

# INTERIORS

SOUTH KENSINGTON · WEDNESDAY 14 JUNE 2017

CHRISTIE'S

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cover basic catalogue information such as size, date or age, medium, type, attribution, quantity and so on.

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The reserve will never exceed the low estimate.

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who will always be happy to discuss the lot in greater detail; their contact details are listed opposite.

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are available on request. These supplement the catalogue description and provide guidance on a lot's condition.

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We would always recommend coming to the saleroom and looking at a lot for yourself, especially in the case of more valuable items.

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next to the lot number can indicate a variety of things, such as where the lot can be collected after the sale or how much if any VAT is payable. There is a key to symbols in the 'all you need to know' section at the back of this catalogue.

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## FRONT COVER:

Lot 97

Neisha Crosland's home.

Photography by Joanna Maclennan.

## BACK COVER:

Lot 184

# INTERIORS

SOUTH KENSINGTON · 14 JUNE 2017

## SPECIALISTS



Matilda Burn  
Head of Sale,  
European Ceramics  
& Glass



Sophie McKinney  
Sale Coordinator



Anna Evans  
Works of Art



Celia Harvey  
Clocks & Furniture



Victoria Drummond  
Silver



Fiona Baker  
20th Century  
Decorative Art & Design



Krassi Kuneva  
Pictures



Pippa Green  
Works of Art

## AUCTION

Wednesday 14 June 2017  
at 10.00 am Lots 1-483  
85 Old Brompton Road  
London SW7 3LD

## VIEWING

Saturday	10 June	11.00 am - 5.00 pm
Sunday	11 June	11.00 am - 5.00 pm
Monday	12 June	9.00 am - 7.30 pm
Tuesday	13 June	9.00 am - 5.00 pm
Wednesday	14 June	9.00 am - 10.00 am (Limited view)

## AUCTION CODE AND NUMBER

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

**INT-14408**

## CONDITIONS OF SALE

This 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

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Post-Sale Coordinator  
Payment, Shipping, and Collection  
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Fax: +44 (0)20 7752 3300  
Email: PostSaleUK@christies.com

## BIDS OFFICE

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## THINKING OF SELLING?

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## AUCTION RESULTS

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The USA has recently changed its policy on the  
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Only Asian Elephant ivory may be imported into  
the USA, and imports must be accompanied  
by DNA analysis and confirmation the object is  
more than 100 years old. We cannot indicate  
whether the elephant ivory in a particular lot is  
African or Asian elephant.

Buyers purchase these lots at their own risk and  
will be responsible for the costs of obtaining  
any DNA analysis or other report required in  
connection with their proposed import into the  
USA. A buyer's inability to export or import a lot  
is not a basis for cancelling their purchase.

Please note that Christie's has financial  
interest in lots 375-379. Please see the  
conditions of sale at the back of the  
catalogue for further information.



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These auctions feature

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# CHRISTIE'S

1

ATTRIBUTED TO BENJAMIN ZIX  
(FRENCH, 1772-1811), AFTER JACQUES  
LOUIS DAVID (FRENCH, 1748-1825)

*The Consecration of the Emperor  
Napoleon and the Coronation of Empress  
Joséphine on December 2, 1804*

pen and black ink, watercolour, bodycolour  
and gum Arabic, over etched outlines  
22½ x 28¾ in. (57 x 73 cm.)

After the painting in the Musée du Louvre,  
Paris.

£1,500-2,500

\$2,000-3,200  
€1,800-2,900



1



2

■2 AFTER CHARLES AUGUSTE STEUBEN

*Portrait of Napoleon I (1769-1821) with the Iron Crown and  
the insignia of the Legion of Honour*

with signature, inscribed and dated 'D'apres le Portrait original/  
peint par Steuben en 1812/Richter pinx. 1830' (on the reverse)  
oil on canvas

20¾ x 15½ in. (52.7 x 39.4 cm.)

£800-1,200



3

3

CARLE VERNET (FRENCH, 1758-1836)

*Tauris, horse of Emperor Napoleon Bonaparte I (1769-1821)*

signed 'C.Vernet' (lower right)  
pencil, point of the brush and brown wash on paper  
6½ x 8¾ in. (15.5 x 21.8 cm.)

£1,200-1,800

\$1,600-2,300

€1,500-2,100

After the painting in Museum of the Legion of Honour, Paris.

**EXHIBITED:**

Washington, National Geographic Museum at Explorers Hall,  
*Treasures of Napoléon*, 28 September 2005 - 2 January 2006.  
Belgium, Palais des Beaux-Arts de Charleroi, *Juin 1815 Napoléon  
à Charleroi L'ultime campagne*, 28 May - 13 September 2015.



4

■4  
FRENCH SCHOOL, EARLY 19TH CENTURY  
*Vive l'Empire!*

oil and metallic paint on canvas  
30 1/4 x 50 1/2 in. (76.7 x 128.3 cm.)

£300-500

\$390-650  
€360-590



5

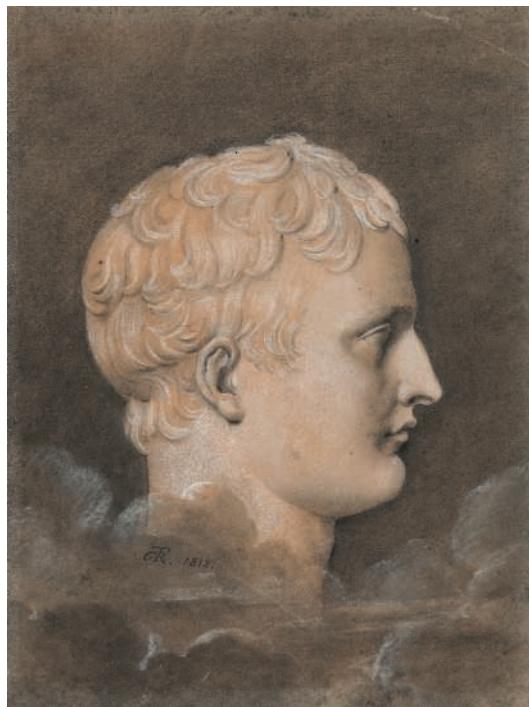
■5  
A FRENCH BRONZE PORTRAIT BUST OF  
NAPOLEON BONAPARTE

AFTER A MODEL BY ANTOINE-DENIS CHAUDET (1763-1810), EARLY 19TH CENTURY

Cast with inscription 'NAPOLEON', mounted on a white marble socle and grey marble plinth  
25 1/4 in. (64 cm.) high

£4,000-6,000

\$5,200-7,700  
€4,800-7,100



6

**EXHIBITED:**  
Washington, National Geographic Museum at Explorers Hall, *Treasures of Napoléon*, 28 September 2005 - 2 January 2006  
Then travelling onwards to: the Museum of Florida History, Tallahassee, Florida, 5 February - 30 April 2006; South Carolina State Museum, Columbia, South Carolina, 1 June 2006 - 1 January 2007; Oklahoma City Museum of Art, Oklahoma, 1 February - 22 April 2007; National Constitution Centre, Philadelphia, 29 May - 7 September 2007; The Muzeo, Anaheim, 11 October 2009 - 8 January 2010; Missouri History Museum, Saint Louis, 13 November 2010 - 3 April 2011

■6  
ANNE-LOUIS GIRODET DE ROUCY-TRIOSON  
(FRENCH, 1767-1824)

*Profil de Napoléon Ier*

signed with monogram and dated 'GTR.1812.' (lower left)  
pencil heightened with white chalk on paper  
14 x 10 1/4 in. (35.5 x 26 cm.)

£10,000-15,000

\$13,000-19,000  
€12,000-18,000

**PROVENANCE:**  
Girou de Buzareingues; his sale, 26 February 1892, lot 74;  
where bought by Becquerel.



7



8

■7

**A SEVRES WHITE BISCUIT PORTRAIT BUST OF NAPOLEON I**

CIRCA 1810, IMPRESSED SEVRES LOZENGE MARK, INCISED TITLE, INCISED CHAUDET TO SIDE

After the model by *Antoine-Denis Chaudet*

11½ in. (29.2 cm.) high

£3,000-5,000

\$3,900-6,500

€3,600-5,900

**PROVENANCE:**

Collections of the Princes Murat.

**9 (part)****FIVE HAND-COLOURED ENGRAVINGS OF THE NAPOLEONIC WARS**  
BY WILLIAM ATKINSON (1773-1839), PUBLISHED BY EDWARD ORME, 1812-1814

27¾ x 35½ in. (70.5 x 90 cm.) including modern frame (5)

£800-1,200

\$1,100-1,500

€950-1,400

■8

**JEAN-URBAIN GUÉRIN (FRENCH, 1761-1836)**

*Portrait of Emperor Napoleon Bonaparte I (1769-1821), three-quarter length wearing a uniform of a Horse Guard Hunter*

signed and dated 'J.Guerin F. 1811' (centre right)  
bodycolour and gum arabic on vellum

17 x 15 in. (43 x 38 cm.)

A pencil sketch of the same sitter is attached on the reverse.

£3,000-5,000

\$3,900-6,500

€3,600-5,900



10

**A FRENCH GILTWOOD PENNANT FINIAL OF A NAPOLEONIC EAGLE**  
EARLY 19TH CENTURY

9¾ in. (25 cm.) high

£400-600

\$520-770

€480-710



■11

ALFRED DE DREUX (FRENCH, 1810-1860)

*Cuirassier blessé et cuirassier tenant la bride de son cheval*

signed 'Alfred Dreux' (lower left)

oil on canvas

32 x 39½ in. (81.5 x 100.5 cm.)

Painted in 1832-34.

£18,000-22,000

\$24,000-28,600

€22,000-26,400

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 25 March 1981, lot 18.

Anonymous sale; Rambouillet, France 9 July 1988.

Anonymous sale; Hôtel Drouot, Paris, 21 December 1994, lot 38.

Anonymous sale, Hôtel Drouot, Paris, 15 December 2006, lot 38.  
with Gallery Alexis Bordes, Paris.

Private Collection.

**LITERATURE:**

Renauld, *L'univers d'Alfred de Dreux, suivi du catalogue raisonné*, Arles, 2008, p. 49, illustrated.

**EXHIBITED:**

Iowa City - The Pentacrest Museums Gallery for Arts Napoléon and the Art of Propaganda, 13 September 2012-29 January 2013.



12

■12

**JEAN-BAPTISTE ISABEY (FRENCH, 1767-1855)**

*Portrait of Emperor Napoleon Bonaparte I (1769-1821)*

signed and dated 'J. Isabey 1852 à 85 ans' (lower right), inscribed 'Souvenir' (lower left), indistinctly inscribed further (along the upper edge)

pencil on paper

3 1/8 x 2 in. (9.2 x 5.2 cm.).

£2,000-4,000

\$2,600-5,200

€2,400-4,700

**EXHIBITED:**

Washington, National Geographic Museum at Explorers Hall, *Treasures of Napoléon*, 28 September 2005 - 2 January 2006. Belgium, Palais des Beaux-Arts de Charleroi, *Juin 1815 Napoléon à Charleroi L'ultime campagne*, 28 May - 13 September 2015.



13 (part)



14 (part)

■13

**A FRENCH HAND-COLOURED ENGRAVED PORTRAIT OF EMPEROR NAPOLEON**

AFTER ROBERT JACQUES FRANÇOIS LEFEVRE (1755-1830), BY LEVACHEZ

Together with an engraving after Carle Vernet, entitled 'Campagnes d' Italie', framed; and a hand-coloured engraving of Cupid, after Lefevre, by Chaponnier  
31 x 22 3/4 in. (78.7 x 57.7 cm.), the first, including frame (3)

£700-1,000

\$910-1,300

€830-1,200



14 (part)

■14

**A FRENCH ENGRAVING OF THE CONGRESS OF VIENNA**

AFTER JEAN BAPTISTE ISABEY AND ENGRAVED BY GODEFROY, 1815

In empire gilt-gesso frame, and three further engravings of Napoleon I after Jean-Baptiste Isabey and Percier & Fontaine, Le General Berthier by Baron Gros and La mort de Napoleon, after Carl Steuben

33 1/2 x 42 in. (85 x 107 cm.) including frame (4)

£800-1,200

\$1,100-1,500

€950-1,400



16 (detail)



16



### 16 (detail)



15

15

ATTRIBUTED TO CARLE VERNET  
(FRENCH, 1758-1836)

## *Emperor Napoleon Bonaparte I (1769-1821) at Austerlitz*

pencil and watercolour heightened with white  
(oxidised) on paper  
16 1/4 x 12 3/4 in. (41.2 x 32.2 cm.)

16

NAPOLÉON COGNAC 1811

"N"-Embossed glass shoulder-button. No label. Embossed short metal capsule states "1811 - Maison de L'Empereur - Chateau de Fontainebleau". Original slightly shrunken cork. I level 6.5 cms below base of cork.

1 bottle

**PROVENANCE:**

Maison de L'Empereur Napoléon Ier, Château de Fontainebleau, 1811.  
Collections of the Princes Murat.

**EXHIBITED:**

Napoleon The Eagle Over Europe, Four exhibitions in China: Hubei Provincial Museum, Tianjin Museum, Lianoning Provincial Museum, 2015. Nanjing Museum.



17

17

**AN EMPIRE SILK EMBROIDERY  
DEDICATED TO EMPRESS  
JOSEPHINE**

CIRCA 1800

Inscribed beneath the flower filled  
urn 'Dédicé à sa Majesté L'Impératrice  
Joséphine'  
19½ x 13¾ in. (49.5 x 35 cm.), including  
frame

£500-800

\$650-1,000

€590-940



19

19

**A STAFFORDSHIRE POTTERY  
BUFF-GROUND TWO-HANDED  
BASIN FROM NAPOLEON'S  
'CHAMBER SERVICE'**

CIRCA 1815, POSSIBLY BY ENOCH  
WOOD AND RETAILED BY GEORGE  
BULLOCK

The everted rim decorated with a band  
of orange berried laurel, the handles and  
rims edged in iron-red, the shoulder and  
foot with orange bands  
13 in. (33 cm.) wide

£1,000-1,500

\$1,300-1,900

€1,200-1,800

**PROVENANCE:**

Commissioned for Napoleon's chamber  
service in St. Helena.  
Matthew Robinson Boulton, for Great  
Tew Park, 1817.  
Thence by descent to the late Major  
Eustace Robb, Great Tew Park, sold  
Christie's, 27-29 May 1987, lot 692 (part).

20

**ITALIAN SCHOOL, 19TH CENTURY  
Allegory of Empress Marie-Louise  
of Austria, Queen of the French  
(1814-1847) presented by Austria and  
hosted by France**

watercolour and bodycolour on paper,  
laid down on panel, oval  
9¾ x 16¾ in. (50 x 42.5 cm)

£500-800

\$650-1,000

€590-940

18

**A FRENCH PLASTER BUST OF  
LOUIS XVIII**

AFTER JEAN-NICHOLAS  
ALEXANDRE BRACHARD (1766-  
1846), CIRCA 1815

With inventory inscription to the reverse  
'S2 \ 1815 \ No. 5'; together with a  
French engraving of Louis XVIII in his  
study, after Baron Francoise-Pascal-  
Simon Gerard, Known as Baron Gerard  
(1770-1837), a portrait print on velvet of  
Louis XVIII, signed 'Petit Pinxit 1815'  
17½ in. (44 cm.) high

£800-1,200

\$1,100-1,500

€950-1,400



18

20



21



22

■22

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

*Portrait of Marie Thérèse Étiennette Bourgoin, sociétaire de la Comédie Française*

oil on canvas

37% x 28 in. (95.5 x 71 cm.)

£7,000-10,000

\$9,100-13,000

€8,300-12,000

**PROVENANCE:**

Ledoux-Lebard.

**EXHIBITED:**

Washington - Saint Louis, National Geographic Museum at Explorers Hall, *Treasures of Napoleon*, 28 September 2005-2 January 2006, no. 124.

■23

**JACQUES BARRABAND (FRENCH, 1767/68-1809)**

*Green Jay (Cyanocorax yncas)*

signed 'Barraband' (lower right), with numbers '46/ No 46/ 209/ B8'

traces of black chalk, watercolour and bodycolour on paper, fragmentary

watermark JW[hatman] 1794

20% x 15.1/7 in. (52 x 38.4 cm.)

£4,000-6,000

\$5,200-7,700

€4,800-7,100

**PROVENANCE:**

Marcel Jeanson, his sale, Christie's, Paris, 9 November 2010, lot 15.

**ENGRAVED:**

Levaillant, *Histoire naturelle des oiseaux de paradis et des rolliers I*, plate 46.



23



24



25 (part)

■24

**ANNE-Louis GIRODET DE ROUCY-TRIOSON (FRENCH, 1767-1824)**

*Portrait of a lady, traditionally identified as Marie Louise of Austria Empress of the French (1791-1847)*

black chalk and grey and black wash on paper

12 x 9 1/4 in. (30.5 x 23.6 cm.)

Executed in 1820.

£1,500-2,500

\$2,000-3,200

€1,800-2,900

**PROVENANCE:**

Collections of the Princes Murat.

■25

**FLORENT-FIDÈLE-CONSTANT BOURGEOIS (FRENCH, 1767-1841)**

*View of château de Navarre, residence of Empress Joséphine; and The pavillion of Hébé in the gardens of the château de Navarre*

both signed and dated 'Ct. Bourgeois 1809' (lower right and centre, respectively) and inscribed as title

pencil on paper, both watermark Van der Ley, the first with a post horn in a crowned shield

15 1/4 x 18 1/8 in. (38.8 x 47.8 cm.); 9 3/8 x 19 in. (23.8 x 25.4 cm.) (2)

£1,000-2,000

\$1,300-2,600

€1,200-2,400



26

**JEAN-BAPTISTE-CLAUDE ODIOT (FRENCH, 1763-1850)**

*Three designs: Design for a piece of furniture for the lavatory of Empress Marie-Louise; Design for a box with the figure of the Empress Marie-Louise; and Design for an ewer and its basin for the Empress Josephine*

the first, inscribed as title and with artist's estate stamp (lower right); the second and third with artist's estate stamp, numbered '129 and 464' (lower right)

the first and third pencil on paper, the second pencil and bodycolour on paper

15 x 10 1/8 in. (38.1 x 25.5 cm.); 12 1/8 x 17 1/4 in. (30.7 x 43.7 cm.); 15 5/8 x 11 1/8 in. (39.7 x 29.8 cm.) (3)

£2,500-3,500

\$3,300-4,500

€3,000-4,100

26



26A

**JEAN-BAPTISTE ISABEY (FRENCH, 1767-1855)**

*Portrait of Emperor Napoleon Bonaparte I (1769-1821)*

signed 'J Isabey' (lower right)

£1,200-1,800

\$1,600-2,300

€1,500-2,100

**PROVENANCE:**

Paul Delaroche (according to an inscription on the reverse of the mount)

27

**HORACE VERNET (FRENCH, 1789-1863)**

*Ancient battle scene*

signed and inscribed 'horace Vernet fecit.' (lower right)

trace of black chalk, point of the brush, grey and brown wash, heightened with white on paper  
8 5/8 x 11 1/8 in. (21.3 x 30.2 cm.)

£1,500-2,000

\$2,000-2,600

€1,800-2,400

**PROVENANCE:**

Paul Delaroche (according to an inscription on the reverse of the mount)



27



28

28

**FRANÇOIS BOUCHOT (FRENCH, 1800-1842)**

*Coup d'Etat du XVIII Brumaire : le général Bonaparte au conseil des Cinq-Cents à Saint-Cloud*

pencil, pen and brown ink and brown wash on paper, watermark Charles Wise

11 5/8 x 16 1/8 in. (30.2 x 43 cm.)

A study for the painting at the National Museum of Versailles.

£800-1,200

\$1,100-1,500

€950-1,400

**PROVENANCE:**

Pierre Miquel, his sale Rossini, Paris, 31 November 2004. lot 28.

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



**29**  
**PIERRE-FRAN OIS-L ONARD FONTAINE (FRENCH,  
1762-1853)**

*View of the stairs leading to the crypt of the Panthéon, Paris, with a funeral procession*

with number '56' (lower left)  
pencil, watercolour and bodycolour on paper  
12 x 6 3/4 in. (30.3 x 17.3 cm.)

£2,000-3,000	\$2,600-3,900
€2,000-3,000	€2,400-3,500

30

CHARLES PERCIER (FRENCH, 1764-1838) AND  
PIERRE-FRANÇOIS-LÉONARD FONTAINE (FRENCH,  
1762-1853)

*Section of the Grand Tribunal and the throne elevated on the Facade of the Military School for the Feast of the Distribution of the Eagles in 1807*

watercolour over etched outlines  
15 1/4 x 21 3/4 in. (38.5 x 55.5 cm.)

£1,200-1,800	\$1,600-2,300 €1,500-2,100
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31

PIERRE-FRANÇOIS-LEONARD FONTAINE (FRENCH,  
1762-1853)

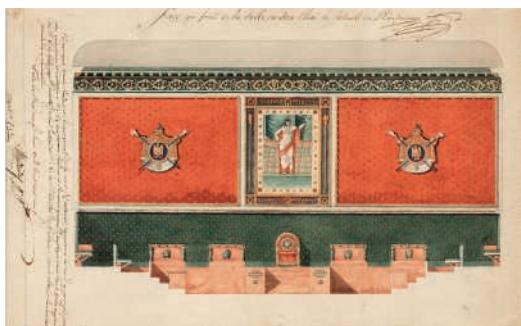
*A design for the decoration of the Grand Chamber of the Court of Cassation, Paris*

with further inscriptions  
10 $\frac{3}{4}$  x 16 $\frac{1}{2}$  in. (27.4 x 42 cm.)

**PROVENANCE:**  
Ledoux-Lebard



30



31



32

■32 FRANÇOIS-PASCAL-SIMON, CALLED BARON GÉRARD

**(ITALIAN, 1770-1837)**  
*Design for the ceiling of the Conservatory of Music*  
signed and dated 'François Gérard 1812' (lower left), inscribed  
as title (lower centre)  
pencil, point of the brush and watercolour over engraving on  
paper  
15 7/8 x 31 1/8 in. (40.5 x 80.5 cm.)

**PROVENANCE:**  
Alain Latreille



33

33

**A SET OF FOUR RESTAURATION GILT AND PATINATED BRONZE FOUR-LIGHT WALL APPLIQUES**  
CIRCA 1840

8 in. (20 cm.) high; 12½ in. (32 cm.) deep

(4)

£1,500-2,500

\$2,000-3,200

€1,800-2,900



34



35

PROPERTY OF A LADY

■34

**A FRENCH TERRACOTTA PORTRAIT BUST OF 'MADAME ELIZABETH'**

LATE 19TH CENTURY

Inscribed to the back 'Madame Elizabeth' and 'VAVASSEURE'  
30 in. (76 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,800

VARIOUS OTHER PROPERTIES

35

**A STUCCO HEAD OF BUDDHA**

GANDHARA REGION, 3RD/4TH CENTURY

8¾ in. (22.2 cm.) high

£800-1,200

\$1,100-1,500

€950-1,400

**PROVENANCE:**

The collection of Dr. and Mrs. Nicholas Stark Pickard, Kansas,  
before 1993

Thence by descent

Christie's New York, Property from a Private Massachusetts  
Collection, lot 214, 13 September 2011



36

PROPERTY OF A GENTLEMAN

■36

**A NORTH EUROPEAN MAHOGANY AND BRASS MOUNTED BOOKCASE**

OF DIRECTOIRE STYLE, CIRCA 1900

65½ in. (166 cm.) high; 49 in. (124 cm.) wide; 16½ in. (42 cm.)  
deep

£1,200-1,500

\$1,600-1,900

€1,500-1,800



37

■37  
A WILLIAM IV MAHOGANY THREE-PEDESTAL DINING  
TABLE

SECOND QUARTER 19TH CENTURY

28½ in. (72 cm.) high; 156 in. (398 cm.) extended; 52 in. (132 cm.)  
deep

£2,000-4,000

\$2,600-5,200

€2,400-4,700



38

■38  
A PAIR OF ITALIAN GILT-WOOD TABOURETS

OF LOUIS XVI STYLE, 19TH CENTURY

Covered in red and yellow silk damask

18 in. (46 cm.) high; 18 in. (46 in.) wide; 17¾ in. (45 cm.) deep (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

PROPERTY OF A GENTLEMAN

■39

A MAHOGANY GILT-METAL MOUNTED BIBLIOTHEQUE  
OF DIRECTOIRE STYLE, LATE 19TH CENTURY

70 in. (178 cm.) high; 40 in. (101.5 cm.) wide; 16 in. (40.5 cm.)  
deep

£1,000-1,500

\$1,300-1,900

€1,200-1,800



39

40 No Lot



41

**■41**  
**A PAIR OF DUTCH DELFT POLYCHROME VASES AND COVERS**

18TH CENTURY, RED FACTORY MARK

10½ in. (25.8 cm.) high

(2)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

43

**■43**  
**A WILLIAM IV MAHOGANY LIBRARY ARMCHAIR**  
CIRCA 1830

38½ in. (97 cm.) high

£2,000-3,000

\$2,600-3,900

€2,400-3,500

**■42**  
**A PAIR OF DUTCH DELFT LARGE POLYCHROME VASES AND COVERS**

19TH CENTURY, RED ARK AND CONJOINED BLUE CRESCENT MARKS, ONE WITH BLUE V MARK

26¾ in. (68 cm.) high

(2)

£1,500-2,500

\$2,000-3,200

€1,800-2,900



42

**■44**  
**A LATE GEORGE III MAHOGANY BREAKFRONT BOOKCASE**

LATE 18TH CENTURY

92½ in. (235 cm.) high; 87 in. (221 cm.) wide; 18 in. (46 cm.) deep

£2,000-4,000

\$2,600-5,200

€2,400-4,700



44



45

47

■45  
AN ITALIAN MAIOLICA PORTRAIT JAR  
19TH CENTURY

10 in. (25.5 cm.) high  
£1,000-1,500

\$1,300-1,900  
€1,200-1,800

■47  
A PAIR OF SMALL HUMP-BACK SOFAS  
EARLY 20TH CENTURY, GEORGE III STYLE

Each 27½ in. (70 cm.) high; 54 in. (138 cm.) wide; 26 in. (66 cm.)  
deep  
£3,000-5,000

\$3,900-6,500  
€3,600-5,900

■46  
A POLYCHROME AND PARCEL-GILT CABINET WITH  
HERALDIC DECORATIONS

EARLY 20TH CENTURY, POSSIBLY PORTUGUESE  
70 in. (178 cm.) high; 43 in. (109 cm.) wide; 15 in. (38 cm.) deep  
£1,000-1,500

\$1,300-1,900  
€1,200-1,800

**PROVENANCE:**  
Sir Gervais Tennyson-d'Eyncourt and thence by family descent

■48  
A GEORGE IV FIGURED MAHOGANY WRITING TABLE  
WITH THREE-QUARTER GALLERY

SECOND QUARTER 19TH CENTURY  
30½ in. (77 cm.) high; 46 in. (117 cm.) wide; 22½ in. (57 cm.) deep  
£1,800-2,500

\$2,400-3,200  
€2,200-2,900



46



48



■53

**A GEORGE V SILVER DRESSING-  
TABLE SERVICE**

MARK OF LIONEL ALFRED  
CRICHTON, LONDON. 1927-1932

In the late 17th century style, each piece  
with gadrooned borders and engraved  
with a coat-of-arms, comprising:  
A pair of square scent bottles, each with  
glass inserts

7 in. (17.8 cm.) high

A pair of circular dressing-table boxes  
5½ in. (13.5 cm.) diam.

A pair of circular dressing-table boxes,  
each with glass liner  
3¾ in. (9.5 cm.) diam.

A pair of baluster pomade jars  
3¾ in. (9.5 cm.) high

A pin-cushion  
7½ in. (19 cm.) wide

A hand mirror  
10 in. (25.5 cm.) long

Two hair brushes

Two clothes brushes

A whisk

A button-hook

A shoe-horn

Contained in a fitted velvet lined blue  
leather Garrard case

the case 21½ in. (54 cm.) wide  
weighable silver 81 oz. 16 dwt. (2,544 gr.)  
(17)

£3,000-5,000

\$3,900-6,500

€3,600-5,900



53



54

■54

**A PAIR OF FRENCH GILTWOOD-  
FRAMED 'LOVE SEATS'**

LATE 19TH / EARLY 20TH CENTURY

Each 36 in. (92 cm.) high; 36 in. (92 cm.)  
wide; 21 in. (54 cm.) deep (2)

£2,000-3,000

\$2,600-3,900

€2,400-3,500



54

■55

**A PAIR OF CHINOISERIE-  
DECORATED CONSOLE TABLES**

THE TABLES LATE 18TH / EARLY  
19TH CENTURY, THE JAPANNING  
MODERN

Each 28 in. (71 cm.) high; 46 in. (117 cm.)  
wide; 15½ in. (39.5 cm.) deep (2)

£1,500-2,500

\$2,000-3,200

€1,800-2,900





56

■ 56

## A PAIR OF LARGE CARVED MAHOGANY OPEN ARMCHAIRS

EARLY 20TH CENTURY, POSSIBLY IRISH

Each 40 in. (102 cm.) high; 31 in. (79 cm.) wide (tips of arms)	(2)
£2,000-3,000	\$2,600-3,900 €2,400-3,500



57

57

## A HUMP-BACK SIX-LEG SOFA EARLY 20TH CENTURY, GEORGIAN STYLE

39½ in. (100 cm.) high; 75 in. (191 cm.) wide;  
29 in. (74 cm.) deep



58



59

## A SET OF EIGHT GEORGE III MAHOGANY DINING CHAIRS

## LATE 18TH CENTURY

Including two armchairs  
Each 37 in. (94 cm.) high (8)  
£2,000-4,000 \$2,600-5,200



60

■60  
A GEORGE III MAHOGANY ARMCHAIR AND MATCHING PAIR OF CHAIRS WITH GOTHIC SPLATS

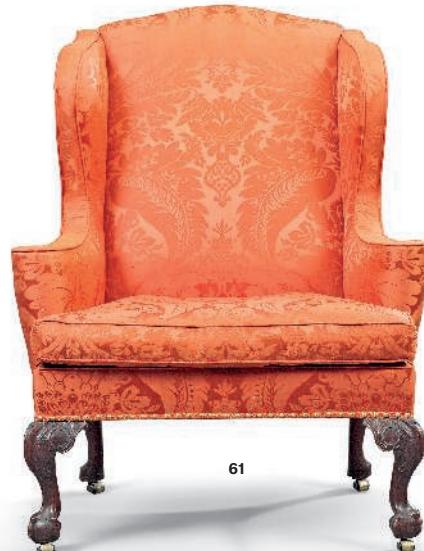
LATE 18TH CENTURY

(3)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



61

■61  
A LARGE WING ARMCHAIR ON CABRIOLE LEGS  
EARLY 20TH CENTURY

47 in. (120 cm.) high; 36½ in. (93 cm.) wide

£1,000-1,500

\$1,300-1,900

€1,200-1,800



62

■62  
A GEORGE II MAHOGANY CONCERTINA-ACTION CARD TABLE

MID 18TH CENTURY, RESTORED

28½ in. (72 cm.) high; 35½ in. (90 cm.) wide; 18 in. (46 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,800



63

■63  
A MATCHED SET OF TEN GEORGE III PADOUK DINING CHAIRS

LATE 18TH CENTURY

Each 39 in. (99 cm.) high

£2,000-4,000

(10)

\$2,600-5,200

€2,400-4,700



64

**■64  
A FRENCH EBONISED GALLERY EASEL  
ROCOCO STYLE, EARLY 20TH CENTURY**

78½ in. (199.5 cm.) high

£1,200-1,800

\$1,600-2,300  
€1,500-2,100

65



**■65  
A MEISSEN MYTHOLOGICAL THREE-PIECE CLOCK  
GARNITURE**

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

The clock modelled with Chronos, one candelabra with a figure  
of Diana with hounds, the other with Venus and cupid

(3)

The clock - 18¾ in. (47.6 cm.) high

£2,500-3,500

\$3,300-4,500  
€3,000-4,100



66

**■66  
A REGENCY BRASS-MOUNTED MAHOGANY READING  
TABLE**

CIRCA 1810

29 in. (73.5 cm.) high; 34½ in. (88 cm.) wide; 19½ in. (49.5 cm.)  
deep

£1,500-2,500

\$2,000-3,200  
€1,800-2,900



67

**■67  
A VICTORIAN MAHOGANY WRITING/LIBRARY TABLE  
THIRD QUARTER 19TH CENTURY**

With two frieze drawers to each side  
29¾ in. (75.5 cm.) high; 60 in. (153 cm.) wide; 35 in. (89 cm.)  
deep

£1,500-2,500

\$2,000-3,200  
€1,800-2,900

**PROVENANCE:**

By repute Lamb Chambers, Temple, London.



68 (part)



69 (part)

■68

**TWELVE ENGRAVINGS OF WILD ANIMALS FROM THE BOOK 'HISTOIRE NATURELLE'**

AFTER GEORGES-LOUIS LECLERC, COMTE DE BUFFON, LATE 18TH CENTURY

Later hand-coloured

13 x 11½ in. (33 x 28.5 cm.) overall, including silvered painted frame (12)

£1,500-2,500

\$2,000-3,200

€1,800-2,900

■69

**TWENTY SMALL BOTANICAL HAND-COLOURED ENGRAVINGS**

FROM CURTIS' BOTANICAL MAGAZINE, CIRCA 1790'S

Numbered, inscribed by the publisher William Curtis, dated and inscribed by the engraver Edwards  
10¾ x 7¼ in. (27.5 x 18 cm.) including frame

£1,500-2,500

\$2,000-3,200

€1,800-2,900



70



■-70

**A FRENCH GILT-METAL MOUNTED KINGWOOD MIRROR-BACK VITRINE CABINET**

LOUIS XVI STYLE, EARLY 20TH CENTURY

57½ in. (145.5 cm.) high; 27 in. (68.5 cm.) wide; 13¾ in. (35 cm.) deep

£2,000-3,000

\$2,600-3,900

€2,400-3,500

■70A

**A FRENCH GILTWOOD TORCHERE OF LOUIS XIV STYLE, SECOND HALF 19TH CENTURY**

The top inset with a red marble top  
58¾ in. (149.5 cm.) high, 23½ in. (60 cm.) diameter

£1,500-2,500

\$2,000-3,200

€1,800-2,900



71

■71  
**AN ENGLISH COMPOSITE STONE BUST OF BACCHUS**  
MID-20TH CENTURY

Mounted on a fluted pedestal column  
82 in. (207 cm.) high

£1,200-1,800      \$1,600-2,300  
€1,500-2,100

**PROVENANCE:**  
By repute from The Castle, Isle of Wight



72

■72  
**A NORTH EUROPEAN MARBLE FIGURE OF FLORA**  
FIRST HALF 18TH CENTURY

Carved with a cornucopia of fruits  
63 in. (160 cm.) high

£1,500-2,500      \$2,000-3,200  
€1,800-2,900

**PROVENANCE:**  
By repute from The Castle, Isle of Wight



73

■73  
**A VERDI-GRIS PATINATED BRONZE DOLPHIN FOUNTAIN**  
LATE 20TH CENTURY

73 in. (185.5 cm.) high  
£2,000-3,000      \$2,600-3,900  
€2,400-3,500

■74  
**A PAIR OF TEAK GARDEN BENCHES**  
BY LISTER, MODERN

71½ in. (181.5 cm.) wide      (2)  
£1,200-1,800      \$1,600-2,300  
€1,500-2,100



74



75 (part)

■75

**NINE ETCHINGS OF BRITISH TREES FROM *SYLVA BRITANNICA***

BY JACOB GEORGE STRUTT, SECOND QUARTER 19TH CENTURY

Including examples entitled 'The Chandos Oak'; 'The Great Ash at Canock'; 'The Abbot's at Woburn'

16 ¾ x 19 ¼ in. (42.5 x 49 cm.), including mirrored frames (9)

£2,000-3,000

\$2,600-3,900

€2,400-3,500

■76

**A COMPOSITE STONE UFFIZI WILD BOAR  
AFTER THE ANTIQUE, LATE 20TH CENTURY**

31 in. (79 cm.) high

£1,500-2,000

\$2,000-2,600

€1,800-2,400



76



77

■77

**A PAIR OF WROUGHT-IRON LANTERNS  
20TH CENTURY**

21 in. (54 cm.) excluding chains (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

■78

**A VICTORIAN COPPER VAT  
MID-19TH CENTURY**

29 in. (73.7 cm.) high; 43 ¼ in. (110 cm.) wide

£2,000-3,000

\$2,600-3,900

€2,400-3,500



78



79

■79

**AN ENGLISH BRASS HALL LANTERN  
EARLY 20TH CENTURY**

With serpentine glass panels  
27 in. (69 cm.) high

£1,000-1,500

\$1,300-1,900  
€1,200-1,800



80

■80

**A PAIR OF COPPER BOUND OAK UMBRELLA STANDS  
BY LISTER, CIRCA 1920**

29 1/4 in. (75.5 cm.) high

(2)

£1,000-1,500

\$1,300-1,900  
€1,200-1,800



81

■81

**A VICTORIAN COOPED OAK VAT  
LATE 19TH CENTURY**

Later painted, concave base and two central apertures  
31 in. (78.7 cm.) high

£1,000-1,500

\$1,300-1,900  
€1,200-1,800

■82

**TWO ENGLISH HAMSTONE STADDLE STONES  
19TH CENTURY**

26 in. (66 cm.) high, the tallest

(2)

£1,200-1,800

\$1,600-2,300  
€1,500-2,100



82

■83

**A PAIR OF FRENCH WROUGHT-IRON AND BRONZE GATES**  
CIRCA 1920

Each panel 67½ x 29½ in. (172 x 74 cm.)

(2)

£2,000-3,000

\$2,600-3,900

€2,400-3,500



83

■84

**A PAIR OF VICTORIAN TERRACOTTA URNS**  
POSSIBLY BY PULHAM, LATE 19TH CENTURY

23½ in. (59.5 cm.) high

(2)

£1,200-1,800

\$1,600-2,300

€1,500-2,100



The original design, number 113617, was registered and patented at the Public Records Office on the 30th of April 1858 by Coalbrookdale and is seat number 29A in the castings catalogue of 1875.

■85

**A PAIR OF VICTORIAN CAST-IRON 'FERN AND BLACKBERRY' PATTERN 'DOUBLE-BACK' GARDEN SEATS**  
LATE 19TH CENTURY

Repainted and later seat rails  
72 in. (181 cm.) wide, overall

(2)

£5,000-8,000

\$6,500-10,000

€5,900-9,400



84



86



85



87

87

**A COLLECTION OF EIGHTEEN MINERAL SPHERES**

Including malachite, chrysocolla, amethyst, pietersite, lapis lazuli and nephrite jade

Ranging from 3 in. to 3 1/4 in. (7.8 cm. to 8.4 cm) diameter (18)

£1,500-2,500

\$2,000-3,200

€1,800-2,900



88

■88

**A LARGE PAIR OF MALACHITE OBELISKS ON PLINTHS**  
MODERN

72 1/2 in. (184 cm.) high

(2)

£8,000-12,000

\$11,000-15,000

€9,500-14,000



89

■89

**A PAIR OF PORTLAND ROACH  
STONE BENCHES**

LATE 20TH CENTURY

17 3/4 in. (45 cm.) high; 78 3/4 in. (200 cm.) wide; 17 1/4 in. (44 cm.) deep (2)

£3,000-5,000

\$3,900-6,500

€3,600-5,900

**90 No Lot**



91

■91

**AN ENGLISH PICNIC CASE**

SECOND QUARTER 20TH CENTURY

Fitted with four porcelain plates, saucers and tea-cups a pair of silvered metal thermos flasks and other fittings  
21¼ in. (54 cm.) wide

£1,000-1,500

\$1,300-1,900

€1,200-1,800



92

■92

**A LARGE POLISHED NICKEL WALL-MOUNTED RELIEF OF A LION**

SECOND HALF 20TH CENTURY

78 in. (198 cm.) high; 40 in. (102 cm.) wide

£1,000-1,500

\$1,300-1,900

€1,200-1,800



93

■93

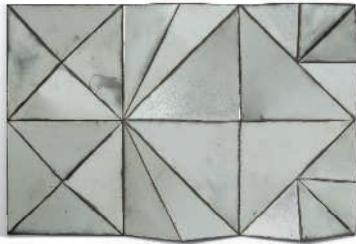
**A PAIR OF PATINATED METAL AND GLASS SIDE TABLES**  
LATE 20TH CENTURY

31½ in. (79 cm.) high; 35¾ in. (91 cm.) wide; 24 in. (61 cm.) deep  
(2)

£2,000-3,000

\$2,600-3,900

€2,400-3,500



94 (part)



■94

**A PAIR OF VENETIAN STYLE ASYMMETRIC MIRROR-GLASS CONSOLE TABLES WITH PRISMATIC MIRRORS**  
MODERN

Each Console 32 in. (81 cm.) high; 50 in. (127 cm.) wide; 16 in. (41 cm.) deep; each mirror 48 in. (122 cm.) wide; 32 in. (82 cm.) high  
(4)

£3,000-5,000

\$3,900-6,500

€3,600-5,900



95



96



■95

A SET OF EIGHT LUDWIG MIES VAN DER ROHE (1886-1969) CHROMIUM-PLATED STEEL AND LEATHER 'BRNO' CHAIRS

DESIGNED 1929, LATER MANUFACTURED BY KNOLL INTERNATIONAL

31½ in. (80 cm.) high; 22¾ in. (58 cm.) wide (8)

£2,500-3,500

\$3,300-4,500

€3,000-4,100

■96

THREE TUBULAR STEEL AND LEATHER ARMCHAIRS WITH PERSPEX DROP-LEAF SIDES  
MID-20TH CENTURY

30 in. (76 cm.) high; 26 in. (66 cm.) wide; 54½ in. (138.5 cm.) wide extended (3)

£1,200-1,800

\$1,600-2,300

€1,500-2,100

■97

A LUDWIG MIES VAN DER ROHE (1886-1969) TUBULAR STEEL, LEATHER AND MAHOGANY 'BARCELONA' DAYBED

DESIGNED 1930, MANUFACTURED LATER, MANUFACTURE ATTRIBUTED TO KNOLL INTERNATIONAL

The frame: 12½ in. (31.5 cm.) high; 77 in. (195.5 cm.) wide; 37¾ in. (96 cm.) deep

£1,200-1,800

\$1,600-2,300

€1,500-2,100



97

■98

A MIES VAN DER ROHE (1886-1969)  
LEATHER, TUBULAR STEEL 'MR'  
CHAIR

DESIGNED 1931, LATER  
MANUFACTURE CIRCA 1980,  
ATTRIBUTED TO KNOll  
INTERNATIONAL

36½ in. (93 cm.) high; 23¾ in. (60.5 cm.)  
wide

£1,500-2,000

\$2,000-2,600

€1,800-2,400



98

■99

A PAIR OF LUDWIG MIES VAN DER  
ROHE (1886-1969) LEATHER AND  
CHROMED STEEL 'BARCELONA'  
CHAIRS AND OTTOMANS

DESIGNED 1929, LATER  
MANUFACTURE CIRCA 1980, ONE  
SEAT CUSHION WITH LABEL 'FORM  
INTERNATIONAL LONDON'

The chair frame: 29¼ in. (74.3 cm.) high  
and wide;

The ottoman frame 12 in. (30.5 cm.) high;  
23.58.5 cm.) wide (3)

£1,500-2,000

\$2,000-2,600

€1,800-2,400



99

■100

A SET OF SEVEN CHARLES  
EAMES (1907-1978) LEATHER AND  
ALUMINIUM 'SOFT PAD' DESK  
CHAIRS

DESIGNED 1969, MANUFACTURED  
BY VITRA, WITH MANUFACTURER'S  
LABELS AND MOULDED NUMBERS

33 in. (83.5 cm.) high; 22 in. (56 cm.)  
wide (7)

£2,000-3,000

\$2,600-3,900

€2,400-3,500



100



101



102



■101

**A PAIR OF DONALD JUDD (1928-1994) PAINTED ALUMINIUM 'N.60' BOOKCASES**

DESIGNED 1984, THIS VERSION MADE 2005, WITH IMPRESSED MANUFACTURER'S MARK FOR LEHNI, EDITIONS 104 AND 106

39 1/2 in. (100 cm.) high and wide; 19 1/2 in. (50 cm.) deep (2)

£3,000-5,000	\$3,900-6,500	€3,600-5,900
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**PROVENANCE:**

Purchased from the Judd Foundation, 2006.

■102

**A DONALD JUDD (1928-1994) PAINTED ALUMINIUM CORNER 'N. 46' CHAIR**

DESIGNED 1984, MADE AT JANSSEN, WITH LABEL 'DONALD JUDD 1 / 1989'

29 1/2 in. high; 19 1/2 in. (50.2 cm.) square

£2,000-3,000	\$2,600-3,900
	€2,400-3,500

**PROVENANCE:**

The green metal corner chair was a gift from Donald Judd to Leslie Waddington.



103

■103

**A DONALD JUDD (1928-1994) PAINTED ALUMINIUM LOW UNIT**

DESIGNED 1984, THIS VERSION MADE 2003, WITH IMPRESSED MANUFACTURER'S MARK FOR LEHNI, EDITION 100

29 1/2 in. (75 cm.) high; 59 in. (150 cm.) wide; 19 1/2 in. (50 cm.) deep

£2,000-3,000	\$2,600-3,900
	€2,400-3,500

**PROVENANCE:**

With The Louisa Guinness Gallery Ltd



104

■104

**A PAIR OF PIERRE PAULIN (1927-2007) 'RIBBON' CHAIRS**

DESIGNED 1966, CIRCA 1970, WITH LABEL UNDERNEATH FOR TURNER LTD.

On lacquered wood bases  
27 in. (68.5 cm.) high; 40 1/4 in. (102 cm.) wide  
(2)

£4,000-6,000      \$5,200-7,700  
€4,800-7,100

■105

**A PAIR OF PEL (PRACTICAL EQUIPMENT LTD) FREE-STANDING CHROMIUM PLATED SHELVING UNITS  
CIRCA 1935**

Each with seven glass shelves

Each 69 1/8 in. (175 cm.) high; 37 3/8 in. (95 cm.) wide; 10 3/8 in. (27.5 cm.) deep  
(2)

£1,500-2,500

\$2,000-3,200

€1,800-2,900



105



106

■106

**AN ANDREA BRANZI (B. 1938) STEEL AND GLASS 'MAGNOLIA' BOOKCASE**

EDITED BY MEMPHIS, 1985, WITH MEMPHIS LABEL

78 3/4 in. (200 cm.) high; 81 1/8 in. (208 cm.) wide; 19 3/4 in. (50 cm.) deep

£5,000-7,000      \$6,500-9,000  
€5,900-8,300



107

**■107**  
**A PAIR OF FRENCH NESTS OF  
 BRASS AND GLASS OVAL TABLES**  
 1950S

Each 19 in. (49 cm.) high; 25½ in. (65 cm.) wide; 16 in. (41 cm.) deep (2)

£1,000-1,500      \$1,300-1,900  
 €1,200-1,800



108

**108**  
**A PAIR OF LOUIS KATONA (1864-1932) PAINTED WROUGHT-IRON  
 CANDELABRA WITH OPENWORK  
 LEAVES AND BERRIES**  
 CIRCA 1920, STAMPED 'L. KATONA'  
 7.½ in. (20 cm.) high; 13¾ in. (34 cm.) wide (2)

£1,800-2,200      \$2,400-2,800  
 €2,200-2,600

**109**  
**TWO EDWARDIAN ART NOUVEAU  
 SILVER PHOTOGRAPH FRAMES  
 WITH VINE AND FOLIAGE MOTIFS**  
 THE FIRST MARK OF DEAKIN &  
 FRANCIS LTD., BIRMINGHAM, 1901,  
 THE SECOND MARK OF HORTON &  
 ALLDAY, BIRMINGHAM, 1905

Each with oak easel back, the first with registration 'No. 383485', the second with registration 'No. 404815'  
 The first 8¾ in. (22 cm.) high; the second 9¾ in. (24.5 cm.) high (2)

£2,000-3,000      \$2,600-3,900  
 €2,400-3,500

**110**  
**AN ENGLISH SILVER PHOTOGRAPH  
 FRAME WITH FUSCHIA MOTIFS**  
 MAKER'S MARK CD, LONDON, 1921

On mahogany easel back  
 15 in. (38 cm.) high  
 £2,000-3,000      \$2,600-3,900  
 €2,400-3,500



109



110



111

**111**  
**A WMF SILVER-COLOURED METAL FRAME WITH CLASSICAL MAIDEN AND ADJUSTABLE SUPPORT**  
 CIRCA 1900, STAMPED MAKER'S MARKS AND CAST MODEL NUMBER 11508

With adjustable easel support  
 15½ in. (38.7 cm.) high

£1,200-1,800

\$1,600-2,300  
 €1,500-2,100



112

**■112**  
**A FRENCH ART NOUVEAU WALNUT AND BURR WALNUT DRESSING TABLE**  
 CIRCA 1900

Superstructure with central mirror and two drawers, carved foliate decoration, leather-inset top, single drawer flanked by open shelves  
 57¾ in. (146.5 cm.) high; 35¾ in. (90 cm.) wide; 23¾ in. (60 cm.) deep

£1,500-2,500

\$2,000-3,200  
 €1,800-2,900

**113**  
**A WMF SILVER-COLOURED METAL FRAME WITH CLASSICAL MAIDEN PLAYING PAN PIPES**  
 CIRCA 1900, STAMPED MAKER'S MARKS, MODEL NO. 315

With adjustable easel support  
 16½ in. (41 cm.) high

£1,200-1,800

\$1,600-2,300  
 €1,500-2,100

**114**  
**AN ENGLISH SILVER PHOTOGRAPH FRAME**  
 MARK OF H. PHILLIPS, LONDON, 1930

On oak easel back  
 9½ in. (23.5 cm.) high

£1,200-1,800

\$1,600-2,300  
 €1,500-2,100



113



114



115

**115**  
**AN ETLING ART DECO OPALESCENT GLASS FIGURE ON  
STEPPED CHROME-PLATED BASE**  
CIRCA 1930, MOULDLED 'ETLING FRANCE 50'

8 $\frac{1}{2}$  in. (22.5 cm.) high

£1,800-2,200

\$2,400-2,800

€2,200-2,600



116

**116**  
**A LEON HATOT GLASS AND NICKEL  
PLATED BATTERY POWERED TABLE  
CLOCK**  
2ND QUARTER 20TH CENTURY,  
MARKED LEON HATOT,  
FABRICANTS PARIS, MADE IN  
FRANCE, 88622

13.14 in. (30.6 cm.) high

£2,000-3,000

\$2,600-3,900

€2,400-3,500



117

**117**  
**A MAURICE PROST (1894-1967)  
CHROMIUM PLATED BRONZE  
PANTHER MOUNTED ON A SLATE  
PLINTH**  
CIRCA 1930, ENGRAVED M. PROST  
ON BASE

Personalised description on the end of  
the base, dated August 1932

7 $\frac{1}{4}$  in. (8.5 cm.) high; 14 $\frac{1}{2}$  in. (37 cm.)  
wide

£2,500-3,500

\$3,300-4,500

€3,000-4,100

■118

A PIERRE ETIENNE DANIEL CAMPAGNE (1851-1910)  
PATINATED AND COLD-PAINTED BRONZE FIGURE  
'PHYRNÉ BEFORE THE JUDGES', EARLY 20TH CENTURY,  
SIGNED ON THE BASE 'CAMPAGNE'

23¾ in. (60.5 cm.) high

£2,000-3,000

\$2,600-3,900

€2,400-3,500



118



119

■119

A MAURICE GUIRAUD-RIVIERE  
(1881-1947) COLD-PAINTED  
BRONZE ON A MARBLE PLINTH  
'LA FORCE', CIRCA 1925, SIGNED  
'GUIRAUD-RIVIERE'

15¼ in. (38.7 cm.) high; 19¾ in. (50.5 cm.)  
wide

£2,000-3,000

\$2,600-3,900

€2,400-3,500



120

■120

AN IRENEE ROCHARD (1906-1984)  
PATINATED BRONZE MODEL OF A  
STORK  
CIRCA 1935, ENGRAVED 'ROCHARD'  
ON BASE

With cloud-like support and slate base  
12¾ in. (32.5 cm.) high; 26¾ in. (67.5  
cm.) wide

£1,500-2,500

\$2,000-3,200

€1,800-2,900



121

**■121  
DOMRÉMY NO. 979, A LALIQUE CASED OPALESCENT AND BLUE-STAINED VASE**

DESIGNED 1926, ENGRAVED 'R. LALIQUE FRANCE NO. 979'

Together with: 'Nefliers', No. 940, designed 1923, a clear, frosted and blue-stained vase with eucalyptus leaves, engraved 'Lalique'; and 'Deux Chèvres', No. 678, a hand mirror clear, frosted glass with blue staining, moulded 'R. Lalique'

Domrémy 8½ in. (21.6 cm.) high (3)

£2,000-3,000

\$2,600-3,900

€2,400-3,500

123

**■123  
A SWEDISH HAND WOVEN WOOL CARPET WITH GEOMETRIC BORDER**

CIRCA 1960

112 in. (284.5 cm.) x 78 in. (198 cm.)

£1,200-1,800

\$1,600-2,300

€1,500-2,100



122

**■122  
A PAIR OF FRENCH ART DECO IRON AND ALABASTER UPLIGHTER LAMPS**

CIRCA 1930

Triangular stepped bases, with light fittings

26 in. (66 cm.) high (2)

£3,000-5,000

\$3,900-6,500

€3,600-5,900



124



125

■125

**A FRENCH ART DECO WROUGHT-IRON AND ALABASTER UPLIGHTER FLOOR LAMP**  
CIRCA 1930

The shade is made up of four panels that slide into the supports, with light fitments  
70½ in. (179.5 cm.) high

£2,000-3,000

\$2,600-3,900

€2,400-3,500



126

■126

**A FRENCH ART DECO WROUGHT-IRON AND ALABASTER UPLIGHTER FLOOR LAMP**  
CIRCA 1930

Openwork rose decoration to the column, with light fitments  
70½ in. (179 cm.) high

£2,500-3,500

\$3,300-4,500

€3,000-4,100

■127

**A FRENCH PAINTED IRON AND MARBLE CONSOLE TABLE**

CIRCA 1940

37½ in. (95.5 cm.) high; 53½ in. (135 cm.) wide; 15½ in. (39 cm.) deep

£2,000-3,000

\$2,600-3,900

€2,400-3,500



127

128

**A SWEDISH HAND WOVEN FLAT WEAVE WOOL RUG**

CIRCA 1960, WOVEN INITIALS FOR INGERGERD SILOW,  
RETAIL LABEL FOR 'FINSK HANDVAVNAD, ALESTALON  
MATTOKUTOMO, KAUHAVA-FINLAND

121 in. (307 cm.) x 72½ in. (183.5 cm.)

£1,200-1,800

\$1,600-2,300

€1,500-2,100



■129

**AN EXTENSIVE HEREND COMPOSITE 'ROTHSCHILD BIRDS' PATTERN PART TABLE-SERVICE**  
20TH CENTURY, BLUE PAINTED, PRINTED AND IMPRESSED MARKS

The tureen - 12½ in. (31.5 cm.) wide

£8,000-10,000      \$11,000-13,000  
€9,500-12,000



129



130

THE PROPERTY OF HUGO VICKERS ESQ. DL

■130

**AN ELIZABETH II GOLD COMMEMORATIVE PLATE**

MARK OF WILLIAM COMYN'S AND SONS, LONDON, 1972,  
DESIGNED BY PIETRO ANNIGONI

Engraved with the Queen and Duke of Edinburgh in profile, with certificate that reads 'I hereby certify that this solid 18 ct. gold plate no. 16 is a limited edition of one hundred only has been designed by Annigoni and made to the order of R.C. Vickers Esq in commemoration of the Silver Wedding Anniversary of Her Majesty Queen Elizabeth II & H.R.H. Prince Philip the Twentieth day of November in the Year of Our Lord One Thousand Nine Hundred and Seventy Two' from the Library of Imperial History, in wooden presentation box, *marked underneath*  
9 in. (23 cm.) diam.  
18 oz. 2 dwt. (563 gr.)

£15,000-20,000

\$20,000-26,000

€18,000-24,000



131

■131

**A SET OF SIX SILVER-GILT DINNER-PLATES BEARING SPURIOUS AUSTRIAN MARKS, PROBABLY 20TH/21ST CENTURY**

Each decagonal, with fluted bowl and raised leaf-cast borders, *marked underneath and on rim*  
10¾ in. (27 cm.) diam.  
151 oz. 12 dwt. (4,714 gr.)

£2,000-3,000

\$2,600-3,900

€2,400-3,500

132 No Lot



133

■133  
A THOMAS WEBB ENGRAVED  
ARMORIAL CUT-GLASS TABLE  
SERVICE

20TH CENTURY, ETCHED WEBB  
MARKS TO SOME PIECES

The decanters: 32.3 cm. (12 1/4 in.) high

£2,500-5,000	\$3,300-6,500	€3,000-5,900
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■134  
A MATCHED PAIR OF GEORGE III  
MAHOGANY DINING CHAIRS  
LATE 18TH CENTURY

Both with grosse and petit pointe  
embroidered seat covers

36 1/4 in. (93.5 cm.) high (2)

£1,000-1,500	\$1,300-1,900	€1,200-1,800
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■135  
A PAIR OF ENGLISH GILT-BRONZE  
AND GLASS MOUNTED TABLE  
LAMPS

OF REGENCY STYLE, FIRST  
QUARTER 20TH CENTURY

With cream silk shades  
14 in. (35 cm.) high, excluding light  
fitment (2)

£600-900	\$780-1,200	€710-1,100
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PROVENANCE:  
H.J. Joel, Esq., Childwick Bury, St.  
Albans, Hertfordshire.  
Christie's, London, May 1978

■136  
A REGENCY CROSS-BANDED  
MAHOGANY SWIVEL-ACTION  
FOLDING TABLE

EARLY 19TH CENTURY

With ebonised-line inlay  
29 1/2 in. (75 cm.) high; 42 1/4 in. (107.5 cm.)  
wide; 20 1/4 in. (51.5 cm.) deep

£1,500-2,500	\$2,000-3,200	€1,800-2,900
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134



136



137

**■137**  
**THREE ENGLISH TABLE-TOP MAHOGANY EASELS**  
 THE SINGLE LATE 19TH CENTURY, THE PAIR 20TH  
 CENTURY

The former with adjustable ratchet mechanism operated by a winding handle  
 the pair 33 in. (84 cm.) high  
 £1,500-2,000

(3)  
 \$2,000-2,600  
 €1,800-2,400



139

**■139**  
**A WILLIAM IV MAHOGANY TILT-TOP BREAKFAST TABLE**  
 CIRCA 1835

29 1/4 in. (74.3 cm.) high; 52 in. (132 cm.) diameter  
 £1,000-1,500

\$1,300-1,900  
 €1,200-1,800

**■138**  
**A FRENCH GILTWOOD AND GESSO TRUMEAU MIRROR  
 WITH OIL ON BOARD OF FRUIT AND FLOWERS**  
 LATE 19TH CENTURY

94 1/2 in. (240 cm.) high; 60 in. (153 cm.) wide  
 £1,000-1,500

\$1,300-1,900  
 €1,200-1,800

**■140**  
**A FRENCH GILTWOOD AND COMPOSITION  
 OVERMANTEL MIRROR**  
 LATE 19TH CENTURY, RE-GILT

62 in. (158 cm.) high; 46 in. (117 cm.) wide  
 £1,200-1,800

\$1,600-2,300  
 €1,500-2,100



138



140



141 (part)

<b>■141</b>	TWELVE CHROMOLITHOGRAPHS FROM W.T. GREENE'S 'PARROTS IN CAPTIVITY'		
CIRCA 1880			
16 X 12½ in. (41 X 32.5 cm.) overall, including mirrored glass frames	(12)	\$2,600-3,900	(2)
£2,000-3,000		€2,400-3,500	£1,300-1,900 €1,200-1,800



143

<b>■143</b>	A NEAR-PAIR OF ENGLISH ADJUSTABLE BRASS FLOOR- LAMPS		
SECOND HALF 20TH CENTURY			
With material shades 64 in. (163 cm.) when extended		£1,000-1,500	(2) \$1,300-1,900 €1,200-1,800

<b>■142</b>	A MATCHED PAIR OF GILTWOOD OPEN ARMCHAIRS ONE EARLY 19TH CENTURY, THE OTHER 20TH CENTURY		
Each 34 in. (87 cm.) high	(2)	\$1,300-1,900	

£1,000-1,500		€1,200-1,800	
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<b>■144</b>	A FRENCH CARVED OAK AND MIRROR-GLASS-TOP CENTRE OR DINING TABLE		
MID 20TH CENTURY			
30 in. (76 cm.) high; 114 in. (290 cm.) long; 38 in. (97 cm.) wide		£1,200-1,800	\$1,600-2,300 €1,500-2,100



142



144



145 (a pair)

■145  
**A PAIR OF LARGE MID-VICTORIAN  
 GILTWOOD MIRRORS**  
 LATE 19TH CENTURY

Each 93 in. (236 cm.) high; 66 in. (168 cm.) wide; (2)  
 £3,000-5,000      \$3,900-6,500  
 €3,600-5,900

■146  
**A PAIR OF MID VICTORIAN  
 BUTTONED LEATHER EASY  
 ARMCHAIRS**  
 LATE 19TH CENTURY

Each 31 in. (79 cm.) high; 28½ in. (73 cm.) wide (2)  
 £2,000-3,000      \$2,600-3,900  
 €2,400-3,500

■147  
**A PAIR OF MAHOGANY PARQUETRY  
 AND GILT-METAL THREE-TIER  
 ETAGERES**  
 IN LOUIS XVI STYLE, EARLY 20TH  
 CENTURY

30 in. (76 cm.) high; 14½ in. (36 cm.) wide; 10½ in. (25.5 cm.) deep (2)  
 £1,500-2,500      \$2,000-3,200  
 €1,800-2,900



146



147



148

■148  
AN ITALIAN CARVED WALNUT  
GALLERY EASEL  
LATE 19TH CENTURY  
67 in. (170 cm.) high; 27½ in. (70.5 cm.)  
wide

£1,200-1,800      \$1,600-2,300      €1,500-2,100



149 (part)

■149  
A GROUP OF FOURTEEN CONVEX  
MIRRORS  
SOME 19TH CENTURY AND SOME  
20TH CENTURY

The largest 25 in. (64 cm.) diameter (14)  
£2,500-3,500      \$3,300-4,500      €3,000-4,100

■150  
A PAIR OF ENGLISH LEATHER-  
UPHOLSTERED ARMCHAIRS  
IN THE MANNER OF HOWARD, LATE  
19TH/EARLY 20TH CENTURY

35 in. (89 cm.) high (2)  
£3,000-5,000      \$3,900-6,500      €3,600-5,900



150



151

151

A CONTINENTAL MAIOLICA GROUP

LAST QUARTER OF THE 18TH CENTURY, PROBABLY ITALIAN, POSSIBLY GIACOMO BOSELLI

Modelled with a lady kneeling to attend to her companion  
7½ in. (19.3 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,800

A similarly modelled and coloured group is illustrated by Loredana Pessa Montagni, *Giacomo Boselli: Cultura e genio di un ceramista del Settecento*, Genoa, 1994, p. 187.



152

152

A SEVRES CELADON-GROUND VASE (VASE DELHI,  
2EME GRANDEUR)

CIRCA 1870-71, GREEN PRINTED S.(18)70 LOZENGE  
MARK, RED STENCILLED RF S.(18)71 MARK, INCISED  
DATE CYPHER FOR JANUARY 1870 AND CF, PAINTER'S  
M MARK

Designed by *Jules Peyre*, gilt with bands of husks and palmettes  
12¾ in. (32.4 cm.) high

£1,500-2,000

\$2,000-2,600

€1,800-2,400

The shape was designed by *Jules Peyre* in 1851 and was  
inspired strongly by Persian bottle forms.



153

153

A SEVRES LAVENDER-GREY-GROUND (FOND  
CHANGEANT) AND CELADON PÂTE D'APPLICATION  
FOOTED VASE AND COVER

1862, GREEN PRINTED S.(18)62 LOZENGE MARK, RED  
PRINTED CROWNED N DORE A SEVRES (18)62 MARK

Decorated in high relief and enriched in gilding, with four  
putti linked by ribbon garlands suspending fruit, the foot with  
grotesques and shells  
13¾ in. (34.8 cm.) high

£1,500-2,000

\$2,000-2,600

€1,800-2,400

■154

**A HEREND GREEN 'CHINESE BOUQUET' PATTERN PART**

**TABLE - SERVICE**

20TH CENTURY, BLUE PRINTED AND PAINTED FACTORY  
MARKS

£3,500-5,000

\$4,600-6,500

€4,200-5,900



154

■155

**A LARGE MEISSEN MODEL OF A PARROT**

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK,  
INCISED A43 B, PRESSNUMMER 127

16½ in. (41.7 cm.) high

£2,000-3,000

\$2,600-3,900

€2,400-3,500



155

■156

**AN EDWARDIAN BIRCH AND WALNUT BENCH ON  
CABRIOLE LEGS**

EARLY 20TH CENTURY

18½ in. (47 cm.) high; 54 in. (138 cm.) long; 15 in. (38 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,800



156



157



158

■158

**A GORDON RUSSELL WALNUT AND STAINED OAK DESK**

DESIGNED 1930

29½ in. (75.5 cm.) high; 52 in. (132 cm.) wide; 27¾ in. (70.5 cm.) deep

£1,500-2,500

\$2,000-3,200

€1,800-2,900



159

■159

**A GORDON RUSSELL WALNUT BREAKFAST TABLE WITH FROSTED GLASS CENTRAL LIGHT**

CIRCA 1980, WITH APPLIED BRASS LABEL 'GORDON RUSSEL LTD. / BROADWAY. WORCS'

29½ in. (74 cm.) high;

£3,000-5,000

\$3,900-6,500

€3,600-5,900



160

■160

**A GORDON RUSSELL OAK 'HAY RAKE' DINING TABLE**

CIRCA 1930, STAMPED 'GORDON RUSSELL LTD.'

With an invoice dated '1932', which lists a 'Trestle Dining Table'  
29½ in. (75 cm.) high; 66 in. (167.5 cm.) wide; 32½ in. (82.5 cm.) deep

£3,000-5,000

\$3,900-6,500

€3,600-5,900

■161

**TWO GORDON RUSSELL  
MAHOGANY 'HELIX' SIDEBOARDS**  
DESIGNED 1951 BY DAVID BOOTH  
AND JUDITH LEDEBOAR, EACH  
WITH METAL LABEL 'RUSSELL OF  
BROADWAY'

33 in. (84 cm.) high; 47½ in. (121.7 cm.)  
wide; 18 in. (45.8 cm.) deep (2)  
£1,200-1,800      \$1,600-2,300  
€1,500-2,100



161

■162

**A GORDON RUSSELL WALNUT  
REFECTORY TABLE ON  
OCTAGONAL SUPPORTS UNITED  
BY CHAMFERED FEET AND  
STRETCHER**  
CIRCA 1925

29½ in. (75 cm.) high; 72 in. (183 cm.)  
wide; 32½ in. (82.8 cm.) deep  
£1,500-2,500      \$2,000-3,200  
€1,800-2,900



162

■163

**A LARGE OAK CIRCULAR CENTRE  
TABLE ON CHAMFERED UPRIGHTS**  
MODERN, STAMPED BARING & CO.  
29 in (74 cm.) high; 86½ in. (220 cm.)  
diameter

£1,500-2,500      \$2,000-3,200  
€1,800-2,900



163



164

■164

**A LONG ENGLISH PINE SETTLE**  
LATE 19TH CENTURY

42 in. (107 cm.) high; 120 in. (306 cm.) wide;  
16 in. (41 cm.) deep

£1,000-2,000

\$1,300-2,600  
€1,200-2,400



165

■165

**A PAIR OF FRENCH BROWN LEATHER EASY ARMCHAIRS**  
SECOND QUARTER 20TH CENTURY

Each 31 in. (79 cm.) high; 33 in. (84 cm.) wide  
(2)

£2,000-3,000

\$2,600-3,900  
€2,400-3,500



166

■167

**A LATE VICTORIAN MAHOGANY AND WALNUT FLUTED HALL STAND WITH REVOLVING TOP**

LATE 19TH / EARLY 20TH CENTURY

76 in. (193 cm.) high

£1,000-1,500

\$1,300-1,900  
€1,200-1,800



167



169 (a pair)



170

■168

A PAIR OF PATINATED BRASS AND  
GLASS LANTERNS  
MODERN

40 in. (102 cm.) high; 21 in. (53 cm.)  
diameter (2)

£3,000-5,000      \$3,900-6,500  
€3,600-5,900

■169

A PAIR OF BRASS AND BLUED  
STEEL OCCASIONAL TABLES WITH  
BLACK GLASS TOPS  
IN THE MANNER OF MAISON  
JANSEN, MID-20TH CENTURY

25½ in. (64 cm.) high; 22¾ in. (58 cm.)  
wide; 15¾ in. (40 cm.) (2)  
£2,000-3,000      \$2,600-3,900  
€2,400-3,500

■170

AN ITALIAN SHAPED AND  
SCALLOPED SOFA ON SEVEN  
BRASS-CAPPED EBONISED LEGS  
MID-20TH CENTURY

34¾ in. (88 cm.) high; 93 in. (236 cm.)  
wide  
£1,200-1,800      \$1,600-2,300  
€1,500-2,100

171 No Lot



171



172 (part)



173

■172  
A GROUP OF TEN GILTWOOD 'SUNBURST' MIRRORS  
LATE 20TH CENTURY

Various shapes and sizes

The largest 32 in. (82 cm.) diameter

(10)

£2,000-3,000

\$2,600-3,900

€2,400-3,500



174

■173  
A PAIR OF GEORGE VI LIMED OAK CORONATION  
CHAIRS

BY HANDS & SONS LTD, 1937

One stamped GR VI CORONATION, the other 1937 HANDS & SONS LTD GR VI

(2)

Each 33½ in. (85 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,800

PROVENANCE:

By repute Viscount Gough



175

■174  
A NEST OF FRENCH MAHOGANY, BRASS AND GLASS  
QUARTETTO TABLES  
MID 20TH CENTURY

The largest 29 in. (74 cm.) high; 20½ in. (52 cm.) wide; 14½ in. (37 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,800

■175

A LARGE MACASSAR EBONY NINE-DRAWER PEDESTAL  
DESK  
1930'S

30¼ in. (77 cm.) high; 73½ in. (187 cm.) wide; 48¼ in. (123 cm.) deep

£4,000-6,000

\$5,200-7,700

€4,800-7,100

■176

**A GILT AND PATINATED BRASS CHANDELIER**

DESIGNED BY ANGUS MCBEAN, CIRCA 1954

26 in. (66 cm.) high

£800-1,200

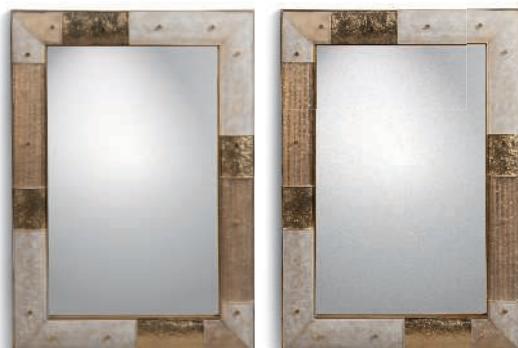
\$1,100-1,500

€950-1,400

The Academy Cinema, located at 165 Oxford Street, London, was damaged during a bombing raid in 1940, and in 1954 Angus McBean was commissioned to redecorate the interiors. The cinema restaurant and surrounding interiors were famously designed in a playful Empire-revival style, with mahogany and wrought-iron furniture mixed with green-and-blue painted concrete pillars surmounted with Ionic capitals, brass chandeliers, arrow and lion-mask wall lights, blue-and-green striped velvet curtains and striped yellow silk wallpaper to match.



176



177

■177

**A PAIR OF ITALIAN BRASS MOUNTED GILT DECORATED MOULDED GLASS MIRRORS**

CIRCA 1970

48½ in. x 34½ in. (122 x 87 cm.)

(2)

£2,500-4,000

\$3,300-5,200

€3,000-4,700



178

■178

**A PAIR OF LEATHER-TOPPED MAHOGANY OCCASIONAL TABLES**

SECOND HALF 20TH CENTURY

28¼ in. (71.5 cm.) high; 22½ in. (57 cm.) wide; 16½ in. (42 cm.) deep

(2)

£1,200-1,800

\$1,600-2,300

€1,500-2,100



179

■179

**A PAIR OF LARGE STUDDED AND BUTTONED STOOLS**

MODERN, THE LEGS 19TH CENTURY

Each 18 in. (46 cm.) high; 48½ in. (123 cm.) wide; 30½ in. (78 cm.) deep

(2)

£2,500-3,500

\$3,300-4,500

€3,000-4,100



180



181

■180  
**A FRENCH CIRCULAR GLASS TABLE**  
SECOND HALF 20TH CENTURY

29 in. (74 cm.) high; 32½ in. (82 cm.)  
diameter

£1,500-2,500      \$2,000-3,200  
€1,800-2,900



182

■181  
**FOUR PLATED METAL  
ADVERTISING DISPLAY TOOLS**  
SECOND HALF 20TH CENTURY

Comprising a whisk, sieve, fork and  
spoon  
57 in. (145 cm.) and 54 in. (137 cm.) high,  
the first two      (4)

£1,000-1,500      \$1,300-1,900  
€1,200-1,800



183

■182  
**A GROUP OF SIX GERMAN LAVA  
GLAZED CERAMIC VASES**  
CIRCA 1970

Four marked 'W. Germany'  
20¾ in. (52.5 cm.) high, the tallest      (6)

£1,200-1,800      \$1,600-2,300  
€1,500-2,100

■183  
**A NORTH EUROPEAN AMBOYNA  
PEDESTAL DESK ON GILT-METAL-  
MOUNTED TWIN LEGS**  
MID 20TH CENTURY

29 in (74 cm.) high; 63 in. (162 cm.) wide;  
32½ in. (82 cm.) deep

£1,800-2,500      \$2,400-3,200  
€2,200-2,900



183A

■183A  
**A PAIR OF LARGE VENETIAN-STYLE MIRRORS**

LATE 20TH CENTURY

Each border with multiple circular disc detail

Each 71½ in. (182 cm.) diameter; 2 in. (5 cm.) deep (2)

£3,000-5,000

\$3,900-6,500

€3,600-5,900



184

■184  
**A NEON, ALUMINIUM AND PLASTIC HEART-SHAPED WALL APPLIQUE**  
LATE 20TH CENTURY

33 in. (84 cm.) high and wide

£800-1,200

\$1,100-1,500

€950-1,400



185

■185  
**A FRENCH CARVED AND PAINTED WOOD MODEL OF SCROOGE McDUCK**  
MID 20TH CENTURY

57 in. (145 cm.) high

£2,500-4,000

\$3,300-5,200

€3,000-4,700

**PROVENANCE:**

By repute, this was made by the Henri Devos studio in Angers between 1948-1960 for the toy department of the Samaritaine department store in Paris.



■190

A PAIR OF MORRIS & CO  
MAHOGANY AND UPHOLSTERED  
'SAVILLE' ARMCHAIRS  
ATTRIBUTED TO GEORGE JACK  
CIRCA 1890

Open slatted arms, baluster front  
supports  
37 in. (94 cm.) high; 25½ in. (64 cm.) wide  
(2)

£1,500-2,500

\$2,000-3,200

€1,800-2,900



190



191

■192

A LIBERTY & CO. OAK 'THEBES' STOOL  
LATE 19TH CENTURY

With slatted wood seat  
13¾ in. (35 cm.) high; 17¼ in. (43.8 cm.) square

£1,000-1,500

\$1,300-1,900

€1,200-1,800

LITERATURE:

Daryl Bennett, *Liberty's Furniture 1875-1915 – The Birth of Modern Interior Design*, Antique Collectors Club, 2012, p.96  
(similar model illustrated)

■191

A LIBERTY & CO LTD GREEN TILED AND OAK WASH-  
STAND WITH TOWEL RAILS AND WROUGHT-IRON  
HINGES

CIRCA 1890. APPLIED LABEL 'LIBERTY & CO LTD,  
LONDON, W'

Angled sides

48¼ in. (122.5 cm.) high; 41½ in. (106 cm.) wide; 20¾ in. (52.7  
cm.) deep

£1,500-2,500

\$2,000-3,200

€1,800-2,900

LITERATURE:

Daryl Bennett, *Liberty's Furniture 1875-1915 – The Birth of Modern Interior Design*, Antique Collectors Club, 2012, p.141  
(similar model, different tiles, illustrated)



192

■193

A PAIR OF DOROTHY DRAPER  
(AMERICAN, 1889-1969)  
EBONISED AND GILT-PAINTED  
'ESPAÑA' CHESTS DESIGNED FOR  
HENREDON

DESIGNED 1953, IMPRESSED 'HH'  
MONOGRAM AND 'HERITAGE'  
HENREDON'

31½ in. (79.7 cm.) high; 38 in. (96.5 cm.)  
wide; 20 in. (51 cm.) deep (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



193

194

A LENCI PAINTED AND GLAZED EARTHENWARE FIGURE DESIGNED BY  
HELEN KÖNIG SCAVINI (1886-1974)

'COLPO DI VENTO', CIRCA 1932, SIGNED LENCI, CIRCULAR MONOGRAM,  
INCISED ON THE BASE BENEATH THE GLAZE 'ELENA SCAVINI'

15 in. (38 cm.) high

£4,000-6,000

\$5,200-7,700

€4,800-7,100

LITERATURE:

Lenci, *Archivi di Arti Decorative*, p. 175, fig. 402, (Similar example illustrated)



194

■195

AN ITALIAN ASH TABLE WITH GREEN GLASS TOP

DESIGNED BY PIERLUIGI COLLA FOR FRAMA MOBILI, WITH  
MANUFACTURER'S LABEL, CIRCA 1950

32 in. (81 cm.) high; 75 in. (190.5 cm.) long; 35½ in. (90.5 cm.) wide

£1,500-2,500

\$2,000-3,200

€1,800-2,900



195

196

A GEORG JENSEN SILVER BOWL  
WITH OPENWORK FOLIATE AND  
BERRY STEM

MARK OF GEORG JENSEN, NO.19A,  
925S, COPENHAGEN, 1924, LONDON  
IMPORT MARKS 1924

Louvre pattern  
6 1/4 in. (16 cm.) high; 7 5/8 in. (19.5 cm.)  
diameter

£2,000-3,000      \$2,600-3,900  
€2,400-3,500



■196A

PAUL DUPRE-LAFON (1900-1971)  
FOR HERMÈS (EST. 1837)

A 'VALET DE NUIT', DESIGNED  
CIRCA 1940, IMPRESSED HERMÈS  
PARIS TO ORIGINAL LEATHER

Painted wood, brass, aluminium and  
leather (re-upholstered)  
54 1/4 in. (137.5 cm.) high; 14 1/4 in. (36 cm.)  
wide; 17 1/4 in. (43.5 cm.) deep

£5,000-7,000      \$6,500-9,000  
€5,900-8,300

LITERATURE:

T. Couvrat-Desvergnes, *Paul Dupré-Lafon Décorateur des Millionnaires*, Paris, 1990, pp. 204-205 (Similar illustrated)



■197

A JACQUES ADNET (1900-1984)  
MODERNIST BERGERE

CIRCA 1931, MANUFACTURED BY  
COMPAGNIE DES ARTS FRANCAIS

Ebonised wood, upholstery  
28 1/2 in. (72.5 cm.) high; 28 1/4 in. (72 cm.)  
wide

£1,500-2,500      \$2,000-3,200  
€1,800-2,900

LITERATURE:

*The Studio Yearbook*, 1931, Vol. II, p. 44.  
(similar example illustrated)



197

■198

A PAIR OF GEORGE SMITH  
MAHOGANY ARMCHAIRS

MODERN, WITH METAL LABEL  
UNDERNEATH 'GEORGE SMITH  
/ HANDMADE IN NEWCASTLE,  
ENGLAND'

With a third armchair, 20th century  
The pair: 31 in. (79 cm.) high; 32 in. (81.5 cm.) wide  
The single chair: 33 1/2 in. (85 cm.) high;  
31 1/2 in. (80 cm.) wide      (3)

£1,200-1,800      \$1,600-2,300  
€1,500-2,100



198



199



201



202



200

■199  
**A GLASS AND GILT-BRASS SIX LIGHT CHANDELIER**  
PROBABLY BY WERNER & MIETH, BERLIN, CIRCA 1800  
36 in. (92 cm.) high

£2,000-3,000      \$2,600-3,900  
€2,400-3,500

For further information see [Christies.com](http://Christies.com)

■200  
**A PAIR OF RUSSIAN OR SWEDISH GLASS, GILT-BRASS  
AND MARBLE TWIN-LIGHT CANDELABRA**  
LATE 18TH/ EARLY 19TH CENTURY

19½ in. 49.5 cm.) high (2)  
£1,000-1,500      \$1,300-1,900  
€1,200-1,800

**PROVENANCE:**  
Hagelstam, Finland, 27th November 1994, lot 131

■201  
**A PAIR OF VENETIAN GILTWOOD WALL LANTERNS**  
FIRST HALF 20TH CENTURY

29 in. (74 cm.) high; 13 in. (33 cm.) deep (2)  
£1,500-2,500      \$2,000-3,200  
€1,800-2,900

■202  
**ATTRIBUTED TO PAOLO DE MAIO (ITALIAN, 1703-1784)**  
*St. John in the wilderness*  
oil on canvas  
13½ x 16½ in. (33.5 x 42.9 cm.)

£1,500-2,500      \$2,000-3,200  
€1,800-2,900



■203

**A PAIR OF ITALIAN BRASS, STEEL AND LEATHER ARMCHAIRS**

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

Each 37½ in. (94.5 cm.) high; 26 in. (66 cm.) wide; 17 in. (43 cm.) deep

£2,000-3,000 (2)

\$2,600-3,900  
€2,400-3,500



■204

**A PAIR OF ITALIAN BRASS, STEEL AND LEATHER ARMCHAIRS**

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

34 in. (87 cm.) high approx (2)

£2,000-3,000  
\$2,600-3,900  
€2,400-3,500



■205

**A LOUIS PHILIPPE MAHOGANY CENTRE TABLE WITH MARBLE TOP**

CIRCA 1830

27½ in. (70 cm.) high; 43¾ in. (111 in.) diameter

£2,000-3,000  
\$2,600-3,900  
€2,400-3,500



■206

**AN ITALIAN GILTWOOD MARGINAL MIRROR WITH PIERCED ARCHED CREST**

MID 19TH CENTURY

67¼ in. (171 cm.) high; 39½ in. (100 cm.) wide

£2,000-3,000  
\$2,600-3,900  
€2,400-3,500





207

207

A PAIR OF RUSSIAN PORCELAIN VASES

BY THE IMPERIAL PORCELAIN FACTORY, SECOND HALF OF THE 19TH CENTURY, PERIOD OF ALEXANDER II, GREEN FACTORY MARKS

8½ in (22 cm.) high

(2)

£1,500-2,500

\$2,000-3,200

€1,800-2,900

208

A RUSSIAN PORCELAIN CABINET-PLATE

BY THE IMPERIAL PORCELAIN FACTORY, LATE 19TH CENTURY, PERIOD OF ALEXANDER II, GREEN PRINTED FACTORY MARK

Painted with a young man in a landscape

9½ in. (24.5 cm.) diameter

£1,500-2,500

\$2,000-3,200

€1,800-2,900

■209

A RUSSIAN PORCELAIN PART COFFEE-SERVICE

BY THE GARDNER FACTORY, LATE 19TH CENTURY, RED PRINTED FACTORY MARKS

Comprising: an oval tray, a coffee-pot and cover, a milk-jug, a two-handled sugar-bowl and cover, seven coffee-cups and seven saucers

The tray - 19 in. (48.2 cm.) wide

£1,000-1,500

\$1,300-1,900

€1,200-1,800



208

209



210

**A RUSSIAN PORCELAIN BLUE-GROUND GILT-DECORATED LARGE BOWL**

BY THE IMPERIAL PORCELAIN FACTORY, FIRST HALF OF THE 19TH CENTURY, PERIOD OF NICHOLAS I, BLUE FACTORY MARK

15½ in. (38.7 cm.) diameter

£1,000-1,500

\$1,300-1,900

€1,200-1,800



210

211

**A RUSSIAN PORCELAIN CHARGER**

BY THE KUZNETSOV PORCELAIN FACTORY, LATE 19TH CENTURY, BLUE PRINTED AND IMPRESSED FACTORY MARKS AND VARIOUS IMPRESSED NUMERALS

Painted with a winter troika in a snowy landscape

16½ in. (41 cm.) diameter

£1,000-1,500

\$1,300-1,900

€1,200-1,800



211

■212

**A RUSSIAN PORCELAIN DISH**

BY THE GARDNER FACTORY, LATE 19TH CENTURY, IRON RED FACTORY MARK AND PAINTED 178

Printed with two hounds in a wooded landscape, signed *R K Beck*

14½ in. (35.8 cm.) diameter

£1,000-1,500

\$1,300-1,900

€1,200-1,800



212



213

**TWO RUSSIAN BISCUIT PORCELAIN FIGURES OF A BLACKSMITH AND A COBBLER**

BY THE GARDNER FACTORY, MOSCOW, SECOND HALF OF THE 19TH CENTURY, RED PRINTED FACTORY MARK AND IMPRESSED NUMERALS TO FIRST, IMPRESSED FACTORY MARK TO SECOND

The cobbler - 5 1/4 in. (13.3 cm.) high (2)

£2,000-3,000 \$2,600-3,900 €2,400-3,500



215

**TWO RUSSIAN BISCUIT PORCELAIN FIGURE GROUPS OF A FAMILY AND A STANDING LADY**

BY THE GARDNER FACTORY, MOSCOW, 1870-1880S, RED PRINTED FACTORY MARK TO FAMILY GROUP, BOTH WITH IMPRESSED MARKS

The family group - 8 1/2 in. (21.4 cm.) high (2)

£1,500-2,500 \$2,000-3,200 €1,800-2,900

214

**TWO RUSSIAN BISCUIT PORCELAIN FIGURE GROUPS OF A MOTHER AND CHILD AND A MUSICIAN**

BY THE GARDNER FACTORY, MOSCOW, LATE 19TH CENTURY, RED PRINTED FACTORY MARKS TO BOTH, THE MOTHER AND CHILD GROUP WITH IMPRESSED MARK, IMPRESSED NUMERALS TO BOTH

The musician - 8 3/8 in. (21.2 cm.) high (2)

£1,500-2,500 \$2,000-3,200 €1,800-2,900



214



216

**TWO RUSSIAN BISCUIT PORCELAIN FIGURES OF A MAN DRINKING AND A STANDING WOMAN**

BY THE GARDNER FACTORY, MOSCOW, SECOND HALF OF THE 19TH CENTURY, RED PRINTED FACTORY MARK TO MAN, IMPRESSED MARK TO WOMAN, IMPRESSED NUMERALS

Drinking man figure - 5 3/8 in. (13.7 cm.) high (2)

£2,000-3,000 \$2,600-3,900 €2,400-3,500



216



217

**217  
FIVE RUSSIAN PORCELAIN FIGURES OF CHILDREN**  
BY THE POPOV FACTORY, MOSCOW, 19TH CENTURY,  
IMPRINTED FACTORY MARK TO FOUR EXAMPLES,  
THREE WITH MARK HEIGHTENED IN BLUE

Comprising: two shepherds, a flower-girl, a musician and a boy holding a chicken  
The musician - 6 1/4 in. (15.8 cm.) high

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

(5)



219

**219  
TWO RUSSIAN PORCELAIN GROUPS OF PEASANTS**  
BY THE POPOV FACTORY, MOSCOW, 19TH CENTURY,  
IMPRINTED FACTORY MARKS

6 1/4 in. (17.1 cm.) high  
£2,000-3,000  
\$2,600-3,900  
€2,400-3,500

(2)

**218  
A RUSSIAN PORCELAIN GROUP OF CHILDREN**  
BY THE POPOV FACTORY, MOSCOW, 19TH CENTURY,  
IMPRINTED FACTORY MARK

5 3/4 in. (14.6 cm.) high  
£1,500-2,500  
\$2,000-3,200  
€1,800-2,900

**220  
A RUSSIAN PORCELAIN BOX AND COVER**

BY THE MIKLASHEVSKY PORCELAIN FACTORY,  
CHERNIGOV, CIRCA 1840-1860S, RED PAINTED MARK  
Modelled as the head of a Harlequin, the cover formed as a hat  
4 1/8 in. (10.4 cm.) high

£1,000-2,000  
\$1,300-2,600  
€1,200-2,400



218



220



221

221

**A RUSSIAN PORCELAIN FIGURE OF A BOY VINTNER**  
BY THE MIKLASHEVSKY PORCELAIN FACTORY,  
CHERNIGOV, CIRCA 1840-1860S, RED PAINTED FACTORY  
MARK

4½ in. (11.7 cm.) high

£1,000-2,000

\$1,300-2,600

€1,200-2,400



222

222

**A GROUP OF FOUR RUSSIAN PORCELAIN FIGURES**

THREE BY THE POPOV FACTORY, 19TH CENTURY,  
INCISED FACTORY MARKS TO THREE, ONE UNMARKED

The tallest figure - 7¾ in. (19.8 cm.) high

(4)

£1,500-2,500

\$2,000-3,200

€1,800-2,900



223

223

**A RUSSIAN PORCELAIN FIGURE OF A GENTLEMAN AT  
HIS DESK**

BY THE KORNILOV PORCELAIN FACTORY, MID 19TH  
CENTURY, UNMARKED

5 in. (12.8 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,800

224

## A GROUP OF SIX RUSSIAN PORCELAIN EASTER EGGS

SOME BY THE IMPERIAL PORCELAIN FACTORY, ST  
PETERSBURG, 19TH CENTURY

Together with two glass eggs and a beaded egg  
The largest - 4½ in. (11.5 cm.) high approximately (10)



224

225

## A GERMAN PORCELIAN TOPOGRAPHICAL EGG

CIRCA 1830 PROBABLY BEING IN KPM

Painted with figures in a continuous landscape 'Aussicht bei Belvedere'

3 in. (7.5 cm.) high approximately



225

226

A MFISSEN MODEL OF PANTAI ONE AND COI UMBINE

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS,  
INCISED MODEL NO. 279, PRESSNUMMER 42 AND  
GILDER'S 66

7 in (17.9 cm) high



226



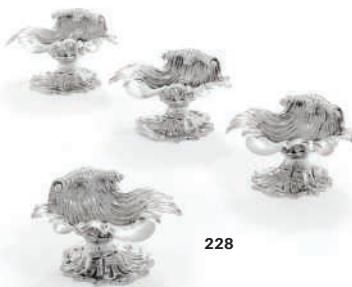
227

**227**  
**A GROUP OF MAINLY GEORGIAN SILVER MARROW-SCOOPS AND MEAT-SKEVERS**

VARIOUS MAKERS AND DATES

Comprising eleven marrow-scoops and six meat-skevers, some engraved with crests, with makers including John Payne, Hester Bateman and William Tant, *each marked underneath*  
The largest skewer 13 in. (33 cm.)  
37 oz. 12 dwt. (1,197 gr.) (17)

£1,000-1,500      \$1,300-1,900  
€1,200-1,800



228

**228**  
**A SET OF FOUR GEORGE II SILVER SALT-CELLARS**  
LONDON, 1750, MAKER'S MARK  
INDISTINCT

Each shell-shaped and on cast fluted foot, later engraved with a crest, *each marked under rim*  
4½ in. (11.5 cm.) wide  
21 oz. 10 dwt. (671 gr.) (4)  
£2,000-3,000      \$2,600-3,900  
€2,400-3,500

**PROVENANCE:**  
with Bulgari, Rome.



229

**229**  
**A QUEEN ANNE SILVER CASTER**  
MARK OF ISAAC LIGER, LONDON,  
1705

Of lighthouse form and on slightly spreading foot, the bayonetted cover pierced and with baluster finial, later engraved with two crests, *marked on side and on cover, engraved underneath with scratchweight '9=5'*  
5 ½ in. (15 cm.) high  
8 oz. 19 dwt. (279 gr.)

£1,500-2,000      \$2,000-2,600  
€1,800-2,400

**PROVENANCE:**  
The Sheldon Collection CONFIRM;  
Sotheby's, London, 24 October 1985,  
lot 57.



230

**-230**  
**A QUEEN ANNE SILVER SHAVING-JUG**

MARK OF DAVID WILLAUME,  
LONDON, 1711

Compressed baluster and on spreading stepped foot, with ivory insulated scroll handle, the hinged cover with scroll thumbpiece, engraved with a coat-of-arms, *marked near handle and on cover bezel, engraved under the foot with a scratchweight '23-7'*  
7 ½ in. (20 cm.) high  
gross weight 22 oz. 17 dwt. (711 gr.)  
The arms are possibly those of Rokesley, Lullingstone, Kent.

£1,500-2,000      \$2,000-2,600  
€1,800-2,400

**PROVENANCE:**  
A Lady; Sotheby's, London, 20 June 1974,  
lot 104.  
Anonymous sale; Sotheby's, London, 24 April 1986, lot 211.



231

231

281 A RUSSIAN SILVER-GILT AND CLOISONNÉ PIPE

**A RUSSIAN SILVER-GILT AND CLOISONNÉ PIPE**  
MARK OF SERGEY KVETKOVSKY, ST PETERSBURG,  
CIRCA 1890

Modelled as the bust of a Moroccan man in enamelled Fez and shirt, with imitation amber stem, *marked to the hilt*  
4 1/4 in. (11 cm.) long

232

## A RUSSIAN SILVER KOVSH

MARK OF VLADIMIROV, ST. PETERSBURG, 1908-1917

Of typical form, with gilt interior and engraved to base, *marked underneath*

6¾ in. (17 cm.)  
6 oz. 13 dwt. (206 gr.)



233

■ 233

■ 266 A PAIR OF GEORGE III MAHOGANY KNIFE BOXES

A FAIR OF  
CIRCA 1800

With satinwood crossbanding and tulipwood line inlay  
15½ in. (39 cm) high

234

A PAIR OF MEISSEN LARGE MODELS OF MAGPIES

LATE 19TH CENTURY, BLUE CROSSED SWORDS  
MARKS, MODEL NO. 62 A AND 62 B AND VARIOUS  
PRESSNUMERN

20½ in. (52 cm.) high



232



334



235

■235  
AN ITALIAN WINE COOLER ON PORTABLE STAND  
20TH CENTURY

Stamped 'STANCAMPANO SILVER'  
28½ in. (72.5 cm.) high; 26¼ in. (66.5 cm.) wide

£1,200-1,800

\$1,600-2,300  
€1,500-2,100



237

■237  
A PAIR OF BRASS OCCASIONAL TABLES  
LATE 20TH CENTURY

18¼ in. (46.5 cm.) high; 19¾ in. (50.2 cm.) wide  
£1,500-2,500

(2)  
\$2,000-3,200  
€1,800-2,900

■236  
A GROUP OF THIRTEEN FRENCH SILVER-PLATED AND  
METAL CHAMPAGNE BUCKETS  
MOST BY ARGIT, SECOND HALF 20TH CENTURY

With grower's labels including Moet & Chandon, Pommery,  
Renverze & Bernard, Ruinart Pere et Fils, Besson de Bellefon  
10¼ in. (26 cm.) high, the tallest  
(13)

£1,500-2,000  
\$2,000-2,600  
€1,800-2,400



236

■238  
AN ITALIAN ENGRAVED SILVERED-METAL THREE-TIER  
TROLLEY WITH REMOVABLE TRAYS  
MID 20TH CENTURY

31½ in. (80 cm.) high; 14½ in. (37 cm.) diameter  
£1,200-1,800

\$1,600-2,300  
€1,500-2,100



238



239

**239  
TWO BOHEMIAN ENAMELLED AND  
GILT GLASS DECANTERS AND TWO  
STOPPERS**

LATE 19TH CENTURY

The taller - 20½ in. (52.3 cm.) high (2)  
£1,500-2,500      \$2,000-3,200  
€1,800-2,900



240 (a pair)

**■240  
A PAIR OF LARGE FRENCH OVAL  
MIRRORS WITH SEGMENTED  
MIRROR-GLASS BORDERS**

LATE 20TH CENTURY

Each 54 in. (137 cm.) x 49 in. (125 cm.) (2)  
£2,000-3,000      \$2,600-3,900  
€2,400-3,500



**■241  
A MATCHED PAIR OF VENETIAN-  
STYLE MIRRORED CORNER  
CABINETS**

MODERN

88 in. (224 cm.) high; 33½ in. (85 cm.)  
wide (2)  
£2,000-3,000      \$2,600-3,900  
€2,400-3,500

241

THE PROPERTY OF A LADY (LOTS 242-245)

■242

**A PAIR OF FRENCH ORMOLU-MOUNTED BLACK AND WHITE MARBLE TWO-BRANCH CANDELABRA**  
SECOND HALF 19TH CENTURY

19½ in. (49 cm.) high (2)  
£1,500-2,500 \$2,000-3,200  
€1,800-2,900



242

■-243

**AN EDWARDIAN MAHOGANY AND CROSS-BANDED ELEVEN-DRAWER PEDESTAL DESK**  
EARLY 20TH CENTURY

Together with an Edwardian revolving desk chair  
39½ in. (100 cm.) high; 48 in. (122 cm.) wide; 26½ in. (67 cm.) deep (2)  
£1,000-1,500 \$1,300-1,900  
€1,200-1,800



243

■244

**A GEORGE III WALNUT TRIPOD TABLE**  
CIRCA 1760

20½ in. (52.5 cm.) high; 11½ in. (30 cm.) diameter  
£2,000-3,000 \$2,600-3,900  
€2,400-3,500

■245

**AN ITALIAN BRONZE PORTRAIT BUST OF A LADY ON MARBLE PLINTH**  
CIRCA 1890

Signed 'ALBERTI', on an associated *verde antico* mounted and white marble pedestal  
21 in. (53.2 cm.) high, the bronze bust;  
47½ in. (121 cm.) high, the pedestal  
£1,000-1,500 \$1,300-1,900  
€1,200-1,800



244



245



246



247

A VILLA IN TUSCANY  
PROPERTY OF A GENTLEMAN  
(LOTS 246-247)

■246

**A FRENCH OAK CORNER CANAPE  
OF LOUIS XV STYLE, 19TH CENTURY**

Of L-shape, with channelled frame and scrolling arms, the back, padded arms and seat covered in verdure tapestry upholstery  
36 in. (92 cm.) high; 107 in. (272 cm.) and 75 in. (190 cm.) wide; 23½ in. (60 cm.) deep

£1,500-2,500      \$2,000-3,200  
€1,800-2,900

■247  
**A SET OF NINETEEN NORTH  
ITALIAN PARCEL-GILT MAHOGANY  
DINING CHAIRS**

SEVEN CHAIRS CIRCA 1820-30,  
TWELVE OF A LATER DATE  
33½ in. (85 cm.) high; 17½ in. (45 cm.)  
wide; 18½ in. (47 cm.) deep (19)

£5,000-8,000      \$6,500-10,000  
€5,900-9,400

■248  
**A LARGE PLASTER CAST HEAD OF  
HERCULES**

AFTER THE ANTIQUE, LATE 20TH  
CENTURY

Mounted on a plaster pedestal  
38 in. (96.5 cm.) high, the head; 48 in.  
(122 cm.) pedestal

£1,500-2,500      \$2,000-3,200  
€1,800-2,900



248



249



■249

AN ALMOST IDENTICAL PAIR OF  
GEORGE IV CANED MAHOGANY  
BERGERES WITH LEATHER SQUAB  
CUSHIONS

EARLY 19TH CENTURY

Each 38½ in. (98 cm.) high (2)

£3,000-5,000 \$3,900-6,500

€3,600-5,900

■250

AN EARLY VICTORIAN MAHOGANY  
PAW FOOT TILT-TOP CENTRE  
TABLE

CIRCA 1840

28½ in. (72 cm.) high; 48 in. (122 cm.)  
diameter

£1,500-2,500

\$2,000-3,200

€1,800-2,900



250



251

■251

A MID VICTORIAN FIGURED WALNUT, EBONY AND  
ORMOLU-MOUNTED OPEN BOOKCASE

THIRD QUARTER 19TH CENTURY

55¾ in. (142 cm.) high; 64 in. (163 cm.) wide; 15¾ in. (40 cm.)  
deep

£2,000-3,000

\$2,600-3,900

€2,400-3,500

■-252

**A GEORGE IV FIGURED ROSEWOOD  
AND BRASS-MOUNTED OCTAGONAL  
CENTRE TABLE**

SECOND QUARTER 19TH CENTURY

29½ in. (75 cm.) high; 48 in. (122 cm.)  
diameter

£3,000-5,000

\$3,900-6,500

€3,600-5,900



252



253

PROPERTY FROM A PRIVATE COLLECTION

■-253

**AN EARLY VICTORIAN AMBOYNA AND EBONY-  
INLAID BREAKFAST TABLE**

BY TAPRELL AND HOLLAND, CIRCA 1840

Stamped 'TAPRELL HOLLAND & SON /  
UPHOLSTERER & CO / 19 MARYLEBONE ST, ST  
JAMES'S / LONDON'  
29 in. (74 cm.) high; 50 in. (127 cm.) diameter

£3,000-5,000

\$3,900-6,500

€3,600-5,900

**PROVENANCE:**

Acquired from Mallett, London.

Please see [www.christies.com](http://www.christies.com) for further information  
on this lot.



254

■-254

**A GEORGE II GILTWOOD MIRROR WITH FOLIATE CREST**

SECOND QUARTER 18TH CENTURY

40 in. (102 cm.) high; 23 in. (59 cm.) wide

£2,000-3,000

\$2,600-3,900

€2,400-3,500



255



257

■255

**A GEORGE I WALNUT BUREAU**

CIRCA 1720

38½ in. (98 cm.) high; 38 in. (96.5 cm.) wide; 21¼ in. (54 cm.) deep

£3,000-5,000

\$3,900-6,500

€3,600-5,900

■256

**A PAIR OF GEORGE III POLYCHROME-PAINTED AND CANED OPEN ARMCHAIRS**

CIRCA 1795-1800

Together with a set of four side chairs decorated *en-suite*, the two armchairs stamped 'F.S.'

The armchairs: 34¼ in. (87.5 cm.) high; 21½ in. (54.5 cm.) wide 22½ in. (57.5 cm.) deep

The side chairs: 34½ in. (88 cm.) high; 21½ in. (54.5 cm.) wide; 22 in. (56 cm.) deep (6)

£1,500-2,500

\$2,000-3,200

€1,800-2,900

■257

**A GEORGE II WALNUT STOOL**

CIRCA 1740, AND LATER

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

£1,000-1,500

\$1,300-1,900

€1,200-1,800

■258

**A PAIR OF PADOUK ARMCHAIRS**

OF EMPIRE STYLE, IN THE MANNER OF JACOB FRERES, LATE 20TH CENTURY

32 in. (81 cm.) high; 24 in. (61 cm.) wide; 19½ in. (49.5 cm.) deep (2)

£1,500-2,500

\$2,000-3,200

€1,800-2,900



256



258



259

■259  
A MATCHED PAIR OF REGENCY MAHOGANY CANED  
BERGERES  
CIRCA 1830

36½ in. (93 cm.) high; 24 in. (61 cm.) wide; 34 in. (86 cm.) deep  
(2)

£1,500-2,500

\$2,000-3,200

€1,800-2,900

£1,500-2,500

261

■261  
AN OAK BRASS-MOUNTED TABLE POST BOX  
20TH CENTURY

15 in. (38 cm.) high; 7½ in. (19 cm.) diameter

£500-1,000

\$650-1,300

€590-1,200

PROVENANCE:

Acquired from Lennox Cato, Kent.



■260  
A VICTORIAN MAHOGANY PARTNERS DESK  
MID-19TH CENTURY

30 in. (76 cm.) high; 72 in. (183 cm.) wide; 39 in. (99 cm.) deep

£3,000-5,000

\$3,900-6,500

€3,600-5,900

■262  
A PAIR OF GREY-PAINTED AND PARCEL-GILT OPEN  
ARMCHAIRS

IN THE MANNER OF ROBERT ADAM, 20TH CENTURY

37¼ in. (94.5 cm.) high; 24½ in. (62 cm.) wide; 17 in. (43 cm.)  
deep  
(2)

£800-1,200



260



262



263

**■263**  
**A PAIR OF ENGLISH BRASS AND MAHOGANY ADJUSTABLE FLOOR LAMPS**  
**MID-20TH CENTURY**  
60 in. (152 cm.) when extended  
£1,000-1,500      \$1,300-1,900  
€1,200-1,800



265

**-264**  
**A REGENCY ROSEWOOD STRIKING TABLE CLOCK**  
**CIRCA 1820**  
The repainted dial signed 'TUPMAN / GT. RUSSELL ST. / BLOOMSBURY',  
the substantial twin fusee movement  
with strike to bell  
19½ in. (49.5 cm.) high; 11½ in. (29.2 cm.)  
wide; 7 in. (17.8 cm.) deep  
£1,500-2,000      \$2,000-2,600  
€1,800-2,400



264

PROPERTY FROM THE ESTATE OF THE LATE IAN FRY,  
LOTS 265 & 266

**■265**  
**A VIENNESE FIGURED ASH GRANDE SONNERIE WALL REGULATOR WITH TRIP REPEAT**  
A. POHL, VIENNA, SECOND QUARTER 19TH CENTURY  
41 in. (104 cm.) high; 11½ in. (29 cm.)  
wide; 5½ in. (13.5 cm.) deep  
£3,000-5,000      \$3,900-6,500  
€3,600-5,900



266

PROPERTY FROM THE ESTATE OF THE LATE IAN FRY,  
LOTS 265 & 266

**■266**  
**A VIENNESE INLAID FIGURED WALNUT LONG DURATION WALL REGULATOR**  
SOUCEK, VIENNA, SECOND HALF 19TH CENTURY  
45 in. (115 cm.) high; 9½ in. (24 cm.) wide;  
5½ in. (14 cm.) deep  
£2,000-4,000      \$2,600-5,200  
€2,400-4,700



267

■267

**A SMALL LATE GEORGE III MAHOGANY AND LINE-  
INLAID CYLINDER BUREAU**  
LATE 18TH CENTURY



269

■~269

**A REGENCY ROSEWOOD, CROSS-BANDED AND LINE-INLAID SOFA TABLE  
EARLY 19TH CENTURY**

28½ in. (73 cm.) high; 61½ in. (156 cm.) extended; 25 in. (64 cm.)  
deep  
£1,200-1,800 \$1,600-2,300  
€1,500-2,100



268



270



271 (pair)

■271

**A PAIR OF LARGE VENETIAN-STYLE ETCHED MIRRORS  
WITH BORDER OF SMALL MIRROR CIRCLES  
MODERN**

Each 57 in. (145 cm.) high; 36 in. (92 cm.) wide (2)  
£2,000-3,000 \$2,600-3,900 €2,400-3,500



273

■273  
**A PAIR OF BLACK CHINOISERIE DECORATED CERAMIC  
VASES AND COVERS  
LATE 20TH CENTURY**

24 in. (86.5 cm.) (2)  
£1,000-1,500 \$1,300-1,900 €1,200-1,800

■272

**A COPPER VAT  
LATE 19TH CENTURY**

Mounted on later feet  
38 in. (96.5 cm.) high  
£1,200-1,800 \$1,600-2,300 €1,500-2,100



272

■274

**A FRENCH GILTWOOD, COMPOSITION AND PAINTED  
PICTURE-FRAME MIRROR  
LATE 19TH / EARLY 20TH CENTURY**

43½ in. (110 cm.) x 56 in. (142 cm.)  
£1,200-1,800 \$1,600-2,300 €1,500-2,100



274



274A



275

**■274A****A PAIR OF CHINESE PORCELAIN AND FRENCH GILT-BRONZE MOUNTED VASES**  
CIRCA 1880

The crackle glazed bodies decorated with blue and white figures

17½ in. (45 cm.) high (2)  
£1,200-1,800      \$1,600-2,300  
€1,500-2,100



276

VARIOUS PROPERTIES

**■276**  
**A SET OF THREE GILT-BRASS TWIN LIGHT WALL APPLIQUES**  
EARLY 20TH CENTURY

Suspended arms supporting frosted glass *flambeau* shades  
11½ in. (30 cm.) high, the backplates

£1,200-1,800

\$1,600-2,300  
€1,500-2,100



277

■277

**A WOOD ARCHITECTURAL MODEL ROOF**

PROBABLY FRENCH, LATE 19TH/EARLY 20TH CENTURY

On later stand

28 in. (71 cm.) high; 26 in. (66 cm.) long

£1,000-1,500

\$1,300-1,900

€1,200-1,800

279



278

80    INTERIORS

■279

**A NEAR PAIR OF MID VICTORIAN ROSEWOOD AND BUTTONED-LEATHER X-FRAME STOOLS**

LATE 19TH CENTURY

Together with another similar but slightly larger in walnut  
The pair: 17 1/4 in. (44 cm.) high; 17 1/4 in. (44 cm.) x 16 in. (41 cm.)

£1,200-1,800

\$1,600-2,300

€1,500-2,100

■280

**A SWISS BLACKFOREST THREE-PIECE LINDENWOOD CLOCK GARNITURE**

FIRST HALF 20TH CENTURY

With enamel numerals and bell strike, each section decorated  
with ibix in naturalistic settings  
clock 30 in. (76 cm.) high; vases 14 in. (36 cm.) high

£1,500-2,500

\$2,000-3,200

€1,800-2,900



280

■281

**AN ENGLISH WALNUT AND  
PARCEL-GILT TRIPLE-PLATE  
LANDSCAPE MIRROR**  
LATE 19TH / EARLY 20TH CENTURY,  
GEORGE II STYLE

27½ in. (70 cm.) high; 52 in. (133 cm.)  
wide

£1,500-2,500      \$2,000-3,200  
€1,800-2,900



281

■282

**A PAIR OF FIGURED OAK,  
EBONISED AND PARCEL-GILT OPEN  
BOOKCASES**  
MODERN, OF REGENCY STYLE

Each 37 in. (94 cm.) high; 56 in. (143 cm.)  
wide; 14¾ in. (38 cm.) deep      (2)

£3,000-5,000      \$3,900-6,500  
€3,600-5,900



282

■283

**A LARGE STUDDED AND  
BUTTONED LEATHER STOOL ON  
CARVED MAHOGANY LEGS**  
MODERN, THE LEGS 19TH CENTURY

23½ in. (60 cm.) high; 72 in. (183 cm.)  
long; 36½ in. (93 cm.) deep

£2,000-3,000      \$2,600-3,900  
€2,400-3,500



283



284

■284

**A PAIR OF ENGLISH OAK HALL BENCHES**

LATE 19TH CENTURY

20½ in. (52 cm.) high; 53½ in. (136 cm.) wide; 16 in. (40.5 cm.) deep (2)

£2,000-3,000      \$2,600-3,900  
€2,400-3,500

**PROVENANCE:**

Bramshill House Police Training College, Hampshire.



285

■285

**A VICTORIAN OAK SIX-DRAWER LIBRARY TABLE**

THIRD QUARTER 19TH CENTURY

30½ in. (78 cm.) high; 62 in. (158 cm.) wide; 52½ in. (133 cm.) deep

£2,000-3,000      \$2,600-3,900  
€2,400-3,500



286

■286

**A MAHOGANY-FRAMED, STUDDED AND BUTTONED-LEATHER LONG STOOL PARTS 19TH CENTURY AND ADAPTED**

With applied roundels to the friezes  
16½ in. (42 cm.) high; 71 in. (181 cm.) long; 25½ in. (65 cm.) deep

£1,800-2,500      \$2,400-3,200  
€2,200-2,900

287

**A LATE VICTORIAN OAK AND BRASS-MOUNTED HALL STAND**

LATE 19TH CENTURY,  
ATTRIBUTABLE TO SHOOLBRED

Together with five various walking canes  
74 in. (188 cm.) high; 21¼ in. (55 cm.) wide; 8½ in. (22 cm.) deep (6)

£1,200-1,800      \$1,600-2,300  
€1,500-2,100





288

■288

**AN ENGLISH OAK ADJUSTABLE ARTIST'S EASEL**

PROBABLY BY ROWNAY, LATE 19TH CENTURY

Stamped '.... Co..ARTISTS' COLOURMEN \ LONDON' and 'MADE IN ENGLAND'  
90½ in. (230 cm.) high, overall

£1,500-2,500      \$2,000-3,200  
€1,800-2,900



289

■289

**A SET OF EIGHT VICTORIAN COPPER SAUCEPANS**

CIRCA 1880

Engraved with the ownership initials 'N.R.' for Nathan Rothschild to lids and sides, and all numbered and stamped 'T', on later iron stand, together with a brass-handled, skimmer, spoon, ladle and slice  
Stand — 73 in. (186 cm.) high

£2,000-4,000      \$2,600-5,200  
€2,400-4,700

**PROVENANCE:**

Ruskbrooke Hall, Suffolk, the Rothschild Estate.



290

■290

**A LARGE COLLECTION OF VICTORIAN MINIATURE COPPER JELLY, CHOCOLATE AND SWEET MOULDS**

CIRCA 1880

Comprising sets of moulds, many marked with the ownership initials 'L.R.' or 'N.R.' for Nathaniel and Louise Rothschild; together with twenty five pewter two-piece chocolate and sweet moulds, now fitted in three lift-out trays in an oak chest  
Moulds — 2 in. (5 cm.) and smaller

£2,500-4,000      \$3,300-5,200  
€3,000-4,700

**PROVENANCE:**

The copper moulds - Ruskbrooke Hall, Suffolk, the Rothschild Estate.

The pewter moulds - Claridges Hotel, London.

**291 No Lot**





292

■-292

**A REGENCY ROSEWOOD, GILT-METAL MOUNTED MARBLE-TOP OPEN BOOKCASE**

SECOND QUARTER 19TH CENTURY

37½ in. (95 cm.) high; 57 in. (145 cm.) wide; 13½ in. (34 cm.) deep

£2,000-4,000

\$2,600-5,200

€2,400-4,700

■293

**A VICTORIAN GREY AND GILT JAPANNED PEDESTAL DESK**  
LATE 19TH CENTURY, THE JAPANNING MODERN

With two similarly japanned George IV chairs en suite

28 ¼ in. (71.5 cm.) high; 46 ¾ in. (119 cm.) wide; 24 ½ in. (62.5 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,800



293



294

■-294

**A VICTORIAN FIGURED ROSEWOOD MIRROR-BACK BOOKCASE**  
MID 19TH CENTURY

With fret gallery to the top shelf  
54 in. (137 cm.) high; 72 ¼ in. (184 cm.) wide; 18 in. (46 cm.) deep

£2,500-4,000

\$3,300-5,200

€3,000-4,700

295 No Lot



■-296

**A LARGE EARLY VICTORIAN FIGURED ROSEWOOD CENTRE TABLE**

MID 19TH CENTURY

28½ in. (72 cm.) high; 60 in. (152 cm.) diameter

£5,000-8,000

\$6,500-10,000

€5,900-9,400

296

■-297

**A VICTORIAN EBONISED AND INLAID AMBOYNA TABLE WITH SPECIMEN MARBLE TOP**  
THIRD QUARTER 19TH CENTURY

The top including porphyry  
28 in. (71 cm.) high; 24¾ in. (63 cm.) wide;  
17¾ in. (45 cm.) deep

£2,000-3,000

\$2,600-3,900

€2,400-3,500



297

■-298

**AN EARLY VICTORIAN CARVED ROSEWOOD JARDINIERE TABLE WITH DISHED LEAD-LINED TOP**  
MID 19TH CENTURY, POSSIBLY BY GILLOW

29 in. (74 cm.) high; 17½ in. (44 cm.) diameter

£1,500-2,500

\$2,000-3,200

€1,800-2,900



298



299



301

**299**  
**A COCO-DE-MER (LODOICEA MALDIVICA)**  
20TH CENTURY

With hinged cover and later brass fig-leaf mount  
9 in. (23 cm.) high; 13 in. (33 cm.) high including stand

£800-1,200	\$1,100-1,500	(2)
	€950-1,400	

**■-300**  
**AN INDIAN RELIEF CARVED ROSEWOOD TRAY ON**  
**FOLDING STAND**  
CIRCA 1900

27 in. (68.5 cm.) high; 27½ in. (70 cm.) wide

£1,000-1,500	\$1,300-1,900	(2)
	€1,200-1,800	



300

**■301**  
**A PAIR OF INDIAN EBONY, PORCUPINE QUILL AND**  
**BONE-INLAID BOXES**  
CIRCA 1880

With compartmented interiors with fitted covers  
11½ in. (29 cm.) wide

£1,000-1,500	\$1,300-1,900	(2)
	€1,200-1,800	

**■302**  
**A PAIR OF SYRIAN BONE-INLAID EBONISED**  
**HARDWOOD X-FRAME CHAIRS**  
LATE 19TH/EARLY 20TH CENTURY

33½ in. (85 cm.) high; 28¾ in. (73 cm.) wide

£1,200-1,800	\$1,600-2,300	(2)
	€1,500-2,100	



302



303

■303  
A FRENCH FRUITWOOD DISPLAY  
VITRINE CABINET

IN THE MANNER OF GABRIEL  
VIARDOT, EARLY 20TH CENTURY

Mounted with a gilt-metal lizard to the  
pagoda section

57½ in. (146.5 cm.) high; 24 in. (61 cm.)  
wide; 18 in. (46 cm.) deep

£1,200-1,800      \$1,600-2,300  
€1,500-2,100



304

■304  
A FRENCH 'JAPNOISME' PATINATED  
AND GILT-BRONZE TIMEPIECE

POSSIBLY DESIGNED BY EUGENE  
CORNUE AND EXECUTED BY G. VIOT  
& CIE., PARIS, CIRCA 1880

In the form of an exotic bird with an  
enamelled porcelain dial, on marble and  
bronze base

12½ in. (32 cm.) high

£4,000-6,000      \$5,200-7,700  
€4,800-7,100



305

■305  
A PAIR OF NOVELTY INDIAN TEAK  
OCCASIONAL TABLES  
SECOND HALF 20TH CENTURY

Modelled as camels supporting  
arabesque decorated tops

23½ in. (60 cm.) high      (2)  
£1,500-2,500      \$2,000-3,200  
€1,800-2,900



306



307

**■306****A FRENCH GILTWOOD MIRROR IN BOLD ASYMMETRICAL FRAME**

LATE 19TH / EARLY 20TH CENTURY

60 in. (153 cm.) high; 35 in. (89 cm.) wide

£1,500-2,500

\$2,000-3,200  
€1,800-2,900

308



309

**■307****A FRENCH BRASS HALL LANTERN**

OF LOUIS XV STYLE, EARLY 20TH CENTURY

With five convex panels and a five light fitting  
28 in. (71 cm.) high

£1,500-2,500

\$2,000-3,200  
€1,800-2,900**■308****A FRENCH GILTWOOD RECTANGULAR MIRROR WITH PAINTED CHERUB PANEL**

THIRD QUARTER 19TH CENTURY

63 in. (160 cm.) high; 24½ in. (62 cm.) wide

£1,200-1,800

\$1,600-2,300  
€1,500-2,100**■309****A FRENCH GILT-BRONZE FIGURE OF A HARVESTER**  
CAST FROM A MODEL BY LOUIS-ETIENNE MARIE ALBERT-LEFEUVRE (FRENCH, 1845-1924), CIRCA 1900Signed in the cast and stamped 'BRONZE'  
29½ in. (75 cm.) high

£1,200-1,800

\$1,600-2,300  
€1,500-2,100



310

**310**  
**A FRENCH PARCEL-GILT AND GREY-PAINTED SOFA**  
 OF LOUIS XVI STYLE, LATE 19TH/ EARLY 20TH CENTURY  
 Re-upholstered in cream linen  
 34 in. (86.5 cm.) high; 79 in. (201 cm.) wide

£2,000-3,000

\$2,600-3,900  
 €2,400-3,500



311

**311**  
**A FRENCH BRONZE FIGURE OF MERCURY**  
 LATE 18TH CENTURY

6½ in. (16 cm.) high

£1,000-1,500

\$1,300-1,900  
 €1,200-1,800



312

**312**  
**AN AUSTRIAN COLD-PAINTED BRONZE MODEL OF A BIRD, POSSIBLY A BEE-EATER**  
 CAST BY THE BERGMAN FOUNDRY, VIENNA, CIRCA 1900  
 With a 'B' in a vase maker's mark  
 4½ in. (11.2 cm.); 8½ in. (22 cm.) long

£1,200-1,800

\$1,600-2,300  
 €1,500-2,100



313

**313**  
**AN UNUSUAL MID VICTORIAN ROSEWOOD AND JASPERWARE-MOUNTED BUREAU PLAT OR SIDE TABLE**  
 LATE 19TH CENTURY  
 30 in. (76 cm.) high; 48½ in. (123 cm.) wide; 26¼ in. (67 cm.) deep

£2,500-4,000

\$3,300-5,200  
 €3,000-4,700



314



315(part)



■ A314

A PAIR OF EMPIRE BRASS AND TOLE-PEINTÉ SINUMBRA OIL LAMPS

## EARLY 19TH CENTURY

With makers labels *Jallard & Cie, Paris*, one replaced shade  
27½ in. (70 cm.) high



316



317 (part)

316

## A PAIR OF CONTINENTAL PORPHYRY AND GILT-BRONZE FOUR-LIGHT CANDLABRA

## SECOND HALF 20TH CENTURY

With cluster column stems on plinths with inset plaques to the faces

3½ in. (90 cm.) high	(2)
£2,000-4,000	\$2,600-5,200

€2,400-4,700

317

## A SET OF FOUR GILT-BRONZE TWIN-LIGHT WALL APPLIQUES

OF LOUIS XVI STYLE, CIRCA 1900

With quiver of arrows and ribbon backplates  
17 3/4 in. (45 cm.) high (4)



■318

**A FRENCH PLASTER PORTRAIT BUST OF PIERRE MIGNARD (1612-1695)**

AFTER A MODEL BY MARTIN DESJARDINS (1637-1694),  
LATE 19TH CENTURY

With Musée Louvre seal to the back; Together with four plaster wall corbels of Medieval style

31 in. (79 cm.) high, the bust (5)

£1,500-2,500

\$2,000-3,200

€1,800-2,900

Mignard was an important figure in the world of 17th century French painting. A rival to Charles Le Burn, he led the Academy of Saint Luke and later succeeded Le Brun as director of the Royal Academy of Painting and Sculpture in 1690. Desjardins was a close friend and collaborator; the bronze medallions of the Place des Victoires are an example of their workmanship.

■319

**THREE GILT-BRONZE TWIN-LIGHT WALL APPLIQUES**

OF LOUIS XVI STYLE, CIRCA 1900

With urn and swag mounted backplates

18 in. (46 cm.) high

(3)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



■320

**A FRENCH MARBLE-TOP AMBOYNA AND GILT-METAL MOUNTED BIBLIOTHEQUE**

LATE 19TH / EARLY 20TH CENTURY

66½ in. (169 cm.) high; 58 in. (148 cm.) wide; 18 in. (46 cm.) deep

£1,800-2,500

\$2,400-3,200

€2,200-2,900



■321

**A PAIR OF CONTINENTAL SILVER PLATED FOUR LIGHT CANDELABRA**

MID-18TH CENTURY, THE BRANCHES ASSOCIATED AND  
MID-19TH CENTURY

17½ in. (44.5 cm.) high

(2)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



322

■322

A GREEN AND GILT-JAPANNED BUREAU

BY H. SAMUEL, THE BUREAU  
18TH CENTURY, THE JAPANNED DECORATION 19TH CENTURY

Decorated overall with figures and animals in landscapes, stamped twice  
'H. SAMUEL'  
43½ in. (110.5 cm.) high;

£3,000-5,000      \$3,900-6,500  
€3,600-5,900

PROVENANCE:

Anonymous sale, Christie's Paris, 4-5 May 2011, lot 383



323

■323

A BLACK-JAPANNED AND CHINOISERIE-DECORATED TALL GIRANDOLE

LATE 19TH / EARLY 20TH CENTURY, QUEEN ANNE STYLE

64 in. (163 cm.) high excluding the candle branches; 27 in. (69 cm.) wide

£1,000-1,500      \$1,300-1,900  
€1,200-1,800

■-324

A PAIR OF CHINESE HONG-MU CHAIRS

18TH / 19TH CENTURY

Together with a Chinese elm armchair, early 20th century  
The pair 42 in. (107 cm.) high; the armchair 45 in. (115 cm.) high (3)

£1,000-1,500      \$1,300-1,900  
€1,200-1,800

■325

A SOUTH-EAST ASIAN EBONISED CARVED ARMCHAIR

EARLY 20TH CENTURY

44½ in. (113 cm.) high  
£1,000-1,500      \$1,300-1,900  
€1,200-1,800



324



325



326

## ■326 A MAHOGANY FRET-CARVED DISPLAY CABINET

EARLY 20TH CENTURY, CHINESE CHIPPENDALE STYLE

67 in. (171 cm.) high; 53 in. (135 cm.) wide; 17½ in. (45 cm.) deep

£2,000-4,000

\$2,600-5,200

€2,400-4,700



330

■330

**A VICTORIAN GILTWOOD AND COMPOSITION MIRROR**  
**LATE 19TH CENTURY**

52½ in. (133 cm.) high; 22 in. (56 cm.) wide



331



■ 331

# A LARGE PAIR OF GILT-BRONZE WALL APPLIQUES OF LOUIS XV STYLE, LATE 20TH CENTURY

30 in. (76 cm.) high

■332

**A SOUTH EUROPEAN PARCEL-GILT SERPENTINE CONSOLE TABLE WITH GREY MARBLE TOP**  
POSSIBLY IRFRIAN AND 18TH CENTURY

Later stamped 'PMA' re-decorated



**A FRENCH ORMOLU-MOUNTED, STAINED HORN-INLAID AND BRASS QUARTER STRIKING TABLE CLOCK WITH PULL QUARTER REPEAT**

OF LOUIS XV STYLE, SECOND HALF 19TH CENTURY

The inside of rear door and base to interior veneered in rosewood

**PROVENANCE:**

Christie's Amsterdam, 20 June 2011, Lot 391



332



333





338

338

## A SET OF EDWARDIAN OAK JOCKEY SCALES

CIRCA 1910, BY AVERY, STAMPED 'W & T. AVERY LTD  
BIRMM REGD NO 243881'

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 3 April 2012, lot 607.



340

340

## AN EARLY VICTORIAN SATINWOOD RADIALLY- VENEERED TIP-UP CENTRE TABLE

### MID 19TH CENTURY

28 in. (71 cm.) high; 47 in. (120 cm.) diameter

£1,200-1,800

\$1,600-2,300  
€1 500-2 100



## A SET OF EIGHT ASH, ELM AND BEECH WINDSOR CHAIRS

## EARLY 20TH CENTURY

Each 33 in. (84 cm)  
£1,000-1,500



339



347

■342

**A GEORGE I GILTWOOD SCROLL-CREST MIRROR**  
EARLY 18TH CENTURY

37 in. (94 cm.) high; 21½ in. (55 cm.) wide

£2,000-4,000

\$2,600-5,200

€2,400-4,700



342

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

■\*343

**A LARGE HAITI VELVET AND SILK PRAYER SAPH**  
MOROCCO, 19TH CENTURY

84 x 300 in. (214 x 762 cm.) overall

£1,000-1,500

\$1,300-1,900

€1,200-1,800

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

■\*344

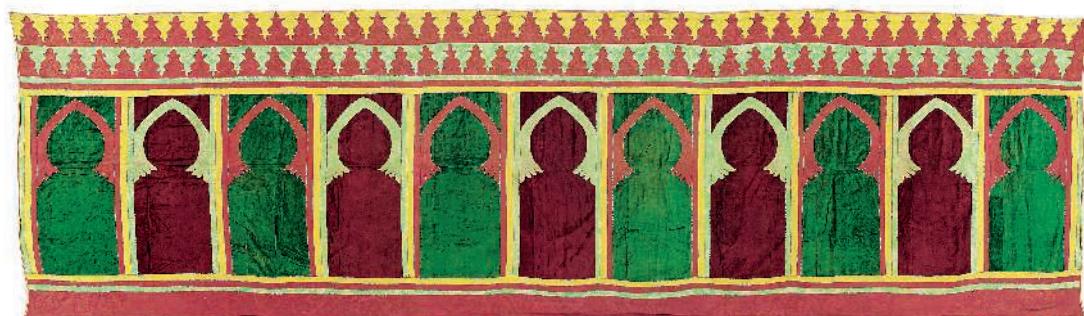
**A PAIR OF REGENCY SIMULATED ROSEWOOD AND  
GILT-METAL MOUNTED CHAISE LONGUES**  
SECOND QUARTER 19TH CENTURY

Each 30¾ in. (78 cm.) high; 79 in. (201 cm.) long; 24½ in. (62 cm.)  
deep (2)

£3,000-5,000

\$3,900-6,500

€3,600-5,900



343



344



345



347



346



348

■345

A FRENCH GILT-BRONZE LION MASK HANGING LIGHT  
EARLY 20TH CENTURY

Enclosing six hanging lights  
27 in. (68.5 cm.) wide overall

£3,000-5,000

\$3,900-6,500  
€3,600-5,900

\$3,300-5,200  
€3,000-4,700

■346

TEN ENGRAVINGS FROM BELL'S NEW PANTHEON  
AFTER JOHN BELL, LATE 18TH CENTURY

Depicting classical figures from mythology, in modern silvered wood frames  
18 x 15 in. (46 x 38 cm.) overall

£1,200-1,800

\$1,600-2,300  
€1,500-2,100

■347

A FRENCH BRONZE TWELVE-LIGHT CHANDELIER  
OF REGENCE STYLE, CIRCA 1920

35 in. (89 cm.) high; 33 in. (84 cm.) diameter

£2,500-4,000

\$3,300-5,200  
€3,000-4,700

■348

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

Re-mounted and with later marble top  
33½ in. (85 cm.) high; 36 in. (92 cm.) wide; 19¾ in. (50 cm.) deep

£3,000-5,000

\$3,900-6,500  
€3,600-5,900



349



350

349

**A FRENCH CREAM AND BLUE PAINTED BEDSTEAD**

## LATE 19TH / EARLY 20TH CENTURY

51 in (130 cm.) high; 84 in. (214 cm.) long; 75 in. (191 cm.) wide



351

351

A PAIR OF NAPOLEON III GILT-BRONZE SEVEN LIGHT  
CANDELABRA

CIRCA 1870

27 in (68.5 cm) high

£2 000-3 000

12



252

352

**1332**  
**A PAIR OF LEATHER-UPHOLSTERED CARVED WALNUT  
WINDOW SEATS**

#### LATE 19TH / EARLY 20TH CENTURY

Each 28 in. (71 cm.) high; 31½ in. (80 cm.) wide; 18 in. (46 cm.) deep (2)



353



354

■353  
**AN UNUSUAL KHOY TABRIZ CARPET**

NORTH WEST PERSIA, CIRCA 1930

approx: 13ft.10in. x 10ft.6in.(422cm. x 320cm.)

£2,500-3,500

\$3,300-4,500

€3,000-4,100



355

■354  
**A BIJAR RUG**

WEST PERSIA, CIRCA 1900

7ft.2in. x 5ft. (216cm. x 152cm.)

£1,500-2,000

\$2,000-2,600

€1,800-2,400

■355  
**A HERIZ CARPET**

NORTH WEST PERSIA, CIRCA 1890

12ft.9in. x 10ft.5in. (388cm. x 316cm.)

£5,000-8,000

\$6,500-10,000

€5,900-9,400



356



357

■356  
**A LARGE GILTWOOD PICTURE FRAME MIRROR CARVED WITH FRUIT, LEAVES AND SCROLLS TO THE BORDER**  
LATE 19TH CENTURY

58½ in. (148 cm.) high; 48½ in. (123 cm.) wide

£1,500-2,500

\$2,000-3,200

€1,800-2,900



358

■357  
**A RUBY-GLASS TABLE OIL LAMP**  
PROBABLY FRENCH, CIRCA 1880

With a gilt-bronze collar, and faceted glass reservoir, *adapted to electricity*

27 in. (69 cm.) excluding the light fitting and shade

£1,000-1,500

\$1,300-1,900

€1,200-1,800



359

THE PROPERTY OF A PRIVATE COLLECTOR

■358  
**A LARGE PART-COTTON KIRMANSHAH CARPET**  
WEST PERSIA, CIRCA 1880

25ft.10in. x 13ft.5in. (768cm. x 408cm.)

£2,500-3,500

\$3,300-4,500

€3,000-4,100

■359  
**A FRENCH GILT-METAL MOUNTED PLUM-PUDDING MAHOGANY MARBLE-TOP KIDNEY-SHAPED TABLE**  
LATE 19TH / EARLY 20TH CENTURY

31 in. (79 cm.) high; 24 in. (61 cm.) wide; 11½ in. (29 cm.) deep at the centre point

£1,500-2,500

\$2,000-3,200

€1,800-2,900



360

■360  
**A PAIR OF MARBLE-TOP BIRCH PEDESTALS OR  
BEDSIDE CABINETS**

LATE 19TH CENTURY AND ADAPTED

Each 29½ in. (74 cm.) high; 17½ in. (44 cm.) wide; 23 in. (58 cm.)  
deep (2)  
£1,500-2,500 \$2,000-3,200 €1,800-2,900



362

■362  
**A GEORGE III MAHOGANY FIVE-DRAWER CHEST**  
LATE 18TH CENTURY

42½ in. (108 cm.) high; 43½ in. (110.5 cm.) wide; 22./12 in. (57  
cm.) deep  
£1,800-2,500 \$2,400-3,200 €2,200-2,900

■361  
**A NORTH EUROPEAN OAK TWIN-PLANK-TOP  
BALUSTER-LEG TABLE**

EARLY 17TH CENTURY, PROBABLY DUTCH

28¾ in. (73 cm.) high; 76½ in. (195 cm.) long; 29½ in. (75 cm.)  
deep  
£2,000-3,000 \$2,600-3,900 €2,400-3,500



361

■363  
**A GEORGE I TWIN-ARCH BACK GILTWOOD SOFA**

IN THE MANNER OF WILLIAM KENT, EARLY 18TH

CENTURY

Re-gilt and re-upholstered, partially re-railed  
45½ in. (115 cm.) high; 56½ in. (144 cm.) wide; the seat 24 in. (61  
cm.) deep

£3,000-5,000 \$3,900-6,500 €3,600-5,900

**PROVENANCE:**

The Contents of Great Brampton House, Bonhams, 1 October  
2008, Lot 260



363

**■364**

**A PAIR OF GILTWOOD MIRRORS CARVED WITH SQUIRRELS, ACORNS AND LEAVES**  
MODERN

Each 39 in. (99 cm.) high; 10½ in. (27.5 cm.) wide (2)  
£1,200-1,800 \$1,600-2,300 €1,500-2,100

**■366**

**A PAIR OF GEORGE III STYLE GILTWOOD WALL BRACKETS**  
LATE 20TH CENTURY

Modelled with addorsed fish  
18½ in. (47 cm.) high (2)  
£1,000-1,500 \$1,300-1,900 €1,200-1,800

**■365**

**A PAIR OF GEORGE III OVAL GILTWOOD MIRRORS**  
LATE 18TH CENTURY, RE-GILDED

Each 31 in. (79 cm.) high; 20 in. (51 cm.) wide  
£3,000-5,000 \$3,900-6,500 €3,600-5,900

**■367**

**A PAIR OF GILTWOOD TWIN LIGHT WALL APPLIQUES**  
OF GEORGE III STYLE, LATE 20TH CENTURY

35 in. (89 cm.) high (2)  
£800-1,200 \$1,100-1,500 €950-1,400





368

**■368**  
**A SET OF TEN VICTORIAN OAK  
DINING CHAIRS**

BY LAMB OF MANCHESTER, LATE  
19TH CENTURY

Each stamped LAMB MANCHESTER  
Each 35 in. (89 cm.) high

£1,500-2,500

\$2,000-3,200

€1,800-2,900

**■369**  
**ENGLISH SCHOOL, CIRCA 1800**  
*Portrait of a young gentleman, full  
length, wearing a blue coat, with two  
cherries to his right hand, and a pug  
dog at his feet, within a capriccio  
landscape; and The companion  
of a young girl wearing a satin  
floral pattern dress, cherries to her  
clutched apron*

oil on canvas  
45½ x 36 in. (114.9 x 91.4 cm.)

£3,000-5,000

\$3,900-6,500

€3,600-5,900

**■370**

**ENGLISH SCHOOL, 18TH CENTURY**

*Portrait of a young man, full length,  
wearing a blue coat, with two  
cherries to his right hand, and a pug  
dog at his feet, within a capriccio  
landscape; and The companion  
of a young girl wearing a satin  
floral pattern dress, cherries to her  
clutched apron*

oil on canvas, in parcel gilt, sand  
moulded and ebonised frames  
43 x 34 in. (119.4 x 86.4 cm.)

£3,000-5,000

\$3,900-6,500

€3,600-5,900



369



370

■371

**FOLLOWER OF CLAUDE-JOSEPH VERNET***Vessels in a bay*

oil on canvas

33½ x 48½ in. (85.1 x 123.2 cm.)

£3,000-5,000

\$3,900-6,500

€3,600-5,900



371

■372

**ENGLISH SCHOOL, 19TH CENTURY***Portrait of Queen Anne (1665-1714), full-length, in an interior*

oil on canvas

51¼ x 31 in. (13.2 x 78.7 cm.)

£2,000-4,000

\$2,600-5,200

€2,400-4,700



■373

**N. BROWN, 19TH CENTURY***Portrait of a boy, full length, wearing a blue velvet jacket and breeches, with a crimson waistcoat, standing bedside a vase with a dog on his feet*

signed 'T. P. Aet. 7 / N. Brown Pinx'

(lower left, on foot of the vase)

oil on canvas

52 x 41½ in. (132.1 x 105.4 cm.)

£3,000-5,000

\$3,900-6,500

€3,600-5,900



373

■374

**CHARLES A. BUCHEL (BRITISH, 1872-1950)***Portrait of the artist's son, Philip Buchel*

signed and dated 'CHARLES BUCHEL/1920' (upper left)

oil on canvas

50 x 30 in. (127 x 76.3 cm.)

£1,000-2,000

\$1,300-2,600

€1,200-2,400



374

372

105



375

■375

ITALIAN SCHOOL, LATE 17TH CENTURY

*Judith with the Head of Holofernes*

oil on canvas, laid down on board  
45½ x 32 in. (115 x 81.5 cm.)

£3,000-5,000

\$3,900-6,500  
€3,600-5,900

PROVENANCE:

Anonymous sale; Bonham's, London, 21 April 2009, lot 19.

■376

ORAZIO DE FERRARI (ITALIAN 1606-1657)

*The Vision of Saint Francis*

oil on canvas  
48 x 38½ in. (122 x 98.8 cm.)

£5,000-8,000

\$6,500-10,000  
€5,900-9,400

PROVENANCE:

Proprieta' di una importante collezione romana; Sotheby's, Milan, 30 November 2004, lot 120.

The attribution to Orazio de Ferrari was confirmed by Dr. Mary Newcombe on the basis of photographs at the time of the 2004 sale.



376

■377

CIRCLE OF DOMENICO FIASELLA, IL SARZANA (ITALIAN 1589-1669)

*Lot and his Daughters*

oil on canvas  
20¾ x 26½ in. (52.3 x 66.3 cm.)

£5,000-8,000

\$6,500-10,000  
€5,900-9,400

PROVENANCE:

Anonymous sale; Wannenes, Genoa, 6 June 2009, lot 146.



377



(part)



■378

## AFTER FRANÇOIS BOUCHER (PARIS 1703-1770)

*L'Amitié; L'Amour et l'Ame; L'Amour ayant désarmé les Dieux présente la couronne à son héraut; Génie de la Musique en bas relief; La fidelle amitié; L'Amour et l'Amitié; and Jardinier cherchant de l'eau*

inscribed 'Longe et Propre./ Mors et Vita.' (i)

traces of black chalk, pen and grey ink, grey wash (i), red chalk counterproofs

4 1/4 x 3 3/8 in. (10.8 x 9 cm.), and smaller

(7)

£2,000-3,000

\$2,600-3,900

€2,400-3,500

## PROVENANCE:

J.-F. Leturq, Paris.

## LITERATURE:

J.-F. Leturq, *Jacques Guay et la Marquise de Pompadour. Notice sur Jacques Guay*, Paris, 1873, pl. K (no. 1), pl. J (no. 4), pl. J (no. 3), pl. J (no. 2), pl. K (no. 2), pl. K (no. 3) and pl. J (no. 1).

K.K. Gordon, 'Madame de Pompadour, Pigalle, and the Iconography of Friendship', *The Art Bulletin*, September 1968, p. 255.

P. Jean-Richard, *L'Oeuvre gravé de François Boucher dans la Collection Edmond de Rothschild*, Paris, 1978, under nos. 1481, 1485, 1488, 1492, 1493, 1494 and 1512.

These red chalk counterproofs, and the pen and ink drawing, relate to engravings, in reverse, by Madame de Pompadour (1721-1764) published in the *Suite d'estampes Gravées Par Madame la Marquise De Pompadour d'Après les Pierres gravées de Guay, Graveur du Roi*. As the title suggests, the prints are after intaglios by Jacques Guay (1711-1797). The intaglios were based on (now lost) drawings by Boucher and the present counterproofs might be taken from drawings after the originals by Boucher. For more on the *Suite* by Madame de Pompadour, see: S.M. Wager, 'The earliest known version of Madame de Pompadour's 'Suite d'Estampes' rediscovered', *The Burlington Magazine*, April 2017, CLIX, pp. 285-289.

■379

## FRENCH FOLLOWER OF CARAVAGGIO, FIRST HALF OF THE 17TH CENTURY

*Saint Mark*

oil on canvas

36 1/2 x 48 1/2 in. (92.7 x 123.2 cm.)

£6,000-8,000

\$7,800-10,000

€7,100-9,400

## PROVENANCE:

Anonymous sale; Sotheby's, London, 10 July 2008, lot 190.





380



381



382



383

■\*380

AFTER NICOLAS POUSSIN

*The Assumption of the Virgin*

oil on canvas

19½ x 15½ (50.6 x 38.4 cm.)

£1,500-2,500

\$2,000-3,200

€1,800-2,900

After the picture in the Musée du Louvre, Paris.

■381

CIRCLE OF CARLO MARATTA (ITALIAN, 1625-1713)

*Madonna and Child*

oil on canvas

20½ x 16½ in. (51.5 x 41.9 cm.)

£3,000-5,000

\$3,900-6,500

€3,600-5,900

■382

STUDIO OF FRANCESCO SOLIMENA (ITALIAN, 1657-1747)

*Rebecca at the Well*

oil on canvas

22½ x 16½ in. (57.8 x 43 cm.)

£3,000-5,000

\$3,900-6,500

€3,600-5,900

**PROVENANCE:**

Anonymous sale; Finarte Casa d'Aste, Rome, 2 December 1974,  
lot 100.

■383

EDWIN AUSTIN ABBEY, R.A. (AMERICAN, 1852-1911)

*Miracle of St Mark*

oil on paper

18½ x 24 in. (46.4 x 60.9 cm.)

£2,000-3,000

\$2,600-3,900

€2,400-3,500



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■388

**ATTRIBUTED TO LOUIS-MICHEL VAN LOO (FRENCH, 1707-1771/5)**

*Portrait of a man, small full-length, in a brown coat, breast plate and blue wrap, wearing the Order of Saint-Esprit, his left hand on his plumed helmet, in an interior*

oil on canvas

26 x 17 1/4 in. (66 x 44 cm.)

£2,000-4,000

\$2,600-5,200

€2,400-4,700



388



390

The composition of the present lot echoes Van Loo's portrait of Ferdinand VI in Museo Nacional del Prado, Madrid (inv. P04171). It is possible that ours is a modello for a larger painting.

■389

**FRANCIS COTES, R.A. (BRITISH 1726-1770)**

*Portrait of Harriet Ashley Cowper, half-length, wearing a white dress with blue trim*

signed 'FCotes px/ 1755' (lower left)  
pastel on paper

23 3/4 x 17 1/2 in. (60 x 44 cm.)

£1,500-2,000

\$2,000-2,600

€1,800-2,400

**PROVENANCE:**

Mrs O'Meara.

Anonymous sale; Bonhams,  
Knightsbridge, 28 April 2009, lot 4.

**LITERATURE:**

N. Jeffares, *Dictionary of pastellists*,  
online edition.



389



391

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■390

**SPANISH SCHOOL, 17TH CENTURY**

*Portrait of a Duke, three-quarter length, in an embroidered doublet and breastplate, holding a banner, his plumed helmet and gloves to his side*

inscribed 'EAS[linked]' (upper left) and '4' (upper right)  
oil on canvas, unframed

49 1/4 x 41 in. (125 x 104 cm.)

£2,000-4,000

\$2,600-5,200

€2,400-4,700

■391

**ENGLISH SCHOOL, 18TH CENTURY**

*Portrait of a gentleman three-quarter length, in a blue coat and red vest in a feigned oval*

oil on canvas

30 1/4 x 25 in. (76.8 x 63.5 cm.)

£1,000-2,000

\$1,300-2,600

€1,200-2,400

■392

**ANTONIO MARIA MARINI (ITALIAN, 1668-1725)**

*A river landscape with a cavalry troop on a path*

oil on canvas

24½ x 20½ in. (62.6 x 52.5 cm.)

£2,000-3,000

\$2,600-3,900

€2,400-3,500

**PROVENANCE:**

Private Collection, Belluno, Italy.

Anonymous sale; Finarte Casa d'Aste, Rome, 5 April 1973, lot 34, as 'Marco Ricci' (as one of a pair).

Anonymous sale; Finarte Casa d'Aste, Rome, 2 December 1974, lot 79, as 'Marco Ricci'.

**LITERATURE:**

E. Martini, *Marco Ricci battagliista*, Venice, 1963, p. 16, fig. 13, as 'Marco Ricci'.

L. Moretti, 'Risarcimento di Antonio Marini', *Scritti di storia dell'arte in onore di Federico Zeri*, Milan, 1984, II, p. 798.

M. Silvia Proni, *Antonio Maria Marini: L'Opera Completa*, Milan, 1992, p. 52, no. 1.1, as 'whereabouts unknown'.



392



393

■393

**ANDRIES VERMEULEN (DUTCH, 1763-1814)**

*A frozen river landscape, with skaters and children on the ice by a cottage*

signed 'A.Vermeulen' (lower left).

oil on panel

14½ x 19 in. (36.2 x 48.3 cm.)

£5,000-7,000

\$6,500-9,000

€5,900-8,300

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 14 April 1999, lot 188.

■394

**FOLLOWER OF ANDREA DI LIONE**

*An extensive mountainous landscape with a cavalry battle scene*

oil on canvas

29½ x 51½ in. (75 x 130.5 cm.)

£5,000-7,000

\$6,500-9,000

€5,900-8,300



394



395

■395

CIRCLE OF DAVID TENIERS THE YOUNGER (FLEMISH, 1610-1690)

*A village scene with four peasants playing bowls before a tavern*

with signature 'DTENIERS' (on the rock, lower left)  
oil on panel  
14 x 20½ in. (35.6 x 52.1 cm.)

£3,000-5,000      \$3,900-6,500  
                      €3,600-5,900



396

■396

ROBERT MCGREGOR, R.S.A. (1847-1922)  
*The Mussel Gatherers*

signed 'R.Mcgregor' (lower right)  
oil on canvas  
21 x 28½ in. (53.4 x 71.7 cm.)

£2,000-4,000      \$2,600-5,200  
                      €2,400-4,700

**PROVENANCE:**

Anonymous sale; Bonhams, Edinburgh,  
15 April 2014, lot 32.



397

■397

CIRCLE OF WILLIAM JAMES MÜLLER (BRITISH, 1812-1845)  
*A view of Richmond bridge a steamboat and punts in the foreground*

with an indistinct signature 'Alfred W. [?]' (on a boat, lower right)  
oil on canvas  
19½ x 24½ in. (49.5 x 62.2 cm.)

£3,000-5,000      \$3,900-6,500  
                      €3,600-5,900

■398

HUGH WILLIAM 'GRECIAN'  
WILLIAMS (BRITISH, 1773-1829)

*Durham Cathedral*

pencil, watercolour with scratching out  
and gum arabic on paper  
28½ x 40½ in. (72.6 x 103 cm.)

£1,500-2,500      \$2,000-3,200  
€1,800-2,900



398

■399

BENJAMIN DELACOUR (BRITISH,  
FL. 1818-1845)

*Group portrait of a family in an  
extensive landscape, a church  
beyond*

signed and dated 'B. Delacour/1841'  
(lower right)

pencil, watercolour, heightened with  
white, with scratching out on paper  
20 x 25½ in. (50.7 x 64.6 cm.)

£1,500-2,500      \$2,000-3,200  
€1,800-2,900



399

PROPERTY OF A GENTLEMAN

■400

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

*A nice opportunity*

signed 'JOHN. A. LOMAX.' (lower left)  
oil on panel  
14 x 18 in. (35.5 x 45.7 cm.)

£3,000-5,000      \$3,900-6,500  
€3,600-5,900

PROVENANCE:

with Dyson Lister, Harrogate.



400



401

■\*401

FRANÇOIS GABRIEL GUILLAUME LÉPAULLE (FRENCH, 1804-1886)

*Le Départ pour la Chasse*

signed and dated 'G. Lepaulle 1834' (lower right)

oil on canvas

16 1/4 x 12 3/4 in. (41.2 x 32.4 cm.)

£3,000-5,000

\$3,900-6,500

€3,600-5,900

**PROVENANCE:**

Anonymous sale; Lilla Bukowskis, Stockholm, 28 September 2004, lot 887.

**ENGRAVED:**

Georges Maile, 1830, as: *Le Départ pour la Chasse*.



402

PROPERTY OF A GENTLEMAN

■402

GEORGE E. TUSON (C. 1820-1880)

*The Embarkation*

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

oil on canvas

56 1/4 x 43 1/4 in. (143 x 110 cm.)

£4,000-6,000

\$5,200-7,700

€4,800-7,100

**PROVENANCE:**

with Roy Miles Fine Painting, London.

**LITERATURE:**

*Apollo*, July 1979, p. 72.

*Connoisseur*, August 1979, p. 236.

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



403

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■403

JUAN PABLO SALINAS (SPANISH, 1871-1946)

*A captive audience*

signed and inscribed '-Pablo Salinas-/-Roma-' (lower right)

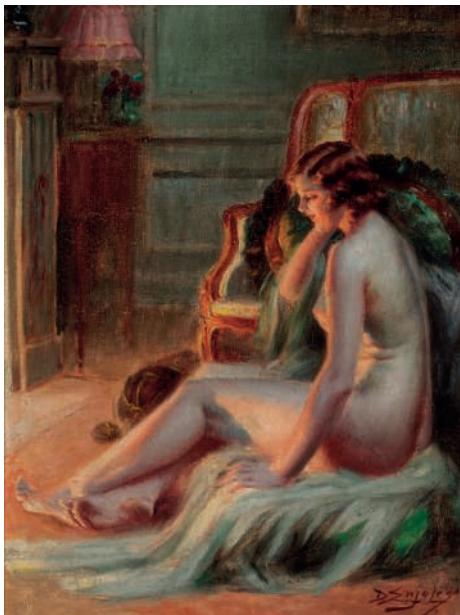
oil on canvas

19 3/4 x 27 1/2 in. (50.1 x 70.2 cm.)

£5,000-7,000

\$6,500-9,000

€5,900-8,300



404



405

404

## DELPHIN ENJOLRAS (FRENCH, 1857-1945)

## *Relaxing by the fire*

signed 'D. Enjolras' (lower right)  
oil on canvas

405

405  
DELPHIN ENJOLRAS (FRENCH, 1857-1945)

1945)

signed 'D. Enjolras.' (lower right)  
oil on panel  
8 3/4 x 6 1/2 in. (22.2 x 15.5 cm.)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■ 406

**RICARDO BRUGADA Y PANIZO  
(SPANISH, 1867-1919)**

(S. VILLALBA, 1997: 1015)

signed, inscribed and dated 'Ricardo  
Brugada-Sevilla-1901-' (lower right)  
oil on canvas



406



407



408

■407

**ENNEMOND PAYEN (FRENCH, D.1896)**

*The convent kitchen*

signed and dated 'E. Payen/1878.' (lower left)

oil on canvas

32 x 39 1/2 in. (81.5 x 101 cm.)

£2,500-3,500

\$3,300-4,500

€3,000-4,100

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 20 January 2016, lot 19.



409



410

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■409

**JOAQUÍNAGRASOT Y JUAN (SPANISH, 1837-1919)**

*Feria Valenciana*

signed 'J. Agrasot' (lower left)

oil on canvas

17 1/2 x 32 1/2 in. (44.5 x 82.5 cm.)

£3,000-5,000

\$3,900-6,500

€3,600-5,900

**PROVENANCE:**

Anonymous sale; Naon, Buenos Aires, 22 May 2001, lot 4.

■408

**FRANCES MABEL HOLLAMS (BRITISH, 1877-1963)**

*Homing Lochinvar*

signed 'F.M. Hollams' (lower right) and inscribed 'HOMING LOCHINVAR' (upper centre)

oil on canvas

18 x 24 in. (45.7 x 61 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■410

**JOSE BENLLIURE Y GIL (SPANISH, 1855-1914)**

*A cardinal blessing flowers in the Basilica of San Francesco d'Assisi*

signed 'J. Benlliure' (lower left)

oil on canvas

23 5/8 x 19 3/4 in. (60 x 50 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800





415



416

415

**WALTER GREAVES (BRITISH, 1846-1930)**

*Coal Wharf and Chelsea Old Church*

signed 'W. Greaves' (lower left)  
watercolour on paper  
12 x 9 in. (30.5 x 22.8 cm.)

£1,000-1,500

\$1,300-1,900  
€1,200-1,800



417



418

417

**WALTER GREAVES (BRITISH, 1846-1930)**

*Black Lion Tea Gardens, Chelsea*

signed 'W. Greaves' (lower right)  
pencil and watercolour on paper  
12 x 9 in. (30.5 x 20.8 cm.)

£1,000-1,500

\$1,300-1,900  
€1,200-1,800

416

**WALTER GREAVES (BRITISH, 1846-1930)**

*Chelsea Old Church*

signed 'W. Greaves' (lower right)  
watercolour on paper  
15 x 10 1/2 in. (38.2 x 26.8 cm.)

£1,000-1,500

\$1,300-1,900  
€1,200-1,800

418

**WALTER GREAVES (BRITISH, 1846-1930)**

*The Adam and Eve, Chelsea Embankment*

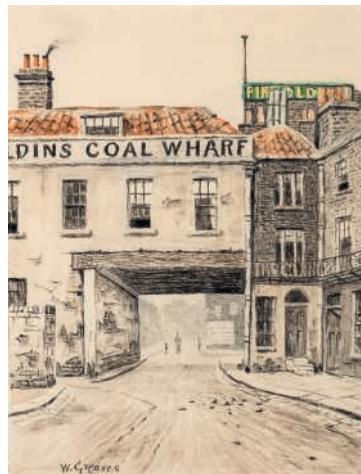
signed 'W. Greaves' (lower right)  
pencil and watercolour on paper  
11 1/4 x 9 in. (29.8 x 22.8 cm.)

£1,000-1,500

\$1,300-1,900  
€1,200-1,800



419



420



419

**WALTER GREAVES (BRITISH, 1846-1930)**

*The Adam and Eve, Chelsea Embankment*

signed 'W. Greaves' (lower right)  
pencil and watercolour on paper  
13 1/4 x 17 1/2 in. (33.6 x 44.5 cm.)

£1,200-1,800

\$1,600-2,300

€1,500-2,100

421 (part)



421

**IAN STRANG, R.E. (BRITISH, 1886-1921)**

*Archbishops Palace, Albi; Perigueux, France; Pont Vieux, Orthez; Cahors; Salies de Bearn; and Salies de Bearn, the Road*

variously signed, inscribed and dated

pencil on paper

11 x 15 1/2 in. (27.9 x 39.4 cm.); and similar

(6)

£1,500-2,500

\$2,000-3,200

€1,800-2,900

420

**WALTER GREAVES (BRITISH, 1846-1930)**

*The Old Archway, Chelsea*

signed W. Greaves' (lower left)  
pencil and watercolour on paper  
12 x 9 in. (30.5 x 22.8 cm.)

£800-1,200

\$1,100-1,500

€950-1,400

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



422

■422

PHILIP ALEXIUS DE LÁSZLÓ (BRITISH/HUNGARIAN,  
1869-1937)

*Portrait of Constance Ellen Guinness*

inscribed and dated 'L.F.E./1902 August/Roteneuf' (lower right)  
pencil and red chalk on buff paper  
13 1/4 x 11 1/8 in. (33.7 x 28.4 cm.)

£2,000-3,000

\$2,600-3,900

€2,400-3,500

**PROVENANCE:**

given by the artist to Eva Frances Guinness, by whom given to  
Brigid Craig-Brown, daughter of the sitter.

**LITERATURE:**

Sitter's Book I, f. 23, *In rememberance of Rotheneuf/ 1902 Aug 22./Constance Guinness*

Please see [www.christies.com](http://www.christies.com) for further information on this  
lot.



423

■423

WALTER ERNEST WEBSTER (BRITISH, 1878-1959)

*Girl at her toilette*

signed 'Webster' (lower right)  
oil on canvas

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

£2,000-3,000

\$2,600-3,900

€2,400-3,500

**PROVENANCE:**

Anonymous sale; Christie's, London, 23 March 1995, lot 47,  
where purchased by the present owner.



424

423

■424

JOHN BULLOCH SOUTER (BRITISH, 1890-1972)

*Girl combing her hair*

signed 'J.B. Souter' (upper right)  
oil on board

13 3/4 x 10 in. (34.7 x 25.3cm.)

£1,500-2,500

\$2,000-3,200

€1,800-2,900

**PROVENANCE:**

Anonymous sale; Christie's, London, 23 March 1995, lot 47,  
where purchased by the present owner.

■425

EDWARD ATKINSON HORNE, R.B.C., I.S. (BRITISH, 1864-1933)

*A smiling geisha*

oil on canvas laid down on board  
18 x 14 in. (45.7 x 35.5 cm.)

£6,000-8,000

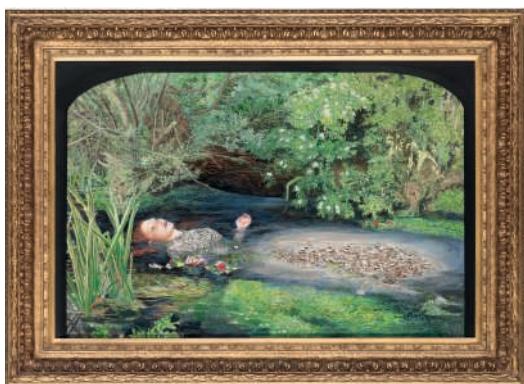
\$7,800-10,000  
€7,100-9,400

PROVENANCE:

Anonymous sale; Sotheby's Gleneagles, 29 August 2007, lot 79.



425



426

■427

HAROLD C. HARVEY (BRITISH, 1874-1941)

*Study in green*

signed and dated 'Harold. Harvey./1931.' (upper right)  
oil on canvas

20 x 18 in. (50.8 x 45.7 cm.)

£3,000-5,000

\$3,900-6,500  
€3,600-5,900

We are grateful to Professor Kenneth McConkey and Peter Risdon for their assistance in cataloguing this lot.



427



428

■ 428

CHARLES FREDERICK TUNNICLIFFE, R.A. (BRITISH, 1901-1979)

*Partridges in a field*

signed 'CFTunnicliffe' (lower right)

pencil and watercolour heightened with white on paper  
15 1/4 x 24 1/4 in. (38.6 x 61.5 cm.)

£5,000-7,000

\$6,500-9,000

€5,900-8,300



429

■ 429

GEORGES CHARLES ROBIN (FRENCH, 1903-2003)

*La Sèvre Nantaise*

signed 'Georges Robin' (lower left)

oil on canvas

14 5/8 x 18 in. (37.5 x 46 cm.)

£2,000-3,000

\$2,600-3,900

€2,400-3,500



430

■ 430

MAURICE LÉVIS (FRENCH, 1860-1940)

*Campement de Nomades sur la berge*

signed 'Maurice Lévis' (lower left)  
oil on canvas

18 x 25 1/4 in. (46 x 65.4 cm.)

£1,500-2,500

\$2,000-3,200

€1,800-2,900

■ 431

WILLIAM LEE-HANKEY, R.W.S., R.I., R.O.I. (BRITISH, 1869-1952)

*Market at Beaune*

oil on canvas

24 x 20 in. (60.9 x 50.8 cm.)

20th Century

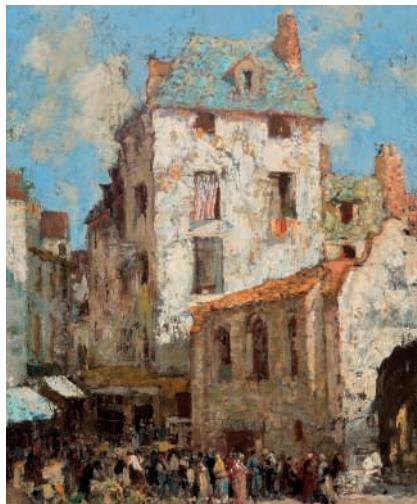
£3,000-5,000

\$3,900-6,500

€3,600-5,900

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 4 July 2001, lot 8.



431

■ 432

JAMES DURDEN (BRITISH, 1878-1964)

*Apple Blossom, Millbeck*

signed 'Durden' (lower right)

oil on canvas

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

£1,000-1,500

\$1,300-1,900

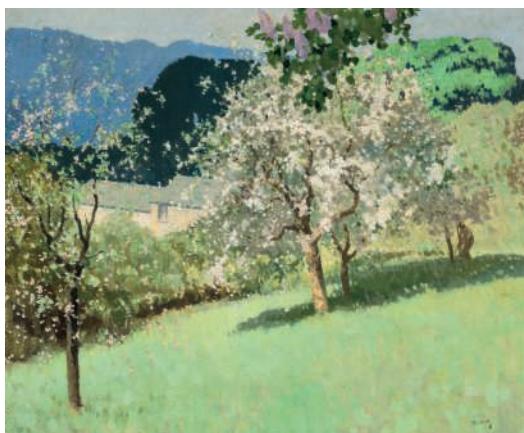
€1,200-1,800

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 1 March 2000, lot 92.

**EXHIBITED:**

Kendal, Abbot Hall Art Gallery, First Open Exhibition, no. 244.



432

PROPERTY FROM THE COLLECTION OF SIR ROD STEWART CBE

■ 433

HENRY CLIFFORD WARREN (BRITISH, 1800-1889)

*A Forest Glade, Hampshire*

signed and dated 'H. Clifford Warren 1874' (lower right), signed again and inscribed (on an old label on the reverse)

pencil, watercolour and bodycolour heightened with gum arabic on paper

19 x 28 1/2 in. (48.3 x 72.4 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



433

*Be daring, be different, be impractical, be anything that will assert integrity of purpose and imaginative vision against the play-it-safers, the creatures of the commonplace, the slaves of the ordinary.*

*Sir Cecil Beaton*

The below designs and photographs come from the personal collection of Hugo Vickers, Cecil Beaton's authorised biographer. Many of the works come from Beaton's own collection.

For further information on the below lots please see [www.christies.com](http://www.christies.com)



434



435

**λ434**

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

*Greta Garbo as Queen Christina*

pen and black ink, grey wash wash and charcoal on paper  
18 x 8 in. (45.7 x 20.3 cm.)

£1,000-2,000

\$1,300-2,600

€1,200-2,400

**λ435**

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

*Vivien Leigh, Costume design for the film, Anna Karenina*

signed 'BEATON' (lower right)  
pen and black ink, watercolour heightened with white and  
pastel on paper  
15 x 10 1/4 in. (38.1 x 27.4 cm.)

Executed in 1948.

£1,000-2,000

\$1,300-2,600

€1,200-2,400

**λ436**

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

*Greta Garbo, 1946*

gelatin silver print  
annotated 'Garbo' in pencil and stamped photographer's credit (verso)  
image/sheet: 9 1/2 x 11 1/2 in. (24.2 x 29.2 cm.)

£600-800

\$780-1,000

€710-940

**λ437**

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

*Audrey Hepburn in My Fair Lady, c. 1963*

gelatin silver print  
annotated 'Audrey Hepburn' in pencil and stamped  
photographer's credit (verso)  
image: 13 1/2 x 10 1/2 in. (34.1 x 26.5 cm.)  
sheet: 14 x 11 in. (35.5 x 27.8 cm.)

£600-800

\$780-1,000

€710-940



436

λ438

**SIR CECIL BEATON  
(BRITISH, 1904-1980)***Mary Taylor, c. 1934*

gelatin silver print

annotated 'Mary Taylor' in ink, variously annotated in pencil and stamped photographer's credit (verso)  
image/sheet: 9 x 7 3/8 in. (23 x 18.7 cm.)

£400-600

\$520-770

€480-710



439



437

λ439

**SIR CECIL BEATON  
(BRITISH, 1904-1980)***Bianca Jagger, 1978*

gelatin silver print

annotated 'Bianca Jagger at Reddish' in pencil and stamped photographer's credit (verso)  
image/sheet: 10 x 9 3/8 in. (25.5 x 23.8 cm.)

£400-600

\$520-770

€480-710



440

λ440

**SIR CECIL BEATON  
(BRITISH, 1904-1980)***Audrey Hepburn, 1963*

gelatin silver print

annotated 'Audrey Hepburn 32' in pencil, variously annotated in ink and stamped photographer's credit (verso)  
image/sheet: 14 x 11 1/2 in. (35.4 x 29.3 cm.)

£600-800

\$780-1,000

€710-940



438

λ441

**SIR CECIL BEATON (BRITISH, 1904-1980)***Paula Gellibrand, Marquise de Casa Maury, 1928*

gelatin silver print

annotated 'Paula Gellibrand, Marquise de Casa Maury' in ink and stamped photographer's credit (verso)  
image/sheet: 9 5/8 x 7 3/8 in. (24.4 x 19.3 cm.)

£600-800

\$780-1,000

€710-940



441



442

**λ442**  
**SIR CECIL BEATON**  
(BRITISH, 1904-1980)

*Album containing 37 Photographs  
gifted to Lady Diana Cooper on  
the occasion of her 80th Birthday,  
August, 1972*

37 gelatin silver prints, mounted on  
pages of leather-bound album  
engraved 'For Diana on her birthday  
August 29th 1972 with love from Cecil'  
(cover), signed and dedicated 'For Diana  
with admiration affection & much love  
Cecil 1972' in ink (front page)  
album: 12¾ x 10½ x 1½ in. (32.3 x 26.7 x  
3.8 cm.)

image/sheet sizes ranging from:  
7½ x 7½ in. (19 x 19 cm.) to 9¾ x 7 in.  
(24.6 x 17.7 cm.)

£5,000-7,000

\$6,500-9,000

€5,900-8,300

THE LADY DIANA COOPER ALBUM WAS GIVEN  
TO HUGO VICKERS BY LADY DIANA AND HAS  
NEVER BEEN SEEN IN PUBLIC BEFORE. CECIL  
GAVE IT TO HER AT THE HOFMANNSTHAL  
HOUSE IN AUSTRIA ON HER 80TH BIRTHDAY  
IN AUGUST 1972. FROM HIS DIARY (The  
Unexpurgated Beaton, P.265):

Diana looking through the album of  
photographs of herself I had given her, kept  
saying: 'It's the pains you have taken that's  
so touching.' I had wanted to give her a good  
present and this was the right occasion.

THE ONLY OTHER SUCH ALBUMS HE MADE  
WERE FOR HIS SISTERS' WEDDING AND ARE  
STILL IN PRIVATE HANDS.



443

**λ443**  
**SIR CECIL BEATON**  
(BRITISH, 1904-1980)

*Diana Vreeland, February 1978*

gelatin silver print  
dated 'February 1978' in pencil,  
annotated 'Diana Vreeland' in ink and  
stamped photographer's credit (verso)  
image/sheet: 10¾ x 10¾ in. (27.4 x 26.9  
cm.)

£600-800

\$780-1,000

€710-940

**■λ444**  
**SIR CECIL BEATON**  
(BRITISH, 1904-1980)

*An imaginary theatre set*

signed 'Cecil Beaton' and again 'Beaton'  
(lower right)  
pencil, watercolour and bodycolour on  
coloured paper  
16½ x 20½ in. (40.9 x 52.1 cm.)  
Executed in 1950.

£1,000-2,000

\$1,300-2,600

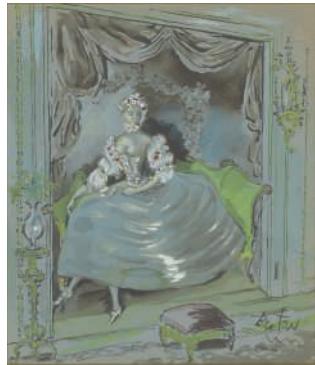
€1,200-2,400



444



445 (part)



446

**λ445**  
**CHRISTIAN BÉRARD (FRENCH, 1902-1949)**

*A group of five prints*

variously signed and numbered  
 lithograph  
 15 x 12 in. (38 x 30 cm.); and similar  
 £300-500

(5)  
 \$390-650  
 €360-590

**PROVENANCE:**

Boris Kochno, by descent to  
 Vladimir and Hermine Augenblick, their sale; Sotheby's,  
 Monaco, 11 & 12 October 1991, lot 267, where purchased by  
 the present owner...

**λ446**

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

*A lady in a stage set*

signed 'BEATON' (lower right)  
 pencil, watercolour and bodycolour on blue paper  
 14 1/4 x 12 1/4 in. (35.5 x 36.2 cm.)

£1,000-2,000  
 \$1,300-2,600  
 €1,200-2,400

**PROVENANCE:**

Possibly Patrick and Mollie Matthews, by 1951. (from an old  
 label on the reverse)  
 Anonymous sale; Christie's, South Kensington, 2 December  
 2004, lot 3.

**λ447**

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

*Costume design for dancer in Ascot Gavotte*

signed and inscribed 'Beaton'/'My Fair Lady'/'Dancer in/  
 ASCOT GAVOTTE' (lower centre)  
 pencil and watercolour heightened with white on paper  
 18 3/4 x 12 in. (47.6 x 30.5 cm.)

£1,000-2,000  
 \$1,300-2,600  
 €1,200-2,400



447

**■448**

**ARTHUR AMBROSE MCEVOY, A.R.A., A.R.W.S.  
 (BRITISH, 1878-1927)**

*Homage à Turner*

oil on canvas  
 16 x 22 1/4 in. (40.6 x 56.7 cm.)

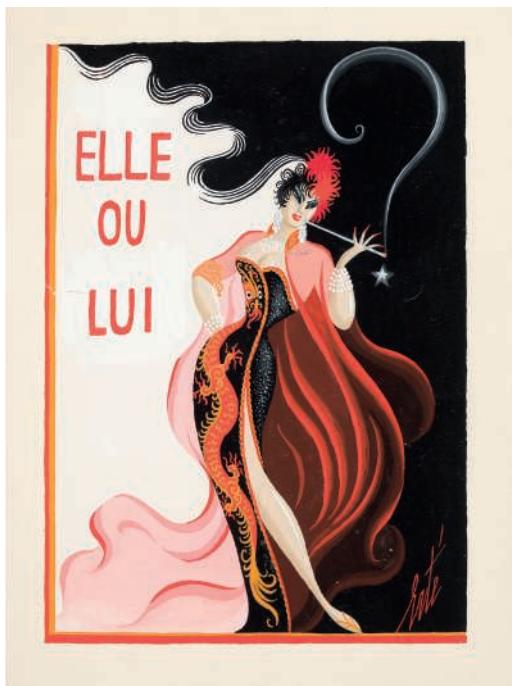
£1,000-2,000  
 \$1,300-2,600  
 €1,200-2,400

**PROVENANCE:**

The artist's daughter, Mrs M.A. Seccomb-Hett.  
 Baroness Vickers and thence by descent.



448



449

λ449

ROMAIN DE TIRTOFF 'ERTÉ' (RUSSIAN/FRENCH, 1892-1990)

*Elle ou Lui*

signed 'Erté' (lower right), with studio stamp '15 758' (on the reverse)

bodycolour on paper

14 1/4 x 11 in. (37.5 x 27.9 cm.)

£1,200-1,800

\$1,600-2,300

€1,500-2,100



450

λ\*451

ROMAIN DE TIRTOFF 'ERTÉ' (RUSSIAN/FRENCH, 1892-1990)

*Deuxieme jockey*

signed 'Erté' (lower right), inscribed as title and numbered with studio stamp '(on the reverse)

bodycolour on paper, unframed

14 x 11 in. (36 x 27 cm.)

Executed in 1958.

£1,200-1,800

\$1,600-2,300

€1,500-2,100

Δλ452

ROMAIN DE TIRTOFF 'ERTÉ' (RUSSIAN/FRENCH, 1892-1990)

*Le Canards*

signed 'Erté' (lower right), inscribed as title and numbered with studio stamp '15.916' (on the reverse)

pencil and bodycolour on paper, mounted, unframed

14 1/4 x 10 1/8 in (37.5 x 27.7 cm.)

£1,200-1,800

\$1,600-2,300

€1,500-2,100



451

λ453  
ROMAIN DE TIRTOFF 'ERTÉ'  
(RUSSIAN/FRENCH, 1892-1990)

*Le Cheval*

signed 'Erté' (lower right), inscribed as title and numbered with studio stamp '17.960' (on the reverse)  
bodycolour on paper, mounted,  
unframed  
14 1/4 x 10 1/4 in. (36.2 x 26 cm.)

£1,200-1,800      \$1,600-2,300  
€1,500-2,100



454

λ\*454  
ROMAIN DE TIRTOFF 'ERTÉ'  
(RUSSIAN/FRENCH, 1892-1990)

*Le Propriétaire*

signed 'Erté' (lower right), inscribed as title and numbered with studio stamp '14 800' (on the reverse)  
pencil, bodycolour and metallic paint on paper, unframed  
14 x 10 1/2 in. (35.5 x 26.7 cm.)

£1,200-1,800      \$1,600-2,300  
€1,500-2,100



452

λ\*455  
ROMAIN DE TIRTOFF 'ERTÉ'  
(RUSSIAN/FRENCH, 1892-1990)

*Les nuits nocturnes*

signed 'Erté' (lower right), numbered  
with studio stamp  
bodycolour heightened with metallic  
paint on paper, unframed  
14 x 10 in. (35.5 x 25.4 cm.)  
Executed in 1967 for La Lélé Vision.

£1,200-1,800      \$1,600-2,300  
€1,500-2,100



455



453

λ\*456  
ROMAIN DE TIRTOFF 'ERTÉ'  
(RUSSIAN/FRENCH, 1892-1990)

*Femme papillon*

signed 'Erté' (lower right), numbered  
with studio stamp '4 215' (on the reverse)  
pencil and bodycolour on paper  
12 1/2 x 8 in. (31.8 x 20.4 cm.)

£1,000-1,500      \$1,300-1,900  
€1,200-1,800



456



457

λ457  
ROMAIN DE TIRTOFF 'ERTÉ'  
(RUSSIAN/FRENCH, 1892-1990)

*Le Jeune Homme 'Bewitched'*

signed 'Erté' (lower right), inscribed as title and numbered with studio stamp '18.371' (on the reverse)  
bodycolour and metallic paint on paper  
14 3/4 x 10 3/4 in. (37.4 x 27.3 cm.)

£1,000-1,500      \$1,300-1,900  
€1,200-1,800

λ\*458  
ROMAIN DE TIRTOFF 'ERTÉ'  
(RUSSIAN/FRENCH, 1892-1990)

*Fumeuses, décor*

signed 'Erté' (lower right), inscribed  
'Décor Bar' and numbered with studio  
stamp '15 464' (on the reverse)  
bodycolour on paper  
11 x 15 in. (27 x 38 cm.)  
Executed in 1958 for Folies Pigalle.

£1,000-1,500      \$1,300-1,900  
€1,200-1,800

459 No Lot



458

■λ460  
SIMON-ALBERT BUSSY  
(BRITISH, 1869-1954)

*Untitled*

signed 'Simon Bussy' (lower right)  
oil on canvas  
21 1/4 x 18 1/8 in. (55.2 x 46 cm.)

£1,500-2,500      \$2,000-3,200  
€1,800-2,900

**PROVENANCE:**

Simon-Albert Bussy studio sale;  
Sotheby's, London, 7 May 1964,  
catalogue not traced, where purchased  
by Mrs J. Chalmers-Wright.  
Acquired from the above by the present  
owner in the 1990s.



460

■461

**MARY POTTER (1900-1981)***Pale Colours*

signed and dated 'Mary Potter/79' (on the reverse)  
oil on board  
19 1/4 x 29 in. (49 x 73.8 cm.)

£1,500-2,500



461

■462

**ENGLISH SCHOOL, LATE 19TH CENTURY***A set of twelve Academy figure studies*

variously inscribed  
charcoal on paper  
24 x 18 1/2 in. (61 x 47.5 cm.); and similar

(12)

£1,200-1,800

\$1,600-2,300  
€1,500-2,100

**PROVENANCE:**

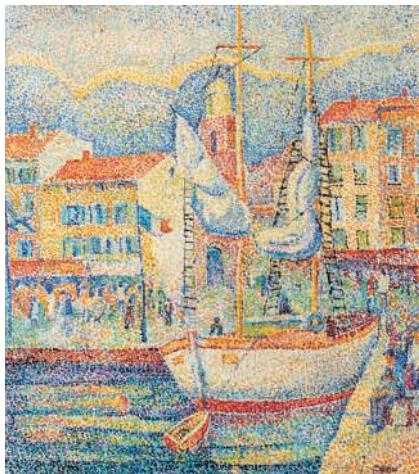
Dr and Mrs Hiddleston.  
with New Art Centre, London, where purchased by Jean  
Pappworth, and by descent.

**EXHIBITED:**

London, Arts Council, Serpentine Gallery, *Mary Potter*, May  
- June 1981, no. 95: this exhibition travelled to King's Lynn,  
Fermoy Art Gallery, July - August; Sheffield, Mappin Art Gallery,  
August - September; and Chichester, Pallant House Gallery,  
September - October.



462 (part)



463



464



465

**■463**

**YVONNE CANU (FRENCH, 1921-2008)**  
*Boat in port of Saint-Tropez*

oil on canvas  
18 x 16 in. (45 x 41 cm.)

£4,000-6,000      \$5,200-7,700  
€4,800-7,100

**PROVENANCE:**  
Private collection, Austria.

**■464**

**JULES CAVAILLÈS  
(FRENCH, 1901-1977)**

*Le jardin au bord de mer, vu sur la  
Seine et l'Île de la Cité*

signed 'CAVAILLES' (lower right) - check  
oil on canvas  
25 x 20 in. (65 x 50 cm.)

£3,000-5,000      \$3,900-6,500  
€3,600-5,900

**■465**

**FRANÇOIS GALL (FRENCH, 1912-1987)**  
*Jeune femme, assise près d'une  
rivière*

signed 'F.Gall' (lower right)  
oil on canvas  
15 1/4 x 18 1/4 in. (38.6 x 46.4 cm.)

£1,500-2,500      \$2,000-3,200  
€1,800-2,900

The Jules Cavaillès Research Center  
has confirmed the authenticity of this  
work and it is recorded in their archive  
under number L\_12-007.

■466

**MAURICIO BARBATO (BRAZILIAN, B. 1964)**

*Canal de Beagle e Cordilheira dos Andes (Darwin)*

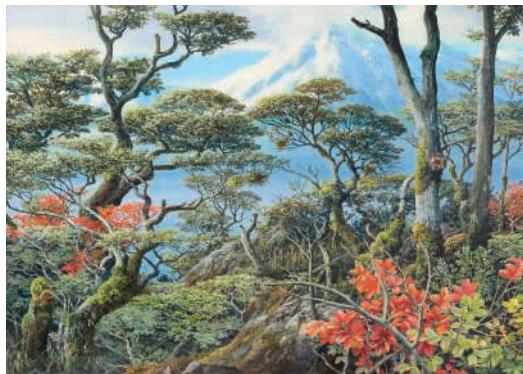
signed 'M. Barbato' (lower right), signed again, inscribed and dated 'CANAL DE BEAGLE E CORDILCHEIRA DOS ANDES (DARWIN)/M. Barbato 2013' (on the reverse)  
oil on canvas

13 x 18 in. (33 x 45.8 cm.)

£2,000-4,000

\$2,600-5,200

€2,400-4,700



466

■467

**SIMON-ALBERT BUSSY (BRITISH, 1869-1954)**

*Untitled*

signed 'Simon Bussy' (lower left)

oil on canvas

18 1/8 x 21 1/8 in. (46 x 55 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



467

**PROVENANCE:**

Simon-Albert Bussy studio sale; Sotheby's, London, 7 May 1964, catalogue not traced, where purchased by Mrs J. Chalmers-Wright.

Acquired from the above by the present owner in the 1990s.

■468

**DOUGLAS PERCY BLISS (BRITISH, 1900-1984)**

*Granny's Garden*

signed 'D. P. BLISS' (upper right), signed again, inscribed and dated "'GRANNY'S GARDEN' / DPB BLACKHEATH 1935. / D.P. BLISS/1935' (on the reverse)

oil on board

20 x 24 in. (50.7 x 61 cm.)

£2,000-3,000

\$2,600-3,900

€2,400-3,500



468



469

■ 469

**JOHN BRATBY, R.A. (BRITISH, 1928-1992)**

*Fly away Peter, fly away Paul*

signed 'John Bratby' (lower right)

oil on board

71 1/4 x 47 1/4 in. (182 x 120 cm.)

£3,000-5,000

\$3,900-6,500

€3,600-5,900

**LITERATURE:**

Maurice Yacowar, *The Great Bratby: A portrait of John Bratby*, Middlesex University Press, June 2008, page 171 and 172

This work depicts Lord Lucan, John Stonehouse and Patti Bratby.



470



471

■ 471

**JOHN BRATBY, R.A. (BRITISH, 1928-1992)**

*Large room in small house by railway line, Kings Langley*

signed 'John Bratby' (lower left)

oil on board

35 1/2 x 48 in. (91.5 x 122 cm.)

£4,000-6,000

\$5,200-7,700

€4,800-7,100

**PROVENANCE:**

Anonymous sale; Sotheby's, Olympia, 3 June 2003, lot 237.

The Ferneaux Gallery, London.

Anonymous sale; Sotheby's, London, 12 March 2008, lot 110.

■ 470

**JAMES BOLIVAR MANSON (BRITISH, 1879-1945)**

*The secretary*

oil on canvas

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

£1,000-1,500

\$1,300-1,900

€1,200-1,800

■472

**SHERREE VALENTINE-DAINES (BRITISH, B. 1956)**

*Halcyon Days*

signed 'SEVD' (lower right)  
oil on card  
15 x 11 in. (38.1 x 27.9 cm.)

£2,000-4,000

\$2,600-5,200  
€2,400-4,700



472

■473

**MARINA MARINA (RUSSIAN, B. 1970)**

*Kissed by the sunrise*

signed 'Marina' (lower right), signed again and dated 'Marina  
Marina/2017' (on the reverse)  
oil on canvas  
25½ x 25½ in. (64.7 x 64.7 cm.)

£5,000-7,000

\$6,500-9,000  
€5,900-8,300



473

PROPERTY FROM THE COLLECTION OF SIR ROD STEWART CBE

■474

**ALFRED SCHWARZSCHILD (GERMAN, 1874-1948)**

*Reclining female nude*

signed and dated 'A. Schwarzschild./1934.'  
oil on board  
25½ x 35¼ in. (64.8 x 89.5 cm.)

£3,000-5,000

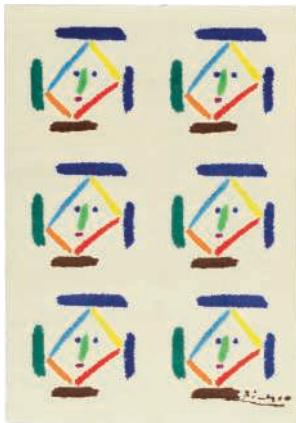
\$3,900-6,500  
€3,600-5,900

**PROVENANCE:**

Anonymous sale; Bonhams, Knightsbridge, 12 February 1998,  
lot 133.



474



475

■ 475

AFTER PABLO PICASSO

*Gavilla de fábulas sin amor*

with embroidered signature (lower right)

wool tapestry in colours

74 1/4 x 52 1/2 in. (190 x 133.5 cm.)

Published by Desso, Netherlands, under the license of  
succession Picasso-Paris, no. '41/500'

£1,000-1,500

\$1,300-1,900

€1,200-1,800



476

■ 476

AFTER PABLO PICASSO

*Le Bouquet*

embroidered with signature and dated (lower right)

wool tapestry in colour

51 1/8 x 74 1/4 in. (130 x 190 cm.)

published by Desso, Netherlands, under the license of  
succession Picasso-Paris, no. '28/500'

£1,000-1,500

\$1,300-1,900

€1,200-1,800



477

■ 477

ROBERT INDIANA (AMERICAN, B. 1928)

*Chosen Love*

with woven signature (lower right), signed again in black felt-tip  
pen and numbered 130/300' (on a linen label on the reverse)

colour wool tapestry

71 1/2 x 73 in. (181.7 x 184.5 cm.)

Handcrafted by Master Contemporary Original Artistic Rugs,  
New York.

£2,000-3,000

\$2,600-3,900

€2,400-3,500

■ 478

ROBERT INDIANA (AMERICAN, B. 1928)

*Chosen Love*

wool tapestry

71½ x 73 in. (181.7 x 184.5 cm.)

£2,000-3,000

\$2,600-3,900

€2,400-3,500



478

■ 479

THEO MENDEZ (BRITISH, 1934-1997)

*Untitled*

signed, inscribed and dated 'FEB/1964/Theo Mendez' (on the canvas overlap)

oil on canvas, unframed

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

£1,000-1,500

\$1,300-1,900

€1,200-1,800



479

■ 480

HELMUT MIDDENDORF (GERMAN, B. 1953)

*Untitled*

signed and dated 'Middendorf 90' (upper right)

mixed media collage

55½ x 43½ in. (140.4 x 109.4 cm.)

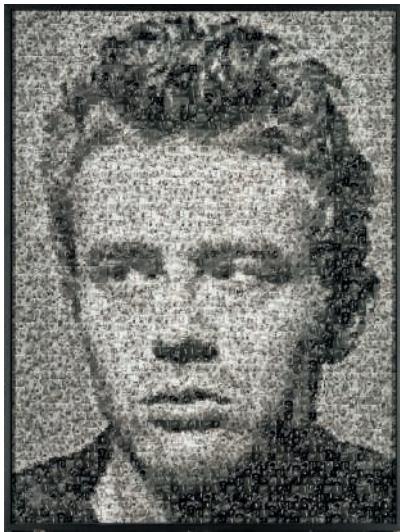
£2,000-4,000

\$2,600-5,200

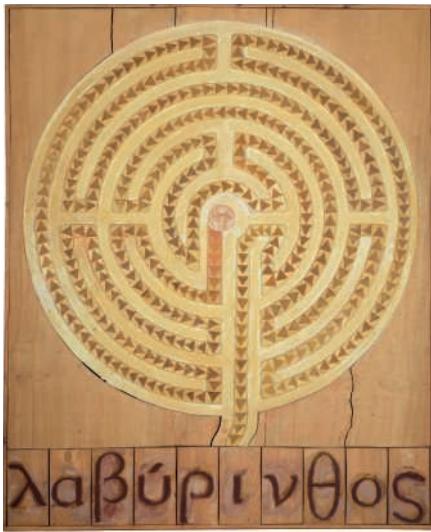
€2,400-4,700



480



481



482



483

**481****ROBERT SILVERS (AMERICAN, B. 1968)***James Dean*

ilfochrome, mounted on aluminum

42½ x 31 ½ in. (108 x 81 cm.)

Executed in 2002.

This work is number two from an edition of ten plus two artist's proofs.

\$1,500-2,500

\$2,000-3,200

€1,800-2,900

**PROVENANCE:**with Fabien Frys Fine Art, Marbella. Anonymous sale;  
Christie's, South Kensington, 23 August 2011, lot 312.**■482****JOE TILSON, R.A. (BRITISH, B. 1928)***Labyrinth Caerdroia*

signed, inscribed and dated 'CAERDROIA/Joe Tilson, 1973.' (on the reverse)

oil and plaster on elm, relief construction  
82½ x 67 in. (210 x 170 cm.)

\$4,000-6,000

\$5,200-7,700  
€4,800-7,100**PROVENANCE:**

with Marlborough Fine Art, London.

Private collection, The Netherlands, 1974.

Purchased by the present owner *circa* 1990.**EXHIBITED:**Rotterdam, Museum Boymans-van Beuningen, *Joe Tilson*, November 1973 - January 1974, no. 87.**LITERATURE:**M. Compton and M. Livingstone, *Tilson*, Milan, 1993, p. 87,  
illustrated.**■483****SARAH MORRIS (AMERICAN, B. 1967)***Shit*signed, titled and dated "'SHIT'" S Morris '96' (on the reverse)  
household gloss on canvas

60 ¼ x 96 ½ in. (153 x 244 cm.)

Painted in 1996

\$2,000-4,000

\$2,600-5,200

€2,400-4,700

**PROVENANCE:**

Jay Jopling, London.

Acquired from the above by the present owner.

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# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

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

### A BEFORE THE SALE

#### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.  
(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about a **lot** or about its **condition**, **artist**, **period**, **material**, **approximate dimensions** or **approximate weight** 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 1 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) We will not charge you for a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

#### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.  
(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

#### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

#### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

#### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.  
(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which may have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.  
(c) We do not obtain a gemmological report for every gemstone sold in our auction. 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 methods and technologies, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

#### 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.  
(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.  
(c) Most watches have been opened to find the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.  
Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

#### B REGISTERING TO BID

##### 1 NEW BIDDERS

(a) If this is your first time bidding with Christie's or you are a returning bidder but you have not bought anything from any of our salerooms in the last two years, you must register online 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 documents showing your name and registered address together with documentary proof of directors and beneficial owners; and  
(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.  
(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. 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.

##### 2 RETURNING BIDDERS

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

#### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

#### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing this diligence;  
(ii) you will make such documentation and records, evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-party unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;  
(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of any money laundering, terrorist activities or other money laundering predicate crimes.

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.

#### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

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Your request for this service must be made no later than 24 hours prior to the auction. We will accept telephone bids only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

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

#### (c) Written Bids

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

#### C AT THE SALE

##### 1 WHO CAN ENTER THE AUCTION

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

#### 2 RESERVES

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

#### 3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen and continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

#### 4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

#### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bids. The auctioneer will not bid on behalf of the seller or bidder on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve** the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

#### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

#### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue a formal bill of sale to the successful bidder and the successful bid. Whilst we send our invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is exhaustive, will be used only as a general guide. In all circumstances EU and UK VAT will be charged on the hammer price. For VAT in the UK, please contact Christie's VAT Department on +44 (0)20 7399 9060 (email: VAT\_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice. For lots Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for lots it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's in order to receive the **lot**. For ships to the states in which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

### 3 ARTIST'S RESALE ROYALTY

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

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

*Royalty for the portion of the hammer price*

*in relation to*

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 2.5% and 12,500 euro.

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by us to the seller. 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 follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obliged to honour the **authenticity warranty**.

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but **no warranty** is given 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 **buyer** and the **authenticity warranty** 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 evidence, of any claim within five years of the date of the auction;

(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 at 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 be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

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

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

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

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

(iii) books not identified by title;

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

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

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

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

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

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

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

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

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

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

(iv) any duties, goods, sales, use, compensation or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **due date**).

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

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

(i) **Wire transfer**

You must make payments to:

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

(ii) **Credit Card**.

We accept most major credit cards subject to certain conditions. You may make payment by credit card or personal cheque. You must also give a credit card present (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

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

(iii) **Cash**.

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

(iv) **Banker's draft**

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

(v) **Cheque**

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

(vi) **You** must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(vii) **For** more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 7752 3300.

## 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

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

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

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

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Bank Base rate base 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 sale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and/or sustain from the seller's cancellation on the resale; and we will not be liable for any amount you may incur in respect of the amount bid by you, default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts.

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's** Group may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

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

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs G6(i) and (ii). In such circumstances paragraph G6(iv) shall apply.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's** Group company, as well as the rights set out in F4 above, we can use or deal with any of

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

#### G COLLECTION AND STORAGE

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

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

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

(d) If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

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

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

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

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

#### H TRANSPORT AND SHIPPING

##### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest our handlers, packers, transporters or experts if you ask us to do so. Please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at arttransport.london@christies.com. 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 are responsible for ensuring that you are meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at arttransport.london@christies.com.

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

Lots made of, including (regarding the percentage of endangered and otherwise protected species of) wildlife are marked with the symbol  in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation and/or importation. The lot you bid on may not be sold if you are unable to obtain a licence. You will be responsible for getting in touch with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to ensure you 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 USA 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 guarantee that a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive

or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

##### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of such works from Iran by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

##### (e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

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

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

##### (g) Watches

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

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

#### OUR LIABILITY TO YOU

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

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

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

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

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

(e) If, in spite of the terms in paragraphs (a) to (d) or E20 above, we fail to honour our obligations to you, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

#### J OTHER TERMS

##### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

#### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company or third party to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

#### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

#### 4 ENFORCING THIS AGREEMENT

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

#### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

#### 6 TRANSLATIONS

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

#### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

#### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

#### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of England and Wales. Before we or you start any court proceedings (except for any limitation period), you must give us notice of the dispute or claim is referred 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 images, may be reported on [www.christies.com](http://www.christies.com). Sales details are **harmless to a buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

#### K GLOSSARY

**authentic:** a genuine example, rather than a copy or forgery of: the work of a particular artist, author or manufacturer, if the lot is described in the **Heading** as the work of that artist, author or manufacturer;

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

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

(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a lot is **authentic** as set out in section E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the hammer price.

**catalogue description:** the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International PLC, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a lot.

**dot date:** has the meaning given to it in paragraph F1(a).

**estimate:** the price range included in the catalogue or any saleroom notice which will be paid for a lot when sold. **Low estimate** means the lower figure in the range and **mid estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a lot.

**Heading:** has the meaning given to it in paragraph E2.

**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a lot.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve:** the confidential amount below which we will not sell a lot.

**saleroom notice:** a written notice posted next to the lot in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

## VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: • If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see * symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a * symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the <b>lot</b> had been sold with a * symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a * symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a * symbol). See above for the rules that would then apply.
Non EU buyer		If you meet <b>ALL</b> of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.  
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:  
(a) have registered to bid with an address **outside** of the EU; **and**  
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for \* and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a \* symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.  
If you have any questions about VAT refunds please contact Christie's Client Services on [info@christies.com](mailto:info@christies.com)  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○

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

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

Ψ

**Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, \*, Ω, α, #, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Pages.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

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

#### △ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

#### ○ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

#### ○ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○.

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

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

### Other Arrangements

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

### Bidding by parties with an interest

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

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

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

### POST 1950 FURNITURE

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

# EXPLANATION OF CATALOGUING PRACTICE

## FOR FURNITURE

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

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

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

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

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

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

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

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

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

"After..."

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

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

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

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

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

## FOR SILVER

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

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

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

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

A GEORGE II SILVER CUP AND COVER  
circa 1735

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

A GEORGE II SILVER CUP AND COVER  
bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

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

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

## FOR CLOCKS

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

## FOR GLASS AND CERAMICS

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

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

"A plate in the Worcester style"

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

"A Sèvres-pattern plate"

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

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

"A Meissen cup and saucer"

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

"Modelled by..."

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

"After the model by..."

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

"Painted by..."

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

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

## FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

### Qualified Headings

In Christie's opinion a work by the artist.

"Attributed to..."

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

"Studio of..." / "Workshop of..."

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

"Circle of..."

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

"Follower of..."

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

"Manner of..."

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

"After..."

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

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

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

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

"With inscription..."

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

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

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

## STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at [Christies.com/storage](http://Christies.com/storage) and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com).

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

### PAYMENT OF ANY CHARGES DUE

**ALL lots** whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection.

**Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

### SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com). To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

### PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on [www.christies.com](http://www.christies.com).

### ADMINISTRATION FEE, STORAGE & RELATED CHARGES

CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee Storage per day	£70.00 £8.00	£35.00 £4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to VAT.  
Please note that there will be no charge to clients who collect their lots within 30 days of this sale.  
Size to be determined at Christie's discretion.

### CHRISTIE'S WAREHOUSE

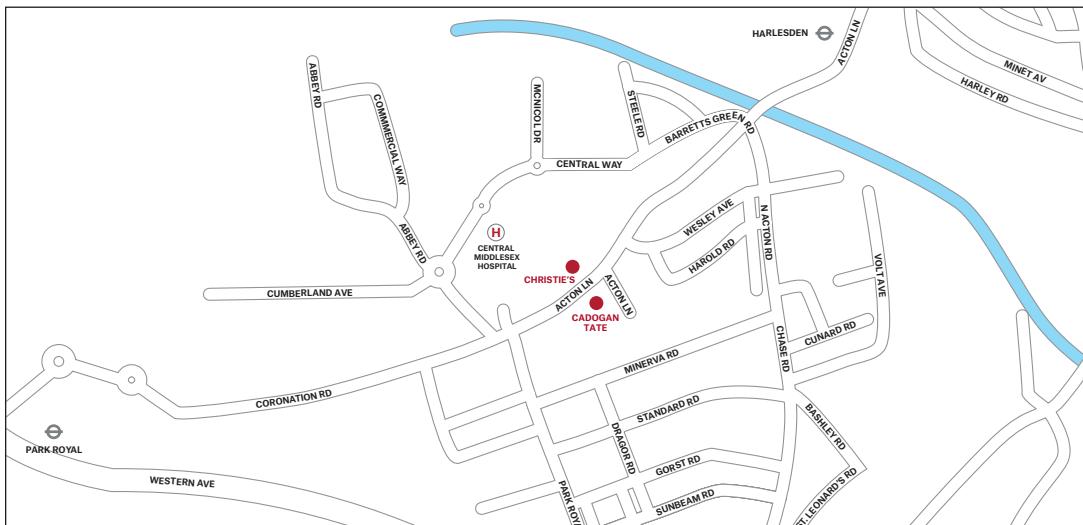
Unit 7, Central Park  
Acton Lane  
London NW10 7NQ

### CADOGAN TATE WAREHOUSE

241 Acton Lane,  
Park Royal,  
London NW10 7NP

### COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.



# WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

**ARGENTINA**  
**BUENOS AIRES**  
+54 11 43 93 42 22  
Cristina Carlisle

**AUSTRALIA**  
**SYDNEY**  
+61 02 9326 1422  
Ronan Sulich

**AUSTRIA**  
**VIENNA**  
+43 (0)1 533 88124  
Angela Baillou

**BELGIUM**  
**BRUSSELS**  
+32 (0)2 512 88 30  
Roland de Lathuy

**BRAZIL**  
**SÃO PAULO**  
+5511 3061 2576  
Nathalie Lenci

**CHILE**  
**SANTIAGO**  
+56 2 2631642  
Denise Rattnoff  
de Lira

**COLOMBIA**  
**BOGOTA**  
+57 1 635 54 00  
Juana Madrinan

**DENMARK**  
**COPENHAGEN**  
+45 3962 2377  
Birgitta Hillingsø<sup>o</sup>  
(Consultant)  
+45 2612 0092  
Rikke Juul Brandt  
(Consultant)

**FINLAND**  
**THE BALTIC STATES**  
**HELSINKI**  
+358 40 5837945  
Barbro Schauman  
(Consultant)

**FRANCE**  
**BRETAGNE AND**  
**THE LOIRE VALLEY**  
+33 (0)6 09 44 90 78  
Virginia Gregory  
(Consultant)

**GREATER**  
**EASTERN FRANCE**  
+33 (0)6 17 34 25  
Jean-Louis Janin Daviet  
(Consultant)

**NORD-PAS DE CALAIS**  
+33 (0)6 09 63 21 02  
Jean-Louis Brémits  
(Consultant)

**PARIS**  
+33 (0)1 40 76 85 85

**POITOU-CHARENTES**  
**AQUITAINE**  
+33 (0)5 56 81 65 47  
Marie-Cécile Moueix

**PROVENCE -**  
**ALPES-CÔTE D'AZUR**  
+33 (0)6 71 89 97 67  
Fabienne Albertini-Cohen

**RHÔNE ALPES**  
+33 (0)6 61 81 82 53  
Dominique Pierron  
(Consultant)

**GERMANY**  
**DÜSSELDORF**  
+49 (0)21 44 91 59 352  
Arno Verkade

**FRANKFURT**  
+49 (0)173 317 3975  
Anja Schaller (Consultant)

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