLE **SPOON**

MAKER'S MARK AM CONJOINED, 17TH CENTURY

The back of the bowl, engraved with strapwork and with a putto mask terminal, the finial cast as St. Peter on an acanthus capped plinth, marked on back of bowl with maker's mark only; Together with a Dutch silver spoon, with indistinct maker's mark, dated 1719, the finial cast as a grotesque figure holding a shield, the back of the bowl engraved with later inscription dated 1719, marked on back of bowl

The first, 8 in. (20.2 cm.) long The second, 6 ¾ in. (17.2 cm.) long 2 oz. 19 dwt. (125 gr.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100

201 A CONTINENTAL PARCEL-GILT SILVER **PLAQUETTE**

APPARENTLY UNMARKED, 19TH CENTURY

In the 17th Century style, circular, cast and chased in high relief with a scene of the Sacrifice of Isaac, with a plain silver-gilt border 10 in. (25.2 cm.) diam. 17 oz. 11 dwt. (546 gr.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100

202

A DUTCH SILVER-GILT MOUNTED CHINESE PORCELAIN EWER

THE SILVER-MOUNTS SECOND HALF 17TH CENTURY, THE PORCELAIN TRANSITIONAL PERIOD, MID 17TH CENTURY

The baluster porcelain body painted with figures in landscapes, the hinged cover engraved with a peacock within foliage, with openwork figure cast thumbpiece 9 1/2 in. (23 cm.) high

£2,000-3,000

\$3,000-4,400 €2,800-4,200

203

A DUTCH SILVER-MOUNTED JAPANESE ARITA PORCELAIN EWER

APPARENTLY UNMARKED, THE SILVER-MOUNTS SECOND HALF 17TH CENTURY, THE PORCELAIN EDO PERIOD, LATE 17TH CENTURY The baluster body painted in underglaze blue with panels

containing figures in landscapes, surrounded by stylised flowers and scrolling foliage, the plain hinged cover engraved with two coats-of-arms accolé below initials, with cast scroll thumbpiece, the handle mount with later French tax mark

11 1/2 in. (28.2 cm.) high

£1,500-2,500

\$2,300-3,700 €2,100-3,500

204 A BELGIAN SILVER-MOUNTED FAIENCE TANKARD

MARK OF ROMBAUT DAUW, LOUVAIN, EARLY 18TH CENTURY The tapering cylindrical faience body painted with a scene of a figure in a landscape surrounded by foliage and scrolls, the silver-mounted hinged cover with gadrooned border and shell thumbpiece, engraved with initials 'FM', marked on cover 10 in. (25.4 cm.) high

£1,500-2,500

\$2,300-3,700 €2,100-3,500







The following lots of Dutch silver miniatures (lots 205-211), would have been made for doll's houses, such as this example of. C.1686-1710 in the Rijksmuseum, Amsterdam (museum no. BK-NM-1010). Silver objects, furniture and pictures were produced in miniature to furnish lavish interiors. The miniatures genuinely follow the fashions of the day, using the same materials and techniques.







Dolls' house of Petronella Oortman, Anonymous, Amsterdam, c.1686 -1710. Rijksmuseum, Amsterdam, Netherlands.

205 A DUTCH SILVER MINIATURE TOY BRAZIER

MARK OF JOHANNES VAN SOMERWIL, AMSTERDAM, 1757 Spool-shaped on three scroll feet with wavy apron, the sides applied with cast drop-ring side handles; together with another Dutch silver miniature brazier mark of Pieter van Somerwil II, Amsterdam, 1782, on three feet, applied with floral garlands respectively 1½ in. (3.7 cm.) and 1¼ in. (3.2 cm.) diam. 1 oz. 12 dwt. (49 gr.)

£1,500-2,500

\$2,300-3,700 €2,100-3,500

206 A DUTCH SILVER MINIATURE TOY COFFEE-MILL

MARK OF JAN BORDUUR, AMSTERDAM, 1743

Oblong with cut corners, the working drawer with knop handle, the central mill with curved handle for grinding 1½ in. (3.7 cm.) 1 oz. 11 dwt. (48.2 gr.)

£800-1,200 \$1,200-1,800 €1,200-1,700

A coffee-mill of similar form by Arnoldus van Geffen sold Christie's, Amsterdam, 15 October 2003, lot 415. An example by Daniel van Strant, Amsterdam, 1755 is illustrated, E. and E. Aardewerk, *Tall and Small: Antique Dutch Silver Miniatures*, The Hague, 2011, p. 169, no. 393 and in B. W. G. Wttewaal, *Nederlands Klein Zilver* 1650-1880. Amsterdam. 1987, p. 301. afb. 219.

208

A DUTCH SILVER MINIATURE TOY TEAPOT AND TEA-CADDY

MARK OF HENDRIK DULLER, AMSTERDAM, 1787 Each baluster on circular wavy base, with flower finial, a flower twisted around the scroll handle of the teapot handle the canister 1% in. (4 cm.) high 19 dwt. (30 gr.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100

A similar teapot by the same maker sold Christie's, Amsterdam, 16 November 1999, lot 559 (part).



206

207 A DUTCH SILVER MINIATURE TOY TEA-KETTLE

MARK OF PIETER VAN SOMERWIL I, AMSTERDAM, CIRCA 1735
Tapering cylindrical with fluted sides, swing handle and detachable cover with spirally fluted border; together with another similar, maker's mark only a bunch of grapes, early 18th century each 1 % in. (5 cm.) diam.

2 oz. 8 dwt. (75 gr.) £1,000-1,500

\$1,500-2,200 €1,400-2,100

209

A DUTCH SILVER MINIATURE TOY TOBACCO-BOX AND COVER

MARK OF JOHANNES ADRIANUS VAN GEFFEN, AMSTERDAM, 1771 Cylindrical on moulded foot, the sides with two bands of foliage, domed cover with baluster finial, the inner cover with knop finial 1 $\frac{1}{4}$ in. (3.3 cm.) diam. 1 oz. 3 dwt. (35.4 gr.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100

Two Dutch silver miniature square-section tobacco boxes by van Geffen with nearly identical foliate borders are illustrated, E. and E. Aardewerk, *Tall and Small: Antique Dutch Silver Miniatures*, The Hague, 2011, p. 174-175, nos. 402 and 404. One in B. W. G. Wttewaal, *Nederlands Klein Zilver 1650-1880*, Amsterdam, 1987, p. 308. afb. 40.













A DUTCH SILVER MINIATURE TOY INKSTAND

HOORN, EARLY 18TH CENTURY, PROBABLY UNIDENTIFIED MAKER'S MARK A CROWNED TREFOIL
The rectangular base on four baluster feet, centre set with a nib-holder, ink-well and pounce-pot;
together with a Dutch silver miniature pair of snuffer scissors, possibly Friesland, first half 18th century
the inkstand 1% in. (4 cm.) long

the snuffer scissors 2 in. (5.1 cm.) long 18 dwt. (28.6 gr.)

£1,000-1,500 \$1,500-2,200 €1,400-2,100

The maker's mark of a crowned trefoil is recorded, E. and E. Aardewerk, *Tall and Small: Antique Dutch Silver Miniatures*, The Hague, 2011, p. 281, no. 95. A miniature Dutch silver inkstand of similar form by Arnoldus van Geffen, Amsterdam, c. 1730 is illustrated, E. and E. Aardewerk, *op. cit.*, p. 73, no. 127 and in B. W. G. Wttewaal, *Nederlands Klein Zilver* 1650-1880, Amsterdam, 1987, p. 304, afb. 26-5. A pair of snuffer scissors of similar design, B. W. G. Wttwaal, *op cit.*, p. 307, afb. 38.

212

A PAIR OF GEORGE III SILVER MOUNTED COCONUT-CUPS

LONDON. 1818, MAKER'S MARK RUBBED

 $Carved \ with \ textured \ geometric \ design, \ mounted \ with \ silver \ reeded \ rim \ and \ on \ three \ lion-capped \ paw \ feet, \ \textit{marked to the rim}$

4 % in. (12.5 cm.) high £2,000-3,000

\$3,000-4,400 €2,800-4,200





211

A DUTCH SILVER MINIATURE TOY FIGURE OF A MAN

MARK OF FREDERICK VAN STRANT II, AMSTERDAM, SECOND QUARTER 18TH CENTURY

Wearing a tricorn hat, possibly flying a kite or fishing, on oblong base with cut corners; together with a

Dutch silver miniature of a water-carrier, bearing spurious marks for Amsterdam, 1738
the first 3 in. (7.7 cm.) high

1 oz. 4 dwt. (37.7 gr.)

(2)

£1,000-1,500 \$1,500-2,200 €1,400-2,100





213

A DUTCH SILVER TOBACCO-BOX

MARK OF HENDRIK VAN WIELICK, THE HAGUE

Curved oblong with hinged cover and shaped sides, the cover engraved with a battle scene, the base with a scene of a ship wreck, the sides engraved with trailing foliage, marked to the interior lip 6 % in. (17 cm.) wide

8 oz. 12 dwt. (298 gr.)

£3,000-5,000

\$4,500-7,400 €4,200-6,900

214

A DUTCH SILVER TOBACCO-BOX

MARK OF JACOB ABRAM BARBE, THE HAGUE, 1788

Oval, the cover with a medallion depicting William V, Prince of Orance and Nassau, surrounded by military trophies, the side engraved WILLIAM DE VFY DE PRINS VAN ORANJESS HERSTELD DEN 9/20 ANO 1787, the inside engraved with the Royal Dutch arms, the base with depiction of an orange tree and figures, marked to the interior lip

5 ¼ in. (13.5 cm.) wide

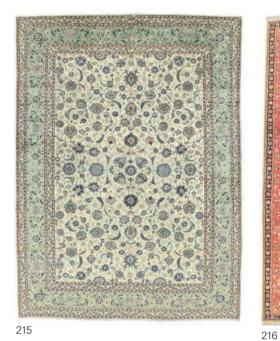
£2,000-3,000

\$3,000-4,400 €2,800-4,200





2°







A SIGNED KASHAN CARPET

CENTRAL PERSIA, MID 20TH CENTURY approx: 14ft. x 10ft.5in.(427cm. x 317cm.)

\$2,300-3,000 £1,500-2,000 €2,100-2,800 **2**16

A FINE PART SILK TABRIZ CARPET

NORTH WEST PERSIA, MID 20TH CENTURY approx: 11ft.7in. x 8ft.6in.(352cm. x 259cm.)

£6,000-9,000 \$8,900-13,000 €8,400-12,000

217

A FINE SIGNED MESHED CARPET

NORTH EAST PERSIA, CIRCA 1920 approx: 13ft.5in. x 9ft.10in.(409cm. x 299cm.)

£4,000-6,000

\$5,900-8,900 €5,600-8,300



A PAIR OF EASY ARMCHAIRS

SECOND HALF 20TH CENTURY, IN THE MANNER OF HOWARD & SONS

Upholstered in simulated tan leather, each with a loose seat cushion, on tapering square legs and

33 in. (84 cm.) high; 29 in. (74 cm.) wide

£2,000-3,000 \$3,000-4,400 €2,800-4,200





THE PROPERTY OF A LADY (LOTS 219 AND 289)

A LATE VICTORIAN MAHOGANY LIBRARY DESK

LATE 19TH CENTURY

With a gilt tooled leather top above nine drawers to one side and a pair of cupboards to the other, the locks stamped HOBB'S & CO. LONDON', with a later addition to the plinth 31½ in. (80 cm.) high; 66 in. (167.5 cm.) wide; 41½ in. (105.5 cm.) deep

£2,500-4,000 \$3,700-5,900 €3,500-5,500

THREE AUSTRIAN COLD-PAINTED BRONZE ARAB FIGURES

CAST BY FRANZ BERGMAN, CIRCA 1900

Comprising a figure drinking coffee by a brazier on a rush mat, a similar figure on a prayer rug, and a standing warrior, each with indistinct Bergman 'B' stamps 5% in. (14.5 cm.) to 3½ in. (9 cm.) high

£1,200-1,800 \$1,800-2,700 €1,700-2,500







220

A LARGE TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1920 approx: 22ft.5in. x 11ft.6in.(682cm. x 350cm.)

£5,500-8,500

221

\$8,200-13,000 €7,700-12,000



221

A FRENCH ORMOLU-MOUNTED KINGWOOD BUREAU PLAT

OF LOUIS XV STYLE, LATE 19TH CENTURY

The leather-inset top above three frieze drawers, on cabriole legs $29\,\text{in.}$ (74 cm.) high; $52\,\text{in.}$ (132 cm.) wide; $29\%\,\text{in.}$ (74 cm.) deep

£4,000-6,000

\$5,900-8,900 €5,600-8,300

2222

TWO GERMAN COLD-PAINTED TERRACOTTA ORIENTALIST BUSTS

URIELA STUDIO, COLOGNE, LATE 19TH CENTURY

Modelled as Egyptian women wearing elaborate headdress, each on a waisted base impressed 'URIELA/ Modelled in Cologne' $27\frac{1}{2}$ in. (70 cm.) high, each

£3,000-5,000

\$4,500-7,400 €4,200-6,900

(2)





223

A LOUIS XV ORMOLU-MOUNTED KINGWOOD AND TULIPWOOD COMMODE

BY ANTOINE GOSSELIN, MID-18TH CENTURY

The serpentine rouge du Maine marble top above three short and two long drawers, with cartouche-shaped inlays, the angles mounted with pierced scrolling foliate, stamped three times 'A.GOSSELIN' and twice 'JME' to the corners of the carcass, on bracket legs

34% in. (88 cm.) high; 51 in. (130 cm.) wide; 25% in. (65.5 cm.) deep

£5,000-8,000

\$7,400-12,000 €7,000-11,000

Antoine Gosselin, *maître* in 1752.





AN ENGLISH HEXAGONAL GILT-BRONZE HALL LANTERN

EARLY 20TH CENTURY

Decorated with flaming urns, ram's head masks and garlands, the six-light fitting terminating in a pineapple finial, fitted for electricity

42½ in. (108 cm.) high, excluding chain

£4,000-6,000

\$5,900-8,900 €5,600-8,300

225

A LARGE FENTON STONE WORKS HALL VASE AND COVER

MID-19TH CENTURY, BLACK PRINTED FACTORY MARKS

Painted with panels of oriental gardens, dragons and birds against a background of blue and yellow

39% in. (101 cm.) high

£2,000-3,000

\$3,000-4,400 €2,800-4,200



226

AN ENGLISH SHELL WORK COLLAGE

19TH CENTURY

Formed as a basket of flowers, within a George III giltwood box frame. 16% in (41 cm) high; 22% (57 cm) wide; 4% in (11.5 cm) deep

£1,000-1,500

\$1,500-2,200 €1,400-2,100

227

A LARGE OAK HABERDASHERY CABINET

EARLY 20TH CENTURY

With thirty-two glass-fronted drawers and six deep drawers below, with label L.MYERS, COMPLETESHOPFITTERS, OLD STREET, LONDON EC1

77½ in. (197 cm.) high; 71¼ in. (181 cm.) wide; 19½ in. (50 cm.) deep

£3,000-5,000

\$4,500-7,400 €4,200-6,900

PROPERTY OF A GENTLEMAN

A GEORGE III MAHOGANY CHEST-ON-CHEST

CIRCA 1760-70

With two short over three long graduated drawers to the upper section, the base with two log deep drawers on bracket feet

65 in. (165 cm.) high; 43 in. (109 cm.) wide; 20½ in. (52 cm.) deep

£1,000-1,500

\$1,500-2,200 €1,400-2,100



226



ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE





229

A VICTORIAN 'FERN' PATTERN CAST-IRON STICK STAND

BY COALBROOKDALE, LATE 19TH CENTURY

With four stick apertures and two removable drip-trays, stamped to the rear with diamond registration mark, 'C-BDALE Co' and 'NO 189686', paint refreshed

 $25\,\text{in.}$ (63.5 cm.) high; $28\,\text{in.}$ (71 cm.) wide; $14\%\,\text{in.}$ (37 cm.) deep

£1,000-1,500

\$1,500-2,200 €1,400-2,100

230

SIX FRENCH GILT-BRONZE THREE-LIGHT WALL APPLIQUES

OF REGENCE STYLE, EARLY 20TH CENTURY

Each with a pierced lyre-shaped backplate decorated with masks, torches and quivers, acorns, surmounted by a palmette 20½ in. (52 cm.) high (6

£4,000-6,000

\$5,900-8,900 €5,600-8,300



A GEORGE III MAHOGANY HALL BENCH

EARLY 19TH CENTURY

Vith scrolled rests and on turned legs

26% in. (67.5 cm.) high; 69% in. (176 cm.) wide; 14% in. (36.5 cm.) leep

21,500-2,500

\$2,300-3,700 €2,100-3,500

232

TWO VICTORIAN BRASS AND COPPER ADJUSTABLE STANDARD LAMPS

CIRCA 189

Both adapted for electricity 57 in. (145 cm.) high, *unextended*

(2)

£1,000-1,500

\$1,500-2,200 €1,400-2,100

233

A REGENCY CAST-IRON HALL STAND

SECOND QUARTER 19TH CENTURY

With twelve scrolling hooks, arms for retaining umbrellas and walking sticks, and two removable drip trays, on four leaf motif decorated feet

73 in. (185.5 cm.) high

£1,500-2,500

\$2,300-3,700 €2,100-3,500



234 A BERLIN (K.P.M.) PLAQUE OF 'PSYCHE'

LATE 19TH CENTURY, IMPRESSED SCEPTRE AND K.P.M. MARKS Painted after R Beyschlag with a maiden holding an amphora in a wooded landscape $6\,\%$ x $9\,\%$ in. (16 x 23.3 cm.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100

A similar example was sold in these rooms, 28 November 2001, lot 325.

235

A HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1920 approx: 12ft.4in. x 9ft.5in.(376cm. x 286cm.)

£1,200-1,600

\$1,800-2,400 €1,700-2,200

236

A LATE VICTORIAN OAK EASEL

LATE 19TH CENTURY

The cresting centred by a winged putto-mask with hinged rear strut-support, above a hinged panel with independent strut support, the hinges stamped WT & S for William Tonks & Sons 75 in. (191 cm.) high; 23 in. (59 cm.) wide

£1,200-1,800

\$1,800-2,700 €1,700-2,500

A GOLD AND ENAMEL MATCH-BOX CASE

MARKED CARTIER, LONDON, 1987

 $Oblong, the \ black \ enamelled \ cover \ in laid \ with \ border \ and \ lion;$ Together with a gold-mounted hardstone lighter with canted corners and gem set button push-piece, the match-box case marked to the reverse

Match-box case 2 1/4 in. (5.5 cm) long

£1,000-1,500

\$1,500-2,200 €1.400-2.100

PROVENANCE:

Lady Marriott, née Maud Kahn (1897-1960), to her son; John Marriott (1921-2007)

A PAIR OF QUEEN ANNE-STYLE MAHOGANY WING ARMCHAIRS

SECOND QUARTER 20TH CENTURY

Each with deep seat with squab cushion on shell carved cabriole legs with claw-and-ball feet, covered in brown leather 39½ in. (100 cm.) high; 31½ in. (80 cm.) wide; 34 in. (86 cm.) deep

£1,000-1,500

\$1,500-2,200 €1,400-2,100















SIXTEEN COLOURED LITHOGRAPHS FROM 'THE GENERA AND SPECIES OF BRITISH BUTTERFLIES'

HENRY NOEL HUMPHREYS (1810-1879), PUBLISHED BY PAUL JERRARD AND SON, FIRST EDITION 1859

In later giltwood frames

21% x 19 in. (55.5 x 48.5 cm.), overall

£2,000-3,000 \$3,000-4,400 £2,800-4,200

240

A PAIR OF FRENCH GILT-METAL MOUNTED PATE-SUR-PATE CELADON PORCELAIN TABLE LAMPS

BY GAGNEAU, PARIS, 19TH CENTURY

Retaining the original clockwork oil delivery mechanism, stamped '39068' and '39069', fitments stamped 'GAGNEAU 115 R.LAFAYETTE' and 'GAGNEAU', adapted for electricity 15½ in. (39.5 cm.) high, excluding fitments (2

£1,500-2,500

\$2,300-3,700 €2,100-3,500

An oil delivery mechanism for lamps was patented in 1800 by the clock maker Bertrand Guillaume Carcel (1750-1812) to overcome the problems of the thick oil in use. A pump driven by a clockwork mechanism delivered a steady oil supply for up to ten hours.

24

A DUTCH BRASS EIGHTEEN LIGHT CHANDELIER

19TH CENTURY

With three tiers of clip in branches with broad drip pans 37 in. (94 cm.) high

£2,000-3,000

\$3,000-4,400 €2,800-4,200

242

TWO ITALIAN SERPENTINE MARBLE PEDESTAL COLUMNS

LATE 19TH CENTURY

With turned stems and octagonal bases, one with an oval top, the other circular $\,$

43 in. (109 cm.) and 36 in. (91 cm.) high

£1,000-2,000

\$1,500-3,000 €1,400-2,800

■243

A LATE VICTORIAN WALNUT CHESTERFIELD SOFA

BY HOWARD & SON, LATE 19TH CENTURY

Covered in reproduction printed cotton 'H&S' lining fabric, the castors stamped 'HOWARD & SONS/LONDON'; the rear left-hand leg stamped '14349/2692/HOWARD & SONS LTD/BERNERS ST.' the underside also with fragment of 'HOWARD & SON' trade label

26 in. (66 cm.) high; 81½ in. (207 cm.) wide; 35 in. (89 cm.) deep

£3,000-5,000 \$4,500-7,400











244 AN ENGLISH CREAMWARE ANTI-GALLICAN PART COFFEE-SERVICE

CIRCA 177

Transfer-printed in red with the Arms of the Anti-Gallican Society, comprising: a coffee-pot and cover, a milk-jug and eight saucers
The coffee-pot - 8½ in. (20.8 cm.) high (10

£3,000-5,000

\$4,500-7,400 €4,200-6,900

The Anti-Gallican Society was established in circa 1745, and aimed to discourage the cultural influence of France and the importation of its goods. The design on the present lot appears to have been adapted from the Badge of the Society, which were first made at Battersea Enamels at York House.

Ceramic items bearing the Arms are comparatively rare, but salt glaze stoneware and Chinese export examples are known to exist. The Arms also appear on a Bow plate currently in a private collection, see Gordon & Sue Guy-Jones *Bow Porcelain*, London, 2013, p.22-23, pl. 7A-7C.

■245

A VICTORIAN GILTWOOD PICTURE FRAME MIRROR

SECOND HALF 19TH CENTURY With a later plate, re-gilt 47 x 74 in. (119 x 188 cm.)

£2,000-3,000

\$3,000-4,400 €2,800-4,200

■~246

A REGENCY ROSEWOOD JARDINERE STAND

IN THE MANNER OF GILLOWS, EARLY 19TH CENTURY
The square top inset with a brass liner beneath a rosewood cover, carved foliate decoration overall, on a tripartite base
36 in. (91.5 cm.) high; the top 15% in. (40 cm.) square

£1,500-2,500

\$2,300-3,700 €2,100-3,500

■~247

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

CIRCA 186

Breakfront, with replaced *Carrara* top above three arched panel glazed doors each enclosing a baize-lined shelf, restorations 43½ in. (110.5 cm.) high; 80½ in. (204.5 cm.) wide; 15½ in. (39.5 cm.) deep

£3,000-5,000

\$4,500-7,400 €4,200-6,900

248

A GEORGE IV MAHOGANY LIBRARY ARMCHAIR

CIRCA 1825

The padded back, arms and buttoned squab cushion covered in dark brown leather, on tapering legs, brass caps and ceramic castors $\frac{1}{2} \frac{1}{2} \frac{$

38 in. (96.5 cm.) high

£1,200-1,800

\$1,800-2,700 €1,700-2,500





247







251

249 A GEORGE III MAHOGANY DEMI-LUNE SIDE TABLE

LATE 18TH, POSSIBLY IRISH

The hinged top opening on a double gateleg action, above a boxwood strung panelled frieze, on square tapering legs 29½ in. (74 cm.) high; 42½ in. (107 cm.) wide; 17½ in. (44 cm.) deep when closed

£1,000-1,500

\$1,500-2,200 €1,400-2,100

250 A KIRMAN CARPET

SOUTH PERSIA, CIRCA 1930

approx: 13ft.2in. x 10ft.2in.(401cm. x 309cm.)

£1,500-2,000 \$2,300-3,000 €2,100-2,800



252

A HAJI-JALILI TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1880 approx: 13ft. x 9ft.8in.(396cm. x 294cm.)

£2,500-4,000

\$3,700-5,900 €3,500-5,500



252

A KASHAN CARPET

CENTRAL PERSIA, MID 20TH CENTURY approx: 17ft.8in. x 10ft.7in.(538cm. x 322cm.)

£2,000-3,000

\$3,000-4,400 €2,800-4,200

A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1920 approx: 12ft.8in. x 9ft.9in.(387cm. x 296cm.)

£1,200-1,600

\$1,800-2,400 €1,700-2,200





AN AUSTRIAN COLD-PAINTED BRONZE NOVELTY LAMP

EARLY 20TH CENTURY

Modelled as a musician seated beneath an awning and palm tree 11% in. (29 cm.) high

£1,000-2,000

\$1,500-3,000 €1,400-2,800

\$3,000-4,400

€2,800-4,200

(2)

255

A PAIR OF CHARLES X BRASS AND TOLE-PEINTE SINUMBRA LAMPS

SECOND QUARTER 19TH CENTURY, ADAPTED

 $Of \ baluster \ form, on \ hexagonal \ giltwood \ bases, with \ pleated$ shades

191/2 in. (49.5 cm.) high, excluding fitments

£2,000-3,000

A CONTINENTAL GILT-BRONZE TRIPOD TABLE

EARLY 20TH CENTURY

With faux bamboo base and simulated stone painted wood top 32¼ in. (82 cm.) high; 16¼ in. (41 cm.) wide

£1,500-2,500

\$2,300-3,700 €2,100-3,500 **257**

A FRANCO-FLEMISH WALNUT AND OAK OPEN-ARMCHAIR

MID-19TH CENTURY

The arched back and seat covered in close-nailed needle work, on scroll legs joined by wavy stretchers 47½ in. (120 cm.) high

£1,200-1,800

\$1,800-2,700 €1,700-2,500

258

A GEORGE IV MAHOGANY CENTRE TABLE

POSSIBLY BY GILLOWS, CIRCA 1820-30

On hidden castors

29 in. (74 cm.) high; 48¼ in. (122.5 cm.) wide; 27¾ in. (70.5 cm.) deep

£1,500-2,500

\$2,300-3,700

€2,100-3,500







PROPERTY REMOVED FROM A KENSINGTON TOWNHOUSE, LOTS 259-262

259

A LARGE VICTORIAN GILTWOOD AND GESSO MIRROR

LATE 19TH CENTURY

The shaped rectangular plate within a beaded edge and outer gadrooned and rosette-carved frame 98 in. x 63 in. (249 cm. x 160 cm.)

£1,000-1,500 \$1,500-2,200 €1,400-2,100

260

A VICTORIAN BRASS-INLAID EBONY EASEL

LATE 19TH CENTURY

With adjustable picture rest

 $\stackrel{\cdot}{69}$ in. (175 cm.) high; 30½ in.(77.5 cm.) wide, 38 in. (97 cm.) deep when open

£2,000-3,000 \$3,000-4,400 €2,800-4,200

■261

A FRENCH GILT AND PATINATED BRONZE EIGHT-LIGHT CHANDELIER

OF EMPIRE STYLE, CIRCA 1900

The body surmounted by a winged figure holding aloft two laurel wreaths, the scrolling branches decorated with a canthus leaves and flowers, a pineapple finial to the base, fitted for electricity 42 in. (106.5 cm.) high

£2,500-4,000 \$3,700-5,900 €3,500-5,500

■262

A MATCHED FRENCH SUITE OF SEAT FURNITURE

20TH CENTURY

Comprising a sofa, two armchairs and two slipper chairs, each with beech legs, re-upholstered in buttoned pale green silk, on later porcelain castors The sofa: 70% in. (179 cm.) wide

The 301a. 7072 m. (173 cm.) wide

£2,000-3,000 \$3,000-4,400 €2,800-4,200

■263

A LATE GEORGE III MAHOGANY CHAMBER TABLE

CIRCA 1800-10, ATTRIBUTED TO GILLOWS

The rounded rectangular top with reeded edge and inset writing compartment with flush hinged cover and concealed drawer to the underside, the frieze with single drawer on slender turned legs, the drawer with ink inscribed label 'Sir Thos Gage'

29 in. (74 cm.) high; 28 in. (72 cm.) wide; 17 in. (43 cm.) deep

£1,000-1,500 \$1,500-2,200 €1,400-2,100

PROVENANCE:

Sir Thomas Gage, according to label



(5)









■~264

A REGENCY ROSEWOOD CROSSBANDED YEWWOOD SIDE TABLE

CIRCA 1820

 $The \ canted \ rectangular \ top \ above \ two \ drawers, the \ octagonal \ column \ on \ four \ brass \ paw-capped \ feet$

 $31\,\text{in.}$ (78.5 cm.) high; 21% in. (55.5 cm.) wide; 16% in. (42 cm.) deep

£1,200-1,800

\$1800-2700 €1,700-2,500

■~265

A WILLIAM IV SPECIMEN WOOD-INLAID AND PARCEL-GILT CENTRE TABLE

The dodecagonal top inlaid with a radiating geometric pattern of specimen woods including: laburnum, $rosewood, figured\ maple, amboyna\ and\ satinwood, the\ baluster\ pedestal\ with\ carved\ and\ composition$ decoration on an oake veneered triform plinth

30½ in. (77.5 cm.) high; 30 in. (76.5 cm.) diameter

£1,500-2,500

\$2,300-3,700 €2,100-3,500

266

A GEORGE IV MAHOGANY AND INLAID GAMES TABLE

CIRCA 1820-25, ATTRIBUTED TO GILLOWS

The rectangular top with removable central panel inlaid to one side with chessboard, enclosing a velvet $lined\ backgammon\ board, with\ two\ drawers, on\ turned\ baluster\ supports\ and\ bun\ feet\ with\ inset\ castors$ 291/4 in. (64.5 cm.) high; 45 in. (114 cm.) wide; 25 in. (63.5 cm.) deep

£3,000-5,000

\$4,500-7,400 €4,200-6,900

For more information see www.christies.com.

267

A PAIR OF VICTORIAN BAMBOO ARMCHAIRS

LATE 19TH CENTURY

In the Brighton Pavillion taste, with caned seats and squab cushions $% \left(1\right) =\left(1\right) \left(1\right$ 34% in. (88 cm.) high; 20½ in. (52 cm.) wide; 16½ in. (42 cm.) deep

> \$1.500-3.000 €1,400-2,800

(2)

£1,000-2,000

A LATE GEORGE III MAHOGANY LIBRARY DESK

268

 $The \, rectangular \, top \, inset \, with \, replaced \, gilt-tooled \, red \, leather \, above \, an \, arrangement \, of \, five \, drawers \, to \, rectangular \, top \, inset \, with \, replaced \, gilt-tooled \, red \, leather \, above \, an \, arrangement \, of \, five \, drawers \, to \, rectangular \, top \, inset \, with \, replaced \, gilt-tooled \, red \, leather \, above \, an \, arrangement \, of \, five \, drawers \, to \, red \, red$ each long side on tapering reeded square legs, the handles replaced $\,$ 31% in. (80 cm.) high; 60 in. (152.5 cm.) wide; 35 in. (89 cm.) deep

£2,500-4,000

\$3,700-5,900

€3,500-5,500



 $castors, with an engraved \ brass \ plaque \ 'Patent \ Sympathetic \ Tables/By \ Pocock/Southampton \ Street$ Covent Garden'

£2,000-3,000

€2,800-4,200

William Pocock illustrated this model of table in a broadsheet advertisement 'Improvements in Furniture & various Inventions for Invalids' in 1814 (C.Gilbert, Pictorial Dictionary of Marked London Furniture, 1700-1840, 1996, Leeds, p. 373.

■~270

A SMALL EARLY VICTORIAN ROSEWOOD PEDESTAL TABLE

With end drawers and corner drop-finials, signed beneath in pencil F.J.LLOYD JUNE 10TH 1845 28½ in. (72.5 cm.) high; 22 in. (56 cm.) wide; 15¾ in. (40 cm.) deep

£1,200-1,800

\$1,800-2,700 €1,700-2,500

271

A CHARLES X MAHOGANY CENTRE TABLE

SECOND QUARTER 19TH CENTURY

 $The \ circular \ moulded \ variegated \ grey \ marble \ top \ above \ an \ a can thus-carved \ baluster \ support, on \ three$ foliate-capped scroll legs

27 in. (68.5 cm.) high; 38¾ in. (98.5 cm.) diameter

£1,000-1,500

\$1,500-2,200 €1,400-2,100

~272

A WILLIAM IV ROSEWOOD BOOKCASE

The later *verde-antico* marble top, above an adjustable shelf, on a moulded plinth base 36 in. (91.5 cm.) high; 41½ in. (105.5 cm.) wide; 14¼ in. (36 cm.) deep

\$1,800-2,700 €1,700-2,500





MATHIAS CHIROMBO (BORN 1985), SOUTH AFRICA, 2015

Loosely mounted on two trunk section bases $28\,in.\,(71\,cm.)\,high; 197\,in.\,(500\,cm.)\,long; 51\,in.\,(129.5\,cm.)\,wide \,at\,widest\,point$

£1,000-1,500

\$1,500-2,200 €1,400-2,100



274

274

A HARDWOOD COFFEE TABLE

MATHIAS CHIROMBO (BORN 1985), SOUTH AFRICA, 2015 Loosely mounted on a trunk section base 19 in. (48.5 cm.) high; 65 in. (165 cm.) wide; 40% in. (103.5 cm.) deep

£1,000-1,500

\$1,500-2,200 €1,400-2,100

275

A DRIFTWOOD OVAL MIRROR

MATHIAS CHIROMBO (BORN 1985), SOUTH AFRICA, 2015 Of naturalistic design 48 in. (122 cm.) diameter

£1,000-1,500

\$1,500-2,200 €1,400-2,100



276

A SPECIMEN MARBLE AND GREY-PAINTED CENTRE TABLE

MODERN, OF WILLIAM IV STYLE

The top radially veneered with various marbles including Rouge Royal, Violet de Brignoles, Saint Anne de Pyrénéese within an outer band of trailing oak leaf branches with acorns, on an urn-shaped pedestal with scrolled legs

30¼ in. (77 cm.) high; 38 in. (97 cm.) diameter

£1,200-1,800

\$1,800-2,700 €1,700-2,500

~277

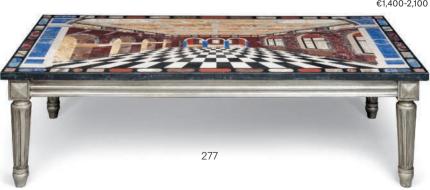
AN ITALIAN SPECIMEN MARBLE AND MOTHER-OF-PEARL INLAID LOW TABLE

 $The trompe \ l'oeil top \ in laid \ with \ lap is \ lazuli, rouge \ griotte \ and \ onyx, on \ a \ silvered \ wood \ base \ with \ fluted$ 19% in. (50.5 cm) high; 64 in. (162.5 cm.) wide; 31% in. (80.5 cm.) deep

£1,000-1,500

\$1,500-2,200 €1,400-2,100







278

additional central support

£2,000-4,000

A SET OF TEN MAHOGANY DINING CHAIRS

SEVEN LATE 18TH CENTURY, THREE OF A LATER DATE Each with anthemion and husk-carved vase splat above padded seat

£2,000-3,000

\$3,000-4,400 €2,800-4,200



280

A GEORGE III MAHOGANY AND INLAID LINEN PRESS

LATE 18TH CENTURY, WITH LATER EMBELLISHMENTS With pierced crest and swag-inlaid frieze 85 in. (216 cm.) high; 49% in. (126 cm.) wide; 21 in. (54 cm.) deep

£1,000-1,500

\$1,500-2,200 €1,400-2,100





281

A QUEEN ANNE BURR-WALNUT, WALNUT AND FEATHERBANDED SECRETAIRE CABINET

CIRCA 1710

The moulded rectangular cornice above two doors with mirror plates enclosing an arrangement of twelve drawers, the secretaire drawer fitted with an inset close-nailed brown velvet writing surface, pigeon holes and small drawers, above two small and two long graduated drawers and bracket feet,

minor losses, restorations 73% in. (186.5 cm.) high; 44% in. (112.5 cm.) wide; 20% in. (52 cm.) deep

£2,000-4,000

\$3,000-5,900 €2,800-5,500



■~282

A FRENCH ORMOLU-MOUNTED MAHOGANY, ROSEWOOD AND MARQUETRY BUREAU PLAT

LATE 19TH/ EARLY 20TH CENTURY

The crossbanded top inset with green leather, the frieze with a drawer to one long side, inlaid to all sides with flowers and mounted with four ormolu espagnolette masks, the legs all headed by similar masks, the top possibly originally without a leather writing surface 31 in. (79 cm.) high; 56% in. (144 cm.) wide; 36 in. (92 cm.) deep

£1,500-2,500

\$2,300-3,700 €2,100-3,500

283

A SET OF EIGHT GEORGE IV MAHOGANY AND CHEQUER-STRUNG DINING CHAIRS

EARLY 19TH CENTURY AND LATER

Each with drop-in seat, one armchair of a later date

(8

£1,000-1,500

\$1,500-2,200 €1,400-2,100







284

A GEORGE IV MAHOGANY GAMES TABLE

CIRCA 182

The shaped hinged and rotating rectangular top enclosing a green baize-lined interior, on twin lyreshaped end supports, on downswept legs with anthemion caps and castors 29% in. (74.5 cm.) high; 39% in. (99.5 cm.) wide; 19% in. (49.5 cm.) deep, when closed

£1,200-1,800

\$1,800-2,700 €1,700-2,500

■285

A LARGE LATE VICTORIAN OAK AND EBONISED LIBRARY BOOKCASE

LATE 19TH CENTUR

With four glazed doors and four panelled doors flanked by fluted ebonised columns 108 in. (275 cm.) high; 83 in. (211 cm.) wide; 18 in. (46 cm.) deep

£1,500-2,500

\$2,300-3,700 €2,100-3,500

285



286

AN ITALIAN SCAGLIOLA TABLE TOP

FIRST HALF 19TH CENTURY

Inlaid with classical figures and stylised palmettes, restorations $27\%\,x\,41\%$ in. (70 x 105 cm.)

£1,200-1,800

\$1,800-2,700 €1,700-2,500

287

A GEORGE III GILTWOOD OVERMANTEL MIRROR

LATE 18TH CENTURY

The central bevelled plate flanked by and above additional mirror panels, surmounted by a dome-shaped mirror plate in beaded border, some plates later 59 in. (150 cm.) high; 41 in. (104 cm.) wide

£1,200-1,800

\$1,800-2,700 €1,700-2,500

PROVENANCE:

Purchased from Norman Adams Ltd. London on 21 November 1974

288

A GEORGE II CHERRYWOOD LOWBOY

SECOND QUARTER 18TH CENTURY

The line-inlaid top above three frieze drawers, on cabriole legs with pad feet 27% in. (70 cm.) high; 29% in. (75.5 cm.) wide; 19% in. (50.5 cm.) deep

\$1,800-2,700 €1,700-2,500

THE PROPERTY OF A LADY (LOTS 219 AND 289)

289

A GEORGE III MAHOGANY LIBRARY DESK

CIRCA 1800

£1,200-1,800

With a tan gilt-tooled leather top and three frieze drawers to each side, the pedestals each with three graduated drawers and a panelled cupboard to the reverse 31% in. (79 cm.) high; 64% in. (164 cm.) wide; 37% in. (95 cm.) deep

£2,000-3,000 \$3,000-4,400 €2,800-4,200

290

A SAROUK CARPET

WEST PERSIA, CIRCA 1940

approx: 8ft.9in. x 8ft.8in.(266cm. x 264cm.)

£2,000-3,000 \$3,000-4,400 €2,800-4,200





287





290



LATE 20TH CENTURY

On integral bases 28 in. (71 cm.) high; 48 in. (122 cm.) long

\$5,900-8,900 €5,600-8,300 £4,000-6,000

(2)

293

A LARGE MIDDLE-EASTERN ENGRAVED COPPER URN

LATE 19TH CENTURY

With riveted loop handles, the neck and shoulder engraved with bands of arabesque and Islamic inscriptions

43 in. (110 cm.) high

£1,500-2,500 \$2,300-3,700 €2,100-3,500

294

A CONTINENTAL CAST-IRON CENTRE TABLE

POSSIBLY BERLIN, MID-19TH CENTURY

The pierced circular top on a fluted shaft with tripartite base and paw feet

28 in. (71 cm.) high; 35¼ in. (89.5 cm.) diameter

\$2,300-3,700 €2,100-3,500 £1,500-2,500

295

A PAIR OF VICTORIAN 'SERPENT AND GRAPE' PATTERN CAST-IRON GARDEN BENCHES

BY COALBROOKDALE, LATE 19TH/ EARLY 20TH CENTURY

The armrests terminating in hounds heads, with modern slatted seats, diamond registration marks and serial numbers to the underside, re-painted 31¾ in. (80.5 cm.) high; 67 in. (170 cm.) wide

£2,000-4,000 \$3,000-5,900





A FRENCH COMPOSITION STONE FIGURE ENTITLED 'JEUNE PECHEUR A COQUILLE'

AFTER JEAN-BAPTISTE CARPEAUX, LATE 19TH/ EARLY 20TH CENTURY

The boy depicted kneeling listening to a shell, on an octagonal base $35\,\mathrm{in}$. (89 cm.) high

£2,000-3,000 \$3,000-4,400 €2,800-4,200

297

A SET OF THREE PORTLAND STONE GARDEN FIGURES

LATE 19TH / EARLY 20TH CENTURY

Entitled April, June and July, depicting putti at agricultural pursuits 33 in. (84 cm.) high (3

£2,000-3,000 \$3,000-4,400 €2,800-4,200







298

A SET OF FOUR BLACK-PAINTED IRON WALL LANTERNS

EARLY 20TH CENTURY

Of hexagonal form, decorated with scrolls and leaves

41 in. (104 cm.) high; 24 in. (61 cm.) deep (

£2,000-3,000 \$3,000-4,400 €2,800-4,200

299

THREE JAPANESE BRONZE MODELS OF CRANES

MEIJI PERIOD, CIRCA 1900

Now set on Portland stone bases

55 in. (140 cm.) high to 25 in. (64 cm.) high (3)

£2,000-4,000 \$3,000-5,900 €2,800-5,500

300

AN INDIAN MARBLE FOUNTAIN

MODERN

The domed spout carved with conjoined fish and the flat base carved in relief with fish and lilies within moulded rim







PROPERTY FROM A LONDON PRIVATE

■301

A TABRIZ CARPET

NORTH-WEST PERSIA, CIRCA 1890 approx: 12ft.9in. x 9ft.in.(390cm. x 276cm.)

£2,000-3,000

\$3,000-4,400 €2,800-4,200

■302

A TABRIZ CARPET

NORTH WEST PERSIA, MID 20TH CENTURY approx: 12ft.9in. x 9ft.9in.(390cm. x 296cm.)

£1,200-1,600

\$1,800-2,400 €1,700-2,200



301

PROPERTY FROM A LONDON PRIVATE

■303

A SIGNED TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1900, approx: 12ft.9in. x 9ft.8in.(390cm. x 294cm.)

£2,000-3,000

\$3,000-4,400 €2,800-4,200



■304

A CHINESE CARPET

CIRCA 1930

305

approx: 11ft.8in. x 8ft.11in.(354cm. x 271cm.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100

302



304

A NEAR-PAIR OF LARGE MIDDLE-EASTERN COPPER FOOTED URNS

LATE 19TH CENTURY

£2,000-3,000

With three riveted brass loop handles, one engraved to the neck with arabesque ornament

with arabesque ornament 43 in. (110 cm.) and 42 in. (107 cm.) high

\$3,000-4,400

(2)

€2,800-4,200

A FRENCH WROUGHT-IRON CONSOLE TABLE

SECOND QUARTER 20TH CENTURY

With ${\it Grand\ Antique}$ marble top and plinth, the scrolling base with ${\it repouss\'e}$ foliate decoration $35\,\mathrm{in.}$ (89 cm.) high; 45% in. (115 cm.) wide; 24 in. (61 cm.) deep

£1,500-2,500

\$2.300-3.700 €2,100-3,500

307

AN EARTHENWARE AND COMPOSITE GARDEN TABLE AND PAIR OF SEATS

SECOND HALF 20TH CENTURY

On faux-bois supports

Table 29¼ in. (74.5 cm.) high; 43 in. (109 cm.) diameter

Seats 18 in. (46 cm.) high, 57 in. (145 cm.) long

£2.000-3.000 \$3.000-4.400 €2,800-4,200

308

TWO FRENCH CAST-IRON GOTHIC PATTERN GARDEN BENCHES

AFTER A MODEL BY THE VAL D'OSNE FOUNDRY, LATE 19TH CENTURY

Of differing sizes, re-painted

The larger - 35% in. (89.5 cm.) high; 56% in. (143.5 cm.) wide; 21% in. (54 cm.) deep

The smaller - 35 in. (89 cm.) high; 38% in. (98 cm.) wide; 20% in. (53 cm.) deep

(3)

(2)

£2,000-3,000 \$3,000-4,400 €2,800-4,200

■309

AN ITALIAN GILT-METAL AND SPECIMEN MARBLE GUERIDON

THE TOP LATE 19TH CENTURY, THE BASE 20TH CENTURY

The top with geometric inlay, on three curved supports with lion masks and paw feet 21¼ in. (54 cm.) high; 27 in. (68.5 cm.) diameter

£2,000-3,000 \$3,000-4,400 €2,800-4,200

306







\$1,800-2,700

310

44 in. (112 cm.) high £1,200-1,800



(detail of marks)

A JOSEF HOFFMANN (1870-1956) SILVER STEMMED BOWL MADE BY THE WIENER WERKSTATTE

CIRCA 1925, MARK OF JOSEF HOFFMANN, WW MARK, AUSTRIAN POINCON, MADE IN AUSTRIA 900

Hammered silver, flared and fluted 3% in. (8.5 cm.) high; 4% in. (11.7 cm.) wide

£4,000-6,000

\$5,900-8,900 €5,600-8,300



A JOSEF HOFFMANN (1870-1956) BRASS BOX WITH HINGED COVER MADE BY THE WIENER WERKSTATTE

CIRCA 1925, MARK OF JOSEF HOFFMANN, STAMPED WIENER WERKSTATTE

Brass, ribbed sides and embossed with raised motifs, with ebonised wood interior

2% in. (6.6 cm.) high; 5¼ in. (13.3 cm.) wide; 2¾ in. (7 cm.) deep

£1,500-2,000

\$2,300-3,000 €2,100-2,800

LITERATURE

Werner J. Schweiger, *Wiener Werkstatte Design in Vienna 1903-1932*, London 1985, p. 70 (similar illustrated)

Ω 313

A VIENESE SILVER BOWL AND COVER

CIRCA 1925, MARK OF JXH, AUSTRIAN POINCON, 800 Hammered, fluted silver with cover and finial, with gilt interior 5% in. (14.5 cm.) high; 5% in. (15 cm.) wide

£3,000-5,000

\$4,500-7,400 €4,200-6,900

Ω 314

A JOSEF HOFFMANN (1870-1956) SILVER BOX AND COVER MADE BY THE WIENER WERKSTATTE

CIRCA 1925, MARK OF JOSEF HOFFMANN, ROSE MARK, WW MARKS, AUSTRIAN POINCON, 900

 $Hammered, fluted \ silver in the form of a fruit, with gilt interior and carved ebony bud-like finial$

4 in. (10.2 cm.) high; 3% in. (8.5 cm.) wide

£2,000-3,000

\$3,000-4,400 €2,800-4,200

(detail of marks)

Ω 315

A JOSEF HOFFMANN (1870-1956) BRASS BOX WITH HINGED COVER MADE BY THE WIENER WERKSTATTE

CIRCA 1925, MARK OF JOSEF HOFFMANN, STAMPED WIENER WERKSTATTE, MADE IN AUSTRIA

Brass, ribbed sides with ebonised wood interior

2% in. (6. cm.) high; 4% in. (11.1 cm.) wide; 3½ in. (9 cm.) deep

£1,200-1,800

\$1,800-2,700 €1,700-2,500

LITERATURE

Werner J. Schweiger, Wiener Werkstatte Design in Vienna 1903-1932, London 1985, p. 71 (similar illustrated)





(detail of marks)











 Ω 316

A JOSEF HOFFMANN (1870-1956) BRASS BOWL MADE BY THE WIENER WERKSTATTE

CIRCA 1925, MARK OF JOSEF HOFFMANN, STAMPED WIENER WERKSTATTE, MADE IN AUSTRIA

Hammered brass of elliptical shape, on bar feet 8% in. (22. cm.) wide

£2,000-3,000

\$3,000-4,400 €2,800-4,200

*317

TWO LOETZ IRIDESCENT GLASS VASES

CIRCA 1900, YELLOW VASE ENGRAVED LOETZ AUSTRIA

The yellow vase decorated with gold iridescent banding; the 'Cobalt Papillon' vase with twin handles and blue iridescent splashes

4 in. (10.2 cm.) high & 41/4 in. (10.8 cm.) high respectively (2

£1,000-1,500

\$1,500-2,200 €1,400-2,100

*318

A SMALL LOETZ IRIDESCENT GLASS VASE WITH DIMPLED, BULBOUS BASE

CIRCA 1900, ENGRAVED LOETZ AUSTRIA

Decorated with iridescent bands and undulating lines 4% in. (11.4 cm.) high

£1,200-1,800 \$1,800-2,700 €1,700-2,500

PROVENANCE:

Christie's Geneva, 12 November 1989, lot 584

*319

A LOETZ IRIDESCENT GLASS VASE WITH DIMPLED SHOULDERS

CIRCA 1900

Decorated with iridescent bands and random splashes, opalene neck

7¼ in. (18.5 cm.) high

£1,000-1,500

\$1,500-2,200 €1,400-2,100

\$2,300-3,700

€2,100-3,500

*320

A LOETZ IRIDESCENT DIMPLED GLASS VASE WITH UNDULATING NECK

CIRCA 1900, ENGRAVED LOETZ AUSTRIA

Decorated with iridescent undulating lines and large abstract shapes on a pink ground

6% in. (16.5 cm.) high; 6% in. (15.9 cm.) wide

£1,500-2,500

PROVENANCE: Christie's Geneva, 13th November 1988, lot 449

319

320

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE







*321

TWO LOETZ IRIDESCENT GLASS VASES

CIRCA 1900, TALLER VASE ENGRAVED LOETZ AUSTRIA
The yellow vase decorated with iridescent splashes; the shouldered vase, with opalene neck decorated with iridescent banding
8¼ in. (21 cm.) high & 6% in. (17.5 cm.) high respectively (2)

£1,200-1,800 \$1,800-2,700 €1,700-2,500

PROVENANCE:

Christie's Geneva, 8th November 1987, Lot 282 (signed vase)

*323

A LOETZ IRIDESCENT DIMPLED GLASS VASE

'CYTISUS', CIRCA 1902

The dimpled form decorated with iridescent undulating lines and splashes on a yellow ground 8% in. (22.5 cm.) high

£1,200-1,800

\$1,800-2,700 €1,700-2,500

LITERATURE:

Helmut Ricke et al, *Lötz, Böhmisches Glas 1800-1940, Band 1 Werkmonographie*, (Munich, 1989) p. 153, cat. 146 & p. 155 cat.148 (Cytisus pattern illustrated)

*322

TWO LOETZ IRIDESCENT DIMPLED GLASS VASES

CIRCA 1900, VASE WITH EVERTED NECK ENGRAVED LOETZ

The 'Medici' vase decorated with irridescent splashes; the bronzecoloured vase with everted neck decorated with irregular iridescent banding

Both 7 in. (17.8 cm.) high

£1,000-1,500 \$1,500-2,200 €1,400-2,100

PROVENANCE:

Christie's Geneva, 8th May 1988, Lot 251 (signed vase)

LITERATURE

Literature: Helmut Ricke et al, Lötz, Böhmisches Glas 1800-1940, Band 1 Werkmonographie (Munich, 1989) p. 152 cat.142 ('Medici' vase decoration and form illustrated)

*324

TWO LOETZ IRIDESCENT GLASS VASES

CIRCA 1900, GREEN VASE ENGRAVED LOETZ AUSTRIA
The green vase decorated with iridescent bands; the dimpled vase decorated with blue iridescent motifs and lines and bronze-

coloured iridescence 5¼ in. (13.3 cm.) high & 4¾ in. (12 cm.) high respectively

£1,000-1,500 \$1,500-2,200

€1,400-2,100

*325

TWO LOETZ IRIDESCENT GLASS VASES

CIRCA 1900

The solifleur vase decorated with stringing and gold iridescence; the pink vase having a cratered surface and pale blue iridescence 8½ in. (21 cm.) high & 9½ in. (23.5 cm.) high respectively (2.5 cm.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100



*326

A LOETZ IRIDESCENT GLASS VASE

'PHANOMEN' GRE 6893, CIRCA 1898, ENGRAVED LOETZ AUSTRIA The clear glass decorated with iridescent undulating lines 9¼ in. (23.5 cm.) high

£1,000-1,500

\$1,500-2,200 €1,400-2,100

LITERATURE:

Helmut Ricke et al, *Lötz, Böhmisches Glas 1800-1940, Band 1 Werkmonographie*, (Munich, 1989) p. 110, cat. 72 & p. 111 cat.74 (decoration illustrated)

*327

A SMALL LOETZ IRIDESCENT GLASS VASE WITH SILVER MOUNTS

CIRCA 1900, SILVER WITH MARK OF GEORG ADAM SCHEID, AUSTRIAN POINCON FOR 900 SILVER

Decorated with irridescent bands and random splashes, with open work floral mounts

5 in. (12.7 cm.) high

£1,000-1,500

\$1,500-2,200 €1,400-2,100

*328

A LOETZ IRIDESCENT GLASS VASE WITH BULBOUS NECK

CIRCA 1900

Decorated with iridescent bands and undulating lines 9% in. (23.5 cm.) high

£1,000-1,500

\$1,500-2,200 €1,400-2,100

*329

THREE LOETZ IRIDESCENT GLASS VASES

CIRCA 1900

Comprising: a green vase with three handles, a vase with gold iridescent decoration and trailing prunts, and a small dimpled, green vase with blue iridescent splashes

Tallest 5½ in. (14 cm.) high

£1,000-1,500

\$1,500-2,200 €1,400-2,100

*330

TWO LOETZ IRIDESCENT GLASS VASES

CIRCA 1900

One 'Phanomen Gre 6893', dimpled and with shaped rim decorated with undulating bands; the solifleur vase decorated with iridescent splashes

8% in. (22.5 cm.) & 12½ in. (31.7 cm.) high respectively (2

£1,000-1,500

\$1,500-2,200 €1,400-2,100

*331

TWO LOETZ IRIDESCENT GLASS VASES

CIRCA 1900

One of egg shape on three feet and decorated with spiralling bands; the other decorated with iridescence on a green ground 7% in. (19.5 cm.) high & 6% in. (16.5 cm.) high respectively (

£1,000-1,500

\$1,500-2,200 €1,400-2,100



331







AN OTTO PRUTSCHER (1880-1949) MAHOGANY TABLE

CIRCA 1910-1915, UNMARKED PROBABLY MADE BY THONET,

The central support applied with ribs, the base applied with leather and hammered brass

30¼ in. (77 cm.) high; 27¾ in. (70.5 cm.) diameter

£1,500-2,500 \$2,300-3,700 €2,100-3,500

~333

A FERDINAND PREISS (1882-1943) CARVED **IVORY FIGURE**

'FISHING BOY', CIRCA 1925, CARVED F. PREISS

Carved as a young boy with fishing rod taking the hook from the $\,$ fish's mouth, onyx plinth 8 in. (20.3 cm.) high

£2,000-3,000 \$3,000-4,400 €2,800-4,200

LITERATURE:

Alberto Shayo, Ferdinand Preiss Art Deco Sculptor, Woodbridge, 2005, p. 125 (similar figure illustrated and recorded as 'Model









A ROLAND PARIS (1894-1945) COLD-PAINTED BRONZE AND IVORY FIGURAL LAMP

'MEPHISTOPHELES', CIRCA 1930, APPARENTLY UNSIGNED Cast and carved from a model as the Faustian character, bronze column with light fitments, marble base 24% in. (63 cm.) high; figure 91/4 in. (23.5 cm.) high

£2,500-3,500

\$3,700-5,200 €3.500-4.800

335

A JOSEF HOFFMAN (1870-1956) NEST OF FOUR STAINED BEECH AND BRASS TOPPED TABLES

CIRCA 1906, PROBABLY MADE BY J & J KOHN

Each table top set with hammered brass sheet, on turned supports with bentwood bases

The largest 29½ in. (75 cm.) high; 24½ in. (62 cm.) wide; 17¼ in. (44 cm.) deep

£5,000-7,000

\$7,400-10,000 €7,000-9,700

A HANS PRZYREMBEL (1900-1945) SILVER COFFEE SET WITH ADDITIONAL PIECES

CIRCA 1930S, COFFEE POT STAMPED HANDARBEIT H. PRZYREMBEL, LEIPZIG, 925, HP MONOGRAM

Comprising: coffee pot and cover with rose finial, milk jug and sugar bowl; together with an oval bowl, a small oval and two rectangular dishes, each piece of hammered silver Coffee pot 8% in. (20.5 cm.), rectangular dish 5% in. (13 cm.) long (7)

£3.000-5.000

\$4,500-7,400 €4,200-6,900

Hans Przyrembel, (actually Johannes Przyrembel, 1900 - 1945) was a German designer, gold and silversmith. He trained in the metal workshops at the Bauhaus from 1924-28, and established his own workshop in Leipzig 1929.





(detail)

~337

AN ERNST SEGER (1868-1939) GILT BRONZE AND IVORY FIGURE

'HOOP DANCER', CIRCA 1920, SIGNED E. SEGER Cast and carved from a model as a bare-breasted dancer with hoop, marble plinth 9 in. (23 cm.) high

£2,500-3,500 \$3,700-5,200 €3,500-4,800

~338

A FERDINAND PREISS (1882-1943) COLD-PAINTED BRONZE AND IVORY FIGURE

'CHILD WITH PUPPY', CIRCA 1925, CARVED F.PREISS ON BASE, PREISS AND KESSLER FOUNDRY MARK ON BRONZE Cast and carved as a young girl holding a puppy, onyx plinth 7½ in. (19 cm.) high

£3,000-4,000 \$4,500-5,900 €4,200-5,500

LITERATURE:

Alberto Shayo, Ferdinand Preiss Art Deco Sculptor, Woodbridge, 2005, p. 135 (variation, 'Child with Doll', illustrated)

~339

A FERDINAND PREISS (1882-1943) GILT-BRONZE AND IVORY FIGURE

'JUDITH', CIRCA 1925, APPARENTLY UNMARKED

Cast and carved as woman wearing a long dress set with a red paste and her sword with three green pastes, stepped wood plinth $\,$. 12¼ in. (31 cm.) high

£10,000-15,000

\$15,000-22,000 €14,000-21,000

LITERATURE:

Alberto Shayo, Ferdinand Preiss Art Deco Sculptor, Woodbridge, 2005, p. 104 (similar figure, with slight variations illustrated)



20TH CENTURY, ATTRIBUTED TO ROBERT CROWDER (1911-2010) Hand-painted with lotus flowers and butterflies Each panel 102 in. (259 cm.) high; 18 in. (45.5 cm.) wide

338

£1,500-2,500

(detail)

\$2,300-3,700 €2,100-3,500









A VERY LONG BIJAR RUNNER

NORTH WEST PERSIA, MID 20TH CENTURY

approx: 31ft.9in. x 3ft.(966cm. x 91cm.)

£4,000-6,000 \$5,900-8,900 €5,600-8,300



■342 A VERY LONG KARAJA RUNNER

NORTH WEST PERSIA, MID 20TH CENTURY approx: 25ft.10in. x 2ft.9in.(790cm. x 84cm.)

£1,500-2,000 \$2,300-3,000 €2,100-2,800



■343 A FINE PART SILK LONG TABRIZ RUNNER

NORTH WEST PERSIA, MID 20TH CENTURY

approx: 22ft.10in. x 2ft.10in.(695cm. x 86cm.)

\$7,400-10,000 £5,000-7,000 €7,000-9,700



NORTH WEST PERSIA, MID 20TH CENTURY approx: 30ft. x 2ft.8in.(714cm. x 81cm.)

£2,000-3,000



\$3,000-4,400 €2,800-4,200

■345 A KASHAN RUNNER

CENTRAL PERSIA, CIRCA 1950 approx: 18ft.7in. x 3ft.3in.(535cm.

£1,000-1,500

\$1,500-2,200 €1,400-2,100





■346

A PAIR OF FRENCH BRONZE SIX-LIGHT CHANDELIERS

OF REGENCE STYLE, EARLY 20TH CENTURY

Each with caryatid and shell mounts and associated brass candle nozzles

24 in. (61 cm.) high

£2,500-4,000 \$3,700-5,900 €3,500-5,500

■347

A MID VICTORIAN WALNUT AND MAHOGANY CHEVAL MIRROR

LATE 19TH CENTURY

With bold spiral-twist uprights and spiral twist double-stretcher,

65% in. (167 cm.) high; 33½ in. (85 cm.) wide

£1,200-1,800 \$1,800-2,700 €1,700-2,500

■348

A REGENCY MAHOGANY FOUR-POSTER BED

The hinged, painted canopy centred by a musical trophy to the front, on reeded and foliate carved posts with castors, hung with embroidered pale yellow fabric

91% in. (232.5 cm.) high; 63% in. (1061.5 cm.) wide; 86% in. (219 cm.) deep

£1,000-1,500

\$1,500-2,200 €1,400-2,100









LATE 19TH CENTURY

Each with floral sprays below cartouche Each 127 in. (323 cm.) high; 50½ in. (128 cm.) wide

£1,000-1,500 \$1,500-2,200 €1,400-2,100

■350

A GREY AND GILT-JAPANNED CHEST OF DRAWERS

19TH CENTURY AND ADAPTED, THE JAPANNING MODERN

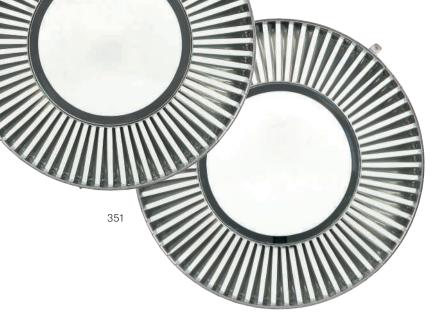
Decorated overall with figures within Chinoiserie landscapes, with two short and three long drawers

40¼ in. (102 cm.) high; 39¾ in. (101 cm.) wide; 16¾ in. (42.5 cm.) deep

£1,200-1,800

\$1.800-2.700 €1,700-2,500

(2)



■351

A PAIR OF STEEL ROLLS ROYCE JET FAN MIRRORS

MID-20TH CENTURY AND ADAPTED

With bevelled mirror plates 29 in. (74 cm.) diameter

£1,500-2,000 \$2,300-3,000

€2,100-2,800

(2)

(2)

A PAIR OF ENGLISH WROUGHT-IRON GARDEN SEATS

OF REGENCY STYLE, 19TH CENTURY With slatted seats and backs 48 in. (122 cm.) long

\$3,000-4,400

£2,000-3,000

€2,800-4,200

353

AN INDIAN CARVED-MARBLE DOOR PANEL

With inset arcaded panels decorated with arabesques

80 x 46 in. (203 x 117 cm.)

\$3,000-4,400



€2,800-4,200



A REGENCY PLASTER FIGURE

BY HUMPHREY HOPPER, DATED 1806

The classical figure supporting a fitting, the reverse signed 'Publ. Oct 13. 1806 by / H. Hopper Sculpt / London'

 $54\,\mathrm{in.}$ (137 cm.) high; on an ebonised pedestal 24 in. (61 cm.) high

£1,500-2,500

\$2,300-3,700 €2,100-3,500

A MEISSEN TWO-HANDLED VASE

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK, IMPRESSED AND PAINTED NUMERALS

Moulded with gadroons, pearl and stiff-leaf borders enriched in gilding

23½ in. (59.7 cm.) high

£2,000-3,000

\$3,000-4,400 €2,800-4,200

Small flat chip to upper rim, 0.6 cm. wide and another minute chip to upper rim.. Three minor firing cracks to interior of neck, not visible on exterior. Typical wear to gilding overall.



352







A JAPANESE BRONZE PATINATED MODEL OF A ROARING TIGER

SEALED, MEIJI PERIOD (1868-1912)

Boldly cast as a roaring tiger, seals to underside of the body and front left paw

14% in. (37.5 cm.) high; 27 in. (69 cm.) wide

£3,000-5,000

\$4,500-7,400 €4,200-6,900

357

AN ITALIAN BRONZE MODEL OF A FAWN WITH CYMBALS

EARLY 20TH CENTURY

After the Antique, inscribed to the base 'Vatican' 22½ in. (57 cm.) high

£2,000-3,000

\$3,000-4,400 €2,800-4,200



358

A PAIR OF CHARLES X BRASS AND TOLE-PEINTE LAMPS

SECOND QUARTER 19TH CENTURY, ADAPTED

Of baluster form, on hexagonal wood and simulated marble bases, with pleated cream shades

20 in. (51 cm.) high, excluding fitments

£1,500-2,000

\$2,300-3,000 €2,100-2,800

■359

A NEST OF CHINOISERIE BLACK AND GILT JAPANNED QUARTETTO TABLES

SECOND QUARTER 20TH CENTURY

 $\label{thm:eq:continuous} \mbox{\sf Each top depicting figures within a stylised landscape with}$

buildings 27% in. (70.5 cm.) high; 23½ in. (60 cm.) wide; 14¾ in. (38 cm.) deep, and smaller (4)

£2,000-3,000

\$3,000-4,400 €2,800-4,200













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■361

A ENGLISH BRONZE MODEL ENTITLED 'RUNNING HARE'

STEPHEN CHARLTON, CIRCA 2004 With detachable slate base 25 in. (63.5 cm.) high, *including stone base*

363

£1,500-2,500

\$2,300-3,700 €2,100-3,500

362

A COMPOSITE MEISSEN 'RED DRAGON' PATTERN PART TABLE-SERVICE

LATE 19TH / 20TH CENTURY, BLUE CROSSED SWORDS MARKS, INCISED AND IMPRESSED NUMERALS

Decorated in iron red and gilding, comprising: an oval serving-platter, a butter-dish and cover, six dessert-plates, six sandwich-plates, six smaller cake-plates, two shaped-circular pierced dishes, a pierced small plate, a hot-milk-jug and cover, a cream-jug, a sugar bowl and cover, six coffee-cups and six saucers

The serving platter - 16½ in. (41.9 cm.) wide (38)

£2,500-4,000

\$3,700-5,900 €3,500-5,500

363

A MEISSEN MODEL OF A PARROT

EARLY 20TH CENTURY, BLUE CROSSED SWORDS MARK, INCISED MODEL NO. 63. AND PRESSNUMMER 34

 $Natural istically \, modelled, \, decorated \, with \, green, red \, and \, yellow \, plumage$

12% in. (32.7 cm.) high

£1,200-1,800

\$1,800-2,700 €1,700-2,500

364

A PAIR OF FRENCH GILT-BRONZE FOUR-BRANCH CANDELABRA

CAST BY FERDINAND BARBEDIENNE, AFTER A MODEL BY HENRI CAHIEUX, CIRCA 1880

Decorated with birds and plants, surmounted by a crane finial, each signed 'F.BARBEDIENNE FONDEUR' and 'HENRY CAHIEUX', on associated marble bases

22% in. (57 cm.) high

57 cm./mgn (2

£1,000-1,500 \$1,500-2,200 €1,400-2,100

■365

A WALNUT AND FIGURED WALNUT TRIPOD OCCASIONAL TABLE

MID-19TH CENTURY, POSSIBLY GERMAN OR AUSTRIAN
The shaped circular top inset with glazed watercolour panel
depicting a pair of humming birds on a branch within a floral border
28½ in. (72 cm.) high; 22½ in. (57 cm.) diameter

£1,000-1,500

\$1,500-2,200 €1,400-2,100

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE







■366

TWELVE HAND-COLOURED ETCHINGS FROM 'A NATURAL HISTORY OF UNCOMMON BIRDS'

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

In modern etched glass frames

 $16 \times 12\%$ in. (40.5 x 32.5 cm.), overall

£2,000-3,000

\$3,000-4,400 €2,800-4,200

TWELVE STIPPLE ENGRAVINGS OF MONKEYS FROM 'STORIA NATURALE DELLE SCIMIE E DEI MAKI

LUIGI RADOS (1773-1840), AFTER NICOLAS HENRI JACOB (1782-1871), MILAN, EARLY 19TH CENTURY

(12)

In modern etched glass frames

16½ x 12 in. (42 x 30.5 cm.), overall

£2,000-3,000

\$3,000-4,400

€2,800-4,200

A CONTINENTAL BRONZE MODEL OF AN ELEPHANT

TWO AUSTRIAN COLD-PAINTED BRONZE

MODELS OF A DUCK AND PARAKEET

LATE 20TH CENTURY

EARLY 20TH CENTURY

£1,000-1,500

The duck - 4¾ in. (12 cm.) high

The parakeet - 3 in. (7.5 cm.) high

On integral rounded rectangular base, unsigned 17% in. (45 cm.) high; 27 in. (68.5 cm.) wide

£2,000-3,000

\$3,000-4,400 €2,800-4,200

\$1,500-2,200

€1,400-2,100

367

AN AUSTRIAN COLD-PAINTED BRONZE MODEL OF A COCKEREL

CAST FROM A MODEL BY RICHARD THUSS (1865-1945), EARLY 20TH CENTURY

Signed 'R. Thuss' and inscribed by the founders 'ARGENTOR - VIENNA' $\,$

13½ in. (34 cm.) high

£3,500-5,000 \$5,200-7,400







A ENGLISH BRONZE MAQUETTE FOR 'LARGE STALLION'

PHILIP BLACKER, (B. 1949), CIRCA 2011 Inscribed to the naturalistic base 'P.B. 1/9' 19½ in. (49.5 cm.) high

£1,500-2,500

\$2,300-3,700 €2,100-3,500

PROVENANCE:

With the Tryon Gallery, London

372

AN AUSTRIAN COLD-PAINTED BRONZE MODEL OF A COCKEREL

CAST BY FRANZ BERGMAN OF VIENNA, CIRCA 1900 With an impressed Bergman seal, inscribed 'GESCHUTZT' and numbered in various places 91/4 in. (24 cm.) high

£3,000-5,000

\$4,500-7,400 €4,200-6,900

A FRENCH BRONZE FIGURE OF A YOUNG WOMAN WITH BIRDS

CAST FROM THE MODEL BY MATHURIN MOREAU (1822-1912), CIRCA 1900

Modelled seated on a rock, holding a bird, signed 'Math Moreau', 'Susse Fres Paris' and with foundry seal 'SUSSE FRERES EDITEURS.PARIS', a 'D' below, on a rotating base 211/4 in. (54 cm.) high

£2,500-4,000

\$3,700-5,900 €3,500-5,500

■374

A LEATHER STOOL MODELLED AS A RHINOCEROS

POSSIBLY RETAILED BY LIBERTY, SECOND HALF 20TH CENTURY 20 in. (51 cm.) high; 43 in. (109 cm.) wide

£1,200-1,800 \$1,800-2,700

€1,700-2,500

■375

AN EMPIRE GILT-BRONZE FENDER

A recumbent lion mounted to either end, masks of psyche, palmettes, and hippocampi decorate the front 13 in. (33 cm.) high; 62 in. (157.5 cm.) wide; 15 in. (38 cm.) deep

£2,500-4,000

\$3,700-5,900 €3,500-5,500











■376

A SET OF FOUR ENGLISH 'VERNIS MARTIN' **NESTING TABLES**

EARLY 20TH CENTURY

Each painted with flowers, on turned supports Largest 27% in. (70.5 cm.) high; 21½ in. (55 cm.) wide; 15% in. (40 cm.) deep

£1,200-1,800 \$1,800-2,700

€1,700-2,500

(4)

■377

A SET OF FOUR GILT-BRONZE GIRANDOLE WALL **APPLIQUES**

OF LOUIS XV STYLE, LATE 19TH CENTURY

Each bevelled plate in a shaped frame decorated with female masks supporting three foliate cast branches

28 in. (71 cm.) high

£6,000-10,000 \$8,900-15,000 €8,400-14,000

■378

A VERY FINE SIGNED SILK QUM RUG

CENTRAL PERSIA, MID 20TH CENTURY approx; 4ft.1in. x 1ft.8in.(124cm. x 50cm.)

£2,000-3,000

\$3,000-4,400 €2,800-4,200

■~379

A LATE VICTORIAN FIDDLEBACK MAHOGANY, ROSEWOOD AND MARQUETRY KIDNEY-SHAPED **DESK**

LATE 19TH CENTURY, OF GEORGE III STYLE

With a gilt-tooled brown leather top above nine drawers, the reverse inlaid with floral sprays and cartouches, the locks stamped

29½ in. (75 cm.) high; 47 in. (119.5 cm.) wide; 25 in. (63.5 cm.) deep

£1,500-2,500

380

FAREWELL

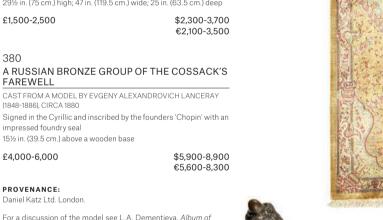
impressed foundry seal

15½ in. (39.5 cm.) above a wooden base

PROVENANCE:

Daniel Katz Ltd. London

Models by the Sculptor Eugene Lanceray, pp. 134-135, 326-327, no. 59. and G. Sudbury, et al., Evgueni Alexandrovich Lanceray: le sculpteur russe du cheval, Paris, 2006, pp. 58, 115-117.













A SPECIMEN MARBLE AND GILTWOOD OCCASIONAL TABLE

THE MARBLE TOP 20TH CENTURY, THE BASE VICTORIAN, MID-19TH CENTURY

The top radially inlaid with various types of hardstones, on a carved tripod base

27 in. (68.5 cm.) high; 26 in. (66 cm.) diameter

£1,200-1,800

\$1,800-2,700 €1,700-2,500

■382

A MID VICTORIAN PAINTED CONSOLE TABLE

LATE 19TH CENTURY

With Balmoral granite top, on scrolling front supports, redecorated

33½ in. (85 cm.) high; 54 in. (137 cm.) wide; 22¾ in. (58 cm.) deep; the granite 2 in. (5 cm.) thick

£1,500-2,500

\$2,300-3,700 €2,100-3,500

■383

A FRENCH BRASS MIRROR-BACK DISPLAY CABINET

EARLY 20TH CENTURY

Opening to three glass shelves and with fluted brass legs, engraved in the brass to left side MULLARD VALENDUCQ & DUBOIS, Vitriniers, 64 R. Amelot, PARIS XIe

64 in. (162.5 cm.) high; 40½ in. (103 cm.) wide; 15¾ in. (40 cm.) deep

£3,000-5,000 \$4,500-7,400 €4,200-6,900

■384

AN ENGLISH OAK AND BURR OAK EXTENDING DINING TABLE AND EIGHT DINING CHAIRS

BY LINLEY, THE TABLE 2001, THE CHAIRS 2002

The circular dining table on four columnar supports and an x-form plinth; the dining chairs on square tapering legs, covered in apparently original red wool crepe, the table with paper label: 'DESIGNED AND SUPPLIED BY/LINLEY/MAKER AND YEAR/ WORKSHOP/STUART CREWHORST 2001 J ROGE...: the chairs '2002/DESIGNED AND SUPPLIED BY LINLEY/LITTON FURNITURE/STURMINSTER NEWTON/DORSET'

The table: 29½ in. (74 cm.) high; 55 in. (139.5 cm.) diameter; 78½ in. (200 cm.) extended

The chairs: 391/4 in. (99.5 cm.) high

\$3,700-5,900 £2,500-4,000

€3.500-5.500

385

A NORTH ITALIAN MIRROR

VENICE, SECOND HALF 20TH CENTURY The central oval bevel plate set within floral etched surround 37¼ x 30¼ in. (94.5 x 77 cm.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100





A SET OF EIGHTEEN FRENCH MAHOGANY DINING CHAIRS

SIX BY JACOB-DESMALTER, CIRCA 1810, TWELVE 20TH CENTURY Each with out-scrolled padded back and sprung seat, fronted by paw feet, five with the stamp 'JACOB D / R MESLEE' 36 in. (91.5 cm.) high; 19 in. (49 cm.) wide; 16% in. (43 cm.) deep (18)

£1,500-2,000

\$2,300-3,000 €2,100-2,800

390

A FRENCH ORMOLU-MOUNTED MAHOGANY **BIBLIOTHEQUE**

BY GERVAIS-MAXIMILIEN-EUGÈNE DURAND, PARIS, LATE 19TH

The the upper section with a central glazed door enclosing two adjustable shelves, the lower section with three cupboards fitted with shelves, the central door with an Apollo, stamped four times 'G. DURAND'

142¼ in. (259.5 cm.) high; 50% in. (129 cm.) wide; 20½ in. (52 cm.) deep

£4,000-6,000

\$5,900-8,900 €5,600-8,300



386

A LOUIS XV PROVINCIAL WALNUT AND BEECH **DUCHESSE BRISEE**

SECOND HALF 18TH CENTURY

On scrolling cabriole legs, covered in buff and brown checked broad weave cotton, the reverse of the chair with coordinating ainaham

The fauteuil: 36½ in. (93 cm.) high; 29 in. (74 cm.) wide; 29 in. (74 cm.) deep

The stool: 14½ in. (37 cm.) high; 29 in. (74 cm.) wide;

261/2 in. (67 cm.) deep

£2,000-3,000

\$3.000-4.400 €2,800-4,200

387

A SILVER-PLATED AND GILT-METAL EASEL MIRROR

RETAILED BY HOWELL JAMES & CO, LATE 19TH CENTURY Signed by the maker, in original leather case The frame 13 in. (33 cm.) high

£1.000-1.500

\$1,500-2,200 €1,400-2,100

PROPERTY FROM A PRIVATE PARISIAN COLLECTION. LOTS 388-390

■388

A RESTAURATION MAHOGANY EXTENDING DINING TABLE

BY LOUIS-ALEXANDRE BELLANGÉ, PARIS, CIRCA 1820-1830 The D-shaped ends inlaid with ebony stringing, on two flared pedestals with paw feet, with four later leaves, stamped thrice 'L.

28½ in. (72 cm.) high; 77 in. (196 cm.) wide; 145 in. (368 cm.) long, extended;

65% in. (165.5 cm.) long, without leaves

£1,500-2,000

\$2,300-3,000 €2,100-2,800







■391

A FINE SILK SOUF KASHAN PRAYER RUG

CENTRAL PERSIA, CIRCA 1900 approx: 6ft.6in. x 4ft.2in.(198cm. x 127cm.)

£5,000-7,000

\$7,400-10,000 €7,000-9,700

392

A FRENCH BRONZE FIGURE ENTITLED 'L'INSPIRATION'

AFTER EMILE LOUIS PICAULT (1833-1915), CIRCA 1900

The band around the globe inscribed 'AD LUMEN' and signed 'E. Picault' $\,$

29½ in. (75 cm.) high

£2,000-3,000

\$3,000-4,400 €2,800-4,200



TWO FRENCH BRONZE MODELS OF NUDE WOMEN

CAST AFTER THE MODELS BY JEAN-BAPTISTE CLESINGER (1814-1883), LAST QUARTER 19TH CENTURY

Modelled seated on naturalistic columns, each inscribed 'J. CLESINGER/ROME 1864' and 'F. BARBEDIENNE.FONDEUR.' with pastille 'REDUCTION MECHANIQUE/A.COLLAS BREVETE'

The taller 19 in. (48 cm.) high

(2)

£2,500-3,500

\$3,700-5,200 €3,500-4,800

394

A BELGIAN BRONZE FIGURE OF A YOUNG WOMAN

AFTER GEORGES VAN DER STRAETEN (1856-1928), EARLY 20TH CENTURY

Signed to her gown 'VAN DER STRAETEN' and with seal 'BRONZE GARANTI AU TITRE', on a *rouge griotte* stepped base 28¼ in. (72 cm.) high

£2,000-3,000

\$3,000-4,400 €2,800-4,200







A FRENCH PORCELAIN-MOUNTED GILT AND PATINATED BRONZE STRIKING CLOCK GARNITURE

LATE 19TH CENTURY

With porcelain panels depicting courting couples, the brass dial with enamel Roman hour plaques, the twin barrel movement with Brocot suspension and count wheel strike on bell, with a pair of candlesticks en suite

19¾ in. (50 cm.) high; 7 in. (18 cm.) wide; 4¼ in. (11 cm.) deep (3)

£1,500-2,500

\$2,300-3,700 €2,100-3,500

THE PROPERTY OF A LADY REMOVED FROM TYRRELLS WOOD, SURREY

396

A PAIR OF BERLIN (OUTSIDE DECORATED) VASES AND COVERS

19TH CENTURY, UNDERGLAZE BLUE SCEPTRE MARKS Painted with figures in gardens 20 in. (50.8 cm.) high approx.

£1,200-1,800

\$1,800-2,700 €1,700-2,500



A GILT-METAL MOUNTED RED AND GILT-JAPANNED STRIKING CLOCK ON PEDESTAL

MODERN

With later-added chinoiserie decoration overall, the pedestal with variegated pink marble top, the clock with twin barrel movement, recoil anchor escapement and ting tang strike on two bells; with pendulum and key

66½ in. (169 cm) high, overall

citi, tilgii, overali

£1,000-1,500 \$1,500-2,200 €1,400-2,100



■398

A REGENCE ORMOLU-MOUNTED KINGWOOD COMMODE

CIRCA 1730

The shaped veined marble top above a bombé case with two short above two long drawers with figural handles above an apron with a shell and flanked by gadrooned scroll mounts, the sides with mask chutes, the feet with scrolling sabots

34¼ in. (87 cm.) high; 51¼ in. (130 cm.) wide; 25 in. (64 cm.) deep

£8,000-12,000

\$12,000-18,000 €12,000-17,000





















A PAIR OF ART DECO CARVED STONE JANIFORM HEADS

THE SEASONS', CIRCA 1930

Each carved with two heads in profile and with floriate motifs representing the seasons

Each 14% in. (36.5 cm.) high; 11% in. (30 cm.) wide \$3,000-4,400

£2,000-3,000 €2,800-4,200

403

A LARGE FRENCH GILT-BRASS EASEL PHOTOGRAPH FRAME

BY BOINTABURET OF PARIS, CIRCA 1900

With silk lining and applied mounts within a foliate cast frame signed 'BOINTABURET A PARIS' and numbered, with a folding

easel backing 19½ in. (49.5 cm.) high

£1,500-2,500 \$2,300-3,700 €2,100-3,500



A CARVED GILTWOOD MANTLE CLOCK ATTRIBUTED TO PAUL FOLLOT ((1877-1941)

CIRCA 1925, MOVEMENT STAMPED S.H. PARIS

Carved wood with birds and foliage, gesso and gilt finish, bun feet 18.½ in. (47 cm.) wide

£1,200-1,800

\$1,800-2,700 €1.700-2.500

402

'CHAMPS ELYSEES' A LALIQUE CLEAR AND FROSTED GLASS BOWL

NO. 11216, DESIGNED POST-WAR, ENGRAVED LALIQUE FRANCE Moulded glass bowl of leaf form 18 in. (45.7 cm.) wide

£1,000-1,500

\$1,500-2,200 €1,400-2,100



AN ART DECO MACASSAR EBONY AND SILVER-FITTED DRESSING TABLE WITH LIGHT FITMENTS

SILVER WITH MARK OF GEORGE BETJEMANN & SONS, LONDON, 1929

The top lifts to reveal hinged compartments and mirrors and multiple silver-mounted accessories and cut glass bottles and boxes, having three drawers and an overhead, adjustable chromium

 $34\,\mathrm{in.}$ (86.5 cm.) high closed; 48.in. (122 cm.) high open; 22% in. (58 cm.) wide; 17% in. (43.5 cm.) deep

£1,200-1,800

\$1,800-2,700 €1,700-2,500







A GIO PONTI (1891 - 1979) FOR RICHARD GINORI PORCELAIN VASE

'EQUESTRIAN', PRINTED MAKER'S MARKS, 36-11, 35, MADE IN ITALY Printed over glaze with various equestrian vignettes 7½ in. (18 cm.) high

£1,200-1,800

\$1,800-2,700 €1,700-2,500

THE PROPERTY OF A LADY

YUKAKO OTA (B. 1968)

WIND: EMOTION OF THE EARTH' 1 AND 2

 $\label{thm:constraints} Two \, small \, four-panel \, screens, ink, pigment \, and \, gold \, leaf \, on \, paper,$ sianed

Each screen 35½ in. (90 cm.) high, 59½ (151 cm.) wide

£2,000-3,000 \$3,000-4,400 €2,800-4,200

■406

A LOUIS KATONA WROUGHT-IRON AND ALABASTER FLOOR LAMP

'GINKO BILBOA', CIRCA 1925, STAMPED L. KATONA

The flared up-lighter shade supported on a plain column, the openwork base of gingko leaves and berries 69½ in. (176.5 cm.) high

£2,000-3,000 \$3,000-4,400 €2,800-4,200

■∆~407

A JULES LELEU (1883-1961) WALNUT AND GLASS OCCASIONAL TABLE

CIRCA 1935, STAMPED IN SCRIPT J. LELEU, WITH SMALL INSET IVORY PLAQUE SIGNED IN PENCIL J. LELEU

The verre églomisé top decorated with foliage, gilt highlights, polished metal frame

19% in. (49.5 cm.); 43% in. (110 cm.) long; 21% in. (54 cm.) wide

£1,500-2,000 \$2,300-3,000

€2,100-2,800

408

407

A PAIR OF JULES LELEU (1883-1961) WALNUT ARMCHAIRS AND ASSOCIATED BURR WALNUT BENCH

CIRCA 1950, THE CHAIRS STAMPED 'J. LELEU'

Each upholstered with orange velvet and sprung seats

The chairs 30% in. (78 cm.) high; 25½ in. (65 cm.) wide; 26% in. (68

The bench 20 in. (51 cm.) high; 39 in. (99 cm.) wide; 16½ in. (42 cm.) deep

£5,000-8,000













THE PROPERTY OF A LADY

409

YUKAKO OTA (B. 1968)

'EAU DELICIEUSE

Reversible four-panel screen, ink and pigment on paper, signed 80 in. (180 cm.) high, 80 in. (180 cm.) wide

£2,000-3,000 \$3,000-4,400 €2,800-4,200

Yukako Ota was born in Tokyo and graduated from Yokohama Art University. Yukako's work is inspired by the 'power of energy' and has been exhibited in France, Switzerland and Japan, including the National Art Centre, Tokyo and Honen-In Temple, Kyoto.

A NANNA DITZEL, (1923-2005) BRAZILAIN ROSEWOOD DESK

'MODEL 93-3', CIRCA 1960, PRODUCED BY SØREN WILLADSEN Three drawers, turned supports united by stretchers 29% in. (74 cm.) high; 57% in. (145 cm.) long; 29 in. (75 cm.) deep

£3,000-5,000

\$4,500-7,400 €4,200-6,900

411

A SWEDISH FLAT WEAVE KILIM CARPET

MID-20TH CENTURY, INDISTINCT DESIGNERS MONOGRAM Geometric pattern, tasselled ends 123 in. x 75 in. (312.5 cm. x 190.5 cm.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100

A HANAU ADJUSTABLE UV LAMP OF PAINTED METAL

CIRCA 1930, MARKED KLEIN- HÖHENSONNE S100, ORIGINAL HANAU, QUAZIAMPEN, GES.M.B.H

Spherical form that hinges open shaped sheet painted green, with light fitments and a mirror, with circular Bakelite base Closed 11½ in. (29.2 cm.) high

£1.000-1.500

\$1,500-2,200 €1,400-2,100

■413

A SET OF FOUR CHARLES POLLOCK (1930-2001) SLING CHAIRS

CIRCA 1970, DESIGNED BY CHARLES POLLOCK, MANUFACTURED BY KNOLL

The leather seats on tubular chromed steel frame with ebonised arm rests

27% in. (70 cm.) high; 24% in. (63 cm.) wide; 22% in. (58 cm.) deep(4)



ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE









AN HENRI BOUILHET THREE-PIECE SILVER-PLATED COFFEE SET FOR CHRISTOFLE

'GEOMETRIE', CIRCA 1970, MARK OF CHRISTOFLE

Each piece of square section, the coffee pot with hinged cover and the sugar box with detachable cover; together with an associated silver-plated tray

The coffee pot 81/4 in. (21 cm.)

The tray 13½ in. (34.2 cm.) long

£1,000-1,500 \$1,500-2,200 €1.400-2.100

■415

A GLASS AND GILT-METAL COFFEE TABLE

1970S, IN THE STYLE OF SILAS SEANDEL

The curved stretchers applied with a lotus flower 15% in. (40 cm.) high; 65% in. (167 cm.) wide; 30 in. (76 cm.) deep

£1,000-1,500 \$1,500-2,200 €1,400-2,100

■416

YUKAKO OTA (B. 1968)

 $Reversible \ four-panel \ screen, ink \ and \ pigment \ on \ paper, signed$ 80 in. (180 cm.) high, 80 in. (180 cm.) wide

£2,000-3,000 \$3,000-4,400 €2,800-4,200

■417

AN EERO AARNIO (B.1932) 'BALL' OR 'GLOBE' CHAIR

DESIGNED 1963, THIS A LATER EDITION MANUFACTURED BY ADELTA, FINLAND, LABEL ON BASE

White fibreglass/plastic coated shell, enamelled aluminium base, upholstered and with two cushions Approximately 48 in. (122 cm.) high

£1,500-2,500 \$2,300-3,700 €2,100-3,500

■418

A SWEDISH FLAT WEAVE KILIM RUG

MID-20TH CENTURY, WOVEN 'W' MONOGRAM Geometric pattern, tasselled ends 931/4 in. x 653/4 in. (237 cm. x 167.5 cm.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100









419 A PAIR OF ART NOUVEAU SILVER AND ENAMEL PHOTOGRAPH FRAMES

MARK OF CHARLES S. GREEN & CO. LTD, BIRMINGHAM, 1904
Each embossed with flowers on sinuous stems, one with later
added soft enamel, each with oak easel supports, bevelled glass
9% in. (24 cm.) high

£2,000-3,000

\$3,000-4,400 €2,800-4,200

420

TWO SETS OF PLATED 'ANIMAL' KNIFE RESTS

MARK OF ORBRILLE ON SILVER PLATED SET, FACSIMILE SIGNATURE BENJAMIN RABIER ON CHROMIUM PLATED SET The Orbrille set depicting various animals, birds and fish; the

Rabier set based on the fables of *Jean de La Fontaine*, with fitted cases

Longest in both sets 41/8 in. (10.5 cm.)

\$1,500-2,200 €1,400-2,100

421

£1,000-1,500

AN EDWARDIAN ASYMMETRICAL SILVER PHOTOGRAPH FRAME

LONDON HALLMARKS, 1903, PARTIAL MAKER'S MARK JN & R(?)
The border applied with curving branches and flowering branches to one side, on oak easel-back support, bevelled glass 8 in. (20.3 cm.) high

£2,000-3,000

\$3,000-4,400 €2,800-4,200

422

A JOEL & JAN MARTEL PLASTER OF PARIS BUST OF PAINTER PAUL SIGNAC

CIRCA 1935, SIGNED 'J.J. MARTEL' AND INSCRIBED 'PAUL SIGNAC' Cast from a model as the Neo-Impressionist painter 23% in. (60.5 cm.) high

£2,000-3,000

\$3,000-4,400 €2,800-4,200

■423

A PAIR OF ARTS AND CRAFTS MOTHER-OF-PEARL, BONE AND BRASS INLAID OAK ARMCHAIRS ATTRIBUTED TO WILLIAM BIRCH

CIRCA 190

Inlaid uprights, supports united by Y-shaped stretchers, each with caned drop-in seats

40½ in. (103 cm.) high; 25½ in. (65 cm.) wide; 19½ in. (49.5 cm.) deep

£2,000-3,000

\$3,000-4,400 €2,800-4,200

LITERATURE:

Pauline Agius, *British Furniture* 1880-1915, Woodbridge, 1978, p.124, pl. 178 (sketch of similar chair illustrated)









A MATCHED PAIR OF EDWARDIAN SILVER PHOTOGRAPH FRAMES

MARK OF J. AITKIN & SON, BIRMINGHAM, 1908 AND 1909 Each tall and rectangular and embossed with flowers at the corners, one oak back, one walnut, easel supports 111/2 in. (28.2 cm.) high

£2,000-3,000 \$3,000-4,400 €2,800-4,200

425

A JOSEPH BREITNER (1864-1930) PATINATED BRONZE OF GEORGE AND THE DRAGON

'ST. GEORGUS PETRONUS', CIRCA 1920, TITLED, SIGNED J BREITNER, WEIN, STAMPED 79/103, MADE IN AUSTRIA, WKS Cast from a model as St George on a horse slaying a dragon with his lance, slate plinth 24% in. (63 cm.) high

£2,000-3,000

\$3,000-4,400

A WILLIAM IV / EARLY VICTORIAN FIGURED OAK LIBRARY OR CENTRE TABLE

IN THE MANNER OF RICHARD BRIDGENS, MID 19TH CENTURY With Gothic tracery and strap-work frieze with drop-pendant corner finials, on pierced end supports with C-scroll and cabochon detail

29% in. (76 cm.) high; 49 in. (125 cm.) long; 30 in. (76 cm.) deep

£2.500-3.500

\$3,700-5,200 €3,500-4,800

'Furniture with Candelabra and Interior Decoration designed by R.Bridgens' was published in 1838 and illustrated his earlier designs for furniture in the Elizabethan, Gothic and Grecian styles, including sixteen plates of furniture that Bridgens had designed for Aston Hall in the 1820's for James Wyatt, specifically to compliment the Jacobean style of the house.





426



427

A PAIR OF SILVER AND OAK PHOTOGRAPH FRAMES

MAKER'S MARK B&C, BIRMINGHAM, 1911

Each embossed with leafy stems and floral borders, mounted on oak with easel supports and bevelled

15% in. (39 cm.) high

\$3,000-4,400

£2,000-3,000

€2.800-4.200

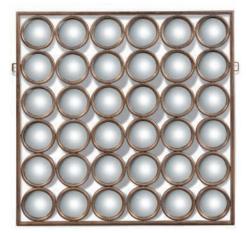
428

A GEORG JENSEN SILVER 'ACANTHUS' PATTERN SET OF CUTLERY DESIGNED BY JOHAN ROHDE

MARK OF GEORG JENSEN DENMARK STERLING, DESIGNED 1917 THESE MADE POST 1945 Comprising: 6 large forks, 12 large knives, 14 forks, 12 small fruit knives, 6 oval soup spoons, 6 pudding spoons, 12 cake forks, 2 butter knives, 10 teaspoons, 1 cake slice and one large serving knife Serving knife 10% in. (26.5 cm.) long (82)

£2,600-3,200

\$3.900-4.700 €3,600-4,400



429 (part)







A PAIR OF CONTINENTAL GILT-IRON MULTIPLE CONVEX-GLASS WALL MIRRORS

Fach with six rows of convex plates 41 in. (105 cm.) square

\$2,300-3,700

(15)

£1,500-2,500 €2,100-3,500

430

A GROUP OF FIFTEEN STAINED BEECH HAT MAKERS' MOULDS

MID-20TH CENTURY

Carved in different styles, some of sectional construction, on later associated stands The tallest - 14 in. (35.5 cm.) high

£3,000-5,000 \$4,500-7,400 €4,200-6,900

■431

A PAIR OF ENGLISH CARVED AND POLYCHROME-DECORATED FAIRGROUND COLUMNS

BY ORTON & SPOONER, CIRCA 1920

Each with foliate decorated shield inscribed 'H.TUBY & SON'

72¼ in. (183.5 cm.) high

£1,500-2,500 \$2,300-3,700 €2,100-3,500

Orton & Spooner of Burton-on-Trent were celebrated fairground carvers who supplied the carved decorations for 'Tuby & Co' who were the showman operators of the 'Switchback' ride

■432

A FRENCH CARVED AND POLYCHROME-PAINTED CAROUSEL STANDING CAMEL

ATTRIBUTED TO MATTHIEU OF BAGNOLET, CIRCA 1930 With leather bridle and stirrups, decoration refreshed

36¼ in. (92 cm.) high; 41 in. (104 cm.) wide; 13 in. (33 cm.) deep

£2,000-3,000 \$3,000-4,400 €2,800-4,200

The Camel was almost certainly carved by 'Matthieu of Bagnolet', a father and son carving firm in the Paris suburb between 1925 and 1960. An almost identical example sold at the Francois Marchal Collection at the Paris Drouot in September 2011.

A HEREND 'CORNFLOWER' PATTERN PART DINNER-SERVICE

MODERN, BLUE PAINTED, PRINTED AND IMPRESSED MARKS

Comprising: a large oval two-handled soup-tureen and cover, two circular tureens and covers, two footed servingbowls, two shaped-square vegetable-dishes, three oval serving-platters in sizes, a fish-platter and drainer, a $double\ lipped\ two-handled\ sauce-tureen\ on\ fixed\ stand, two\ double-lipped\ two-handled\ sauce-tureens, three$ shaped-triangular dishes, two two-handled stands, twelve dinner-plates, twelve soup-plates, twenty-four luncheon-plates, twenty sandwich-plates, a large hot chocolate-pot, a smaller hot chocolate-pot and four leafshaped salts

The soup-tureen - 15 in. (38 cm.) wide overall





434

TWENTY-FOUR GLASS APOTHECARY JARS AND STOPPERS

LATE 19TH/ EARLY 20TH CENTURY

Of various sizes, some with inset parcel-gilt opaque glass labels, the others with gilt and black paper

The smallest - 6% in. (17 cm.) high

The tallest - 101/4 in. (26 cm.) high

£1,500-2,500 \$2,300-3,700 €2,100-3,500

435

A LARGE PAIR OF HOLOPHANE GLASS CEILING LIGHTS

MID-20TH CENTURY

The moulded spheres with plastic discs to top and bottom and steel suspension rods

20 in. (51 cm.) diameter approximately

£2,000-4,000 \$3,000-5,900 €2,800-5,500

■436

A PAINTED FIBREGLASS MANNEQUIN FIGURE

POSSIBLY MADE FOR JANTZEN, CIRCA 1960-70

Modelled wearing a pink swimsuit and heels, standing on a green-painted base 69 in. (175.5 cm.) high

£1,000-1,500 \$1,500-2,200 €1,400-2,100

437 A PAIR OF CONTINENTAL STAINED GLASS PANELS

ARTS AND CRAFTS IN MEDIEVAL STYLE, CIRCA 1880

One a fisherman holding his catch, the other a woman preparing turtle soup

 23×13 in. (58.5 $\times 33$ cm.) and 22×13 in. (56 $\times 33$ cm.) on modern wood stands

£1,500-2,500 \$2,300-3,700 €2,100-3,500

■438

A SPANISH WROUGHT-IRON SOFA

MID 20TH CENTURY

The padded back, seat and bolster cushions covered in terracotta leather, the arm-rests in walnut 58% in. (149.5 cm.) wide

£1,500-2,500 \$2,300-3,700 €2,100-3,500









437

(24)

(2)



A GEORGE IV MAHOGANY CHEVAL MIRROR

CIRCA 1830, PROBABLY SCOTTISH

The swivelling rectangular plate with ebonised border above baluster-turned stretchers joining outswept legs with paw feet and $\,$ brass castors

63¼ in. (161 cm.) high; 31 in. (79 cm.) wide; 22½ in. (57 cm.) deep

£1,000-1,500

\$1,500-2,200 €1,400-2,100

AN ENGLISH OAK PANEL-BACK ARMCHAIR

MID-17TH CENTURY

With shaped toprail and boarded seat, restorations, reduced in height

37½ in. (95 cm.) high; 24½ in. (62 cm.) wide; 20 in. (51 cm.) deep

£1,200-1,800

\$1,800-2,700 €1,700-2,500



A FRANCO-FLEMISH IVORY CRUCIFIX FIGURE

SECOND HALF 18TH CENTURY

Set on an ebonised wood cross

ivory 11 in. (28 cm.) high; cross 24 in. (61 cm.) high

£2,000-3,000

\$3,000-4,400 €2,800-4,200

442 (part)



443

442

A SET OF FOUR GILT-BRONZE THREE-LIGHT WALL APPLIQUES

OF LOUIS XV STYLE, LATE 19TH CENTURY

Each with cast rococo scrolled nozzles and branches, the back plates with impressed foundry marks 'B288:' 26 in. (66 cm.) high

£3,000-5,000

\$4,500-7,400 €4,200-6,900

443

WILLIAM AND MARY FLORAL MARQUETRY INLAD OAK CHEST

LATE 17TH CENTURY

The shallow frieze drawer oyster veneered in laburnum abobe a deep long drawer and two further long drawers inlaid with lozengeshaped marquetry panels, the handles and turned feet replaced, restorations

44 in. (112 cm.) high; 43½ in. (110.5 cm.) wide; 22 in. (56 cm.) deep

£2,000-4,000

\$3,000-5,900

λ444

FULCO DI VERDURA (PALERMO 1898-1978 LONDON)

A bouquet of Jasmine in a glass vase; and St Peter's square

the first signed 'FULCO' (lower right); the second signed 'FULCO' (lower left)

the first pencil and tempera on tracing paper; the second watercolour and bodycolour on paper, oval

3% x 2 in. (9.5 x 5 cm.); and 2% x 2% in. (5.7 x 5.7 cm.) (2)

£1,000-1,500

\$1,500-2,200 €1,400-2,100

445

A GEORGE V SILVER NOVELTY WRITER'S DESK COMPENDIUM

MARK OF WILLIAM EDWARD HURCOMB, LONDON, 1911
Oblong with hinged lid, front and sides revealing a gilt interior with compartments for stamps, a miniature taper-stick and a concealed seal, marked to the handle, all sides, taper-stick and seal 3 ½ in. (9 cm.) high

11 oz. 2 dwt. (346 gr.)

£1,500-2,000

\$2,300-3,000 €2,100-2,800

447

A LARGE LATE VICTORIAN OAK BREAKFRONT BOOKCASE

LATE 19TH CENTURY

With castellated and dentil cornice, five glazed doors and five drawers above a pair of cupboards flanking a central open compartment

94 in. (239 cm.) high; 117 in. (297 cm.) wide; 19 in. (49 cm.) deep

£1,500-2,500

\$2,300-3,700 €2,100-3,500

PROVENANCE:

the first with Arthur Jeffress, London.

both Lady Marriott, née Maud Kahn (1897-1960) and by descent to her son John Marriott (1921-2007).



PROPERTY OF A LADY, LOTS 446 & 447

■446

A FRENCH EBONISED AND PARCEL-GILT COMPOSITION MARGINAL MIRROR

LATE 19TH CENTURY

The bevelled plates within a frame decorated with scrolling acanthus leaves, a mask within a laurel wreath to the crest 75½ in. (192 cm.) high; 63 in. (160 cm.) wide

£1,000-1,500 \$1,500-2,200 €1,400-2,100

448

A VICTORIAN WALNUT LIBRARY ARMCHAIR

SECOND HALF 19TH CENTURY

With lion-mask arm terminals, the padded back, arms and squab cushion covered in floral geometric pattern fabric, on ring turned legs headed by patera 45% in. (115 cm.) high

£1,200-1,800

\$1,800-2,700 €1,700-2,500







446





447









A GILTWOOD OVERMANTEL MIRROR

FIRST QUARTER 19TH CENTURY, POSSIBLY SPANISH, REDUCED

With a later rectangular plate within a moulded stop-fluted frame carved with stylised palmettes and flowerheads, inscribed in chalk '260/002-027.2', with printed paper label 'Terruzzi' 63½ x 45 in. (161 x 114 cm.)

£1,500-2,500

\$2,300-3,700 €2,100-3,500

PROVENANCE:

Property of a Royal Collection; sold Christie's, London, 24 January 2008, lot 179 (sold as a matched pair).

A PAIR OF FRENCH GILTWOOD FAUTEUILS

OF LOUIS XV STYLE, 19TH CENTURY

Each covered in pink cut velvet, with a ribbon-tied frame, re-gilt 39 in. (99 cm.) high; 26 in. (66 cm.) wide

£1,500-2,000

\$2,300-3,000 €2,100-2,800

A Private European Residence: French and Neoclassical Furniture and Paintings & Works on Paper; Sotheby's, London, 3 March 2006, lot 348.

451

A GEORGE III MAHOGANY TRAY-TOP COMMODE

CIRCA 1760

The shaped sides pierced with carrying handles, the top a removable $\,$ sliding tray above a hinged seat enclosing a vacant pot aperture 30% in. (77.5 cm.) high; 23% in. (59.5 cm.) wide; 17 in. (43.5 cm.) deep

£1,200-1,800

\$1,800-2,700 €1,700-2,500

A DIRECTOIRE IVORY AND GREEN-STAINED IVORY-INLAID MAHOGANY TRICK TRACK TABLE

LATE 18TH CENTURY

The reversible galleried top lined with green baize to one side enclosing an ebony lined gaming compartment, the frieze with four small drawers for gaming counters, on slender tapering stop-fluted legs

30 in. (76 cm.) high; 45% in. (116 cm.) wide; 26½ in. (67.5 cm.) deep

£1,200-1,800

\$1,800-2,700 €1,700-2,500

PROVENANCE:

Sotheby's, 3 May 2000, lot 106, according to label.

453

A VICTORIAN OAK OPEN LIBRARY BOOKCASE

MID 19TH CENTURY

With six adjustable shelves with leather fringes flanked by pilasters with foliate caps, the pediment with the crests of Dickenson and Trotman above the motto 'FACTA NON VERBA' 91 in. (231 cm.) high; 56% in. (144 cm.) wide; 18 in. (46 cm.) deep

£1,200-1,800

\$1,800-2,700 €1,700-2,500

The crests are for Frederick Dickenson and Harriette-Elizabeth (nee) Trotman of Siston Court, Gloucestershire.

The bookcase was likely made for their library, law chambers or a school endowment









AN AUBUSSON CHINOISERIE TAPESTRY

Depicting various figures in a courtly scene, within a floral outer border

112 in. (285 cm.) high; 119 in. (303 cm.) wide

£3,000-5,000

\$4,500-7,400 €4,200-6,900

PROVENANCE:

Christie's London, 5 April 1998, Lot 227

455

AN AUBUSSON 'GIRL ON THE SWING' TAPESTRY

LATE 19TH CENTURY

The figures in a wooded scene and within a foliate-clasped border 70½ in. (179 cm.) high; 57 in. (145 cm.) wide

£1,500-2,500

\$2,300-3,700 €2,100-3,500

■456

A LOUIS XV BEECHWOOD DAYBED

THIRD QUARTER 18TH CENTURY

Covered in yellow Chinoiserie embroidered silk

40 in. (101.5 cm.) high; 75 in. (190.5 cm.) wide; 34 in. (86.5 cm,) deep

£1,200-1,800

\$1,800-2,700 €1,700-2,500

■457

A FRENCH GILTWOOD AND COMPOSITION OVERMANTEL MIRROR

LATE 19TH CENTURY

The arched rectangular plate within beaded and stiff-leaf borders, surmounted by an acanthus scroll foliate crest 70½ x 53½ in. (179 x 136 cm.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100





457

458

A LOUIS XVI CREAM PAINTED AND PARCEL-GILT SUITE OF SEAT FURNITURE

LATE 18TH CENTURY

Comprising six fauteuils and a canape, covered in pale pink silk with floral garlands, arabesques and flower-filled urns, decoration refreshed

The canape: 39% in. (101 cm.) high; 76 in. (193 cm.) wide

£5,000-8,000 PROVENANCE: \$7,400-12,000 €7,000-11,000

PROVENANCE:







459

NINE FRENCH HAND-COLOURED 'PERSPECTIVE' **ENGRAVINGS OF CITIES**

LATE 18TH/EARLY 19TH CENTURY In later giltwood frames 20 x 24 in. (51 x 61 cm.), overall

(9)

£2,000-3,000

\$3,000-4,400 €2.800-4.200

460

AN IRISH EARLY VICTORIAN ARBUTUS GAMES

CIRCA 1840, PROBABLY KILLARNEY

The top with sliding reversible panel, inlaid to one side with a chequerboard, enclosing a backgammon compartment, raised on a shaped octagonal pedestal

29½ in. (75 cm.) high; 24 in. (61 cm.) wide; 22 in. (56 cm.) deep

£1,500-2,500

\$2,300-3,700 €2,100-3,500



TWO SUITCASES IN MONOGRAM CANVAS

LOUIS VUITTON, PARIS, CIRCA 1960-70

460

Both composite leather and brass, monogrammed to the sides J.C.O.M.' and with black and red stripe around centre, locks stamped '113759' and 'MADE IN FRANCE', locks and handle studs marked 'LOUIS VUITTON', the lined interiors with straps and marked buckles, paper labels with serial numbers '847910' and '847954' 20% in. (52.5 cm.) high; 32 in. (81 cm.) wide; 101/4 in. (26 cm.) deep 20% in. (52.5 cm.) high; 32 in. (81 cm.) wide; 8% in. (22.5 cm.) deep(2)

£1,500-2,500

PROVENANCE:

\$2,300-3,700 €2,100-3,500

■461

TWO SUITCASES AND A HAT BOX IN MONOGRAM CANVAS

LOUIS VUITTON, PARIS, CIRCA 1960-70

All composite leather and brass, monogrammed to the sides J.C.O.M.' and with black and red stripe around centre, two locks (the third absent) stamped '113759' and 'MADE IN FRANCE', lock and handle studs marked 'LOUIS VUITTON', the two larger cases with lined interiors, paper labels with serial numbers '847771' and '847773', both with straps and buckles to the interior, the hat box lined in brown velvet, the leather rim impressed '860192' and 'LOUIS VUITTON'

Large - 18% in. (48 cm.) high; 28 in. (71 cm.) wide; 8% in (22.5 cm.)

Medium - 16½ in. (42 cm.) high; 24 in. (61 cm.) wide; 7 in. (18 cm.) deep Hat box - 121/2 in. (32 cm.) high; 15 in. (38 cm.) wide; 8 in. (20.5 cm.) deep

£2,000-3,000

\$3,000-4,400 €2,800-4,200

PROVENANCE:

Major-General Sir John Marriott (1895-1978), to his son; John Marriott (1921-2007)

Major-General Sir John Marriott (1895-1978), to his son; John Marriott (1921-2007)

■463 A MONOGRAM CANVAS SUITCASE

LOUIS VUITTON, PARIS, CIRCA 1960-70

Composite leather and brass, monogrammed to the sides 'J.C.O.M.' and with black and red stripe around centre, lock stamped '113759' and 'MADE IN FRANCE', locks and handle studs marked 'LOUIS VUITTON', the lined interior with removable tray, straps to the tray and lower section, paper label with serial number '847769' 21% in. (55 cm.) high; 31% in. (80.5 cm.) wide; 101/4 in. (26 cm.) deep (2)

£2,000-3,000

\$3,000-4,400 €2,800-4,200

PROVENANCE:

Major-General Sir John Marriott (1895-1978), to his son; John Marriott (1921-2007)







λ464

PAUL LUCIEN MAZE (LE HAVRE 1887-1979 WEST SUSSEX)

A study of guardsmen on parade; and A study of a guardsmen on horseback

the first with colour notes and signed and inscribed 'for John in admiration/&affection-/Paul Maze.' (lower right); the second with colour notes and signed and inscribed 'for John-/Paul Maze-' (lower right) pencil, black chalk and watercolour on paper

3% x 7¼ in. (9.8 x 18.3 cm.); and 6½ x 3¾ in. (16.5 x 9.5 cm.)

5X77411.1(0.0 X 10.0 0111.), and 072 X 07411. [10.0 X 0.0 011.]

£800-1,200 \$1,200-1,800 €1,200-1,700

PROVENANCE:

John Marriot (1921-2007).

465

A MEISSEN MODEL OF A PARROT

20TH CENTURY, BLUE CROSSED SWORDS MARK, INCISED AND IMPRESSED NUMERALS

Naturalistically modelled with a cherry in its beak 12½ in. (30.5 cm.) high

£1,200-1,800 \$1,800-2,700 €1,700-2,500

■466

A PAIR OF FRENCH TUBULAR STEEL AND CAST IRON ARMCHAIRS

MID-19TH CENTURY

The bowed back with vertical splat above a leather covered seat pad, the back-supports mounted with imbricated dolphin masks at the joint with the seat rail 34½ in. (87 cm.) high; 20½ in. (52 cm.) wide; 21 in. (53 cm.) deep (2

£2.000-3.000 \$3.000-4.400

€2.800-4.200

■467

A VICTORIAN BLACK-PAINTED BRASS AND STEEL 'CALIFORNIA' CAMPAIGN BED/ARMCHAIR

SECOND HALF 19TH CENTURY

With cream buttoned cushion and a retractable back 23 in. (58.5 cm.) high; 74% in. (188.5 cm.) long; 29½ in. (75 cm.) wide, *in bed form*

£1,000-1,500 \$1,500-2,200

€1,400-2,100

An identical model is illustrated in *Furnishing the Colonial Bungalow* a selling exhibition of campaign and colonial furnishings curated by Dr. Broadbent and presented by Warwick Oakman Anqities & Christopher Clarke Antiques to mark the completion of restoration work on Glenfield by the Historic House Trust of New South Wales, Australia.

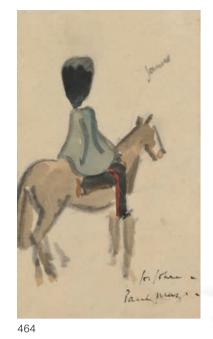


A SIGNED KASHAN CARPET

CENTRAL PERSIA, MID 20TH CENTURY approx: 13ft.9in. x 10ft.2in.(419cm. x 309cm.)

£1,200-1,800















20TH CENTURY, BLUE CROSSED SWORDS MARKS, INCISED AND

\$2,700-3,700 €2,500-3,500

MID-20TH CENTURY

Each modelled as vases of flowers supporting twin candle branches, some losses 19 in. (48.5 cm.)

£2,000-3,000

\$3,000-4,400 €2,800-4,200

PROVENANCE:

John Marriott (1921-2007).



A PAIR OF MAISON BAGUES GLASS AND SILVERED WALL APLIQUES

With silvered metal mounts and ivory banding, the top lifting to

A FRENCH SIMULATED BAMBOO BRASS DRINKS

CIRCA 1970

■472

£8,000-12,000

■~471

470

With three graduated tiers and smoked glass shelves $37\,\text{in.}$ (94 cm.) high; 30% in. (77 cm.) wide; 21% in. (55 cm.) deep

472

AN ENGLISH SHAGREEN COCKTAIL CABINET

reveal a fitted interior, the central door enclosing an Electrolux

to one side, on silvered wood base with hairy paw feet $\,$

fridge, flanked by two doors enclosing shelves, a zinc-lined drawer

39% in. (99.5 cm.) high; 48 in. (102 cm.) wide; 22 in. (56 cm.) deep

£1,000-1,500

\$1,500-2,200 €1,400-2,100

\$12,000-18,000 €12,000-17,000

A PAIR OF CHINESE HARDWOOD DISPLAY CABINETS

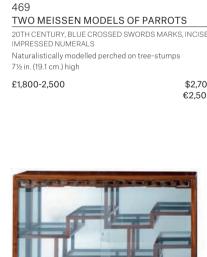
Both with mirror-lined interiors, the sliding glass doors enclosing an arrangement of glass-inset shelves and light fitments, the side and back panels detachable

 $34\,\text{in.}\,(86.5\,\text{cm.})\,\text{high;}\,42\,\text{in.}\,(107\,\text{cm.})\,\text{wide;}\,12\,\text{in.}\,(30.5\,\text{cm.})\,\text{deep}\,\,(2)$

£1,500-2,500

\$2,300-3,700 €2,100-3,500







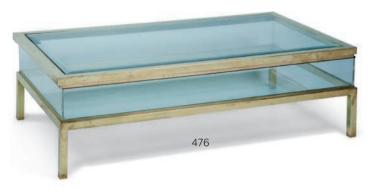








475 (part)



A GROUP OF FIFTEEN FRENCH SILVER-PLATED AND METAL CHAMPAGNE **BUCKETS**

TEN BY ARGIT, SECOND HALF 20TH CENTURY

All with twin handles and labels including Pol Roger, Taittinger, Morlant, and Besserat de Bellefon 8 in. (20 cm.) high, on average

£1,500-2,500 \$2,300-3,700 €2,100-3,500

475

TWELVE CHROMOGENIC PRINTS OF FLOWERS

ANTHONY ARMSTRONG-JONES, LORD SNOWDON (B. 1930), 1968

With cream mounts and brass frames

171/4 x 183/4 in. (44 x 47.5 cm.), overall (12)

£1,500-2,500 \$2,300-3,700 €2,100-3,500

Given by Lord Snowdon to Bryan Forbes and Nanette Newman

Lord Snowdon's office have confirmed that these photographs were taken in 1968

PROPERTY OF A LADY

■476

A BRASS FRAMED DISPLAY COFFEE TABLE

LATE 20TH CENTURY

With removable bevelled glass top enclosing a display compartment 16 in. (40 cm.) high; 51 in. (130 cm.) wide; 29% in. (75 cm.) deep

£1,000-1,500 \$1,500-2,200 €1,400-2,100

477

A PAIR OF ITALIAN MIRRORS

PROBABLY VENICE, MODERN

 $\label{eq:continuous} Each \ angled \ mirror-plate \ frame \ with \ circle \ pattern$ $63\,\text{in.}$ (160 cm.) high; $31\%\,\text{in.}$ (80 cm.) wide

£2,000-3,000 \$3,000-4,400

€2,800-4,200

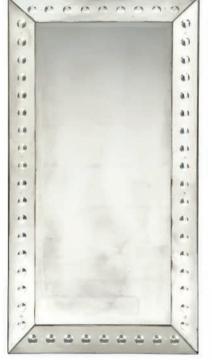
478

A PAIR OF ITALIAN MIRRORED GLASS CONSOLE TABLES

PROBABLY VENICE, MODERN

The bevelled mirror-plate tops with circle pattern above conforming friezes, and bevelled tapering legs 32% in. (82 cm.) high; 51 in. (129.5 cm.) wide; 17 in. (43 cm.) deep

£2,000-3,000 \$3,000-4,400 €2,800-4,200

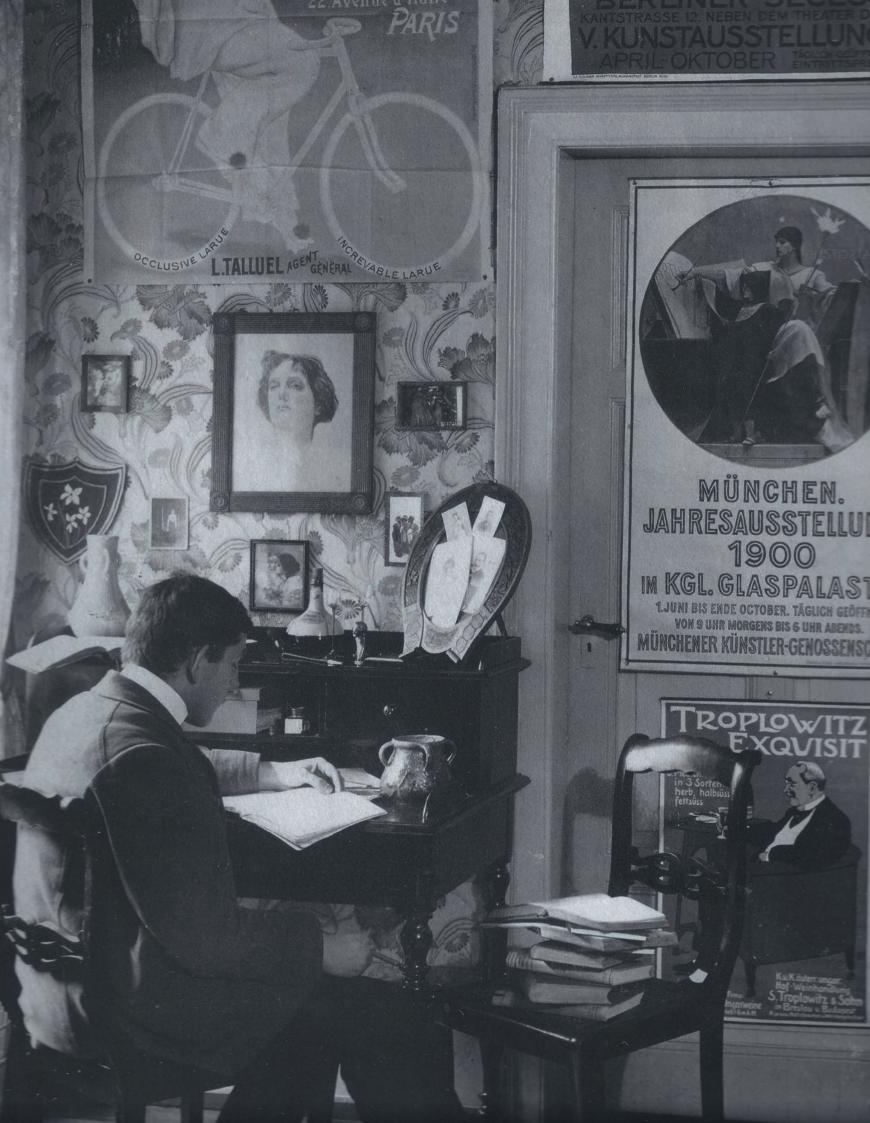


477 (part)



479-500 No Lots

End of Day Sale



THE DR HANS SACHS POSTER COLLECTION

(LOTS 501-600)

Dr Hans Sachs, a young German-Jewish dental student, began collecting lithographic posters at the end of the 19th Century. His passion developed quickly and in 1910 he formed *The Society of Friends of the Poster* and began publishing *Das Plakat* (The Poster), an international magazine still sought after today. The Hans Sachs collection featured the finest selection of German commercial art, and is one of the most important poster collections in the world.

On the night of 9 November 1938, Kristallnacht, Dr Sachs was arrested and imprisoned in Sachsenhausen concentration camp. The majority of his poster collection was seized and Sachs was never to see it again. With the help of his second wife Felicia, Sachs' release from the camp was secured and the family moved to America with their 14-month-old old son Peter. Hans Sachs was able to support his family's new life by selling a roll of 31 Toulouse Lautrec posters that had been smuggled into the US by a friend. He believed that the remainder of his poster collection had been destroyed.

In fact, they were in East Berlin in what became the Deutsches Historisches Museum (DHM). Dr Sachs contacted the communist authorities to try to organise an exhibition abroad but with no joy. It was not until 2005 that his son Peter become aware of the collection's continued location at the DHM. This prompted a seven-year legal battle by the family to reclaim the Hans Sachs collection. In 2012 came the long-awaited and landmark ruling from the Bundesgerichtshof in Karlsruhe which restored the collection's ownership to Peter Sachs.

Hans Sachs' devotion to the poster formed the long standing tradition of collecting graphic art in Europe. The auction contains posters restituted to the heirs from the DHM in 2012 and from a further release from the museum in 2015. The auction presents a unique opportunity to acquire rarely seen examples from the Vienna Secession artists Egon Schiele, Alfred Roller and Koloman Moser. Moser was one of the founding members and his 1899 poster advertising the 5th exhibition of the Vienna Secession is one of his most striking designs.

Highlights of the Swiss section include a 5 sheet poster for Davos by Burkhard Mangold, promoting the winter sports activities available to the winter tourist in 1917. From Italy rare works include examples from celebrated artists Marcello Dudovich & Adolfo Hohenstein. Many news products and services were introduced to the public by means of the poster such as A.M.Cassandre's 1928 striking Art Deco image of the United States Line promoting travel by sea between London, Paris & New York. Mercedes & Audi also embraced poster design to introduce their exciting new models to the public.

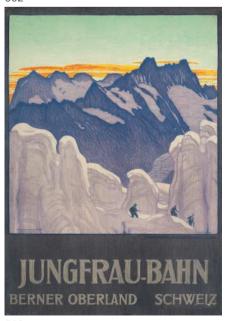
The Sachs collection also embraces champagne brands, chocolate, creme de menthe, absinthe, and a rare image advertising corsets by the Swiss artist Charles Loupot. Never seen at auction before is a 1910 poster by Carlo Pellegrini advertising winter sports in Switzerland, showing the early ski equipment and offering a glimpse of fashion on the slopes at the turn of the century.

Christie's are honoured to have been entrusted with the sale of 100 posters from this unique collection which celebrates the legacy of Hans Sachs and his passion for early 20th Century poster design.





502





504

*501 EMIL CARDINAUX (1877-1936)

GRINDELWALD WENGEN MÜRREN

lithograph in colours, condition B+; not backed $50\% \times 35\%$ in. (128×90 cm.)

£2,000-3,000

\$3,000-4,400 €2,800-4,200 *503 EMIL CARDINAUX (1877-1936)

JUNGFRAU-BAHN

lithograph in colours, 1910, printed by J.E. Wolfensberger, Zürich, condition B+; backed on linen $39\% \times 28$ in. (101×71 cm.)

£1,500-2,000

\$2,300-3,000 €2,100-2,800

*502

EMIL CARDINAUX (1877-1936)

RHÄTISCHE BAHN

lithograph in colours, 1913, printed by J.E. Wolfensberger, Zürich, condition B+; not backed $50 \times 35\%$ in. (127 x 90 cm.)

£800-1,200 \$1,200-1,800 €1,200-1,700

*504

CARLO PELLEGRINI (1866-1937)

WINTERSPORT, SWITZERLAND

lithograph in colours, printed by G. Ricordi & C., Milano, condition B+; on three joined sheets, not backed $92\,x\,56$ in. ($234\,x\,142$ cm.)

£3,000-5,000

\$4,500-7,400 €4,200-6,900



*505 JOHANN B. MAIER

SPORTHAUS SCHUSTER

lithograph in colours, 1913, printed by Reichhold & Lang, München, condition B+/A-; backed on linen $43\!\!\!/_{\!2}\,x\,31\!\!\!/_{\!2}$ in. (101 x 80 cm.)

£1,200-1,800

\$1,800-2,700 €1,700-2,500 *507

EMIL CARDINAUX (1877-1936)

RHÄTISCHE BAHN

lithograph in colours, 1916, printed by Wolfensberger, Zürich, condition B+; not backed $50\,x\,35\%$ in. (127 x 90 cm.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100

*506

CARL MOOS (1878-1959)

3^{TER} ALPINER SKI KURS

lithograph in colours, 1911, printed by G. Schuh & Cie., München, condition B+; backed on japan $49\,x\,36\%$ in. (125 x 92 cm.)

£800-1,200

\$1,200-1,800 €1,200-1,700 *508

EDWIN H.R. HENEL (1883-1953)

BEKLEIDUNG U. AUSRÜSTUNG

lithograph in colours, c.1913, printed by Consée, München, condition B/B+; backed on linen 47 x 32 in. (120 x 81 cm.)

£800-1,200

\$1,200-1,800 €1,200-1,700



506



507













510 511 513

*509

LUDWIG HOHLWEIN (1874-1949)

WILDBAD-KREUTH

lithograph in colours, 1912, printed by G. Schuh & Cie., München, condition B+; backed on linen 29½ x 41 in. (75 x 105 cm.)

£1,500-2,000

\$2,300-3,000 €2,100-2,800 *511

CARL MOOS (1878-1959)

KEMM & Cie

lithograph in colours, 1916, printed by Fretz Frères, Zurich, condition B+/A-; not backed 50 x 35½ in. (127 x 90 cm.)

£800-1.200

*513

CARL MOOS (1878-1959)

C. WAGNER & CO

lithograph in colours, 1908, printed by G. Schuh & Cie., München, condition B+; not backed 49½ x 35½ in. (126 x 90 cm.)

£800-1.200

\$1,200-1,800 €1,200-1,700

*510

GUSTAV JAHN (1879-1919)

lithograph in colours, c.1910, condition B; not backed 41½ x 27 in. (105 x 69 cm.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100 *512

OTTO AMTSBERG

NORWEGEN-FAHRT

lithograph in colours, 1913, printed by Arno Kypke, Berlin, condition B+/A-; not backed 28½ x 38 in. (73 x 97 cm.)

£800-1,200

\$1,200-1,800 €1,200-1,700

\$1,200-1,800

€1,200-1,700

*514

CARL KUNST (1884-1912)

SPORTHAUS WITTING

lithograph in colours, printed by Reichhold & Lang, München, condition B+/A-; not backed 38×25 in. (96 x 64 cm.)

£800-1,200

\$1,200-1,800 €1,200-1,700



*515 CARL KUNST (1884-1912)

MÜNCHENER SKI WETTLÄVFE

lithograph in colours, 1909, printed by Wolf U.Sohn., München, condition B/B+; backed on linen $39\% \times 27\%$ in. (100 x 70 cm.)

£1,500-2,000

\$2,300-3,000 €2,100-2,800

517 EMIL CARDINAUX (1877-1936)

BURGER-KEHL & CO. / PKZ

lithograph in colours, printed by J.E. Wolfensberger, Zürich, condition B/B+; backed on linen $54\% \times 37\%$ in. (139 x 103 cm.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100



515



516



*516 FMII

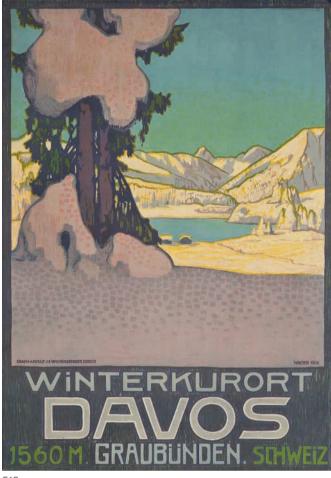
EMIL CARDINAUX (1877-1936)

CONFECTION KEHL / PKZ

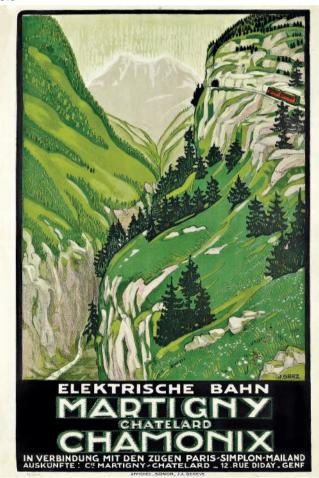
lithograph in colours, 1908, printed by J.E. Wolfensberger, Zürich, condition B/B+; backed on linen $49\,x\,37$ in. (125 $x\,94$ cm.)

£1,500-2,000

\$2,300-3,000 €2,100-2,800









520

*518

WALTER KOCH (1875-1915)

DAVOS

lithograph in colours, c.1905, printed by J.E. Wolfensberger, Zürich, condition B+; backed on linen $38 \% \times 27$ in. (98 x 68 cm.)

£4,000-6,000

\$5,900-8,900 €5,600-8,300

*519

JOHN GRAZ (1891-1980)

MARTIGNY CHAMONIX

lithograph in colours, printed by Sonor, Geneve, condition A-; not backed $39\,x\,27\%$ in. (100 x 70 cm.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100

*520

EMIL CARDINAUX (1877-1936)

DAVOS

lithograph in colours, 1918, printed by Wolfsberg, Zürich, condition A-; not backed 50% x 35% in. (129 x 90 cm.)

£8,000-12,000

\$12,000-18,000 €12,000-17,000







*521

BURKHARD MANGOLD (1873-1950)

DAVOS

lithographs in colours, 1917, printed by J.E. Wolfensberger, Z"urich, condition B+; on five sheets, not backed

each 39½ x 28 in. (100 x 71 cm.)

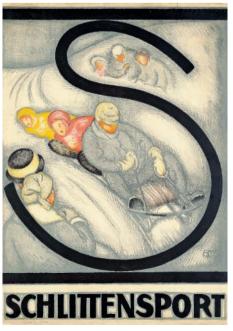
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£12,000-18,000

\$18,000-27,000 €17,000-25,000

LITERATURE: Mangold, p.35



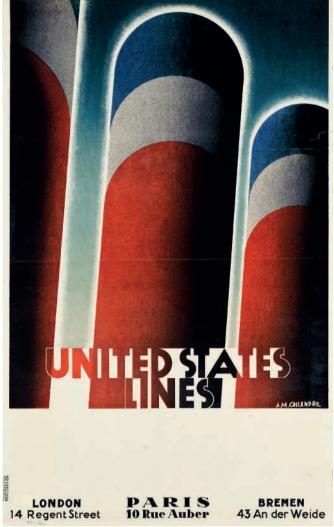






523





525

*522 DUDLEY HARDY (1866-1922)

BRIDLINGTON

lithograph in colours, printed by Ben Johnson & Co. Ltd., York, condition A-; not backed $40\,x\,25$ in. (102 x 64 cm.)

£800-1.200

\$1,200-1,800 €1,200-1,700

*524 EDWARD HIGGINS (1877-1933)

HARROGATE

lithograph in colours, c.1930, printed by John Waddington Ltd., London, condition A-; not backed 40×25 in. (102 \times 64 cm.)

£800-1,200

\$1,200-1,800 €1,200-1,700

*523 GRAINGER JOHNSON

EDLINGHAM, WHAT ABOUT IT?

lithograph in colours, printed by Ben Johnson & Co. Ltd., York, condition B+/A-; not backed 40×25 in. (102×64 cm.)

£800-1,200

\$1,200-1,800 €1,200-1,700

*525

A.M. CASSANDRE (1901-1968)

UNITED STATES LINES

lithograph in colours, 1928, printed by Hachard & Cie., Paris, condition B+; not backed $39\% \times 24 \, \text{in.} \, (100 \times 62 \, \text{cm.})$

£7,000-9,000

\$11,000-13,000 €9,700-12,000



*526

JARO BERAN (1892-1962)

PREISFLUG DES ETRICH

lithograph in colours, 1911, printed by Stiepel, Reichenberg, condition B+; not backed $46\% \times 36\%$ in. (126 \times 100 cm.)

£1,500-2,000

\$2,300-3,000 €2,100-2,800

*528

GUIDO MARVSSIG

VENEZIA

lithograph in colours, 1912, condition B+; not backed $38\% \times 26$ in. (98 x 66 cm.)

£800-1,200

\$1,200-1,800 €1,200-1,700

*527

LOIS CRAIGG

LLOYD-EXPRESS

lithograph in colours, c.1932, printed by Jontzen, Bremen, condition B-; not backed 52% x 37 in. (134 x 94 cm.)

£800-1,200

\$1,200-1,800 €1,200-1,700

*529

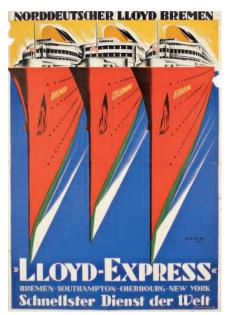
ANONYMOUS

SÜDTYROL (MERAN)

lithograph in colours, printed by Wagner, Innsbruck, condition B; backed on linen 40% x 28% in. (103 x 73 cm.)

£800-1,200

\$1,200-1,800 €1,200-1,700

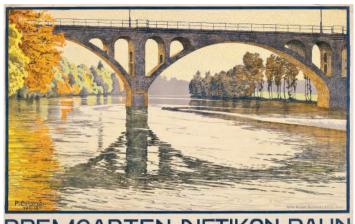


527



528







Red Star Line Antwerpen=Amerika

532





533

530

*530 PLINIO COLOMBI (1873-1951)

BREMGARTEN-DIETIKON-BAHN

lithograph in colours, 1912, printed by Künnerly & Ferey, Bern, condition B+; backed on linen 28×40 in. (72×102 cm.)

£800-1,200 \$1,200-1,800 €1,200-1,700

533

LUDWIG HOHLWEIN (1874-1949)

YELLOWSTONE-PARK

lithograph in colours, printed by G. Schuh & Cie, Munich, condition C+/B-; backed on linen $35\% x\,48\%$ in. (90 x 123 cm.)

£1,000-1,500 \$1,500-2,200 €1,400-2,100

535

LUDWIG HOHLWEIN (1874-1949)

MERCEDES

lithograph in colours, 1914, condition B/B+; backed on linen $38\% \times 30$ in. (98 x 76 cm.)

£5,000-7,000

\$7,400-10,000 €7,000-9,700

*531

JULES AMI COURVOISIER (1884-1936)

GLOIRE AU JURA!

lithograph in colours, printed by Sonor, Genève, condition B+; not backed 27×39 in. (69 x 100 cm.)

£800-1,200 \$1,200-1,800 €1,200-1,700

*534

LUDWIG HOHLWEIN (1874-1949)

MÜNCHENER ZEITUNG

lithograph in colours, printed by G. Schuh & Cie., München, condition B; on two sheets, backed on linen each sheet 48% x 35 in. (123 x 89 cm.)

£2,000-3,000 \$3,000-4,400 €2,800-4,200

*536

LUDWIG HOHLWEIN (1874-1949)

CHAUSSURES AMERICAINES

lithograph in colours, 1908, printed by J.E. Wolfensberger, Zürich, condition B-; not backed $49\,x\,37\%$ in. (125 x 95 cm.)

£1,500-2,000 \$2,300-3,000 €2,100-2,800

*532

HENRI CASSIERS

RED STAR LINE, ANTWERPEN-AMERIKA

lithograph in colours, printed by O. De Rycker, Bruxelles, condition B-; backed on linen $43\times58\%$ in. (109 x 149 cm.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100

















*537 LUDWIG HOHLWEIN (1874-1949)

UEBERETSCHER CHAMPAGNER KELLEREI

lithograph in colours, printed by G. Schuh & Cie., München, condition B/B+; backed on linen 49 x 36 in. (125 x 91 cm.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100

540 LUDWIG HOHLWEIN (1874-1949)

KUNSTGEWERBEHAUS GEBRUEDER WOLLWEBER

lithograph in colours, 1908, condition B; backed on linen 48½ x 35½ in. (123 x 89 cm.)

£2.000-3.000

\$3,000-4,400 €2,800-4,200

538



*538 LUDWIG HOHLWEIN (1874-1949)

ZOOLOGISCHER GARTEN MÜNCHEN

lithograph in colours, 1912, printed by G. Schuh & Cie, München, condition B; backed on linen 48 x 35 in. (123 x 89 cm.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100 LUDWIG HOHLWEIN (1874-1949)

MARCO-POLO-TEE

lithograph in colours, 1910, condition B/B+; backed on linen 43½ x 29½ in. (111 x 75 cm.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100

*539

LUDWIG HOHLWEIN (1874-1949)

PROF. Dr. JAEGERS WOLLUNTER / KLEIDUNG

lithograph in colours, 1913, printed by Graphia, München, condition B/B+; not backed 37 x 27 in. (94 x 69 cm.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100





*542

CHARLES LOUPOT (1892-1962)

CORSETS INNOVATION

lithograph in colours, printed by Artis S.A. Lausanne, condition B; not backed 50 x 35½ in. (127 x 90 cm.)

£5,000-7,000

\$7,400-10,000 €7,000-9,700

*543

CHARLES LOUPOT (1892-1962)

GRIEDER-ZÜRICH

lithograph in colours, 1918, printed by Artis S.A., Lausanne, condition B+/A-; not backed 50 x 35 in. (127 x 89 cm.)

£7,000-9,000

\$11,000-13,000 €9,700-12,000

*544

CARLO DALI

AMBASSADEURS

lithograph in colours, printed by C.H. Wall & Cie., Paris, condition B; backed on linen $47\,x\,30\%$ in. (120 x 78 cm.)

£800-1,200

\$1,200-1,800 €1,200-1,700





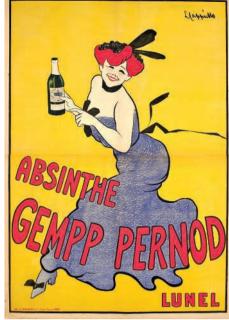


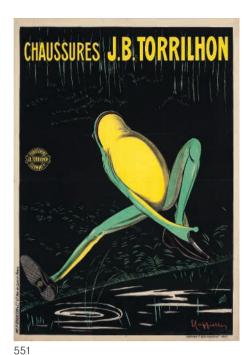












*546

MARCELLO DUDOVICH (1878-1962)

BIANCO & NERO

lithograph in colours, printed by G. Ricordi & C., Milano, condition B-; backed on linen 80% x 41% in. (205 x 106 cm.)

£4,000-6,000 \$5,900-8,900 €5,600-8,300

*545

MARCELLO DUDOVICH (1878-1962)

FONOTIPIA

lithograph in colours, printed by J. Ricordi & C., Milano, condition B/B-; backed on linen $56\% \times 41$ in $(144 \times 104 \text{ cm})$

£2,000-3,000 \$3,000-4,400 €2,800-4,200

*548

ADOLFO HOHENSTEIN (1854-1928)

IV ESPOSIZIONE TRIENNALE, BRERA

lithograph in colours, 1900, printed by Chiattone, Milano, condition B-; not backed $42\% \times 27\%$ in. (108 x 70 cm.)

£800-1,200 \$1,200-1,800 €1,200-1,700

*547

LEONETTO CAPPIELLO (1875-1942)

E. & A. MELE & C

lithograph in colours, c.1900, printed by G. Ricordi & Cie., Milano, condition B-/B; backed on linen 79×58 in. (201 x 148 cm.)

£5,000-7,000 \$7,400-10,000 €7,000-9,700

*549

LEONETTO CAPPIELLO (1875-1942)

NUYENS'S MENTHE

lithograph in colours, 1922, printed by Vercasson & Cie., Paris, condition B/B+; backed on linen $55\,x\,39$ in. (140 x 99 cm.)

£1,000-1,500 \$1,500-2,200 £1,400-2,100 *550

LEONETTO CAPPIELLO (1875-1942)

ABSINTHE GEMPP PERNOD

lithograph in colours, c.1910, printed by P. Vercasson & Cie., Paris, condition B/B+; on two joined sheets, backed on linen $75\% \times 54$ in. (192 x 137 cm.)

£1,000-1,500 \$1,500-2,200 €1,400-2,100

*551

LEONETTO CAPPIELLO (1875-1942)

CHAUSSURES J.B. TORRILHON

lithograph in colours, c.1920, printed by P. Vercasson & Cie., Paris, condition B+; backed on linen 54×38 in. $(137 \times 97$ cm.)

£5,000-7,000 \$7,400-10,000 €7,000-9,700

*552

LEONETTO CAPPIELLO (1875-1942)

COLIN

lithograph in colours, 1903, printed by Vercasson & Cie., Paris, condition B+; backed on linen $30\% \times 23$ in. (78 \times 59 cm.)

£1,000-1,500 \$1,500-2,200 €1,400-2,100

*553

LEONETTO CAPPIELLO (1875-1942)

LE TRAIT-D'UNION

lithograph in colours, printed by Vercasson, Paris, condition B+/A-; not backed $55\,x\,39\%$ in. (140 x 100 cm.)

£800-1,200

\$1,200-1,800

€1,200-1,700

COLOR REPORTED BRAICA V. Charpenbar, femilia tra.

Ciscle ART Charpenbar, femilia tra.

Ciscle ART Charpenbar, femilia tra.

Vocalor et ore Principtous, cartistes accuracio

552









554



555



554

JULES CHÉRET (1836-1932)

MUSEÉE GRÉVIN

lithograph in colours, 1900, printed by Chaix, Paris, condition B+; backed on linen $48 \times 33\%$ in. (122 $\times 86$ cm.)

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£1,500-2,000 \$2,300-3,000 €2,100-2,800

*557

THÉOPHILE ALEXANDRE STEINLEN (1859-1923)

L'ASSOMMOIR

lithograph in colours, 1900, printed by Charles Verneau, Paris, condition B-; on two joined sheets, backed on linen 94 x 54 in. (239 x 137 cm.)

£2,000-3,000

\$3,000-4,400 €2,800-4,200

*555

JULES CHÉRET (1836-1932)

FOLIES BERGÈRE

lithograph in colours, c.1893, printed by Chaix, Paris, condition B+; not backed

49 x 34½ in. (125 x 88 cm.)

£1,000-1,500

:

THÉOPHILE ALEXANDRE STEINLEN (1859-1923)

LE JOURNAL

*558

lithograph in colours, 1899, uncensored version, printed by Charles Verneau, Paris, condition B-; on two joint sheets, backed on linen $74\times48\%$ in. (188 x 123 cm.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100

*556

JEAN D'YLEN (1866-1938)

RHUM CHARLESTON

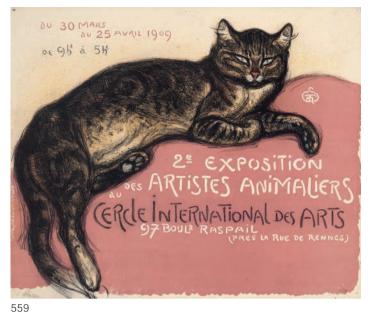
lithograph in colours, 1924, printed by Vercasson, Paris, condition B+; not backed $32\times23\%$ in. (82 \times 60 cm.)

£800-1,200

\$1,200-1,800 €1,200-1,700

\$1,500-2,200

€1,400-2,100









560

*559

THÉOPHILE ALEXANDRE STEINLEIN (1859-1923)

2e EXPOSITION DES ARTISTES ANIMALIERS

lithograph in colours, 1909, condition A-; backed on linen 19½ x 23½ in. (49 x 59 cm.)

£4,000-6,000

\$5,900-8,900 €5,600-8,300 *561

HANS RUDI ERDT (1883-1918)

DEN BERLINER BÖRSEN-COURIER

lithograph in colours, 1913, printed by Hollerbaum & Schmidt, Berlin, condition A-; not backed 27½ x 37½ in. (70 x 95 cm.)

£800-1,200

\$1,200-1,800 €1,200-1,700

*560

FRITZ CARL G. RUMPF (1888-1949)

SÖHNLEIN RHEINGOLD

lithograph in colours, c.1914, printed by Curt Behrends, Berlin, condition B; backed on linen 27½ x 36½ in. (70 x 93 cm.)

£1,200-1,800

\$1,800-2,700 €1.700-2.500

*562

JULIUS GIPKENS (1883-1960)

HEINEMANN'S ROHRMÖBEL

lithograph in colours, printed by Hollerbaum & Schmidt, Berlin, condition B+; backed on linen B+ is a condition B+ is27 x 36 in. (69 x 92 cm.)

£1,000-1,500

\$1,500-2,200 €1.400-2.100











567

*563

RICHARD WINCKEL (1870-1941)

SOENNECKEN & C°. PHOTOGRAPH APPARATE

lithograph in colours, 1897, condition A-; not backed 29½ x 22 in. (75 x 56 cm.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100

*566

OTTO ERNST (1884-1967)

KLEIDERHALLE AARAU

lithograph in colours, printed by A. Trüb & Cie., Aarau, condition B/ 39½ x 27½ in. (100 x 70 cm.)

£800-1,200

\$1,200-1,800 €1,200-1,700



OTTO BAUMBERGER (1889-1961)

PARKETTGLANZ

lithograph in colours, printed by J.E. Wolfensberger, Zürich, condition B+; not backed 50 x 351/2 in. (127 x 90 cm.)

£800-1,200

\$1,200-1,800 €1,200-1,700

RUDOLF DÜRRWANG (1883-1936)

ZOOLOGISCHER GARTEN BASEL

lithograph in colours, printed by Wolf, Basel, condition B/B+; not backed 391/2 x 271/2 in. (100 x 70 cm.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100

*565

JULIUS GIPKENS (1883-1960)

PLAKATE VON GIPKENS' LIEFERN

lithograph in colours, printed by Hollerbaum & Schmidt, Berlin, condition B/B+; backed on linen 47 x 33 in. (119 x 83 cm.)

£1,000-1,500

\$1,500-2,200 €1.400-2.100







*568

MIHALY BIRO (1886-1949)

UNICUM, ZWACK

lithograph in colours, 1918, condition B+; backed on linen $49\,x\,36$ in. (124 $x\,92$ cm.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100 *570 ANONYMOUS

569

FRANCOUZSTI IMPRESSIONISTE

lithograph in colours, 1907, condition B+/A-; backed on linen $41\,x\,29\%$ in. (104 x 75 cm.)

£800-1,200

\$1,200-1,800 €1,200-1,700 19 CO OCA TIBO A TIBO A

*569

OTTO BAUMBERGER (1889-1961)

ORIENT-TEPPICHE JEMOLI

lithograph in colours, 1916, printed by Fretz, Zürich, condition B/B+; backed on linen $50\% x\,35\%$ in. (128 $x\,90$ cm.)

£800-1,200

\$1,200-1,800 €1,200-1,700 *571

JOHANN VINCENZ CISSARZ (1873-1942)

DARMSTADT 1904

lithograph in colours, 1904, printed by Friedr. Schoembs, Offenbach, condition B; backed on japan $30\,x\,20$ in. (77 x 50 cm.)

£4,000-6,000

\$5,900-8,900 €5,600-8,300 571

570



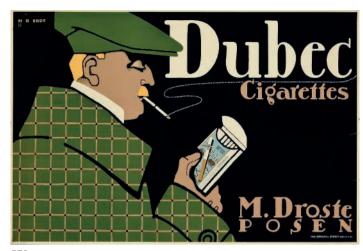
*572 EUGENE GRASSET (1841-1917)

MASSON, CHOCOLAT MEXICAIN

lithograph in colours, 1897, printed by Vaugirard, Paris, condition A-; not backed $25\% x\,19\%$ in. (65 x 50 cm.)

£1,200-1,800

\$1,800-2,700 €1,700-2,500







575



574

*573

HANS RUDI ERDT (1883-1918)

DUBEC

lithograph in colours, printed by Hollerbaum & Schmidt, Berlin, condition A-; not backed 24×36 in. (61 \times 91 cm.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100 *575

JOSEPH RUDOLF WITZEL (1867-1924)

AUDI

lithograph in colours, 1912, printed by G. Schuh & Cie., München, condition C+; not backed 36×49 in. (92 $\times 125$ cm.)

£800-1,200

\$1,200-1,800 €1,200-1,700

*574

HANS RUDI ERDT (1883-1918)

OPEL

lithograph in colours, printed by Hollerbaum & Schmidt, Berlin, condition B+/A-; backed on japan $27 \times 36 \%$ in. (69 \times 93 cm.)

£2,000-3,000

\$3,000-4,400 €2,800-4,200 *576

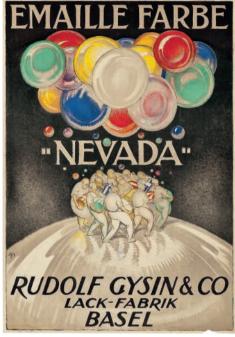
ERNST DRYDEN DEUTSCH (1883-1938)

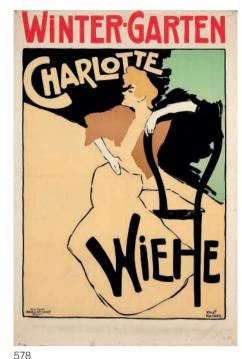
HOCHSCHULE FÜR ZUSCHNEIDEKUNST

lithograph in colours, printed by Ernst Marx, Berlin, condition B; backed on linen $27\,x\,37$ in. (69 $x\,94$ cm.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100









579

*577 BURKHARD MANGOLD (1873-1950)

EMAILLE FARBE, "NEVADA" lithograph in colours, printed by W. Wassermann, Basel, condition R+: not backed

B+; not backed 39½ x 27½ in. (100 x 70 cm.)

£1,000-1,500 \$1,500-2,200 €1,400-2,100

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580

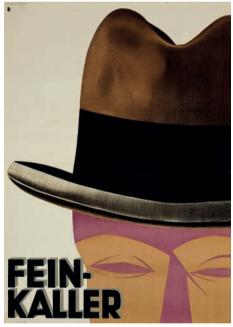
*579 FRITZ KARL DELAVILLA (1884-1967)

SONNWENDFEIER IN GROSS PÖCHLARN

lithograph in colours, 1907, printed by Hermann Burian & Co., Wien, condition B+; not backed 37 x 25 in. (94 x 63 cm.)

£1,000-1,500 \$1,500-2,200 €1,400-2,100

578



581

*581 OTTO BAUMBERGER (1889-1961)

FEIN-KALLER

lithograph in colours, printed by J.C. Müller, Zürich, condition B+; not backed $50\,x\,35\%$ in. (127 x 90 cm.)

£800-1,200 \$1,200-1,800 €1,200-1,700

*578

KNUT HANSEN

CHARLOTTE WIEHE, WINTER-GARTEN,

lithograph in colours, condition B; backed on linen together with <code>Kunstlermaskenfest</code> by E. Brischle 54×36 in. (137 x 91 cm.)

£800-1,200 \$1,200-1,800 €1,200-1,700

580

HANS RUDI ERDT (1883-1918)

MÜLLER EXTRA

lithograph in colours, 1908, printed by Hollerbaum & Schmidt, Berlin, condition B+/A-; on two sheets, not backed 71 x 47 in. (180 x 120 cm.)

£800-1,200

(2)

\$1,200-1,800 €1,200-1,700







582



*582 L.N. BRITTON

ENLIST NOW

lithograph in colours, printed by The W.F. Powers Co., New York, condition B+/A-; backed on japan 41½ x 28 in. (105 x 71 cm.)

£800-1,200

\$1,200-1,800 €1,200-1,700 *585 K.M. BARA

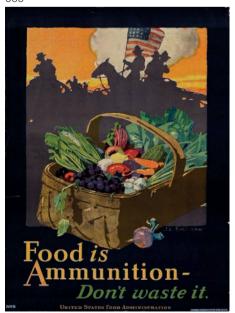
YOU ARE WANTED BY U.S. ARMY

lithograph in colours, 1918, printed by Schmidt Litho, S.F., condition B+; not backed $41 \times 27 \%$ in. (104×70 cm.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100

583



*583

EDWARD PENFIELD (1866-1925)

VICTORY GIRLS

lithograph in colours, c.1918, condition B/B+; not backed $28\times22\%$ in. (71 x 57 cm.)

£800-1,200

\$1,200-1,800 €1,200-1,700 *586

STEFANIE GLAX (1865-1936)

ABBAZIA SPORT WOCHE

lithograph in colours, 1912, printed by A. Berder, Wien, condition B/B+; not backed $37\,x\,25$ in. (94 x 63 cm.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100

*584

JOHN E. SHERIDAN (1880-1948)

FOOD IS AMMUNITION

lithograph in colours, c.1918, printed by Heywood Strasser & Voigt, N.Y., condition B+; backed on linen 28 % x 21 in. (73 x 53 cm.)

£800-1,200

\$1,200-1,800 €1,200-1,700





588

*587 UNKNOWN

FUSSBALLWETTSPIEL

lithograph in colours, 1918, condition B/B+; not backed 17 x 13½ in. (43 x 34 cm.)

£800-1,200 \$1,200-1,800 €1,200-1,700

*588

JO STEINER

 $BALLET ext{-}BALL$

lithograph in colours, printed by Dinse & Eckert, Berlin, condition B/B+; not backed $28\% \times 37$ in. (73 \times 94 cm.)

£800-1,200



589



590



590

*589

LUCIAN BERNHARD (1883-1972)

CIRKUS BULCH

lithograph in colours, printed by Hollerbaum & Schmidt, Berlin, condition B-/B; backed on linen 26% x 36% in. (67 x 93 cm.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100

*590

LUCIAN BERNHARD (1883-1972)

E.H. SCHÜTZE, LAWNTENNIS

lithograph in colours, printed by Hollerbaum & Schmidt, Berlin, condition C; not backed together with "Kafee Hagg" by L. Bernhard 27×37 in. (69 x 94 cm.)

£800-1,200

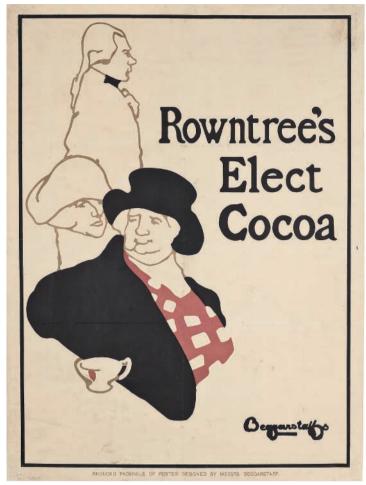
\$1,200-1,800 €1,200-1,700

\$1,200-1,800

€1,200-1,700

(2)





591

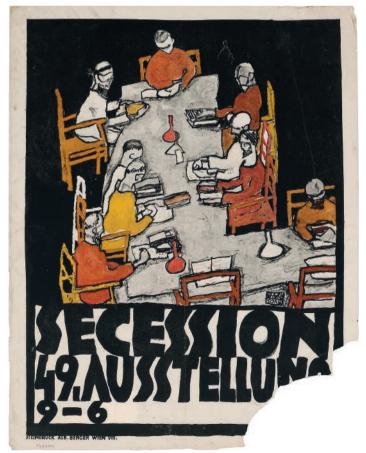
591 KOLOMAN MOSER (1869-1918)

SECESSION / V. KUNSTAUSSTELLUNG

lithograph in colours, 1899, printed by Albert Berger, Wien, condition B+; backed on linen $38 \% \times 27$ in. (98 x 69 cm.)

£5,000-7,000

\$7,400-10,000 €7,000-9,700



*59

EGON SCHIELE (1890-1918)

SECESSION 49. AUSSTELLUNG

lithograph in colours, 1918, printed by Berger, Wien, condition C+; not backed 26 % x 21 in. (68 x 53 cm.)

£2,000-3,000

\$3,000-4,400 €2,800-4,200

593

BEGGARSTAFF BROTHERS (JAMES PRYDE, 1866-1941 & WILLIAM NICHOLSON, 1872-1949)

ROWNTREE'S ELECT COCOA

lithograph in colours, 1896, condition B; backed on japan $39\% \times 29\%$ in. (100 x 76 cm.)

£3,000-5,000

\$4,500-7,400 €4,200-6,900







*594

594

ALFRED ROLLER (1864-1935)

XII AUSTELLUNG

lithograph in colours, 1901, printed by Albert Berger, Wien, condition B+; backed on linen $37 \times 12 \frac{1}{2}$ in. (96 x 32 cm.)

£7,000-9,000

\$11,000-13,000 €9,700-12,000 *595

FRED HYLAND

PALLANZA

lithograph in colours, c.1897, printed by Almasio & Ci., Intra, condition B-/B; on two joined sheets, backed on linen $80\% \times 31$ in. $(205 \times 70$ cm.)

£1,000-1,500

\$1,500-2,200 €1,400-2,100 *596

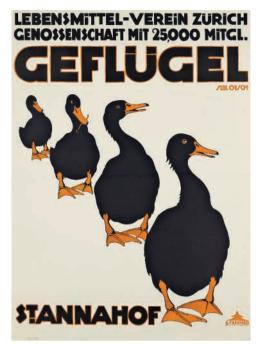
ALPHONSE MUCHA (1860-1939)

LORENZACCIO

lithograph in colours, 1896, printed by F. Champenois, Paris, condition B-; on two sheets, backed on japan 81×28 in. (206 x 71 cm.)

£3,000-5,000

\$4,500-7,400 €4,200-6,900







597 598 599



600

*597

SEB. OBSCH

GEFLÜGEL lithograph in colours, printed by G. Tanner, Zürich, condition A-; not backed $39\% \times 28$ in. (100 x 73 cm.)

£800-1,200

*599

AUBREY VINCENT BEARDSLEY (1872-1898)

PUBLISHER

lithograph in colours, 1894, condition B; backed on linen $29\% \times 20$ in. (75 x 51 cm.)

\$1,200-1,800 £800-1,200 €1.200-1,700 \$1,200-1,800 €1,200-1,700

*598

ELSA POHL (1893-)

DEUTSCHE KREIGSAUSSTELLUNG HAMBURG

lithograph in colours, 1916, printed by Hartung & Co., Hamburg, condition B; not backed $34 \slash 2\,23$ in. (88 x 59 cm.)

£1,000-1,500

*600

OTTO BAUMBERGER (1889-1961)

 ${\it INS\,METROPOL!}$

£800-1,200

lithograph in colours, condition B+/A-; backed on linen $15\,x\,38\%$ in. (38 $x\,98$ cm.)

\$1,500-2,200 €1,400-2,100 \$1,200-1,800 €1,200-1,700

End of Sale

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SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

o

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

Λ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

•

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D₃ of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue

 \sim

Lot incorporates material from endangered species which could result in export restrictions. See Section H₂(b) of the Conditions of Sale. Ψ

Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, \star , Ω , α , #, \ddagger

See VAT Symbols and Explanation.

See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

o Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol onext to the lot number.

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol $^{\circ}$ •

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

POST 1950 FURNITURE

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

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

Unless we own a lot (\Delta symbol, Christie's acts as agent for the seller.

BEFORE THE SALE DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

(b) Any reference to condition in a catalogue entry or in a condition report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot. Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a lot in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

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 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.

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 genmological 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

(c) We do not obtain a gemmological report for very gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the

laboratories at the date of the report.
(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in (a) Amost an crocks 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 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 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 is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches 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(h).

REGISTERING TO BID

NEW BIDDERS

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

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

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

(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 ideniffication 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.

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 antimoney 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.

BIDDING ON BEHALF OF ANOTHER PERSON

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. A bidder accepts personal liability to pay the purchase price and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

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

(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 are available to take the bits. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/ **livebidding** and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVETM terms of use which are available on **www**. christies.com.

(c) Written Bids

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

AT THE SALE

WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:
(a) refuse any bid;

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

(c) withdraw any lot;

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

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

(f) in the case of error or dispute and whether (f) In the case of error of dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom; (b) telephone bidders, and internet bidders through 'Christie's LIVETM (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before

BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the reserve. If lots are offered without reserve, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a lot, the auctioneer may deem such lot unsold.

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.

CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE $^{\text{TM}}$) 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.

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

THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

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 £50,000, 20% on that part of the hammer price over £,50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the hammer price and the buyer's premium. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

ARTIST'S RESALE ROYALTY

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

WARRANTIES

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;

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

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

2 OUR AUTHENTICITY WARRANTY

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

The terms of the authenticity warranty are as

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity** warranty.

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

to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's catalogue description or by the use in a **Heading** of one of the terms listed in the section titled Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a Heading means that the lot is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of Qualified Headings and a lot's full catalogue description before bidding.

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

conflict of opinion.

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

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

(h) In order to claim under the **authenticity** warranty you must:
(i) give us written details, including full supporting

vidence, of any claim within five years of the date

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the lot is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense: and

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

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

Books. Where the lot is a book, we give an additional warranty for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your purchase

price, subject to the following terms:(a) This additional warranty does not apply to:

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

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

(iii) books not identified by title;

(iv) lots sold without a printed estimate;

books which are described in the catalogue as

sold not subject to return; or (vi) defects stated in any **condition** report or announced at the time of sale.

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

PAYMENT

HOW TO PAY

(a) Immediately following the auction, you must

pay the purchase price being:

the hammer price; and the buyer's premium; and

(iii) any amounts due under section D3 above; and (iv) any duties, goods, sales, use, compensating or service tax or VAT

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the 'due date').

(c) The authenticity warranty does not apply (b) We will only accept payment from the (vi) we can, at our option, reveal your identity and registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.
(c) You must pay for **lots** bought at Christie's in

the United Kingdom in the currency stated on the invoice in one of the following ways:

Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC₃P ₃BT.

Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY.

IBAN (international bank account number) GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

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

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

(v) Cheque

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

You must quote the sale number, invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. T YOU TRANSFERRING OWNERSHIP TO

You will not own the lot and ownership 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.

TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

When you collect the lot; or

(b) At the end of the seventh day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

WHAT HAPPENS IF YOU DO NOT PAY

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

to charge interest from the due date at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(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 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):

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.

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

KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE COLLECTION 1

Once you have made full and clear payment, you must collect the **lot** within seven days from the date of the auction.

(a) You may not collect the **lot** until you have made full and clear payment of all amounts due to

(b) If you have paid for the lot in full but you do not collect the **lot** within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this, we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any Christie's Group company.

(c) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashiers +44 (0)20 7839 9060.

2 STORAGE

(a) If you have not collected the lot within seven days from the date of the auction, we or our appointed agents can:

charge you storage fees while the lot is still at our saleroom; or

(ii) remove the lot at our option to a warehouse and charge you all transport and storage costs

(b) Details of the removal of the lot to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

TRANSPORT AND SHIPPING

TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/ shipping or contact us at arttransport_london@ christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/ shipping or contact us at arttransport london@

(b) Lots made of protected species

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

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

(d) Lots containing material that originates from Burma (Myanmar) Lots which contain rubies or jadeite originating in

Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, lots which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes).
For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buvers, 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.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 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 xport jewellery licence.

Watches

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

(ii) The importation of luxury watches such as Rolex into the United States is highly restricted. Such watches may not be shipped to the United States and can only be imported personally. Generally, a buyer may import only one watch into the United States at a time. In this catalogue, these watches have been marked with a Φ . This will not affect your responsibility to pay for the lot. For further information please contact our specialists in charge of the sale

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

OUR LIABILITY TO YOU

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

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

(ii) 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, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVETM, 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

(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.

OTHER TERMS

OUR ABILITY TO CANCEL

addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

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 cess, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction

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

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.

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

PERSONAL INFORMATION

We will hold and process your information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.

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.

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. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www. christies.com.

GLOSSARY

authentic: a genuine example, rather than a copy 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 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.

buver's premium: the charge the buver pays us

along with the hammer price.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its

corporate group.

condition: the physical condition of a lot.

due date: has the meaning given to it in paragraph

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 lot: an item to be offered at auction (or two or

more items to be offered at auction as a group). other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special'

'incidental' or 'consequential' under local law **purchase price:** has the meaning given to it in paragraph F₁(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and Oualified 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

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies. com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital

warranty: a statement or representation in which the person making it guarantees that the facts set

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium.
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:		N 11	
A non VAT registered UK or EU buyer		No VAT refund is possible	
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under nor UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.	
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.	
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK V rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.	
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.	
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.	
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:	
	No Symbol	We will refund the VAT amount in the buyer's premium .	
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.	
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.	
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .	

^{1.} We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

⁽a) have registered to bid with an address outside of the EU; and
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for *and Ω Iots. All other Iots 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. 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 7839 1611.

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 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.

FOR GLASS AND CERAMICS

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

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

"A plate in the Worcester style"

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

"A Sèvres-pattern plate"

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

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

"A Meissen cup and saucer"

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

"A Meissen cup and a saucer"

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

"Modelled by '

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

"After the model by...

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

"Painted by..."

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

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

FOR 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.

STORAGE AND COLLECTION

STORAGE & COLLECTION CHARGES

Lots marked with a filled square (le) in the catalogue are transferred to an offsite warehouse at the close of business on the day of the sale. We give you 2 weeks free storage from the date of the sale and after that point charges apply (ie, up to and including the 2nd Wednesday after the sale. All other lots will be held at Christie's South Kensington until 5.00 pm on the 5th Friday after the sale.

They will then be transferred to Cadogan Tate Ltd. and will be available to collect from the following Tuesday.

The offsite warehouse is:

Cadogan Tate Ltd., 241 Acton Lane, Park Royal, London NW10 7NP Telephone: +44 (0)800 988 6100 Email: collections@cadogantate.com

Please see the map and contact details below for their precise location.

Lots will be available for collection at 12 noon on the Friday after the sale.

You can pay for items at Christie's South Kensington from Monday to Friday.

Items can be collected from Cadogan Tate Ltd Monday to Friday 9.00 am to 5.00 pm.

TRANSFER, STORAGE & RELATED CHARGES (PER LOT)

CHARGES	Furniture/ Large Objects	Pictures/ Small Objects	
Transfer/Admin	£,42.00	£,21.00	
Storage per day	£5.25	£,2.65	
Extended Charge:	The lower amount of 0.6% of Liability Hammer Price or 100% of the above charges		

All charges are subject to VAT. Very large or heavy items may be subject to a surcharge.

Please note that there will be no charge to purchasers who collect their lots within two weeks of this sale.

COLLECTION & PAYMENT OF ANY CHARGES DUE

Lots will be available for collection from Cadogan Tate Ltd., 241 Acton Lane, Park Royal, London NW10 7NP Telephone: +44 (0)800 988 6100 Email: collections@cadogantate.com on every business day after the day of transfer, from 9.00 am until 5.00 pm.

Lots may only be released by Cadogan Tate upon a) production of the 'Collection Order' obtained from the cashier's office at Christie's, 85 Old Brompton Road, London SW7 or Christie's, 8 King Street, London SW1 b) payment of any charges that may be due to Cadogan Tate Ltd.

To assist Cadogan Tate to provide a swift release please telephone on the business day prior to collection to ensure that Lots are available and to ascertain any charges due. If sending a carrier please ensure that they are provided with all necessary information, your written authority to collect, the Collection Order and the means to settle any charges.

COLLECTION FROM CADOGAN TATE

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm, and purchases transferred to their warehouse are not available for collection at weekends.

SHIPPING AND DELIVERY

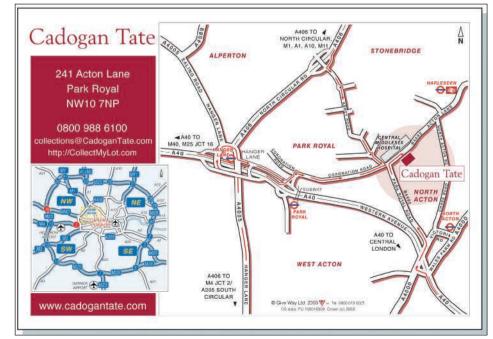
Christie's Art Transport can organise local deliveries or international freight.

Please contact them on +44 (0) 20 7389 2712 or arttransport_london@christies.com.

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

EXTENDED LIABILITY CHARGES

All services provided by Cadogan Tate Ltd. ("Cadogan Tate") will be subject to their standard Conditions of Business, copies of which are available at Christie's South Kensington. Please note in particular that Cadogan Tate Ltd. does not accept any liability for damage or loss, due to its negligence or otherwise, exceeding the Hammer Price of a Lot plus associated Buyer's Premium, or, at its sole option, the cost of repairing or replacing the damaged or missing Lot and • it reserves a lien over all goods in its possession for payment of storage and all other charges due to it and · it automatically arranges on behalf of the Lot's owner and at the owner's cost, insurance of the Lot for the sum of the Hammer price plus Buyer's Premium. The Extended Liability Charge covers the Lot from the time of collection from the saleroom until release of the Lot to the owner or the owner's agent. The Extended Liability Charge payable by the owner of the Lot is 0.6% of the sum of the Hammer Price and Buyer's Premium or 100% of the transfer and storage charges, whichever is the smaller. This Extended Liability will not be arranged and no charge will be payable only on receipt by Cadogan Tate of advance written notice from the owner of the lot together with formal waiver of subrogation from the owners insurers.



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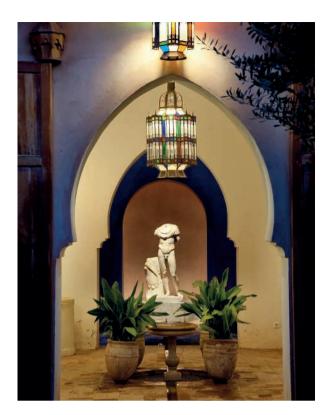
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THE ARTIST'S STUDIO AND HOME, MOROCCO

London, South Kensington, 13 July 2016

VIEWING

9-12 July 2016 85 Old Brompton Road London SW7 3LD

CONTACT

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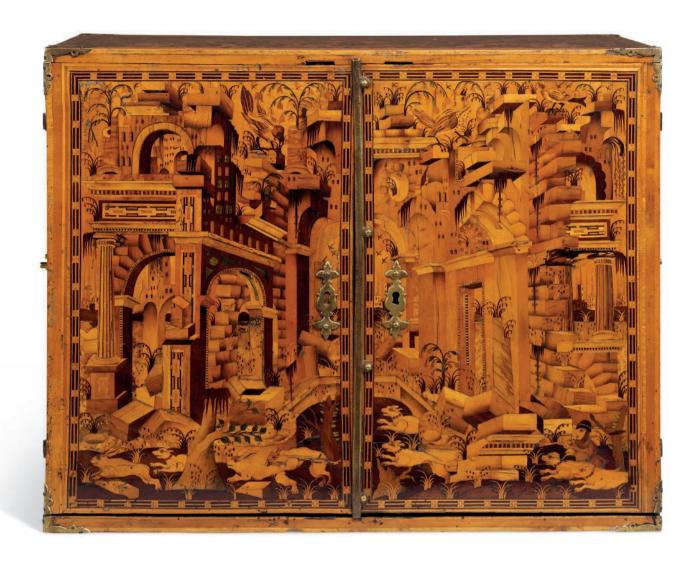
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VIEWING 3-7 July 2016 8 King Street London SW1Y 6QT

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CHRISTIE'S



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VIEWING

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Following the success of last year's sale, we are now accepting consignments for our upcoming Out of the Ordinary auction. Featuring a curated selection of art, objects and furniture, this is a unique opportunity for collectors to consign their unusual items with Christie's. Please do not hesitate to contact us for a free and confidential valuation.



Invitation to Consign

OUT OF THE ORDINARY

London, South Kensington, 14 September 2016

CONSIGN BY

27 May 2016

CONTACT

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A wooden front door from the childhood home of Sir Paul McCartney, circa 1950s Sold for: £6,875, London, South Kensington, 3 September 2014 SOLD PRICES INCLUDE BUYER'S PREMIUM: FOR FULL DETAILS SEE CHRISTIES.COM





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Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

 UK£50 to UK £1,000
 by UK£50s

 UK£1,000 to UK£2,000
 by UK£100s

 UK£2,000 to UK£3,000
 by UK£200s

UK£3,000 to UK£5,000 by UK£200, 500, 800

(eg UK£4,200, 4,500, 4,800)

UK£5,000 to UK£10,000 by UK£500s UK£10,000 to UK£20,000 by UK£1,000s UK£20,000 to UK£30,000 by UK£2,000s

UK£30,000 to UK£50,000 by UK£2,000, 5,000, 8,000

(eg UK£32,000, 35,000,

38.000)

UK£50,000 to UK£100,000 by UK£5,000s UK£100,000 to UK£120,000 by UK£10,000s

Above UK£200,000 at auctioneer's discretion

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O Please tick if you prefer not to receive info	rmation about our upcoming sales by e-mail
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Signature	
Signature	

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