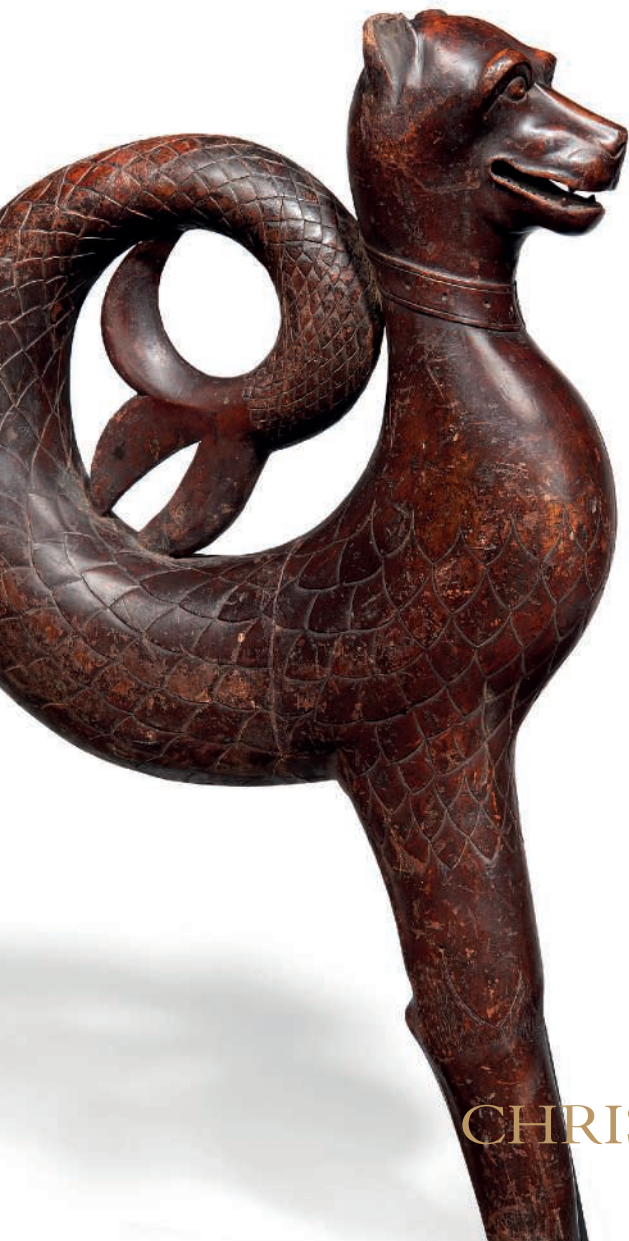


SEWARD KENNEDY'S CABINET OF CURIOSITIES  
AND THE TONY ROBINSON COLLECTION OF  
TREEN DRINKING VESSELS

*South Kensington • 22 November 2016*



CHRISTIE'S

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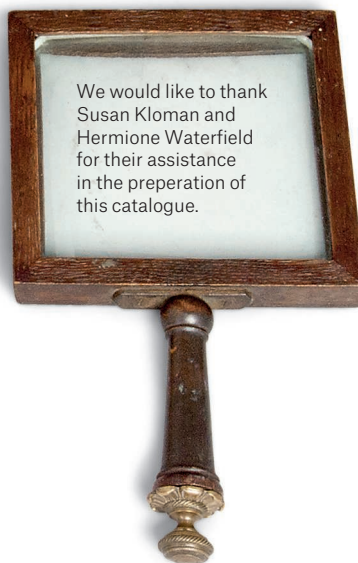
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# SEWARD KENNEDY'S CABINET OF CURIOSITIES AND THE TONY ROBINSON COLLECTION OF TREEN DRINKING VESSELS TUESDAY 22 NOVEMBER 2016

## AUCTION

Tuesday 22 November 2016  
at 10.30 am Lots 1-319  
85 Old Brompton Road  
London SW7 3LD

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **WONDERS-13757**

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Thursday	17 November	9.00 am – 5.00 pm
Friday	18 November	9.00 am – 5.00 pm
Saturday	19 November	11.00 am – 5.00 pm
Sunday	20 November	11.00 am – 5.00 pm
Monday	21 November	9.00 am – 7.30 pm

## AUCTIONEERS

Nic McElhatton & Romain Pingannaud

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Front cover: Lots 9 and 277

# CHRISTIE'S









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हिरण्यगर्भजानीयान्मधुपिङ्गलविग्रहम् ।  
इषद्वीर्धमनोद्वेच स्निग्धं सकलकामदम् ॥  
हिरण्यगर्भमूर्तिः

# SEWARD KENNEDY

## A SILHOUETTE



Seward Kennedy

Personal possessions make for good company. Often, they also suggest of their owner a three-dimensional portrait, curios and ephemera imitating layers of paint. In the case of Seward Kennedy, his teeming and tangible cohorts were a plentiful kingdom of Antiquities, Chinese, Indian, European, African, Tribal and Oceanic fare. Thousands upon thousands of idiosyncratic objects layered as thick as impasto on tabletops, shelves and in tumbled piles throughout his two residences on Park Avenue in New York City and Norland Square in London's Notting Hill. In many ways, the accumulation became his identity and, in the spirit of the Ancients, Seward might have preferred to be entombed with the hoard rather than surrender a single piece.

Raised a proud and thrifty Yankee in New England, Seward was an artistic youth and awarded prizes at school for photography. He developed his own negatives, always made things with his hands – an assiduous restorer of objects and amateur draughtsman his entire life. Noticeably too, he was prone to silence and shy, yet marvelled at the craftsmanship of the material world. His fascination knew no bounds, as if his life were compelled by a search for connections to humanity through objects, not people. All curious shapes and wayward forms, the nitty-gritty tactile, something strange and unfamiliar

– tribal clubs, facial masks, earplugs and ornaments, fetish and found objects – these held his gaze as nothing else.

And as if by animal instinct, Seward was clearly driven to amass. Upon graduation from Massachusetts Institute of Technology, and New York University Law School, his professional career as a lawyer for Mobil Corporation was a formidable success. He travelled extensively in the late 1950s to Cairo, Athens, Istanbul and Nicosia, cities that were a seedbed to his natural curiosity. Fascinated by myriad cultures, he sought tangible representations that he could afford devoting free time to a perusal of other worlds. During his formative years as an itinerant lawyer, Seward quietly nurtured a parallel and never-ending quest for disappearing cultures.

By the early 1960s, he maintained residences in London and Paris, adding New York City to his roster in 1971. His great friends and mentors were the Cianciminos, two siblings newly established in London as dealers on the King's Road. These clever brothers (George and the late Jean-Claude) were legendary tastemakers whom Seward adopted as, "Style Police." In no time, 18th century Italian and Iberian furniture, Chinese scholar's objects, Tantric art and Modernist brass sculpture found its way from their chic emporium to his flat on Chayne Walk.





Seward's eclectic finds co-mingled with gutsy contemporary furniture designed, no coincidence, by George Ciancimino. Steel bookcases with smoky glass shelves, marble-topped chrome tables, luxuriously upholstered suede sofas and club chairs set a dramatic stage. The newly minted client was completely consumed by their vision and friendship.

Of course, Seward connected with other people too, particularly any similarly smitten sleuth hungry to trade emerging knowledge and connoisseurship. The decades of the 1970s and 80s were rife with an emergent elite curious about crosscurrents of civilization. No rumour that outside Seward's offices on Berkeley Square, during lunch hour, a constant string of dealers peddled up to sell him something exquisite. Yet he discriminated and not everyone left happy. Although profoundly acquisitive, Seward chose judiciously too. At 89 years of age, infirm but undeterred, he bought several pieces a mere two weeks before he died. A frisson of discovery at his fingertips was pure sustenance.

Certain people sense a dialogue with the inanimate world. They believe objects have a soul, even prosper, like people, on strength of character. A creator imbues beauty, time bestows patina and character, and the relationship of one object to another creates a lofty dimension. Seward Kennedy's imagination inhabited

that rarefied world. A custodian, he guarded objects for their inherent beauty, invention and purpose; equally, he dreaded their lack of appreciation and disappearance.

I first encountered Seward in the final decade of his life. Visiting his dimly lit Aladdin's cave, I peered eagerly at the chaotic panoply of shape and form huddled under protective layers of dust. The cumulative effect, the indefatigable passion revealed in such inordinate collecting, was astounding. I have purposefully avoided using the word "collecting" until now as that word clearly hit a nerve with him that day, "I am not a collector, and this is not a collection!" As objects beckoned my grasp, I touched, admired, asked questions with palpable excitement. Beneath each piece I tentatively handled a pale halo appeared; I knew to replace each one on its ghostly silhouette. It felt as if I were eavesdropping on his soul.

Just as he intended, Seward Kennedy's spirit, that original mind and lofty sensibility, still whispers. I daresay there may be an after-life, after all?

Angus Wilkie





1

# **A BRONZE WINE TAP**

GERMANY,  
SECOND HALF 17TH/EARLY 18TH CENTURY

Modelled as a mythical dolphin, the tap with  
mermaid finial

6½ in. (16.5 cm.) high, on stand

£800-1,200

\$980-1,500

€890-1,300

A similar example is illustrated in Finch & Co.,  
exh. cat. XVI, 2010, no. 38.

2

# **AN EARLY CHRISTIAN STONE FRAGMENT**

FRANCE, 12TH/13TH CENTURY

With interlaced Celtic design,  
probably an altar frontal

15 in. (38 cm.) high, on stand

£2,000-4,000

\$2,500-4,900

€2,300-4,400

## **PROVENANCE:**

Found in Sauvessanges, France, 1940s.  
Private Collection, Clermont Ferrand.  
With Finch & Co., London, 16 June 2014.

## **LITERATURE:**

Illustrated in Finch & Co., exh. cat. XXII, 2014, no. 28.







**3**

**TWELVE IRON AND BRONZE DOOR KNOCKERS AND LOCKS**

EUROPE, 17TH-19TH CENTURY

Including a Venetian bronze door knocker and a French steel lock and key, 17th century

The Venetian knocker: 6¾ in. (17 cm.) high

The French lock: 7 in. (18 cm.) high

(12)

£1,500-2,500

\$1,900-3,100

€1,700-2,800



**4**  
**A BRONZE CARNIVAL MASK MOULD**  
ITALY, 19TH CENTURY

7¼ in. (19.7 cm.) wide

£2,000-3,000

\$2,500-3,700

€2,300-3,300



**■5**  
**A THEORBO LUTE OR CHITARRONE**  
AFTER GIOVANNI TESLER, ANCONA,  
17TH CENTURY

14 courses, the bowl back of alternating ribs  
of yew sapwood and yew heartwood, with  
ebonized pegbox and fingerboard  
78 in. (198 cm.) high

£3,000-5,000

\$3,700-6,100

€3,400-5,500



■6

**A PARCEL-GILT,  
POLYCHROME-PAINTED AND  
BONE-INLAID PAPELERA**

SPAIN, 17TH CENTURY

Comprising six drawers flanked by  
spiral-fluted columns, with iron  
carrying-handles, on later feet  
16 in. (40.5 cm.) high; 24 in. (61 cm.) wide;  
12¼ in. (31 cm.) deep

£1,500-2,500

\$1,900-3,100

€1,700-2,800



7

**THREE MARBLE MORTARS**  
ITALY, 17TH-18TH CENTURY

9½ in. (24 cm.); 5 in. (12.5 cm.)  
and 3 in. (7.5 cm.) high, respectively

(3)

£1,200-1,800

\$1,500-2,200

€1,400-2,000



8

**A HISPANO-MORESQUE LUSTRED  
DISH AND TWO LUSTRED BOWLS**

VALENCIA (MANISES),  
THE DISH MID-16TH CENTURY,  
THE BOWLS CIRCA 1675-1750

16 in. (40.5 cm.) diameter, and smaller

(3)

£1,000-1,500

\$1,300-1,800

€1,200-1,700





■9

**A WALNUT MODEL OF A MERLION**

ITALY, 19TH CENTURY

Probably originally a bench-end  
33½ in. (85 cm.) high, on stand

£3,000-5,000

\$3,700-6,100

€3,400-5,500

10

**ITALIAN SCHOOL, EARLY 17TH CENTURY**

Glossy Ibis

bodycolour on laid paper, with wash line mount, framed  
18¼ x 14½ in. (46.4 x 36.8 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,500

**PROVENANCE:**

With William Drummond, London.







**11**  
**FOLLOWER OF JACOPO DA PONTE,**  
**CALLED JACOPO BASSANO**

The Four Seasons

oil on copper, framed  
 8¼ x 11¼ in. (21 x 29.9 cm.), each

(4)

£8,000-12,000

\$9,800-15,000

€8,900-13,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 4 June 2014, Lot 58.



**12**  
**GIOVANNI BATTISTA RICCI (ITALIAN, CIRCA 1537-1627)**

Study of Putti

pen and black ink and brown wash on two joined sheets, framed  
 4 $\frac{7}{8}$  x 5 $\frac{3}{4}$  in. (12.4 x 14.6 cm.)

Together with a drawing attributed to Domenico Piola  
 (1627-1703) entitled *Christ with Mary and Martha*

(2)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



**13**  
**ATTRIBUTED TO PAUL SANDBY, R.A.**

Study of a seated cow

pencil on paper, framed  
 6 $\frac{3}{8}$  x 6 $\frac{1}{2}$  in. (16.1 x 16.5 cm.)

Together with a *Study of a goat*, by Jean-Baptiste Pillement  
 (1728-1808)

(2)

£500-800

\$620-980

€560-890

**PROVENANCE:**

Sir Joshua Reynolds (L. 2364) possibly his mount with  
 attribution 'Giovanni Battista Vanni' and number '23'



■14

**A WALNUT CREDENZA AND A SMALL CHEST**

ITALY, LATE 17TH CENTURY

The credenza: 29¾ in. (75.5 cm.) high; 30 in. (76 cm.) wide;  
13¾ in. (35 cm.) deep

The chest: 10 in. (25.5 cm.) high; 21 in. (53.5 cm.) wide;  
10½ in. (26.5 cm.) deep

£1,000-1,500

(2)

\$1,300-1,800

€1,200-1,700



■15

**A WALNUT ARMCHAIR AND A HEXAGONAL TABLE**

THE ARMCHAIR FRANCE,  
THE TABLE ITALY, 17TH CENTURY

The armchair: 51 in. (129.5 cm.) high

The table: 31½ in. (80 cm.) high

£1,200-1,800

(2)

\$1,500-2,200

€1,400-2,000







**-16**

**A CARVED IVORY DIPTYCH PANEL  
OF THE ADORATION OF THE MAGI  
AND A SEGMENT OF A CROZIER**  
FRANCE, 14TH CENTURY

The panel: 3 in. (7.5 cm.) high, on stand  
The crozier: 3½ in. (9 cm.) high

(2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**PROVENANCE:**

The crozier with Finch & Co., London,  
16 June 2014.

The panel with Matthew Holder, London,  
circa 2014.

**LITERATURE:**

The crozier illustrated in Finch & Co.,  
exh. cat. XXII, 2014, no. 65.



**17**

**AN OAK HEAD OF CHRIST**  
PICARDY, FRANCE, CIRCA 1450

Together with a French boxwood  
Corpus Christi, 17th century

The head: 6½ in. (16.5 cm.) high, on stand  
The Corpus Christi: 10½ in. (27 cm.) high

(2)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**PROVENANCE:**

The head of Christ with Joanna Booth,  
London, 2015.

The Corpus Christi with Finch & Co.,  
London.

**LITERATURE:**

The Corpus Christi illustrated in  
Finch & Co., exh. cat. XXII, 2014, no. 38.



**18**

**A PRE-GOTHIC CARVED  
LIMESTONE CAPITAL FRAGMENT  
AND HEAD OF AN ANGEL**

FRANCE, THE CAPITAL PROBABLY  
11TH CENTURY, THE HEAD POSSIBLY  
LATE 15TH/EARLY 16TH CENTURY

The capital: 8 in. (20.5 cm.) high  
The head: 5 in. (13 cm.) high, on stand

(2)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



**19**

**AN ENAMELLED BRASS PYX**

LIMOGES, FRANCE, 13TH CENTURY

The cone-shaped lid lacking cross finial  
4 in. (10 cm.) high

£3,000-5,000

\$3,700-6,100

€3,400-5,500

**PROVENANCE:**

With Matthew Holder, London, 2014.

**20**

**A BRASS 'TRUMPET-BASE' CANDLESTICK**

ENGLAND, CIRCA 1680

Stamped 'T.A.M.' in triad form  
6 in. (15.2 cm.) high

£800-1,200

\$980-1,500

€890-1,300

**PROVENANCE:**

With Wakelin and Linfield, Sussex, 2014.





**21**

**A LARGE COLLECTION OF  
COPTIC CROSSES**

MOSTLY 17TH/18TH CENTURY

8½ in. (21.5 cm.) long, and similar

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**PROVENANCE:**

With Seward Kennedy, New York or  
London, 1971 or prior.

**22**

**AN OAK FIGURE OF A MALE SAINT**

SOUTH GERMANY, 16TH CENTURY

Together with a French limewood  
reliquary head of a female saint,  
14th century

The saint: 31½ in. (80 cm.) high

The reliquary: 15 in. (38 cm.) high

(2)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**PROVENANCE:**

The reliquary head with Matthew Holder,  
London.







23

**23**  
**A GOTHIC IRON-MOUNTED FRUITWOOD CASKET**  
**AND A BOXWOOD CASKET**  
 FRANCE, 15TH CENTURY

The fruitwood casket: 8¾ in. (22.2 cm.) wide  
 The boxwood casket: 6 in. (15 cm.) wide

£2,000-3,000

(2)  
 \$2,500-3,700  
 €2,300-3,300

**24**  
**AN IRON-MOUNTED CUIR BOUILLI CASKET**  
**AND AN IRON MISSAL BOX**  
 THE CASKET TYROL, AUSTRIA,  
 THE BOX FRANCE, 15TH CENTURY

The casket: 8 in. (20.5 cm.) wide  
 The box: 7 in. (18 cm.) wide

£1,000-1,500

(2)  
 \$1,300-1,800  
 €1,200-1,700

**PROVENANCE:**

The *cuir bouilli* casket with Matthew Holder, circa 2014.





■25

**A FRANCO-FLEMISH WALNUT GUN RACK**

18TH CENTURY

The acanthus-clasped scrolls terminating in carved masks, in two parts

46 in. (117 cm.) high, each

(2)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

26

**A QUILLON DAGGER AND 'CRAB CLAW' BROADSWORD**

ITALY, FIRST QUARTER 17TH CENTURY

Each with pierced fullers, later grip and associated pommel 17 in. (43.2 cm.) and 36 in. (91.5 cm.) long, respectively

(2)

£1,500-2,000

\$1,900-2,500

€1,700-2,200





## 27

### TWO IRON MASKS

GERMANY, 17TH CENTURY, PROBABLY NUREMBERG

Each of blackened iron pierced for the eyes, nose and mouth, the first formed of one piece, the second formed of three main plates with a lattice of bars covering the forehead, each on stand 8½ in. (21.5 cm.) and 10 in. (25.5 cm.) high, respectively

(2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

#### PROVENANCE:

By repute: from Nuremberg Castle, purchased by the Earl of Shrewsbury and Talbot, 1890. Purchased by Robert Abels, 1965, from whom acquired by Seward Kennedy.

By repute the present masks formed part of the collection of torture and instruments of punishment from Nuremberg Castle. Famed for its 'Iron Maiden', the entire collection was purchased by the Earl of Shrewsbury and Talbot in 1890. Under his ownership the collection toured the British Isles between 1890 and 1893 before being shipped to the United States and exhibited in the Anthropological Building of the Columbian Worlds Exposition held in Chicago between 1893 and 1894. It was subsequently exhibited in New York at the Coster & Bials Music Hall at 23rd Street and Sixth Avenue in 1894 before going into storage. The collection was purchased by the American antique arms dealer Robert Abels in 1965 from whom Seward Kennedy acquired the masks. For further reading please see Robert Abels, *The Royal Castle of Nuremberg Collection Torture and Instruments of Punishment*, The American Society of Arms Collectors, Bulletin No. 13 (Spring 1966), pp. 22-28.





28

**28**  
**AN EMBRIACHI-STYLE BONE**  
**AND PARQUETRY CASKET**  
 ITALY, 19TH CENTURY

With sloped hinged lid  
 8½ in. (20.5 cm.) wide

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**~29**  
**A TORTOISESHELL, IVORY,**  
**BONE AND PARQUETRY CASKET**  
 SPAIN, 18TH CENTURY

9 in. (23 cm.) wide

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**~30**  
**AN IVORY, EBONY AND**  
**SILVER-PLATE CUP**  
 NORTHERN EUROPE, THE PIERCED  
 IVORY BASKET 17TH CENTURY,  
 THE STEM 19TH CENTURY

The silver-plate cup modern  
 15 in. (38 cm.) high

£3,000-5,000

\$3,700-6,100

€3,400-5,500



29



**~31**  
**A CARVED IVORY EROTIC MALE**  
**GAMBLING DIE**  
 LATE 17TH/EARLY 18TH CENTURY,  
 PROBABLY GERMANY

¾ in. (2 cm.) square

£600-1,000

\$740-1,200

€670-1,100



**~32**  
**AN IVORY ENGINE-TURNED**  
**SMALL STANDING CUP**  
 GERMANY, 17TH/18TH CENTURY

3¼ in. (9.5 cm.) high

£800-1,200

\$980-1,500

€890-1,300

**PROVENANCE:**

Anonymous sale; Im Kinsky, Vienna,  
 November 2014, lot 614.  
 With Matthew Holder, London, 2015.



**~33**  
**SEVEN MEMENTO MORI**  
**MODELS OF SKULLS**  
 EUROPE, 17TH-19TH CENTURY

Of ivory, porcelain, fruitwood and metal  
 2½ in. (6.5 cm.) high, and smaller

(7)

£1,000-1,500

\$1,300-1,800

€1,200-1,700





**34**  
**AN OTTOMAN CALLIGRAPHIC PANEL**  
TURKEY, DATED A.H. 1198/1783-84 A.D.

On blue paper,  
with signature of Isma'il Zuhdi, framed  
8½ x 13¼ in. (21.5 x 33.5 cm.)

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

**35**  
**A SAFAVID POTTERY TILE**  
IRAN, 18TH CENTURY

With floral decoration  
8½ x 9 in. (21.5 x 23 cm.)

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

**PROVENANCE:**  
With Seward Kennedy,  
New York or London, 1971 or prior.



**36**  
**AN OTTOMAN WOOD QUADRANT**  
TURKEY OR OTTOMAN PROVINCES,  
SECOND HALF 19TH CENTURY

5¼ x 4¾ in. (13 x 12 cm.)

£1,000-1,500      \$1,300-1,800  
€1,200-1,700





■37

**THREE PIERCED BRASS LANTERNS**  
LATE 19TH/EARLY 20TH CENTURY

Comprising a pair and similar example  
22 in. (56 cm.) high, and similar

(3)

£800-1,200

\$980-1,500

€890-1,300



■38

**A PAIR OF EBONY AND  
BONE-INLAID TEAK TURBAN  
STANDS (KAVUKLUK)**  
HOSHIARPUR, INDIA,  
LATE 19TH CENTURY

Each almond-shaped, with floral decoration  
20¼ in. (51.5 cm.) high, each

(2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



39

**A SILVER-DAMASCENED  
STEEL HORSESHOE**  
CENTRAL ASIA, 19TH CENTURY

Inscribed in Turkish or Persian  
4¾ in. (12 cm.) long, excluding stand

£600-1,000

\$740-1,200

€670-1,100





**40**

**A LARGE PORTRAIT OF A MONKEY**

MEWAR, RAJASTHAN, NORTH INDIA, 18TH/19TH CENTURY

Pigments on paper, mounted, framed

17 x 24 in. (43 x 61 cm.)

£4,000-6,000

\$4,900-7,400

€4,500-6,600

This impressive drawing of a monkey is directly related to the remarkable portrait of the Monkey Husaini, formerly in the Stuart Cary Welch collection, which sold at Sotheby's, London, 31 May 2011, lot 39. Of near identical composition and similar size, it is tempting to suggest that the present work was a preliminary sketch for the Welch painting. For a discussion on the portrait, see S. C. Welch, *India: Art and Culture 1300-1900*, exhibition catalogue, New York, 1985, cat. 243, pp. 360-361.

**41**

**A MOTTLED RED SANDSTONE LION HEAD**

KUSHAN PERIOD, NORTH WEST INDIA,  
3RD/4TH CENTURY

6¼ in. (16 cm.) high, on stand

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**PROVENANCE:**

With Seward Kennedy, New York or London, 1971 or prior.



**42**

**A SANDSTONE RELIEF OF TWO EMBRACING MONKEYS**

NORTH INDIA, 11TH/12TH CENTURY

10½ in. (27.5 cm.) high, on stand

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**PROVENANCE:**

With Seward Kennedy, New York or London, 1971 or prior.

**43**

**A LARGE SANDSTONE HEAD OF THE  
MONKEY GOD HANUMAN**

INDIA

Carved in the round

11½ in. (29.3 cm.) high, on stand

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**PROVENANCE:**

With Seward Kennedy, London or New York, 1971 or prior.







44

**TWO STUDIES OF INDIAN FAUNA:  
A FROG AND A FISH**

CALCUTTA SCHOOL, BENGAL, INDIA, CIRCA 1800

Watercolour on paper, each framed  
12¼ x 15 in. (32 x 38 cm.), each

(2)

£1,200-1,800

\$1,500-2,200

€1,400-2,000

The frames are inscribed 'From an album entitled  
"Fish and reptiles found in Bengal", executed by Shaykh  
Abdulla for Henry G. Plowden, Calcutta, circa 1800'.

45

**A CARVED WOOD MODEL OF A  
PROCESSIONAL CHARIOT**

SOUTH OR EAST INDIA, CIRCA 1900

With remains of pigments; together with a  
Peruvian bobbin thread, in glass case

The chariot: 8¼ x 6¾ in. (21.3 x 16.2 cm.), in glass case

(2)

£600-1,000

\$740-1,200

€670-1,100





**~46**  
**SEVEN IVORY DICE, AN IVORY POLYGONAL GAMBLING**  
**DIE AND TWO IVORY POLISHERS**

INDIA AND SOUTH EAST ASIA, 18TH/19TH CENTURY

The seven dice of rectangular form, the large polygonal gambling die engraved with divination motifs, the two polishers in the form of stuppas; together with two ivory hands, an ivory model of a lotus bud, and a smaller ivory rounded piece

(14)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



**~48**  
**AN IVORY FIGURE OF A STANDING OFFICIAL**  
**SRI LANKA, 19TH CENTURY**

Together with two similar, smaller figures  
 7¾ in. (20 cm.) high, and smaller

(3)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



**~47**  
**TWO PAINTED IVORY FIGURES OF A HUSBAND AND WIFE**  
**SOUTH INDIA, 19TH CENTURY**

Possibly Shiva and Parvati, each on oval base with lotus panels  
 8½ in. (21.6 cm.) high, and slightly smaller

(2)

£1,500-2,500

\$1,900-3,100

€1,700-2,800



**~49**  
**A SET OF SIXTEEN CHAUPAR STAINED IVORY PAWNS**  
**INDIA, 19TH CENTURY**

Of four different colours; together with six other game pieces,  
 a steel polygonal dice and a further dice

(24)

£600-1,000

\$740-1,200

€670-1,100



50

**AN OTTOMAN GILT COPPER (TOMBAK) CHAMFRON**

TURKEY, 16TH CENTURY

Of typical form, formed of a single sheet of metal, the surface shaped at the eyes and with pronounced medial ridge flaring at the bottom and terminating at the top in a rectangular cartouche stamped with the St. Irene arsenal mark, a series of holes for pins around the edges 21½ in. (54.5 cm.) high

£30,000-50,000

\$37,000-61,000

€34,000-55,000

**PROVENANCE:**

With Seward Kennedy, New York or London, 1971 or prior.

The chamfron is possibly the most sculptural of all pieces of armour. While the basic need to protect the horse's head remained the same, the way of dividing the space allowed for huge variety in decoration. Widely varying forms were used from the 15th century through to the 17th century, where, particularly in Ottoman *tombak* versions, a great virtue was made of the play on different shapes (F. Bodur, *Türk Maden Sanati, The Art of Turkish Metalworking*, Istanbul, 1987, nos. A179, A180, A184, A185 and A186, for example).

The fashion for gilt copper, or *tombak*, developed in Ottoman Turkey in the 16th century. Whilst it was used primarily in the mosque and home for objects such as lamps, incense burners, candlesticks and bowls, it also had an important function in a military context. A number of *tombak* helmets, chamfrons and shields are known. Because of the malleability of the copper, *tombak* armour would provide no effective defence in battle. It is likely therefore that the rich, lustrous pieces were created for parades and other ceremonial use, enhancing the pomp and colour of the Ottoman army.

James Allan acknowledges the possibility, however, that important Ottoman figures, such as sultans or viziers, might have used richly decorated objects in battle as a symbol of their status (Y. Petsopoulos (ed.), *Tulips, Arabesques & Turbans. Decorative Arts from the Ottoman Empire*, London, 1982, p. 42). The fact that there are a number of *tombak* pieces in the Karlsruher Turkenbeute from the collections of Baden-Baden suggests that in spite of its softness, the material must have been used at the siege of Vienna in 1683. It is clear that they were not the standard for the Ottoman army however. When used in battle, *tombak* armour was no doubt used only by the most important figures on the field.

Chamfrons of similar shape are in the Military Museum in Istanbul (for instance inv. no. 208-5, 208-93 and 208-126; T. Guckiran, *Askeri Müze, At Zirhlari Koleksiyonu*, Istanbul, 2009). A similar chamfron sold Christie's, London, 23 April 2015, lot 169.







51

**A GOLD-DAMASCENED (*KOFTGARI*) STEEL-HILTED DAGGER**

INDIA, 19TH CENTURY

With scrolling floral decoration overall, the hilt in the form of a horse head, the blade with chevron watered-steel patterns  
14¼ in. (36 cm.) long

£800-1,200

\$980-1,500

€890-1,300

52

**A FINE GOLD-DAMASCENED WATERED-STEEL PUSH-DAGGER (*KATAR*)**

INDIA, LATE 18TH/EARLY 19TH CENTURY

Of typical form, with floral decoration and buttoned cross bars  
17¼ in. (45 cm.) long

£2,000-4,000

\$2,500-4,900

€2,300-4,400

~53

**A GOLD-DAMASCENED PUSH-DAGGER (*KATAR*), A ROCK CRYSTAL-HILTED DAGGER AND A CARVED IVORY-HILTED DAGGER (*PESH-KABZ*)**

THE *KATAR* MUGHAL INDIA, 18TH CENTURY, THE DAGGER INDIA, 20TH CENTURY, THE *PESH-KABZ* AFGHANISTAN 19TH CENTURY

The push-dagger (*katar*): 10 in. (25.5 cm.) long

The dagger: 12 in. (30.5 cm.) long

The dagger (*pesh-kabz*): 14 in. (35.5 cm.) long

(3)

£1,500-2,000

\$1,900-2,500

€1,700-2,200

54

**TWO PAINTINGS OF  
EUROPEAN COUPLES  
IN AN AMOROUS EMBRACE**  
MEWAR, NORTH INDIA,  
LATE 18TH CENTURY

Opaque pigments heightened  
with gold on paper, framed  
7½ x 5½ in. (19.4 x 13.7 cm.), each

(2)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**PROVENANCE:**

With Martin Orsky Ltd., London,  
April 1967.



54



55 (part lot)

55

**A PRINCESS ON A TERRACE**

JAIPUR, RAJASTHAN, NORTH INDIA, CIRCA 1800

Opaque pigments heightened with gold on paper; together with  
an 18th century provincial Mughal painting of Krishna and the  
Gopis, each framed

The princess on a terrace: 8½ x 6 in. (21.5 x 15 cm.)

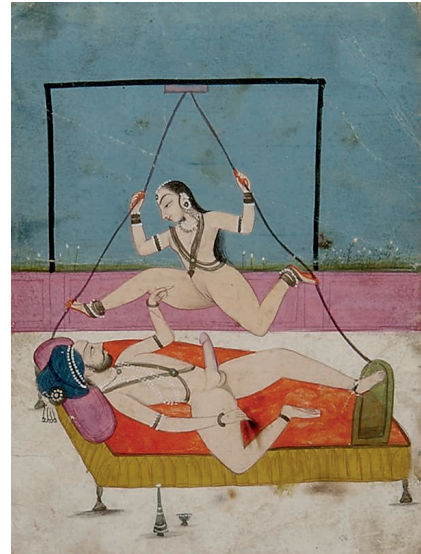
Krishna and the Gopis: 8 x 5½ in. (20.5 x 13 cm.)

(2)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



56

56

**AN EROTIC PAINTING OF AN AMOROUS COUPLE**  
JODHPUR, MARWAR, RAJASTHAN, NORTH INDIA,  
LATE 18TH/EARLY 19TH CENTURY

Opaque pigments on paper, mounted, framed,  
the frame by Ciancimino  
7½ x 5½ in. (18.7 x 13.7 cm.)

£600-1,000

\$740-1,200

€670-1,100





**57**  
**TWO ELEPHANTS WITH RIDERS**

EAST INDIA, 19TH CENTURY

Opaque pigments on paper, inscriptions to the reverse, framed,  
the frame by Ciancimino  
8½ x 5¾ in. (21.6 x 14.6 cm.)

£600-1,000

\$740-1,200

€670-1,100

**58**  
**A PAIR OF 'PAMBADAM' EARRINGS**

TAMIL NADU, SOUTH INDIA, 20TH CENTURY

Of geometric form, the attachments of screw form;  
together with a pair of Burmese or Thai yellow-metal earrings

(4)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

For similar examples see A. van Cuseum, *A World of Earrings*;  
*Africa, Asia, America from the Ghysels Collection*, Milan, 2001;  
W. Ganguly, *Earrings: Ornamental Identity and Beauty in India*,  
Delhi, 2007; N. Barnard, *Indian Jewellery*, V, London, 2008;  
and O. Untracht, *Traditional Jewellery of India*, London, 2008.



**59**  
**TWO GILT REPOUSSE PLAQUES**  
**WITH DOGS OF FOO**

CHINA, 18TH OR 19TH CENTURY

Each dog within a scalloped medallion on red ground  
4½ x 5½ in. (11.5 x 14 cm.)

(2)

£1,200-1,800

\$1,500-2,200

€1,400-2,000

60

**A SINO-TIBETAN GILT-BRONZE FIGURE OF MAHAKALA**  
TIBET OR CHINA, 19TH CENTURY

4 in. (10.2 cm.) high

£1,200-1,800

\$1,500-2,200

€1,400-2,000

**PROVENANCE:**

With Seward Kennedy, New York or London, 1971 or prior.



60



61

61

**A SINO-TIBETAN GILT-BRONZE FIGURE OF A SEATED BUDDHA**  
TIBET OR CHINA, 19TH CENTURY

On lotiform base, in *lalitasana*, unsealed

4 in. (10.2 cm.) high

£1,200-1,800

\$1,500-2,200

€1,400-2,000

**PROVENANCE:**

With Seward Kennedy, New York or London, 1971 or prior.

62

**A SINO-TIBETAN GILT-BRONZE FIGURE OF VAJRAPANI**  
TIBET OR CHINA, 19TH CENTURY

On lotiform base, holding the *vajra* in the right hand and a bell in the left hand, resealed

4 in. (10.2 cm.) high

£1,200-1,800

\$1,500-2,200

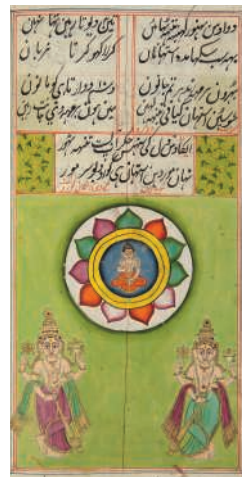
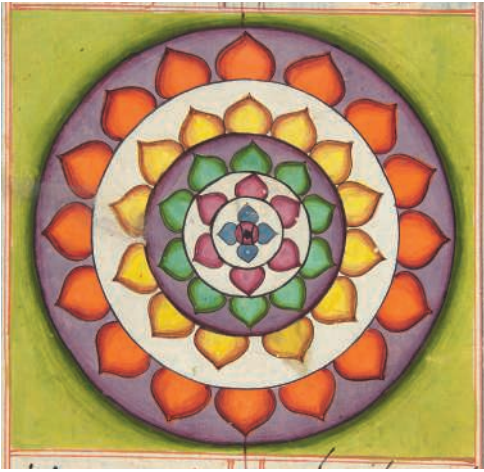
€1,400-2,000

**PROVENANCE:**

With Seward Kennedy, New York or London, 1971 or prior.



62



### 63

#### A RARE MANUAL ON HINDU DIVINITIES

SIGNED GANJLA'L IBN CHAVANI LA'L, DECCAN OR SOUTH INDIA, DATED 1840 A.D.

Manuscript on paper, with 26 fine illustrations of various Hindu divinities including Ganesha, Hanuman, Shiva and Parvati, Kamadhenu, Vishnu, including *mandalas* and holy figures, the text in *nasta'liq* script, within red rules, colophon dated October *samvat* 1897, Rabi' I A.H. 1256 and 1840 A.D., without binding  
Folio: 10½ x 6½ in. (26.7 x 16.5 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,500

The colophon of this manuscript mentions the name of the Nizam of Hyderabad, Mir Farhanda 'Alikhan Bahadur Nasir al-Dawla, Asaf Jah IV (1794-1857). He ruled between 1829 and 1857 when this manuscript was copied.

### 64 No Lot



65

**FOUR ILLUSTRATIONS FROM  
A RAGAMALA SERIES**

DECCAN, CENTRAL INDIA,  
18TH CENTURY

Opaque pigments on paper, each framed  
8 x 7 in. (20.3 x 18 cm.)

(4)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



66

**TIMUR ENTHRONED**

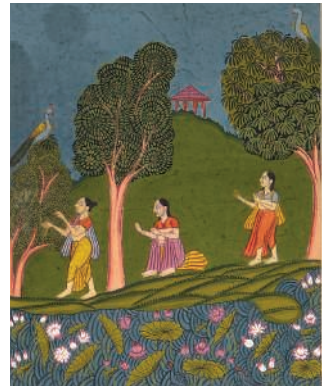
JAIPUR, RAJASTHAN, NORTH INDIA,  
CIRCA 1800

Opaque pigments on paper, framed  
8 x 5½ in. (20.3 x 14 cm.)

£1,500-2,000

\$1,900-2,500

€1,700-2,200



67

**A TANTRIC PAINTING OF SHIVA**

RAJASTHAN, NORTH INDIA,  
19TH CENTURY

Opaque pigments on paper, framed  
11¾ x 8¾ in. (30 x 22 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



66



67



68

# A POLISHED SANDSTONE LINGAM

KHMER, ANGKOR PERIOD, ANGKOR OR BAYON STYLE, 12TH/13TH CENTURY

The surface polished with square base and octagonal middle section rising to cylindrical top  
18 in. (46 cm.) high

£3,000-5,000

\$3,700-6,100

€3,400-5,500

## PROVENANCE:

With Seward Kennedy, New York or London, 1971 or prior.

69

# FOUR TANTRIC ILLUSTRATIONS

INDIA, 19TH CENTURY

Opaque pigments on paper, the first depicting a 'cosmic egg' (*lingam*), inscribed with *devanagari* text, each framed

The largest: 10¾ x 7½ in. (27.3 x 19 cm.)

The smallest: 2 in. (5.1 cm)

(4)

£600-1,000

\$740-1,200

€670-1,100

70

# TWO LINGAM STONES

INDIA

Of typical elongated ovoid form

9½ in. (24 cm.) and 7 in. (18 cm.) long, respectively

(2)

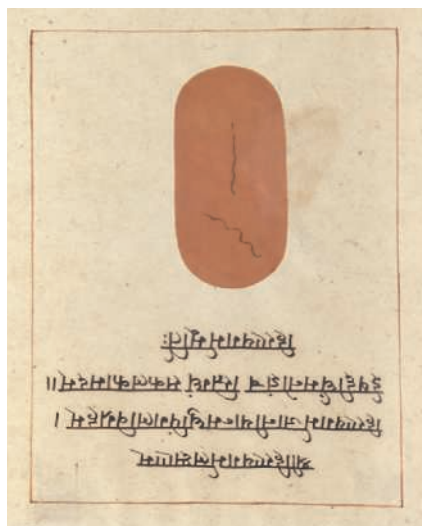
£1,000-1,500

\$1,300-1,800

€1,200-1,700

## PROVENANCE:

With Seward Kennedy, New York or London, 1971 or prior.



69 (part lot)





**-71**  
**AN OTTOMAN TORTOISESHELL, MOTHER-OF-PEARL  
 AND PARQUETRY CASKET**  
 LATE 18TH CENTURY

Together with a Mediterranean coral-tipped tortoiseshell  
 and bone sherbet spoon  
 The casket: 6½ in. (16.5 cm.) high; 3¼ in. (8 cm.) wide;  
 5¾ in. (14.5 cm.) deep  
 The spoon: 9¾ in. (24.5 cm.) long, on stand

£1,500-2,500

(2)

\$1,900-3,100  
 €1,700-2,800

**72**  
**FOUR BAMBOO PIPES**  
 SOUTH EAST ASIA, 19TH CENTURY AND LATER

The largest's bowl carved in the form of a monkey's head  
 The largest: 20¼ in. (51.5 cm.) long, on stand

(4)

£500-800

\$620-980

€560-890







**73**

**A POLYCHROME STUCCO WOOD MASK**

EGYPT, THIRD INTERMEDIATE PERIOD,  
CIRCA 1069-656 B.C.

11¼ in. (30 cm.) high

£2,000-4,000

\$2,500-4,900

€2,300-4,400

**PROVENANCE:**

Acquired from Galerie le Corneur Roudillon, Paris, 1968.

**74**

**A WOOD APIS BULL**

EGYPT, LATE PERIOD, CIRCA 664-332 B.C.

4¾ in. (11 cm.) long, on stand

£3,000-5,000

\$3,700-6,100

€3,400-5,500

**PROVENANCE:**

The Estate of Michael Abemayor; sold Sotheby Parke Bernet,  
New York, 11 September 1976, lot 267.

New York art market.

Anonymous sale; Christie's, New York, 5 June 2014, lot 22.





75

#### FIVE ANTIQUITIES

EGYPT, PTOLEMAIC PERIOD-ROMAN PERIOD,  
CIRCA 332 B.C.-1ST CENTURY A.D.

Comprising a bronze standard finial in the form of a standing sphinx with royal head, a bronze ichneumon coffin, a steatite fragmentary crocodile, a yellow jasper fragmentary seated Isis, and a blue faience Thoth amulet

The Isis: 4 in. (10.2 cm.) high; the crocodile: 5 1/4 in. (13.3 cm.) long  
(5)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

#### PROVENANCE:

The finial acquired from Charles Ede Ltd, London, 1975  
(*Small Sculpture from Ancient Egypt IV*, 1975, no. 27).

The ichneumon coffin and the crocodile acquired prior to 1971.

The Thoth amulet with Blanchard's Egyptian Museum, Cairo  
(original label on base), prior to 1970.

The Isis acquired prior to 1969.



76

#### FOUR WEDJET-EYE AMULETS

EGYPT, LATE PERIOD-PTOLEMAIC PERIOD,  
CIRCA 664-30 B.C.

1 3/4 in. (4.5 cm.) long, and smaller

(4)

£1,500-2,500

\$1,900-3,100

€1,700-2,800

#### PROVENANCE:

With Seward Kennedy, New York or London, 1971 or prior.



77

#### A WOOD HEADREST

EGYPT, NEW KINGDOM, CIRCA 1550-1069 B.C.

8 in. (20 cm.) high

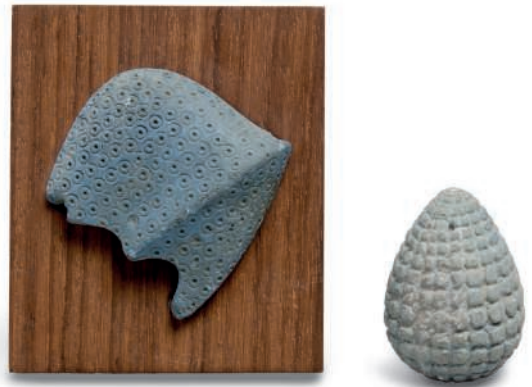
£1,000-1,500

\$1,300-1,800

€1,200-1,700

#### PROVENANCE:

With Seward Kennedy, New York or London, 1971 or prior.



78

#### A BLUE GRAPE CLUSTER AND A BLUE CROWN INLAY

EGYPT, NEW KINGDOM, 18TH DYNASTY,  
REIGN OF AKHENATEN, CIRCA 1351-1334 B.C.

2 1/4 in. (5.5 cm.) high, and smaller

(2)

£1,500-2,500

\$1,900-3,100

€1,700-2,800

#### PROVENANCE:

With Seward Kennedy, New York or London, 1971 or prior.



**79**  
**A TERRACOTTA OIL LAMP WITH  
 EROTIC SCENE AND A LEAD-GLAZED  
 SKYPHOS**

ROMAN EMPIRE, CIRCA  
 1ST CENTURY B.C.-2ND CENTURY A.D.

The lamp: 4½ in. (11.4 cm.) long

(2)

£600-1,000

\$740-1,200

€670-1,100

**PROVENANCE:**

With Seward Kennedy, New York or London,  
 1971 or prior.



**80**  
**TWO STONE MACE HEADS**

EGYPT,  
 PREDYNASTIC PERIOD-EARLY  
 DYNASTIC PERIOD,  
 CIRCA 3200-3000 B.C.

3½ in. (7.6 cm.) diameter, and smaller

(2)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**PROVENANCE:**

Acquired from Maguid Samed, Cairo,  
 7 February 1969.



**81**  
**A BRONZE AXEHEAD AND THREE  
 BRONZE PINS**

LURISTAN,  
 CIRCA 9TH-7TH CENTURY B.C.

The axehead: 8 in. (20.3 cm.) long

The pins: 8½ in. (21.5 cm.) long, max.

(4)

£600-1,000

\$740-1,200

€670-1,100

**PROVENANCE:**

With Seward Kennedy, New York or London,  
 1971 or prior.



**82**

**A MARBLE FEMALE FIGURE**

CYCLADES,  
CIRCA 3RD MILLENNIUM B.C.,  
THE HEAD LATER

5½ in. (14 cm.) high

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**PROVENANCE:**

Acquired from Galerie le Corneur Roudillon,  
Paris, 1968.



**83**

**A MARBLE FEMALE TORSO**

ROMAN EMPIRE,  
CIRCA 1ST-2ND CENTURY A.D.

3¾ in. (8.5 cm.) high

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**PROVENANCE:**

Acquired from Galerie le Corneur Roudillon,  
Paris, 12 April 1968.





**84**

**A GOLD AND CARNELIAN RING WITH  
APOLLO KITHADARUS**

ROMAN EMPIRE,  
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

1½ in. (2.8 cm.) diameter

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**PROVENANCE:**

Acquired from J. Danon, Antique Shop, Hilton Hotel,  
Istanbul, 1962.



**85**

**A GOLD AND GARNET RING WITH INSCRIPTION  
AND CROSS**

BYZANTINE EMPIRE, CIRCA 5TH CENTURY A.D.

1¾ in. (3.5 cm.) diameter

£1,200-1,800

\$1,500-2,200

€1,400-2,000

**PROVENANCE:**

With Seward Kennedy, New York or London,  
1971 or prior.



**86**

**A RED JASPER INTAGLIO DEPICTING HERMES  
IN A LATER GOLD SETTING**

ROMAN EMPIRE, CIRCA 2ND-3RD CENTURY A.D.

⅝ in. (1 cm.) diameter

£800-1,200

\$980-1,500

€890-1,300

**PROVENANCE:**

With Seward Kennedy, New York or London,  
1971 or prior.



87

# **EIGHT BRONZE ARTEFACTS AND ANIMALS**

ETRURIA AND THE ROMAN EMPIRE,  
CIRCA 5TH CENTURY B.C.-4TH CENTURY A.D.

Comprising an Etruscan bronze ladle, recumbent deer, and warrior, and a Roman bronze recumbent ram, panther with silver and copper details, ram's head attachment, zebu and leg  
The ladle: 7 in. (18 cm.) high; the deer: 3 in. (7.5 cm.) long

(8)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

## **PROVENANCE:**

The deer: The Estate of Barbara Kemper; Christie's, New York, 22 September 1998, lot 543.

New York art market.

The remaining works acquired prior to 1971.



88

# **EIGHT BRONZE ARTEFACTS**

ROMAN AND BYZANTINE EMPIRE,  
CIRCA 3RD-10TH CENTURY A.D.

Comprising a Byzantine bronze lamp, key, weight and bread stamp, three Byzantine bronze brooches, and a Roman bronze tripod  
The tripod: 3½ in. (9 cm.) high; the fibula: 3 in. (7.6 cm.) long

(8)

£1,500-2,500

\$1,900-3,100

€1,700-2,800

## **PROVENANCE:**

The lamp acquired from J. Danon, Antique Shop, Hilton Hotel, Istanbul, 1964.

The remaining works acquired prior to 1971.



89

# **TWO POTTERY VESSELS AND THREE TERRACOTTA FIGURES**

CYPRUS, CIRCA 3RD-1ST MILLENNIUM B.C.

Comprising an incised red polished ware jug, a white-painted oinochoe, two horse and rider figures, and a terracotta bird  
The vessel: 8½ in. (20 cm.) high, and smaller

(5)

£800-1,200

\$980-1,500

€890-1,300

## **PROVENANCE:**

The vessels acquired circa 1963.

The figures acquired prior to 1971.



90

# **TWO GLASS RIBBED BOWLS, A GLASS JUG AND TWO GLASS BOTTLES**

ROMAN EMPIRE, CIRCA 1ST-4TH CENTURY A.D.

6¾ in. (17.2 cm.) diameter; 8 in. (20.3 cm.) high, and smaller

(5)

£800-1,200

\$980-1,500

€890-1,300

## **PROVENANCE:**

With Seward Kennedy, New York or London, 1971 or prior.





**91**  
**A MEGALODON TOOTH**  
 FROM THE TORTONIAN AGE (20 MILLION YEARS AGO)  
 5 in. (12.7 cm.) high  
 £800-1,200

\$980-1,500  
 €890-1,300



**93**  
**FOUR NEOLITHIC AXE HEADS**  
 10,500 B.C. - 4,500 B.C.  
 10 in. (25.4 cm.) high, and smaller, each on stand

£1,500-2,500

(4)  
 \$1,900-3,100  
 €1,700-2,800

**92**  
**A CHLOROMELANITE ADZE BLADE**  
 PAPUA NEW GUINEA  
 Together with ten other various axe-blades  
 The Chloromelanite adze blade: 9½ in. (24 cm.) long

£1,000-1,500

(11)  
 \$1,300-1,800  
 €1,200-1,700

**94**  
**SIX NEOLITHIC STONE HAMMERS**  
 10,200 B.C. - 4,500 B.C.  
 One inscribed 'Charles Paget Wade, Snowhill Manor'  
 9½ in. (24 cm.) long, and smaller

£1,000-1,500

(6)  
 \$1,300-1,800  
 €1,200-1,700





95

**A PARTIAL MAMMOTH TOOTH, AN AMMONITE AND VARIOUS MINERAL SPECIMENS**

The partial mammoth tooth from the Devensian period (110,000 - 10,000 years ago) 8½ x 8 in. (21.6 x 20.3 cm.), and smaller

(12)

£800-1,200

\$980-1,500

€890-1,300

This lot cannot be shipped to the USA.

96

**A COLLECTION OF WORKED AND UN-WORKED AMBER SPECIMENS**

Within a glass tazza and bowl

The glass tazza: 7½ in. (19 cm.) high

£800-1,200

\$980-1,500

€890-1,300



97

**A GLAZED BRASS CABINET OF CURIOSITIES**

THE CABINET EARLY 20TH CENTURY

Enclosing a Mount Vesuvius lava penny and a selection of minerals and fossils, including fossilised wood, agate, lapiz lazuli, malachite and other fossil specimens

23 in. (58.5 cm.) high; 18 in. (46 cm.) wide; 10 in. (25.5 cm.) deep

£1,000-2,000

\$1,300-2,500

€1,200-2,200

98

**TWENTY-NINE WORKED AND UN-WORKED BLUE JOHN, ROCK CRYSTAL, QUARTZ AND FLORITE SPECIMENS**

19TH CENTURY AND LATER

Together with a gold-mounted parasol handle with tiger's eye knob, engraved 'Mrs Drake, 13 Kensington Gate'

The parasol handle: 16 in. (41.5 cm.) long

(30)

£1,000-2,000

\$1,300-2,500

€1,200-2,200





**99**  
**TWO SCHOLAR'S OBJECTS**  
 CHINA, 19TH CENTURY OR EARLIER

Comprising a burrwood specimen growing from malachite and a large stone on rootwood stand

12 in. (30.5 cm.) high and 10 in. (25.4 cm.) high, respectively

(2)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**PROVENANCE:**

The malachite specimen with Ciancimino Ltd., London, April 1970.



**101**  
**TWO LARGE ROOTWOOD SPECIMEN POTS**  
 CHINA, 19TH CENTURY

15½ in. (39.5 cm.) and 12½ in. (32 cm.) high, respectively

(2)

£1,200-1,800

\$1,500-2,200

€1,400-2,000



**100**  
**FIVE ROOTWOOD BRUSH POTS**  
 CHINA, 19TH CENTURY

9¼ in. (23.5 cm.) high; 8½ in. (21.5 cm.) diameter, and smaller

(5)

£1,500-2,500

\$1,900-3,100

€1,700-2,800



**102**  
**FIVE ROOTWOOD BRUSH POTS AND BOWLS**  
 MOSTLY CHINA, 19TH CENTURY

Together with a rootwood specimen  
 8 in. (20 cm.) high, and smaller

(6)

£1,500-2,500

\$1,900-3,100

€1,700-2,800





**103**  
**THREE RUYI SCEPTRES AND A ROOTWOOD STAND**  
 CHINA, 19TH/20TH CENTURY

The largest sceptre: 18 in. (46 cm.) long  
 The stand: 4¼ in. (11 cm.) high

£1,000-2,000

(4)  
 \$1,300-2,500  
 €1,200-2,200



**105**  
**FOUR WORKED EBONY SPECIMENS**  
 CHINA, 19TH CENTURY

17 x 9 in. (43 x 23 cm.), approx., and smaller

£1,000-1,500

(4)  
 \$1,300-1,800  
 €1,200-1,700



**104**  
**SIX ROOTWOOD BOWLS**  
 CHINA, 19TH CENTURY

8½ in. (21.5 cm.) long, and smaller

£1,000-2,000

(6)  
 \$1,300-2,500  
 €1,200-2,200



**106**  
**THREE BURRWOOD TRAYS**  
 CHINA OR JAPAN, 19TH CENTURY

Together with a burrwood basket and a jardinière  
 28 x 20 in. (71 x 51 cm.), and smaller

£1,000-1,500

(5)  
 \$1,300-1,800  
 €1,200-1,700



**107**

**FIVE ARCHAISTIC JADES**

CHINA, MING DYNASTY (1368-1644)

The largest *bi* disk: 8 in. (20.5 cm.) diameter (5)

£3,000-5,000

\$3,700-6,100

€3,400-5,500



**108**

**SIX ARCHAISTIC HARDSTONE AND JADE 'PIG-DRAGONS', JUE**

CHINA, MING DYNASTY (1368-1644) AND LATER

5½ in. (14.5 cm.) high, and smaller (6)

£1,500-2,500

\$1,900-3,100

€1,700-2,800



**109**

**NINE HARDSTONE CARVINGS**

CHINA, MING DYNASTY (1368-1644) AND LATER

One small jade blade with 'Lally & Co. New York' label and one jade with 'Pan Asian Collection' label  
3½ x 2½ in. (9 x 6.4 cm.), the smaller (9)

£1,500-2,500

\$1,900-3,100

€1,700-2,800

**PROVENANCE:**

One small jade blade with Lally and Co., New York (according to label).

**110**

**SEVEN ARCHAISTIC BRONZES**

CHINA, MING DYNASTY (1368-1644)

The dagger: 20½ in. (52 cm.) long

(7)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



**~111**

**A COLLECTION OF BRUSHES  
AND FLY WHISKS**

CHINA, 19TH CENTURY

Of bamboo, wood, horn, bone and ivory  
32½ in. (82.6 cm.) long, and smaller

(19)

£1,200-1,800

\$1,500-2,200

€1,400-2,000



**112**

**A BRONZE CYLINDRICAL  
BRUSH POT**

CHINA, 18TH CENTURY,  
XUANDE MARK

5 in. (12.7 cm.) high

£1,500-2,500

\$1,900-3,100

€1,700-2,800







**113**

**A COLLECTION OF GILT-BRONZE BELT PLAQUES**

CHINA, POSSIBLY TANG DYNASTY (618-907) OR LATER

1¾ x 2¾ in. (4.5 x 7 cm.), and smaller

(18)

£3,000-5,000

\$3,700-6,100

€3,400-5,500

**114**

**A 'SACRED METAL' STAFF**

TIBET, 19TH CENTURY OR EARLIER

In the form of a human leg bone, scratched twice with the initials 'D.J.'  
45¼ in. (115 cm.) long

£800-1,200

\$980-1,500

€890-1,300

**PROVENANCE:**

With Seward Kennedy, New York or London, 1971 or prior.

A note accompanying the staff suggests that the initials 'D.J.' may refer to Dorje Jigje (Yamantaka) Monastery, Tsaparang. Staffs such as this were apparently used by both Bon and Buddhist lamas during rituals.

**115**

**A CARVED STONE PANEL DEPICTING THREE DOGS OF FOO**

ASIA, POSSIBLY 16TH CENTURY

14 in. (35.5 cm.) high; 17 in. (43 cm.) wide; 5 in. (12.5 cm.) deep

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**PROVENANCE:**

With Seward Kennedy, New York or London, 1971 or prior.





**116**  
**TWO ARCHAISTIC POTS**  
 KOREA, PROBABLY 19TH CENTURY  
 13 in. (33 cm.) high, and smaller

£1,000-1,500

(2)  
 \$1,300-1,800  
 €1,200-1,700



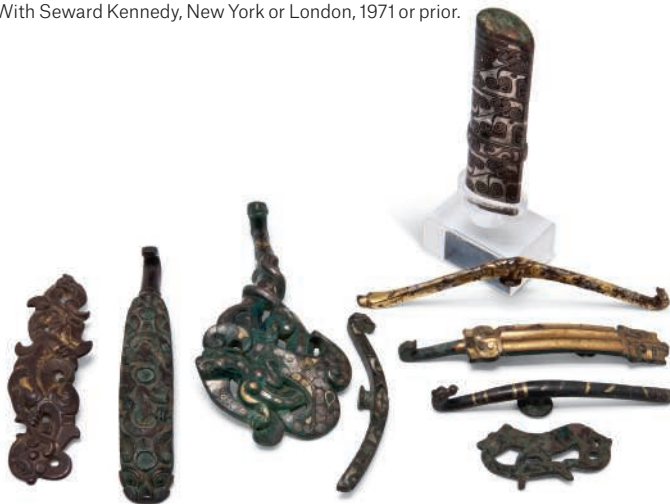
**118**  
**FOUR TANG-STYLE BRONZE MIRRORS**  
 CHINA, MING DYNASTY (1368-1644)  
 7¼ in. (18.4 cm.) diameter, and smaller, each on stand

£3,000-5,000

(4)  
 \$3,700-6,100  
 €3,400-5,500

**PROVENANCE:**

With Seward Kennedy, New York or London, 1971 or prior.



**117**  
**A COLLECTION OF BRONZE BELT HOOKS AND FITTINGS**  
 CHINA, MING DYNASTY (1368-1644)  
 6½ in. (16.5 cm.) long, and smaller

£1,500-2,500

(9)  
 \$1,900-3,100  
 €1,700-2,800



**119**  
**A BRONZE RITUAL VESSEL (*KUNDIKA*)**  
 12TH-13TH CENTURY, PROBABLY KOREA  
 5¼ in. (13 cm.) high

£1,500-2,500

\$1,900-3,100  
 €1,700-2,800

**PROVENANCE:**

With Seward Kennedy, New York or London, 1971 or prior.



**120**

**A ROCK CRYSTAL PAPER WEIGHT CARVED  
WITH CLOUD SCROLLS**

CHINA, 18TH/19TH CENTURY

3½ x 1½ in. (8.9 x 3.8 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



**121**

**A FILIGREE POMANDER AND AN AGATE  
AND JADE BROOCH**

CHINA, 19TH CENTURY

The pomander: 3½ x 1¼ in. (9 x 3.2 cm.)

The jade brooch: 2½ x 1¼ in. (5.4 x 4.5 cm.)

(2)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



**122**

**AN AMBER MODEL OF A DRAGON CARP**

CHINA, 19TH CENTURY

3 in. (7.5 cm.) diameter

£1,000-1,500

\$1,300-1,800

€1,200-1,700





**123**

**A GILT-BRONZE 'BEAR' FITTING**

CHINA, HAN DYNASTY (206 B.C.-220 A.D.)

2½ in. (6.4 cm.) high

£4,000-6,000

\$4,900-7,400

€4,500-6,600

**124**

**A COLLECTION OF COLOURED GLASS AND HARDSTONE  
BEAD NECKLACES**

£1,000-2,000

\$1,300-2,500

€1,200-2,200

**PROVENANCE:**

With Spink, London, *circa* 1979.



124 (part lot)



**125**  
**THREE CELADON JADE OPIUM PIPE**  
**MOUTH PIECES**

CHINA, 18TH/19TH CENTURY

3¾ in. (9.5 cm.) long, and smaller

(3)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



**126**  
**A COLLECTION OF HARDSTONE**  
**ARCHERS RINGS**

CHINA, 19TH-20TH CENTURY

1¼ x 1½ in. (3.2 x 3.8 cm.), and smaller

(18)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



**127**  
**A COLLECTION OF HARDSTONE DISCS**  
**AND A LARGE CHINESE GLASS BI DISC**

CHINA, MING DYNASTY (1368-1644)  
 AND LATER

5 in. (12.7 cm.) diameter, and smaller

(30)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

128

**A COLLECTION OF AGATE BEADS**

CHINA, POSSIBLY MING DYNASTY (1368-1644)  
AND LATER

2¾ in. (7 cm.) long, and smaller

£1,000-1,500

\$1,300-1,800

€1,200-1,700



129

**THIRTEEN GILT-BRONZE SMALL FITTINGS**

CHINA, MING DYNASTY (1368-1644)

2¾ in. (7 cm.) diameter, and smaller

£1,500-2,500

\$1,900-3,100

€1,700-2,800

(13)



~130

**FIFTEEN POLYCHROME-DECORATED  
AND CARVED IVORY VEGETABLES**

INDIA, 19TH CENTURY

6 in. (15.5 cm.) high, and smaller

£600-1,000

\$740-1,200

€670-1,100

(15)







■131

**A PAIR OF PAINTED ELM CHAIRS**

CHINA, 18TH/19TH CENTURY

Each with a yoke top-rail above a splat back, the conforming arms above a woven rattan seat  
44 in (112 cm.) high; 23 in. (58.5 cm.) wide; 17 in. (43 cm.) deep

(2)

£1,200-1,800

\$1,500-2,200

€1,400-2,000

132

**TWO HONGMU STANDS**

CHINA, 19TH/20TH CENTURY

Together with a zitan stand and a further hongmu stand  
13¼ in. (33.5 cm.) wide, and smaller

(4)

£2,000-3,000

\$2,500-3,700

€2,300-3,300





■133

**A BRASS-MOUNTED PINE CUPBOARD**

CHINA, 19TH CENTURY

With two cupboard doors enclosing two shelves  
99 in. (251.5 cm.) high; 43¼ in. (110 cm.) wide;  
20 in. (51 cm.) deep

£1,200-1,800

\$1,500-2,200

€1,400-2,000

■134

**A PAINTED ELM FOUR-TIER STAND, ALTAR TABLE AND STOOL**

CHINA, 19TH-EARLY 20TH CENTURY

The stand: 67½ in. (171.5 cm.) high; 29½ in. (75 cm.) wide;  
17 in. (43 cm.) deep

The table: 33 in. (83.5 cm.) high; 36½ in. (93 cm.) wide;  
18¼ in. (46.5 cm.) deep

The stool: 21¼ in. (54 cm.) high; 15¼ in. (40 cm.) wide;  
12¾ in. (32.5 cm.) deep

(3)

£1,200-1,800

\$1,500-2,200

€1,400-2,000





**135**  
**TWO LARGE KETTLE HOOKS (*JIZAI-KAGI*)**  
 JAPAN, MEIJI PERIOD (LATE 19TH-EARLY 20TH CENTURY)

Of the types known as "Daikoku" and "Ebisu", each carved from a single block, one fitted with a side suspension peg

18¼ in. (46 cm.) and 13¾ in. (35 cm.) high, respectively

(2)

£1,500-2,500

\$1,900-3,100

€1,700-2,800

**136**  
**A CREAM AND BLACK-PAINTED MERCHANT'S SIGN (*KANBAN*) AND TWO KETTLE HOOKS (*JIZAI-KAGI*)**  
 JAPAN, EDO-MEIJII PERIOD (19TH-EARLY 20TH CENTURY)

The *kanban* in the form of a vinegar jar inscribed "su" *oroshi kouri* ["vinegar" shop] to each side; the *jizai-kagi* of the types known as "Daikoku" and "Ebisu", fitted with side suspension pegs

*Kanban*: 27¼ in. (70.5 cm.) high

*Jizai-kagi*: 12¼ in. (31 cm.) and 13¾ in. (33.7 cm.) high, respectively

(3)

£1,500-2,500

\$1,900-3,100

€1,700-2,800



137

**TWO BURRWOOD STANDS**  
MONGOLIA, 19TH CENTURY

Together with two Asian  
hardwood *pillows*  
13 in. (33 cm.) wide, and smaller

(4)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



138

**A YELLOW-GLAZED  
PORCELAIN JARDINIÈRE**  
CHINA, 18TH/19TH CENTURY,  
PROBABLY QING DYNASTY

With spreading ogee-form sides  
and flared lip  
18¼ in. (46.5 cm.) high

£1,000-1,500

\$1,300-1,800

€1,200-1,700



**PROVENANCE:**

With H. Woods Wilson, London,  
October 1965.

139

**FOUR HARDWOOD HEADRESTS**  
SOUTH EAST ASIA,  
19TH/20TH CENTURY

20 in. (51 cm.) wide, and smaller

(4)

£1,200-1,800

\$1,500-2,200

€1,400-2,000







**140**

**A BRONZE VASE**

JAPAN, TAISHO PERIOD (EARLY 20TH CENTURY)

Of stylised form with spiral-cast decoration  
12 in. (30.5 cm.) high, 17¾ in. (45 cm.) wide

£1,000-2,000

\$1,300-2,500

€1,200-2,200



**141**

**AN ANTIQUE-STYLE MARBLE HEAD OF A WOMAN**

EARLY 20TH CENTURY

On a simulated bronze base  
10 in. (25.5 cm.) high

£2,000-3,000

\$2,500-3,700

€2,300-3,300



■142

**TWO BAMBOO JACKETS AND ONE VEST**

CHINA, 19TH CENTURY

Together with a Philippines 'Ifugao' hunter's basket

The larger Chinese bamboo jacket:

65½ x 28 in. (166.5 x 71 cm.)

£1,500-2,500

(4)

\$1,900-3,100

€1,700-2,800



■143

**A STUDY OF TWO 'KOMAINU' OR LION-DOGS**

JAPAN, LATE 19TH/EARLY 20TH CENTURY

framed

41¼ x 60 in. (104.8 x 152.4 cm.)

£800-1,200

\$980-1,500

€890-1,300





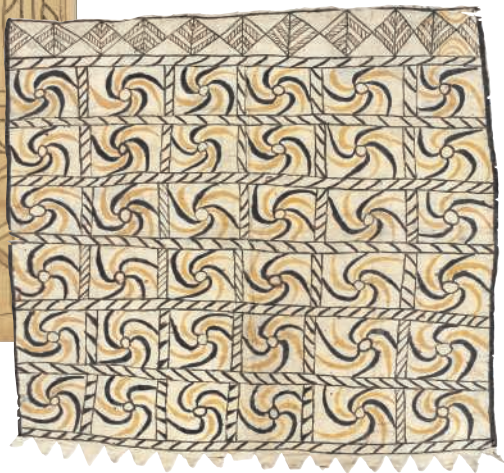
**144**  
**A ZANDE WOVEN CANE SHIELD**  
 DEMOCRATIC REPUBLIC OF CONGO

44 x 18½ in. (112 x 47 cm.)

£400-600



146 (part lot)



**146**  
**THIRTEEN AFRICAN AND OCEANIC TEXTILES**  
 CIRCA 1900 AND EARLIER

Comprising eleven Kuba embroidered textile panels, a West African cream and black striped cloth and a Samoan bark cloth, late 19th century

The largest Kuba textile: 42 x 32 in. (106.9 x 81.3 cm.)

The West African cloth: 34 x 54 in. (86.4 x 137.2 cm.)

The Samoan bark cloth: 59 x 66 in. (150 x 167.6 cm.)

(13)

£800-1,200

\$980-1,500

€890-1,300



**145**  
**SIX HARDWOOD HEADRESTS**  
 EAST AFRICA, 19TH/20TH CENTURY

7¼ in. (18.5 cm.) high, and similar

(6)

£800-1,200

\$980-1,500

€890-1,300



**147**  
**SEVEN HARDWOOD HEADRESTS**  
 EAST AFRICA, 19TH/20TH CENTURY

8 in. (20 cm.) high, and smaller

(7)

£800-1,200

\$980-1,500

€890-1,300



■148  
A DOGON LADDER  
MALI

96 in. (244 cm.) high

£1,200-1,800

\$1,500-2,200

€1,400-2,000

The Dogon people of Mali are well known for their carved wood sculpture and architecture. Ladders, such as the present example, were used to climb up to the flat roof of one's home, which was used for storage, and during the hot-season, for sleeping.

■149  
AN ELM CHAIR  
ETHIOPIA

Together with a Senufo elm bed

The chair: 34 in. (86.5 cm.) high

The bed: 77 in. (195.5 cm.) long

(2)

£1,200-1,800

\$1,500-2,200

€1,400-2,000







**150**

**THREE HEDDLE PULLEYS**

**AND A BATAK ALSTONIA STAFF, TUK TUK**

THE PULLEYS SENUFO AND JIMINI, IVORY COAST,  
CIRCA 1900, THE STAFF, INDONESIA, CIRCA 1900

Together with an African bird bowl, probably Ashanti, Ghana

The larger pulley: 7½ in. (19 cm.) high

The Ashanti bowl: 5¼ in. (13 cm.) high

The staff: 20 in. (51 cm.) long

(5)

£600-1,000

\$740-1,200

€670-1,100



**151**

**TWENTY BLACK AND WHITE STONE BANGLES**

SOUTHERN SAHARA

5 in. (13 cm.) diameter, approx.

(20)

£800-1,200

\$980-1,500

€890-1,300



**152**

**THREE IRON CURRENCY SPEARS**

DEMOCRATIC REPUBLIC OF CONGO AND NIGERIA

The two taller examples Topoke, the smaller Mfunte

The largest: 69 in. (175.3 cm.) high

The smallest: 26¾ in. (68 cm.) high, excluding stand

(3)

£800-1,200

\$980-1,500

€890-1,300



153

**EIGHT CARVED KAMBLA AND BEECHWOOD  
DIVINATION TRAYS**

YORUBA, NIGERIA

Each with figure and animal-carved border, centred by a mask  
13 $\frac{3}{4}$  in. (35 cm.) diameter, and smaller

(8)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

154

**A LARGE GROUP OF STUDY TABLETS AND STICKS**  
MOROCCO AND SAHARA

Of various forms and sizes, all inscribed in black *maghribi* script,  
including four bamboo tubular containers for manuscript scrolls  
22 x 16 in. (56 x 40.7 cm.), and smaller

(29)

£1,000-2,000

\$1,300-2,500

€1,200-2,200



154 (part lot)



**155**  
**EIGHT HARDWOOD ZULU 'KNOBKERRIE' CLUBS**  
 SOUTH AFRICA

29½ in. (75 cm.) long, and smaller

(8)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



**156**  
**THREE KNIVES AND FRUITWOOD SCABBARDS**  
 AFRICA

One Kuba with copper blade, one Baule with shell attachment  
 and the other Shona with metal wirework  
 14½ in. (37 cm.) long, and smaller

(3)

£600-1,000

\$740-1,200

€670-1,100



157

**157**  
**SIX KATANGA COPPER**  
**CURRENCY CROSSES**  
 DEMOCRATIC REPUBLIC OF CONGO  
 10 in. (25.5 cm.) wide, and similar

£600-1,000

(6)  
 \$740-1,200  
 €670-1,100

**158**  
**A RING OF AN ASHANTI BIRD**  
**WITH MOUNTED CANNON**  
 GHANA

Together with three Dogon bronze  
 horsemen rings and four further rings  
 The Ashanti bird ring: 2 in. (5 cm.) wide

£800-1,200

(8)  
 \$980-1,500  
 €890-1,300

**159**  
**SEVENTEEN PENDANTS**  
 MALI AND BURKINA FASO  
 Predominantly bronze  
 2½ in. (6.4 cm.) high, and similar

£1,000-1,500

(17)  
 \$1,300-1,800  
 €1,200-1,700



158



159





160

**160**  
**A FEMALE YORUBA IBEJI FIGURE**  
 ESSIE, NIGERIA

With brass bracelets; together with two male Ibeji, one from Oro, the other from Northern Yorubaland  
 The female: 11¼ in. (28.5 cm.) high

(3)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**161**  
**A FEMALE IBEJI FIGURE AND A SHANGO STAFF**  
 YORUBA, ABEOKUTA, NIGERIA

The staff: 13 in. (33 cm.) long

(2)

£800-1,200

\$980-1,500

€890-1,300



161



162

**162**  
**A PAIR OF MALE AND FEMALE IBEJI FIGURES**  
 YORUBA, IJEBU, NIGERIA

Each with a red-beaded necklace  
 10 in. (25 cm.) high

(2)

£1,200-1,800

\$1,500-2,200

€1,400-2,000



**163**

**A GROUP OF THREE MALE IBEJI**

YORUBA, NIGERIA, THE TALLEST FROM THE IGBUKE  
CARVING HOUSE, OYO

12½ in. (32 cm.) high, and smaller

£1,000-1,500

(3)

\$1,300-1,800

€1,200-1,700

**164**

**A DOGON HORSE**

MALI

13 in. (33 cm.) long

£1,500-2,500

\$1,900-3,100

€1,700-2,800

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 25-26 June 1984, lot 266.  
Rudolf and Léonore Blum Collection; sold Christie's, Paris, 19  
June 2014, lot 2.





**165**  
**THREE ABORIGINE GUMWOOD SPEAR-THROWERS**

AUSTRALIA

Each with carved decoration and gum butts, one with paper label inscribed 'Ashburton Dist., W. Australia'; together with a swan-neck boomerang  
27 in. (68.5 cm.) long, and smaller

£1,000-1,500

(4)

\$1,300-1,800

€1,200-1,700

**166**  
**TEN AUSTRALASIAN GLASS AND FLINT SPEAR HEADS**

Together with six Australian Aborigine wooden clubs or 'nulla nulla'

The largest club: 28 in. (71 cm.) long

The largest spear head: 10 in. (25.5 cm.) long

(16)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

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



**-167**

**A SANTA CRUZ SHELL DISK OR TEMA**

CIRCA 1900

With tortoiseshell decoration, on fibre cord  
7 in. (18 cm.) diameter

£1,200-1,800

\$1,500-2,200

€1,400-2,000



**-168**

**A SHELL NECKLACE**

THE PHILIPPINES

Together with two Papua New Guinea shell  
currency rings

The largest ring: 10½ in. (27 cm.) diameter

(3)

£1,000-2,000

\$1,300-2,500

€1,200-2,200

**-169**

**FIVE NAGA SHELL CONCH**

NORTHERN INDIA

With stippled figures

2½ in. (6.5 cm.) long, and similar

(5)

£800-1,200

\$980-1,500

€890-1,300







**170**  
**A STIPPLE-DECORATED CLUB**

FIJI

Together with a New Caledonian wooden phallic-formed club  
43 in. (109 cm.) long, and smaller

(2)

£1,500-2,500

\$1,900-3,100

€1,700-2,800



**171**

**A HARDWOOD 'MACANA' CLUB**

GUYANA

With fibre-bound grip  
10¼ in. (26 cm.) long

£600-1,000

\$740-1,200

€670-1,100

**■172**

**A GRANITE SPECIMEN PILLAR**

Possibly a ceremonial fertility deity  
38 in. (96.5 cm.) high, on stand

£600-1,000

\$740-1,200

€670-1,100



173

**TWENTY-FOUR TRIBAL  
AND FOLK ART SPOONS**

LATE 18TH-EARLY 20TH CENTURY

Comprising spoons and ladles of wood, horn, antler, bone and brass, one dated '1779', another '1883', one with silver-tip handle

15½ in. (39.5 cm.) long, and smaller

(24)

£1,200-1,800

\$1,500-2,200

€1,400-2,000



174

**FIVE MAORI  
GREENSTONE PENDANTS**  
NEW ZEALAND

Together with a piece of un-worked Maori jade and a Maori jade axe-head

The curved pendant: 4¾ in. (12 cm.) long

(7)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

175

**SEVEN COCONUT SHELL SCOOPS**  
PAPUA NEW GUINEA

Together with fourteen tribal spoons and scoops

11 in. (28 cm.) long, and smaller

(21)

£1,200-1,800

\$1,500-2,200

€1,400-2,000





**176**  
**FOUR CATLINITE PIPES**  
NORTH AMERICA

Together with three further stone examples  
6¼ in. (16 cm.) long, and smaller

£800-1,200

\$980-1,500

€890-1,300

(7)



**178**  
**A COLLECTION OF STONE AMULETS**  
NORTH AMERICA

Comprising three 'bird-stones', a Zui cow with turquoise eyes,  
a frog-like amulet and white stone example  
4 in. (10 cm.) long, and similar

£800-1,200

\$980-1,500

€890-1,300

(6)

**177**  
**A COLLECTION OF FOOTWEAR**  
NORTH AMERICA AND ASIA

Comprising a pair of North American child's beaded cow-skin  
moccasins, a pair of donkey hide shoes, possibly Ottoman, a pair  
of Japanese Zori and a pair of Ottoman hamman shoes  
4¾ in. (12 cm.) long, and similar

£800-1,200

\$980-1,500

€890-1,300

(8)

**-179**  
**FIVE ARTEFACTS**

CANADA AND ALASKA, 19TH CENTURY AND EARLIER

Comprising an Okvic carved ivory torso, two carved marine  
ivory toggles, a carved ivory polar bear and a painted woven fibre  
covered abalone shell depicting a whale hunt

The shell bowl: 4 in. (10 cm.) wide

The polar bear: 1¾ in. (4.5 cm.) long

£1,000-1,500

\$1,300-1,800

€1,200-1,700

(5)

**PROVENANCE:**

The polar bear with Lieutenant W. H. Hooper, 1851;  
F. W. Cousins, 1915 (according to paper label).

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

This lot is not available for shipping to the USA.



180

**A TAIRONA-STYLE GILT-METAL DEITY FIGURE**

20TH CENTURY

3¾ in. (9.5 cm.) high, on stand

£600-1,000

\$740-1,200

€670-1,100



181

**A POLYCHROME-PAINTED VESSEL**

SOUTH AMERICA, 17TH/18TH CENTURY

Together with a similar smaller example

7½ in. (19 cm.) high, and smaller

£800-1,200

\$980-1,500

€890-1,300

(2)



182

**TEN MASKS**

20TH CENTURY

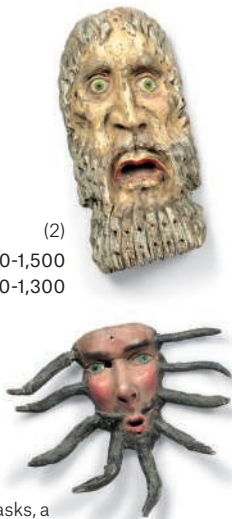
Comprising six Mexican polychrome-painted masks, a South East Asian gilt-metal mask of a lion, tribal masks, a white-metal mask and an Indian painted metal mask 24 in. (61 cm.) high, and smaller

£1,000-1,500

\$1,300-1,800

€1,200-1,700

(10)



182 (part lot)





183

**EILEEN COOPER, R.A. (BRITISH, B. 1953)**

Circus Act

oil on board, framed

33¼ x 23¼ in. (84.5 x 59 cm.)

£800-1,200

\$980-1,500

€890-1,300



184

**LILL TSCHUDI (SWISS, 1911-2004)**

In the Circus

signed, inscribed and numbered in pencil '20/50/ Lill Tschudi/USA ed. "Zirkus"/ Handdruck/ 1 Exemplar im Besitz vom "Victoria und Albert Museum London' (lower left and along the lower edge)

linocut in colours on tissue-thin Japan paper, framed sheet 10¾ x 12½ in. (27.3 x 31.7 cm.)

Executed in 1932.

£1,500-2,500

\$1,900-3,100

€1,700-2,800

**LITERATURE:**

Coppel LT 23.

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

185

**FRANK DOBSON, R.A. (BRITISH, 1886-1963)**

**Interior at Ashcombe**

signed, inscribed and dated 'F Dobson/To Cecil/July 21st/31'  
(lower right)

pencil and watercolour on paper, framed  
13½ x 9½ in. (35.8 x 24.1 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**PROVENANCE:**

(By repute), Sir Cecil Beaton.

With Michael Parkin Gallery, London, 1987.

**EXHIBITED:**

London, Michael Parkin Gallery, *Summer exhibition of modern British art*, 1987, no. 51.

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



185

186

**ROGER HILTON (BRITISH, 1911-1975)**

**Standing Nude**

signed with initials and dated 'RH '73' (lower right)

pencil and watercolour on paper, framed  
12 x 8¼ in. (30.5 x 21 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



186

187

**CERI RICHARDS (BRITISH, 1903-1971)**

**Rape of the Sabines**

signed and dated 'Ceri Richards 1946' (lower right)

pen and black ink, pastel and watercolour on paper, framed  
7 x 9½ in. (18.3 x 25 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**PROVENANCE:**

With Gillian Jason Gallery, London.



187



λ188  
**MIGUEL ORTIZ BERROCAL (SPANISH, 1933-2006)**  
 Romeo e Giulietta (Opus 101)

stamped and numbered 'berrocal 1713' (on the underside)  
 brass, interlocking in 16 elements excluding base  
 6¼ x 8½ x 4½ in. (15.8 x 21.6 x 11.5 cm.), including base  
 Executed in 1966-7, this work is number 1713 from an edition  
 of 2000.

Together with the original assembly booklet, which includes the  
 numbered and signed certificate.

£1,000-2,000

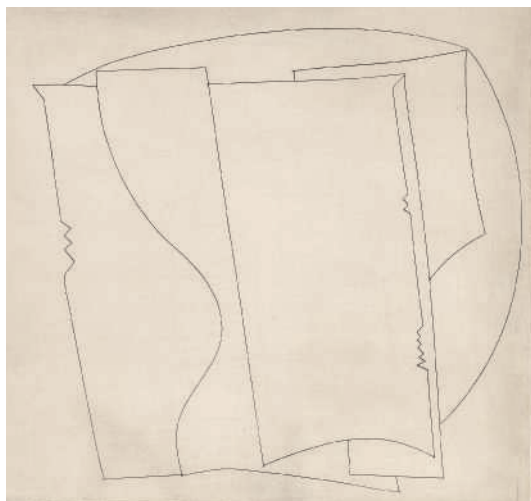
\$1,300-2,500

€1,200-2,200

**PROVENANCE:**

With Galería Iolas-Velasco, Madrid, 1967.

The authenticity of this lot has been confirmed by the  
 Fundación Escultor Berrocal.



189  
**EUROPEAN SCHOOL, 20TH CENTURY**  
 Untitled

carved stone  
 21 in. (53.5 cm.) high

£800-1,200

\$980-1,500

€890-1,300

λ190  
**BEN NICHOLSON, O.M.**  
**(BRITISH, 1894-1982)**

Ronco, 1968

signed in pencil 'Nicholson' (lower right)  
 etching printed with tone, framed  
 15 x 17¼ in. (38 x 43.7 cm.), the sheet  
 From an edition of 50, published by Leslie Waddington Prints.  
 Together with two watercolours by Desmond Morris  
 (b. 1928) entitled *Dancing figure*, 1947; and *Table for two*;  
 and a watercolour by Alastair Morton (1910-1963)  
 entitled *Abstract Composition 1962*.

(4)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**LITERATURE:**

F. Lafranca, 87







■ 191

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

Natural History

signed 'Clough' (on the reverse)

oil on canvas, framed

44½ x 37 in. (113 x 94 cm.)

Painted in 1988.

£5,000-8,000

\$6,200-9,800

€5,600-8,900

**PROVENANCE:**

With Annely Juda, London.





**λ192**  
**ITHELL COLQUHOUN (BRITISH, 1906-1998)**

**Long Journey**

oil on board, framed  
 8¼ x 13¼ in. (20.9 x 33.6 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**PROVENANCE:**

Anonymous sale; Christie's, London, 29 July 1988, lot 54.  
 With Blond Fine Art, London, 1990.

**λ193**  
**TREVOR BELL (BRITISH, 1930-2015)**

**Across**

signed 'BELL' (lower left)  
 oil on linen, framed  
 7¾ x 8¾ in. (19.6 x 22.2 cm.)  
 Painted in 1959.

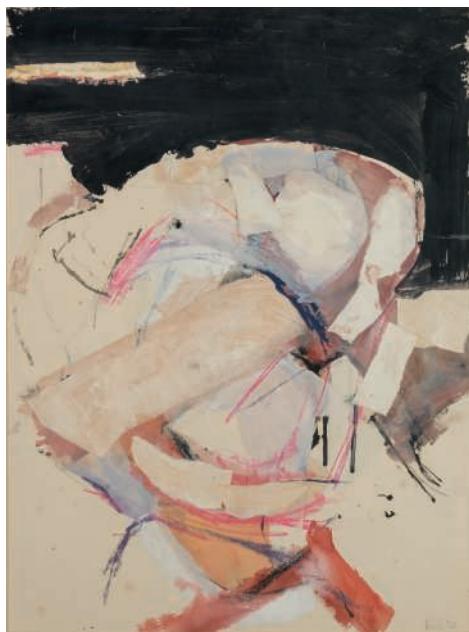
£800-1,200

\$980-1,500

€890-1,300

**PROVENANCE:**

With Gillian Jason Gallery, London.



**λ194**  
**ADRIAN HEATH (BRITISH, 1920-1992)**

**Untitled**

signed and dated 'Heath '62' (lower right)  
 black ink, pastel, watercolour and collage on paper, framed  
 29½ x 21¼ in. (75 x 55.3 cm.)

£1,200-1,800

\$1,500-2,200

€1,400-2,000

**EXHIBITED:**

London, Hanover Gallery, *Adrian Heath*, December 1962 -  
 January 1963, no. 24, catalogue untraced.

London, Michael Parkin Gallery, *Corsham: A celebration*, Bath  
 Academy of Art 1946-1972, 1989, no. 54.

195

**MAN RAY (AMERICAN, 1890-1976)**

Poire d'Erik Satie

signed with monogram (lower right) and numbered '116/120' (lower left)

colour lithograph on paper, framed  
18 x 11½ in. (45.7 x 29.2 cm.), the image  
Executed in 1969.

£800-1,200

\$980-1,500

€890-1,300

**PROVENANCE:**

With Vito Giallo, New York.

**LITERATURE:**

Anselmino, 45.



196

**BOO RITSON (BRITISH, B. 1969)**

Cupcake

c-print, framed  
37 x 50 in. (94 x 127 cm.)  
Executed in 2010.

£1,200-1,800

\$1,500-2,200

€1,400-2,000

197

**ANDY WARHOL (AMERICAN, 1928-1987)**

Campbell's Soup Can (Tomato)

screenprint in colours, on a paper shopping bag, framed  
19¼ x 17 in. (48.9 x 43.2 cm.), the bag  
From an unknown edition size, published by the Institute of  
Contemporary Art, Boston, Massachussets in 1966.

£800-1,200

\$980-1,500

€890-1,300

**LITERATURE:**

Feldman & Schellmann II.4A





198

**ROBERT MEDLEY, R.A.  
(BRITISH, 1905-1994)**

*The Jokers I*

signed, inscribed as title and dated  
"The Jokers." I./Robert Medley '35'  
(lower right)  
black ink and watercolour on paper,  
framed  
15½ x 29½ in. (39.3 x 74.9 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**EXHIBITED:**

Oxford, Museum of Modern Art, *Robert Medley*, no. 8, catalogue not traced.



199

**ROBERT MEDLEY, R.A.  
(BRITISH, 1905-1994)**

*Street, Cairo*

signed and dated '1942 R Medley.'  
(lower right), inscribed 'Street. Cairo.'  
(lower left)  
watercolour and bodycolour on paper,  
framed  
11¼ x 15 in. (28.6 x 38 cm.);  
extended with an additional sheet at  
the top edge by 1¼ in. (3.2 cm.)

£800-1,200

\$980-1,500

€890-1,300

**PROVENANCE:**

With Louise Hallett Gallery, London.



λ200

**FEDERICO MORONI (ITALIAN, 1914-2000)**

Still life with clock, grey background;  
and Still life with clock and parts, red background

each signed and dated 'MORONI/57' (upper left)  
pen and black ink and watercolour on paper, framed  
7.6/8 x 11½ in. (19.3 x 29.2 cm.); and 7⅞ x 11⅞ in. (18 x 29.5 cm.)

a pair (2)

£800-1,200

\$980-1,500

€890-1,300

**PROVENANCE:**

With William Darby Gallery, London.



λ201

**JOSEF HERMAN, R.A. (BRITISH, 1911-2000)**

Landscape

signed, inscribed and dated  
"Landscape" 1960/OIL/Josef Herman' (on the reverse)  
oil on board, framed  
22 x 28½ in. (55.9 x 72.4 cm.)  
Painted in 1960.

£3,000-5,000

\$3,700-6,100

€3,400-5,500

**PROVENANCE:**

Anonymous Sale; Sotheby's, London, 18 July 1984, lot 408.







1202

**JOSEF HERMAN, R.A. (BRITISH, 1911-2000)**

Quarrymen

signed, inscribed as title and dated

“QUARRYMEN”/1968/Josef Herman’ (on the reverse)

oil on canvas, framed

18 x 24 in. (45.7 x 60.9 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,500

**PROVENANCE:**

With Boundary Gallery, London.

1203

**JOSEF HERMAN, R.A. (BRITISH, 1911-2000)**

Four studies: A group of miners; Crouching Miner;  
Fisher-folk with nets; and Man pointing, Glasgow

the first pencil, pen and black ink and watercolour on paper;

the second and fourth pen and black ink and wash on paper; the

third pen and black ink and watercolour on paper, each framed

7¼ x 9¾ in. (20 x 24.8 cm.), and smaller

(4)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**PROVENANCE:**

The first and second with Boundary Gallery, London.

The third with The Solomon Gallery, London.



**204**

**WALTER GREAVES (BRITISH, 1846-1930)**

Nocturne - Paddle Steamer and Thames Barges  
opposite Old Battersea Bridge

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

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**PROVENANCE:**

With Charles A. Jackson, Manchester.  
Anonymous sale; Christies, London, 17 November 1978, lot 12.  
With Michael Parkin Fine Art, London.

**EXHIBITED:**

Swansea, Glynn Vivian Art Gallery, *Swansea Festival Exhibition: SHIP SHAPE 1880-1980*, 1980, no. 9.



**205**

**WALTER GREAVES (BRITISH, 1846-1930)**

The Black Lion, Old Church Street, Chelsea

watercolour on paper with scratching out, framed  
8 x 10¾ in. (20.3 x 27.3 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**PROVENANCE:**

With The Goupil Gallery, London.  
W. Marchant, and by descent to his daughter-in-law  
(Mrs. C. Marchant).  
With Michael Parkin Gallery, London, by June 1988.

**EXHIBITED:**

London, Michael Parkin Gallery, *Greaves and The Goupil Gallery*,  
18 January-17 February 1984, no. 45.



206 (part lot)

**206**

**JAMES BROWN (BRITISH, 1863-1943)**

Chelsea Reach

signed with monogram, inscribed and dated 'Chelsea 1928'  
(lower right)

colour pencil and watercolour on paper, framed  
9½ x 12 in. (24.1 x 30.4 cm.)

Together with a pastel by Paul Maze entitled *Lots Road*

(2)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**EXHIBITED:**

- (i) London, William Darby, *James Brown*, 25 May- 18 June 1976,  
no. 41.
- (ii) London, Browse and Darby, *Paul Maze*, 1983, no. 82.



**207**  
**ENGLISH SCHOOL, 19TH CENTURY**

A pair of designs for Town Barouches, 1865

both signed with initials and dated 'FW 1865' (lower right); the first with two coats-of-arms *à la collé* and viscount's coronet above; the second with initials and baron's coronet above  
pencil, pen and black ink and bodycolour on paper, each framed 12¾ x 22½ in. (32.4 x 57.2 cm.), each

£800-1,200

a pair (2)

\$980-1,500

€890-1,300

**208**  
**A REVERSE-PAINTED MIRRORED-GLASS PICTURE**  
**CHINA, 18TH CENTURY**

Depicting two turtle doves in a wooded landscape, framed 9½ x 7 in. (4.6 x 17.8 cm.)

£800-1,200

\$980-1,500

€890-1,300





■209

**A WALNUT STOOL**

ENGLAND, LATE 17TH/EARLY 18TH CENTURY

The needlework seat centred by a 'New England' pineapple

18 in. (46 cm.) high

£500-800

\$620-980

€560-890



■210

**AN OAK WINGBACK 'LAMBING' ARMCHAIR  
AND AN ELM STOOL**

ENGLAND,  
THE ARMCHAIR SECOND HALF 18TH CENTURY,  
THE STOOL 19TH CENTURY

The armchair: 48 in. (122 cm.) high

(2)

£1,000-1,500

\$1,300-1,800

€1,200-1,700







■211

**A MAHOGANY CORNER ARMCHAIR**

ENGLAND, MID-18TH CENTURY

With red leather drop-in seat

33 in. (84 cm.) high

£600-1,000

\$740-1,200

€670-1,100

■212

**A MAHOGANY WATERFALL BOOKCASE**

ENGLAND, 19TH CENTURY

With brass carrying handles

55 in. (140 cm.) high; 35 in. (89 cm.) wide

£1,200-1,800

\$1,500-2,200

€1,400-2,000

**PROVENANCE:**

With the General Trading Company, London, 1962.



■213

**A MAHOGANY HANGING SHELF DISPLAYING NINE  
TEEN-MOUNTED WHETSTONES**

ENGLAND, 18TH CENTURY

One whetstone dated '13th August 1704' relating to the Battle of Blenheim

The bookshelf: 36 in. (91.5 cm.) high

The largest whetstone: 13½ in. (34.5 cm.) long

(10)

£800-1,200

\$980-1,500

€890-1,300

**PROVENANCE:**

The bookshelf with the General Trading Company, London, 1963.



214

**SEVENTEEN FOLK ART AND TRIBAL WALKING STICKS**

LATE 19TH/EARLY 20TH CENTURY

(17)

£1,000-1,500

\$1,300-1,800

€1,200-1,700





215 (part lot)

■215  
**NINETEEN BLADED TOOLS**  
 19TH CENTURY AND LATER

Including a meat cleaver, a dough-cutter and further culinary tools, with wood and brass handles  
 31 in. (78.7 cm.) wide, and smaller

(19)

£1,000-2,000

\$1,300-2,500

€1,200-2,200

■216  
**AN IRON LARGE DIVIDER**  
 FRANCE OR GERMANY, 17TH CENTURY

Signed 'PIF.LETC/CoEn.d.Po.S.A.'  
 32¾ in. (83.2 cm.) long

£500-800

\$620-980

€560-890

216



■217

**A PINE 'TAVERN TABLE' AND AN ASH STOOL**

ENGLAND, SECOND HALF 19TH CENTURY

The table: 30 in. (76.5 cm.) high; 39¼ in. (99.5 cm.) wide;  
23½ in. (60 cm.) deep

The stool: 22½ in. (57 cm.) high; 18½ in. (47 cm.) wide;  
15 in. (38 cm.) deep

£1,000-1,500

(2)

\$1,300-1,800

€1,200-1,700

■218

**A PAIR OF TEAK METAMORPHIC ARTISTS' TABLES**

BY ALLAN JONES AND CO., HATHERLEY WORKS,  
GLOUCESTER, ENGLAND, CIRCA 1900

28 in. (71 cm.) high, approx.

£1,000-1,500

(2)

\$1,300-1,800

€1,200-1,700







**220**

**A STAINED FRUITWOOD ARTICULATED  
ARTIST'S MANNEQUIN**

BY MAQUETTE FRANCAISE, FRANCE,  
LATE 19TH CENTURY

With maker's stamp, the metal stand probably original  
20 in. (51 cm.) high, on stand

£1,000-2,000

\$1,300-2,500

€1,200-2,200



**221**

**A MAHOGANY ARTISTS' EASEL  
AND ELEVEN PAINT PALETTES**

19TH/20TH CENTURY

One palette with 'Goupil & Cie' label

The easel: 6 ft. 6 in. (198 cm.) high

The largest palette: 8½ in. (22 cm.) wide

£1,000-1,500

\$1,300-1,800

€1,200-1,700

(12)





λ222

**DAME ELIZABETH FRINK, R.A. (BRITISH, 1930-1993)**

**Wolf**

signed in pencil, 'Frink' (lower right) and numbered '16/70'  
lithograph in colours on J. Green, framed  
20¼ x 25½ in. (51.4 x 64.8 cm.)

This print from the 'Eight Animals' series published by Leslie  
Waddington prints, Ltd., London in 1970.

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**LITERATURE:**

Wiseman, 33.

λ223

**COLIN SELF (BRITISH, B. 1941)**

**Study for the Gardens**

signed, inscribed as title and dated 'Colin Self/Study for the  
Gardens./1969.' (lower left)

pencil, charcoal and collage on paper, framed  
19¾ x 23¾ in. (50.1 x 60.3 cm.)

£800-1,200

\$980-1,500

€890-1,300



**224**

**HENRI GAUDIER-BRZESKA (FRENCH, 1891-1915)**

Bird

pencil on paper, framed  
9 x 7 in. (22.9 x 17.8 cm.)

£600-1,000

\$740-1,200

€670-1,100

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 4 June 1992, lot 4.



224



225

**225**

**HENRI GAUDIER-BRZESKA (FRENCH, 1891-1915)**

Juggler; and Crouching Nude

ink on paper, each framed  
15 x 10 in. (38 x 25.2 cm.); and 9¾ x 14 in. (24.7 x 33 cm.)

(2)

£1,200-1,800

\$1,500-2,200

€1,400-2,000

**PROVENANCE:**

The first, Anonymous sale; Christie's, South Kensington, 6 March, 1987, lot 205.

With Gillian Jason Gallery, London.

The second, the artist's studio,

H.S. (Jim) Ede, Kettles Yard, Cambridge.

With William Weston Gallery, London.



225





226

## 226

**HORACE ASCHER BRODZKY (AUSTRALIAN, 1885-1969)**

Female nude; Kneeling woman with a hat;  
and Standing man

the first signed and dated 'Brodzky/'34' (lower left), signed again 'H.Brodzky' (lower right); the second signed, inscribed and dated 'H.Brodzky/N.Y./'17' (lower right); the third signed 'H. Brodzky '34' (lower right)  
pen and black ink on paper, each framed  
13½ x 5¼ in. (34.3 x 14.6 cm.), and smaller

(3)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

### PROVENANCE:

With The Boundary Gallery, London.



227

## 227

**HORACE ASCHER BRODZKY (AUSTRALIAN, 1885-1969)**

Crouching nude

signed and dated 'Brodzky '34' (lower right)  
ink and watercolour on paper, framed  
9¼ x 7¼ in. (24.8 x 18.4 cm.)

£600-1,000

\$740-1,200

€670-1,100

### PROVENANCE:

With Boundary Gallery, London.

**228**

**MARK GERTLER (BRITISH, 1891-1939)**

Study of a nude undressing

signed and dated 'Mark Gertler/27' (lower centre)

pencil on paper, framed

10½ x 14½ in. (26.9 x 36.8 cm.)

£600-1,000

\$740-1,200

€670-1,100

**PROVENANCE:**

With Boundary Gallery, London, 1987.



**229**

**DAME LAURA KNIGHT, R.A., R.W.S. (BRITISH, 1877-1970)**

Study of three figures

signed with initials 'L.K.' (lower right)

pencil on paper, framed

10½ x 7¾ in. (26.6 x 19.7 cm.)

Together with *A Study of a Dancer* by the same hand (2)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**230**

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

Portrait of Nancy Lancaster (1897-1994)

pencil on paper, framed

11¾ x 8¾ in. (30 x 21 cm.)

£500-800

\$620-980

€560-890

**PROVENANCE:**

(Possibly) Eileen Hose, (her sale); Christie's, London, 21 June 1988, lot 161 or 163.

Nancy Lancaster was the owner of legendary design firm Sibyl Colefax and John Fowler and is credited with the creation of what is now known as the 'English Country-House' style.





1231

**MICHAEL AYRTON (BRITISH, 1921-1975)**

Demeter

dated '20.10.75' (lower right), with studio stamp and signature  
(on the reverse)

pencil, pen and black ink on paper, framed  
10 x 14 in. (25.5 x 35.5 cm.)

£1,500-2,500

\$1,900-3,100

€1,700-2,800

**PROVENANCE:**

With Austin Desmond & Phipps, London.



1232

**DAVID BOMBERG (BRITISH, 1890-1957)**

Players Resting, Ghetto Theatre

charcoal, pen and ink wash on paper, framed  
10½ x 8¼ in. (26.8 x 21 cm.)

Executed circa 1918.

£1,500-2,500

\$1,900-3,100

€1,700-2,800



λ233

**CYRIL POWER (BRITISH, 1872-1951)**

Matriarchy

linocut, *circa* 1931, signed and titled in pencil, inscribed 'EP II'  
18 x 23 in. (45.5 x 58.5 cm.), framed  
From an edition of 50.

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**LITERATURE:**

Coppel, CEP 21.

λ234

**DAME PAULA REGO (BRITISH, B. 1935)**

Tilly in Kensington Gardens

signed in pencil and numbered '41/100'  
etching and aquatint, framed  
20 x 9 1/4 in. (50.8 x 24.8 cm.)

Printed by Paul Coldwell at Culford Press, London on Somerset  
paper in 1989.

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**LITERATURE:**

Rosenthal, 34.







**235**  
**A PAIR OF 'BLANC' CERAMIC VASES**

BY PHILIPPE BARDE, CIRCA 2000

Together with a ceramic bowl by Ursula Morley Price

The 'Blanc' vases: 5 in. (12.5 cm.) high

£600-1,000

(3)

\$740-1,200

€670-1,100

**236**  
**A MAHOGANY 'THEBES' STOOL**

CIRCA 1900, AFTER THE ANTIQUE MODEL

13 in. (33 cm.) high

£600-1,000

\$740-1,200

€670-1,100

During the early 20th century variants of this form were retailed by Liberty & Co in London, and used in a number of commissions by Adolf Loos in Austria.





**1237**

**LUCIERIE (1902-1985)**

**A VASE, CIRCA 1970**

Stoneware with pitted green and brown glaze

10 in. (25.5 cm.) high

Impressed monogram seal

£5,000-8,000

\$6,200-9,800

€5,600-8,900



**238**  
**EDWARD PATRICK BYRNE**  
**(AMERICAN, 1877-1974)**

**The Toreador**

inscribed 'Bring on/the/Toreador[?]/I/ am/Ready' (lower centre)  
 ballpoint pen and oil on card, framed  
 6¾ x 11 in. (17 x 28 cm.)

£600-1,000

\$740-1,200

€670-1,100

**PROVENANCE:**

With The Kronen Gallery, New York.



**239**  
**AMERICAN SCHOOL,**  
**19TH CENTURY**

**Two calligraphy drawings:**

The first depicting an American eagle in flight, a lion, two nests with birds and an allegorical figure of Diana with a galloping stag;  
 The second depicting an American eagle carrying the American flag and entitled 'The Union must be preserved'

pen and black ink on paper, each framed  
 19 x 28 in. (48.3 x 71 cm.) and 9¾ x 13¾ in.  
 (24.8 x 27.3 cm.), respectively

(2)

£1,200-1,800

\$1,500-2,200

€1,400-2,000

**PROVENANCE:**

With The Kronen Gallery, New York.





**240**

**A MENAGERIE OF ANIMALS**

EUROPE AND ASIA, 18TH-20TH CENTURY

22 in. (56 cm.) high, and smaller, some on plinths

£1,200-1,800

**241**

**A CRIMEAN WAR QUILT**

ENGLAND, MID-19TH CENTURY

Together with four American quilts, 20th century  
The Crimean war quilt: 74 x 93 in. (188 x 236 cm.)

(6)

\$1,500-2,200

€1,400-2,000

£1,200-1,800

(5)

\$1,500-2,200

€1,400-2,000



241 (part lot)





**-242**

**A CARVED WHALEBONE AND WALRUS  
IVORY-HANDLED WALKING STICK**  
MID-19TH CENTURY

With knotted stem and spiral-carved shaft  
36 in. (92 cm.) long

£800-1,200

\$980-1,500

€890-1,300

**-243**

**SIX CHERRY, BEECH, WALNUT AND LIGNUM VITAE  
SAILOR'S FIDS**  
18TH CENTURY

Together with marine ivory and whalebone sailor's rubbers  
and a horn box, possibly North American  
The largest fid: 21½ in. (54.5 cm.) long  
The horn box: 4⅞ in. (10.5 cm.) high

£1,000-1,500

\$1,300-1,800

€1,200-1,700

(9)



**-244**

**AN INDO-PORTUGUESE CARVED AND TURNED  
IVORY APOTHECARY'S MORTAR**  
17TH CENTURY

4¾ in. (12 cm.) high

£1,500-2,500

\$1,900-3,100

€1,700-2,800

**PROVENANCE:**

With Finch & Co., London, 24 June 2015.

**EXHIBITED:**

Gulbenkian Foundation, Lisbon, *Portuguese Expansion Overseas  
and the Art of Ivory*, June 1991.



**245**

**A COLLECTION OF MILLEFIORI GLASS BEAD NECKLACES**

£1,000-2,000

\$1,300-2,500

€1,200-2,200



**246**

**FIVE WOOD FORMS FOR CLAY TABLETS**

TIBET

Each carved with figures and animals  
21½ in. (54.5 cm.) long, and smaller

(5)

£800-1,200

\$980-1,500

€890-1,300

**PROVENANCE:**

With Seward Kennedy, New York or London, 1971 or prior.

**-247**

**A MAHOGANY AND BRASS  
ARTICULATED CANDLESTICK**  
ENGLAND, LATE 18TH CENTURY

Together with a lignum vitae pricket candlestick, two  
gallery magnifying glasses, a circular hand-mirror and  
another mirror

The articulated candlestick: 9 in. (23 cm.) high

(6)

£1,000-1,500

\$1,300-1,800

€1,200-1,700





(part lot)

**248**  
**A COLLECTION OF GLASS GEOMETRIC MODELS**  
 EARLY 20TH CENTURY

4 in. (10 cm.) long, and smaller

£600-1,000

(37)

\$740-1,200

€670-1,100

**-249**  
**A BEECH ARCHITECTURAL MODEL OF A STAIRCASE**  
 EARLY 20TH CENTURY

Together with a collection of mahogany, boxwood and pine geometric models and scientific teaching aids, late 19th/early 20th century

The beech staircase: 16 in. (40.5 cm.) high

(19)

£1,000-1,500

\$1,300-1,800

€1,200-1,700





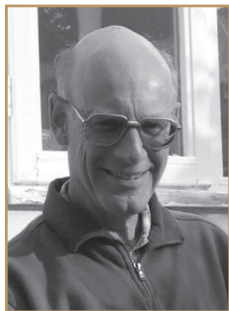
THE TONY ROBINSON  
COLLECTION OF TREEN  
DRINKING VESSELS





# TONY ROBINSON

## A LIFETIME'S PASSION



Tony Robinson

Brought up in a family of timber merchants, Dad's knowledge of wood was honed at an early age, this later developed into his passion for Treen. Intrigued by the history of drinking vessels, Dad immersed himself in researching their individual uses, often marvelling over their intricacy and varied patina. Throughout the years this experience led him to becoming increasingly selective over the pieces he chose, resulting in one of the world's most specialised collections of Treen.

As children we were always surrounded by wood, whether it be the trees of the Lake District or the perfect set of Windsor chairs around the Yewwood dining table – even the dog was called Timber! Back in the early eighties, as the house filled up and, encouraged by Mum to collect something smaller, Dad turned his attention to Treen.

Over the decades he became increasingly selective, specialising in finely turned drinking vessels and combing the country for individually significant pieces. With his ear to the ground, and having developed an extensive network of contacts, Dad knew when key objects that would develop and enhance his collection were available.

We were talked through new acquisitions in great detail, always having to guess what type of wood it was made from before Dad revealed it's age and use, bringing each piece to life with stories of historical figures drinking from these ancient goblets.

As the collection grew, so did Dad's desire to display it in all its glory. Mum was happy as the house got a makeover, with new carpets and a shelving unit to complement the arrangement. What she hadn't bargained on was the dazzling spotlights, although she was the first to admit they did show off the grain and carvings beautifully.

Being an accountant, Dad relished in compiling extensive records, itemising each piece chronologically and documenting their provenance and history. He always planned to write a book and impart his specialist knowledge, but was sadly unable to fulfil his ambition due to illness. His dream has instead been turned into a legacy through this refined unique collection. He would be thrilled to see his Treen on a world stage for others who share his passion to enjoy.

Susie Strachan  
David Robinson

**250**

**A PEARWOOD DECORATED STANDING CUP**  
ENGLAND, 17TH CENTURY

The body incised with a hart, a unicorn and a hound,  
the rim with band of lunette decoration  
8 in. (20.3 cm.) high

£2,000-4,000

\$2,600-5,100

€2,300-4,600

**PROVENANCE:**

With A & F Partners, Oxfordshire, 1985.



250



251

**251**

**A DECORATED PEARWOOD LOVING CUP**

ENGLAND, CIRCA 1665

Decorated with pyrographic ornament, a peacock and foliate  
motifs, with two sets of initials 'I.M.T.' and 'W.L.', one in triad  
form, dated '1665'

9¾ in. (25 cm.) high

£6,000-10,000

\$7,400-12,000

€6,700-11,000

**PROVENANCE:**

Syd Levethan, The Longridge Collection; sold Christie's,  
London, 11 June 2010, lot 1070.



252

**-252**

**A LIGNUM VITAE WASSAIL BOWL OR LOVING CUP**

ENGLAND, FIRST HALF 18TH CENTURY

Of small size

9 in. (23 cm.) high

£3,000-5,000

\$3,700-6,100

€3,400-5,500

**PROVENANCE:**

Anonymous sale; Cheffins, Cambridge, 8 September 2004, lot 796.  
With Robert Young Antiques, London.



253

**-253**

**A LIGNUM VITAE CHALICE OR LOVING CUP**

ENGLAND, SECOND HALF 17TH CENTURY

The plain tapering bowl on an inverted baluster stem

12 in. (30.5 cm.) high

£4,000-6,000

\$4,900-7,400

€4,500-6,600

**PROVENANCE:**

With A & E Foster, Buckinghamshire, 1996.

**LITERATURE:**

J. Levi, *Treen for the Table*, London, 1998, p. 49, pl. 3/14.

**-254**

**A LIGNUM VITAE WASSAIL BOWL**

ENGLAND, CIRCA 1700

Of unusual inverted tapering form  
7½ in. (19 cm.) high

£1,200-1,800

\$1,500-2,200

€1,400-2,000

**PROVENANCE:**

With Simon Castle, London, 1988.

**LITERATURE:**

J. Levi, *Treen for the Table*, London, 1998, p. 21, pl. 1/7.



254



255

**-255**

**A LIGNUM VITAE LOVING CUP**

ENGLAND, MID-17TH CENTURY

On a knopped stem, above an engine 'rose' turned foot  
6½ in. (16.5 cm.) high

£1,000-2,000

\$1,300-2,500

€1,200-2,200

**PROVENANCE:**

With A & E Foster, Buckinghamshire, 1986.





256

-257

**A SILVER-MOUNTED ENGINE-TURNED LIGNUM VITAE  
DIPPER CUP**

ENGLAND, SECOND HALF 17TH CENTURY

The underside with a rose motif  
2¾ in. (7 cm.) high

£1,000-2,000

\$1,300-2,500

€1,200-2,200

**PROVENANCE:**

With Stephen Foster, Oxfordshire, 1991.

**LITERATURE:**

J. Levi, *Treen for the Table*, London, 1998, p. 23, pl. 1/11.



257

-258

**A SILVER-MOUNTED ROSE ENGINE-TURNED LIGNUM  
VITAE DIPPER CUP**

ENGLAND, MID-17TH CENTURY

With rose motif to the underside  
2½ in. (6.8 cm.) high

£1,000-2,000

\$1,300-2,500

€1,200-2,200

**PROVENANCE:**

With A & E Foster, Buckinghamshire, 2007.



258

**-259**

**AN LIGNUM VITAE WASSAIL BOWL AND COVER**

ENGLAND, LATE 17TH CENTURY AND LATER

Surmounted by an associated dipper cup and three later associated slender finials

20 in. (50.8 cm.) high, overall

£2,000-4,000

\$2,500-4,900

€2,300-4,400

**PROVENANCE:**

With Simon Castle, London, 1984.



259



260

**-260**

**A SILVER-MOUNTED ENGINE-TURNED LIGNUM VITAE GOBLET**

ENGLAND, MID-17TH CENTURY

With bands of basket weave and rose turned ornament

8 in. (16.6 cm.) high

£4,000-6,000

\$4,900-7,400

€4,500-6,600

**PROVENANCE:**

With Robert Young Antiques, London, 2007.



**261**  
**AN ALDER QUAICH**  
 SCOTLAND, EARLY 18TH CENTURY

Incised with initials 'S.M.' and 'B'  
 5½ in. (15 cm.) wide  
 And a Scottish alder and holly bicker, *circa* 1800, 4½ in. (10.7 cm.) wide (2)  
 £500-800 \$620-980 €560-890

**PROVENANCE:**  
 The Quaich with Ted Few, London, 1986; the bicker with Simon Castle, London, 1984.

**262**  
**A STAVED WOOD TANKARD**  
 SCOTLAND, CIRCA 1800

With later ownership inscription bearing the false date '1721', and a George III sycamore flask  
 7¼ in. (18.4 cm.) and 8½ in. (21.5 cm.) high (2)  
 £400-600 \$490-740 €450-660

**PROVENANCE:**  
 The tankard with A & E Foster, Buckinghamshire, 1989.



**263**  
**A SYCAMORE QUAICH**  
 SCOTLAND, LATE 17TH/EARLY 18TH CENTURY

The shallow dish with four integral lugs  
 5 in. (12.8 cm.) wide  
 £400-600 \$490-740 €450-660

**264**  
**THREE STAVED AND WILLOW-BANDED DRINKING-VESSELS**  
 SCOTLAND, LATE 18TH/EARLY 19TH CENTURY

Comprising a tankard, a costrel and a bicker  
 The tankard: 4½ in. (11.5 cm.) high (3)  
 £500-800 \$620-980 €560-890

**PROVENANCE:**  
 The tankard with Robert Young Antiques, 1987.





265

**265**  
**THREE HOLLY AND ALDER**  
**STAVED BICKERS**  
 SCOTLAND,  
 LATE 18TH/EARLY 19TH CENTURY

Banded in willow, two with side lugs  
 4 in. (10 cm.) high, and smaller

£400-600

\$490-740

€450-660

**PROVENANCE:**

The Taller: Anonymous sale; Christie's  
 London, 28 February 1996, lot 113.  
 The Smaller two with Simon Castle,  
 London, 1984.

**LITERATURE:**

J. Levi, *Treen for the Table*, London, 1998,  
 p. 83. pls. 5/7 and 5/11.

(3)

**267**  
**A STAVED OAK PEG TANKARD**  
 NORTHERN EUROPE,  
 18TH CENTURY

Chip carved with geometric ornament,  
 and banded in bentwood  
 7 in. (18 cm.) high

£600-1,000

\$740-1,200

€670-1,100

**PROVENANCE:**

With Robert Young Antiques,  
 London, 1999.



266



267

**266**  
**AN UNUSUAL STAVED HOLLY**  
**AND ALDER SPIRIT BARREL**  
 SCOTLAND, CIRCA 1800

With alternating staves, banded in willow  
 4¼ in. (10.8 cm.) wide

£400-600

\$490-740

€450-660

**PROVENANCE:**

With A & E Foster, Buckinghamshire,  
 1989.

**268**  
**A STAVED OAK PEG TANKARD**  
 NORTHERN EUROPE,  
 18TH CENTURY

Willow banded  
 7½ in. (19 cm.) high

£600-1,000

\$740-1,200

€670-1,100

**PROVENANCE:**

Anonymous sale; Sotheby's, Sussex,  
 22 September 1999, lot 52.  
 With Robert Young Antiques, London.



268





**-269**

**A COLLECTION OF MISCELLANEOUS TREEN**

18TH-19TH CENTURY

Including a fruitwood nutcracker, lignum vitae utensils, two pounce pots and other items

(10)

£500-800

\$620-980

€560-890



**270**

**TWO SYCAMORE PILGRIM FLASKS**

NORTHERN EUROPE, ONE LATE 18TH CENTURY, THE OTHER 19TH CENTURY

14 in. (35.5 cm.) and 9 in. (23 cm.) high, respectively

(2)

£500-800

\$620-980

€560-890

**LITERATURE:**

J. Levi, *Treen for the Table*, London, 1998, p. 182, pl. 15/16.



**271**

**A STAVED OAK AND WILLOW-BANDED COSTREL**

19TH CENTURY

Together with a brass bound staved spirit barrel, 19th century  
8½ in. (21.5 cm.) and 5 in. (13 cm.) long, respectively

(2)

£500-800

\$620-980

€560-890

**PROVENANCE:**

The costrel with Barclay Antiques, Bexhill, 1999.

**272**

**A TREEN BOWL AND COVER  
OF 17TH CENTURY STYLE**

The body with a recessed band of applied leafy moulded ornament

7½ in. (19 cm.) high

£600-1,000

\$740-1,200

€670-1,100

**PROVENANCE:**

With David Levi Antiques, London, 2006.



**273**

**A TREEN GOBLET**

NORTHERN EUROPE, 19TH CENTURY

The plain bowl on a spreading foot

4¼ in. (10.8 cm.) high

£400-600

\$490-740

€450-660

**PROVENANCE:**

With Robert Young Antiques, London, 1999.



**274**

**TWO STAVED OAK TANKARDS**

NORTHERN EUROPE, LATE 18TH/EARLY 19TH CENTURY

With bentwood banding

9¼ in. (23.5 cm.) and 6¾ in. (17.4 cm.) high

£500-800

\$620-980

€560-890

**PROVENANCE:**

The taller with Ted Few, London; the other with George Shand.



275

**A PEARWOOD STANDING CUP**

ENGLAND, 17TH CENTURY AND LATER

The cup decorated with the arms of Charles II, dated '1663', Royal heraldic beasts and inscription bands, later associated cover, spice cup, stem and foot

20¾ in. (52.5 cm.) high

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**PROVENANCE:**

With Lindsay Antiques, London, 1991.



275 (reverse detail)



277

**A PEARWOOD STANDING 'ARMORIAL' CUP**

ENGLAND, CIRCA 1621

Incised with heraldic beasts and Royal emblems and inscription bands, dated '1621', with later restored spice container

16¼ in. (42 cm.) high

£7,000-10,000

\$8,600-12,000

€7,800-11,000

**PROVENANCE:**

With Lindsay Antiques, London, 1991.

**EXHIBITED:**

J. Levi, *Treen for the Table*, London, 1998, pp. 52-53, pl. 3/19.



277 (reverse detail)



276

**A SYCAMORE DRINKING-CUP**

ENGLAND, LATE 17TH CENTURY

With incised bands of turning

6½ in. (16.5 cm.) high

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**PROVENANCE:**

By repute, from the Lygon family, Madresfield Court, Worcs.  
Anonymous sale; Christie's, South Kensington, 6 March 2012, lot 12.



278

**A SYCAMORE GOBLET**

ENGLAND, 17TH CENTURY

With reeded ornament and simple poker work decoration

6½ in. (16.5 cm.) high

£1,000-2,000

\$1,300-2,500

€1,200-2,200

**PROVENANCE:**

With Robert Young Antiques, London, 1987.





275



277





279



279 (detail)

**279**

**A CEDARWOOD GOBLET AND ELEVEN DIPPER CUPS**

ENGLAND, LATE 17TH/EARLY 18TH CENTURY

Decorated with bands of reeded ornament

The goblet: 10 in. (25.4 cm.) high

The dipper cups: 4½ in. (11.5 cm.) to 1½ in. (3.8 cm.) diameter

(12)

£3,000-5,000

\$3,700-6,100

€3,400-5,500

**PROVENANCE:**

With Alistair Sampson, London, 1984.

For a similar example see E. H. Pinto, *Treen and Other Wooden Bygones*, London, 1969, pl. 27, sec. III.



280

**280**

**A CEDARWOOD WASSAIL BOWL AND COVER**

ENGLAND, OF 17TH CENTURY STYLE

With tiered conical-shaped finial within bands of incised reeded ornament to the lid

11½ in. (29 cm.) high

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**PROVENANCE:**

With Alistair Sampson Antiques, London, 2003.

**-281**

**A LIGNUM VITAE WASSAIL BOWL**

ENGLAND, SECOND HALF 17TH CENTURY

The cover with later associated engine-turned spice container  
and later associated finials  
24 in. (61 cm.) high

£4,000-6,000

\$4,900-7,400

€4,500-6,600

**PROVENANCE:**

With Simon Castle, London, 1989.



281

**-282**

**AN ENGINE-TURNED LIGNUM VITAE WASSAIL BOWL  
AND COVER**

ENGLAND, LATE 16TH/EARLY 17TH CENTURY

Later maple socle and foot, probably early 19th century  
12 in. (30 cm.) high, overall

£1,000-2,000

\$1,300-2,500

€1,200-2,200

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 6 March 2012,  
lot 14.



282



283

**-283**

**AN LIGNUM VITAE WASSAIL BOWL**

ENGLAND, LATE 17TH CENTURY

The body with moulded and reeded ornament  
9¼ in. (23.4 cm.) high

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**PROVENANCE:**

With Simon Castle, London, 1984.



284

**-284**

**A LIGNUM VITAE GOBLET**

ENGLAND, FIRST HALF 18TH CENTURY

5¼ in. (14.5 cm.) high

£700-1,000

\$860-1,200

€780-1,100

**PROVENANCE:**

With A & E Foster, Buckinghamshire, 1990.

**LITERATURE:**

J. Levi, *Treen for the Table*, London, 1998, p. 62, pl. 3/33.



285

**285**

**AN ASH SALT**

ENGLAND, OF 17TH CENTURY STYLE

With the collection label of 'A.J. Levi, no. 221'

6½ in. (16.5 cm.) high

£800-1,200

\$980-1,500

€890-1,300

**PROVENANCE:**

The Jonathan Levi Collection.

With Robert Young Antiques, London, 2004.



286

**286**

**A FRUITWOOD GOBLET**

ENGLAND,  
LATE 18TH/EARLY 19TH CENTURY

6¼ in. (16 cm.) high

£400-600

\$490-740

€450-660

**PROVENANCE:**

The Wachter Collection; sold, Sotheby's, Billingshurst, 12 September 2000, lot 570.  
With Robert Young Antiques, London, 2000.

**287**

**A BOXWOOD GOBLET**

ENGLAND,  
LATE 18TH/EARLY 19TH CENTURY

With bands of reeded ornament

4½ in. (10.8 cm.) high

£400-600

\$490-740

€450-660

**PROVENANCE:**

With Robert Young Antiques, London, 1999.



288

**288**

**A FRUITWOOD SALT**

ENGLAND, 18TH CENTURY

On disc-knopped stem; together with a fruitwood goblet of campana form, of 18th century style  
4¼ in. (10.8 cm.) and 6¼ in. (17.5 cm.) high (2)

£400-600

\$490-740

€450-660

**PROVENANCE:**

The salt with Robert Young, London, 2002; the goblet with Simon Castle, London.

**289**

**A BOXWOOD GOBLET**

ENGLAND, 18TH CENTURY

The domed foot with incised wavy line decoration

7 in. (17.8 cm.) high

£500-800

\$620-980

€560-890

**PROVENANCE:**

With Robert Young Antiques, London, 1999.



287



289





290

#### 290

#### A LARGE SILVER-MOUNTED SYCAMORE LOVING CUP ENGLAND, SECOND HALF 17TH CENTURY

With foliate engraved silver rim  
11¼ in. (28.5 cm.) high

£3,000-5,000

\$3,700-6,100

€3,400-5,500

#### PROVENANCE:

Anonymous sale; Christie's, South Kensington, 6 March 2012, lot 13.

For a related loving cup, please see O. E. Thomas, *Domestic Utensils of Wood*, Yorkshire, 1973, pl. 19.



291

#### ~291

#### A SILVER-MOUNTED LIGNUM VITAE LOVING CUP ENGLAND, 18TH CENTURY

The plain bowl with engraved and scalloped rim  
12¼ in. (31 cm.) high

£4,000-6,000

\$4,900-7,400

€4,500-6,600

#### PROVENANCE:

Anonymous sale; Sotheby's, Billingshurst, 16 November 2004, lot 9.

With Robert Young Antiques, London.



292

**-292**

**AN ENGINE-TURNED LIGNUM VITAE GOBLET**

ENGLAND, SECOND HALF 18TH CENTURY

Decorated with bands of basket weave and lobed decoration,  
with a silver-mounted rim

6 in. (15 cm.) high

£2,000-4,000

\$2,500-4,900

€2,300-4,400

**PROVENANCE:**

With Simon Castle, London, 1986.

**293**

**A YEWOOD LOVING CUP**

ENGLAND, SECOND HALF 18TH CENTURY

9¾ in. (24.5 cm.) high

£1,500-2,500

\$1,900-3,100

€1,700-2,800

**PROVENANCE:**

With Robert Young Antiques, London, 2009.



293



294

**294**

**A FRUITWOOD LIDDED GOBLET**

ENGLAND, 18TH CENTURY

8¾ in. (22 cm.) high

£800-1,200

\$980-1,500

€890-1,300

**PROVENANCE:**

With Robert Young Antiques, London, 2011.



295

**-295**

**A LIGNUM VITAE WASSAIL BOWL**

ENGLAND, MID-17TH CENTURY

The simple form with no foot and a single raised girdle  
8¾ in. (22 cm.) high

£3,000-5,000

\$3,700-6,100

€3,400-5,500

**PROVENANCE:**

With Alistair Sampson, London, 1986.



296

**-296**

**A LIGNUM VITAE WASSAIL BOWL**

ENGLAND, SECOND HALF 17TH CENTURY

The plain bowl on a spreading stepped foot  
8 in. (20.3 cm.) high

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**PROVENANCE:**

Anonymous sale; Gorrings, Sussex, 25 April 1996, lot 20.

**EXHIBITED:**

J. Levi, *Treen for the Table*, London, 1998, p. 21, pl. 1/9.



297

**-297**

**A LIGNUM VITAE DIPPER CUP**

ENGLAND, LATE 17TH CENTURY

In the form of a miniature wassail bowl  
3¼ in. (8.5 cm.) high

£500-800

\$620-980

€560-890

**PROVENANCE:**

The Wachter Collection; sold Sotheby's, Billingshurst,  
12 September 2000, lot 573.

With Robert Young Antiques, London.

**-298**

**A PAIR OF LIGNUM VITAE DIPPER CUPS**

ENGLAND, SECOND HALF 17TH CENTURY

Each decorated with double bands of triple reeded ornament  
2¾ in. (7 cm.) high

(2)

£1,000-2,000

\$1,300-2,500

€1,200-2,200

**PROVENANCE:**

With Robert Young Antiques, London, 1985.



298

**-299**

**TWO SILVER-MOUNTED LIGNUM VITAE DIPPER CUPS**

ENGLAND, SECOND HALF 17TH CENTURY

The smaller with engine-turned decoration  
2½ in. (6.5 cm.) and 1¾ in. (4 cm.) high, respectively

(2)

£800-1,200

\$980-1,500

€890-1,300

**PROVENANCE:**

The taller: Anonymous sale; Sotheby's, Billingshurst,  
12 November 1991, lot 726.

The smaller with Simon Castle, London 1986.

**LITERATURE:**

J. Levi, *Treen for the Table*, London, 1998, p. 23, pl. 1/11.3.



299

**-300**

**A LIGNUM VITAE DIPPER CUP**

ENGLAND, MID-17TH CENTURY

2½ in. (6.4 cm.) high

£600-1,000

\$740-1,200

€670-1,100

**PROVENANCE:**

Anonymous sale; Tennants, North Yorkshire, 26 April 1986, lot 517.  
The Golding Barrett Collection.



300





301



302



303

**301**  
**A FRUITWOOD GOBLET**  
ENGLAND, MID-18TH CENTURY

5 in. (12.7 cm.) high

£400-600

\$490-740

€450-660

**PROVENANCE:**

Anonymous sale; Sotheby's, Billingshurst, 18 April 1989, lot 586.

**LITERATURE:**

J. Levi, *Treen for the Table*, London, 1998, p. 65, pl. 3/37.

**303**  
**A YEWOOD GOBLET**  
ENGLAND, MID-18TH CENTURY

With bands of incised reeded ornament, label inscribed 'P.B. WACHER COLLECTION'  
4 in. (13.2 cm.) high

£500-800

\$620-980

€560-890

**PROVENANCE:**

The Wacher Collection; sold Sotheby's, Billingshurst, 12 September 2000. With Polly de Courcy-Ireland, Hampshire, 2002.



304

**302**  
**TWO TREEN GOBLETS**  
ENGLAND,  
LATE 18TH/EARLY 19TH CENTURY

One in boxwood, the other fruitwood, with later stem and foot  
5 in. (13 cm.) high, each

£600-1,000

\$740-1,200

€670-1,100

**PROVENANCE:**

the boxwood example with Robert Young, London, 1999; the other with David Levi Antiques, London, 1999.

**304**  
**A SYCAMORE GOBLET**  
ENGLAND,  
LATE 18TH/EARLY 19TH CENTURY

The tapering bowl with hexagonal faceted decoration  
5½ in. (14 cm.) high

£500-800

\$620-980

€560-890

**PROVENANCE:**

The El-Helou Collection; sold Christie's, South Kensington, 19 May 1999, lot 813.

**LITERATURE:**

J. Levi, *Treen for the Table*, London, 1998, p. 70, pl. 3/50.

**305**

**A SILVER-MOUNTED COCONUT CUP**

ENGLAND, LATE 18TH CENTURY

Together with a fruitwood goblet, of 18th century style  
5¼ in. (13.7 cm.) and 5 in. (12.5 cm.) high, respectively

(2)

£500-800

\$620-980

€560-890

**PROVENANCE:**

The coconut cup with Anderson and Garland, Newcastle, 23 March 1988; the other with Shapes Auctions, Scotland, 30 June 2001, lot 306.



305

**306**

**THREE TREEN DRINKING VESSELS**

ENGLAND, 18TH CENTURY

Comprising an elm beaker, a sycamore beaker and a small  
fruitwood goblet  
5¼ in. (13.8 cm.) high, and smaller

(3)

£400-600

\$490-740

€450-660



306

**307**

**THREE TREEN DRINKING-VESSELS**

ENGLAND, TWO 18TH CENTURY, ONE LATER

Comprising a laburnum stirrup cup, a turned fruitwood goblet  
and a parcel-gilt goblet  
4¾ in. (12 cm.) high, and smaller

(3)

£600-1,000

\$740-1,200

€670-1,100

**PROVENANCE:**

The stirrup cup with Simon Castle, London, 1985; the fruitwood goblet with Robert Young Antiques, London, 2001; the parcel-gilt goblet with Dimitri Polihronos, Bournemouth, 2001.



307

**-308**

**AN LIGNUM VITAE 'YORK' TANKARD**  
ENGLAND,  
FIRST HALF 17TH CENTURY

With bands of fluted and basket weave,  
ornamental rose turning to the cover  
5¼ in. (13.3 cm.) high

£3,000-5,000                      \$3,700-6,100

€3,400-5,500

**PROVENANCE:**

With Alistair Sampson, London, 1986.



308

**-309**

**AN ENGINE-TURNED LIGNUM VITAE**  
**WASSAIL BOWL**  
ENGLAND,  
FIRST HALF 17TH CENTURY

Of polygonal faceted form, above a  
'rose'-turned foot, the cover with later  
urn-shaped spice container  
13 in. (33 cm.) high

£5,000-8,000

\$6,200-9,800

€5,600-8,900

**PROVENANCE:**

Anonymous sale; Christie's, London, 9  
April 1987, lot 65.

**LITERATURE:**

J. Levi, *Treen for the Table*, London, 1998,  
p. 19, pl. 1/3.



309

**~310**

**AN ENGINE-TURNED LIGNUM VITAE  
WASSAIL BOWL**

ENGLAND,  
MID-17TH CENTURY

The circular moulded foot with  
'rose'-turned motif  
11¾ in. (30 cm.) high

£4,000-6,000

\$4,900-7,400

€4,500-6,600

**PROVENANCE:**

With A & E Foster, Buckinghamshire, 2007.

**LITERATURE:**

J. Levi, *Treen for the Table*, London, 1998,  
p. 18, pl. 1/2.



310

**~311**

**A LIGNUM VITAE LOVING CUP  
OR WASSAIL BOWL**

ENGLAND,  
SECOND HALF 17TH CENTURY

With a typed and hand inscribed  
paper label 'RHMW. W.477 ex ISHER  
COLLECTION, 28.4.76'  
11 in. (30.2 cm.) high

£5,000-8,000

\$6,200-9,800

€5,600-8,900

**PROVENANCE:**

The Bert Isher Collection.  
With Alistair Sampson Antiques, London,  
2003.



311



**312**

**A FRUITWOOD GOBLET**

ENGLAND, LATE 16TH/EARLY 17TH CENTURY

Of thistle-shape

6¾ in. (17 cm.) high; 3½ in. (9 cm.) diameter

£3,000-5,000

\$3,700-6,100

€3,400-5,500

**PROVENANCE:**

The John Fardon Collection; sold Christie's, London, 1 May 1996, lot 17.

The Jonathan Levi Collection; sold Christie's, London, 8 November 2006, lot 184.

**LITERATURE:**

V. Chinnery, *Oak Furniture The British Tradition*, London, 1979, p 259, pl. 3/71.

J. Levi, *Treen for the Table*, London, 1998, p. 56.



312



313

**313**

**A PEARWOOD DECORATED STANDING CUP**

ENGLAND, FIRST HALF 17TH CENTURY

The bowl incised with bands of interlinked lunettes

8 in. (20.5 cm.) high; 5 in. (12.5 cm.) diameter

£6,000-8,000

\$7,400-9,800

€6,700-8,900

**PROVENANCE:**

The Jonathan Levi Collection; sold Christie's, South Kensington, 8 November 2006, lot 161.

With Heathcote Ball & Co, Leicestershire, 1994.

**LITERATURE:**

J. Levi, *Treen for the Table*, London, 1998, p. 51, pl. 3/17.



314

**314**

**A PEARWOOD GOBLET**

ENGLAND, LATE 16TH/EARLY 17TH CENTURY

Incised with a frieze of conjoined lozenges  
6 in. (15.5 cm.) high

£3,000-5,000

\$3,700-6,100

€3,400-5,500

**PROVENANCE:**

With Polly de Courcy-Ireland, Hampshire, April 2004.  
Syd Levethan, The Longridge Collection; Christie's, South  
Kensington, 3 November 2011, 229.

The style of lightly hatched engraved decoration typically found  
on Elizabethan Treen can be compared with a posset cup in  
The Longridge Collection; sold Christie's, London, 11 June  
2010, lot 1109.

**315**

**A PEARWOOD LOVING CUP**

ENGLAND, EARLY 17TH CENTURY

Incised with bands of lunette ornament, branded with initials  
'R.B.' to the base  
8¼ in. (21 cm.) high

£3,000-5,000

\$3,700-6,100

€3,400-5,500

**PROVENANCE:**

With A & E Foster, Buckinghamshire 1991.

**LITERATURE:**

J. Levi, *Treen for the Table*, London, 1998, p. 48, pl. 3/12.



315



316

**316**

**AN ENGRAVED PEARWOOD GOBLET**

ENGLAND, LATE 16TH/EARLY 17TH CENTURY

With scratch carved and cross hatched decoration

6½ in. (16.5 cm.) high

£2,500-3,500

\$3,100-4,300

€2,800-3,900

**PROVENANCE:**

Anonymous sale; sold Christie's, South Kensington,  
28 February 2006, lot 100.

For a similar example see J. Levi, *Treen for the Table*, London,  
1998, pp. 47.

**317**

**A PEARWOOD GOBLET**

ENGLAND, LATE 16TH/EARLY 17TH CENTURY

With bands of incised geometric ornament

7¼ in. (8.4 cm.) high

£3,000-5,000

\$3,700-6,100

€3,400-5,500

**PROVENANCE:**

Anonymous sale; Bonham's, Suffolk, 7 September 2006,  
lot 484.

With Robert Young Antiques, London, 2006.



317



318

**318**

**A DECORATED PEARWOOD STANDING CUP**

ENGLAND, MID-17TH CENTURY

Finely incised with figures of peacocks, heart motifs  
and scrolling ornament  
8 in. (20.2 cm.) high

£6,000-10,000

\$7,400-12,000

€6,700-11,000

**PROVENANCE:**

The W. J. Shepherd Collection of Treen; sold Sotheby's, London,  
1 December 1983, lot 512.

With A. & E. Foster, Naphill, Buckinghamshire.

Syd Levethan, The Longridge Collection; sold Christie's,  
South Kensington, 3 November 2011, lot 231.

**319**

**AN ENGRAVED PEARWOOD STANDING CUP**

ENGLAND, LATE 16TH/EARLY 17TH CENTURY

With incised and dotted decoration with printed label  
'DAVID LEVI COLLECTION'

7¼ in. (18.5 cm.) high

£3,000-5,000

\$3,700-6,100

€3,400-5,500

**PROVENANCE:**

With David Levi, London, 2007.

The John Perry Collection; sold Christie's, London,  
25 March 2010, lot 2.



319

END OF SALE



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we show 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 to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition** and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

## 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be **waterproof** and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(H).

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

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

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bid identification and registration procedures including, but not limited to completing any of our 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 the due 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 money laundering, terrorist activities or other money laundering predicate crimes. If you accept personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

## (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's 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 any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

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

(c) withdraw any **lot**;

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

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

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidding, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

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

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you

should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9. LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that we 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 on 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 they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reliefs are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT\_London@christies.com, fax: +44 (0)20 3219 6076).

### 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 a **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

*Royalty for the portion of the hammer price (in euros)*

4% up to 50,000  
3% between 50,000.01 and 200,000  
1% between 200,000.01 and 350,000  
0.5% between 350,000.01 and 500,000  
over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E. WARRANTIES

### 1. SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

### 2. OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for a period of five years from the date of the auction. After this time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the following terms: **Qualified**, **Important Notices** and **Explanation of Catalogue Practice**. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either

matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

- (h) In order to claim under the **authenticity warranty** you must:
  - (i) give us written details, including full supporting 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 in the **condition** it was in at the time of sale.

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

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

- (a) This additional **warranty** does not apply to:
  - (i) the absence of blanks, half-pieces, 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, all maps or periodicals;
  - (iii) books not identified by title;
  - (iv) **lots** sold without a printed estimate;
  - (v) books which are described in the catalogue as sold not subject to return; or
  - (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- (c) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(hii) 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
- (b) any amounts due under section D3 above; and
- (c) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** to another country.
- (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:  
Barclays Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
- (ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

## 2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

## 3. TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

## 4. WHAT HAPPENS IF YOU DO NOT PAY

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

- (i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
  - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you including any deposit or other part-payment which you have paid to us;
  - (vi) we can, at our option, reveal your identity and contact details to the seller;
  - (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  - (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

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

## 5. KEEPING YOUR PROPERTY

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

## G. COLLECTION AND STORAGE

(a) 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 cashiers on +44 (0)20 7839 9060.

(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 auction 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/storage](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 other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport.london@christies.com](mailto:arttransport.london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

(a) **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 arrival of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing a **lot** prior to bidding or if you refuse a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport.london@christies.com](mailto:arttransport.london@christies.com).

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

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

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

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

(d) **Lots containing material that originates from Burma (Myanmar)**  
**Lots** which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol ~ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

#### (e) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever local). 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.

#### (f) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and

may be refused import into those countries as 'gold'.

#### (g) **Jewellery over 50 years old**

Under current laws, jewellery over 50 years old which is worth £34,000 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.

#### (h) **Watches**

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**. For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any other than that 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) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not be bound 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 if the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy 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 in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who you and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**authenticity**: 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**.

**due date**: has the meaning given to it in paragraph F1(a).

**estimate**: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price**: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading**: has the meaning given to it in paragraph E2.

**lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages**: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price**: has the meaning given to it in paragraph F1(a).

**provenance**: the ownership history of a **lot**.

**qualified**: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve**: the confidential amount below which we will not sell a **lot**.

**saleroom notice**: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type**: means having all capital letters.

**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

## VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

### VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: • 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:

<b>A non VAT registered UK or EU buyer</b>		<b>No VAT refund is possible</b>
<b>UK VAT registered buyer</b>	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
<b>EU VAT registered buyer</b>	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
<b>Non EU buyer</b>		If you meet <b>ALL</b> of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.  
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.  
3. In order to receive

a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:  
(a) have registered to bid with an address outside of the EU; **and**  
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for † and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All 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 in 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** containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

? \*, Ω α #, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES

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

#### △ 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 ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

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

### Other Arrangements

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

#### Bidding by parties with an interest

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

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

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

### POST 1950 FURNITURE

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

## 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 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 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 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 Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

#### Name(s) or Recognised Designation of an Artist without any Qualification

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 Limited Warranty shall not be available with respect to lots described using this term.

### FOR 20TH CENTURY DESIGN

Terms referred to in paragraph 2 are as follows:-

A work catalogued with the name(s) or recognised designation of an artist, without any qualification, is, in our opinion, a work by the artist.

In other cases, the following expressions, with the following meanings are used:

"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 probably a work by the artist in whole or in part.

"In the style of..."

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

"Manner of..."

in our opinion a work executed in the artist's style but of a later date.

"After..."

in our opinion a copy (of any date) 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.

Measurements are taken where possible from the platemark ("P"), otherwise they record the size of the sheet ("S") or the borderline of the subject ("L"). All measurements are in centimetres to the nearest centimetre and are approximate.

### ELECTRICAL GOODS

All electrical goods offered in this catalogue have either been tested and certified by an appropriately qualified electrician or have been operationally disabled. We would strongly advise that any intended re-commissioning is undertaken by an appropriately qualified electrician.

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 may 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.

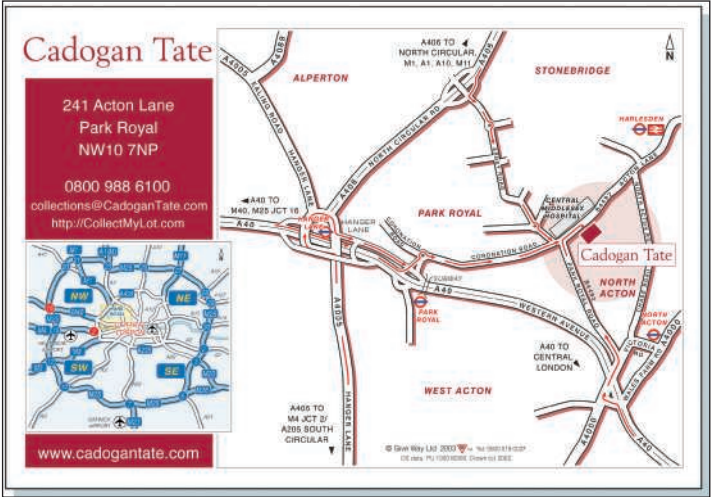
SHIPPING AND DELIVERY

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.		



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.

Cadogan Tate Ltd's Warehouse  
241 Acton Lane,  
Park Royal,  
London NW10 7NP

**WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.**

85 Old Brompton Road, London SW7 3LD

SALE NUMBER: 13757

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,500, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
  2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in the United States and any applicable Artist's Resale Royalty in the United Kingdom). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £100,000, 20% on any amount over £100,000 up to and including £2,000,000 and 12% thereafter. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
  3. I agree to be bound by the Conditions of Sale printed in the catalogue.
  4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
  5. Written bids submitted on 'no reserve' **lots**, in the absence of a higher bid, be exempted at approximately 50% of the **low estimate** (the amount of the bid if it is less than 50% of the **low estimate**).
- I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with the service or loss or damage arising from circumstances beyond Christie's reasonable control.

**Auction Results: +44 (0)20 7839 9060**

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7752 3225 • FAX: +44 (0)20 7581 1403 • ON-LINE [WWW.CHRISTIES.COM](http://WWW.CHRISTIES.COM)

13757

Client Number (if applicable)	Sale Number
Billing Name (please print)	
Address	
	Postcode
Daytime Telephone	Evening Telephone
Fax (Important)	E-mail
<input type="radio"/> Please tick if you prefer not to receive information about our upcoming sales by e-mail I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement	

Signature \_\_\_\_\_

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)
Address of Bank(s)
Account Number(s)
Name of Account Officer(s)
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