

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

South Kensington · 22 November 2016



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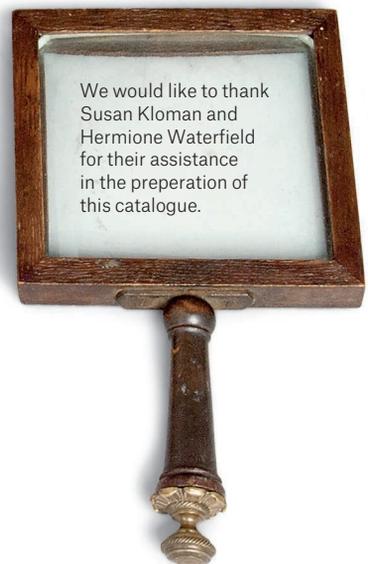
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THE TONY ROBINSON COLLECTION OF TREEN DRINKING VESSELS



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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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

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Front cover: Lots 9 and 277

CHRISTIE'S





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हिरण्यगर्भजानीयान्मधुपिङ्गलचिग्रहम् ।
इषद्दीर्घमनोद्वेच 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 Cheyne 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

£1,500-2,500

(12)

\$1,900-3,100

€1,700-2,800



4
A BRONZE CARNIVAL MASK MOULD
ITALY, 19TH CENTURY

7¾ 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

£1,200-1,800

\$1,500-2,200

€1,400-2,000

(3)



8

**A HISPANO-MOESQUE 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

£1,000-1,500

\$1,300-1,800

€1,200-1,700

(3)





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 7/8 x 5 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 3/8 x 6 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



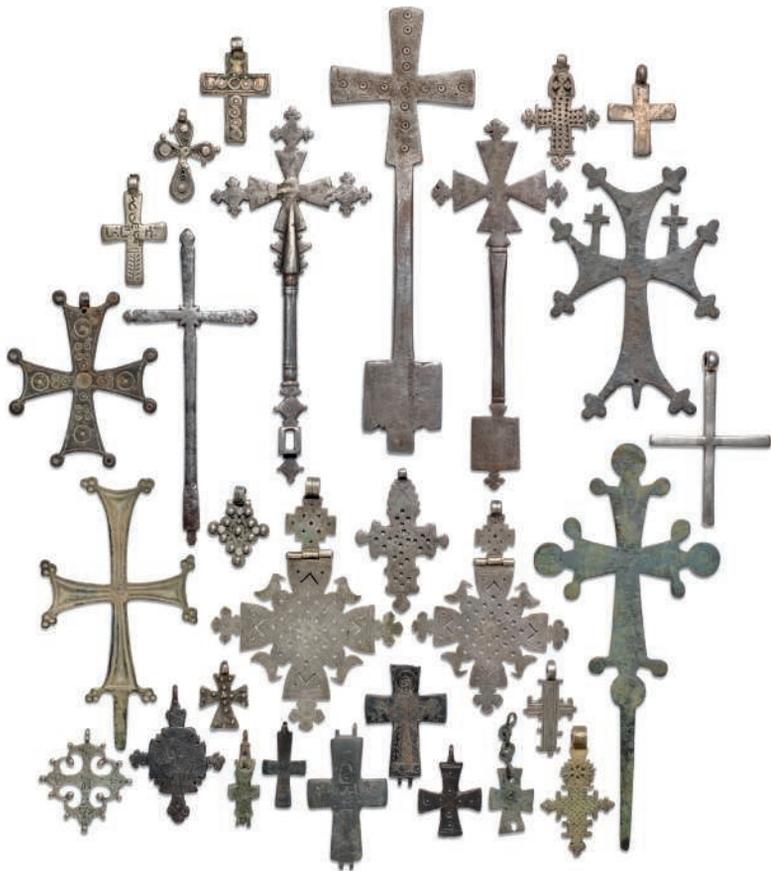
19
AN ENAMELLED BRASS PYX
LIMOGES, FRANCE, 13TH CENTURY
The cone-shaped lid lacking cross finial
4 in. (10 cm.) high
£3,000-5,000 \$3,700-6,100
 €3,400-5,500

PROVENANCE:
With Matthew Holder, London, 2014.

20
A BRASS 'TRUMPET-BASE' CANDLESTICK
ENGLAND, CIRCA 1680
Stamped 'T.A.M.' in triad cross
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.



24

17



■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 CASSET
 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 CASSET
 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



■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 polishes in the form of stoppas; 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



52



53



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 (*pe-sh-kabz*): 14 in. (35.5 cm.) long

£1,500-2,000

(3)

\$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
7 7/8 x 5 3/8 in. (19.4 x 13.7 cm.), each

(2)

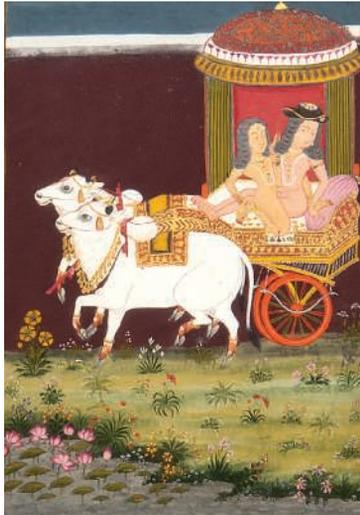
£1,000-1,500

\$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: 8 1/2 x 6 in. (21.5 x 15 cm.)

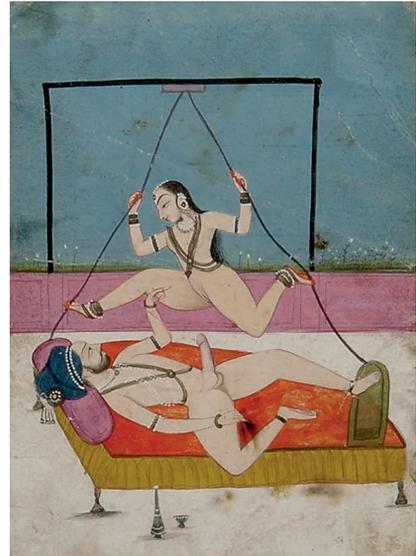
Krishna and the Gopis: 8 x 5 1/8 in. (20.5 x 13 cm.)

(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
7 3/8 x 5 1/8 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.)

£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

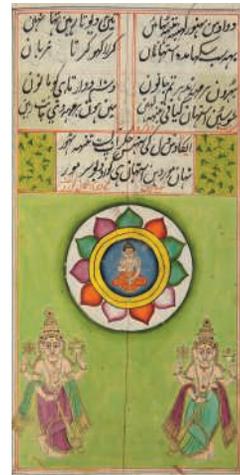
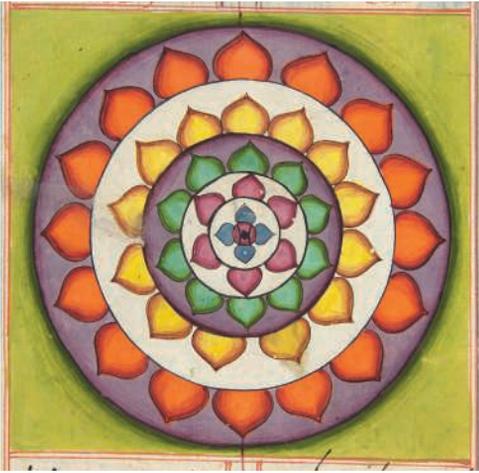
€1,400-2,000

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

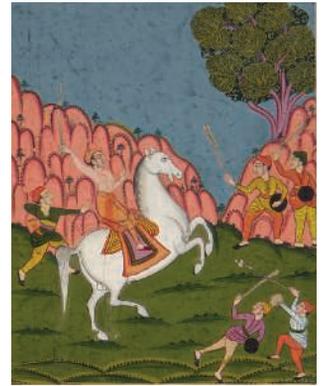
Opaque pigments on paper, each framed
8 x 7 in. (20.3 x 18 cm.)

(4)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



66

TIMUR ENTHRONED

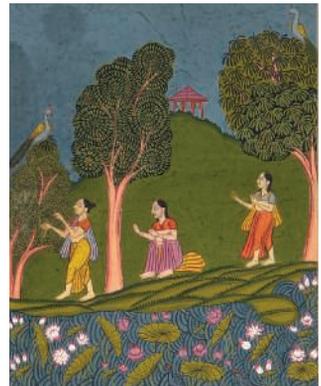
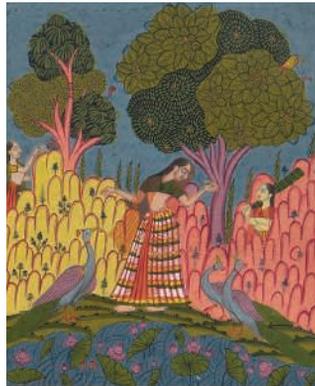
JAIPUR, RAJASTHAN, NORTH INDIA,
CIRCA 1800

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

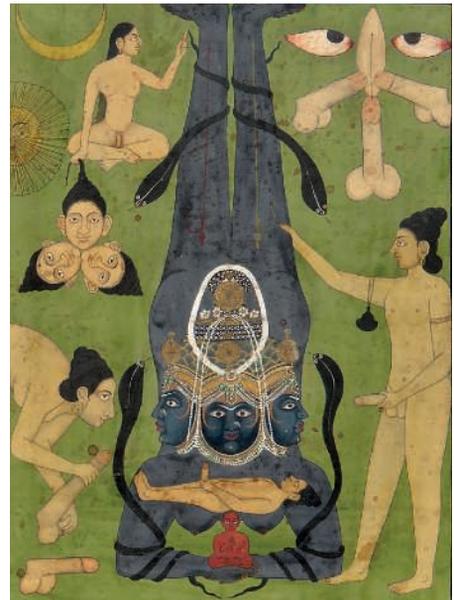
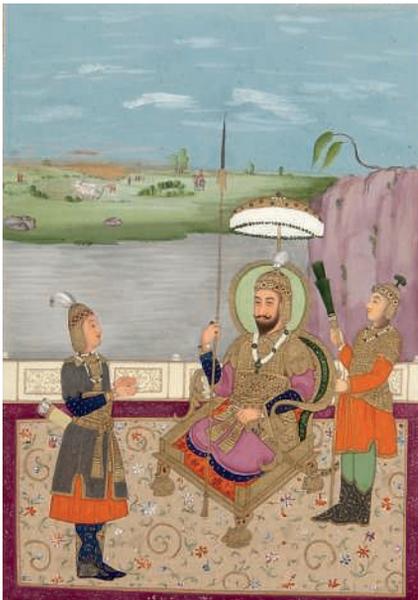
RAJASTHAN, NORTH INDIA,
19TH CENTURY

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

£1,000-1,500

\$1,300-1,800

€1,200-1,700





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)

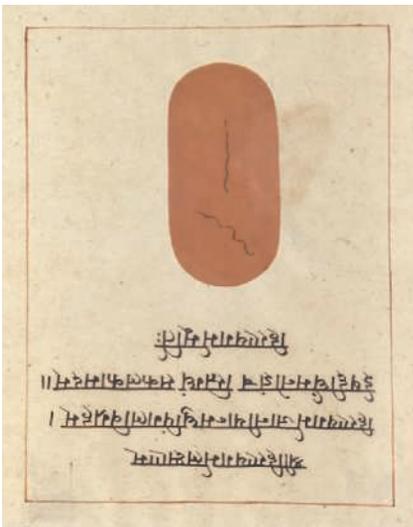
£1,000-1,500

\$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

£500-800

(4)
 \$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.

4½ 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: 5¼ 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.

1¾ 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.

2¼ 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.

3⅝ 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.

1½ 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.



(part lot)

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



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

£800-1,200

\$980-1,500

€890-1,300

(12)

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

5¾ 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

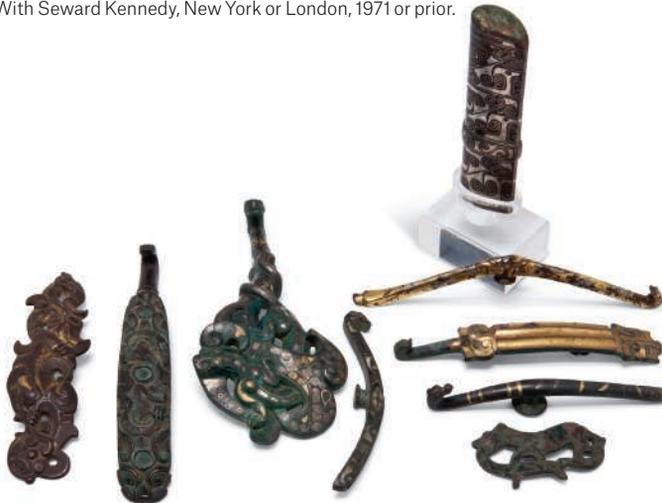
PROVENANCE:
 With Seward Kennedy, New York or London, 1971 or prior.



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



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

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



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



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.)

£1,000-1,500

(2)

\$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

(13)

\$1,900-3,100

€1,700-2,800



-130

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

INDIA, 19TH CENTURY

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

£600-1,000

(15)

\$740-1,200

€670-1,100





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

£1,200-1,800

(2)
 \$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

£2,000-3,000

(4)
 \$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

£1,500-2,500

\$1,900-3,100

€1,700-2,800

(2)

136
A CREAM AND BLACK-PAINTED MERCHANT'S SIGN (KANBAN) AND TWO KETTLE HOOKS (JIZAI-KAGI)
 JAPAN, EDO-MEIJI 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 13¼ 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, 17 $\frac{3}{4}$ 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





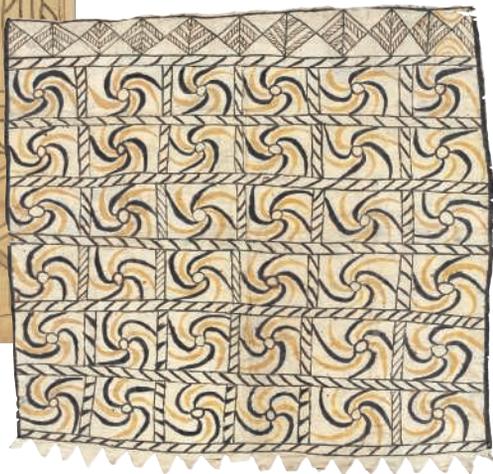
144
A ZANDE WOVEN CANE SHIELD
 DEMOCRATIC REPUBLIC OF CONGO

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

£800-1,200

(6)

\$980-1,500

€890-1,300



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

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

£800-1,200

(7)

\$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

£1,200-1,800

(2)

\$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
 13¾ in. (35 cm.) diameter, and smaller

£1,000-1,500

(8)

\$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

£1,000-2,000

(29)

\$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

£1,000-1,500

(8)

\$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

£600-1,000

(3)

\$740-1,200

€670-1,100



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
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



162



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

£1,000-1,500

(16)

\$1,300-1,800
 €1,200-1,700

For further information on this lot please visit 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

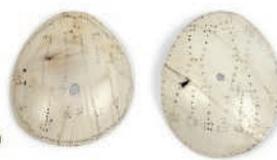
The largest ring: 10½ in. (27 cm.) diameter

(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

£1,500-2,500

(2)

\$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 lades 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

(7)

\$980-1,500

€890-1,300

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

(6)

\$980-1,500

€890-1,300

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

(8)

\$980-1,500

€890-1,300

-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

(5)

\$1,300-1,800

€1,200-1,700

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.

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

(2)
\$980-1,500
€890-1,300



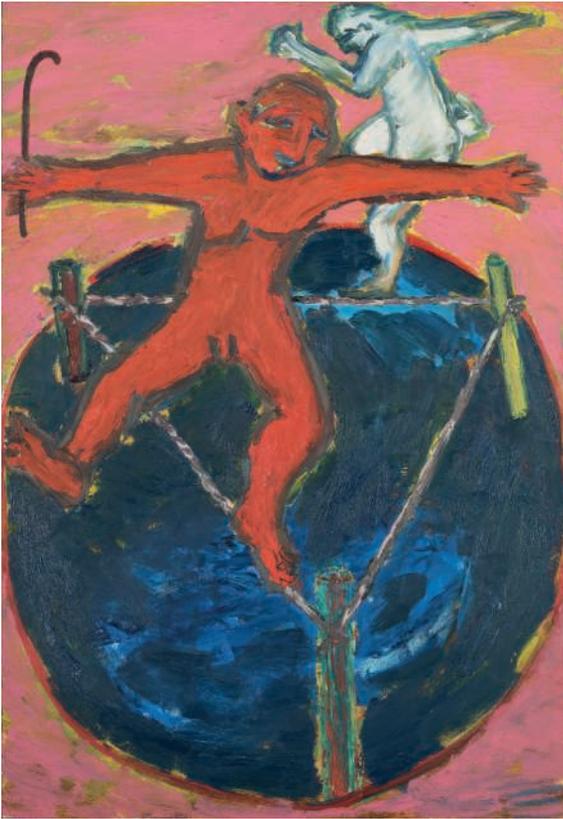
182
TEN MASKS
20TH CENTURY

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

(10)
\$1,300-1,800
€1,200-1,700

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.

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.



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

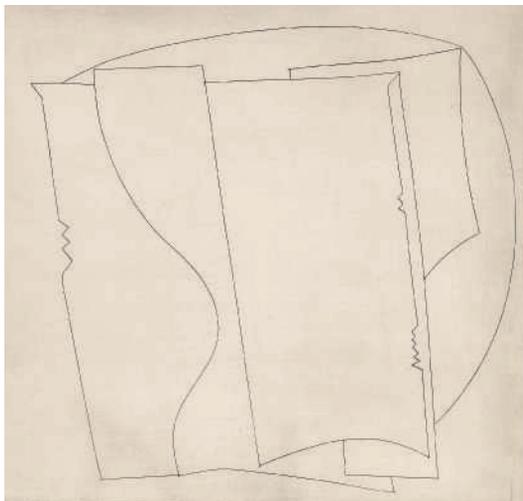
\$1,300-2,500

€1,200-2,200

PROVENANCE:

With Galeria 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.

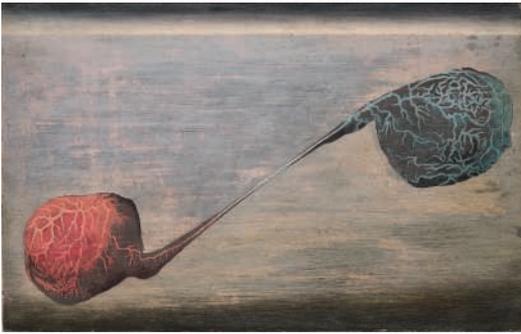
£5,000-8,000

\$6,200-9,800

€5,600-8,900

PROVENANCE:

With Annelly 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
 7¼ 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, Massachusetts in 1966.

£800-1,200

\$980-1,500

€890-1,300

LITERATURE:

Feldman & Schellmann II.4A





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.





λ202

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.

λ203

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

£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

a pair (2)

£800-1,200

\$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
TREEN-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





216



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

£1,000-2,000

(19)
\$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



■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

(12)
\$1,300-1,800
€1,200-1,700





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

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

LITERATURE:
 Wiseman, 33.



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

HORACE ASCHER BRODZKY (AUSTRALIAN, 1885-1969)

Crouching nude

signed and dated 'Brodzky '34' (lower right)

ink and watercolour on paper, framed 9¾ x 7¼ in. (24.8 x 18.4 cm.)

£600-1,000

\$740-1,200

€670-1,100

PROVENANCE:

With Boundary Gallery, London.



227

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.





λ231

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.

λ232

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 9¾ 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.





λ237

LUCIE RIE (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

(9)
 \$1,300-1,800
 €1,200-1,700

-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

-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

(37)

\$740-1,200

€670-1,100

£1,000-1,500

(19)

\$1,300-1,800

€1,200-1,700

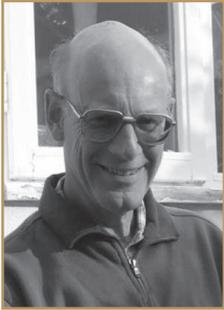


THE TONY ROBINSON
COLLECTION OF TREEN
DRINKING VESSELS



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

-256

A SILVER-MOUNTED LIGNUM VITAE DIPPER CUP
ENGLAND, MID-17TH CENTURY

Of large size, the body with reeded bands of ornament
3 in. (7.2 cm.) high

£1,000-2,000

\$1,300-2,500

€1,200-2,200

PROVENANCE:

With Alistair Sampson, London, 1997.

LITERATURE:

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



257

-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.



258

-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.

-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

(3)

£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.



266

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.



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)



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.

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)



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

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.



280

-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.



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
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.



294



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



304

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.

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.

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
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

-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 IATER
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.

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 own a lot (A symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found noted 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. The methods used include 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 H(2).

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 B(1)(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the purchase price and all other sums due. Further, you warrant that:

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

(v) 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 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 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.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the lots online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the reserve. If you make a written bid on a lot which does not have a reserve and there is no higher bid than yours, we will bid on your behalf at around 50% of the low estimate or, if lower, the amount of your bid. If we receive written bids on a lot for identical amounts, and at the auction these are the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots;
- withdraw any lot;
- divide any lot or combine any two or more lots;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

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

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTISTS' RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all **lots** we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever 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 reliefs depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

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

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

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

- 4% up to 50,000
- 3% between 50,000.01 and 200,000
- 1% between 200,000.01 and 350,000
- 0.50% between 350,000.01 and 500,000
- over 500,000, the lower of 0.25% and 12,500 euro.

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in UPPERCASE type in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in UPPERCASE type.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Catalogue Pricing'. 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.

- (i) 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.

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

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

- (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, album tags or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed estimate;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition report** or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

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

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any amounts due under section D3 above; and
 - (iv) any duties, goods, sales, use, compensating or service tax or VAT.

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

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you wish 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: Citicredit Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT, Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2CLTY. 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 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7389 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

(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 SW1R 1LR.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7389 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 (i). 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 amount in excess of 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 **lots** 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 7389 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 agent 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 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 hauliers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on 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 if you are relying on a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol – in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing this 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 species.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific tests are inconclusive, you will be responsible for any scientific test on the 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 (whereas local laws in 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 £34,200 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain this 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 return the strap prior to shipment from the sale site. At some court proceedings, Christie's has, at its discretion, made the displayed endangered species strap available to the buyer of the lot free of charge collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot. For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

I OUR LIABILITY TO YOU

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

(b) 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

(c) We give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any lot with regard to its 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.

(d) 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.

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

(f) 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 obliged to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale will place 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.

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 (including 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. 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.

K GLOSSARY

authentic: a genuine example, rather than a copy or forger of;

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

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

(iii) a marking for a particular origin source if the lot is described in the **Heading** as being of that origin or source; or
(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a lot is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the hammer price.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot.

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

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
 3. In order to receive

a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
 (a) have registered to bid with an address outside of the EU; **and**
 (b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **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 re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
 Tel: +44 (0)20 7389 2886.
 Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

- Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ **Lot** 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**, 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 consignors 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 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.

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.

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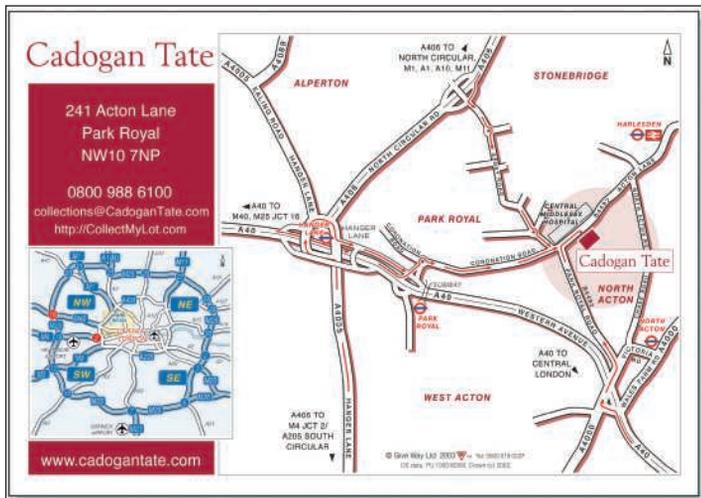
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PHYSICAL LOSS & DAMAGE LIABILITY

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.

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	£70.00	£35.00
Storage per day	£8.00	£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
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