

NOBLE & PRIVATE COLLECTIONS

Part I · King Street · 26 April 2016

Part II · South Kensington · 27 April 2016

CHRISTIE'S



LONDON · KING STREET

NOBLE & PRIVATE COLLECTIONS

INCLUDING FINE TAPESTRIES

Tuesday 26 April 2016

PART I: LOTS 1-175

Tuesday 26 April 2016
at 10.30 am
8 King Street, St. James's

AUCTION

Tuesday 26 April 2016
at 10.30 am (Lots 1-175)

8 King Street, St. James's
London SW1Y 6QT

PART II: LOTS 201-493

Wednesday 27 April 2016
at 10.30 am
85 Old Brompton Road

VIEWING

Friday	22 April	12 noon – 4.30 pm
Saturday	23 April	12 noon – 5.00 pm
Sunday	24 April	12 noon – 5.00 pm
Monday	25 April	9.00 am – 8.00 pm

AUCTIONEERS

Hugh Edmeades & Nick Martineau

AUCTION CODE AND NUMBER

In sending absentee bids
or making enquiries, this
sale should be referred to as
PHILIP-12421

AUCTION RESULTS

UK +44 (0) 20 7839 9060
christies.com

CONDITIONS OF SALE

This auction is subject to
Important Notices,
Conditions of Sale and
to reserves.
[25]



CHRISTIE'S ON THE GO

Browse the auction and view
real-time results on your
iPhone and iPod Touch.

CHRISTIE'S LIVE™

This auction features online.
View catalogues and leave
bids online at christies.com

opposite
Lot 137

back cover
Lot 52 (part)

CHRISTIE'S

EUROPEAN PRIVATE COLLECTIONS AND COUNTRY HOUSE SALES



ORLANDO ROCK
Chairman, Christie's UK
orock@christies.com
+44 (0)20 7389 2031



CHARLES CATOR
*Chairman of Group,
Deputy Chairman,
Christie's International*
ccator@christies.com
+44 (0)20 7389 2355



ROBERT COPLEY
*Deputy Chairman of Group,
International Head of Furniture,
Deputy Chairman, Christie's UK*
rcopley@christies.com
+44 (0)20 7389 2353



PEDRO GIRA0
*Chairman of Euroape
Advisory Board*
pgirao@christies.com
+44 (0)20 7389 2014



**CHRISTIANE GRAFIN
ZU RANTZAU**
Chairman, Christie's Germany
crantzau@christies.com
+49 40 279 4073



FRANÇOIS DE RICQLES
President, Christie's France
fdericqlès@christies.com
+33 1 40 76 85 59



LIONEL GOSSET
Head of Private Collections, France
lgosset@christies.com
+33 1 40 76 85 98



ROLAND DE LATHUY
*Managing Director,
Christie's Belgium*
rdelathuy@christies.com
+32 2 289 13 36



JUAN VAREZ
*Managing Director,
Christie's Spain*
jvarez@christies.com
+34 91 53 26 626/7



**CLARICE PECORI
GIRALDI**
Private Sales Director, EMERI
cpecorigiraldi@christies.com
+44 (0)20 7752 3164



AMJAD RAUF
*Director of Private Sales,
International Specialist,
Furniture & Private Collections*
arauf@christies.com
+44 (0)20 7389 2358



ANDREW WATERS
*Head of Private Collections
& Country House Sales, UK*
awaters@christies.com
+44 (0)20 7389 2356



**FRANÇOIS
ROTHLISBERGER**
*International Senior Specialist,
Furniture and Works of Art*
frothlisberger@christies.com
+41 44 268 10 25



STEFAN DOEBNER
*International Senior Specialist,
Furniture and Works of Art*
sdoebner@christies.com
+31 20 575 59 18

EUROPEAN REGIONAL OFFICES

DUSSELDORF
Arno Verkade
+49 (0)21 14 91 59 352

FRANKFURT
Anja Schaller
+49 (0)173 317 3975

HAMBURG
Christiane Grafín zu Rantzau
+49 (0)40 27 94 073

MUNICH
Marie Christine Grafín Huyn
+49 (0)89 24 20 96 80

STUTTGART
Eva Susanne Schweizer
+49 (0)71 12 26 96 99

BRUSSELS
Roland de Lathuy
+32 (0)2 512 88 30

VIENNA
Angela Baillou
+43 (0)1 533 881214

ZURICH
Dr Bertold Mueller
+41 (0)44 268 1010

GENEVA
Eveline de Proyart
+41 (0)22 319 1766

ROME
Marina Cicogna
+39 06 686 3333

MILAN
Marco Trevisan
+39 02 303 2831

MONACO
Nancy Dotta
+377 97 97 11 00

BARCELONA
Carmen Schjaer
+34 (0)93 487 8259

MADRID
Juan Varez
+34 (0)91 532 6626

LISBON
Mafalda Pereira Coutinho
+351 919 317 233

SPECIALISTS & CONTACTS FOR THIS AUCTION



PAUL VAN DEN BIESEN
*Head of Sale, Specialist,
 European Decorative Arts*
 pvandenbiesen@christies.com
 +44 (0)20 7389 2349



AMJAD RAUF
*International Specialist,
 Furniture & Private Collections*
 arauf@christies.com
 +44 (0)20 7389 2358



MARCUS RÄDECKE
Head of Furniture, London
 mraedcke@christies.com
 +44 (0)20 7389 2342



FRANÇOIS ROTH LISBERGER
*International Specialist, Furniture,
 Switzerland & Southern Europe*
 frothlisberger@christies.com
 +41 44 268 10 25



STEFAN DOEBNER
*International Specialist, Furniture,
 Germany & Northern Europe*
 sdoebner@christies.com
 +31 20 575 59 18



PAUL GALLOIS
*Junior Specialist,
 European Decorative Arts*
 pgallois@christies.com
 +44 (0)20 7389 2260



CAROLINE ALLEN
Specialist, Chinese Works of Art
 callen@christies.com
 +44 (0)20 7389 2593



LAURA VENTIMIGLIA DI MONTEFORTE
*Senior Specialist,
 Furniture, Italy*
 lventimiglia@christies.com
 +39 02 303 283 50

For general enquiries about this auction, emails should be addressed to the Auction Administrator.



SOPHIE MCKINNEY
Administrator
 smckinney@christies.com
 +44 (0)20 7752 3276



GILLIAN WARD
Business Manager
 gward@christies.com
 +44 (0)20 7389 2357

SPECIALISTS

CARPETS
 Louise Broadhurst
 Tel: +44 (0)20 7389 2603

SILVER
 Kate Flitcroft
 Tel: +44 (0)20 7389 2660

CLOCKS
 Toby Woolley
 Tel: +44 (0)20 7389 2227

19TH CENTURY FURNITURE
 Giles Forster
 Tel: +44 (0)20 7389 2146

SCULPTURE
 Milo Dickinson
 Tel: +44 (0)20 7389 2333

EUROPEAN CERAMICS AND GLASS
 Louise Phelps
 Tel: +44 (0)20 7752 3160
 Matilda Burn
 Tel: +44 (0)20 7752 3026

OLD MASTER PAINTINGS
 Maja Markovic
 Tel: +44 (0)20 7389 2090

SERVICES

ABSENTEE AND TELEPHONE BIDS
 Tel: +44 (0)20 7389 2658
 Fax: +44 (0)20 7930 8870
 www.christies.com

AUCTION RESULTS
 UK: +44 (0)20 7839 9060
 www.christies.com

CLIENT SERVICES
 Tel: +44 (0)20 7839 9060
 Fax: +44 (0)20 7389 2869
 info@christies.com

CATALOGUES ONLINE
 Lotfinder®
 www.christies.com

SHIPPING
 Tel: +44 (0)20 7389 2712
 Fax: +44 (0)20 7389 2869

STORAGE AND COLLECTION
 Tel: +44 (0)20 7839 9060
 Fax: +44 (0)20 7389 2869

COPYRIGHT NOTICE
 No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's. © Manson & Woods Ltd. (2016)





CONTENTS

-
- 1 AUCTION INFORMATION (LOTS 1-175)
 - 2 INTERNATIONAL EUROPEAN PRIVATE COLLECTIONS
AND COUNTRY HOUSE SALES
 - 3 SPECIALISTS AND SERVICES FOR THIS AUCTION
(LOTS 1-175)
 - 10 PROPERTY FOR SALE (LOTS 1-175)
 - 120 SPECIALISTS AND SERVICES FOR THIS AUCTION
(LOTS 201-493)
 - 121 AUCTION INFORMATION (LOTS 201-493)
 - 122 PROPERTY FOR SALE (LOTS 201-493)
 - 226 CONDITIONS OF SALE • BUYING AT CHRISTIE'S
 - 229 VAT SYMBOLS AND EXPLANATION
 - 230 SYMBOLS AND IMPORTANT NOTICES
 - 231 EXPLANATION OF CATALOGUING PRACTICE
 - 232 STORAGE AND COLLECTION (LOTS 1-175)
 - 233 STORAGE AND COLLECTION (LOTS 201-493)
 - 237 ABSENTEE BIDS FORM (LOTS 1-175)
 - 239 ABSENTEE BIDS FORM (LOTS 201-493)
 - 240 CATALOGUE SUBSCRIPTIONS

CHRISTIE'S



PROPERTY FROM
VILLA D'AGLIE, TURIN
 (LOTS 1-51, 62, 299-300 & 318-394)

Not far from the Po River in Piedmont, the Villa d'Agliè is located on the hill of Turin, just above the royal road that once connected the capital of Savoy to the Monferrato. It is one of the rare houses around Turin that has remained almost untouched from the beginning of the 18th century until the present day. Beyond the entrance gate the atmosphere is one of a bygone era.

The villa, surrounded by a sumptuous garden embellished with statues, shows a façade with well-preserved 18th-century stone *bas-reliefs* depicting the Four Seasons, which recent studies have shown to have come from the royal palace gardens of the Venaria Reale, built in the second half of the 17th century to decorate the fountain of Hercules.

The existence of a residence on this location is first recorded as early as 1300, when a building was erected with the intention of defending the road from Turin to Chieri. From 1610 the property and that next to it was owned by the Duke Carlo Emanuele I of Savoy, son of Emanuele Filiberto and Marguerite

fashionable romantic garden, by planting cedars of Lebanon, sequoia trees and chestnuts. Fascinatingly, numerous period drawings have been found by the present owners, that relate to the garden before and after the contribution and vision of Sir John Foster.

In the mid-19th century, the villa was purchased by the Marchesi Pilo Boyl di Putifigari, a noble family of Spanish origin; it subsequently changed hands again before being acquired by the Italian family of the present owners around seventy years ago, who have painstakingly conserved and maintained the villa and gardens in their full glory. During the late 1950s, the gardens were redesigned by the celebrated British landscape architect Russell Page, according to the 18th-century plans.

Inside the villa, the ground floor rooms have been largely untouched: the decoration is well preserved, as are the original floors and coffered ceilings with their original polychrome decoration dating from the end of the 17th century.



Villa d'Agliè, Turin, circa 1835-1846, when under the ownership of Sir John Foster, the British Ambassador



The salone, Villa d'Agliè, Turin, circa 1835-1846



Villa d'Agliè, Turin, circa 1825

de Valois. Shortly afterwards it passed to Giovanni Francesco Bellezia, who was treasurer to the King and Mayor of the city of Turin during the plague of 1630. Throughout most of the 17th century, the Villa d'Agliè remained the summer residence of the Bellezia family. Later on the villa came into the possession of the Princess Del Pozzo della Cisterna. During the first half of the 18th century it belonged to Count Ignazio Demorri di Castelmagno, who embellished the garden with statues and vases and enriched the main hall on the ground floor with large stucco medallions representing the Four Elements. These were the executed in 1739 by Simone Martinez, the nephew of the celebrated court architect Filippo Juvarra. These served as models for the marble medallions executed for the Sala della Regina in the Royal Palace of Turin, which are still visible today. At the end of the 18th century, the Villa d'Agliè changed hands again and became the property of Benedetto Maurizio, Prince of Savoy and Duca of Chiabrese, who was the beloved youngest son of King Carlo Emanuele III and Princess Elisabeth Therese of Lorraine.

During the 1830s and 1840s, the villa was occupied by Sir John Foster, the British Ambassador to Italy. His major contribution to the villa was to transform the Italianate garden into a most

The marble staircase leads to an enclosed porch opening on to a window from which you can admire the garden and, weather permitting, the mountains of the Susa Valley, the church of St. Michael and the river Po. On the *Piano Nobile* there are three reception rooms lavishly decorated with *chinoiserie* motifs, landscapes and figures, painted according to the newly fashionable designs which were *en vogue* in Turin and all over Europe during the 18th century. The decoration of these rooms is very well preserved and remains a celebrated testament to the enduring style of Turin.

When Villa d'Agliè was acquired by the family of the present owners, the house was sparsely furnished, and most of the furniture, pictures and objects were painstakingly sought out over many years by the passionate owners with the help of the leading tastemakers, designers and antiquaires of Turin, during the second half of the 20th century. The owners' attention to detail was visible everywhere in the house. The furniture itself was chosen with a preference for pieces of Piedmontese and Turinese origin, a taste developed by the family after visiting the celebrated *Mostra del Barocco Piemontese* in 1963, in which several of the lots in this sale were exhibited (lots 2, 17, 19, 31 and 40).







1

A PAIR OF BRONZE GROUPS DEPICTING THE RAPE OF EUROPA AND NESSUS AND DEIANIRA

FRENCH, 18TH CENTURY

The ormolu bases probably 19th century, with foliate scrolls and shaped feet
11¼ in. (30 cm.) high; 10¼ in. (26 cm.) wide, 6¼ in. (16 cm.) deep

(2)

£7,000-10,000

\$10,000-14,000

€9,100-13,000

COMPARATIVE LITERATURE:

H. Weirauch, *Europäische Bronzestatuetten 15.-18. Jahrhundert*, Brunswick, 1967, p. 410, fig. 494

R. Wenley, *French bronzes in the Wallace Collection*, London, 2002, pp. 62-3, S187.

The slight differences in the modelling of these two figural groups suggest they were conceived by different hands, and paired at a later date. The 'Nessus and Deianira' exists in a small number of French casts dating to circa 1690, the principal versions are in the Wallace Collection, London and the Grünes Gewölbe, Dresden (Wenley, *loc. cit.*; Weirauch, *loc. cit.*). While the model for this bronze may have been conceived at an earlier date to the 'Rape of Europa' the two figures were paired together as of 1700, appearing as successive entries in the inventory of André Le Notre's collection and as separate bronzes acquired in 1699 by the Elector of Saxony in Paris, now in the Grünes Gewölbe. It is likely, therefore, that an industrious founder considered this pairing to be of good commercial value and matched the models by supplying them with similar plinths.

-2

A NORTH ITALIAN ORMOLU-MOUNTED WALNUT AND FRUITWOOD BANDED BUREAU-CABINET

TURIN, CIRCA 1760-70

With domed cresting and mirrored door, above a sloping fall enclosing a fitted interior with ivory knobs, above three drawers, partially remounted
85¼ in. (218 cm.) high; 35½ in. (90 cm.) wide; 18 in. (46 cm.) deep

£30,000-50,000

\$43,000-71,000

€39,000-65,000

EXHIBITED:

Mostra del Barocco Piemontese, Turin 1963, pl. 225 (illustrated *in situ* in Villa d'Agliè).

LITERATURE:

R. Antonetto, *Il mobile piemontese nel settecento*, Turin, 2010, vol. II, p. 126, no. 12a.

The present bureau-cabinet with its elegant proportions, fine marquetry banding, slightly concave-shaped front and waisted lower section is typical for a small group discussed and illustrated by Antonetto in *Il Mobile Piemontese nel Settecento* (nos 12a-d). Antonetto explains further that the overall structure of the present bureau-cabinet, in particular the shape of the top-rail and base, is related to the work of the Royal furniture maker Pietro Piffetti and corresponds to a new style of furniture, which reflects the changed style of living taking place during the second half of the 18th century.







3

A NORTH ITALIAN CREAM-PAINTED MIRROR

TURIN, MID-18TH CENTURY

The divided plate with a mirrored surround with double scrolling border and pierced foliate cresting 93 in. (237 cm.) high; 46 in. (117 cm.) wide

£10,000-15,000

\$15,000-21,000

€13,000-19,000

A comparable mirror with similar foliate scrolling border and pierced upswept cresting formerly in a private collection in Villa Perosa, Turin, is illustrated in V. Viale, *Mostra del Barocco Piemontese*, Torino 1963, Vol. III, pl. 258.



4

A NORTH ITALIAN CREAM-PAINTED CONSOLE

TURIN, MID-18TH CENTURY

The serpentine-fronted grey-veined marble top above a pierced frieze on cabriole legs joined by a stretcher, the underside with remains of label inscribed 'Ct DI SAN VITALE'

34½ in. (88 cm.) high; 49¼ in. (126 cm.) wide; 25½ in. (65 cm.) deep

£5,000-8,000

\$7,200-11,000

€6,500-10,000

A console with similar *rocaille* carving and scrolling foliate-carved legs was in the collection of Conte Umberto Provana di Collegno (V. Viale, *Mostra del Barocco Piemontese*, Torino, 1963, no. 257). A further example can be seen in the Palazzina di Caccia (E. Quaglino, *il piemonte, Mobili e Ambienti Dal XV All'Inizio Del XIX Secolo*, Milano, 1966, p. 130).

5
NORTH ITALIAN SCHOOL,
18TH CENTURY

An Italianate mountainous landscape with figures resting on a wooded path by a stream, a town beyond; and An Italianate mountainous landscape with washerwomen by a stream and a travellers on a path, a town beyond

oil on canvas
 49 7/8 x 72 1/8 in. (126.5 x 183 cm.) a pair (2)
 £7,000-10,000 \$10,000-14,000
 €9,100-13,000



6
A PAIR OF ITALIAN WHITE-PAINTED
AND GILT VARNISHED SILVERED
(‘MECCA’) STOOLS

MID-18TH CENTURY, PROBABLY MARCHE

Each with tan leather seat above scrolling foliate legs joined by X-shaped stretchers
 19 1/2 in. (50 cm.) high; 21 1/4 in. (54 cm.) wide;
 17 3/4 in. (45 cm.) deep (2)

£2,500-4,000 \$3,600-5,700
 €3,300-5,200





7

A NAPLES (DEL VECCHIO AND GIUSTINIANI) GREEK REVIVAL REDWARE COMPOSITE PART TABLE-SERVICE
19TH CENTURY, IMPRESSED SCRIPT DEL VECCHIO AND GIUSTINIANI MARKS

Each piece painted with Attic figures within foliate or Greek-key borders, comprising: twenty dinner-plates, twelve dessert-plates, one octagonal plate, two lobed serving-dishes, four shell-shaped dishes, a small two-handled bowl and stand, six coffee-cups and six two-handled stands
The dinner-plates: 9½ in. (24.1 cm.) diameter

£4,000-6,000

\$5,700-8,500
€5,200-7,800

EXHIBITED:

Palazzo Barolo, Turin, 1995.

8

A NORTH ITALIAN ORMOLU-MOUNTED TULIPWOOD AND KINGWOOD COMMODE
GENOA, CIRCA 1760

The serpentine top above two short drawers and two long drawers veneered *sans traverse*, on short cabriole legs, the mounts probably replaced
34½ in. (88 cm.) high; 43¼ in. (111 cm.) wide;
19¼ in. (49 cm.) deep

£3,000-5,000

\$4,300-7,100
€3,900-6,500





GIUSEPPE VIGLIONE

CABINET MAKER TO THE ROYAL COURT OF SAVOY



Nephew of the celebrated Luigi Prinotto, Giuseppe Pietro Viglione (1748-1823) grew up in Turin, the heart of the flourishing cabinet maker's milieu, during the second half of the 18th century. Soon to become an accomplished *ébéniste*, Viglione joined the corporation in circa 1781, and signed the works he produced with individually dated printed labels, on which he certified himself as *Padrone Ebanista Approvato*. Successful, he quickly became the head of a small atelier and produced pieces for the Royal Court of Savoy, the first documented payments from these commissions date from 1789. Viglione's workshop specialised in producing high quality distinctive marquetry pieces such as cylinder bureau (lot 9), demi-

lune commodes, *secretaires à abattant* (lot 10), *bonheurs-du-jour*, and particularly *tavole da ginocchio* (lot 11). Specific invoices from 1794 refer to furniture delivered to the Queen's apartment (1.650 Lire) including three wardrobes, and a number of demi-lune commodes (called *di forma mezza ovale*) for the Castello di Rivoli, the same year. Viglione was still active in 1815 when Vittorio Emanuele I arrived on the throne. His production is often characterised by a three dimensional Greek Key marquetry used as a contrasting border to quarter-veneered drawers, façades, fall-fronts and sides of well-proportioned and perfectly conceived pieces of furniture.



9

**A NORTH ITALIAN KINGWOOD,
TULIPWOOD AND AMARANTH
CYLINDRE BUREAU**

ATTRIBUTED TO GIUSEPPE VIGLIONE,
TURIN, CIRCA 1780-90

Decorated overall with Greek key borders, the roll top enclosing six drawers, above two drawers decorated *sans traverse* and turned tapering legs 41½ in. (105.5 cm.) high; 42½ in. (108 cm.) wide; 20½ in. (51.5 cm.) deep

£7,000-10,000

\$10,000-14,000
€9,100-13,000

LITERATURE:

R. Antonetto, *I Minusieri ed ebanisti piemontesi*, 1985, fig. 166.

R. Antonetto, *Il mobile piemontese nel settecento*, Turin, 2010, vol. I, p. 308, no. 3 (illustrated).

10

**A NORTH ITALIAN ORMOLU-MOUNTED KINGWOOD AND
AMARANTH PARQUETRY SECRETAIRE À ABATTANT**
CIRCA 1780, IN THE MANNER OF GIUSEPPE VIGLIONE, TURIN

With stylised Greek key and geometric decoration overall, the shaped rectangular top above a frieze drawer, fall front enclosing a fitted interior, and two drawers, remounted
55¼ in. (140 cm.) high; 34 in. (86.5 cm.) wide; 17 in. (43 cm.) deep

£10,000-15,000

\$15,000-21,000
€13,000-19,000**LITERATURE:**

R. Antonetto, *I Minusieri ed ebanisti piemontesi*, 1985, p. 144, no. 191.
R. Antonetto, *Il mobile piemontese nel settecento*, Turin, 2010, vol. II, p. 162, no. 5 (illustrated).

~11

**A NORTH ITALIAN IVORY-INLAID KINGWOOD,
TULIPWOOD AND AMARANTH GAMES-TABLE**
'TAVOLINO INGINOCCHIATOIO'

ATTRIBUTED TO GIUSEPPE VIGLIONE, TURIN, CIRCA 1790

The reversible top enclosing a fitted games-table, above a frieze drawer and a deep drawer to each short side, on square tapering legs joined by a hinged platform
31 in. (71 cm.) high; 36 in. (91 cm.) wide; 20¼ in. (51.5 cm.) deep

£8,000-12,000

\$12,000-17,000
€11,000-16,000**PROVENANCE:**

R. Antonetto, *Il mobile piemontese nel settecento*, Turin, 2010, vol. I, p. 308, no. 4 (illustrated).

This type of multi-purpose table became fashionable in the last decade of the 18th century, particularly in Turin. Serving as a writing table, as well as games-table, this piece also incorporates a neatly concealed hinged platform to the base which can be raised and flipped with auto-adjusting small metal feet. This particular table is described by Antonetto as being by the cabinet maker Giuseppe Viglione. A payment to Viglione by the Royal House of Savoy, dated 3 September 1789, describes an identical table, referred to on the invoice as a *tavola da ginocchiatoio*. Closely related tables were also executed by other Piedmontese *ébénistes* such as Giovanni Galletti.



10 (alternate view)



11 (alternate view)



12

A NORTH ITALIAN BRASS-MOUNTED KINGWOOD, TULIPWOOD, AMARANTH AND MARQUETRY OCCASIONAL TABLE

LATE 18TH CENTURY, PROBABLY PIEDMONT OR LOMBARDY

The rectangular top inlaid with a musical trophy, with adjustable fire screen, and cupboard door, enclosing three drawers, on squared tapering legs joined by an undertier

30½ in. (78 cm.) high; 17¾ in. (45 cm.) wide; 12 in. (31.5 cm.) deep

£3,000-5,000

\$4,300-7,100
€3,900-6,500

13

A PAIR OF NORTH ITALIAN POLYCHROME-PAINTED CONSOLE TABLES

PIEDMONT, LATE 18TH CENTURY

Each with rectangular grey *bardiglio* marble top above an interlaced decorated frieze, on fluted tapering legs, redecorated

35 in. (89 cm.) high; 44¼ in. (112.5 cm.) wide; 22¾ in. (58 cm.) deep (2)

£7,000-10,000

\$10,000-14,000
€9,100-13,000

14

A NORTH ITALIAN GILT-METAL AND GILT-TOLE CUT-GLASS AND ROCK CRYSTAL EIGHT-LIGHT CHANDELIER

PIEDMONT, LATE 18TH/EARLY 19TH CENTURY

Overall hung with faceted drops and beads, the corona with upswept branches suspending pendants, above the main pierced corona issuing scrolled branches

44 in. (112 cm.) high; 32 in. (81 cm.) diameter

£4,000-6,000

\$5,700-8,500
€5,200-7,800







15

ROMAN SCHOOL, 17TH CENTURY

Carnations, peonies, hydrangeas and other flowers on a ledge by a classical bust, surrounded by onions, pumpkins, grapes and other fruits, with a ram, a calf, a cow and a monkey in a classical landscape

oil on canvas
60½ x 76½ in. (153.4 x 194.2 cm.)

£10,000-20,000

\$15,000-28,000
€13,000-26,000



16

A NORTH ITALIAN ORMOLU-MOUNTED KINGWOOD AND TULIPWOOD BUREAU

TURIN, SECOND HALF 18TH CENTURY

The shaped rectangular top above a fall-front, enclosing various compartments and drawers, above a long drawer and a kneehole drawer flanked by sloping drawers, on slightly scrolled legs terminating in upturned foliate sabots

39 in. (99 cm.) high; 37¾ in. (96 cm.) wide; 20½ in. (52 cm.) deep

£20,000-30,000

\$29,000-43,000
€26,000-39,000

17

**A NORTH ITALIAN WALNUT AND FRUITWOOD
OCCASIONAL TABLE**

PIEDMONT, MID-18TH CENTURY

With hinged top enclosing three compartments, above two drawers and cabriole legs joined by an undertier, with label from the 'Mostra del Barocco Piemontese' inscribed: 'Vittoria Burroni Girolo Tavolinetto Lavoro', lacking handles

31½ in. (80 cm.) high; 20½ in. (52 cm.) wide; 14½ in. (37 cm.) deep

£3,000-5,000

\$4,300-7,100
€3,900-6,500

EXHIBITED:

Mostra del Barocco Piemontese, Turin 1963.



18

A LOUIS XV PASTORAL TAPESTRY

BY CLAUDE AUDRAN, GOBELINS, DATED 1738

Woven in silks and wools, depicting Daphne and Chloe with the poet Philitas, flanked by a tree with ruins in the background, within a simulated picture frame border and blue outer slip, signed 'GOBELIN - AUDRAN 1738' in the field and with further signature 'AUDRAN c.' within blue slip

9 ft. 1 in. x 6 ft. 3 in. (276 cm. x 190 cm.)

£12,000-18,000

\$18,000-26,000
€16,000-23,000

19

A NORTH ITALIAN GILTWOOD CENTRE TABLE

TURIN, CIRCA 1740-50

The rectangular top covered in later silk damask, above scrolling cabriole legs joined by an X-shaped stretcher, probably conceived as a cabinet stand, the top later

35¼ in. (90 cm.) high; 35¼ in. (90 cm.) wide; 24¼ in. (62 cm.) deep

£4,000-6,000

\$5,700-8,500
€5,200-7,800

EXHIBITED:

Mostra del Barocco Piemontese, Turin 1963, vol. III, pl. 69, (illustrated).

LITERATURE:

R. Antonetto, *Il mobile piemontese nel settecento*, Turin, 2010, vol. II, p. 217, no. 22 (illustrated).









-20

A NORTH ITALIAN IVORY-INLAID WALNUT AND FRUITWOOD TABLE-TOP VITRINE

TURIN, MID-18TH CENTURY

Of pagoda shaped, the domed top surmounted by a turned final, with three glazed sides and a mirrored back
28 in. (71 cm.) high; 18¼ in. (46.5 cm.) wide; 7¼ in. (18.5 cm.) deep

£4,000-6,000

\$5,700-8,500

€5,200-7,800

21

A NORTH ITALIAN ORMOLU-MOUNTED WALNUT AND FRUITWOOD OCCASIONAL TABLE

TURIN, MID-18TH CENTURY

The shaped rectangular top above three drawers, simulated as four, on cabriole legs, two legs and side rail replaced
31¼ in. (80.5 cm.) high; 19¾ in. (50 cm.) wide; 14¼ in. (37 cm.) deep

£1,500-2,000

\$2,200-2,800

€2,000-2,600

LITERATURE:

E. Quaglino, *il piemonte, Mobile E Ambienti Dal XV All'inizio Del XIX Secolo*, Milano, 1966, pp. 119 (illustrated).



22

A NORTH ITALIAN CREAM AND-GREEN PAINTED SOFA
MID-18TH CENTURY, PROBABLY PIEDMONT

With moulded and acanthus-carved frame, on cabriole legs, the back, padded arms and seat covered with a *l'Indienne* fabric, retaining an orange cut-velvet upholstery beneath
44½ in. (130 cm.) high; 72¾ in. (184 cm.) wide; 29 in. (74 cm.) deep

£4,000-6,000

\$5,700-8,500

€5,200-7,800



23**A NORTH ITALIAN PALE BLUE-PAINTED MIRROR**PIEDMONT, SECOND QUARTER
18TH CENTURY

The rectangular plate within a double scrolled mirrored surround surmounted by a cartouche and pierced cresting, the plates largely replaced
95 in. (241.5 cm.) high; 49 in. (125 cm.) wide

£8,000-12,000

\$12,000-17,000
€11,000-16,000**LITERATURE:**

E. Quaglino, *il piemonte, Mobile E Ambienti Dal XV All'inizio Del XIX Secolo*, Milano, 1966, pp. 131 (illustrated).

A closely related mirror is illustrated in R. Antonetto, *Il mobile piemontese nel settecento*, Turin, 2010, vol II, p.190, fig 19a. According to Antonetto, such mirrors are often recorded from archival documentation of the Royal House of Savoy to be decorated by Monticelli, gilders and *laccatori* active in Turin from the 1730's to the 1770's.

**24****A NORTH ITALIAN PALE BLUE-PAINTED CONSOLE TABLE**

TURIN, FIRST QUARTER 18TH CENTURY

The later serpentine-fronted *breccia* marble top above a scrolled frieze centred by a shell, on cabriole legs joined by similarly carved stretchers centred by a mask and surmounted by a later shell
35½ in. (90 cm.) high; 46½ in. (118 cm.) wide;
24 in. (61 cm.) deep

£12,000-18,000

\$18,000-26,000
€16,000-23,000**LITERATURE:**

R. Antonetto, *Il mobile piemontese nel settecento*, Turin, 2010, vol. II, pp. 206-207, no. 10 (illustrated).
E. Quaglino, *il piemonte, Mobile E Ambienti Dal XV All'inizio Del XIX Secolo*, Milano, 1966, pp. 131 (illustrated).

This console table closely resembles a design by the Piedmontese furniture-maker Gian Pietro Baroni di Tavigliano, whose design incorporates a similar mask embellished stretcher and scrolling frieze (R. Antonetto, *Minusieri Ed Ebanisti Del Piemonte, Storia e Immagini del Mobile Piemontese, 1636-1844*, Torino, 1985, p. 20, no. 21). This design can also be found on a console at the Palazzo Reale in Turin (U. Chierici, *Torino, Il Palazzo Reale*, Torino, 1969, no. 69).





25

**PIETRO PALTRONIERI, IL MIRANDOLESE
(MIRANDOLA 1673-1741 BOLOGNA)**

A capriccio of classical ruins with figures resting by a canal, a church beyond; and An architectural capriccio with figures conversing among ruins

tempera on canvas

74¼ x 98¾ in. (188.5 x 250.8 cm.)

a pair (2)

£10,000-15,000

\$15,000-21,000

€13,000-19,000



26

**A PAIR OF LOUIS XV WALNUT FAUTEUILS
CIRCA 1740**

The arched back, arms and seat covered with polychrome-stitched white *bandera* fabric with foliate motifs, the arms, rails and legs carved with C-scrolls, foliage and floral motifs
41 in. (104 cm.) high; 29½ in. (75 cm.) wide;
32 in. (81 cm.) deep (2)

£6,000-9,000

\$8,600-13,000

€7,800-12,000





27

A NORTH ITALIAN CARVED WALNUT CONSOLE TABLE

MID-18TH CENTURY, PROBABLY VENICE, IN THE MANNER OF ANDREA BRUSTOLON

The veneered *alabastro fiorito* top above a pierced frieze carved with a central cartouche, on herm-carved cabriole legs terminating in mask-shaped feet, joined by scrolled stretchers centred by a putto

36½ in. (93 cm.) high; 72 in. (183 cm.) wide;

28½ in. (73 cm.) deep

£30,000-50,000

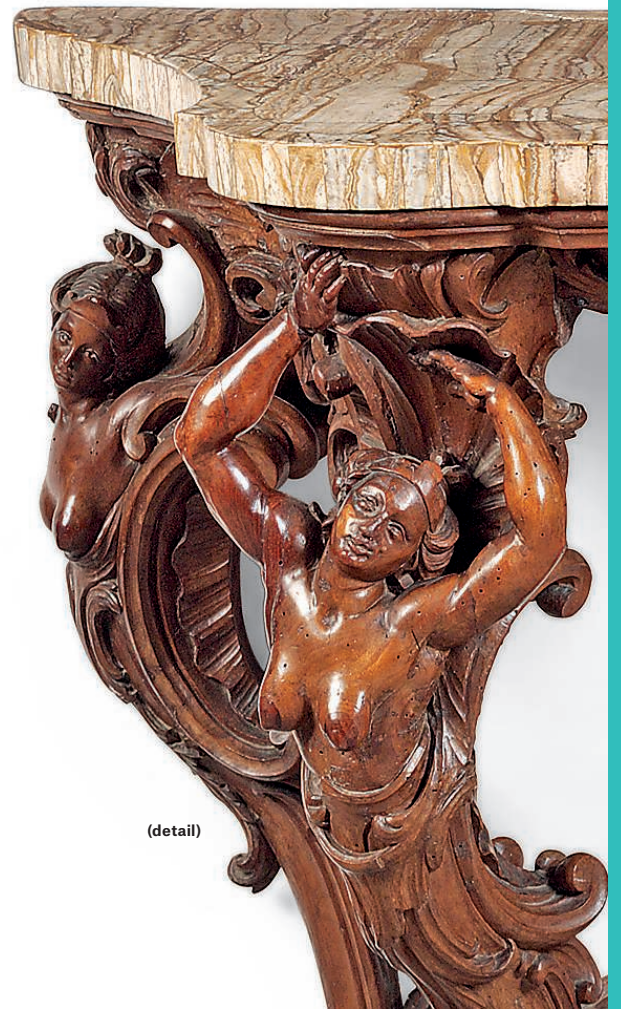
\$43,000-71,000

€39,000-65,000

With its rich ornamentation of scrolling acanthus foliage and sculptural putti, this superb console table relates closely to the oeuvre of the celebrated Venetian sculptor and intagliatore Andrea Brustolon (1662-1732). Brustolon studied sculpture in his native Belluno before becoming an apprentice to Genoese sculptor Filippo Parodi (1630-1702) in Venice.

The treatment and scale of the bold carving on the present console recalls the exuberant and almost theatrical sculptural furniture executed by Brustolon, undisputedly inspired by his time in Rome where the High Baroque figures of Bernini prevailed.

Notable furniture commissions by Brustolon include the throne armchairs and elaborately-carved console table in Ca' Rezzonico in Venice, as well as the superb set of armchairs carved with the signs of the Zodiac, now in the Palazzo Quirinale, Rome.



(detail)







28

A LOUIS XVI ORMOLU STRIKING MANTEL CLOCK

BY CAUSARD, PARIS, CIRCA 1775

The case flanked by figures representing the Sciences, raised on a later ebonised plinth, the dial signed 'CAUSARD HGR. DU ROY / SUIVT. LA COUR', the twin barrel movement with silk suspension and countwheel strike on bell

18¾ in. (47.5 cm.) high overall; 16¼ in. (41.2 cm.) wide;

6½ in. (16.5 cm.) deep

£3,000-5,000

\$4,300-7,100

€3,900-6,500

29

A SET OF FOUR NORTH ITALIAN BLUE, WHITE AND RED-PAINTED STOOLS

TURIN, LATE 18TH CENTURY

Each with drop-in seat covered in *bandera* needlepoint above carved and turned legs, redecorated, one painted in light blue, minor losses to the carving

20½ in. (55 cm.) high; 21¼ in. (51.5 cm.) wide;

21¼ in. (51.5 cm.) deep

(4)

£6,000-10,000

\$8,600-14,000

€7,800-13,000



30

A PAIR OF NORTH ITALIAN BLUE, WHITE AND RED-PAINTED BANQUETTES

TURIN, LATE 18TH CENTURY

En suite to the previous lot, each with drop-in seat covered in *bandera* needlepoint above carved and turned legs, redecorated, minor losses to the carving

20¼ in. (55 cm.) high; 21¼ in. (51.5 cm.) deep;

the longest 76¼ in. (194 cm.); wide;

the smaller 62¼ in. (158 cm.) wide

(2)

£4,000-6,000

\$5,700-8,500

€5,200-7,800



31

**A NORTH ITALIAN POLYCHROME-PAINTED
SCAGLIOLA FIGURE OF A NODDING HEAD
CHINAMAN**

PIEDMONT, PROBABLY 19TH CENTURY

Wearing a green, blue and red robe and domed head,
on a rectangular shaped base
33½ in. (85 cm.) high; 12 in. (29.5 cm.) wide

£6,000-10,000

\$8,600-14,000
€7,800-13,000

EXHIBITED:

Mostra del Barocco Piemontese, Turin 1963.

An identical model of the present figure, but with differences in painted decorations, is illustrated in E. Quaglino, *Il piemonte, Mobile E Ambienti Dal XV All'inizio Del XIX Secolo*, Milano, 1966, pp. 148.



32

**A NORTH ITALIAN GILT-METAL-MOUNTED BLUE
AND CREAM-PAINTED DEMI-LUNE COMMODE**

TURIN, LATE 18TH CENTURY

The faux marble top above three drawers, flanked by two doors,
probably redecorated
38 in. (96.5 cm.) high; 47¼ in. (120 cm.) wide;
23½ in. (60 cm.) deep

£20,000-30,000

\$29,000-43,000
€26,000-39,000

PROVENANCE:

With Pietro Accorsi, Turin, 1950.





33

A SAVONA BLUE AND WHITE FAIENCE EWER
EARLY 18TH CENTURY, PROBABLY GIROLAMO SALOMINI, BLUE STAR AND S MARK

Of baroque helmet form with a bearded mask spout, painted with a medallion of a woman kneeling in landscape and with scrolling foliage to the sides
8 in. (20.3 cm.) high

£1,500-2,000

\$2,200-2,800
€2,000-2,600



35

A DOCCIA (LORENZO GINORI) SHELL-SHAPED DISH
CIRCA 1755

After a silver shape, with scroll-moulded rim and curved shells moulded at each end, painted in blue with scattered flowers
11 $\frac{1}{8}$ in. (30.1 cm.) wide

£800-1,200

\$1,200-1,700
€1,100-1,600

Another example of a dish of this form was sold at Christie's in New York on 23 May 2002, lot 209.



34

A NORTH ITALIAN FAIENCE BLUE AND WHITE DISH
CIRCA 1730, PROBABLY GIORGIO GIACINTO ROSSETTI, TURIN OR LODI

Painted with a central framed cartouche of a classical lady, supported by dolphins on brackets and surrounded by grotesques pendant from further brackets, the barbed rim with a foliate-scroll border
15 $\frac{1}{8}$ in. (40.3 cm.) wide

£1,500-2,000

\$2,200-2,800
€2,000-2,600



36

A NORTH ITALIAN FAIENCE BLUE AND WHITE CENTREPIECE
CIRCA 1735, GIORGIO GIACINTO ROSSETTI AT LODI

The centre painted with a scene of a canon bombardment of distant buildings, the shaped lambrequin rim with trelliswork panels and foliage, the base with crowned portrait medallions alternating with musical trophies and foliage, the underside inscribed *Giacinto Rossetti in Lodi*
14 $\frac{1}{2}$ in. (36.8 cm.) wide

£2,000-3,000

\$2,900-4,300
€2,600-3,900

See footnote to lot 36 for information on G.G. Rossetti.

Giorgio Giacinto Rossetti (d. 1779) started his career as a potter at Lodi and moved thence to Turin in the early 1730s, working in both places during the early part of the decade. By 1736-7 he was based solely in Turin. He signed his pieces both in Italian and Latin and quite frequently he added the location, Lodi or Torino, and the date. A tray signed by the potter is in the Victoria and Albert Museum, London, museum no. C.40-1910. See Guido Gregorietti, *Maioliche di Lodi, Milano e Pavia*, Exhibition catalogue, Museo Poldi Pezzoli, Milan, 1964, p. 16 for a summary of his working life and pl. 15 for a large dish decorated in a similar manner to the present lot.

37

**A NORTH ITALIAN ORMOLU-MOUNTED WALNUT AND
PARQUETRY DRESSING-TABLE**
PIEDMONT, MID-18TH CENTURY

The removable compartment with hinged top, with mirrored reverse,
above a writing slide and frieze drawer, on cabriole legs terminating
in castors

32 in. (81 cm.) high; 39½ in. (100 cm.) wide; 24¼ in. (62 cm.) deep

£10,000-15,000

\$15,000-21,000

€13,000-19,000



(alternate view)



38

A LARGE KIRMAN CARPET
SOUTH EAST PERSIA, CIRCA 1880

Uneven light overall wear, a few minute spots of repiling,
selvages frayed
21ft. x 11ft.11in. (640cm. x 362cm.)

£7,000-10,000

\$10,000-14,000

€9,100-13,000





39
A LARGE FEREGHAN CARPET
 WEST PERSIA, CIRCA 1870

Of *Mina Khani* design, unevenly worn, minor touches of old moth damage, minute spots of repiling and a few reweaves
 25ft.3in. x 17ft.3in. (770cm. x 525cm.)

£10,000-15,000	\$15,000-21,000
	€13,000-19,000

40
A NORTH ITALIAN ORMOLU-MOUNTED KINGWOOD AND TULIPWOOD OCCASIONAL TABLE
 GENOA, MID-18TH CENTURY

The shaped top above an open compartment and pair of cupboard doors, with a drawer to the side, on cabriole legs
 35¾ in. (91 cm.) high; 22 in. (56 cm.) wide;
 13¾ in. (35 cm.) deep

£2,000-4,000	\$2,900-5,700
	€2,600-5,200



41
AN ITALIAN GILTWOOD TABLE MIRROR
 19TH CENTURY

The cartouche-shaped plate within a pierced scrolling foliate-carved frame
 16 in. (44.5 cm.) high

£1,000-1,500	\$1,500-2,100
	€1,300-1,900

EXHIBITED:
Mostra del Barocco Piemontese, Turin 1963.

LITERATURE:
 E. Quaglino, *il piemonte, Mobile E Ambienti Dal XV All'inizio Del XIX Secolo*, Milano, 1966, pp. 138 (illustrated *in situ*).

42
A NORTH ITALIAN POLYCHROME-PAINTED AND PARCEL-GILT BED FRAME AND CANOPY
 PIEDMONT, SECOND HALF 18TH CENTURY

Overall covered in *indienne* silk fabric, the canopy with molded and foliate-carved rails suspending the drapes, the base with waved sides conformingly carved with flowers and centred with flowered vases
 86 in. (220 cm.) long; 60 in. (152 cm.) deep

£5,000-10,000	\$7,200-14,000
	€6,500-13,000







43
AN ITALIAN MAIOLICA ARMORIAL STORAGE-JAR AND A COVER
 CIRCA 1700

Inscribed *MOUSTARDA. FINA* in manganese within a yellow banded cartouche below a shield-shaped quartered coat of arms and the initials *IT*, reserved on a ground of trailing yellow-ochre fruits, the reverse with an oval cartouche enclosing the Holy Trinity
 14¼ in. (36 cm.) high

£2,000-3,000

\$2,900-4,300
 €2,600-3,900



44
A PAVIA MAIOLICA SHELL-SHAPED BOWL
 CIRCA 1700

On a low foot, the interior painted with a building in landscape, the exterior with manganese scrolling foliage
 14 in. (35.9 cm.) wide

£2,000-3,000

\$2,900-4,300
 €2,600-3,900

Visit www.christies.com for further information on this lot.



45
AN ITALIAN MAIOLICA WET DRUG-JAR
 17TH CENTURY, PROBABLY MONTELUPO

Painted with scrolling foliage, a pharmacy badge and a scroll label below the mask-moulded spout
 10¼ in. (26 cm.) high

£800-1,200

\$1,200-1,700
 €1,100-1,600



46
AN ITALIAN MAIOLICA BUST OF THE MADONNA
 17TH CENTURY, PROBABLY DERUTA

Crowned, her ochre robe moulded with scrolling foliage heightened in blue and manganese, the reverse with an oval aperture
 13¾ in. (34.9 cm.) high

£3,000-5,000

\$4,300-7,100
 €3,900-6,500



47
A NORTH ITALIAN MOTHER-OF-PEARL-INLAID, WALNUT, FRUITWOOD AND MARQUETRY CARD-TABLE
 PIEDMONT, FIRST QUARTER 18TH CENTURY

The folding top inlaid with interlaced strapwork, on six baluster-shaped legs joined by turned stretchers
 30 in. (76½ in.); 33½ in. (85 cm.) wide;
 23½ in. (60 cm.) deep (open);
 12 in. (30 cm.) deep (closed)

£3,000-5,000

\$4,300-7,100
 €3,900-6,500

LITERATURE:
 R. Antonetto, *Il Mobile piemontese nel Settecento*, Turin, 2010, vol. II, p. 225, figs 1a-b.



48

**PIETRO PALTRONIERI, IL MIRANDOLESE
(MIRANDOLA 1673-1741 BOLOGNA)**

An architectural capriccio with workers and figures playing biglie

oil on canvas
47 $\frac{1}{8}$ x 65 $\frac{1}{2}$ in. (119.8 x 166.5 cm.)

£4,000-6,000

\$5,700-8,500
€5,200-7,800

~49

**A NORTH ITALIAN IVORY-INLAID FRUITWOOD, WALNUT AND
MARQUETRY COFFER ON CHEST**

ATTRIBUTED TO LUIGI PRINOTTO, TURIN, SECOND QUARTER
18TH CENTURY

The hinged coffer with a slightly domed lid on a commode-stand with three
drawers, inlaid with polylobed motifs, on later bun feet
44 $\frac{1}{2}$ in. (113 cm.) high; 37 in. (94 cm.) wide; 24 in. (61 cm.) deep

£8,000-12,000

\$12,000-17,000
€11,000-16,000

Luigi Prinotto (1685-1780) became a master cabinet-maker in 1712 and was patronised extensively by the Court in Turin. Documented pieces by Prinotto are extremely rare as, until recently, much of his work was attributed instead to his fellow Turinese cabinet-maker, Pietro Piffetti.

A further example of a closely related coffer on chest, originally conceived as a marriage chest, employing Prinotto's distinctive ivory inlay and marquetry is illustrated in R. Antonetto, *Il Mobile Piemontese Nel Settecento*, Turin, 2010, vol. I, p. 128, no. 23.





50
A SUITE OF CHARLES X MAHOGANY AND 'GROS' AND 'PETIT-POINT' NEEDLEWORK COVERED SEAT FURNITURE
 BY F. ROCHARD, CIRCA 1835

Comprising: a four-seat sofa, seven armchairs, a pair of side chairs, each covered in *gros* and *petit-point* floral needlework, with an arched top rail to the back, with scrolling arms and on scrolling legs, stamped 'F.ROCHARD'
 The sofa: 42¼ in. (102 cm.) high; 79¾ in. (203 cm.) wide; 32 in. (82 cm.) deep (10)
 £10,000-15,000 \$15,000-21,000
 €13,000-19,000

51
AN ITALIAN FRUITWOOD AND BURR-WALNUT GUERIDON
 19TH CENTURY, ADAPTED

The circular top with reeded edge above a channelled and carved frieze, on plumed legs terminating in claw-and-ball feet
 30 in. (76 cm.) high; 21½ in. (54.5 cm.) diameter
 £2,000-3,000 \$2,900-4,300
 €2,600-3,900



THE PROPERTY OF JOHN JULIUS, 2ND VISCOUNT NORWICH
THE MARTIN BATTERSBY PANELS

52

MARTIN BATTERSBY (BRITISH, 1914-1982)

A set of six panels depicting chapters from the life of Alfred Duff Cooper, 1st Viscount Norwich and Lady Diana Cooper (née Manners), Viscountess Norwich

Algiers: 104¾ x 43¼ in. (266 x 110 cm.)

The Miracle: 102½ x 46½ in. (260.5 x 118 cm.)

Pleasures of Life: 104¾ x 42¾ in. (266 x 108.5 cm.)

The Admiralty: 104¾ x 44½ in. (266 cm. x 113 cm.)

The Paris Embassy: 105¼ x 57 in. (267.5 x 145 cm.)

John Julius: 30¼ x 60 in. (77 x 152 cm.)

acrylic on aluminium

(6)

£100,000-200,000

\$150,000-280,000

€130,000-260,000

PROVENANCE:

Commissioned by Alfred Duff Cooper, 1st Viscount Norwich and Lady Diana Cooper (née Manners), Viscountess Norwich, for Château de Saint-Firmin, Chantilly, circa 1950.

Thereafter removed to Lady Diana's home at 10 Warwick Avenue, Little Venice, London.

Thence by descent.

LITERATURE:

Derry Moore and Joseph Holtzman, *Rooms*, New York, 2006



Lady Diana Cooper, Little Venice, London, early 1980s
 © Derry Moore

This suite of trompe l'oeil mural panels by Martin Battersby were commissioned for their Chantilly residence by Alfred Duff Cooper, British ambassador in Paris in the years after the Liberation, and his wife Lady Diana Cooper.

Their son, John Julius, Viscount Norwich, recalls:

'One day in 1946 or '47 my mother, out for a drive near Chantilly, swung into an open drive gate (she could never resist open drive gates). There she found a ravishing small house, with a garden sweeping down to the Lake. It proved available, so my parents rented it, first for weekends from the Embassy and later as their permanent home. One of the downstairs rooms had bolection mouldings framing empty spaces, and it was to fill these that she commissioned Martin Battersby's panels. My father died in 1954; my mother continued to live in the house till 1960, and brought the panels with her when she moved back to London. They hung in her house in Little Venice till she died in 1986.'

Daughter of the 8th Duke of Rutland, Diana Cooper was a lively, fashionable, and popular personality of the inter-war years, a friend and inspiration to artists. She established a life-long friendship with Cecil Beaton, was photographed by him and by numerous others, including artist Curtis Moffat.

The panels are a ludic mix of historicism, theatricality, and romanticism that reflects a particular taste prevalent in the years before the war and revived as a delightful antidote after the challenges of the war years. This was a taste associated with a coterie of refined French collectors and decorators, foremost among them notably Carlos de Beistegui and Emilio Terry.

Martin Battersby was multi-talented, francophile, with a rare and refined sensibility that mixed meticulous historical accuracy and connoisseurship with mischievous wit. He knew precisely how to create a certain romantic mood, referencing the delicate British whimsy of Rex Whistler, inflecting this with a touch of Surrealism, and with the spirit of New-Romantic artists he admired – Christian 'Bébé' Bérard, Eugène Berman, and Pavel Tchelitchew. Battersby was a collector-historian instrumental in the revival in the late 60s of interest in Art Nouveau, the fin-de-siècle, and Art Deco. Elegant, charming, sometimes waspish, he was an art-for-art's-sake aesthete with an enigmatic character, an air of mystery. It is not surprising that a favoured motif was the Sphinx. In 1974, he published a history of trompe l'oeil painting that reveals the depth of his understanding of this playful field of picture making.

Battersby had worked for Beaton as assistant designer on theatre and other projects, but they fell out acrimoniously. Beaton can hardly have enjoyed the thought of his dear friend Lady Diana Cooper living in rooms decorated by his former assistant. Silent witnesses to the Coopers' social life in France, the panels were later removed to Lady Diana's London house in Little Venice.

The suite comprises five panels of grand scale and an over-door panel. Battersby has painted baroque armorials in a warm grisaille, but has personalised the panels by incorporating – in colour – additional elements, as if collaged to the illusionistic armorials. These are playful clues to aspects of the family's story. The themes comprise:

The Miracle. This represents the extravagant theatrical production by the great Max Reinhardt, which ran from 1924 to 1933, and in which Diana Cooper had assumed the two lead roles.

The Admiralty. This panel illustrates Duff Cooper's times as First Lord of the Admiralty.

Algiers. This references the family's sojourn in Algiers in 1944, a posting for Duff Cooper in anticipation of the Liberation.

John Julius. This evokes the early life of the Coopers' son, his years at Eton and at the University of Strasbourg.

The Paris Embassy. This gives clues to the years 1944-1947, to the history of the Embassy on the Rue du Faubourg Saint-Honoré and the Cooper's time there, when they added the beautiful library designed by Georges Geffroy.

Pleasures of Life. This panel is devoted to Pleasure; food, drink, theatre, opera, cards, and the house in Chantilly. The monogram 'L' is a reference to their friend Louise de Vilmorin.

Forty years on, all these characters belong to history and between them evoke a magical era in which art provided such enchanting visual delight – as evidenced in these remarkable panels with all their wit, sweet nostalgia, and sophistication.

John Julius, Viscount Norwich, has prepared a comprehensive account of the symbols within these panels viewable on the accompanying online lot entry - see www.christies.com.



The panels in situ at Lady Cooper's Little Venice home, early 1980s
© Derry Moore

THE PROPERTY OF JOHN JULIUS, 2ND VISCOUNT NORWICH
THE MARTIN BATTERSBY PANELS





CHINESE CERAMICS AND WORKS OF ART

FROM VARIOUS PRIVATE COLLECTIONS

(LOTS 53-83 & 270-322)



PROPERTY OF A LADY OF TITLE
(LOTS 53-58 & 272-278)

53**A PAIR OF CHINESE FAMILLE ROSE ARMORIAL PLATES FOR THE BELGIAN MARKET**

QIANLONG PERIOD, CIRCA 1740

Each finely enamelled and embellished in gilt and silver, with the arms of Knyff, the well with a puce cell-pattern band with four stylised lotus cartouches, and the border with delicately-drawn floral motifs

9 in. (23 cm.) diameter

(2)

£2,000-3,000

\$2,900-4,300

€2,600-3,900

PROVENANCE:

Anonymous sale; Christie's London, 1 December 1997, lot 418.

The arms are those of Jacques-Gérard de Knyff, of Antwerp and Brussels, created Hereditary Knight of the Holy Roman Empire on 1 September 1719 by Charles VI, Emperor of Austria. See Henry Maertens de Noordhout, *Porcelaines chinoises décorées d'Armoiries belges*, Andenne, 1997, pp. 100 and 101 for a dish from this service in the Royal Museums of Art and History, Brussels.

**54****A CHINESE FAMILLE ROSE ARMORIAL SOUP-PLATE FOR THE PORTUGUESE MARKET**

QIANLONG PERIOD, CIRCA 1770

Enamelled at the centre with the arms of António de Sousa Falcão de Saldanha Coutinho, the border with a continuous floral meander below the foliate rim

8⁷/₈ in. (22.5 cm.) diameter

£800-1,200

\$1,200-1,700

€1,100-1,600

For the arms see A. Varela Santos, *Portugal in Porcelain from China, 500 Years of Trade*, Lisbon, 2009, vol. III, no. 18, pp. 900-904.

55**A PAIR OF CHINESE ARMORIAL PLATES**

YONGZHENG PERIOD, CIRCA 1735

Each enamelled at the centre with the arms of Lee of Coton quartering Astley above the motto *VIRTUS VERA EST NOBILITAS*, the border with four panels finely decorated *en grisaille* depicting river scenes in London and Canton, each repeated once

9 in. (23 cm.) diameter

(2)

£800-1,200

\$1,200-1,700

€1,100-1,600

For the arms, see D. S. Howard, *Chinese Armorial Porcelain*, vol. II, London, 2003, p. 329, where the author explains that the scenes at the border clearly depict St. Paul's Cathedral and London Bridge, and the view of Canton is just downstream from the Hongks. See the similar plate in the Helena Woolworth McCann Collection at The Metropolitan Museum of Art, New York, illustrated by J. G. Phillips, *China-Trade Porcelain*, Cambridge, Massachusetts, 1956, p. 13, fig. 7.





56

A CHINESE ARMORIAL DISH
QIANLONG PERIOD, CIRCA 1745

With a central cartouche depicting a view of Fort St. George in Madras above the arms of Cooke quartering Warren with Twysden in pretence at the rim with the crest of Cooke at the top, and two landscape cartouches at the border, one depicting the Pearl River at Canton and the other Plymouth Sound
12 $\frac{7}{8}$ in. (32.8 cm.) diameter

£1,500-2,500

\$2,200-3,600
€2,000-3,200

For the arms, see D.S. Howard, *Chinese Armorial Porcelain*, London, 1974, p.325, where a similar plate is illustrated, but with a view of the Pearl River in a third panel at the border in place of the crest. The author points out that both versions are found in this service, and explains, on pp. 48 & 49, that Fort St. George was the pride of the East India Company in India and was a usual port of call between Plymouth and Canton.



58

A CHINESE ROSE-VERTE ARMORIAL OCTAGONAL DISH
KANGXI/YONGZHENG PERIOD, CIRCA 1722-1730

Modelled after a European silver shape with moulded rim, with the arms of Lambert at the centre above the motto *SEQUITANDO SI GIUNGE*, and the crest depicted at the top
13 in. (33 cm.) at the widest point

£1,500-2,500

\$2,200-3,600
€2,000-3,200

This service was probably made for Sir John Lambert, who was created a baronet in 1711 and died in 1723, although it may possibly have been made for his eldest son, Sir John, 2nd baronet, which would date the service slightly later (see D. S. Howard, *Chinese Armorial Porcelain*, vol. I, London, 1974, p. 206).



57

TWO CHINESE ARMORIAL PLATES
YONGZHENG PERIOD, CIRCA 1735

One with the arms of Hanbury with Osgood in pretence, and the other with the arms of More (?) impaling Hog
9 in. (23 cm.) diameter

£1,200-1,800

\$1,800-2,600
€1,600-2,300

PROVENANCE:

The first: Anonymous sale; Christie's New York, 21 January 1994, lot 50A.
The second: With The Chinese Porcelain Company, New York
The J. Louise Binder Collection; Christie's London, 17 June 2003, lot 150.

For further information on the arms, see D. S. Howard, *Chinese Armorial Porcelain*, London, 1974, p. 265 (amended to Osgood in vol. II); and *op.cit.*, London, 2003, vol. II, p. 160, respectively.



PROPERTY OF A EUROPEAN LADY

59

A CHINESE ARMORIAL PART-SERVICE FOR THE INDIAN MARKET
CIRCA 1820

Decorated after a Worcester porcelain design, the coat-of-arms with an inscription indicating a princely title, comprising a pair of large oval dishes, an oval compartmented dish, and a pair of plates
The largest 19 $\frac{1}{2}$ in. (48.5 cm.) wide

£3,000-4,000

\$4,300-5,700
€3,900-5,200

The inscription reads *wazir al-mamalik amin al-dawla bahadur* (Vizier of the Kingdom, Right (arm) of the State, Bahadur) and this service may well have been made for Bahadur Shah II (1775-1862), the last Mughal Emperor of India (see David S. Howard, *Chinese Armorial Porcelain*, vol. II, London, 1003, p. 695). A plate from the Mottahedeh Collection, is illustrated by Howard and Ayers, *China for the West*, London and New York, 1978, vol. II, p. 475.



(detail)

PROPERTY FROM AN ENGLISH COLLECTION

60
A RARE CHINESE FAMILLE ROSE GILT-METAL-MOUNTED
BIBLICAL-SUBJECT SNUFF-BOX AND COVER
 QIANLONG PERIOD, CIRCA 1760

Of bombé shell form, finely and delicately enamelled with scenes from the life of Joseph on the top, underside and cover interior
 4in. (10 cm.) wide

£2,500-3,500

\$3,600-5,000
 €3,300-4,500

PROVENANCE:

The C. W. Harris Collection, Isle of Man, and thence by descent to the present owner.

Three scenes from the Old Testament story of Joseph are depicted on this box: the underside shows Joseph's brothers taking him out of the pit in which they had put him, in order to sell him to the Ishmaelites who then took him to Egypt, where they sold him to Potiphar, an officer of the Pharaoh; the interior of the cover shows Joseph fleeing from the advances of Potiphar's wife, who retains his cloak; and the cover shows the Pharaoh gratefully receiving Joseph, by now a successful interpreter of dreams, who had forewarned of seven years of plenty followed by seven years of famine, which is depicted in the background as a field full of ripe corn beside another with only a few tufts.

Only three almost identical snuff boxes appear to be recorded in addition to the present example: a porcelain snuff box is illustrated by Hervouët and Bruneau, *La Porcelaine des Compagnies des Indes à Décor Occidental*, Paris, 1986, p.362; another, also in porcelain, was exhibited in *School's Out*, Cohen & Cohen, November 2001, no. 17; and a painted enamel snuff box was exhibited in *After You!*, Cohen & Cohen, November 2002, no. 31.

PROPERTY OF AN ENGLISH LADY

-61
A CANTONESE IVORY LETTER-RACK
 19TH CENTURY

Finely carved and pierced with figural groups, peacocks, butterflies and flowering foliage on the back-plate, figures, mythical beasts and pheasants on the supports, and Indian lotus and foliage on the five slanting shelves
 11 in. (28 cm.) high

£3,000-5,000

\$4,300-7,100
 €3,900-6,500





PROPERTY FROM VILLA D'AGLIE, TURIN
(LOTS 1-51, 62, 299-300 & 318-394)

62

A PAIR OF VERY LARGE CHINESE FAMILLE VERTE VASES
KANGXI PERIOD (1662-1722)

Of unusual form with tall knopped necks, the baluster bodies decorated with the flowers of the four seasons: peony, lotus, chrysanthemum and prunus, below stiff leaves on the necks
28¾ in. (73 cm.) high

(2)

£20,000-30,000

\$29,000-43,000

€26,000-39,000



PROPERTY OF A DISTINGUISHED ENGLISH COLLECTOR
(LOTS 63 - 71)

63

A CHINESE FAMILLE VERTE FOLIATE-RIMMED DISH
KANGXI PERIOD (1662-1722)

With petal-moulded sides, brightly enamelled with tree peony and rocks at the centre and floral panels at the sides, the underside with a flower mark within a double circle and bold floral sprays at the sides
13¾ in. (34 cm.) diameter

£2,000-3,000

\$2,900-4,300
€2,600-3,900

PROVENANCE:

A Private Bavarian Collection; sold Nagel Auktionen, 5 November 2010, Lot 1491.



65

A CHINESE FAMILLE VERTE FOLIATE-RIMMED DISH
KANGXI PERIOD (1662-1722)

Decorated to the centre in vibrant enamels with a basket of flowers within radiating floral cartouches in the well, and a floral cell-pattern border, the underside with an underglaze blue leaf mark within a double circle
15½ in. (38.3 cm.) diameter

£1,500-2,500

\$2,200-3,600
€2,000-3,200



64

A CHINESE FAMILLE VERTE PUNCH BOWL
KANGXI PERIOD (1662-1722)

With steep sides, decorated with petal-shaped panels of landscapes alternating with flowers on the exterior, and peach blossom in the interior, the underside with a *lingzhi* mark within a double circle
13¾ in. (35 cm.) diameter

£2,000-3,000

\$2,900-4,300
€2,600-3,900



66

A PAIR OF CHINESE FAMILLE VERTE FOLIATE-RIMMED DISHES
KANGXI PERIOD (1662-1722)

Decorated to the centre with a seated official on one dish and a lady on the other, both in interior scenes, the borders with 'The Eight Horses of Muwang' within cartouches, *hua* mark within double circles on the underside
11½ in. (29.3 cm.) diameter (2)

£1,500-2,500

\$2,200-3,600
€2,000-3,200

PROVENANCE:

With Maj and Carl-Axel Persson, Malmö, Sweden



67

A PAIR OF LARGE CANTONESE FAMILLE ROSE VASES AND COVERS

FIRST HALF OF THE 19TH CENTURY

Of rectangular baluster form with Buddhist lion cub handles and seated ladies holding ewers as the finials, finely enamelled and gilt with dignitaries and ladies in audience scenes, and the short sides with exotic birds, butterflies, fruit and foliage
22 in. (56 cm.) high

(2)

£6,000-8,000

\$8,600-11,000
€7,800-10,000

PROVENANCE:

With Vanderven & Vanderven, The Netherlands.

68

A PAIR OF CHINESE IMARI BEAKER VASES

FIRST QUARTER OF THE 18TH CENTURY

Decorated on each side with a pheasant on rocks beside tree peony, below ruyi-shaped floral lappets at the rims
18½ in. (47 cm.) high

(2)

£3,000-4,000

\$4,300-5,700
€3,900-5,200

PROVENANCE:

Ericssberg Castle, Sweden.
Stockholm Auktionsverk, 7 December 2010, lot 2424.

A pair of almost identical Chinese vases in the collection of Frederick I, King of Prussia, was at Charlottenburg Palace and later transferred to Schloss Berlin (see exhibition catalogue of *Kaiserlicher Kunstbesitz aus dem Holländischen Exil Haus Doorn*, 11 May - 29 September 1991, Berlin, no. 34).



69

A LARGE CHINESE FAMILLE VERTE FIGURE OF A BUDDHIST LION

KANGXI PERIOD (1662-1722)

Modelled seated on a rectangular plinth with its head turned sharply to the right and its cub clambering at its side
14¼ in. (36 cm.) high

£4,000-6,000

\$5,700-8,500
€5,200-7,800

PROVENANCE:

James A. Garland (1870-1906), no. 1039
John Pierpont Morgan (1837-1913), with indistinct number 5(?)...
Anonymous sale; Christie's Amsterdam, 2 May 2007, lot 49.



70

A CHINESE BLUE AND WHITE FOLIATE-RIMMED PETAL-MOULDED PUNCH BOWL
KANGXI PERIOD (1662-1722)

Painted in a vibrant cobalt blue on the exterior with panels of birds and butterflies amongst flowers, the interior with two birds and hydrangea below four blossoming branches rising from rocks
13 $\frac{3}{8}$ in. (34.2 cm.) diameter

£4,000-6,000

\$5,700-8,500
€5,200-7,800**PROVENANCE:**

With Chait Galleries, New York.

**71**

A NEAR PAIR OF CHINESE BLUE AND WHITE LARGE EWERS
TRANSITIONAL PERIOD, MID-17TH CENTURY

Each painted in a vibrant cobalt blue with landscape roundels on a ground of scrolling acanthus leaves, human masks at the shoulder, stylised tulips at the neck below the small pinched spout, and regularly-spaced dots on the handle
14 $\frac{1}{8}$ in. (36 cm.) high (2)

£4,000-6,000

\$5,700-8,500
€5,200-7,800

PROPERTY OF A EUROPEAN LADY (LOTS 72 - 75)

72

A MASSIVE CHINESE BLUE AND WHITE JAR AND COVER
KANGXI PERIOD (1662-1722)

Painted in a vibrant cobalt blue with scattered flowering prunus branches between bands of lappets
30 in. (76 cm.) high

£3,000-5,000

\$4,300-7,100
€3,900-6,500**PROVENANCE:**

Purchased at an auction held at the Palais Galliera in Paris in 1975 or 1976.





73

A LARGE CHINESE FAMILLE ROSE BALUSTER JAR AND COVER

YONGZHENG PERIOD (1723-1735)

Very finely enamelled with a long-tailed bird perched on a magnolia branch beside tree peony, a similar bird in flight above 25 in. (63.5 cm.) high

£3,000-5,000

\$4,300-7,100
€3,900-6,500

PROVENANCE:

Purchased at an auction held at the Palais Galliera in Paris in 1967.

74

A PAIR OF CHINESE FAMILLE ROSE FLUTED BEAKER VASES

YONGZHENG PERIOD (1723-1735)

Each brightly enamelled with leaf-shaped panels of ladies on terraces, reserved on a striped brocade-pattern ground 16 in. (40.6 cm.) high (2)

£2,000-3,000

\$2,900-4,300
€2,600-3,900

PROVENANCE:

Purchased at an auction held at the Palais Galliera in Paris in 1971.



75

A LARGE CHINESE IMARI JAR
KANGXI PERIOD (1662-1722)

Decorated with a continuous riverscape between lappets, a band of cell-pattern and floral cartouches at the shoulder, and scrolling lotus on the neck
25 in. (63.5 cm.) high, gilt wood cover

£3,000-5,000

\$4,300-7,100
€3,900-6,500

PROVENANCE:

Purchased at an auction held at the Palais Galliera in Paris in 1974.



PROPERTY FROM A EUROPEAN COLLECTION
(LOTS 76 & 291-293)

76

A PAIR OF CHINESE FAMILLE ROSE FIGURES OF GUANYIN, AND DETACHABLE STANDS
FIRST HALF 19TH CENTURY

Each holding a *ruyi* sceptre and wearing elaborately-decorated long robes and a cowl, the married stands modelled as lotus bases over waves

19 in. (48.2 cm.) high overall

(2)

£8,000-12,000

\$12,000-17,000
€11,000-16,000



FROM THE COLLECTION OF PAUL-LOUIS WEILLER (1893-1993)

The following three lots (lots 77-79) are part of a large collection of similarly-decorated dishes, all of which were housed in Lańcut Castle in the south of Poland, home to the Counts Potocki, and were on display in many of the rooms in the castle (see J. Piotrowski, *Castel in Lancut*, Lwow, 1933 for photographs showing the dishes on the walls of the dining room in one, and inside a Boulle cabinet in another).



77

A VERY LARGE CHINESE VERTE-IMARI DISH KANGXI PERIOD (1662-1722)

Enamelled and gilt with a lively scene depicting the Yang Family Lady Generals practising their equestrian skills in a pavilion garden, the lavish border with exotic flowers and foliage
19¼ in. (49 cm.) diameter

£7,000-10,000

\$10,000-14,000
€9,100-13,000

PROVENANCE:

By repute, from the Collection of Duchess Isabella Lubomirska (née Czartoryska) (1736-1816), Lańcut Castle, Poland.
The Counts Potocki, Lańcut Castle, Poland, until *circa* 1944.
Paul-Louis Weiller (1893-1993), and thence by descent.

78

A NEAR PAIR OF CHINESE VERTE-IMARI LARGE DISHES KANGXI PERIOD (1662-1722)

Both similarly decorated to the previous lot, with the Yang Family Lady Generals
17 in. (43.2 cm.) diameter (2)

£12,000-15,000

\$18,000-21,000
€16,000-19,000

PROVENANCE:

By repute, from the Collection of Duchess Isabella Lubomirska (née Czartoryska) (1736-1816), Lańcut Castle, Poland.
The Counts Potocki, Lańcut Castle, Poland, until *circa* 1944.
Paul-Louis Weiller (1893-1993), and thence by descent.





79

A SET OF SIX CHINESE VERTE-IMARI DISHES

KANGXI PERIOD (1662-1722)

All similarly decorated to the preceding lots, with the Yang Family Lady Generals
 13 $\frac{3}{8}$ in. (34 cm.) diameter (6)

£12,000-15,000

\$18,000-21,000

€16,000-19,000

PROVENANCE:

By repute, from the Collection of Duchess Isabella Lubomirska (née Czartoryska) (1736-1816), Łańcut Castle, Poland.
 The Counts Potocki, Łańcut Castle, Poland, until circa 1944.
 Paul-Louis Weiller (1893-1993), and thence by descent.

The Yang family was celebrated in the Northern Song dynasty (AD 960-1127) for their military prowess and loyalty to the Emperor, and for many years they were successful in protecting China from northern invaders. Eventually, however, the majority of the male members of the Yang family were killed by the invading Khitan Tartars. In order to avenge their husbands' deaths and in defense of their country, the women of the family took up arms and are shown here practicing their equestrian skills prior to riding out to meet the enemy.

This design appears to have been particularly popular from about 1715 - 1735, at a time when extremely fine quality porcelain was produced. Dishes with this design and from this period are more commonly found decorated in the *rose-verte* or *famille rose* palette, and the *verte-Imari* palette appears to be particularly unusual. *Rose-verte* dishes with this design were known to have been amongst those in the vast collection of Augustus the Strong (see F. Reichel, *Die Porzellansammlung Augustus des Starken*, Dresden 1993, no. 21).



PROPERTY FROM A COLLECTION IN THE FAUBOURG SAINT-GERMAIN, PARIS

80

A PAIR OF CHINESE REVERSE-GLASS MIRROR PAINTINGS
LATE 18TH CENTURY

Each depicting an elegant lady beside a deer and a pheasant, both with delicate gilt decoration to the robes

26½ x 11¼ in. (67.5 x 30 cm.), in later *chinoiserie* giltwood frames (2)

£15,000-25,000

\$22,000-36,000

€20,000-32,000

PROVENANCE:

(By repute) purchased from the collection of Gustave de Rothschild; Raymond de Nicolay (Drouot) auction held at the Hôtel de Marigny, Paris in 1987.

Although glass was widely used in ancient China, the technique of producing flat glass in China was not accomplished until the 19th Century. Even in the imperial glass workshops, set up Peking (Beijing) in 1696 under the supervision of the Jesuit Kilian Stumpf, window glass or mirrored glass was not successfully produced. As a result, from the middle of the 18th century onwards, when reverse glass painting was already popular in Europe, sheets of both clear and mirrored glass were sent to Canton from Europe. Chinese

artists, who were already expert in painting and calligraphy, took up the practice of painting in oil on glass, tracing the outlines of their designs on the back of the mirror plate and, using a special steel implement, scraped away the mirror backing to reveal the glass that could then be painted. The glass paintings were purely made for export, and initially depicted bucolic landscapes, frequently with Chinese figures at various leisurely pursuits. The demand for such paintings was fuelled by the mania in Europe for all things Chinese, and they were commonly placed in elaborate Chippendale or *chinoiserie* frames.

The technique of reverse-glass painting in China, or 'back-painting' as it was referred to in the eighteenth century, was probably introduced by Jesuit missionaries from Europe, and it has often been suggested that it was one of the accomplishments of Giuseppe Castiglione (1688-1766), court painter to the emperors Kangxi, Yongzheng and Qianlong. Although the centre for reverse glass paintings was in Canton, Amiot writes in *Mémoires concernant l'histoire, les sciences, les arts ... Des Chinois*, Paris, 1786, vol. II, as quoted by Margaret Jourdain and R. Soame Jenyns, *Chinese Export Art in the Eighteenth Century*, Feltham, 1967, pp. 34 and 35, that Father Castiglione and Father Attiret were commissioned by the Emperor Qianlong to paint some large mirrors.



PROPERTY FROM A GENEVA PENTHOUSE DECORATED BY NYFFELER
(LOTS 81, 109-110 & 395-407)

***81**

**A RARE CHINESE BLUE AND WHITE 'QILIN' CENSER
AND COVER**

17TH CENTURY

Stoutly potted with the head forming the hinged cover, the body moulded with bold scrolls over 'pencil'-style fur markings
8½ in. (21.5 cm.) high

£6,000-8,000

\$8,600-11,000
€7,800-10,000

Compare the very similar censer from the Butler Family Collection which was illustrated by Sir Michael Butler and Professor Wang Qingzheng in *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collection*, London, 2006, no. 130, pp. 340 & 341, where it is dated to the Tianqi period (1621-1627).

PROVENANCE:

With Ralph M. Chait Galleries, New York, purchased July 1993.

PROPERTY OF A DISTINGUISHED
SWISS PRIVATE COLLECTION
 (LOTS 82-107, 301-317 & 461-493)



82

***82**
AN UNUSUAL LARGE CHINESE BLUE AND WHITE SHALLOW
JARDINIÈRE
 18TH CENTURY

Heavily potted with slightly flaring sides, and well painted in shades of cobalt blue with fringing and flowering sprays
 23½ in. (60 cm.) diameter

£6,000-8,000

\$8,600-11,000
 €7,800-10,000

Compare the blue and white jardinière of very similar form and size but painted with dragons and phoenix, which sold in Christie's New York, 20 & 21 March, 2014, lot 2155.

***83**
AN UNUSUAL LARGE CHINESE BLUE AND WHITE SHALLOW
JARDINIÈRE
 18TH CENTURY

Heavily potted with short slightly flaring sides, and painted with scrolling lotus
 23½ in. (60 cm.) diameter

£3,000-5,000

\$4,300-7,100
 €3,900-6,500

Compare the blue and white jardinière of very similar form and size but painted with dragons and phoenix, which sold in Christie's New York, 20 & 21 March, 2014, lot 2155.



83

84*A FRENCH CHAMPLEVE ENAMEL AND PORCELAIN-MOUNTED ORMOLU STRIKING MANTEL CLOCK**

LATE 19TH CENTURY

The case with porcelain panels depicting a man and a woman in a country landscape, the white enamel dial with floral swag and Arabic numerals, the twin barrel movement with Brocot suspension and rack striking to gong; the paste-set pendulum with portrait of a lady signed *M. Roye*

14½ in. (37 cm.) high; 10½ in. (27 cm.) wide; 6½ in. (16 cm.) deep

£2,500-3,500

\$3,600-5,000

€3,300-4,500



84

85*A FRENCH CHAMPLEVE ENAMEL AND ORMOLU QUARTER CHIMING TABLE CLOCK**

L. VRARD & CO, LATE 19TH CENTURY

The brass dial with silvered Roman chapter ring and subsidiary dials for regulation and chime/silent, signed *L. VRARD & Co./ TIENTSIN & PEKING/ MADE IN FRANCE*, the three train chain fusee movement with Brocot style escapement, rise and fall regulation, quarter chiming on four gongs with four hammers, and striking the hour on a large gong; with pendulum and winding key

24 in. (61 cm.) high; 11¼ in. (28.5 cm.) wide; 10 in. (25.5 cm.) deep

£4,000-6,000

\$5,700-8,500

€5,200-7,800

86*A FRENCH CHAMPLEVE ENAMEL AND ORMOLU QUARTER-CHIMING MANTEL CLOCK**

LATE 19TH CENTURY

The sides mounted with porcelain panels depicting classical architecture within a pearlescent and gilt-highlighted border, the dial with Roman hours and floral swags, the three train movement stamped to the backplate '4190'; with pendulum and winding key

22½ in. (57 cm.) high; 12¼ in. (31 cm.) wide; 7½ in. (19 cm.) deep

£1,500-2,500

\$2,200-3,600

€2,000-3,200



85



86



***87**

MANNER OF GIACOMO GUARDI

The Island of San Cristoforo, near Murano, Venice, with boats and gondolas in the foreground

oil on canvas
13 x 16 7/8 in. (32.8 x 42.8 cm.)

£5,000-8,000

\$7,200-11,000
€6,500-10,000



Maria Callas in her Paris apartment



***88**

A NORTH ITALIAN WALNUT OPEN ARMCHAIR

FIRST HALF 18TH CENTURY

The carved back and arms above a shaped seat and squab cushion covered in red silk and conformingly-carved shaped apron, with paper label to front rail inscribed '422, Maria Callas, Milano' 31 cm. (79 in.) high; 26 in. (66 cm.) wide; 16 in. (41 cm.) deep

£2,500-4,000

\$3,600-5,700
€3,300-5,200

PROVENANCE:

Succession Maria Callas, sold Hervé Chayette, Paris, Hôtel Georges V, 14 June 1978.

***89**

A SET OF NINE NORTH ITALIAN WALNUT DINING-CHAIRS
19TH CENTURY AND LATER, PROBABLY VENETO

Each with a pierced foliate-carved back, above a C-scrolls shaped plank seat, on cartouche-headed cabriole legs, with later squab cushions, restored and probably previously caned 41 1/4 in. (106 cm.) high; 29 in. (50.5 cm.) wide; 18 in. (46 cm.) deep (9)

£3,000-5,000

\$4,300-7,100
€3,900-6,500

PROVENANCE:

Succession Maria Callas, sold Hervé Chayette, Paris, Hôtel Georges V, 14 June 1978, lot 115.





***90**

VENETIAN SCHOOL, CIRCA 1750

The Piazza San Marco, Venice, looking South, with the Campanile and the Procuratie Nuove, and figures on the square

oil on canvas
20¾ x 28½ in. (52.5 x 71.4 cm.)

£10,000-15,000

\$15,000-21,000
€13,000-19,000

***91**

**A PAIR OF NORTH ITALIAN WALNUT PEDESTALS
PROBABLY 19TH CENTURY**

Each with lambrequined top above a pierced baluster-shaped support carved with scrolling foliage, on a moulded plinth with bun feet

35 in. (89 cm.) high; 16 in. wide (41 cm.) wide;
13¼ in. (34 cm.) deep

£2,500-4,000

(2)

\$3,600-5,700
€3,300-5,200



PROVENANCE:

Succession Maria Callas, sold Hervé Chayette, Paris, Hôtel Georges V, 14 June 1978, lot 101.



***92**

VENETIAN SCHOOL, 18TH CENTURY

Portrait of a gentleman, half-length, in oriental costume, with a portrait miniature of his wife; and Portrait of a lady, half-length, in oriental costume, with a portrait miniature of her husband

oil on canvas

28¼ x 28¼ in. (71.7 x 55.3 cm.)

£20,000-30,000

a pair (2)

\$29,000-43,000
€26,000-39,000

***93**

A PAIR OF NORTH ITALIAN WALNUT OPEN ARMCHAIRS

VENICE, MID-18TH CENTURY

Each with scrolling and interlacing frame above drop-in seat and squab cushion covered in needlework, on cabriole legs joined by H-shaped stretcher 36¾ in. (93.5 cm.) high; 24¼ in. (62 cm.) wide; 26 in. (66 cm.) deep (2)

£2,000-3,000

\$2,900-4,300
€2,600-3,900



***94**

**A SOUTH ITALIAN GILT-VARNISHED SILVERED 'MECCA' AND
POLYCHROME-DECORATED BUREAU-CABINET**
SICILY, MID-18TH CENTURY

The stepped pediment above a pair of panelled doors painted with flower-filled vases within rocaille borders and enclosing a white and blue floral painted interior with three shelves, the fall-front revealing an interior fitted with five small drawers, above three long shaped drawers, the sides with conformingly-decorated panels, on stepped bracket feet, refreshments to the Mecca decoration, the handles later
102 in. (259 cm.) high; 65½ in. (166 cm.); 25½ cm. (65 cm.) deep

£50,000-80,000

\$72,000-110,000
€65,000-100,000

This elegant bureau-cabinet is a rare example of Sicilian production of the mid-18th century. The lower section with its distinctive shaped sides is reminiscent of Sicilian commodes of the same period. Most of the Sicilian bureaux cabinets known are parcel-gilt and polychrome-painted with rich floral decoration within cartouches contrasting against coloured surfaces, comparable examples sold at Christie's London, 11 September 2008, lot 218, and a further example, from the Roman collection of Barone Fassini, sold at Christie's, London, 8 November 2007, lot 55.



***95**
A PORTUGUESE SILVER EWER AND BASIN
 UNIDENTIFIED MAKER'S MARK RAF,
 LISBON, CIRCA 1760

The basin shaped oval and with a border cast, chased and engraved with foliage and shells, the ewer baluster and on spreading foot, spiral-fluted and chased with foliage and scrolls, with scrolling foliage-capped handle, *marked under basin and near rim of ewer, each further marked with a later Portuguese control mark*
 the basin 19 in. (48.2 cm.) wide
 the ewer 10 3/4 in. (27 cm.) high
 69 oz. 10. dwt. (2,162 gr.)

(2)

£5,000-8,000

\$7,200-11,000
 €6,500-10,000



***96**
A PAIR OF ITALIAN SILVER TWO-LIGHT CANDELABRA
 GENOA, 1793, MAKER'S MARK ??T

Each on domed fluted base and with fluted stem, the detachable branches applied with foliage and with two fluted sockets, engraved with initials, *marked on base, branches, sockets and drip pans*
 14 in. (36 cm.) high
 56 oz. 13 dwt. (1,761 gr.)

(2)

£6,000-8,000

\$8,600-11,000
 €7,800-10,000



***97**
A CONTINENTAL SILVER COFFEE-POT
 MAKER'S MARK O.P, PROBABLY ITALIAN,
 CIRCA 1730

Spiral-fluted baluster and on spreading foot, with ebonised wood handle, the hinged cover with *rocaille* finial and foliage thumbpiece, the spout terminating in a zoomorphic mask, *marked underneath*
 9 1/2 in. (24 cm.) high
 gross weight 21 oz. 4 dwt. (659 gr.)

£7,000-10,000

\$10,000-14,000
 €9,100-13,000

98*A QUEEN ANNE SCOTTISH SILVER TANKARD**MARK OF JOHN SEATOUN, EDINBURGH, 1709, ASSAY
MASTER'S MARK OF EDWARD PENMANTapering cylindrical and on spreading foot, with applied central band, the hinged cover with acorn finial and leaf-cast thumbpiece, with scroll handle, slightly later engraved with a coat-of-arms, *marked near handle, engraved underneath with scratchweight 'U43 D9'*

8 ¼ in. (21 cm.) high

42 oz. 16 dwt. (1,331 gr.)

The arms are those of Hepburn quartering Rutherford and impaling Suttie for Patrick Hepburn (1685-1726) of Smeaton Hepburn, co. Haddington and his wife Marian, third daughter of Sir George Suttie, 1st Bt., of Balgone, co. Haddington, whom he married in 1710.

£7,000-10,000

\$10,000-14,000
€9,100-13,000**PROVENANCE:**

Patrick Hepburn (1685-1726) of Smeaton Hepburn, co. Haddington and then by descent to his nephew

Sir George Buchan-Hepburn 1st Bt. (1738-1819) and then by descent to his grandson

Sir Archibald Buchan-Hepburn 4th Bt. (1852-1929).

Sir Archibald Buchan-Hepburn, Bart, Deceased, Late of Smeaton Hepburn, East Lothian, N.B. and are Sold by Order of the Judicial Factor;

Christie's, London, 28 February 1934, lot 82 (£140 to Chance).

Anonymous sale; Christie's, London, 28 November 1979, lot 42.

***99****A PAIR OF GEORGE III SILVER SOUP-TUREENS AND COVERS WITH OLD SHEFFIELD PLATED LINERS**

MARK OF DANIEL SMITH AND ROBERT SHARP, LONDON, 1775

Oval with gadrooned borders and reeded side handles, detachable cover with foliage and berry finial, cover and body each engraved twice with crest, the liners with scroll grips, *each marked on foot-rim and cover bezel* 16 ¼ in. (41 cm.) wide over handles
weighable silver 151 oz. 12 dwt. (4,714 gr.)

(2)

£6,000-8,000

\$8,600-11,000
€7,800-10,000



***100**

**CIRCLE OF BARTOLOMEO
RAMENGI, CALLED BAGNACAVALLO
(BAGNACAVALLO 1484-1542 BOLOGNA)**

The Madonna and Child, holding an orb

oil on panel

24 $\frac{3}{8}$ x 18 in. (61.8 x 46.2 cm.), with later additions of
circa $\frac{3}{8}$ in. (0.8 cm.) on all sides

£10,000-15,000

\$15,000-21,000

€13,000-19,000

***101**

**A PAIR OF POLYCHROME-PAINTED AND
PARCEL-GILT FIGURES OF ANGELS**
ITALY, LATE 17TH CENTURY

33 $\frac{1}{2}$ in. (85 cm.) high

(2)

£5,000-8,000

\$7,200-11,000

€6,500-10,000



***102**
A SET OF FOUR WALNUT FEMALE ALLEGORICAL FIGURES

VENICE, EARLY 18TH CENTURY

Representing draped figures emblematic of the virtues, each resting on a waited plinth 49 in. (109 cm.) high, the largest (4)

£10,000-15,000

 \$15,000-21,000
 €13,000-19,000

The rounded form and energetic composition of these figures are reminiscent of the late Baroque oeuvre of Giacomo Piazzetta (1640-1705). Piazzetta was based in Venice where he carved a number of similar but larger-scale works illustrated in C. Semenzato, *La scultura veneta del seicento e del settecento*, Venice, 1966, pl. 120-125.

***103**
ATTRIBUTED TO ANTONIO BALESTRA (VERONA 1666-1740)
The Idolatry of Solomon

oil on canvas

59% x 71% in. (150.8 x 182.5 cm.)

£12,000-18,000

 \$18,000-26,000
 €16,000-23,000




***104**

JACOPO AMIGONI (VENICE 1675-1752 MADRID)

Hercules outside the gates of Mycenae, with the skin of the Nemean Lion and his bow, arrows and club, being tended to by female servants

oil on canvas
37 x 31 $\frac{1}{8}$ in. (94 x 80.7 cm.)

£12,000-18,000

\$18,000-26,000
€16,000-23,000

PROVENANCE:

Anonymous sale [The Property of a Lady]; Christie's, London, 9 February 1979, lot 45, as 'Francesco Zuccarelli'.

***105**

**JAN PEETER VERDUSSEN
(ANTWERP C. 1700-1763 AVIGNON)**

Cows, sheep, and other animals in a barn interior, with peasants resting in the foreground

signed 'P. verdussen' (lower left)
oil on canvas
24 $\frac{1}{2}$ x 30 $\frac{3}{4}$ in. (62.2 x 78 cm.)

£6,000-8,000

\$8,600-11,000
€7,800-10,000

***106**

JACOPO AMIGONI (VENICE 1675-1752 MADRID)
Hercules and Omphale

oil on canvas
32 $\frac{1}{4}$ x 31 $\frac{1}{8}$ in. (81.5 x 80.8 cm.)

£15,000-25,000

\$22,000-36,000
€20,000-32,000

PROVENANCE:

The Dallas Civic Opera, Dallas, Texas; Parke-Bernet Galleries, New York, 12 June 1975, lot 166.

LITERATURE:

E. Martini, *Pittura Veneta dal Ricci ai Guardi*, Venice, 1977, p. 66, note 14, fig. 51.

Jacopo Amigoni began his career in Venice and is first documented in the records of the city's *Fraglia* (painter's guild) in 1711. The painter continued to work in the city for the next few years before embarking on an international career, which saw him employed at the courts of Maximilian II Emanuel, Elector of Bavaria in Munich, George II in England and Ferdinand VI in Spain. This highly successful career demonstrates the extent to which Amigoni's paintings resonated with contemporary fashions and to which his elegant, sophisticated, decorative designs and refined sensuality represented the prevailing tastes of the ruling classes of Europe during the early eighteenth century.

The present picture has been dated to around 1747 by Zugni Tauro (E. Martini, *op.cit.*). The subject of *Hercules and Omphale* had been enduringly popular with artists since its popularisation in early Hellenistic Greece: as





retribution for killing Iphitos, the prince of Oechalia, in a fit of madness, Hercules was commanded by the Delphic Oracle to serve Omphale, the queen of Lydia in Asia Minor, as a slave for one year. In his servitude, Hercules was made to wear women's clothes and assist her maids with their spinning. In a further reversal of roles, Omphale took to wearing the skin of the Nemean lion and carrying Hercules' club. After his year of enslavement ended, the couple were married. Amigoni's light-hearted depiction of Hercules spinning with the elegant nude Omphale, attended to by putti seated before him, makes an engaging and graceful elucidation of the myth.

***107**

A PAIR OF NORTH ITALIAN TULIPWOOD, WALNUT AND FRUITWOOD MARQUETRY COMMODES

LATE 18TH/EARLY 19TH CENTURY

Each with a rectangular top inlaid with a rosette centred by a mask above a frieze drawer and two graduated drawers *sans traverse* inlaid with a portrait-medallion flanked by ribbon-tied swags, the sides inlaid conformingly, on square tapering legs

35½ in. (90 cm.) high; 47 in. (120 cm.) wide; 23 in. (58.5 cm.) deep (2)

£8,000-12,000

\$12,000-17,000
€11,000-16,000



OTHER PROPERTIES

***108**

**A FLEMISH MYTHOLOGICAL TAPESTRY
AFTER JAN VAN ORLEY AND AUGUSTIN
COPPENS, BRUSSELS, EARLY 18TH
CENTURY**

Woven in silks and wools, depicting 'Calypso's supper' from 'The story of Telemachus' with Calypso and Telemachus courtly dressed figures at a table in a wooded landscape with musicians to the left and attending maidens to the right, Telemachus' shipwrecked barge in the background, within a scrolling foliate simulated picture frame border, with Brussels town mark and weaver's signature 'AVWERCX'

11 ft. 3 in. x 17 ft. 10 in. (344 x 544 cm.)

£60,000-100,000

\$86,000-140,000

€78,000-130,000

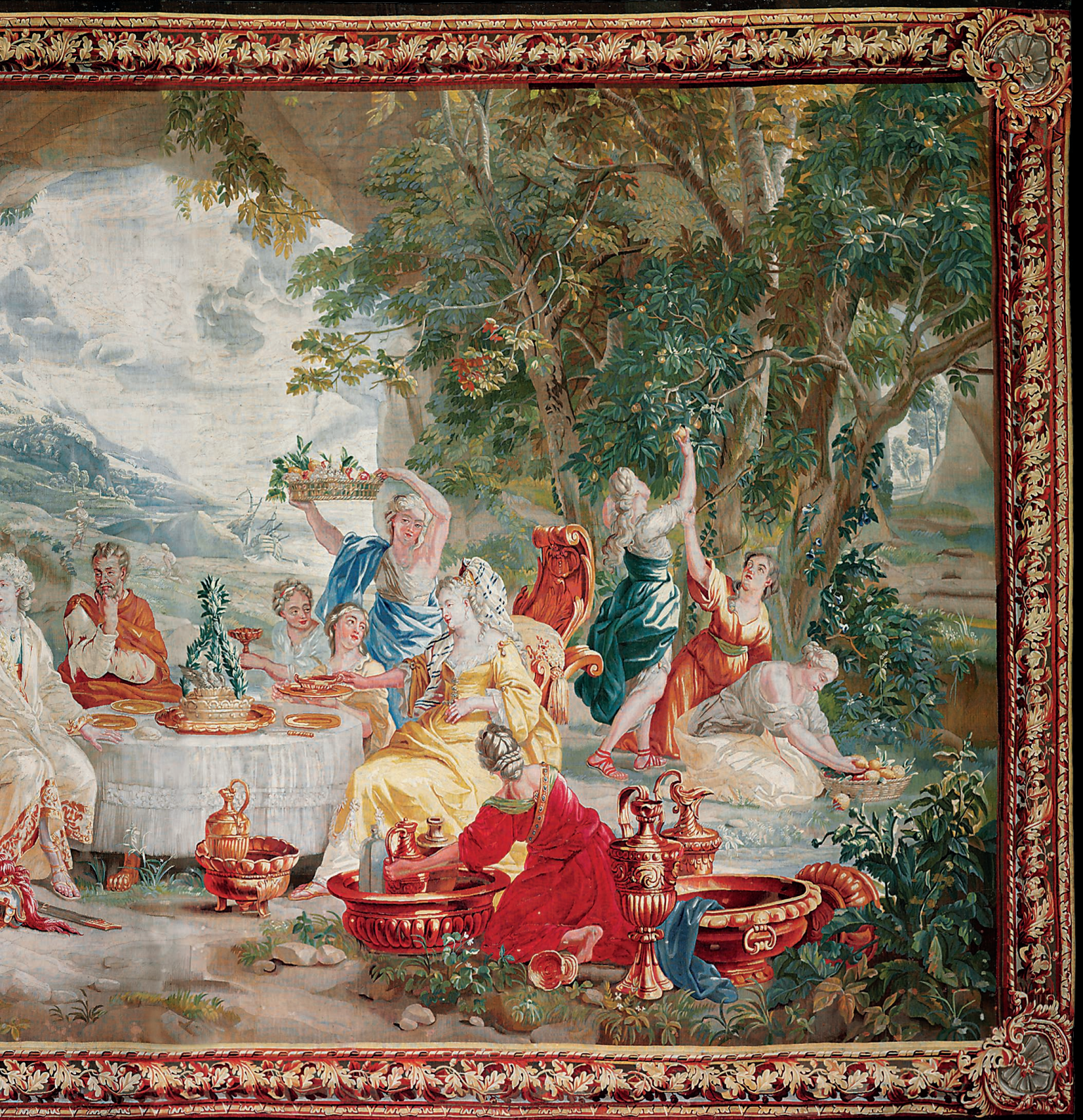
EXHIBITED:

Probably J. Boccara, *Ames de Laine et de Soie*,
Saint-Justen-Chaussée, 1988, p. 91.

This series is believed to be the first supplied by Jodocus de Vos in collaboration with the Auwerx tapestry workshops before 1710. Interestingly, this series was based on a preliminary and incomplete version of the *Les Aventures de Télémaque* by the theologian, François de Salignac de la Mothe-Fénelon. This incomplete version of *Les Aventures* was banned by the French court and only re-issued in full in 1717. Between 1724 and 1736, van Orley and Coppens designed a second tapestry series of this subject woven by the Leyniers tapestry workshops (D. Heinz, *Europäische Tapisseriekunst des 17. und 18. Jahrhunderts* and G. Delmarcel, *Flemish Tapestry*, Tiel, 1999, pp. 316 - 317).



B B



AVWERCK



PROPERTY FROM
A GENEVA PENTHOUSE DECORATED BY NYFFELER
(LOTS 81, 109-110 & 395-407)

***109**

**A PAIR OF LOUIS XV ORMOLU TWIN-BRANCH
WALL-LIGHTS**

MID-18TH CENTURY

Each with asymmetric pierced foliate back plate issuing scrolling
branches, drilled for electricity
21 in. (51 cm.) high

(2)

£8,000-12,000

\$12,000-17,000
€11,000-16,000

PROVENANCE:

With François Léage, Paris, May 2006.

***110**

A PAIR OF REGENCE GILTWOOD FAUTEUILS

CIRCA 1720-1730

Each covered in *gros* and *petit-point* needlework depicting Jason and the
Dragon and Orpheus, the frame carved with scallop shells and acanthus
leaves, terminating in hoof feet and joined by X-stretchers

43½ in. (110.5 cm.) high; 27½ in. (70 cm.) wide; 25½ in. (65 cm.) deep (2)

£8,000-12,000

\$12,000-17,000
€11,000-16,000

PROVENANCE:

With François Léage, Paris, November 1989.

LITERATURE:

J.W. Nyffeler, *Nyffeler Architecte d'Intérieur – Décorateur*, Geneva 2006,
pp. 227 and 233.





OTHER PROPERTIES

Δ111

A LOUIS XIV MYTHOLOGICAL TAPESTRY
BEAUVAIS, LATE 17TH/ EARLY 18TH CENTURY

Woven in silks and wools, depicting a scene from Ovid's 'Metamorphosis', showing the nymph Daphne and her father the river god Peneus attended by Diana and her companions, within a scrolling foliate border
8 ft. 1 in. x 12 ft. 7 in. (248 x 384 cm.)

£15,000-25,000

\$22,000-36,000
€20,000-32,000

LITERATURE:

B. Jestaz, *The Beauvais Manufactory in 1690, Act of the Tapestry Symposium*, San Francisco, 1974, pp. 159-207

Visit www.christies.com for further information on this lot.

PROPERTY OF A GENTLEMAN

-112

A REGENE ORMOLU-MOUNTED BRASS AND TORTOISESHELL 'BOULLE' STRIKING MANTEL CLOCK
GAUDRON, PARIS, CIRCA 1720

The arched case with ball and cockerel finial above herm figural angle mounts, a pair of classical figures beneath the dial, with signature plaque 'Gaudron/ A Paris', the dial with enamel Roman hours and Arabic minutes, blued steel hands, the twin barrel movement with verge escapement, silk suspension with cycloidal cheeks, rack striking to bell with passing half hour strike, signed back plate 'GAUDRON APARIS L/455', front plate stamped 'GB', with pendulum, on a later shaped late 19th Century stand with lambrequin to centre, with restorations
Overall: 30 in. (76.2 cm.) high; 17¼ in. (43.7 cm.) wide; 8¾ in. (22.2 cm.) deep

£6,000-10,000

\$8,600-14,000
€7,800-13,000

Pierre Gaudron, Faubourg St-Germain, Paris 1690-1730 (*Maitre* 1695) was Clockmaker to The Regent, Philippe d'Orléans



PROPERTY OF A LADY

113

A REGENCE GILTWOOD MIRROR
CIRCA 1730

The rectangular plate within a mirrored surround decorated with foliate sprays and masks, the arched mirrored cresting centred by a mask, the central bevelled plate replaced
75 in. (190 cm.) high; 48 in. (122 cm.) wide

£5,000-8,000

\$7,200-11,000
€6,500-10,000



PROPERTY OF AN ENGLISH LADY

114

A REGENCE ORMOLU-MOUNTED KINGWOOD COMMODE
ATTRIBUTED TO LOUIS DELAITRE, CIRCA 1720-30

The later arbalète-shaped Campan marble top above two small drawers and two long drawers intervened by brass inlaid bands, the angles mounts with C-scrolls, clasps and dragons, on short cabriole legs, the marble top with label printed 'Earl of Carnarvon/ Sept 21 1881' and numbered '741'
34¼ in. (87 cm.) high; 52 in. (132 cm.) wide; 25¾ in. (65.5 cm.) deep

£15,000-20,000

\$22,000-28,000
€20,000-26,000

PROVENANCE:

(According to label) the Earl of Carnarvon, September 1881, and possibly acquired by Henry, 4th Earl of Carnarvon (1831-1890), and by descent to George Edward, 5th Earl of Carnarvon (1866-1923), Highclere Castle, Hampshire; Possibly 'The Earl and Countess of Carnarvon', Christie's, London, 4 June 1918, lot 99.



PROPERTY OF A LADY



B-49

IAN RAET



PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR (LOTS 115, 144 & 146)

115

A SET OF THREE FLEMISH MYTHOLOGICAL TAPESTRIES
BY JAN II RAES, BRUSSELS, FIRST QUARTER 17TH CENTURY

Each woven in silks and wools, depicting respectively 'Mercury ordering Aeneas to leave' (*Aeneid* IV, 259-287) with Aeneas shown aboard a ship, about to slash the rope with his sword, Aeneas in Trojan armour, about to mount his horse, and Dido at the burning pyre, burning Aeneas' armour and holding aloft his sword, each within an elaborate architectural border, the top and bottom centred with a cartouche depicting a landscape, the sides with putti in niches and draped fruits and vegetables and the lower border cartouche flanked by sculptural putti on architectural supports, each with Brussels town mark, signed 'RAET' or 'IAN REAT' and two with further weavers cypher in right hand slip

13 ft. 2½ in. x 7 ft. 10½ in. (403 x 237 cm.);

17 ft. 2 in. x 8 ft. 5 in. (400 x 256 cm.);

13 ft. 7 in. x 10 ft. 8 in. (415 x 325 cm.)

(3)

£40,000-60,000

\$57,000-85,000

€52,000-78,000

These three panels form part of the story of 'Dido and Aeneas'; a series illustrating episodes from Ovid's *Heroides*. Among Ovid's early works, it revolves around legendary women such as Penelope, Dido and Ariadne and their absent lovers or husbands. The three panels were woven by Jan II Raes (d. 1643), one of the eight most important weavers in Brussels in the early 17th century. He is believed to have been born in *circa* 1570, the son of Jan I Raes who appears as a tapestry weaver in *circa* 1580. Jan II received his privileges in 1613 and 1629, and was burgomaster of Brussels in 1634-35. He is recorded as supervising the weaving of several sets after cartoons by Rubens, including 'The Life of Decius Mus' and 'The Triumph of the Eucharist'.



PROPERTY OF A GENTLEMAN

116

**A PATINATED BRONZE MODEL OF
A GRIFFIN**

FRANCE, FIRST QUARTER 19TH CENTURY

Modelled seated, on a rectangular porphyry base
21 in. (54 cm.) high

£4,000-6,000

\$5,700-8,500
€5,200-7,800

PROPERTY FROM A PRIVATE COLLECTION

***117**

A LOUIS XVI AUBUSSON CARPET
LATE 18TH CENTURY

The cusped ice-blue field with a radiating lattice enclosing individual flowerheads surrounding an ice-blue roundel with a laurel-leaf frame and rose-pink flowerhead centre, an ivory acanthus leaf cartouche containing a floral bouquet in each corner, in a shaded dusty brown scrolling border with a polychrome outer stripe and narrow plain blue minor stripe, some scattered repiling and repair
15ft.3in. x 15ft. (464cm. x 457 cm.)

£8,000-12,000

\$12,000-17,000
€11,000-16,000

PROVENANCE:

Mr. Antonio de Sommer Champalimaud;
Christie's, London, 7 July 2005, lot 131.

The late 18th century was a golden era for the new workshops at Aubusson. In a market where the commissioning of carpets had been the preserve of the Royal court, the Aubusson manufactory provided a new outlet. Within ten years of its foundation in 1746, the factory at Aubusson was supplying carpets for export to numerous foreign countries including America which was yet to achieve its independence (Madeleine Jarry, *The Carpets of Aubusson*, Leigh-on-Sea, 1969, p.25). At the same time the workshops of Aubusson also enjoyed Royal patronage; in 1786 twenty-one Aubusson carpets were recorded in the Royal apartments at Versailles. The subtle colouring and classic proportions of the present lot recall the neoclassical Louis XVI period. Aubusson carpets were particularly noted for their exquisite floral decoration which is seen here in abundance.



KARL FRIEDRICH SCHINKEL ARCHITECT TO THE PRUSSIAN COURT

Karl Friedrich Schinkel (1781-1841) was the principal architect to the Prussian court in the early 19th century and supplied a number of chandeliers comparable to the present example to Prinz August (see E. Bartke, *Karl Friedrich Schinkel. 1781-1841*, 1982, fig. 290) and Prinz Karl (see J. Sievers, *Karl Friedrich Schinkel. Lebenswerk, Die Moebel*, 1950, fig. 237-238). A closely related chandelier is reproduced in *Karl Friedrich Schinkel, Catalogue of Castles, Gardens and Cultura, Properties in Prussia*, 1981, p. 314, fig. 274, fig. 1, while a virtually identical chandelier from the collection of Garrick C. Stephenson was sold Christie's New York, 29 October 1993, lot 196. A further almost identical was sold in the Ariane Dandois Sale, Sotheby's New York, 24-25 October 2007, lot 252A. Each of these examples had identical moulded bands with anthemias and curved candle branches and all are attributed to this celebrated architect and designer.



PROPERTY OF A GERMAN COLLECTOR
(LOTS 118-119, 130 & 424)

~118

A GERMAN GILTWOOD AND GILT-LEAD EIGHT-LIGHT CHANDELIER

AFTER A DESIGN BY KARL FRIEDRICH
SCHINKEL, BERLIN, FIRST QUARTER
19TH CENTURY

The central spirally turned baluster stem issuing two tiers of acanthus-cast branches, above a waived ring issuing eight scrolling foliate arms, flanked by pierced finials, the glass decorations later
39½ in. (100 cm.) high; 40 in. (102 cm.) diam.

£12,000-18,000

\$18,000-26,000
€16,000-23,000

119

A PAIR OF GERMAN PARCEL-GILT AND GREEN-PAINTED THREE-BRANCH WALL-LIGHTS

AFTER A DESIGN BY KARL FRIEDRICH
SCHINKEL, BERLIN, FIRST QUARTER
19TH CENTURY

Each with circular moulded back plate issuing a gilt-metal arm terminating in an acanthus carved nozzle issuing further gilt-metal foliate branches
14 in. (36 cm.) high (2)

£1,800-2,500

\$2,600-3,600
€2,400-3,200



PROPERTY FROM A MEMBER OF THE ROYAL HOUSE OF PRUSSIA
THE KLEEMEYER ORGAN CLOCK



The Berliner Stadtschloss, circa 1900, G. Verelag, 'Album von Berlin', Berlin, 1904



The Parolesaal at the Berliner Stadtschloss, circa 1900

120

A ROYAL GERMAN SILVERED AND CREAM-PAINTED LONGCASE ORGAN CLOCK OR 'FLÖTENUHR'

CHRISTIAN ERNST KLEEMEYER, BERLIN, THE DIAL BY LOUIS BUZAT, CIRCA 1785

The fluted column-shaped case surmounted by a vase finial and raised on a rectangular panelled pedestal base, the white enamel dial signed 'C.E. Kleemeyer / IN BERLIN', the rear of the dial signed 'LB', the twin-barrel clock movement with recoil anchor escapement, silk suspension and rack strike to bell, striking the hour and one at half past, the backplate stamped '569'; the weight-driven brass organ movement with 30 pipes in two rows, with paper inventory label from after 1918 printed and inscribed 'Berlin I/ Zimmer Nr. 557/ Lfd Nr. 30', the case redecorated, together with six interchangeable pin barrels playing amongst others an *Overture* by Mozart (no 390), an *Aria* by Von Dittersdorf (no 244), a *Sonate* by Hoffmeister (no 298) and a *Quatuor* by Pleyel (no 324)

105½ in. (268 cm.) high; 30¼ in. (77 cm.) wide; 22½ in. (57 cm.) deep

£30,000-50,000

\$43,000-71,000
 €39,000-65,000

PROVENANCE:

Almost certainly delivered by Kleemeyer directly to the Royal Prussian Court, for the Parolesaal (no. 557) in the apartments of King Frederick William II, redecorated by F.W. von Erdmannsdorff, circa 1787-1789, and thence by descent to the present owner.

COMPARATIVE LITERATURE:

A.W.J.G. Ord-Hume, *The Musical Clock*, Ashbourne, 1995, pp. 96-131.



Detail of the pipes and organ movement



Detail of the barrel and organ movement

"Musical clocks employing harp works or miniature organs played by cylinders are constructed in Berlin to the greater degree of perfection than elsewhere. (...) The goals of a beautiful sound, correctness in tuning and the finest musical repertoire leave nothing to be desired by an artist in the best products of this kind. When you hear the runs, the double tonguing, trills and fermata, it is all played so expertly that you believe you are listening to a flute virtuoso"

F. Nicolai, Berlin 1786 – translated from *Beschreibung der kngl. Residenzstädte Berlin und Potsdam*

It is likely that the German author of the above quote, Friedrich Nicolai (1733-1811), listened to the Mozart tunes playing from the present longcase organ clock during his visit to the royal *Stadtschloss* in Berlin. A label to the reverse informs us of the exact location of this imposing musical organ clock, conceived as a grand architectural monument with rich silvered decoration and ingenious weight-driven brass organ movement. Unfortunately the Berlin city palace did not survive the Second World War and the only remaining information available is that the longcase clock was standing in the *Parolesaal* according to the numbers Zimmer (room) nr. 557, vlg. nr. (sequence number) 30 on a printed label dated after 1918.

The musical movement

By the second half of the 18th century musical movements were integrated into elegant table clocks by the French and Swiss who achieved special status in the production of *pendules à musique*, and were celebrated all over Europe. It was thanks to Frederick II, King of Prussia (1712-1786) who invited 20 clockmaker families from Neuchâtel and Geneva to settle and create clocks in Berlin that the mechanical organ clock, or *Flötenuhr*, became a speciality of the Berlin craftsmen. Prominent German *ébénistes*, such as Johan Fiedler and David Roentgen (who paired up with celebrated movement makers such as Peter Kinzing), were encouraged to create exceptional musical clocks, which played the latest arrangements of contemporary opera arias, marches or even folk tunes.

The difficult craft of *notage* (the correct placement of the pins on the musical barrels) also developed into a veritable art, both in theory and practice. It is therefore not surprising that famous composers such as Bach, Mozart and later Beethoven wrote compositions especially for mechanical organs (for example Mozart's *Adagio* and *Allegro* KV 594 and *Allegro* and *Adante* KV 608). For further reading see 'Mozart and the mechanical music' by Helmut Kowar in *Journal of Mechanical Music*, Spring 1992, pp. 26-30.

The Royal commission

Archival records show that King Frederick II (1712-1786) ordered a mechanical organ clock by Hofrath Bauer for his new summer palace, Sanssouci, in 1769 and not long after appointed Christian Ernst Kleemeyer (born probably around 1766) as his *Hofuhrmacher* (court-clockmaker). It is however more like that this clock was commissioned by his successor and nephew, King Frederick William II (1744-1779).

Although his dates are unknown, there are several archival records to be found at the Royal Archive (under *Monatliche Schatullrechnungen 1742-1786*) noting that Kleemeyer was paid for the repair of a table clock in January 1782 and for a console clock in November 1785. Further records list several clocks being delivered to the Sanssouci Palace in Potsdam in 1812 coming from Kleemeyer's 12-employee strong workshop. Exactly when the present longcase organ clock was delivered is unknown but some of the Royal apartments at the Stadtschloss were redecorated by the celebrated Friedrich Wilhelm von Erdmannsdorff after Frederick William II became King on 17 August 1786. That same year Friedrich Nicolai, during a Royal visit to find curiosities for his enlightened travel guide *Beschreibung der Königlichen Residenzstädte Berlin und Potsdam und aller daselbst befindlichen Merwürdigkeiten*, noticed a magical organ clock playing.

Related organ longcase clocks

Comparable longcase clocks by Kleemeyer with almost identical organ movements and silvered decoration can be found in the Museum of Musical Instruments at the University of Leipzig and the Musical Instrument Museum in Berlin and are illustrated in Klaus Maurice, *Die deutsche Räderuhr*, Munich, 1976, nos. 979 and 980. A further organ longcase clock of related design, but not signed, was located in the Thronzimmer (throne room, room 62) at the Stadtschloss in Berlin (now at Schloss Kopenick) and is shown in an interior photograph from after 1921 illustrated in Guido Hinterkeuser, *Das Berliner Schloss*, Berlin 2012, ill. 86.



PROPERTY FROM
A GERMAN COLLECTION, HAMBURG
 (LOTS 121-127 & 426-437)

121

A MEISSEN TWO-HANDLED TUREEN, COVER AND A STAND
 CIRCA 1725-30, BLUE CROSSED SWORDS MARK TO INTERIOR
 OF TUREEN AND TO UNDERSIDE OF STAND

Of circular form, with shell-moulded handles, each piece painted in *Schwarzlot* with merchants in harbour scenes before ships within oval gilt line cartouches, reserved on a *purpuraleri* ground of densely packed peony, foliage and beast heads, the well of the stand with *Böttger-lustre* cartouches suspending swags of *indianische Blumen* centred by a bird in flight, within gilt line rims

The stand 8½ in. (21.6 cm.) diam.

(2)

£7,000-10,000

\$10,000-14,000

€9,100-13,000

PROVENANCE:

With Elfriede Langeloh, Weinheim.

122

A MEISSEN PART TEA AND COFFEE-SERVICE
 CIRCA 1750, BLUE CROSSED SWORDS MARKS, VARIOUS
 PRESSNUMMERN, GILDER'S S MARKS

Painted in *purpuraleri* after *Watteau* with vignettes of gallants and companions and *Commedia dell'arte* figures in wooded landscapes, flanked by scattered flower-sprays and insects below gilt scroll pendant borders, comprising:

A baluster coffee-pot and domed cover

A bullet-shaped teapot

A lobed pentafoil teapot stand

A baluster hot-milk jug and cover

A slop-bowl

An arched rectangular teacaddy and cover

A circular sugar-bowl and cover

Twelve teacups and saucers

£4,000-6,000

\$5,700-8,500

€5,200-7,800



**123****A MEISSEN CRINOLINE GROUP 'DER KUSS'**

CIRCA 1745

Modelled by *J.J. Kändler* with a lady and gentleman embracing, her dress painted with *indianische Blumen*, he wearing a white and gilt jacket and blue waistcoat, on a rocky shaped-oval base applied with flowers and leaves 8 in. (20.5 cm.) high

£18,000-25,000

\$26,000-36,000
€24,000-32,000**PROVENANCE:**

Collection de Monsieur Armand Esders, III; sale Hôtel Drouot, Paris, 19 - 20 June 1941, lot 197.
Highly Important Continental Porcelain, Part I; sale Christie's, London, 28 March 1977, lot 130.
Mrs. J.W. Christner, Dallas.
Anonymous sale; Christie's, New York, 3-4 November, 1981, lot 526.
Anonymous sale; Christie's, London, 26 March 1984, lot 250.
With Elfriede Langeloh, Weinheim.

This model was inspired by an engraving by Laurent Cars after François Boucher illustrating a scene from *Dom Garcie de Navarre ou le Prince Jaloux* by Molière; see Yvonne Hackenbroch, *Meissen and Other Continental Porcelain, Faience and Enamel in the Irwin Untermeyer Collection*, London, 1956, pl. 27, fig. 36.

124**A MEISSEN GROUP OF A SHEPHERD AND SHEPHERDESS**

CIRCA 1745

Modelled by *J.J. Kändler*, seated and embracing, she with a lamb on her lap, he with a dog at his feet, on a mound base applied with flowers and foliage 6½ in. (15.5 cm.) high

£4,000-6,000

\$5,700-8,500
€5,200-7,800

Kändler's 1740-1748 work records note 1 *Gruppgen, ein Frauenzimmer in einer Andrijan wohlgeputzt vorstellend, ingl. einen Schäffer in seinem Habit wohl angekleidet, welche einander embrassiren, wobey moch ein Schäffgen zu befinden, 12 Thlr.*

The present model, based on a painting by François Boucher, was produced both with and without a tree behind the amorous couple. See Dr. Erika Pauls-Eisenbeiss, *German Porcelain of the 18th Century, Catalogue of the Pauls Collection*, Vol. I, London, 1972, pp. 238-239 and Rainer Rückert, *Meissener Porzellan*, Munich, 1966, p. 168, no. 869 for similar groups.



125

A PAIR OF MEISSEN ORMOLU-MOUNTED TWO-LIGHT CANDELABRA

THE PORCELAIN CIRCA 1750, THE ORMOLU LATE-18TH CENTURY, ONE FIGURE WITH BLUE CROSSED SWORDS TO BACK OF BASE

Each mounted with a monkey band figure, modelled by *J.J. Kändler*, before entwined branches issuing porcelain flowers and supporting twin sconces with detachable drip pans

11¼ in. (29.8 cm.) high

(2)

£3,000-5,000

\$4,300-7,100
€3,900-6,500



126

A MEISSEN TWO-HANDLED CHINOISERIE BEAKER AND COVER
CIRCA 1728-30, BLUE CROSSED SWORDS AND GILDER'S 6. TO BEAKER, GILDER'S 6. TO UNDERSIDE OF COVER

The beaker painted with two quatrefoil vignettes of Oriental figures at various pursuits, within *Böttger* lustre and scroll cartouches, the sides with *Kakiemon* flower-sprays, the cover similarly decorated, within *Gitterwerk* borders

4½ in. (10.3 cm.) high

(2)

£2,500-4,000

\$3,600-5,700
€3,300-5,200

PROVENANCE:

With *Elfriede Langeloh*, Weinheim.

All four chinoiserie scenes are derived from sheet 59 of *J.G. Höroldt's Schulz Codex*.

127**A BÖTTGER HAUSMALERI GOLDCHINESEN BOWL**

CIRCA 1720-25, THE DECORATION ALMOST CONTEMPORARY

Gilt at Augsburg at the *Seuter* workshop with chinoiserie figures before pavilions, fountains and exotic birds in flight, within gilt C-scroll and dot border

6½ in. (16.5 cm.) diameter

£1,500-2,000

\$2,200-2,800

€2,000-2,600

**128 No Lot**PROPERTY FROM A BELGIAN COLLECTION
(LOTS 129, 295-298 & 414-416)**129****A LOUIS XV SILVER-MOUNTED GRIS DES ARDENNES MARBLE TOBACCO CASKET**

MID-18TH CENTURY

The moulded serpentine hinged lid inset with engraved silver cartouche depicting the Marres Family coat-of-arms, enclosing two circular wells, above an acanthus and shell-decorated bombe-shaped front and sides, raised on paw-feet, the lid restored

7½ in. (20 cm.) high; 13 in. (33 cm.) wide; 6½ in. (16.5 cm.) deep

£2,000-3,000

\$2,900-4,300

€2,600-3,900

Thanks to the natural properties of the stone, marble caskets provided the perfect environment for storing tobacco, and as such were extensively used for this purpose in the 18th Century. An 18th-century casket of similar size and shape was sold Christie's, London, 14 September 2006, lot 174.





PROPERTY OF A GERMAN COLLECTOR (LOTS 118-119, 130 & 424)

130
A RUSSIAN ORMOLU AND CUT-GLASS EIGHT-LIGHT CHANDELIER
 CIRCA 1830

The palmette-cast corona with acanthus-cast chains suspending a lozenge-cut glass orb with a foliate band issuing putti-cast branches, drilled for electricity
 42 in. (107 cm.); 24½ in. (63 cm.) diam.

£8,000-12,000 \$12,000-17,000
 €11,000-16,000

PROPERTY OF A SWISS GERMAN COLLECTOR (LOTS 131-132)

***131**
A SWISS GILTWOOD MIRROR
 MID-18TH CENTURY, PROBABLY WORKSHOP OF MATTHAUS FUNK

The bevelled rectangular plate within a moulded frame surmounted by a pierced scrolling foliate cresting
 61½ in. (156 cm.) high; 30½ in. (77.5 cm.) wide

£4,000-6,000 \$5,700-8,500
 €5,200-7,800

***132**
A SWISS ORMOLU-MOUNTED WALNUT AND FRUITWOOD COMMODE
 BY MATTHAUS FUNK, CIRCA 1760

The 'Grindelwald' mottled later marble top above two drawers and shaped apron, the drawers lined with original 'Kleisterpapier', the apron mount possibly replaced
 33½ in. (85 cm.) high; 36 in. (91 cm.) wide; 19¾ in. (50 cm.) deep

£8,000-12,000 \$12,000-17,000
 €11,000-16,000

See lot 134 for more information on this lot.



PROPERTY FROM AN IMPORTANT BRITISH COLLECTION

133

**A GERMAN SILVERED, ORMOLU AND CUT-GLASS
EIGHT-LIGHT CHANDELIER**

LATE 18TH CENTURY, PROBABLY BERLIN OR DRESDEN

Overall hung with faceted drops and beads, the pierced-scrolling corona above a chain-suspended ring issuing foliate-cast scrolled branches, minor losses to the glass ornaments
51 in. (130 cm.) high; 38 in. (97 cm.) diam.

£7,000-10,000

\$10,000-14,000
€9,100-13,000

An advertisement of the 'Churfürstlich Sächsische Spiegelfabrik' illustrating a constructionally closely related chandelier in the Leipzig 'Journal des Luxus und der Moden' in December 1797.

Despite protectionist measures of many German courts at the time, particularly by the Prussian authorities, dictating the use of indigenous materials, this chandelier is most probably fitted with Bohemian glass, which was widely considered to be of the highest quality. The chandeliers made around 1800 in specialised factories in Berlin (Werner & Mieth) and Dresden (Dresdner Spiegelmanufaktur) represent the pinnacle of the development of luxury goods in gilt bronze in Germany.

See K. Klappenbach, *Kronleuchter*, Berlin 2001, pp. 49, 74 (ill. 71), 102 and 359.

PROPERTY FROM A GENEVA PRIVATE COLLECTION (LOTS 134 & 421)

***134**

**A SWISS ORMOLU-MOUNTED BURR-WALNUT
AND WALNUT BOMBE COMMODE**

BY MATTHÄUS FUNK, CIRCA 1760

With a serpentine *Oberhasli* marble top above two drawers, with *Kleisterpapier* lining, set with an acanthus-cast and *rocaille encadrement*, the angles with shaped chutes, above a shaped apron, on cabriole legs ending in scroll sabots
34½ in. (88 cm.) high; 41 in. (104 cm.) wide;
24¼ in. (62 cm.) deep

£12,000-18,000

\$18,000-26,000
€16,000-23,000

Matthäus Funk (1697-1783) was one of the most celebrated Swiss cabinet-makers from the German speaking regions. In 1706 his family moved from Frankfurt to Bern, Switzerland. With his two brothers, Johann Friedrich, a carver and sculptor and Daniel Beat Ludwig, a watchmaker, he established an *atelier* which soon became a large and successful workshop in Bern. This commode with its slight variations were sought after by wealthy private and aristocratic Swiss clientele as they were closely related to Louis XV examples, whilst, at the same time retained a strong German influence.

Comparable models are known and can be found in the comprehensive literature by H. von Fischer, *FONCK A BERNE, Möbel und Ausstattungen der Kunsthandwerkfamilie Funk im 18 Jahrhundert in Bern*, 2001, pp. 102-103, nos. 170,172,173,174. A comparable pair was sold in these salerooms, *Au Bord de la Mer & A Swiss Villa*, 17 April 2013, lot 320 (GBP 61,875).



THE PROPERTY OF A GENTLEMAN (LOTS 135-137)



135

A SET OF FOUR ITALIAN WHITE MARBLE CLASSICAL MAIDENS, ON PEDESTALS SECOND HALF 19TH CENTURY

Depicting *Hebe* after the model by Antonio Canova, *Hebe* after the model by Berthel Thorvaldsen, *Dancer with hands on hips* after the model by Antonio Canova and *Dancer with finger touching her chin* after the model by Antonio Canova

Hebe after the model by Canova: 57 in. (145 cm.) high, the figure; 32 in. (84 cm.) high, the pedestal
Hebe after the model by Thorvaldsen: 56 in. (142 cm.) high, the figure; 32 in. (84 cm.) high, the pedestal
Dancer with hands on hips: 51 in. (130 cm.) high, the figure; 33 in. (84 cm.) high, the pedestal
Dancer with finger touching her chin: 51 in. (130 cm.) high, the figure; 32 in. (84 cm.) high, the pedestal

(4)

£40,000-60,000

\$57,000-85,000

€52,000-78,000

PROVENANCE:

By repute the Earl's Cowper at Panshanger House, Hertfordshire, Prebendal House, Empingham, Rutland.







136

**AN ITALIAN WHITE MARBLE OF THE VENUS DE MEDICI,
ON PLINTH**

AFTER THE ANTIQUE, EARLY 19TH CENTURY,
THE PLINTH LATER

The figure: 61 in. (155 cm.) high

The plinth: 28 in. (71 cm.) high

£4,000-6,000

\$5,700-8,500

€5,200-7,800

PROVENANCE:

By repute the Earls Cowper at Panshanger House, Hertfordshire.
Prebendal House, Empingham, Rutland.

137

**AN ITALIAN WHITE MARBLE FIGURAL GROUP OF
ESMERALDA AND THE GOAT, ON PEDESTAL**

ATTRIBUTED TO ANTONIO ROSSETTI, ROME,
MID-19TH CENTURY

On a pedestal inset with four panels each depicting a scene from the life
of Esmeralda within stylised floral and foliate swags

The sculpture: 39½ in. (100 cm.) high;

The pedestal: 32 in. (81.5 cm.) high

£25,000-40,000

\$36,000-57,000

€33,000-52,000

PROVENANCE:

By repute the Earls Cowper at Panshanger House, Hertfordshire.
Prebendal House, Empingham, Rutland.

The present group can be attributed to Antonio Rossetti on the basis of comparisons to several identical works signed by the sculptor including one sold Christie's, London, 19 October 1995, lot 264 (£67,500) and another sold Bonhams, San Francisco, 28 October 2014, lot 5104 W (\$87,500). Esmeralda, the gypsy-girl heroine from Victor Hugo's *The Hunchback of Notre-Dame*, is here depicted holding her goat, atop a pedestal set with four relief panels depicting scenes from her life. Additional versions of this group can be found in The State Hermitage Museum, St. Petersburg, Russia and in the collection of Drexel University, Philadelphia, Pennsylvania. Born in Milan in 1819, Rossetti studied under sculptor Francesco Somaini and later worked in Rome. His much-admired *œuvre* includes sculptures of nudes, portraits, and genre scenes, such as the present lot.





PROPERTY FROM A DUTCH COLLECTION

138

A REGENCE EBONISED STRIKING TABLE CLOCK

GODEFROY, PARIS, EARLY 18TH CENTURY AND LATER

The case with brass inlay to the arch, the dial with signature plaque below 'Godefroy A Paris', the single barrel movement with verge escapement and countwheel strike to bell, restorations 19¼ in. (48.8 cm.) high; 12 in. (30.5 cm.) wide; 5½ in. (14 cm.) deep

£6,000-10,000

\$8,600-14,000
€7,800-13,000

PROPERTY OF A LADY

***139**

A LOUIS XIV ORMOLU-MOUNTED KINGWOOD, FRUITWOOD, EBONISED AND IVORY MARQUETRY COMMODE EARLY 18TH CENTURY

The rectangular top inlaid with a central vase of flowers on an illusionistic pedestal, the angles decorated with flowers, above four long drawers decorated conformingly, on hoof feet, remounted 31½ in. (80 cm.) high; 50 in. (127 cm.) wide; 26 in. (56 cm.) deep

£12,000-18,000

\$18,000-26,000
€16,000-23,000



OTHER PROPERTIES

***140**

A FLEMISH MYTHOLOGICAL TAPESTRY BRUSSELS, FIRST HALF 18TH CENTURY, BY FRANS II VAN DER HECKE

Woven in silks and wools, depicting a scene from 'Rinaldo and Armida' with the seated Armida in a wooded landscape inscribing her name into the bark of tree, within a simulated picture frame border headed by floral garlands and to the bottom with the motto 'SCRIBIT NOMEN SVUM', the blue outer slip with Brussels town mark and weaver's signature 'I.F.V.H.'

11 ft. 8 in. x 8 ft. 9 in. (356 x 267 cm.)

£12,000-18,000

\$18,000-26,000
€16,000-23,000

PROVENANCE:

Palais des Beaux Arts, Brussels, 23-24 October 1984.

Christie's, London, 4 November 2010, lot 73, where acquired by the present owner.

This tapestry is signed 'IFVH', the abbreviation used by Frans I van der Hecke (d. 1675) while the borders and general style of this tapestry place it in the early 18th Century when Frans II is recorded as dean of the Brussels weaver's guild.

Visit www.christies.com for further information on this lot.







PROPERTY FROM A DUTCH PRIVATE COLLECTION

141

GÉRARD DE LAIRESSE (LIÈGE 1640-1711 AMSTERDAM)

Venus mourning the death of Adonis

signed with initials 'G.L. f' (partially strengthened, lower left)
oil on canvas

47 $\frac{5}{8}$ x 52 $\frac{3}{4}$ in. (121 x 134 cm.)

to be sold with a print by the artist:

Venus mourning the Death of Adonis

plate 360 x 482 mm., S. 390 x 520 mm.

etching, 1680-1685, on laid paper, watermark Strasbourg Lily, a good, clear impression, published by Nicolaes Visscher I, with margins, a vertical central fold with associated splitting at the upper and lower sheet edges, otherwise in good condition, framed (2)

£25,000-40,000

\$36,000-57,000

€33,000-52,000

PROVENANCE:

with J. van Rijn Fine Arts, Maastricht, 1986.

Private collection, Amsterdam.

LITERATURE:

J. Timmers, *Gérard de Lairesse*, Amsterdam, 1942, I, illustrated pl. XII.

A. Roy, *Gérard de Lairesse (1640-1711)*, Paris, 1992, p. 433, under no. G38.

Gérard de Lairesse was an important painter, draughtsman and printmaker in the Netherlands during the second half of the seventeenth century. Lairesse worked in Amsterdam and, after the death of Rembrandt in 1669, became of the city's most prominent artists. As a great admirer of his contemporaries in France, Lairesse's mature work came to be characterised by simplified, dramatic compositions with elegant sculptural figures, often depicting classical subjects.

The present picture, and accompanying print, depict Venus in paroxysms of grief over the death of her lover Adonis, surrounded by putti attempting to relieve her. Ovid in his *Metamorphoses* gave the most vivid account of the tale, in which the goddess 'tore her garment—tore her hair— / and beat her bosom with distracted hands' in mourning, much as she does in Lairesse's picture and print.

The presence of Juno in the upper left of the canvas is relatively unusual in the standard iconography of Venus mourning Adonis. Her appearance here can perhaps be explained by more contemporary versions of Ovid's story, with which Lairesse may have been familiar. In his *Favola d'Adone* of 1545, Italian humanist, poet and art theorist Ludovico Dolce enhanced the role of Juno in the demise of his eponymous hero. Dolce presents Adonis as a victim of the goddess' jealous prudery; as retribution for his mother's incest and his scandalous relationship with Venus, Juno compelled her husband Jupiter to order the Fates to cut the thread of Adonis' life (C. Caruso, *Adonis: The Myth of the Dying God in the Italian Renaissance*, London and New York, 2013, p. 33).





PROPERTY OF A BELGIAN COLLECTOR

~142

A SOUTH GERMAN GILT-BRASS MOUNTED EBONY, EBONISED, IVORY, TORTOISESHELL, CEDAR WOOD, ASH AND WALNUT MARQUETRY TABLE CABINET

AUGSBURG, CIRCA 1650, ATTRIBUTED TO THE WORKSHOP OF MELCHIOR BAUMGARTNER (1621-1686)

Overall applied with ripple-mouldings, the domed moulded rectangular top with hinged lid, above a pair of panelled doors, each with architectural niche to the reverse and enclosing a architectural interior with eleven variously-sized drawers centred by a door, flanked by columns, enclosing a secret compartment, the base with a drawer, raised on shaped brackets with bun-feet, the reverse inlaid with bands centred by a star
23 in. (59 cm.) high; 19 in. (48 cm.) wide; 10 in. (26 cm.) deep

£20,000-40,000

\$29,000-57,000
€26,000-52,000

Precious cabinets executed in Augsburg were not only prized at all the German Courts, but across Europe, and were often presented as diplomatic gifts. Made of costly exotic materials, such as ebony, tortoiseshell and ivory, and sometimes containing a collection of treasures, they were admired and cherished as miracles of cabinet-makers' virtuoso skills. In addition, they underlined the wealth, power and status of their exalted owner.

The striking contrast of the ivory, ebony and tortoiseshell veneers in combination with the architectural design are typical features of the Baumgartner workshop. Comparable cabinets by Baumgartner and his workshop are illustrated in G. Himmelheber, 'Kabinettschraenke', *Bayrisches Nationalmuseum*, in: *Bildfuehrer* 4, Munich 1977, p.35-44, Cambridge, G. Himmelheber, *Ulrich und Melchior Baumgartner*, Pantheon Jg. 33, 1975, Heft 2, p. 113-120, G. Laue, *Moebel fuer die Kunstammer*, Munich 2008 and D. Alfter, *Die Geschichte des Augsburger Kabinettschrankes*, Augsburg, 1986, p. 80-84.



(closed)



OTHER PROPERTIES

143

A FLEMISH RENAISSANCE OLD TESTAMENT TAPESTRY
BRUSSELS, SECOND QUARTER 16TH CENTURY

Woven in silks and wools, probably depicting a scene from the 'History of Moses', with Moses shown in the centre middle ground and his brother Aaron, the Levite priest, depicted in the background talking to a group of women, further figures, including a soldier in armour in the foreground beside a column, a mountainous landscape with a bridge and classical ruins beyond, within stylised stiff-leaf and ribbon-tied fruiting foliate borders and later brown outer guard border, minor localised losses and repairs
13 ft. 7 in. x 9 ft. 10 in. (413 cm. x 299 cm.)

£15,000-25,000

\$22,000-36,000

€20,000-32,000

Four Brussels tapestries from the series 'The History of Moses', dated to circa 1530, that are closely related in the drawing of the figures and the dominant use of trees, were originally in the collection of Queen Mary of Hungary and now in the Spanish Royal Collection (see P. Junquera de Vega and C. Herrero Carretero, *Catalogo de Tapices del Patrimonio Nacional*, Madrid, 1986, vol. I, series 16, pp. 171 - 175). Those tapestries are also unsigned, but the authors compare the borders of that series to those found on tapestries signed by Bernard van Orley. And another related set, once in the Barberini collection, which mixes scenes from the 'Story of Jacob' with the 'Story of Moses', includes many of the same distinctive features of this tapestry and is likely to have been designed by the same artist, who probably worked in the circle of Bernard van Orley (see A. Gray Bennett, *Five Centuries of Tapestry from The Fine Arts Museums of San Francisco*, San Francisco, 1992, cats. 26-31, pp. 111-127).



PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR (LOTS 115, 144 & 146)

144

A FLEMISH MYTHOLOGICAL TAPESTRY
SECOND HALF 17TH CENTURY, PROBABLY ANTWERP

Woven in silks and wools, depicting Cupid and Venus with the sleeping Ascanius in the woods of Idalium, within borders decorated with love's trophies, putti and floral garlands, the lower end of the borders with replaced sections inscribed 'ANTUERVAE' and 'CURA PETRI WOVTERS', reduced in size and lacking lower border
11 ft. 9 in. x 8 ft. 1 in. (358 x 246 cm.)

£10,000-15,000

\$15,000-21,000

€13,000-19,000

PROPERTY OF A GENTLEMAN

145*A FLEMISH MYTHOLOGICAL TAPESTRY**
BRUSSELS, MID-16TH CENTURY

Woven in silks and wools, depicting in the foreground Diana and Mercury, standing beside the weeping Callisto, in the background a further scene with Callisto following Diana and her attendants on a hunt, within a wooded landscape, the fruiting foliate border decorated with birds

£10,000-15,000

\$15,000-21,000
€13,000-19,000PROPERTY OF A DISTINGUISHED EUROPEAN
COLLECTOR (LOTS 115, 144 & 146)**146****A FLEMISH HISTORICAL TAPESTRY**
BRUSSELS, FIRST HALF 17TH CENTURY

Woven in silver metal threads, silks and wools, depicting 'Alexander the Great meeting Diogenes of Sinope', within an elaborate border of military trophies, putto and centred by a cartouche with cornucopia, the outer slip replaced, minor losses to silks, some localised areas of patching and reweaving, including a rectangular section to central upper background

£12,000-18,000

\$18,000-26,000
€16,000-23,000

It is intriguing to note that the borders of this tapestry, with elaborate military trophies, Roman standards with double-headed eagles and paired putti to the corners, are virtually identical to those found on the tapestry depicting 'The reunion of Pompey and Cornelia' offered in this same sale. Both also share to the centre of the lower border what appears to be an archbishop's hat, that might help identify the original commissioner; however, this tapestry must have been part of a more important commission as it is richly woven with generous amounts of silver metal threads across main field and borders.



PROPERTY OF A LADY

FORMERLY AT GLENTHORNE HOUSE, COUNTISBURY, DEVON



The commode in the Tapestry Room, Glenthorne, Devon, 1890s

~147

A LOUIS XIV ORMOLU-MOUNTED, BRASS-INLAID, RED TORTOISESHELL AND BOULLE MARQUETRY COMMODE

ATTRIBUTED TO NICOLAS SAGEOT, CIRCA 1700

Inlaid overall with panels of scrolls and figures, the rectangular top with moulded edge, centred by the Medici coat-of-arms within a *Bérainesque* frame flanked by similar scenes, above two short and two long drawers each with simulated panels centred by a female mask escutcheon, the sides decorated conformingly, the angles headed by volute and terminating in hoof sabots, losses to the marquetry 32¾ in. (83 cm.) high; 47 in. (121 cm.) wide; 26 in. (66 cm.) deep

£40,000-60,000

\$57,000-85,000

€52,000-78,000

PROVENANCE:

Almost certainly acquired in the early 19th century by Walter Halliday (d. 1879) for Glenthorne House, Countisbury, Devon; by descent in the family to the present owner.

Nicolas Sageot

With its striking *première-partie* inlay and distinct gilt-bronze mounts, this commode bears many of the hallmarks of works by the celebrated early-18th century cabinet maker, Nicolas Sageot (*maître* in 1706). Sageot was one of the few early 18th-century *ébénistes* who stamped his work and examples of his *oeuvre* are in the Swedish Royal Collection, including an armoire, a pair of cabinets and a bureau mazarin (P. Grand, 'Le Mobilier Boulle et les Ateliers de l'Epoque', *L'Estampille L'Objet d'Art*, February 1993, pp. 55-63), as well as the Wallace Collection, London, which includes a closely related commode (P. Hughes, *The Wallace Collection Catalogue of Furniture*, London, 1996, vol. II, pp. 638-43, 137).

A Medici provenance?

The commode is veneered in striking marquetry in brass and sumptuous tortoiseshell in patterns based on designs by Jean I Berain (1640-1711) and typical of the *oeuvre* of Sagot; however, the centre of the top bears the coat-of-arms of one of the most prominent Italian families, that of the House of Medici. While there were several dynastic links between the Medicis and the French court it is more likely that the arms were added by a subsequent owner in the 18th or very early 19th century.





OTHER PROPERTIES

***148**

AN ENGLISH MYTHOLOGICAL TAPESTRY
SOHO, LATE 17TH/EARLY 18TH CENTURY

Woven in silks and wools, depicting the 'Celebration of Pan', with male and female figures making music and dancing at a veranda with a sculpture of Pan, beneath an overhanging tree with woodland to the left and flowers in the foreground, in a narrow bead-and-reel border
6 ft. 3 in. x 16 ft. 6 in. (191 x 503 cm.)

£10,000-15,000

\$15,000-21,000
€13,000-19,000

PROVENANCE:

The late Graham Baron Ash, Esq., Wingfield Castle, Diss, Norfolk, sold Christie's house sale, 30 May 1980, lot 279.
Christie's, London, 26 January 2011, lot 372, where acquired by the present owner.

PROPERTY FROM A DUTCH COLLECTION

149

A SPANISH BRASS-STUDED POLYCHROME-PAINTED LEATHER SEVEN-FOLD SCREEN

SECOND HALF 18TH CENTURY AND LATER

Decorated with a scrolling foliate border, hung with floral swags, surrounding trophies, figures and birds on a gold background, mounted on later oak stretcher, with canvas backing, decorated with foliage, some tears and losses
108½ in. (276 cm.) high; each panel 30 in. (76 cm.) wide

£8,000-12,000

\$12,000-17,000
€11,000-16,000





PROPERTY FROM A SICILIAN VILLA (LOTS 150 & 454)

150

A FRANCO-FLEMISH VERDURE TAPESTRY
MID-16TH CENTURY, ADAPTED

Woven in wools, the millefleurs leaf-pattern panel centred by an associated phoenix, within a red-ground foliate border and green outer slip, restorations, the right hand border and outer slip later

16 ft. (487.5 cm.) wide; 6 ft. (184 cm.) high

£15,000-25,000

\$22,000-36,000
€20,000-32,000

PROPERTY OF A GENTLEMAN

151

A FRANCO-FLEMISH MILLE FLEURS TAPESTRY
BASICALLY MID-16TH CENTURY

Woven in wools, with flower-filled vases, lions and eagles within a *mille fleurs* field on a chocolate brown fond, within a stylised scrolling foliate border and a brown slip, areas of restoration and reweaving throughout, lacking bottom border

10 ft. 3 in. (311 cm) high; 15 ft. 2 in. (461 cm) wide

£15,000-25,000

\$22,000-36,000
€20,000-32,000

PROVENANCE:
with French & Co.
Christie's, London, 8 November 2007, lot 20.



THE PROPERTY OF A GENTLEMAN
A VILLA IN TUSCANY
(LOTS 152-175, 201-271 & 290)





152

A NORTH ITALIAN GILTWOOD MIRROR

ATTRIBUTED TO THE FANTONI WORKSHOP, LATE 17TH/EARLY 18TH CENTURY

The rectangular plate within elaborately-carved surround with profusely scrolling acanthus, the cresting centred with a seated cherub framed by an acanthus finial, the apron carved with a fruiting foliate swag
81¾ in. (207.5 cm.) high; 65 in. (165 cm.) wide

£20,000-30,000

\$29,000-43,000
€26,000-39,000

This type of boldly carved scrolled acanthus mirror was produced in various centres in Italy including Lombardy, Veneto and Rome in the late 17th-first half 18th Century. Carvers were inspired by engravings such as those executed by the *ornemantiste* Filippo Passarini (1638-1698) in 'Nuove invenzioni d'ornamenti d'architettura e d'intagli diversi', published in Rome

in 1698 (see E. Colle, *Il Mobile Barocco in Italia*, Milano, 2000, p.110, pl.24). Possibly conceived *en suite* with a console table, the mirror here offered is reminiscent of the work executed by the workshop of the Fantoni family in Rovetta (near Bergamo). One of the leading names in the art of 'Intaglio', Andrea Fantoni (1659-1734) came from a dynasty of carvers renowned for their celebrated work in churches around Bergamo as early as the mid-15th Century. With his brothers Donato and Gian Battista, Andrea led the workshop and flourished in the production of such sought-after mirrors. The Lombard Fantoni was clearly influenced by the works of Andrea Brustolon (1662-1732). Designs and drawings relating to this type of mirror are in the Fondazione Fantoni in Rovetta. (*op. cit.* p.386, pl.96, and C. Alberici, *Il Mobile Lombardo*, Milano, 1969, pp.96-97). A related mirror was sold, Christie's London, 23 June 1999, lot 99 (also illustrated in E. Colle, *Il Mobile Barocco in Italia*, Milano, 2000, p.112), while another in the collection of Marchese Patrizio Naro Montoro is illustrated in G. Lizzani, *Il Mobile Romano*, Milano, 1970, p. 68, ill. 105.



153

**CIRCLE OF OTTAVIO MARIA LEONI
(ROME 1587-1630)**

*Portrait of a cardinal, bust-length, in a
crimson mozzetta and biretta*

oil on canvas

25¼ x 20¾ in. (63.9 x 51.3 cm.)

Within North Italian carved giltwood frame, in the manner of
the Fantoni Workshop, late 17th/early 18th century

£7,000-10,000

\$10,000-14,000

€9,100-13,000

154

**A PAIR OF LOUIS XV STAINED OAK CONSOLES
MID-18TH CENTURY**

Each with later serpentine *giallo* marble top, above a C-scroll
carved and pierced frieze, on cabriole legs joined by a pierced
stretcher, previously decorated

30 in. (76 cm.) high; 50 in. (127 cm.) wide;

24½ in. (62 cm.) deep

(2)

£5,000-8,000

\$7,200-11,000

€6,500-10,000







155

A FLEMISH PASTORAL TAPESTRY
BRUSSELS, MID-18TH CENTURY

Woven in silks and wools, depicting a *fête champêtre* with elegantly dressed figures resting outside a riverside inn, with a bird seller and a village beyond, within a simulated giltwood picture frame border decorated with *espagnolette* masks 9 ft. 5 in. x 16 ft. 8 in. (287 cm. x 510 cm.)

£15,000-25,000

\$22,000-36,000
€20,000-32,000

This tapestry is related to a group depicting *fête champêtres*, including two sold from the collection of The Earl of Iveagh, Elveden Hall, Thetford, Norfolk, Christie's, 21-24 May 1987, lots 1754 and 1757, which bore the weaver's mark of Pieter van der Borgh (d. 1763). Another Brussels weaver recorded to have woven such scenes and stylised picture frame borders was Pieter van der Hecke (d. 1752) (see D. Heinz, *Europäische Tapissierkunst des 17. und 18. Jahrhunderts*, Vienna, 1994, p. 222).



156

A SUITE OF FRENCH GILTWOOD SEAT FURNITURE
OF LOUIS XVI STYLE, SECOND HALF
19TH CENTURY

Comprising eight fauteuils and a canapé, each with padded back, arms and seat covered in Aubusson tapestry depicting scenes from the *Fables de Fontaine*

The canapé 39 in. (100 cm.) high;
71 in. (180 cm.) 30 in. (77 cm.) deep

(9)

£6,000-10,000

\$8,600-14,000
€7,800-13,000





157

A LOUIS XIV ALLEGORICAL TAPESTRY

GOBELINS, ATELIER OF MARTIN SOUËT, CIRCA 1722

Woven in silks and wools, depicting the month of July from the series of 'Les Mois de Lucas' with a courtly dressed couple on horseback, the man tosses a lure in the air, the woman holds a falcon on her wrist, accompanied by an esquire on foot holding a dead bird and other servants following, in the near distance children frolic in the stream, the borders woven with elaborate blossoming fruit and foliate garlands divided by lions' masks and classical roundels enclosing mythological scenes, the upper border centrally woven with the zodiacal sign of the lion and inscribed *IVLVVS (Leo)*, the lower right selvedge woven with the weavers' inscription *M. SOUËT*
11 ft. 9 in. x 11 ft. 7 in. (352 cm. x 350 cm.)

£30,000-50,000

\$43,000-71,000
€39,000-65,000**PROVENANCE:**

Baron Mayer Amschel de Rothschild, Mentmore Towers, Buckinghamshire, by descent to his daughter, Hannah de Rothschild, wife of 5th Earl of Rosebery, married 1878, by descent to
The 6th Earl of Rosebery; sold Sotheby's house sale, 18-27 May 1977, lot 808.

LITERATURE:

Mentmore, 1884, privately printed by R. & R. Clarke, Edinburgh, vol. I, p. 8
M. Fénaillé, *État Général des Tapisseries de la Manufacture des Gobelins*, 1903, vol. II, pp. 347, 365-370.
E. Standen, *European Post-Medieval Tapestries and Related Hangings in the Metropolitan Museum of Art*, vol. I, 1985, pp. 333-337.
J. Boccara, *Ames de Laine et de Soie*, 1988, pp. 198-199.

This spectacular tapestry depicts the month of July and - conceived as part of a set of twelve tapestries - had remained part of a complete set until sold from the collection of the 6th Earl of Rosebery at Mentmore. Sotheby's house sale, 18-27 May 1977, lots 802-813, with the present panel forming lot 808. The Mentmore set comprised nine panels signed by Dominique de La Croix and one each by Martin Souët and Jean de La Fraye.

This series is based on a set of twelve Brussels tapestries woven in 1535 after designs formerly attributed to Lucas van Leyden (hence the name *Les Mois de Lucas*), and now considered to be after designs by Bernaert van Orley, a student of Raphael. The original set which was the listed in the collection of Louis XIV, was subsequently burned in 1797 for the gold and silver threads. The first Gobelins set was made for Colbert at an uncertain date and appears in a royal inventory of 1685. The second set (now in the Château de Pau on deposit from the Mobilier National) was woven for Louis XIV in 1688-89 and is reversed from the Brussels originals. Between 1682 and 1770, twelve known sets of this series with different borders were woven at Gobelins, including a set made for the comte de Toulouse now in the Metropolitan Museum, New York.



158

A PAIR OF NORTH ITALIAN MAIOLICA CLASSICAL BUSTS

CIRCA 1860, PROBABLY BOLOGNA, IN THE MANNER OF ANGELO MINGHETTI

Modelled as Ceres and a male companion, painted in typical colours, some restoration and minor losses, glaze flaking

The largest 33 in. (84 cm.) high (2)

£5,000-8,000

\$7,200-11,000
€6,500-10,000

Angelo Minghetti (d. 1885), who founded his workshops in Bologna in 1858, exhibited his work at exhibitions held in Turin, London, Naples, Vienna and Paris. Minghetti took inspiration from his 'heroes' of the Renaissance period, most notably the sculptor Lucca della Robbia, who was famous for his large-scale works in polychrome earthenware. Four related busts of Roman Emperors, also attributed to the ceramicist Minghetti were acquired in 1885 by the South Kensington Museum, London (renamed the Victoria & Albert Museum).

159

A PAIR OF LOUIS XV GILTWOOD CONSOLES

MID-18TH CENTURY

Each with a later serpentine *brèche d'Alep* marble top above a pierced *rocaille* frieze carved with garlands, on cabriole supports with entwined ribbons and gadrooned clasps, joined by a scrolling stretcher centred by a pierced cartouche, minor differences to carving
84 cm. (33 1/8 in.) high; 118 cm. (46 3/8 in.) wide; 64 cm. (25 1/8 in.) deep (2)

£18,000-25,000

\$26,000-36,000
€24,000-32,000







160

**CIRCLE OF MICHAEL DAHL
(STOCKHOLM 1659-1743 LONDON)**

Portrait of Frederica Susanna Mildmay, Countess Fitz Walter, 3rd Countess of Mértola (1687-1751), full-length, in an oyster satin dress with gold embroidery and blue cloak, by a draped curtain, with a landscape beyond

oil on canvas
95¼ x 59¼ in. (241.8 x 150.3 cm.)
inscribed and dated 'F Countesse Fitz Walter / Countesse Dowager of / Holdernesse and Daughter / of Meynherdt Duke of / Schonberry and Leinster. / 1727' (upper right, with the same inscription lower left)

£5,000-8,000

\$7,200-11,000
€6,500-10,000

161

**AN ITALIAN GILTWOOD LONG STOOL
CIRCA 1720, PROBABLY ORIGINALLY WITH
BACK REST**

The green and yellow damask pattern velours upholstery above foliate and strap work carved frieze, on six cabriole legs
20 in. (51 cm.) high; 78 in. (198 cm.) wide;
26¼ in. (67 cm.) deep

£3,000-5,000

\$4,300-7,100
€3,900-6,500





162

A FLEMISH HISTORICAL TAPESTRY

BRUSSELS, CIRCA 1655-1670, ATTRIBUTED TO MARCUS DE VOS, AFTER PIETER COECKE VAN AELST

Woven in silks and wools, probably depicting 'The Reunion of Pompey and Cornelia at Sea' from 'The Story of Caesar', with three small boats in choppy waters and further boats beyond, within an elaborate border decorated with military trophies, putti and ribbon-tied floral garlands, centred to the top with a cartouche inscribed 'CAESAR/NAVIBVS MILIRTES/ TRANS VEHIIVET.' and an imperial crown to the lower border, losses to the light silks with fairly extensive re-weaving including most of the sky and within the blue outer slip replaced.
13 ft. 5 in. x 17 ft. 11 in. (409 cm. x 546 cm.)

£12,000-18,000

\$18,000-26,000
€16,000-23,000

A set of four tapestries from the series 'The story of Caesar', including the present panel, is at Powys Castle, Wales, in the Collection of the National Trust. Signed by Marcus de Vos (fl. 1655-1697) they can be dated to the third quarter of the 17th century and represent – like the present tapestry – the third 'generation' of weavings based on cartoons first conceived in the 1540s and at least in parts attributed to Pieter Coecke van Aelst. The earliest recorded set of 'Caesar' tapestries appeared in the posthumous inventories of Henry VIII in 1547, while another set of 10 was acquired by Pope Julius III between 1550 and 1555.

Another version of this tapestry, like this example unsigned, is in the Carnegie Museum of Art in Pittsburg (Accession Number 54.5.1).



163

A THREE-PIECE AUSTRIAN SILVER-GILT MOUNTED CUT-GLASS TABLE-GARNITURE

MARK OF WURBLE AND CZOKALLY, VIENNA, LATE 19TH CENTURY

The silver-gilt mounts cast with foliage and *rocaille*, comprising: a centrepiece bowl with lobed glass body and six candle branches and a pair of similar vases, each with three branches, *marked on sides, some sockets and some wax-pans*, with twelve detachable flammiform finials, *mark of Joseph Carl Klinkosch, Vienna, late 19th century*
 the bowl 26 ¾ in. (68 cm.) wide; the vases 16 in. (40.5 cm.) high (3)

£20,000-30,000

\$29,000-43,000
 €26,000-39,000



164

A FRENCH ORMOLU-MOUNTED BISCUIT PORCELAIN STRIKING PENDULE A CERCLES TOURNANTS

OF LOUIS XVI STYLE, LATE 19TH CENTURY

The case modelled as the Three Graces surrounding an urn on a pedestal, on a rectangular plinth, the twin barrel movement striking on a bell; with key
 27 in. (68.5 cm.) high; 13 in. (33 cm.) wide; 10 in. (25.5 cm.) deep

£3,000-5,000

\$4,300-7,100
 €3,900-6,500

165

A REGENE ORMOLU-MOUNTED KINGWOOD COMMODE
 CIRCA 1730

The serpentine-shaped *Rouge de Maine* marble top above a pair of short drawers and two long drawers, on scrolled feet
 33 in. (84 cm.) high; 51 in. (130 cm.) wide; 25 in. (64 cm.) deep

£5,000-8,000

\$7,200-11,000
 €6,500-10,000





166

**A NEAR PAIR OF BAL TIC ORMOLU,
CUT AND BLUE-GLASS TEN-LIGHT
CHANDELIERS**

OF RUSSIAN NEOCLASSICAL STYLE,
MID-20TH CENTURY

Overall hung with drops and beads, each with corona suspending sprays and a lower tier with drops issuing scrolling branches with a faceted nozzle and drip-pan, the crown hung with further drops and set with a blue disc, fitted for electricity 43 in. (109.5 cm.) high; 29½ in. (75 cm.) diam. (2)

£10,000-15,000

\$15,000-21,000
€13,000-19,000



(part lot)

167

**A SET OF TWELVE NORTH EUROPEAN
MAHOGANY DINING CHAIRS**

CIRCA 1820-30

Each with a lotus leaf-shaped back, the seat covered in green upholstery, on sabre legs, two broken (not illustrated)

37 in. (96 cm.) high; 18 in. (46 cm.) wide;

22 in. (56 cm.) deep

(12)

£6,000-10,000

\$8,600-14,000
€7,800-13,000



168

**A LOUIS XVI BRASS AND ORMOLU-
MOUNTED AND EBONY-INLAID
MAHOGANY CYLINDER BUREAU**

BY LOUIS MOREAU, LATE 18TH CENTURY

The rectangular grey veined white marble top with pierced three-quarter gallery, above three frieze drawers, the roll-top enclosing drawers and a gilt-tooled leather-lined writing slide, above a long drawer flanked by two small drawers and a *coffre fort*, with writing slide to each side, on fluted turned tapering legs, stamped 'L.MOREAU' and 'JME'

47½ in. (121 cm.) high; 45½ in. (141 cm.) wide;

27¼ in. (69 cm.) deep (closed)

£5,000-8,000

\$7,200-11,000
€6,500-10,000

Louis Moreau, *maître* in 1764.





169

A PAIR OF ITALIAN WHITE MARBLE LARGE VASES WITH COVERS

FIRST HALF 19TH CENTURY

Each of circular tapering form, on spreading socle, some restorations
47¼ in. (120 cm.) high; 24 in. (61 cm.) diameter (2)

£6,000-10,000

\$8,600-14,000

€7,800-13,000

170

AN ITALIAN WALNUT AND SPECIMEN MARBLE CENTRE TABLE

FIRST HALF 19TH CENTURY, THE TOP LATER

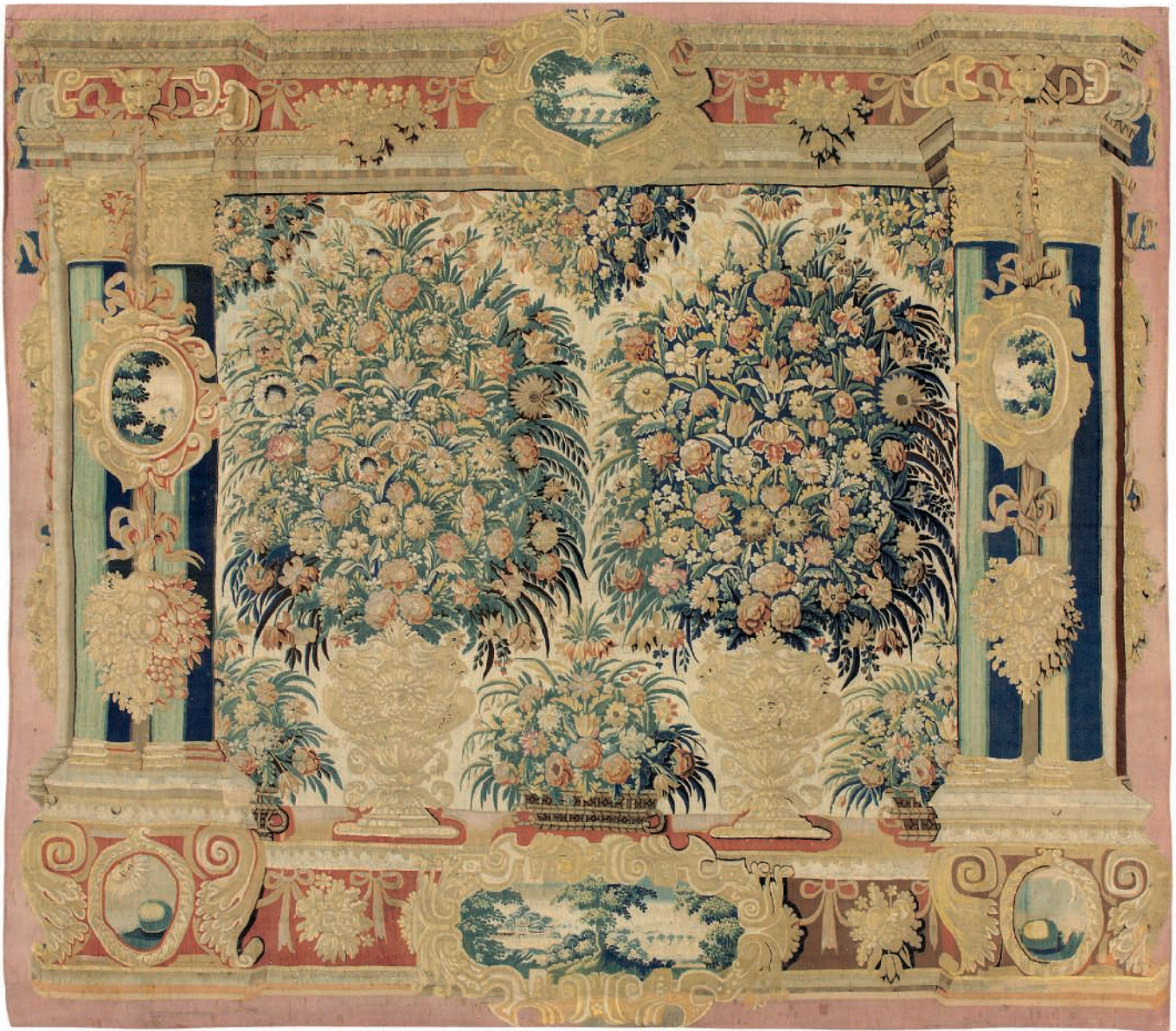
The rectangular top inlaid with a geometric pattern within a black slate edge, the stand with palmette-carved frieze, on winged lion monopodiae supports centred by a palmette, reduced in width
37 in. (94 cm.) high; 63¾ in. (162 cm.) wide;
32¼ in. (82 cm.) deep

£8,000-12,000

\$12,000-17,000

€11,000-16,000





171

A FLEMISH PERGOLA TAPESTRY

PROBABLY ANTWERP, FIRST HALF 17TH CENTURY

Woven in silks and wools, depicting two flower-filled vases flanking a flower-filled basket within an architectural surround, with paired columns hung with landscape cartouches, reduced in size, with areas of reweaving, including along outer edges

9 ft. 11 in. x 11 ft. 3 in. (300 cm. x 342 cm.)

£7,000-10,000

\$10,000-14,000

€9,100-13,000



172
A GERMAN PARCEL-GILT SILVER PINEAPPLE-CUP AND COVER
 MARK OF PAULUS BAIER, NUREMBURG, CIRCA 1620

The lobed body on spreading foot, the stem cast as a branch and applied with foliage calyxes, detachable cover with vase of flowers finial
 10 ½ in. (26.5 cm.) high
 6 oz. 14 dwt. (208 gr.)

£3,000-5,000

\$4,300-7,100
 €3,900-6,500



173
A PARCEL-GILT SILVER PINEAPPLE CUP AND COVER
 MAKER'S MARK OF VASILY NIKITIN, MOSCOW, MID-18TH CENTURY

The lobed bowl on conforming pedestal foot, the tree-form stem applied with a woodman wielding an axe, the conforming detachable cover with a finial formed as a vase of flowers, *marked on lower rim and cover*
 14 ½ in. (36 cm.) high
 12.05 oz. (374.8 gr.)

£2,000-3,000

\$2,900-4,300
 €2,600-3,900



174
A GERMAN PARCEL-GILT SILVER PINEAPPLE CUP AND COVER
 MARK OF HANS BERTHOLDT, NUREMBURG, CIRCA 1620

The lobed baluster body chased with scrolls on a matted ground, the stem cast as a soldier with shield and later axe, with foliage calyxes, foot-rim early 19th century, the detachable cover with vase of flowers finial
 13 ¼ in. (33.5 cm.) high
 9 oz. 17 dwt. (304 gr.)

£3,000-5,000

\$4,300-7,100
 €3,900-6,500



175

A FLEMISH HISTORICAL TAPESTRY

BY JAN AERTS, BRUSSELS, SECOND QUARTER 17TH CENTURY

Woven in silks and wools, probably depicting a scene from 'The story of Jephtha', with the procession led by the horse-drawn chariot surrounded by attendants, in the background farmers bringing in the harvest, within a border decorated with panels of allegorical figures alternating with flower-filled vases and putti, the blue outerslip with Brussels town mark and weaver's cypher, localised losses and areas of re-weaving
10 ft. 11 in. x 14 ft. 8 in. (334 cm. x 448 cm.)

£12,000-18,000

\$18,000-26,000

€16,000-23,000

A closely related tapestry also signed by Jan Aerts and with identical borders, depicting Priam, king of Troy, was sold at Sotheby's, New York, 30 May 1987, lot 247. It had been part of a set presented by King Louis XIII of France to Francesco Barberini, Papal legate to the French Court, for his uncle, Urban XVIII and was subsequently recorded in the Barberini Palace in Rome in an inventory drawn up by Cardinal Carlo Barberini in October 1695. Its close similarities suggesting it might have been conceived as part of the same set as the present tapestry, raising the possibility that this tapestry too could have been part of the 16th century royal gift to pope Urban XVIII.

END OF SALE



NOBLE & PRIVATE COLLECTIONS

Part II · South Kensington · 27 April 2016



CHRISTIE'S

SPECIALISTS & CONTACTS FOR THIS AUCTION



PAUL GALLOIS
*Head of Sale, Junior Specialist,
European Decorative Arts*
pgallois@christies.com
+44 (0)20 7389 2260



PAUL VAN DEN BIESEN
*Specialist,
European Decorative Arts*
pvandenbiesen@christies.com
+44 (0)20 7389 2349



**FRANÇOIS
ROTHLISBERGER**
*International Specialist, Furniture,
Switzerland & Southern Europe*
frothlisberger@christies.com
+41 44 268 10 25



STEFAN DOEBNER
*International Specialist, Furniture,
Germany & Northern Europe*
sdoebner@christies.com
+31 20 575 59 18



CAROLINE ALLEN
Specialist, Chinese Works of Art
callen@christies.com
+44 (0)20 7389 2593



**LAURA VENTIMIGLIA
DI MONTEFORTE**
*Senior Specialist,
Furniture, Italy*
lventimiglia@christies.com
+39 02 303 283 50

SPECIALISTS

CARPETS
Mark Lampe
Tel: +44 (0)20 7389 2776

SILVER
Kate Flitcroft
Tel: +44 (0)20 7389 2660

CLOCKS
Celia Harvey
Tel: +44 (0)20 7389 2226

**EUROPEAN CERAMICS
AND GLASS**
Matilda Burn
Tel: +44 (0)20 7752 3026

**OLD MASTER
PAINTINGS**
Melissa van Vliet
Tel: +44 (0)20 7752 3256

**19TH CENTURY
PAINTINGS**
Alastair Plumb
Tel: +44 (0)20 7752 3298

WORKS ON PAPER
James Richards
Tel: +44 (0)20 7752 3317

ARMS & ARMOUR
Howard Dixon
Tel: +44 (0)20 7752 3119

For general enquiries about this auction, emails should be addressed to the Auction Administrator.



ANDREW KISZELY
Administrator
akiszely@christies.com
+44 (0)20 7752 3210



GILLIAN WARD
Business Manager
gward@christies.com
+44 (0)20 7389 2357

SERVICES

**ABSENTEE AND
TELEPHONE BIDS**
Tel: +44 (0)20 7752 3225
Fax: +44 (0)20 7581 1403
www.christies.com

AUCTION RESULTS
UK: +44 (0)20 7839 9060
www.christies.com

CLIENT SERVICES
Tel: +44 (0)20 7839 9060
Fax: +44 (0)20 7389 2869
info@christies.com

CATALOGUES ONLINE
Lotfinder®
www.christies.com

SHIPPING
Tel: +44 (0)20 7389 2712
Fax: +44 (0)20 7389 2869

**STORAGE AND
COLLECTION**
Tel: +44 (0)20 7839 9060
Fax: +44 (0)20 7389 2869

COPYRIGHT NOTICE
No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's. © Manson & Woods Ltd. (2016)

LONDON · SOUTH KENSINGTON

NOBLE & PRIVATE COLLECTIONS

INCLUDING FINE TAPESTRIES

Wednesday 27 April 2016

PART I: LOTS 1-175

Tuesday 26 April 2016
at 10.30 am
8 King Street, St. James's

AUCTION

Wednesday 27 April 2016
at 10.30 am (Lots 201-493)

85 Old Brompton Road
London SW7 3LD

PART II: LOTS 201-493

Wednesday 27 April 2016
at 10.30 am
85 Old Brompton Road

VIEWING

Saturday	23 April	11.00 am – 5.00 pm
Sunday	24 April	11.00 am – 5.00 pm
Monday	25 April	9.00 am – 7.30 pm
Tuesday	26 April	9.00 am – 5.00 pm

AUCTIONEERS

Nic McElhatton, Christiane zu Rantzau & Nick Orchard

AUCTION CODE AND NUMBER

In sending absentee bids
or making enquiries, this
sale should be referred to as
PAUL-12041

AUCTION RESULTS

UK +44 (0) 20 7839 9060
christies.com

CONDITIONS OF SALE

This auction is subject to
Important Notices,
Conditions of Sale and
to reserves.



CHRISTIE'S ON THE GO

Browse the auction and view
real-time results on your
iPhone and iPod Touch.

CHRISTIE'S LIVE™

This auction features online.
View catalogues and leave
bids online at christies.com

CHRISTIE'S

THE PROPERTY OF A GENTLEMAN
A VILLA IN TUSCANY
 (LOTS 152-175, 201-271 & 290)



■ **201**
A PAIR OF ITALIAN GILT-METAL AND PATINATED BRONZE COACH LANTERNS
 LATE 19TH CENTURY, POSSIBLY VENETIAN
 Each with hexagonal glazed case, fitted for electricity
 27½ in. (70 cm.) high (2)
 £800-1,200 \$1,200-1,800
 €1,200-1,700

■ **202**
A SOUTHEAST ASIAN SIMULATED CLOISONNE PAINTED BRONZE FIGURE OF BUDDHA
 20TH CENTURY
 21½ in. (54 cm.) high
 £600-1,000 \$890-1,500
 €830-1,400

■ **203**
AN ITALIAN POLYCHROME-PAINTED GILTWOOD CASSONE
 19TH CENTURY, INCORPORATING EARLIER ELEMENTS
 The rectangular top above carved panelled sides and front, depicting a garden scene with dancing figures around a statue of Diana, on paw-feet
 25½ in. (65 cm.) high; 62 in. (158 cm.) wide; 25 in. (64 cm.) deep
 £1,500-2,500 \$2,300-3,700
 €2,100-3,500





(part lot)

■204
A PAIR OF JAPANESE ENGRAVED-BRASS MOUNTED
POLYCHROME-PAINTED PAPER SIX-FOLD SCREENS
 LATE 19TH/ EARLY 20TH CENTURY

Each reverse with plain paper backing
 66½ in. (169 cm.) high; each panel 24½ in. (62 cm.) wide (2)

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

■205
A VICTORIAN BRASS-MOUNTED MAHOGANY AND STAINED
ELM CHEST-ON-STAND
 OF IRISH GEORGE III STYLE, 19TH CENTURY

The rectangular hinged lid above two drawers, the stand with waived apron centred by a shell, on paw-feet
 39 in. (99 cm.) high; 52 in. (133 cm.); 24½ in. (62 cm.) deep

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



■206
A LATE VICTORIAN STAINED BAMBOO AND WIRE
MESH BIRDCAGE
 CIRCA 1900

Modelled as a pagoda, above a rectangular base with metal liner
 77 in. (196 cm.) high; 39 in. (99 cm.) wide; 28½ in. (73 cm.) deep

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

■207
A FINE VERAMIN CARPET, NORTH PERSIA
 CIRCA 1920

approx: 13 ft.7 in. x 10 ft.4 in. (414 cm. x 314 cm.)

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





■208

A NAPOLEON III ORMOLU EIGHT-LIGHT CHANDELIER

IN THE MANNER OF ANDRE-CHARLES BOULLE, CIRCA 1880

With pierced vase-shaped stem issuing scrolling branches

38 in. (97 cm.) high; 37 in. (94 cm.) diam.

£4,000-6,000

\$5,900-8,900

€5,600-8,300

■209

A LARGE AUBUSSON CARPET

FRANCE, MID-19TH CENTURY

Localised wear and a few small splits, two small spots of repiling

20ft.5 in. x 17ft.5 in. (621 cm. x 530 cm.)

£3,000-5,000

\$4,500-7,400

€4,200-6,900



■210

A FRENCH ORMOLU-MOUNTED AMARANTH AND TULIPWOOD PARQUETRY OCCASIONAL TABLE

20TH CENTURY, INCORPORATING EARLIER ELEMENTS

The ormolu-banded oval Brocatelle d'Espagne marble top above a frieze-drawer and cabriole legs

29½ in. (75 cm.) high; 30½ in. (77.5 cm.) wide; 23½ in. (60 cm.) deep

£1,000-1,500

\$1,500-2,200

€1,400-2,100



211

**A PAIR OF DUTCH DELFT (HET BIJLTJE)
BLUE AND WHITE VASES AND COVERS**
SECOND HALF OF THE 18TH CENTURY,
BLUE HATCHET MARKS

12¾ in. (32.5 cm.) high (2)

£1,000-1,500

\$1,500-2,200
€1,400-2,100**■ 212**

**A LOUIS XV PROVINCIAL GILTWOOD
MIRROR**

MID-18TH CENTURY

The rectangular plate within a scrolling frame with
oak leaves, surmounted by a sunflower bouquet
61 in. (157 cm.) high; 38 in. (97 cm.) wide

£3,000-5,000

\$4,500-7,400
€4,200-6,900**■ 213**

AN IBERIAN GILTWOOD CENTRE TABLE
MID-18TH CENTURY

The moulded Spanish brocatelle marble top above
a pierced and C-scrolling frieze, on cabriole legs
joined by a stretcher, reduced in height
31 in. (79 cm.) high; 49½ in. (126 cm.) wide;
29½ in. (75 cm.) deep

£2,000-3,000

\$3,000-4,400
€2,800-4,200



214

**A SWEDISH GLASS AND GILT-BRASS
CANDELABRUM**

EARLY 19TH CENTURY

The obelisk finial with sprays of lustre drops, supported on a tinted glass stem, on marble base 30½ in. (77 cm.) high

£1,000-1,500

\$1,500-2,200

€1,400-2,100



215

**A PAIR OF ITALIAN BRASS-MOUNTED
GLASS OBELISKS**

20TH CENTURY

18 in. (45.5 cm.) high

(2)

£600-1,000

\$890-1,500

€830-1,400

216

**A FRENCH GILT-BRASS MOUNTED
MAHOGANY FOUR-FOLD SCREEN**

LATE 19TH CENTURY

Each rectangular panel centred by a laurel wreath, surmounted by a relief depicting Orientalist scenes

66½ in. (169 cm.) high; 19 in. (48 cm.) wide per panel

£800-1,200

\$1,200-1,800

€1,200-1,700





(part lot)

■ 217
**A SET OF SEVEN NAPOLEON III POLYCHROME-PAINTED
 PAPIER PEINT PANELS**
 THIRD QUARTER 19TH CENTURY

Depicting grenadiers in a battlefield, each panel laid on canvas
 70¾ in. (179.5 cm.) high; 98¾ in. (250 cm.) wide the largest (7)

£5,000-8,000 \$7,400-12,000
 €7,000-11,000

■ 218
A FRENCH GILTWOOD CONSOLE
 OF LOUIS XVI STYLE, FIRST HALF 19TH CENTURY

The demi-lune white marble top above an acanthus carved frieze, on scrolling
 support
 35½ in. (90 cm.) high; 34 in. (87 cm.) wide; 20 in. (51 cm.) deep

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





■ 219

A FRENCH WALNUT MEUBLE A DEUX CORPS

19TH CENTURY, INCORPORATING EARLIER ELEMENTS

The moulded break-front cornice surmounting a pair of panelled doors, above a pair of drawers and two further doors, on bun feet
76 in. (194 cm.) high; 49 in. (126 cm.) wide;
23 in. (58 cm.) deep

£3,000-5,000

\$4,500-7,400
€4,200-6,900



220



221

■ 220

A WHITE MARBLE BUST OF MARGUERITE REYNIER

BY JULES OR JEAN-PAUL FRANCESCHI
FRENCH, LATE 19TH CENTURY

Signed 'J. FRANCESCHI', with modern printed label 'Marguerite Reynier épouse Couriot' to the reverse
25 in. (64 cm.) high (excl. socle)

£1,200-1,800

\$1,800-2,700
€1,700-2,500

■ 221

A FRENCH CARVED OAK WHITE AND GREY-PAINTED PEDESTAL

OF LOUIS XVI STYLE, 19TH CENTURY

The square top above an alternating medallion with fleur-de-lis and royal cyphers, on square fluted tapering support and acanthus-carved plinth, redecorated
49 in. (125 cm.) high; 15½ in. (40 cm.) wide;
15 in. (38 cm.) deep

£1,000-1,500

\$1,500-2,200
€1,400-2,100



222



223



224

■222

A PAIR OF SWEDISH ORMOLU AND BLUE GLASS SEVEN-LIGHT CANDELABRA
FIRST HALF 19TH CENTURY

Each with two coronas, above a beaded chain and central ring, above a circular blue glass plinth
33½ in. (85 cm.) high (2)

£1,500-2,500

\$2,300-3,700
€2,100-3,500

■223

PAUL SEIGNON (FRENCH, 19TH CENTURY)

Marseille harbour

signed 'P.Seignon' (lower left)
oil on canvas
23¾ x 36¼ in. (60.5 x 92 cm.)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

■224

A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD AND FRUITWOOD MARQUETRY COMMODE
CIRCA 1770

The rectangular breakfront grey Sainte-Anne marble top above two drawers, inlaid *sans traverse*, with floral and musical trophies, on short cabriole legs, partially remounted
32 in. (81.5 cm.) high; 50 in. (127 cm.) wide; 23½ in. (59.5 cm.) deep

£3,000-5,000

\$4,500-7,400
€4,200-6,900





■225

**A WHITE MARBLE BUST OF ALBERT
EDWARD THE PRINCE OF WALES
(1841-1910)**

BY COUNTESS FEODORA VON GLEICHEN,
ENGLISH, DATED 1886

The socle inscribed 'H.R.H. The Prince of Wales,
K.G., President of the Royal Colonial Institute
1886', monogrammed 'G' and dated 1886
34½ in. (86 cm.) high

£1,500-2,500

\$2,300-3,700
€2,100-3,500



■~226

**A LOUIS XIII EBONY, EBONISED, IVORY
AND FRUITWOOD MARQUETRY
CABINET-ON-STAND**
MID-17TH CENTURY

Engraved overall with floral sprays, the rectangular
moulded top above a pair of frieze drawers and a
pair of panelled doors, enclosing an interior fitted
with twelve drawers arranged around an additional
door enclosing a central cupboard fitted with a
marquetry-inlaid stage-set interior, the stand with
a pair of frieze drawers above a waved apron, on
spirally turned supports joined by a low stretcher,
on bun feet

65 in. (165 cm.) high; 51 in. (130 cm.) wide;
21½ in. (55 cm.) deep

£12,000-18,000

\$18,000-27,000
€17,000-25,000

Cabinets like this were the height of fashion in
France from *circa* 1640 to 1660. They were used
to house collections of precious objects and
curiosities of the natural world, such as unusual
shells, as well as being admired as luxury objects
in their own right.

The finely carved ebony panels combined with
the rich and stage-like interior in the Flemish
manner is typical of the *oeuvre* of Jean Macé,
from Blois. Trained in the Low Countries he has
been credited with many similarly decorated
cabinets, including the Endymion Cabinet in the
Victoria & Albert Museum, London (Museum
number 1651:1).





■ 227

A LOUIS XV WALNUT BERGERE
MID-18TH CENTURY

The back, arms, squab cushion and seat covered in verdure tapestry upholstery, some replacements to the construction
42 in. (107 cm.) high; 29½ in. (75 cm.) wide; 28 in. (72 cm.) deep

£1,000-1,500

\$1,500-2,200
€1,400-2,100

228 No Lot

■ 229

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

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

£1,500-2,500

\$2,300-3,700
€2,100-3,500



■ 230

A LOUIS XV ORMOLU-MOUNTED KINGWOOD STRIKING
BRACKET CLOCK

BY SENNELIER, PETHIVIER, MID-18TH CENTURY

The waisted case of typical form, surmounted by a putto emblematic of time, the gilt-brass dial signed 'SENNELIER A PETHIVIER', the twin-barrel movement with verge escapement and count wheel strike on bell, on conforming bracket; with winding key and case key
42½ in. (108 cm.) high; 15½ in. (39 cm.) wide; 9 in. (23 cm.) deep (2)

£2,500-4,000

\$3,700-5,900
€3,500-5,500





(detail)

(part lot)

231

AN EXTENSIVE GLASS CRESTED TABLE-SERVICE
EARLY 20TH CENTURY

Some pieces decorated in gilding and heightened in enamels with the Crewe-Milne monogram below a Marquess's coronet, some pieces with plain gilt rims, comprising: one hundred and thirty-four wine glasses, in sizes, thirteen tumblers, seventy-five dessert wine/liqueur glasses and fifty-five rinsers; together with a plain glass suite of wine glasses
The tallest wine glasses 6½ in. (16.5 cm.) high

£1,000-1,500

\$1,500-2,200
€1,400-2,100

PROVENANCE:

Mary, Duchess of Roxburghe.

LITERATURE:

Crewe House, London, *Inventory*, 1913, p. 178, (part) in the Butler's Pantry: '24 Plain finger bowls with gilt rims Coronet & Monogram'.

232

AN KIRMAN LAVER CARPET
SOUTH PERSIA, CIRCA 1880

Unevenly worn, scattered repiling, ends partially rewoven
17 ft.7 in. x 14 ft.1 in. (535 cm. x 429 cm.)

£4,000-6,000

\$5,900-8,900
€5,600-8,300

233

A LOUIS XV ORMOLU-MOUNTED WALNUT CONSOLE TABLE
MID-18TH CENTURY

The serpentine top above a frieze drawer, on cabriole legs terminating in hoof-feet

32 in. (82 cm.) high; 45½ in. (116 cm.) wide; 25 in. (64 cm.) deep

£1,500-2,500

\$2,300-3,700
€2,100-3,500





■234

A GERMAN BRASS-MOUNTED WALNUT, ASH, BONE AND FRUITWOOD MARQUETRY BUREAU CABINET
 LOWER SAXONY, SECOND QUARTER 18TH CENTURY, WITH ADDITIONAL FLORAL MARQUETRY ADDED IN THE 19TH CENTURY

The moulded top above a central door, flanked by ten drawers, above a fall-front with fitted interior and three long drawers, on bun-feet, remounted 81 in. (207 cm.) high; 47½ in. (127 cm.) wide; 23 in. (59 cm.) deep

£2,000-3,000

\$3,000-4,400
 €2,800-4,200



■235

A GERMAN BRASS WALNUT AND FRUITWOOD-BANDED COMMODORE
 MID-18TH CENTURY

The shaped rectangular top above four long drawers, on bun feet, remounted 32 in. (82 cm.) high; 44 in. (112 cm.) wide; 23½ in. (60 cm.)

£800-1,200

\$1,200-1,800
 €1,200-1,700

■236

A FRENCH GILT-BRONZE HALL LANTERN
 OF LOUIS XVI STYLE, EARLY 20TH CENTURY

Of square tapering form, lacking glass panels, fitted for electricity 51 in. (129 cm.) high; 20½ in. (52 cm.) wide; 20½ in. (52 cm.) deep

£1,500-2,500

\$2,300-3,700
 €2,100-3,500

■237

A YOMUT MAIN CARPET
 WEST TURKMENISTAN, CIRCA 1900

Overall very good condition 11 ft.4 in. x 6 ft.4 in. (344 cm. x 193 cm.)

£1,200-1,600

\$1,800-2,400
 €1,700-2,200



238

FOLLOWER OF FRANS FLORIS

The parable of the Workers in the Vineyard (Matthew 20:1-16)

inscribed 'MATH·XX·CAP' (lower centre)
oil on panel
29¼ x 42¾ in. (74.3 x 108.6 cm.)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

239

A BLACK MARBLE FONT

PROBABLY 18TH CENTURY

The oval basin above a rectangular baluster-shaped support

35½ in. (90 cm.) high; 32 in. (81 cm.) wide;
24 in. (61 cm.) deep

£3,000-5,000

\$4,500-7,400
€4,200-6,900

240

A DUTCH BRASS-MOUNTED WALNUT AND FRUITWOOD MARQUETRY SIDE TABLE

MID-18TH CENTURY

The shaped top inlaid with scrolling foliage centered by a flowering vase, above a frieze drawer and cabriole legs terminating in claw-on-ball feet

29¼ in. (47 cm.) high; 31 in. (79 cm.) wide; 20¼ in. (51 cm.) deep

£1,000-1,500

\$1,500-2,200
€1,400-2,100





241

CHARLES LEDUC (FRENCH, 1831-1911)

A French ironclad turret ship under steam as she leaves the harbour
signed 'Ch Leduc' (lower right) and further signed with device (lower right)
oil on canvas
35½ x 63 in. (90.2 x 160 cm.)

£2,500-4,000

\$3,700-5,900
€3,500-5,500

■ **242**

A SEYCHOUR CARPET

EAST CAUCASUS, LATE 19TH CENTURY

Corroded charcoal-brown, localised wear, backed
10 ft.10 in. x 6 ft.9 in. (329 cm. x 206 cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800

■ **243**

AN ITALIAN PARCEL-GILT WALNUT CASSONE

SECOND HALF 16TH CENTURY, POSSIBLY BOLOGNA

The rectangular hinged top above a carved paneled front with masks and
coat-of-arms, raised on bracket feet, minor losses to the carved decoration
23 in. (58.5 cm.) high; 66 in. (168 cm.) wide; 23 in. (58½ in.) deep

£2,000-3,000

\$3,000-4,400
€2,800-4,200





■ 244

A FRENCH MOULDED AND FACETED CRYSTAL EIGHTEEN-LIGHT CHANDELIER

BY BACCARAT, MODERN

Overall hung with drops and beads, with two coronas above a baluster shaped stem issuing scrolling arms, marked for Baccarat
49 in. (155 cm.) high; 35½ in. (90 cm.) diameter

£4,000-6,000

\$5,900-8,900
€5,600-8,300

■ 245

A PORTUGUESE GILTWOOD MIRROR AND CONSOLE TABLE
MID-18TH CENTURY

The shaped rectangular plate within a foliate-carved frame and headed by scrolling foliate ornament, the console with *pink breccia* marble top above a pierced frieze, on cabriole legs joined by an X-shaped stretcher, inscribed in black ink 'joal*?' and with paper label 'CHRISTIAN JOSE VICENTE R. DE S. BENTO 19, LISBOA, PORTUGAL' to the underside of the marble
The mirror 68 in. (173 cm.) high; 33½ in. (85 cm.) wide
The console 34 in. (86 cm.) high; 35½ in. (90 cm.) wide; 18 in. (46 cm.) deep

(2)

£3,000-5,000

\$4,500-7,400
€4,200-6,900

PROVENANCE:

With Christian Jose Vicente, Lisbon, Portugal.

This mirror and console table (lot 62), reflect the richness of the artistic production for the court and aristocracy following the economic prosperity in Portugal during the reign of King John V (1706-1750). Resulting mainly from the successful trade of goods, such as gold and diamonds brought from Brazil, this wealth certainly influenced the lavish style of furniture produced around the mid-18th century. Stylistically, they are not dissimilar from carved and giltwood examples produced in Italy during the same period. This *rocaille* style continued to be favoured and reached its apogee under the reign of King Joseph I (1750-1777).





■246

A NORTH GERMAN ORMOLU-MOUNTED MAHOGANY, MARBLE AND FRUITWOOD MARQUERTY BUREAU CABINET
CIRCA 1800, PROBABLY BERLIN

The cornice with central door flanked by a column and pierced gallery, above a fall front flanked by two doors and intertwined by columns, the roll-top above three long drawers, on square tapering feet 89 in. (226 cm.) high; 49½ in. (126 cm.) wide; 25½ in. (65 cm.) deep

£3,000-5,000

\$4,500-7,400
€4,200-6,900



247

A GEORGE V SILVER TREASURY INKSTAND

MARK OF SEBASTIAN HENRY GARRARD, LONDON, 1911

Oblong on bun feet with drop side handles and double-hinged covers, one opening to reveal two inkwells with glass liners flanking a central compartment, inscribed 'C.W. Mathews, from Rosebery, on the jubilee of their friendship, 1865-1915'

12 ½ in. (31.7 cm.) long
111 oz. 3 dwt. (3,458 gr.)

£1,200-1,800

\$1,800-2,700
€1,700-2,500



■248

A PAIR OF AUSTRIAN BRASS-MOUNTED PARCEL-GILT AND EBONISED MAHOGANY COMMODES

FIRST HALF 19TH CENTURY, ADAPTED IN SIZE

Each with rectangular top above a frieze drawer and three further drawers flanked by caryatides, on paw-feet, remounted

38½ in. (97 cm.) high; 25 in. (64 cm.);
17 in. (43 cm.) deep

£1,500-2,500

\$2,300-3,700
€2,100-3,500

(2)

■249

A RESTORATION ORMOLU AND PATINATED-BRONZE SIXTEEN-LIGHT CHANDELIER

CIRCA 1830

Suspended with chains from the corona, the dished tazza with a waisted lid and pine-cone boss issuing branches, drilled for electricity
36 in. (91 cm.) high; 33 in. (84 cm.) diam.

£3,000-5,000

\$4,500-7,400
€4,200-6,900



250

A ST. LOUIS CUT-GLASS TABLE-SERVICE
20TH CENTURY, ETCHED FACTORY MARKS

Each piece with a star and hobnail-cut diamond pattern below fan-shaped panels, comprising: two decanters and stoppers, in sizes, a water-jug, ten rinsers, twelve tall coloured wine glasses in blue, turquoise, dark pink, light pink, green and yellow, twelve champagne flutes, twelve champagne coupes, twelve large wine glasses, twelve liqueur glasses and twelve sherry glasses
The tallest decanter 11¼ in. (29.9 cm.) (85)

£2,500-4,000

\$3,700-5,900
€3,500-5,500



(part lot)

■251

A DIRECTOIRE BRASS-MOUNTED MAHOGANY COMMODE

CIRCA 1800

The top with three-quarter pierced gallery surround, above a pair of tambour doors, on turned tapering feet

35 in. (89 cm.) high; 43½ (110.5 cm.) wide;
20½ in. (52 cm.) deep

£2,000-3,000

\$3,000-4,400
€2,800-4,200





■ 252

**A FRENCH ORMOLU AND MOULDED
GLASS SIXTEEN LIGHT CHANDELIER**
EARLY 20TH CENTURY

The circular corona supporting drops and a tier with a pierced frieze issuing scrolling foliate branches, fitted for electricity
55 in. (140 cm.) high; 32 in. (91.5 cm. diameter)

£3,000-5,000

\$4,500-7,400
€4,200-6,900

■ 253

A CRAVED SANDSTONE FOUNTAIN
LATE 19TH CENTURY, PROBABLY FRENCH
OR ITALIAN

The shell-shaped basin above a naturalistically carved plinth
23½ in. (60 cm.) high; 30 in. (76 cm.) wide;
27½ in. (70 cm.) deep

£1,500-2,500

\$2,300-3,700
€2,100-3,500

■ 254

AN AUBUSSON CARPET
FRANCE, SECOND HALF 19TH CENTURY

Localised wear, minute surface spot stains, backed
10 ft.3 in. x 8 ft.8 in. (312 cm. x 264 cm.)

£1,200-1,600

\$1,800-2,400
€1,700-2,200



■ 255

**A LOUIS XV GILTWOOD AND
GREEN-PAINTED MIRROR**
MID-18TH CENTURY

The arched and divided mirror plates within a molded and scrolling acanthus frame with entwined garlands, surmounted by a pierced scrolling cresting, refreshment to the decoration

77½ in. (197 cm.) high; 43 in. (110 cm.) wide

£2,000-3,000

\$3,000-4,400
€2,800-4,200



■ 256

**A REGENCE STAINED OAK
CONSOLE TABLE**
CIRCA 1720-30

The rectangular molded *Rouge Royal* marble top, above carved pierced scrolling frieze centred by a cartouche, on cabriole legs joined by an X-shaped stretcher surmounted by a later floral basket, redecorated

33½ in. (85 cm.) high; 71 in. (180 cm.) wide;
25½ in. (65 cm.) deep

£5,000-8,000

\$7,400-12,000
€7,000-11,000





(part lot)



■257

A SET OF THREE ITALIAN GILTWOOD AND GILT-GESSO CURTAIN PALMETTES

19TH CENTURY

Each of serpentine shape with carved scrolling decorations
One 62¼ in. (158 cm.) long; the others 59¾ in. (152 cm.) long

(3)

£800-1,200

\$1,200-1,800
€1,200-1,700

258

TWO PAIRS OF MEISSEN (MARCOLINI) CANDLESTICKS

LATE 19TH CENTURY, BLUE CROSSED SWORDS AND STAR MARKS

Decorated with flower sprays, beneath moulded gilt swags
9½ in. (24.3 cm.) high

(4)

£1,500-2,500

\$2,300-3,700
€2,100-3,500



■259

AN EDWARDIAN BRASS AND WROUGHT-IRON THREE-TIER ETAGERE

EARLY 20TH CENTURY

The rectangular back issuing three rounded shelves on scrolling supports
85 in. (216 cm.) high; 61 in. (155 cm.) wide; 18 in. (46 cm.) deep

£1,500-2,500

\$2,300-3,700
€2,100-3,500

■260

A VICTORIAN MAHOGANY FOUR POSTER BED OF GEORGE III STYLE, 19TH CENTURY

The arched canopy, surmounted by urn-shaped finials, on turned foot-posts, with later hangings

110 in. (280 cm.) high; 69 in. (175 cm.) deep

£4,000-6,000

\$5,900-8,900
€5,600-8,300





■261

**A PAIR OF FRENCH WHITE MARBLE PEDESTALS
OF LOUIS XVI STYLE, SECOND HALF 19TH CENTURY**

Each of half-columnar shape on square plinth
38 in. (97 cm.) high

(2)

£1,500-2,500

\$2,300-3,700
€2,100-3,500

■262

**AN ENGRAVED BRASS-MOUNTED PARCEL-GILT AND BLACK
JAPPANED CHEST**

18TH/19TH CENTURY

Overall decorated with *chinoiserie* scenes, the hinged slightly domed lid with later shell-shaped handles enclosing a plain interior, on a moulded plinth
27 in. (69 cm.) high; 51 cm. (130 cm.) wide; 25 in. (64 cm.) deep

£2,500-4,000

\$3,700-5,900
€3,500-5,500

263-264 No Lot





■ 265

AN ITALIAN WALNUT LIBRARY

TUSCANY, 18TH CENTURY AND LATER

Comprising a large corner bookcase and another bookcase *en suite*, each with a moulded cornice above adjustable open shelves flanked and divide by pilasters, above a protruding base fitted with drawers and cupboard doors enclosing a single shelf each, on a plinth base

117 in. (298 cm.) high; 130 ½ in. (332 cm.) wide [long side];
62 in. (158 cm.) wide [short side]; 15 in. (38 cm.) deep and
116 in. (295 cm.) high; 56 in. (192 cm.) wide; 15 in. (37.5 cm.) deep (2)

£5,000-8,000

\$7,400-12,000
€7,000-11,000

■ 266

**A VICTORIAN PARCEL-GILT PAPIER MACHE FIRESCREEN WITH
CENTRAL PANEL DEPICTING THE CATHEDRAL OF SALISBURY**
ATTRIBUTED TO JENNENS & BETTRIDGE, THIRD QUARTER 19TH
CENTURY

The square screen on baluster stem and scrolling feet with castors
51 in. (130 cm.) high; 32 in. (82 cm.) wide; 16½ in. (42 cm.) deep

£1,000-1,500

\$1,500-2,200
€1,400-2,100





■267

AN ITALIAN SPECIMEN MARBLE CENTRE TABLE

20TH CENTURY, INCORPORATING EARLIER ELEMENTS

The rectangular top inset with a green serpentine trellis-pattern and various marbles, on wrought-iron stand

30 in. (76 cm.) high; 31½ in. (80 cm.) wide; 48 in. (122 cm.) deep

£5,000-8,000

\$7,400-12,000
€7,000-11,000

■268

A PAIR OF ITALIAN WHITE MARBLE HIPPOCAMPI

PROBABLY 19TH CENTURY, IN THE MANNER OF BERNINI

Each carved rearing their legs and with spouts to their mouths, conceived as elements of a fountain, restorations to the legs

43 in. (109 cm.) high; 54 in. (137 cm.) wide; 29½ in. (75 cm.) deep (2)

£20,000-30,000

\$30,000-44,000
€28,000-42,000



■269

A FRENCH BRONZE WATER FOUNTAIN
LATE 19TH/ EARLY 20TH CENTURY

In the form of bulrushes, on a lobed marble base
34 in. (86 cm.) high

£1,000-1,500

\$1,500-2,200
€1,400-2,100



CHINESE CERAMICS AND WORKS OF ART

FROM VARIOUS PRIVATE COLLECTIONS

(LOTS 53-83 & 270-322)

**270****A CHINESE FAMILLE ROSE ARMORIAL PART-DINNER SERVICE**
QIANLONG PERIOD, CIRCA 1765

Each piece decorated with a floral cluster at the centre, and swags below the lightly moulded rim, suspending the coat-of-arms and crest for Lamont, comprising a tureen-stand, two smaller tureen-stands, six serving dishes and twenty-nine plates

Largest tureen-stand 13¼ in. (32.2 cm.) wide

(38)

£6,000-10,000

\$8,900-15,000

€8,400-14,000

271**A CHINESE FAMILLE ROSE PART-DINNER SERVICE**
QIANLONG PERIOD (1736-1795)

Each piece brightly enamelled with scattered floral clusters below gilt spearheads at the rim, comprising two serving dishes, two sauce-boats, three saucer-shaped dishes, twenty-eight plates, eight soup-plates; two plates, very similar, four soup-plates, *en suite to the last*; and a set of seven soup-plates, similar

Serving dishes 11¼ in. (30 cm.) wide

(56)

£5,000-7,000

\$7,400-10,000

€7,000-9,700

It would seem most likely that this service was ordered by a member of the Lamont branch known as Lamont of Knockdow, of Co. Argyll, Scotland. We are very grateful to Angela Howard, of Heirloom & Howard Ltd., for her assistance with these arms.





PROPERTY OF A LADY OF TITLE (LOTS 53-58 & 272-278)

272

A SET OF TWELVE CHINESE FAMILLE ROSE 'PSEUDO-TOBACCO LEAF' DISHES

QIANLONG PERIOD (1736-1795)

Each with typical rosettes, flowers, and rococo leaves, comprising a saucer-shaped dish, four smaller similar dishes, and seven side-plates

The dish 11 in. (28 cm.) diameter

(12)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROVENANCE:

Anonymous sale; Christie's London, 11 May 1992, lot 73.

For a discussion on this pattern, see Pierre L. Debomy, *Tobacco Leaf and Pseudo, A Tentative Inventory*, Sevres, 2013, pp.202-5, no. C11.

274

A SET OF TEN CHINESE FAMILLE ROSE 'PSEUDO-TOBACCO LEAF' OCTAGONAL PLATES

QIANLONG PERIOD (1736-1795)

Each typically decorated with rosettes, flowers and rococo leaves

9 in. (23 cm.) wide

(10)

£1,500-2,500

\$2,300-3,700

€2,100-3,500

PROVENANCE:

Anonymous sale; Sotheby's London, 8 November 1994, lot 282.

For a discussion on this pattern, see Pierre L. Debomy, *Tobacco Leaf and Pseudo, A Tentative Inventory*, Sevres, 2013, pp.196-201, no. C1.



(part lot)

273

A SET OF TWENTY CANTONESE FAMILLE ROSE SOUP-PLATES

19TH CENTURY

Each brightly decorated with a different figural scene, within a border of butterflies, insects, birds, fruit, and flowers

10 in. (25.5 cm.) diameter

(20)

£2,000-4,000

\$3,000-5,900

€2,800-5,500

275

A LARGE CANTONESE FAMILLE ROSE JAR AND COVER

19TH CENTURY

Decorated with large panels of birds and flowering shrubs on a terrace, reserved on a blue floral ground between bands of iron-red flower-heads and foliage

25½ in. (64.8 cm.) high

£1,000-2,000

\$1,500-3,000

€1,400-2,800



276**TWO CHINESE FAMILLE ROSE ARMORIAL DISHES FOR THE FRENCH MARKET**

QIANLONG PERIOD, CIRCA 1770-1780

Both with moulded rim and swags at the border, one a large oval tureen-stand with a central bouquet of peony and the arms at the top; and the other a circular dish, with the arms at the centre and the motto *NIGRA SUM SED*

15½ in. (40 cm.) wide, and 10¼ in. (26 cm.) diameter (2)

£1,200-1,800

\$1,800-2,700

€1,700-2,500

The tureen-stand is from a service ordered for Taillefer de Roussille. Several pieces from the Taillefer service were sold in our Paris Rooms, 22 November 2006, lots 339 and 340, having come from Château de Fontville, a residence of the Taillefer family during the 19th Century. The arms on the plate have not yet been identified for certain, but the arms and motto are recorded in the early 19th Century for the Spanish family of Aguado de las Marismas, who settled in France, and who may have adopted the arms through marriage. See Antoine Lebel, *Armoiries françaises et suisses sur la porcelaine de Chine au XVIIIe siècle*, Brussels, 2009, pp. 282 and 237 respectively.

**277****THREE LARGE CHINESE FAMILLE ROSE ARMORIAL DISHES**

QIANLONG PERIOD, CIRCA 1765, 1760 AND 1780

The first of oblong octagonal form with the arms of Fryth; another with the arms of Clerke; and the third of octafoil form with the arms of Canning

16½ in. (42.3 cm.) to 16¼ in. (41.2 cm.) wide (3)

£1,500-2,500

\$2,300-3,700

€2,100-3,500

For further information on the arms, see D. S. Howard, *Chinese Armorial Porcelain*, London, 1974, pp. 612 and 427, and *op.cit.*, London, 2003, vol. II, p. 511 for the third.

**278****FIVE CHINESE ARMORIAL OCTAGONAL PLATES**

QIANLONG PERIOD, CIRCA 1755-1780

Comprising a pair of plates with the arms of MacDonald; a soup-plate with the arms of Jervis; a plate with the arms of Hare; and another with the arms of Bennet

9 in. (23 cm.) wide and slightly smaller (5)

£1,200-1,800

\$1,800-2,700

€1,700-2,500

For further information on the arms, see D. S. Howard, *Chinese Armorial Porcelain*, London, 1974, pp. 622, 469, 450 and 613 respectively.





PROPERTY OF A DUTCH COLLECTOR (LOTS 279-289)

279
A NEAR PAIR OF CHINESE INSCRIBED GILT-DECORATED BLUE-GROUND VASES
 19TH CENTURY

Of rectangular baluster form with zoomorphic handles, gilt on each side with a pavilion and inscribed with numerous poetic lines
 21 in. (53.5 cm.) high

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

The inscriptions are extracts from the famous text entitled 'Teng Wang Ge Xu', which may be translated as 'Preface to the Teng Wang Pavilion'. It was composed by the Tang dynasty (AD 616 - 906) poet Wang Bo.



281
A CHINESE TEADUST-GLAZED BOTTLE VASE
 20TH CENTURY

With globular body, the slender neck moulded with two *kui* dragons peering over the cup-shaped mouth, all under an even glaze
 16½ in. (42 cm.) high

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

PROVENANCE:
 Purchased at Mak van Waay, December 1979



280
A CHINESE BLUE AND WHITE 'MING-STYLE' BOX AND COVER
 20TH CENTURY

Painted in the 14th/15th century style with a slightly raised panel depicting a carp amongst water-weeds, and the sides with scrolling peony
 9½ in. (24.3 cm.) diameter

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



282
A PAIR OF FAMILLE ROSE BLUE SGRAFFIATO-GROUND VASES
 20TH CENTURY

Each reserved with two panels delicately enamelled with roses growing beside rocks, reserved on a *sgraffiato* ground with scattered flowers, apocryphal iron-red Qianlong six-character seal marks
 9½ in. (23.8 cm.) high

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

PROVENANCE:
 Purchased at Paul Brandt NV, Amsterdam, November 1975, lot 651.



283
A CHINESE FAMILLE ROSE 'DRAGON' BOTTLE VASE
 20TH CENTURY

Decorated with two dragons pursuing flaming pearls above waves on the body, and iron-red bats amongst clouds on the neck, the underside with a Guangxu underglaze blue six-character mark
 15½ in. (39.5 cm.) high

£1,500-2,000

\$2,300-3,000
 €2,100-2,800

PROVENANCE:

Inherited by the current owner in November 1978.



285
A PAIR OF CHINESE FAMILLE ROSE HEXAGONAL LANTERNS AND STANDS
 19TH/20TH CENTURY

Each decorated with panels of Immortals within borders of 'The Hundred Boys', all reserved on pierced gilt cell-pattern grounds, the lanterns raised on waisted detachable pedestals
 15½ in. (39.5 cm.) high overall (2)

£2,000-3,000

\$3,000-4,400
 €2,800-4,200

PROVENANCE:

Purchased from van der Plas, 19 October 1979

Compare the *famille verte* lantern and stand of very similar form and date, but decorated all over with floral designs, which is in the Groninger Museum, Holland, inv. no. 1990-239, (see Christian J. A. Jörg, *Famille Verte, Chinese Porcelain in Green Enamels*, Groninger, 2011, p. 180, no. 177).



284
A CHINESE FAMILLE VERTE SAUCER-SHAPED DISH
 KANGXI PERIOD (1662-1722)

Decorated with a deer and a crane amongst *lingzhi* fungus on a terrace with birds and flowering magnolia, the reverse with lotus clusters around the grooved foot rim
 13¾ in. (35.2 cm.) diameter

£1,000-1,500

\$1,500-2,200
 €1,400-2,100



286
A CHINESE CINNABAR LACQUER CIRCULAR BOX AND A COVER
 19TH CENTURY

The top carved with figures in a landscape, the underside with two phoenixes amongst peonies, and the sides with floral cartouches reserved on a floral ground
 11¼ in. (30 cm.) diameter

£3,000-4,000

\$4,500-5,900
 €4,200-5,500



287
A CHINESE PALE CELADON JADE 'DEER' GROUP
 EARLY 19TH CENTURY

Carved as a recumbent deer with its front leg resting on the hindquarters of its young, the stone of an even pale tone with a small brownish inclusion to the back, and a few cloudy striations
 4 7/8 in. (11.7 cm.) wide

£2,000-3,000

\$3,000-4,400
 €2,800-4,200

PROVENANCE:

Purchased Paul Brandt Auctions, Amsterdam, 15 December 1975, lot 244.



289
TWO CHINESE JADE CARVINGS
 20TH CENTURY

The first a buffalo-headed rhyton of yellowish-celadon tone with a few inclusions, and the second a recumbent horse of beige tone with brown inclusions

The rhyton 4 1/4 in. (11 cm.) long

The horse 3 1/4 in. (8 cm.) long

£1,000-1,500

(2)

\$1,500-2,200
 €1,400-2,100

PROVENANCE:

Inherited by the present owner in 1973.



~288
A CHINESE INLAID ZITAN BRUSH POT, BITONG
 18TH CENTURY

Inlaid around the exterior with various hardstones, mother-of-pearl and stained ivory to depict a long-tailed bird perched on a prunus branch beside various vegetation and rocks
 6 3/8 in. (16 cm.) high

£1,000-1,500

\$1,500-2,200
 €1,400-2,100

PROVENANCE:

Inherited by the current owner in 1970.



PROPERTY OF A GENTLEMAN (LOTS 152-175, 201-271 & 290)

290
A CHINESE CELADON JADE BELT HOOK, MOUNTED IN GILT-METAL AS A LETTER OPENER
 THE JADE 19TH CENTURY, THE MOUNT MARKED FOR BULGARI, LATE 19TH/EARLY 20TH CENTURY

The belt hook carved with a *chilong* crawling along the shaft towards the dragon-headed terminal, both picked out using the brown skin of the stone, the button carved as a winged insect

The belt hook 3 1/2 in. (9 cm.) long; overall 8 1/2 in. (21.5 cm.) long

£800-1,200

\$1,200-1,800
 €1,200-1,700

PROPERTY FROM A EUROPEAN COLLECTION
(LOTS 291-293)

291

**A CHINESE FAMILLE VERTE SMALL
CIRCULAR TUREEN AND COVER**
KANGXI PERIOD (1662-1722)

With two zoomorphic loop handles, decorated
with panels of flowers, foliage and rocks
7 1/8 in. (18 cm.) wide

£1,500-2,500

\$2,300-3,700
€2,100-3,500



292

A SMALL CHINESE QINGBAI FLUTED EWER AND COVER
SONG DYNASTY (960 - 1279)

Thinly potted with strap handle, the flat cover with slightly recessed centre, all
under a pale blue glaze pooling in the areas of lowest relief
5 1/4 in. (14 cm.) high

£800-1,200

\$1,200-1,800
€1,200-1,700



293

**A PAIR OF CHINESE MOTHER-OF-PEARL-INLAID HARDWOOD
FRAMES**

19TH CENTURY

Of rectangular form, each inlaid with branches of fruiting vine and gourds with
tendrils

13 3/4 x 10 1/8 in. (35 x 26.4 cm.)

(2)

£2,000-4,000

\$3,000-5,900
€2,800-5,500





PROPERTY FROM A DUTCH COLLECTION

294

A MATCHED PAIR OF LARGE CHINESE BLUE AND WHITE MOULDED BOWLS
KANGXI PERIOD (1662-1722)

Moulded with lotus petals and painted with panels of flowering shrubs, the centre of the interior with flowering prunus branches and rocks
13¾ in. (35 cm.) diameter, and slightly smaller (2)

£3,000-5,000

\$4,500-7,400
€4,200-6,900



PROPERTY FROM A BELGIAN COLLECTION
(LOTS 129, 295-298 & 414-416)

295

A CHINESE 'QUAIL' BOX AND COVER
19TH/20TH CENTURY

Realistically modelled, the feathers under green, aubergine and yellow glazes, the interior turquoise
6⅞ in. (17.6 cm.) wide

£1,200-1,800

\$1,800-2,700
€1,700-2,500



296

A PAIR OF CHINESE FAMILLE VERTE POWDER-BLUE-GROUND BOTTLES
KANGXI PERIOD (1662-1722)

The gilt-decorated grounds reserved with cartouches of vessels and flowers
8½ in. (21.5 cm.) high

£1,500-2,500

\$2,300-3,700
€2,100-3,500

**297**

**A CHINESE BLUE AND WHITE
'BURGHLEY HOUSE' TUREEN-STAND**
EARLY QIANLONG PERIOD, CIRCA 1745

Painted with a view, presumably of Burghley House, with pheasants in the foreground, below foliate strapwork at the border
15 in. (38 cm.) wide

£2,000-3,000

\$3,000-4,400
€2,800-4,200

In addition to a Chinese blue and white dinner service, to which this tureen-stand once belonged, there are a few known renderings of the house on Delftware, one of which still remains at Burghley, and also a finely-painted grisaille Chinese export punch bowl also depicting the house, and also at Burghley. A smaller stand, complete with its tureen and cover, from the Collection of Leo and Doris Hodroff, was sold at Christie's New York, 21 January 2009, lot 171.

298

**A PAIR OF CHINESE BLUE AND WHITE
'KRAAK PORSELEIN' BOTTLES**
WANLI PERIOD (1573-1619)

The pear-shaped bodies with vertical floral panels
11¼ in. (30 cm.) high (2)

£1,500-2,500

\$2,300-3,700
€2,100-3,500

PROPERTY FROM VILLA D'AGLIE, TURIN
(LOTS 1-51, 62, 299-300 & 318-394)

299

**A CHINESE FAMILLE ROSE SEATED
FIGURE OF GUANYIN**
19TH CENTURY

Modelled holding a scroll and resting her right
hand on her raised knee, wearing floral robes and
a cowl

10 1/8 in. (25.5 cm.) high

£1,000-1,500

\$1,500-2,200
€1,400-2,100

300

**A MATCHED PAIR OF CHINESE DEHUA
BUDDHIST LION JOSS-STICK HOLDERS**
KANGXI PERIOD (1662-1722)

Each seated on rectangular plinths, with their
opposite paws resting on a brocade ball

6 1/4 in. (16 cm.) high

(2)

£700-1,000

\$1,100-1,500
€970-1,400



PROPERTY FROM A DISTINGUISHED SWISS
COLLECTION (LOTS 82-107, 301-317 & 461-493)

***301**

**TWO CHINESE FAMILLE ROSE OVAL
QUATREFOIL FOOTED BOWLS**
19TH CENTURY

One decorated with figures on the exterior, the
underside with a Daoguang iron-red seal mark,
and the other with flowers above bats and waves,
both with fish and water-weed in the interiors

10 7/8 in. (27.8 cm.) and 11 1/4 in. (28.5 cm.) wide (2)

£1,500-2,500

\$2,300-3,700
€2,100-3,500



***302**

**TWO CHINESE FAMILLE ROSE OVAL
QUATREFOIL FOOTED BOWLS**
19TH CENTURY

One depicting scenes from 'The Romance of the
Western Chamber' on the exterior, and the other
depicting crabs and water-weed, the undersides
respectively with Jiaqing and Xianfeng iron-red
seal marks

10 7/8 in. (27.8 cm.) wide, and slightly smaller (2)

£2,000-3,000

\$3,000-4,400
€2,800-4,200



***303**
TWO CHINESE CRACKLE-GLAZED BALUSTER VASES
 19TH CENTURY

Each with brown biscuit lion-mask handles and similar biscuit horizontal archaic bands, over crackle-glazed grounds
 15½ in. (39 cm.) high

£2,000-3,000

(2)
 \$3,000-4,400
 €2,800-4,200



***305**
TWO CHINESE FAMILLE ROSE TURQUOISE-GROUND ALTAR VASES
 GUANGXU PERIOD (1875-1908)

Both with detachable necks, decorated with lotus, *shou* characters and Buddhist emblems, one with a married, similarly-decorated lower section
 12½ in. (32 cm.) high, and larger

£1,500-2,500

(2)
 \$2,300-3,700
 €2,100-3,500



***304**
TWO CHINESE FAMILLE ROSE CYLINDRICAL JARS AND COVERS, AND A DISH
 19TH CENTURY

The jars and covers decorated with scenes from 'The Water Margin', and the dish with two phoenix and tree peony
 The jars 9½ in. (23.2 cm.) high and slightly smaller, the dish 12 in. (30.5 cm.) diameter

£1,000-1,500

(3)
 \$1,500-2,200
 €1,400-2,100



***306**
THREE CANTONESE FAMILLE ROSE 'DRAGON PROCESSION' VASES
 CIRCA 1900

Variouly decorated with a dragon festival, including figures in dragon-headed boats, numerous boys and other figures at leisure, the neck interiors glazed turquoise
 16 in. (40.5 cm.) high and smaller

£2,000-3,000

(3)
 \$3,000-4,400
 €2,800-4,200



■*307

A PAIR OF VERY LARGE CHINESE FAMILLE ROSE BALUSTER VASES

19TH/20TH CENTURY

Each with two confronted Buddhist lion cub handles, decorated in mirror image with panels of figures in landscapes, below cartouches of baskets of flowers, all reserved on yellow scrolling foliage grounds between lappets 36 in. (91.5 cm.) high

(2)

£3,000-5,000

\$4,500-7,400
€4,200-6,900

■Ω308

A MASSIVE CHINESE FAMILLE VERTE VASE

20TH CENTURY

Brightly decorated with a multitude of different species of birds, both in flight and perched on pawlonia and tree peony branches 47¼ in. (120 cm.) high

£4,000-8,000

\$5,900-12,000
€5,600-11,000

***309**

A PAIR OF CHINESE FAMILLE ROSE MOULDED HEXAGONAL VASES

19TH CENTURY

Each of ingot-form cross-section, moulded in relief and brightly enamelled with the Eight Buddhist Emblems, *bajixiang*, amongst 'The Hundred Antiques', the handles formed as fruiting pomegranate sprays

21¾ in. (55.4 cm.) high (2)

£2,000-3,000

\$3,000-4,400
€2,800-4,200



***310**

A PAIR OF LARGE CANTONESE FAMILLE ROSE HEXAGONAL VASES

19TH/20TH CENTURY

Each with confronted Buddhist lion handles, and decorated in mirror image with a continuous scene of figures on a terrace

23¼ in. (59 cm.) high (2)

£1,000-2,000

\$1,500-3,000
€1,400-2,800



***311**

A PAIR OF LARGE CHINESE FAMILLE ROSE PINK-GROUND VASES

19TH/20TH CENTURY

Decorated in mirror image with panels of pheasants and magpies amongst flowering foliage and smaller floral cartouches, reserved on a pink *sgraffiato* ground

32¼ in. (81.5 cm.) high (2)

£3,000-5,000

\$4,500-7,400
€4,200-6,900





Ω312

A PAIR OF CHINESE BLUE AND WHITE DISHES

20TH CENTURY

Each painted with equestrian warriors in a mountainous landscape
18¾ in. (46.5 cm.) diameter (2)

£1,000-2,000

\$1,500-3,000
€1,400-2,800

***313**

A CHINESE BLUE AND WHITE 'KRAAK PORSELEIN' JAR AND A COVER

WANLI PERIOD (1573-1619)

Painted with panels of flowering shrubs and rocks on a diaper ground with strapwork
18 in. (46 cm.) high overall

£2,500-4,000

\$3,700-5,900
€3,500-5,500

***314**

FOUR CHINESE GILT-DECORATED BLUE-GROUND HEXAGONAL VASES

19TH CENTURY

Comprising a pair with zoomorphic handles, gilt with a pavilion and inscribed with numerous poetic lines; another, similar, slightly larger; and the fourth, also similar but gilt with the Three Star Gods on one side
22½ in. (56.5 cm.) high and smaller (4)

£5,000-8,000

\$7,400-12,000
€7,000-11,000

The inscriptions are extracts from the famous text entitled '*Teng Wang Ge Xu*', which may be translated as 'Preface to the Teng Wang Pavilion'. It was composed by the Tang dynasty (AD 616-908) poet Wang Bo.



***315**

A CHINESE BLUE-GLAZED BOTTLE VASE

QIANLONG UNDERGLAZE BLUE SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1736-1795)

The globular body and tall cylindrical neck all under a deep blue glaze stopping just below the white-glazed mouth rim
16 in. (41 cm.) high

£4,000-6,000

\$5,900-8,900
€5,600-8,300



***316**

TWO CHINESE BLUE-GLAZED BOTTLE VASES

18TH/19TH CENTURY

Both of similar form and under deep blue glazes, one with traces of gilt-decorated *shou* characters, the other undecorated
15½ in. (39.5 cm.) high

£2,000-4,000

(2)
\$3,000-5,900
€2,800-5,500



***317**

A CHINESE BLUE-GLAZED BOTTLE VASE

18TH/19TH CENTURY

The globular body and tall cylindrical neck under a deep blue glaze stopping below the white-glazed mouth rim
17¼ in. (44 cm.) high

£3,000-5,000

\$4,500-7,400
€4,200-6,900



PROPERTY FROM VILLA D'AGLIÉ, TURIN
(LOTS 1-51, 62, 299-300 & 318-394)

318

**A CHINESE GILT-LACQUERED BRONZE
FIGURE OF KUIXING**
17TH CENTURY

Standing on one leg with his right arm raised, and the left holding an ingot, with traces of gilt and coloured lacquer remaining, with a later painted wood base carved in the form of a dragon's head
the bronze figure 5¾ in. (14.5 cm.);
10½ in. (26 cm.) high overall

£800-1,200

\$1,200-1,800
€1,200-1,700

This figure depicts the demonic form of the god of successful examinations and literature, Kuixing is generally depicted standing on a fish, tortoise or dragon, with one arm raised holding a pen and the other holding an ingot.



319

**A CHINESE BRONZE FIGURE OF A
BODHISATTVA**
17TH CENTURY

Cast seated in *dhyanasana* with one hand raised, on a waisted lotus pedestal, with an indistinct Chinese character on the back
14¾ in. (37 cm.) high

£800-1,200

\$1,200-1,800
€1,200-1,700



320

**A PAIR OF CHINESE BRONZE
ARCHAISTIC SQUARE BEAKERS, GU**
19TH/20TH CENTURY

Cast in the archaic style with flanges to the angles and stylised motifs on the sides
8½ in. (21.5 cm.) high, fitted wood stands (2)

£500-1,000

\$740-1,500
€700-1,400

321

A LARGE CHINESE BRONZE FIGURE OF A BODHISATTVA
17TH CENTURY

Cast seated in *dhyanasana* on a lotus pedestal, his right hand raised and his left holding a small ewer, with traces of gilt decoration, especially on the pedestal

20 $\frac{7}{8}$ in. (53 cm.) high

£6,000-8,000

\$8,900-12,000
€8,400-11,000



321



322

322

A CHINESE IRON FIGURE OF BUDDHA SAKYAMUNI
17TH CENTURY

Seated in *dhyanasana* with hands in *dhyanamudra*, his face with a meditative expression, and his open robes revealing a *wan* symbol at his chest

14 in. (36 cm.) high

£2,000-3,000

\$3,000-4,400
€2,800-4,200

PROPERTY FROM
VILLA D'AGLIE, TURIN
(LOTS 1-51, 62, 299-300 & 318-394)



■323

A NORTH ITALIAN POLYCHROME-DECORATED TÔLE PEINTE LANTERN

PIEDMONT, PROBABLY 19TH CENTURY

With four shaped glazed sides, issuing floral and foliate sprays and centred by a dual candle holder
24 in. (61 cm.) high; 13 in. (33 cm.) wide

£2,000-3,000

\$3,000-4,400
€2,800-4,200



■324

A PAIR OF NORTH ITALIAN WALNUT ARMCHAIRS

MID-18TH CENTURY, PIEDMONT

Each with drop-in back, arms and seat covered in blue silk upholstery, the arm covers over an earlier *petitpoint* needlework
40 in. (102 cm.) high; 27 in. (69 cm.) wide; 28 in. (71 cm.) deep (2)

£2,000-3,000

\$3,000-4,400
€2,800-4,200



■325

AN ITALIAN CREAM-PAINTED AND SILVERED CENTER TABLE

20TH CENTURY, INCORPORATING EARLIER ELEMENTS

The shaped top covered with red leather writing surface, on cabriole legs, losses to one foot
30 in. (76 cm.) high; 58 in. (147 cm.) wide; 39½ in. (100 cm.) deep

£1,500-2,500

\$2,300-3,700
€2,100-3,500

LITERATURE:

E. Quaglino, *il piemonte, Mobile E Ambienti Dal XV All'inizio Del XIX Secolo*, Milano, 1966, pp. 100 (illustrated).





326

PIEDMONTESE SCHOOL, 18TH CENTURY

A Mediterranean harbour scene with pilgrims

oil on canvas, shaped
35 $\frac{7}{8}$ x 42 $\frac{3}{4}$ in. (91 x 108.5 cm.)

£2,000-3,000

\$3,000-4,400
€2,800-4,200



327

A MATCHED PAIR OF FRENCH TULIPWOOD, BOIS SATINE AND GREEN STAINED WOOD TABLES CHIFFONNIERE

ONE LOUIS XV, SECOND HALF 18TH CENTURY; THE OTHER OF LATER DATE

Each with oval white marble top, three-quarter pierced gallery above a frieze drawer, on cabriole legs joined by an undertier
29 in. (74 cm.) high; 19 $\frac{1}{2}$ in. (50 cm.) wide;
14 $\frac{1}{2}$ in. (37 cm.) deep (2)

£2,500-4,000

\$3,700-5,900
€3,500-5,500



328

THREE LOUIS XV STAINED BEECH BERGERES

MID-18TH CENTURY

Two with back, padded arms, squab cushion and seat covered in green silk velvet and printed silk, one covered in white calico, on short cabriole legs
The largest 36 $\frac{3}{4}$ in. (93.5 cm.) high;
27 in. (69 cm.) wide; 33 in. (84 cm.) deep (3)

£1,000-1,500

\$1,500-2,200
€1,400-2,100





■ 329

A NEAR PAIR OF NORTH ITALIAN SILVERED TOLE AND GLASS SIX-LIGHT CHANDELIERS

FIRST HALF 20TH CENTURY, PROBABLY PIEDMONT

Each with an open worked scrolled cage, issuing S-shaped branches, centred by a baluster stem; one with vine boss, the other with a faceted boss
 39½ in. (100 cm.) high;
 37½ in. (95 cm.) diameter (2)

£6,000-8,000

\$8,900-12,000

€8,400-11,000

■ 330

A NORTH ITALIAN ORMOLU-MOUNTED WALNUT BUREAU

PIEDMONT, SECOND HALF 18TH CENTURY

The fall-front enclosing various compartments and drawers, above two long drawers, on cabriole legs, remounted

38¼ in. (97 cm.) high; 34¾ in. (88.5 cm.) wide;
 19¼ in. (49 cm.) deep

£3,000-5,000

\$4,500-7,400

€4,200-6,900





331
NORTH ITALIAN SCHOOL,
18TH CENTURY
Actors from the Commedia dell'Arte

oil on canvas, unlined
 24¾ x 31½ in. (62.5 x 79 cm.)

£1,200-1,800

\$1,800-2,700
 €1,700-2,500

332
A NORTH ITALIAN POLYCHROME
PAINTED ARMCHAIR
 SECOND HALF 18TH CENTURY

The cartouche shaped back and seat covered in yellow and polychrome silk upholstery, on cabriole legs

38 in. (97 cm.) high; 24 in. (61 cm.) wide;
 23 in. (59 in.) deep

£700-1,000

\$1,100-1,500
 €970-1,400

333
A NORTH ITALIAN POLYCHROME
PAINTED ARMCHAIR
 VENICE, MID-18TH CENTURY

With cartouche shaped back, scrolling arms and waved seat rail centred with acanthus spray, on cabriole legs, covered in pink velvet with squab cushions

36 in. (91 cm.) high; 24 in. (61 in.) wide;
 25 in. (64 cm.) deep

£700-1,000

\$1,100-1,500
 €970-1,400



332



333

**334****A NORTH ITALIAN SILVERED ARMORIAL HAND MIRROR**

APPARENTLY UNMARKED,
MID-19TH CENTURY

The bevelled plate within a moulded and acanthus border surmounted by the Savoy Family coat-of-arms

13 $\frac{3}{8}$ in. (34 cm.) high

£600-1,000

\$890-1,500
€830-1,400

335**CIRCLE OF PIER FRANCESCO CITTADINI (MILAN 1613-1681 BOLOGNA)**

Portrait of a girl, traditionally identified as a member of the Savoy family, standing full-length, in an oyster embroidered dress

oil on canvas

49 $\frac{1}{2}$ x 32 $\frac{1}{4}$ in. (125.7 x 81.9 cm.)

£4,000-6,000

\$5,900-8,900
€5,600-8,300

**336****A NORTH ITALIAN GILTWOOD FOOT STOOL**

PIEDMONT, MID-18TH CENTURY

With waved pierced foliate seat rail on cabriole legs, covered in pink velvet

8 $\frac{1}{4}$ in. (21 cm.); 19 $\frac{3}{4}$ in. (50 cm.) wide;

15 $\frac{1}{2}$ in. (24 cm.) deep

£600-1,000

\$890-1,500
€830-1,400





(part lot)



■337

**A SET OF SEVEN FRENCH PAPIER PEINTS PANELS
POSSIBLY BY ZUBER ET CIE., FIRST HALF 19TH
CENTURY**

Depicting a river scene with figures and a city on hills in the background, unmounted

88½ in. (225 cm.) high; 80¾ in. (205 cm.) wide the largest (7)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

■338

**A NORTH ITALIAN ORMOLU-MOUNTED
FRUITWOOD, 'CARUBO', AMARANTH AND GREEN
STAINED WOOD PARQUETRY BONHEUR-DU-JOUR
LATE 18TH CENTURY, PROBABLY GENOA**

With later Giallo marble top above a tambour shutter, enclosing a fitted interior with a central drawer, and a hinged folding writing-surface, above two frieze drawers and two long drawers *sans traverse*, remounted

52½ in. (133.5 cm.) high; 40¾ in. (103.5 cm.) wide;

20¾ in. (53 cm.) deep

£4,000-6,000

\$5,900-8,900

€5,600-8,300

A closely related bonheur-du-jour, formerly in the Salvadori Collection is illustrated in W. M. Odom, *A History of Italian Furniture*, vol. 2, New York, 1967, ill. 296, p. 246.

339**A FRENCH ORMOLU-MOUNTED FAMILLE VERTE-STYLE VASE AND COVER**

LATE 19TH CENTURY

Painted with panels of precious objects, vases of flowers and flowering shrubs, within lappet-shaped panels, on a canted square base
12¼ in. (31 cm.) high

£1,000-1,500

\$1,500-2,200
€1,400-2,100**■340****A REGENCE ORMOLU-MOUNTED BRASS AND HORN QUARTER-STRIKING BRACKET CLOCK**

J. ROBERT & FILS, CHAUX DE FONDS, SWITZERLAND, FIRST HALF 18TH CENTURY

The waisted case with winged figural finial, the dial with painted chapters, the three-train movement with verge escapement and steel strike-work to the backplate signed 'J. Robert et Fils / A La Chaux de Fonds' and numbered '322'; together with an associated openwork bracket
43 in. (109.2 cm.) high; 17½ in. (44.5 cm.) wide; 6½ in. (16.5 cm.) deep;
58 in. (147.3 cm.) high overall (2)

£3,000-5,000

\$4,500-7,400
€4,200-6,900**■341****A FRENCH PATINATED BRONZE GUERIDON**

FIRST HALF 19TH CENTURY

With circular pink granite top on C-scroll legs joined by an undertier fitted with green granite
29 in. (73 cm.) high; 20 in. (51 cm.) diameter

£2,500-4,000

\$3,700-5,900
€3,500-5,500



342

TWO PARIS TWO-HANDLED VASES AND COVERS AND A BASKET ON PIERCED STAND MID-19TH CENTURY, EACH SIGNED 'HALLEY'

The vases painted to each side with a vignette with an exotic bird, beneath blue-ground borders reserved with panels of acorn devices and chalices
The vases - 12¾ in. (32.5 cm.) high (3)

£2,000-3,000

\$3,000-4,400

€2,800-4,200



343

AN ITALIAN BRASS-MOUNTED AND INLAID MAHOGANY GUERIDON

FIRST QUARTER 19TH CENTURY

The circular white veined grey marble top above a frieze paneled inlaid with floral vases and scrolls, the legs joined by a pierced corona and X-shaped stretcher centered by a lyre final

33 in. (84 cm.) high; 29½ in. (75 cm.) diameter

£1,500-2,500

\$2,300-3,700

€2,100-3,500

344

AN ITALIAN ORMOLU-MOUNTED AND BRASS-INLAID MAHOGANY AND WALNUT SECRETAIRE A ABATTANT

EARLY 19TH CENTURY

The white veined grey marble top above frieze drawer and fall-front inlaid with trophies and foliate decoration revealing a fitted interior with mirrors and polychrome decorated caryatides above three drawers and secrets, the lower section with two drawers and blocked feet, probably later inlaid

60½ in. (154 cm.) high; 35 in. wide (89 cm.) wide; 19 in. (48 cm.) deep

£1,500-2,500

\$2,300-3,700

€2,100-3,500





■345
AN ITALIAN BRASS-INLAID MAHOGANY SOFA TABLE
 SECOND QUARTER 19TH CENTURY

Overall inlaid with scrolling foliate and palmette motifs, the rounded rectangular top with flaps, above two frieze drawers and on lyre feet joined by a shaped stretcher
 31½ in. (80 cm.); 61 in. (155 cm.) wide;
 24 in. (61 cm.) deep

£1,200-1,800

\$1,800-2,700
 €1,700-2,500

346
A FRENCH BRONZE BUST OF MINERVA
 LATE 19TH CENTURY

After the Antique, set on a square plinth
 13½ in. (34.5 cm.) high

£800-1,200

\$1,200-1,800
 €1,200-1,700

■347
AN ITALIAN ORMOLU-MOUNTED AND BRASS-INLAID MAHOGANY PARCEL-GILT COMMODE
 EARLY 19TH CENTURY

The white veined grey marble top above a frieze drawer and two drawers, on foliate paw feet, probably later inlaid
 36 in. (91 cm.) high; 50½ in. (128 cm.) wide;
 23¾ in. (60.5 cm.) deep

£1,500-2,500

\$2,300-3,700
 €2,100-3,500





■348

**A SUITE OF THIRTEEN ITALIAN BRASS-INLAID MAHOGANY SEAT FURNITURE
CIRCA 1825**

Comprising a pair of fauteuils *en gondole* and eleven side chairs, each inlaid with foliate sprays and palmette motifs, with brown leather drop-in seats, probably later inlaid

The fauteuils : 33 in. high (84 cm.) high;
22½ in. (57 cm.) wide; 23 in. (58 cm.) deep (13)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

349

**A CONTINENTAL GILT-METAL-MOUNTED SEVRES-STYLE VASE
19TH CENTURY**

Painted with panels with flower sprays surrounded by gilt borders, with spurious interlaced L mark

£800-1,200

\$1,200-1,800
€1,200-1,700



■350

**AN ITALIAN ORMOLU-MOUNTED AND BRASS-INLAID MAHOGANY AND WALNUT CONSOLE
EARLY 19TH CENTURY**

The rectangular white veined grey marble top above a frieze drawer, the back with cyphre CS within a foliate wreath, on a plinth, probably later inlaid

37 in. (94 cm.) high; 51 in. (130 cm.) wide;
24 in. (61 cm.) deep

£1,000-1,500

\$1,500-2,200
€1,400-2,100





~351
A NORTH ITALIAN GILT-METAL-MOUNTED TORTOISESHELL 'INTAGLIO' SNUFF BOX

EARLY 19TH CENTURY, IN THE MANNER OF MARIA GIUSEPPE BONZANIGO, TURIN

The lid depicting a floral and foliate *athenienne* with rams heads flanked by trophies on a draped base with in a tooled border and aventurine decorated box

3 in. (8 cm.) diameter

£1,500-2,500

\$2,300-3,700
 €2,100-3,500



353
AN NORTH ITALIAN SILVERED BRONZE-MOUNTED INTAGLIO ROUNDEL

EARLY 19TH CENTURY, IN THE MANNER OF MARIA GIUSEPPE BONZANIGO, TURIN

The intaglio depicting putto within a flowered basket, with love trophies, above applied initials 'M' and 'A'. With in a beaded and ribbon tied frame

4 in. (10.1 cm) diameter

£1,500-2,500

\$2,300-3,700
 €2,100-3,500



352
A FRENCH SILVER-MOUNTED GLASS VASE, COVER AND STAND

MARK OF PIERRE BOURGUIGNON, PARIS, 1798-1809

With openwork anthemion orders, with serpent and vine frame, the cover with putto finial

11½ in. (29 cm.) high

25 oz. 17 dwt. (805 gr.)

£1,000-1,500

\$1,500-2,200
 €1,400-2,100



354
A DUTCH DELFT BLUE, WHITE AND GILT VASE AND COVER
 18TH CENTURY

Decorated with applied gilt fleur-de-lys and blue and white acanthus motifs

11 in. (28 cm.) high

£1,000-1,500

\$1,500-2,200
 €1,400-2,100

355

PIEDMONTESE SCHOOL, EARLY 18TH CENTURY

A capriccio with soldiers conversing beside classical ruins

oil on canvas, unlined
12½ x 15¾ in. (30.5 x 39 cm.)

£800-1,200

\$1,200-1,800
€1,200-1,700



356

A NORTH ITALIAN WALNUT AND FRUITWOOD MARQUETRY OCCASIONAL TABLE

LATE 18TH CENTURY AND ADAPTED

The later marble top above a frieze drawer and cupboard door, on cabriole legs
29¼ in. (74½ cm.) high; 14½ in. (77 cm.) wide;
10 in. (25.5 cm.) deep

£1,500-2,500

\$2,300-3,700
€2,100-3,500

357

A BRONZE MODEL OF A LIONESSE
FRENCH, EARLY 20TH CENTURY, CAST FROM A MODEL BY MAURICE PROST (1894-1967)

Signed 'M. Prost' and inscribed by the founders 'Susse Frs Edt. Paris.cire perdue', and numbered '23/61'

8¼ in. (21 cm.) high; 24¼ in. (61.5 cm.) long

£3,000-5,000

\$4,500-7,400
€4,200-6,900





359



358

A CHINESE TURQUOISE-GROUND VASE, MEIPING, NOW MOUNTED AS A LAMP
19TH/20TH CENTURY

Decorated with dragons and cloud scrolls between stiff leaf lappets
13 $\frac{1}{8}$ in. (33.5 cm.) high, wood stand, fitted for electricity with shade

£600-1,000

\$890-1,500
€830-1,400

359

A PAIR OF ORMOLU-MOUNTED FAMILLE ROSE-STYLE BEAKER VASES AND A WHITE METAL-MOUNTED TANKARD
THE PORCELAIN SAMSON, PARIS, 19TH CENTURY

The vases decorated with fruit-shaped floral panels reserved on a black ground, mounted with Louis XV style stands; the tankard with various animals, the metal cover inset with a Russian medal dated 1734

The vases 10 $\frac{3}{8}$ in. (27 cm.) high overall,
the tankard 7 $\frac{1}{8}$ in. (19.7 cm.) high overall (3)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

■360

A KIRMAN CARPET
SOUTH EAST PERSIA, CIRCA 1900

Uneven wear, one minute reweave
13 ft.10 in. x 11 ft.2 in. (420 cm. x 338 cm.)

£3,000-5,000

\$4,500-7,400
€4,200-6,900



■ 361

A NORTH ITALIAN GREEN-PAINTED TOLE LANTERN

PIEDMONT, PROBABLY 19TH CENTURY

Of tapering faceted form with variously sized glazed panels
40 in. (102 cm.) high; 16 in. (41 cm.) wide

£1,200-1,800

\$1,800-2,700
€1,700-2,500



■ 362

TWO NORTH ITALIAN WALNUT AND PARCEL-GILT SIDE CHAIRS

MID-18TH CENTURY, ONE GENOA, THE OTHER PIEDMONT

Each with an arched padded back and seat covered with stitched *bandera* white fabric, one gilt, the other one parcel-gilt

43½ in. (110 cm.) high; 23 in. (59 cm.) wide; 26 in. (66 cm.) deep, the largest

(2)

£1,500-2,000

\$2,300-3,000
€2,100-2,800

■ 363

A NORTH ITALIAN WALNUT AND FRUITWOOD CONSOLE TABLE

SECOND HALF 18TH CENTURY, PROBABLY PIEMONTESE

The later rectangular brocatelle di Spagna marble top on a shaped moulded frieze and cabriole legs
33 in. (84 cm.) high; 46½ in. (118 cm.) wide; 21 in. (53.5 cm.) deep

£2,500-4,000

\$3,700-5,900
€3,500-5,500





364
A NORTH ITALIAN COFFEE-POT AND COVER AND A MILK JUG AND COVER
 18TH CENTURY

Moulded and painted with leaves and flowers
 The coffee-pot - 6¼ in. (16 cm.) high

£800-1,200

(2)

\$1,200-1,800
 €1,200-1,700



366
A STRASBOURG FAIENCE TROMPE L'OEIL DISH OF OLIVES AND A CONTINENTAL FAIENCE TROMPE L'OEIL DISH OF BISCUITS
 CIRCA 1760 AND LATER

The first with green olives and brown-edged rim, the second painted with flowers around the rim

The Strasbourg dish 10½ in. (26.7 cm.) wide

£3,000-5,000

(2)

\$4,500-7,400
 €4,200-6,900



(part lot)

365
A NORTH ITALIAN FAIENCE TWO-HANDLED TRAY AND A SHAPED PLATE

MID 18TH CENTURY, THE PLATE PROBABLY BASSANO

The tray painted to the centre with Mars and Venus, surrounded by flower sprigs, the plate painted to the centre with trellis-work and foliage, within scroll and shell borders

The tray - 15 in. (38 cm.) wide

The plate - 9¾ in. (23.8 cm.) wide

£1,500-2,000

(2)

\$2,300-3,000
 €2,100-2,800



367
TWO PORCELAIN FIGURES OF SEATED ORIENTALS
 PROBABLY 19TH CENTURY

Each modelled cross-legged wearing blue ribbon-tied sashes
 6½ in. (16.5 cm.) high

£500-800

(2)

\$740-1,200
 €700-1,100



■-368
A LOUIS XV ORMOLU-MOUNTED TORTOISESHELL STRIKING BRACKET CLOCK

MID-18TH CENTURY, LATER 19TH CENTURY MOVEMENT

The waisted case surmounted by an urn, on a conforming bracket terminating with a shell, the twin barrel movement with count wheel strike to bell; with pendulum and winding key

The clock - 32 in. (81.2 cm.) high; 16 in. (40.7 cm.) wide;
 6½ in. (16.5 cm.) deep; 45 in. (114.4 cm.) high overall

£3,000-5,000

(2)

\$4,500-7,400
 €4,200-6,900



370
NEAPOLITAN SCHOOL, 18TH CENTURY

Roses, carnations, morning glories, hydrangea, peonies and other flowers on a stone ledge in a garden, in a painted oval

oil on canvas
 16¾ x 13½ in. (41.5 x 34.5 cm.)

£1,000-1,500

\$1,500-2,200
 €1,400-2,100

■369
A PAIR OF NORTH ITALIAN GILTWOOD STOOLS

TURIN, CIRCA 1760

Each covered in red velvet upholstery, regilt
 18 in. (46 cm.) high; 18¼ in. (47 cm.) wide;
 15 in. (38 cm.) deep

(2)

£2,000-4,000

\$3,000-5,900
 €2,800-5,500





■371

A DUTCH BRASS SIXTEEN-LIGHT CHANDELIER

17TH CENTURY

With baluster central shaft ensuing two rows of S-shape branches, the lower circular boss with Hebrew inscriptions
32 in. (81 cm.) high; 35 in. (89 cm.) diameter

£3,000-5,000

\$4,500-7,400
€4,200-6,900



■372

THREE NORTH ITALIAN WALNUT AND LEATHER SIDE CHAIRS

17TH CENTURY AND LATER

Each covered in brass-studded leather, inset with gilt coat-of-arms to the back, on turned supports joined by a stretcher, one chair with printed labels
34½ in. (88 cm.) high; 20 in. (51 cm.) wide; 20 in. (51 cm.) deep

(3)

£2,500-4,000

\$3,700-5,900
€3,500-5,500

PROVENANCE:

Property of painter Luidgi Delleani, Turin.
Purchased by Cav. Carlo Grosso, Turin, 26 December 1908.
With Aimo Antichita, Turin.

■373

A FRENCH WALNUT MEUBLE A DEUX CORPS

19TH CENTURY, INCORPORATING EARLIER ELEMENTS

The upper section with framed profile paneled doors, flanked by columns above three drawers, the lower section with three drawers above conformingly carved paneled doors enclosing one shelf, one turned feet
71½ in. (182 cm.) high; 44 in. (137 cm.) wide; 24½ in. (62 cm.) deep

£3,000-5,000

\$4,500-7,400
€4,200-6,900



■374

A FLEMISH VERDURE TAPESTRY
17TH CENTURY

Depicting a wooded river with a pair of ducks, in the background palatial buildings and a bridge, within fruiting foliate borders, the borders partially associated

9 ft. 1 in. x 9 ft. 4 in. (276 cm. x 285 cm.)

£5,000-8,000

\$7,400-12,000

€7,000-11,000



375

A FRENCH CELESTIAL TABLE GLOBE

BY LOUIS CHARLES DESNOS,
SECOND HALF 18TH CENTURY AND LATER

With printed paper leaves, inscribed by the maker, on wooden sphere, the fruitwood and ebonised base on bun-feet, restorations and replacements 15½ in. (39 cm.) high; the globe 9 in. (23 cm.) diameter

£1,500-2,500

\$2,300-3,700

€2,100-3,500

■376

A NEAR PAIR OF NORTH ITALIAN WALNUT AND OAK BANQUETTES

LATE 17TH CENTURY AND LATER

Each on six turned legs joined by a stretcher, covered in 'gros point' needlework 18½ in. (47 cm.) high; 65¼ in. (166 cm.) wide; 15¾ in. (40 cm.) deep (2)

£3,000-5,000

\$4,500-7,400

€4,200-6,900





(part lot)



377

ITALIAN SCHOOL, 20TH CENTURY

Classical bust-length portraits, in profile

oil on wood, unframed

(5) a set of five

£2,000-3,000

\$3,000-4,400

€2,800-4,200

378

**A SET OF SIX ITALIAN SILVERED COPPER
REPOUSSE CANDLESTICKS**

EARLY 18TH CENTURY

Each of baluster form

63 cm (24 ¾ in) high, 15cm (6 in) wide,
the longest

£2,000-3,000

(6)

\$3,000-4,400

€2,800-4,200

379

**TWO NORTH ITALIAN GILT-METAL-
MOUNTED LEATHER COFFERS**

ONE PROBABLY 18TH CENTURY AND LATER,
THE OTHER ONE 19TH CENTURY

Each with hinged top, overall decorated with
studs, floral motifs and royal emblems, the leather
distressed, particularly to the earlier one
21 in. (53 cm.) high; 43 in. (110 cm.) wide;
19 in. (48 cm.) deep
21½ in. (55 cm.) high; 42½ in. (108 cm.) wide;
18 in. (46 cm.) deep

(2)

£3,000-5,000

\$4,500-7,400

€4,200-6,900





380
CIRCLE OF JEAN-MICHEL PICARD
(ANTWERP C.1600-1682 PARIS)
Tulips, daffodils, carnations, poppies and other flowers in a glass vase on a wooden ledge; and Tulips, lilies, daffodils and other flowers in a glass vase on a wooden ledge
 oil on canvas
 21¾ x 18½ in. (55.2 x 47 cm.) (2) a pair
 £6,000-8,000 \$8,900-12,000
 €8,400-11,000

381
THE SPANISH FORGER, CIRCA 1900
Historiated initial 'P' depicting the Annunciation
 Minor loss of pigment to the gold, in giltwood frame
 Illuminated manuscript on vellum, Paris
 185 x 135 mm.
 £1,200-1,800 \$1,800-2,700
 €1,700-2,500

382
A BRONZE GROUP OF A NATIVE-AMERICAN HUNTING A STAG
 FRENCH, 1906, CAST FROM A MODEL BY PAUL BERTHIER (1879-1916)
 On naturalistic base signed 'BERTHIER 1906' and stamped by the foundry 'cire perdue. A. Hebrard', and 'No 1' on a walnut and gilt-metal plinth
 13 in. (33 cm.) high;
 24 in. (61 cm.) long excluding plinth
 £4,000-6,000 \$5,900-8,900
 €5,600-8,300





■383

A TEKKE CARPET

WEST TURKMENISTAN, LATE 19TH CENTURY

Overall very good condition

9 ft.5 in. x 6 ft.11 in. (284 cm. x 210 cm.)

£2,500-3,500

\$3,700-5,200
€3,500-4,800



■385

AN ANTIQUE KIRMAN LAVER PRAYER RUG

SOUTH PERSIA, CIRCA 1890

approx: 6 ft. 7 in. x 4 ft. 4 in. (201 cm. x 132 cm.)

£800-1,200

\$1,200-1,800
€1,200-1,700



■384

A FINE KUBA RUG OF SEYCHOUR DESIGN

EAST CAUCASUS, CIRCA 1910

approx: 5ft. 3 in. x 4ft. 8 in. (160 cm. x 142 cm.)

£800-1,200

\$1,200-1,800
€1,200-1,700



■386

A KIRMAN PRAYER CARPET

SOUTH EAST PERSIA, CIRCA 1890

Overall very good condition

10 ft. 4 in. x 6 ft. 7 in. (313 cm. x 200 cm.)

£800-1,200

\$1,200-1,800
€1,200-1,700



■387

A SAROUK CARPET

WEST PERSIA, CIRCA 1920

Of *Herati* design, unevenly worn
16 ft.1 in. x 11 ft. 4 in. (490 cm. x 344 cm.)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

■388

A KUBA RUNNER

EAST CAUCASUS, CIRCA 1880

Corroded dark brown, a few minor repairs, selvages frayed
13 ft.10 in. x 3 ft.6 in. (422 cm. x 105 cm.)

£4,000-6,000

\$5,900-8,900
€5,600-8,300



■389
A FRENCH GILT-METAL CRYSTAL AND CUT-GLASS SIX-LIGHT CHANDELIER
 PROBABLY 19TH CENTURY

The cage form issuing scrolling branches hung with faceted drops and pendants, over a later boss, electrified
 43 in. (110 cm.) high; 27 in. (68 cm.) diameter

£3,000-5,000

\$4,500-7,400
 €4,200-6,900



391
A FRENCH PATINATED BRONZE VASE "LES BLES MOISSON"
 ANTONIN LARROUX, CIRCA 1940

The ovoid body cast in high relief decoration, depicting three harvest figures in a wheat field, signed
 14½ in. (36 cm.) high; 21¼ in. (54 cm.) wide

£800-1,200

\$1,200-1,800
 €1,200-1,700



390
A MILAN FAIENCE WHITE GLAZED FIGURE OF A BUDDHA
 MID-18TH CENTURY

Modelled in a crouching position with his tongue sticking out
 5 in. (12.8 cm.) high

£800-1,200

\$1,200-1,800
 €1,200-1,700



392
THREE ITALIAN POTTERY MODELS OF SQUASHES
 MANCIOLI MANUFACTORY, MID-20TH CENTURY, GREEN PRINTED FACTORY MARKS

Each naturalistically modelled and glazed in yellow or green
 The longest example: 21 in. (53.3 cm.) long

£1,000-1,500

(3)
 \$1,500-2,200
 €1,400-2,100

For a similar example see Guido Gregoriotti, *Maioliche di Lodi, Minao e Pavia*, Exhibition catalogue, Museo Poldi Pezzoli, Milan, 1964, fig 401.



393 (part lot)

λ393

JOHN GUIDA (1897-1965)

A set of twelve fashion illustrations

all signed 'John' and variously dated (lower right); one further inscribed and dated '1934' (lower left)

pencil, coloured chalk and watercolour on paper, unframed
27% x 20 in. (70.2 x 50.8 cm); and similar

(12)

£3,000-5,000

\$4,500-7,400
€4,200-6,900

λ394

JOHN GUIDA (1897-1965)

A set of six fashion illustrations

all signed 'John' and variously dated (lower right); one further inscribed and numbered (upper left) (lower left)

pencil, coloured chalk and watercolour on paper, unframed
27% x 20 in. (70.2 x 50.8 cm); and similar

(6)

£1,500-2,500

\$2,300-3,700
€2,100-3,500



394 (part lot)



PROPERTY FROM
**A GENEVA PENTHOUSE
DECORATED BY NYFFELER**
(LOTS 81, 109-110 & 395-407)

AN ICONIC GENEVA INTERIOR
BY JACKIE NYFFELER

The following collection was housed in the Geneva penthouse of discerning and knowledgeable art collectors. The impressive penthouse of more than 1,000 square meters encompasses the entire top floor of a chic apartment building in the city's *International Organizations* quarter. The owners commissioned no less than seven decorators to submit their plans for the interior decoration of the apartment in which their art collection of Impressionist pictures, French and English furniture and a number of *objets d'art* was to be displayed. The architectural plans of the celebrated Geneva decorators Nyffeler were successful, and the two-year long realisation of their exceptional plans were undertaken with no expense spared in 1985.



The Nyffeler family dynasty of decorators was started in the 1930s by William Nyffeler. It was, however, his son, Jackie Nyffeler, and his wife Joelle, who were responsible for the growth and success of the *atelier* in the second half of the 20th century. Jackie Nyffeler commenced his studies in the family *atelier* under his father's tutelage, and later formed his notable and eclectic taste at the famous Jansen decorating firm in Paris. Today, the celebrated *atelier* is now run by Jackie and Joelle's son, Yves Nyffeler. The Nyffelers are creators of a very recognisable 'Geneva style' of interior decoration that was adopted not only in the Swiss city but also internationally by numerous clients around the world including the Middle East.

The decoration of this Geneva penthouse is a tribute to the *oeuvre* of Jackie Nyffeler, and will be remembered as one of his finest projects. He created here an extremely attractive interior collaboration of the finest materials, contrasting woods such as *bois citronnier* from Ceylon, *Palissandre des Indes*, ebony and Karelian birch with precious Brazilian marble and granites for the floors.

■~*395

A PAIR OF REGENCY BRASS-INLAID AND MOUNTED ROSEWOOD SIDE TABLES
CIRCA 1810

Each with a bowed rectangular top, above two short drawers and two opposing false drawers, on waisted supports, joined by a ring-turned stretcher 27½ in. (67 cm.) high; 30 in. (76 cm.) wide; 17¼ in. (44 cm.) deep (2)

£8,000-12,000 \$12,000-18,000
€12,000-17,000

PROVENANCE:

Acquired from Jeremy Ltd., London, August 1988



■~*396

A REGENCY NEST OF ROSEWOOD QUARTETTO TABLES
EARLY 19TH CENTURY

Each of graduated size, on turned supports and splayed feet, joined by a stretcher
The largest: 29 in. (73.5 cm.) high; 19 in. (48 cm.) wide; 12 in. (30.5 cm.) deep (4)

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

■~*397

A PAIR OF MAHOGANY 'CURULE' STOOLS
OF EMPIRE STYLE, 20TH CENTURY,
INCORPORATING SOME 19TH CENTURY
ELEMENTS

Each with champagne velvet covered seat 27 in. (68.5 cm.) high; 23 in. (58.5 cm.) wide; 17 in. (43 cm.) deep (2)

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

PROVENANCE:

With Renoncourt, Paris, January 1989.

LITERATURE:

J.W. Nyffeler, *Nyffeler Architecte d'Intérieur – Décorateur*, Geneva 2006, p. 221 and 227





***398**

**A PAIR OF DUTCH DELFT (DE PAAUW) BLUE AND WHITE
DOUBLE GOURD VASES**

CIRCA 1700, BLUE FACTORY MARKS

Painted with continuous scenes of chinoiserie figures within landscapes,
mounted as lamps

19¾ in. (50 cm.) high, the vases

(2)

£1,500-2,500

\$2,300-3,700

€2,100-3,500

■~*400

**A GEORGE III MAHOGANY, ROSEWOOD-CROSSBANDED
AND MARQUETRY KETTLE STAND**

CIRCA 1800

The square top, above a candle slide, on tapering splayed legs
22 in. (56 cm.) high; 14¾ in. (37.5 cm.) square

£1,000-1,500

\$1,500-2,200

€1,400-2,100

PROVENANCE:

Acquired from Mallett, London, May 1988.



■~*399

**A GEORGE III INDIAN ROSEWOOD, MAHOGANY AND
SATINWOOD-BANDED BREAKFAST TABLE**

CIRCA 1790

The octagonal shaped tilt-top, on a cylindrical ring-turned shaft, on
quadripartite downswept legs with brass caps and castors

29 in. (73.5 cm.) high; 51¼ in. (130 cm.) wide; 37¼ in. (94.5 cm.) deep

£2,000-3,000

\$3,000-4,400

€2,800-4,200



■~*401

**A GEORGE III ROSEWOOD AND SATINWOOD-CROSSBANDED
SOFA TABLE**

LATE 18TH CENTURY

The canting rectangular twin-flap top, above two frieze drawers, on turned
supports and splayed feet with castors

28½ in. (72.5 cm.) high; 59 in. (150 cm.) wide; 24 in. (61 cm.) deep

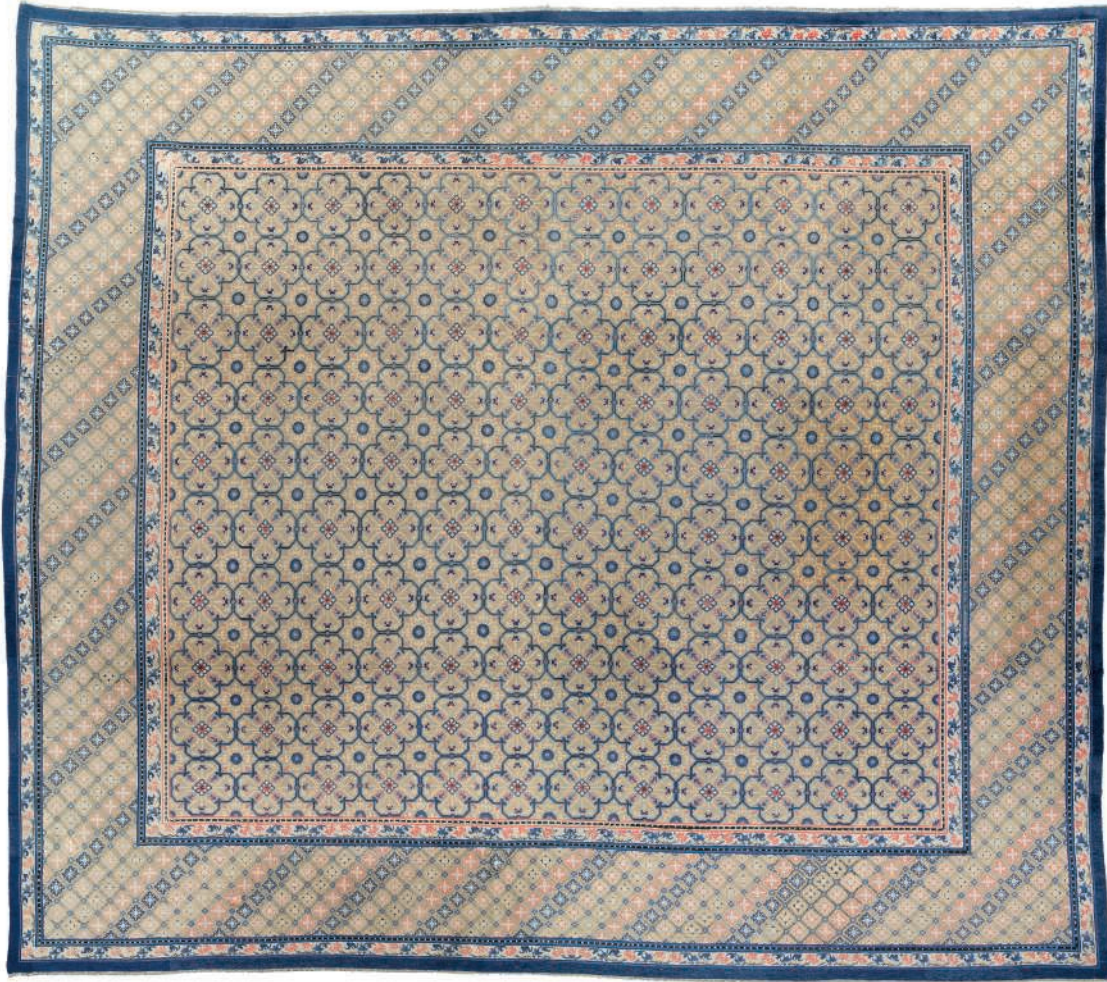
£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

Acquired from Partridge, London.



■*402

A LARGE NINGXIA CARPET
NORTH CHINA, CIRCA 1900

Full pile throughout, naturally corroded brown, a couple of faint surface spot marks, two short crease lines, reduced in width, overall good condition
23 ft. x 26 ft. 4 ft. (701 x 802 cm.)

£4,000-6,000

\$5,900-8,900
€5,600-8,300

PROVENANCE:

With Yves Mikaeloff, Paris, 1988.

■*403

A NINGXIA CARPET
NORTH CHINA, LATE 19TH CENTURY

Touches of light localised wear, one small reweave, a few small surface spot stains, otherwise good condition
11 ft. 1 in. x 8 ft. 5 in. (337 x 256 cm.)

£2,000-3,000

\$3,000-4,400
€2,800-4,200



■~*404

A MATCHED PAIR OF GILT-METAL MOUNTED ROSEWOOD TWO-TIER DUMB WAITERS

ONE EARLY 19TH CENTURY, THE OTHER LATER

Each with concave shaped tiers, joined by a turned column, on shaped tripod legs, with lion's-paw feet
38¾ in. (98.5 cm.) high; 35¼ in. (89.5 cm.) wide;
16 in. (40.5 cm.) deep; slight differences (2)

£3,000-5,000

\$4,500-7,400
€4,200-6,900



■*405

A MATCHED PAIR OF FRENCH ORMOLU-MOUNTED BOIS SATINE AND KINGWOOD TABLES A ECRIRE

ONE LOUIS XV, MID-18TH CENTURY, THE OTHER MODERN

Each with sliding *brèche d'Alep* marble top, above a writing-slide and a drawer to one side, on slender cabriole legs joined by a undertier
29 in. (64 cm.) high; 17 in. (43.5 cm.) wide;
12½ in. (32 cm.) deep (2)

£2,500-4,000

\$3,700-5,900
€3,500-5,500

PROVENANCE:

The Louis XV table with Gismondi, Lausanne, July 1987.

■*406

A NEAR PAIR OF LOUIS XV STAINED BEECH FAUTEUILS

ONE BY LOUIS DELANOIS, THIRD QUARTER 18TH CENTURY

The padded back, arms and seat covered in zebra-patterned cut velvet, one stamped 'L.DELANOIS', restorations (2)

£2,500-4,000

\$3,700-5,900
€3,500-5,500

PROVENANCE:

With François Léage, Paris, July 1988.

LITERATURE:

J.W. Nyffeler, *Nyffeler Architecte d'Intérieur – Décorateur*, Geneva 2006, pp. 230 and 231.





■*407

AN OTTOMAN KILIM CARPET
18TH CENTURY

Scattered restorations, backed
9 ft.11 in. x 8 ft.4 in. (302 cm. x 253 cm.)

£8,000-12,000

\$12,000-18,000
€12,000-17,000

The colouring of this kilim and various elements of its design relate to an early group of kilims in the Vakıflar Museum in Istanbul that were gathered from the Ulu Mosque in Sivas in the sixteenth century. Different from nearly all other kilims of this period they may have been woven by Egyptian weavers in Egypt or in Anatolia, (Belkis Balpınar and Udo Hirsch, *Flatweaves of the Vakıflar Museum Istanbul*, Wesel 1988, pp.278-288). A closely related example with an overall repeat design was sold in these Rooms, 16 April

2007, lot 3. A further related example was sold from the collection of Mrs Paul Mellon, Sotheby's, New York, 23 November 2014, lot 1248, and another was offered at Rippon Boswell, 25 May 2013, lot 46. All of these examples contain a significant amount of sandy yellow within their palette which appears to have faded from a former shade of red that resisted its mordant. A smaller kilim runner that retains some of this original red dye running in bands across its field was sold in these Rooms, 21 April 2015, lot 99.

PROPERTY FROM
THE COLLECTION OF MRS WINSTON SPENCER CHURCHILL
 (LOTS 408-413)

■408

**A FLEMISH WHITE-PAINTED RELIEF
 CARVED OVER-DOOR PANEL**
 PROBABLY LATE 18TH CENTURY

Carved with a flower filled vase flanked by
 scrolling foliage, within a later marbled frame,
 redecorated

26½ in. (67 cm.) high; 41½ in. (106 cm.) wide
 £800-1,200 \$1,200-1,800
 €1,200-1,700



■409

**A PAIR OF FRENCH ORMOLU
 THREE-BRANCH WALL-LIGHTS**
 LATE 19TH/EARLY 20TH CENTURY

Each modeled with scrolling foliage branches
 18½ in. (47 cm.) high (2)

£500-800 \$740-1,200
 €700-1,100

410

**A FRENCH BRONZE FIGURE
 OF A CLASSICAL WOMAN**
 CIRCA 1860, IN THE MANNER OF
 JEAN-JAQUES PRADIER

Standing with a lyre on a black marble base
 15 in. (38 cm.) high

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





■411

A PAIR OF ITALIAN GILTWOOD WALL BRACKETS
19TH CENTURY

Each carved with a pair of doves, supporting a shaped bracket
11½ in. (29 cm.) high; 13½ in. (34 cm.) wide (2)

£1,000-1,500

\$1,500-2,200
€1,400-2,100



412

A PAIR OF FRENCH ORMOLU-MOUNTED CELADON PORCELAIN CACHE-POTS
OF LOUIS XVI STYLE, SECOND HALF 19TH CENTURY

Each bowl surmounted by a pierced rim, flanked by lion masks holding a ring, on a square base with concave corners with wasted *entrelac* and acanthus frieze, some marks with letters and numbers
9¾ in. (25 cm.) high; 11¼ in. (30 cm.) wide (2)

£4,000-6,000

\$5,900-8,900
€5,600-8,300

413

A PAIR OF REGENCY GILT AND PATINATED BRONZE MODELS OF THE MEDICI LIONS
EARLY 19TH CENTURY

Each cast standing with one front paw on a sphere, on a rectangular stepped plinth, previously mounted as chenets
13¾ in. (35 cm.) high; 15½ in. (37 cm.) wide (2)

£1,000-1,500

\$1,500-2,200
€1,400-2,100



PROPERTY FROM
A BELGIAN COLLECTION
 (LOTS 129, 295-298 & 414-416)



414

**FOUR CHINESE SCHOOL PAINTINGS,
 OIL ON BOARD**
 LATE 19TH CENTURY

Each depicting river scenes with figures and boats
 17 x 22½ in. (43 x 57 cm.),
 lacquered wood frames (4)

£2,000-3,000

\$3,000-4,400
 €2,800-4,200

■~415

**AN ANGLO-INDIAN ENGRAVED IVORY
 TRAVEL WRITING-CASE**
 VIZAGAPATAM, 19TH CENTURY

The rectangular top with fall-front enclosing
 arched pigeon holes above one long drawer and
 flanked by six short drawers, remounted, with
 label to the back inscribed 'PARSONS & HART,
 DEPOSITORY', 24, Hibbert, ANDOVER'
 10¼ in. (26 cm.) high; 21¾ in. (55 cm.) wide;
 10¼ in. (26 cm) deep

£2,500-3,500

\$3,700-5,200
 €3,500-4,800



(open)

~416

**A DUTCH MOTHER-OF-PEARL AND
 SILVER INLAID TORTOISESHELL
 TOBACCO BOX**

MID-18TH CENTURY, BEARING LATER
 CONTROL MARK

Shaped oblong, the slightly domed lid inlaid with a
 city view of Amsterdam, inscribed 'AMSTERDAM'
 6½ in. (17 cm.) long

£1,000-1,500

\$1,500-2,200
 €1,400-2,100



PROPERTY OF THE BLANDY FAMILY, MADEIRA
THE DUKE OF WELLINGTON HAT

417

A BICORN HAT

LATE 18TH CENTURY

Retaining partial cockade and plume, in wooden case with glazed front; together with a number of documents including a handwritten account of articles belonging to Sir Arthur Wellesley sold by auction at Seringapatam in March 1803, and a copy of a letter dated 20 June 1928 discussing the possible sale of the hat and accompanying documents (please see Christies.com for a more detailed listing of the documents)

The hat approx. 18 in. (46 cm.) long and 14¼ in. (36 cm.) deep (3)

£20,000-25,000

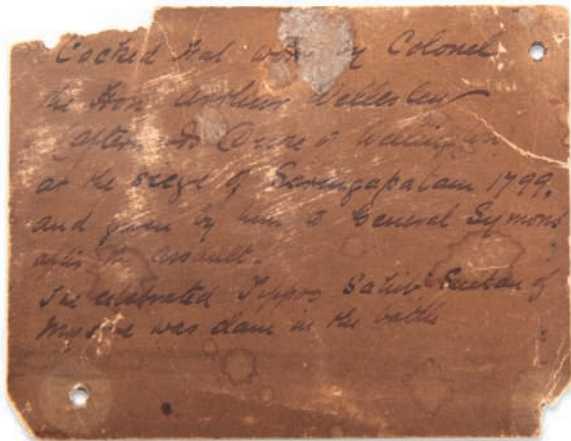
\$30,000-37,000

€28,000-35,000

PROVENANCE:

By family tradition gifted by Arthur Wellesley, First Duke of Wellington, to Col. Symons, thence through marriage and descent to the vendor.

Arthur Wellesley, later First Duke of Wellington, rose to fame as a great commander whilst in India through his participation in the Fourth Anglo-Mysore War and the Second Anglo-Maratha War where he fought what he regarded as his hardest battle, Assaye, in 1803. The accompanying correspondence bears witness to a close relationship between Col. Symons and the future Duke of Wellington. The Walter Arnold Edmonds letter of June 1928 states that Symons acted as the Duke's aide-de-camp at the siege of Seringapatam (1799), the stronghold of Tipu Sultan and the fall of which ended the Fourth Anglo-Mysore War. That same letter also alludes to the hat being loaned to the United Services Museum in Whitehall and Bedford Modern School. The loan to the former institution unfortunately pre-dates the publication of their collections in around 1906 and the latter were unable to locate records of the loan to their museum.



418

A PAIR OF BRONZE FIGURES IN THE FORM OF IMPERIAL FRENCH SOLDIERS

19TH CENTURY

Both standing on square bases with green marble plinths
 11 in. (28 cm.) high

(2)

£1,000-1,500

\$1,500-2,200

€1,400-2,100



PROPERTY OF A LADY

■419

A LOUIS XV PASTORAL TAPESTRY
AUBUSSON, MID-18TH CENTURY

Woven in silks and wools, depicting a shepherd and two maidens resting beneath a tree, a bridge a classical building beyond, within a scrolling foliate border, with blue outer slip, some areas of restoration and reweaving slightly reduced in size
7 ft. 10 in. x 9 ft. 6 in. (239 x 292 cm.)

£8,000-12,000

\$12,000-18,000
€12,000-17,000

OTHER PROPERTIES

■420

**AN AUSTRIAN OAK PARQUET FLOOR 'PARQUET
VERSAILLES'**
19TH CENTURY

Comprising 72 panels
Each panel 24¾ in. (63 cm.) x 24¾ in. (63 cm.) which is
approximately 307,48 sq. ft. (28,5 m²)

£4,000-6,000

\$5,900-8,900
€5,600-8,300



(part lot)

PROPERTY FROM A GENEVA PRIVATE COLLECTION
(LOTS 134 & 421)

***421**

**A LATE LOUIS XVI ORMOLU-MOUNTED
WHITE MARBLE STRIKING PORTICO
CLOCK**

RICHARD, PARIS, LATE 18TH CENTURY

The dial signed 'Richard a Paris', the twin barrel movement with silk suspension and count wheel strike on bell; with pendulum
20¾ in. (52.8 cm.) high; 14 in. (35.5 cm.) wide;
4⅞ in. (12.3 cm.) deep

£1,500-2,500

\$2,300-3,700
€2,100-3,500

PROPERTY OF AN EUROPEAN COLLECTOR

422

**A CROWN DERBY PART DINNER-
SERVICE**

SECOND HALF 18TH CENTURY, MOST WITH
PUCE FACTORY MARKS

Decorated with gilt sprigs, within gilt-line borders,
comprising: twelve dinner-plates and nine
soup-plates (21)

£1,200-1,800

\$1,800-2,700
€1,700-2,500

PROVENANCE:

The late Captain John Fielden, Grimston Park,
Tadcaster.





PROPERTY FROM AN EUROPEAN COLLECTION

■ **423**
A FLEMISH OLD TESTAMENT TAPESTRY
 SECOND HALF 16TH CENTURY

Woven in silks and wools, depicting 'The Sacrifice of Abraham', with Abraham raising his sword above his son Isaac, within a wooded landscape, the border with scrolling foliage and flowering vases, with brown outer slip
 9 ft. 11 in. x 9 ft. 9 in. (272 x 298 cm.)

£6,000-9,000

\$8,900-13,000
 €8,400-12,000

PROPERTY OF A GERMAN COLLECTOR (118-119, 130 & 424)

■ **424**
A BRONZE FIGURE OF BACCHUS
 ITALY, CIRCA 1890, CAST BY SOMMER OF NAPLES

After the Antique, standing holding aloft a brazier with relief cast classical bowl on a base inscribed 'Sommer Napoli'
 26 in. (66 cm.) high on a bronzed terracotta classical pedestal 39½ in. (100.5 cm.) high (2)

£1,000-1,500

\$1,500-2,200
 €1,400-2,100



OTHER PROPERTIES

■425

**A MODERN GLASS-BEADED SIX-LIGHT
CHANDELIER**

20TH CENTURY

Of overall reversed balloon-form, the lower sphere
issuing S-shaped branches, fitted for electricity
58 in. (148 cm.) high; 33 in. (84 cm.) diameter

£6,000-10,000

\$8,900-15,000

€8,400-14,000



PROPERTY FROM
A GERMAN COLLECTION, HAMBURG
 (LOTS 121-127 & 426-437)



■426
A PAIR OF REGENCE ORMOLU TWIN-BRANCH WALL-LIGHTS
 PROBABLY EARLY 18TH CENTURY

Each foliate-cast backplate centering a Zephyr mask issuing asymmetric foliate-cast twisted candlearms with foliate-cast drippans and bobèches, terminating in a flower spray, regilt 16¾ in. (42.5 cm.) high (2)

£5,000-6,000 \$7,400-8,900
 €7,000-8,300



■427
A REGENCE GILTWOOD MIRROR
 EARLY 18TH CENTURY

The rectangular plate within a moulded frame decorated with scrolling foliage and palmettes, surmounted by a feather-shaped cresting with flowers 36¾ in. (93.5 cm.) high; 26½ in. (67.5 cm.) wide

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



~428
A REGENCE ORMOLU-MOUNTED AND PEWTER INLAID TORTOISESHELL STRIKING BRACKET CLOCK

PIERRE LUCE, PARIS, EARLY 18TH CENTURY AND LATER

The chapter ring supported by Father Time, the twin barrel movement with verge escapement, silk suspension and count wheel strike to bell signed on the backplate 'Pierre Luce / A Paris', restorations overall; with pendulum, case key and winding key 24 in. (61 cm.) high; 13½ in. (34.3 cm.) wide; 6½ in. (16.5 cm.) deep

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



■429
A REGENCE ORMOLU-MOUNTED KINGWOOD COMMODE
 CIRCA 1730, REMOUNTED

The serpentine moulded *Rouge des Pyrénées* later marble top, above three short and two long drawers, the escutcheons with sphinxes, the front angles headed with *espagnolettes* and terminating in scrolling sabots 32¼ in. (82 cm.) high; 51½ in. (131 cm.) wide; 26 in. (66 cm.) deep

£5,000-8,000 \$7,400-12,000
 €7,000-11,000

■430

A NORTH-EUROPEAN GILTWOOD MIRROR

MID-18TH CENTURY

The rectangular plate within a scrolling frame with pierced C-scrolling cresting centered by a griffin 48 in. (122 cm.) high; 22 in. (56 cm.) wide

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

■431

A LOUIS XV ORMOLU-MOUNTED EBONISED STRIKING BRACKET CLOCK
 CAUSARD, PARIS, MID-18TH CENTURY

The case of waisted outline with rococo foliate mounts overall, impressed stamps to rear of case 'MARCHAND' and 'JME', the dial signed 'CAUSARD HER. DU ROY / SUIVNT. LACOUR'; the twin barrel movement with count wheel strike to bell, on conforming bracket; with pendulum and winding key

37 in. (94 cm.) high; 18½ in. (47 cm.) wide;
 8 in. (20.2 cm.) deep;
 52¼ in. (134 cm.) high overall (2)

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

■432

A LOUIS XV ORMOLU-MOUNTED KINGWOOD AND TULIPWOOD COMMODE

BY JEAN-GEORGES SCHLICHTIG, THIRD-QUARTER 18TH CENTURY

Banded overall and inlaid with quarter-veneered panels, the serpentine moulded marble top, above three short and two long drawers, stamped '... ICHTIG' and 'JME' to the front left corner, largely remounted

34 in. (87 cm.) high; 50½ in. (28.5 cm.) wide;
 25½ in. (65 cm.) deep

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

Jean-Georges Schlichtig, *maître* in 1765.



■433

A LOUIS XV GREY-PAINTED BERGERE
 MID-18TH CENTURY

The back, arms and seat covered in blue and white silk upholstery

40 in. (102 cm.) high; 29 in. (74 cm.) wide;
 25 in. (64 cm.) deep

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





■434
**A REGENCE ORMOLU-MOUNTED
 KINGWOOD VENEERED STRIKING
 BRACKET CLOCK**
 BOUCHERET, PARIS, EARLY 18TH CENTURY

The arched case with later Victory finial, the twin barrel movement with verge escapement, silk suspension and count wheel strike on bell (lacking), the backplate signed 'Boucheret A Paris', on conforming bracket; with pendulum 42½ in. (108 cm.) high; 21 in. (53.3 cm.) wide; 9 in. (22.8 cm.) deep; 58 in. (147.3 cm.) high overall (2)

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



■435
**A NORTH BALTIC BRASS-MOUNTED
 WALNUT AND EBONIZED CABINET-ON-
 STAND**
 CIRCA 1730

The molded shaped cornice above a pair of doors, a pair of drawers and two long drawers, on square tapering legs joined by a stretcher, on bun feet, the stand re-constructed in the 19th Century 86½ in. (220 cm.) high; 63 in. (160 cm.) wide; 27 in. (69 cm.) deep

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



■436
A DANISH GILTWOOD MIRROR
 LATE 18TH CENTURY

The rectangular plate within a beaded and molded frame surmounted by a vase-shaped cresting flanked by swags and a laurel wreath, flanked by oak leaves

56 in. (142 cm.) high; 25 in. (64 cm.) wide

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



■437
A NEAR PAIR OF LOUIS XV BEECHWOOD BERGERES
 MID-18TH CENTURY

Each with back, arms and seat covered in silk upholstery, one stamped indistinctly and 'JME'

39 in. (99 cm.) high; 26 in. (66 cm.) wide; 19 in. deep, the largest (2)

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

PROPERTY OF PRINZ MAXIMILIAN ZU FÜRSTENBERG
FROM SCHLOSS WERENWAG

438
**FOLLOWER OF ADRIAEN BROUWER;
AND MANNER OF ADRIAEN VAN OSTADE**

Two peasants drinking at a table, in an interior; and Figures drinking and smoking in a barn

oil on panel
8¼ x 12¼ in. (21 x 30.7 cm.);
and 6½ x 4¾ in. (15.5 x 12.1 cm.)
two (2)
£500-800 \$740-1,200
€700-1,100



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

439
**CIRCLE OF LUCA GIORDANO
(NAPLES 1634-1705)**

Flying cherubs with exotic birds

oil on canvas, unframed
77 x 37 in. (195.4 x 93.8 cm.)
£3,000-5,000 \$4,500-7,400
€4,200-6,900



PROPERTY FROM AN EUROPEAN COLLECTION

440
**A DUTCH WALNUT AND BURR WALNUT
STRIKING LONGCASE CLOCK**
MID-18TH CENTURY

The engraved brass dial with subsidiary seconds ring and date, day and month apertures, with moon phase to arch, the two train movement with recoil anchor escapement, rack striking to two bells with subsidiary alarm; with pendulum, four weights and case key

102¼ in. (261 cm.) high to base of finial;
23¾ in. (59 cm.) wide; 12¼ in. (31 cm.) deep
£4,000-6,000 \$5,900-8,900
€5,600-8,300



PROPERTY FROM A GERMAN COLLECTION, HAMBURG

PROPERTY FROM
A BELGIAN NOBLE FAMILY
 (LOTS 441-446)



441

NORTH ITALIAN SCHOOL, 18TH CENTURY

The Finding of Moses; the Return of the Prodigal Son; Abigail and David; and Abraham banishes Hagar

oil on panel, in an integrated frame
 21¼ x 15¼ in. (55 x 38.7 cm.)

£3,000-5,000

set of four (4)

\$4,500-7,400
 €4,200-6,900



442

**A FRENCH ORMOLU AND WHITE MARBLE STRIKING PORTICO
 CLOCK**

OF LOUIS XVI STYLE, LATE 19TH CENTURY

The dial with retailers signature 'Ch. Groltendied / Bruxelles'; the twin barrel movement with Brocot escapement and rack striking to bell, the back plate stamped 'Marti' and numbered '1555123'; with pendulum and winding key
 25½ in. (64.7 cm.) high; 15 in. (38 cm.) wide; 6½ in. (16.5 cm.) deep

£1,500-2,500

\$2,300-3,700
 €2,100-3,500



443

AFTER ANNIBALE CARRACCI

Christ and The Samaritan Woman at the Well

oil on canvas
21½ x 17½ in. (54.5 x 44.5 cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800



444

A FRENCH FRUITWOOD MARQUETRY CARD TABLE
BY EMILE GALLÉ, CIRCA 1900

The folding rectangular top opening to reveal a beige baize lined surface, the top decorated with aquatic foliage, signed 'Emile Gallé/Nancy', on carved scrolling legs joined by a stretcher

29½ in. (75 cm.) high; 29 in. (74 cm.) wide; 15¼ in. (39 cm.) deep, closed

£1,000-1,500

\$1,500-2,200
€1,400-2,100



~445

A FRENCH TORTOISESHELL AND BRASS VENEERED STRIKING MANTEL CLOCK

OF LOUIS XV STYLE, SECOND HALF 19TH CENTURY

The waisted case with Victory figural finial, the dial with retailers signature 'Ch. Grottendieck / Bruxelles', the twin barrel movement with Brocot escapement and rack striking to gong, the backplate stamped 'Vincenti' and numbered '153077'; with pendulum and case key

30 in. (76.2 cm.) high; 14½ in. (37 cm.) wide; 6¼ in. (15.9 cm.) deep

£800-1,200

\$1,200-1,800
€1,200-1,700



446

CIRCLE OF DANIEL MYTENS (DELFT C.1590-1647 THE HAGUE)

Portrait of a gentleman, bust-length, in a slashed doublet and ruff collar

dated and inscribed 'AN° 1623 / AETA 20,' (upper left and upper right)

oil on panel
23¾ x 17 in. (57.8 x 43.2 cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800



PROPERTY OF
AN ENGLISH LADY
 (LOTS 447-450)

■447

A GERMAN PARCEL-GILT BLACK AND POLYCHROME PAINTED TOLE TRAY TABLE

ATTRIBUTED TO JOHAN HEINRICH STOBWASSER, BRUNSWICK, CIRCA 1800

The oval tole top painted with a neo-classical scene flanked by pierced carrying-handles, above a frieze, fitted with two small drawers, on squared tapering legs

30 in. (76.5 cm.) high; 34 in. (86.5 cm.) wide; 25¾ in. (65.5 cm.) deep

£5,000-8,000

\$7,400-12,000
 €7,000-11,000



■448

A LOUIS XV ORMOLU-MOUNTED KINGWOOD COMMODE

CIRCA 1745

The serpentine moulded Rouge du Maine marble top above three short and two long drawers

34 in. (86 cm.) high; 51½ in. (131 cm.) wide; 25½ in. (65 cm.) deep

£7,000-10,000

\$11,000-15,000
 €9,700-14,000





449

NORTH ITALIAN SCHOOL, 20TH CENTURY

Italianate palazzi with figures in the gardens

oil on canvas, shaped

c. 26 $\frac{5}{8}$ x 40 $\frac{1}{2}$ in. (67.6 x 102.9 cm.); c. 26 $\frac{5}{8}$ x 46 $\frac{1}{4}$ in. (67.6 x 117.5 cm.);

c. 27 $\frac{1}{4}$ x 44 $\frac{1}{4}$ in. (69.2 x 112.4 cm.)

a set of three (3)

£1,500-2,500

\$2,300-3,700

€2,100-3,500

■450

A PAIR OF FRENCH GILTWOOD FAUTEUILS OF LOUIS XV STYLE, 19TH CENTURY

Each with a serpentine padded back, arms and seat covered *vieux rose* velvet, on cabriole legs terminating in scroll feet

40 in. (102 cm.) high; 29 in. (74 cm.) wide; 25 in. (64 cm.) deep (2)

£2,500-3,500

\$3,700-5,200

€3,500-4,800



PROPERTY OF
A GENTLEMAN
 (LOTS 451-453)



451

451
A MONTELUPO MAIOLICA DISH
 SECOND QUARTER OF THE 17TH CENTURY

Boldly painted with a gentleman carrying a basket of fruit beside a building in landscape, within an ochre-line rim
 12½ in. (30.8 cm.) diameter

£1,500-2,000

\$2,300-3,000
 €2,100-2,800



452



452
TWO MONTELUPO MAIOLICA DISHES
 SECOND QUARTER OF THE 17TH CENTURY

Each boldly painted with a gentleman in landscape, one holding a musket, the other a sword

The largest 13 in. (33 cm.) diameter (2)

£1,500-2,000

\$2,300-3,000
 €2,100-2,800



453



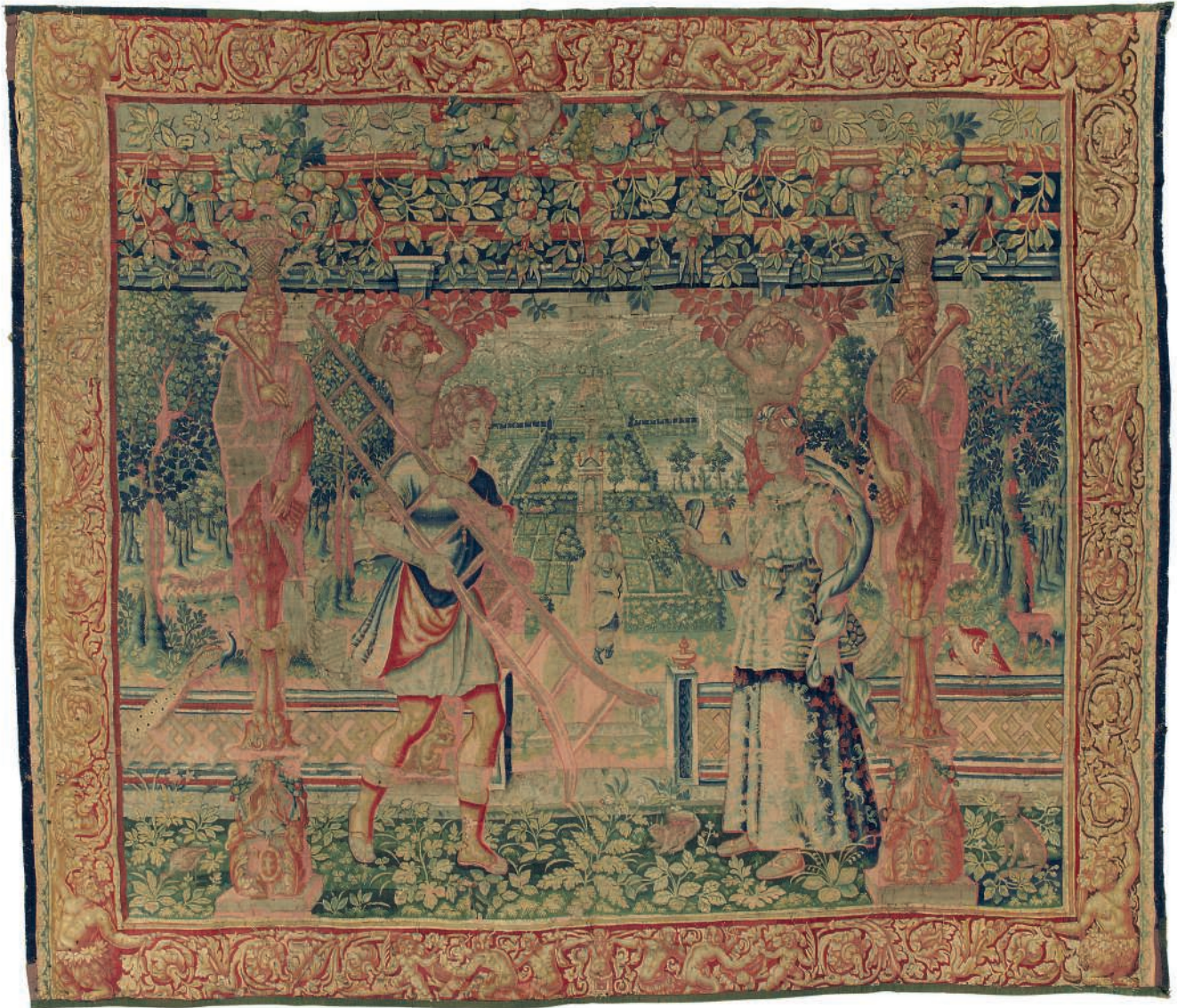
453
THREE MONTELUPO MAIOLICA DISHES
 SECOND QUARTER OF THE 17TH CENTURY

Each boldly painted with a gentleman in landscape, two with a green-line rim, the third with an ochre-line rim

The largest 10 in. (25.4 cm.) diameter (3)

£1,500-2,000

\$2,300-3,000
 €2,100-2,800



PROPERTY FROM A SICILIAN VILLA (LOTS 150 & 454)

■ 454

A FLEMISH MYTHOLOGICAL 'PERGOLA' TAPESTRY
SECOND HALF 16TH CENTURY, PROBABLY BRUSSELS

Woven in wools and silks, depicting a scene from 'The Story of Vertumnus and Pomona', with figures in a landscape below a fruiting pergola, with grotesque and scrolling foliate border and blue outer slip, some losses and areas of reweaving throughout

10 ft. 9 in. (328 cm.) high; 12 ft. 9 in. (388 cm.) wide

£8,000-12,000

\$12,000-18,000
€12,000-17,000

The series originally consisted of nine panels and was possibly designed by Jan Cornelisz Vermeyen (1500-1559) for Charles V, who commissioned two sets of this series, one of which remains in Vienna (see L. Baldass, *Die Wiener Gobelinsammlung*, Vienna, 1920, cat.

146-154) whilst the other is in the Spanish Royal Collection (P. Junquera de Vega and C. Herrero Carretero, *Catálogo de Tapices del Patrimonio Nacional*, Madrid, 1986, vol. I, pp. 123-133, cat. 18). Of the various sets that were woven throughout the 16th and 17th Centuries in Brussels, two versions were executed for Philippe II by Willem de Pannemaker (P. Junquera de Vega *op. cit.*, vol. I, pp. 105-122, cats. 16 and 17).

PROPERTY OF A GENTLEMAN

455

AN ITALIAN MAIOLICA DISH
17TH CENTURY, POSSIBLY LIGURIAN

Painted with a bird in the well within a border of rabbits and birds and scrolling fruiting foliage

17¼ in. (43.8 cm.) diameter.
£2,500-4,000

\$3,700-5,900
€3,500-5,500





PROPERTY FROM AN ENGLISH COLLECTION

■456

STUDIO OF FRANS SNIJDERS (ANTWERP 1579-1657)

Hounds chasing foxes

oil on canvas
68 x 94⁷/₈ in. (172.7 x 241 cm.)

£7,000-10,000

\$11,000-15,000
€9,700-14,000

PROVENANCE:

Anonymous sale; Christie's, London, 16 November 2011, lot 253.

A picture by Snijders of similar but not identical composition, and of larger dimensions is in the Methuen collection, Corsham Court, Wiltshire (202 x 330 cm.). Snijders was also to deploy the central and left-hand parts of the composition in a vertical format for a picture in the Prado, Madrid.

PROPERTY FROM AN AUSTRIAN HUNTER (LOTS 457-460)

■457

AN AUSTRIAN POLYCHROME PAINTED WOOD MOOSE HEAD WITH ANTLERS

19TH CENTURY

With seven-point antlers, the reverse of the head with a hanging strip
31 in. (79 cm.) high; 39 in. (99 cm.) wide; 35 in. (89 cm.) deep

£1,800-2,500

\$2,700-3,700
€2,500-3,500

■458

AN AUSTRIAN POLYCHROME-PAINTED PLASTER MOOSE HEAD WITH ANTLERS

FIRST HALF 20TH CENTURY

Each four-point antler surmounting a head inset with glass eyes, on an oval back-plate
30 in. (76 cm.); 33 in. (84 cm.) wide; 26 in. (66 cm.) deep

£800-1,200

\$1,200-1,800
€1,200-1,700



457



458



■459

A FLEMISH GAME-PARK HUNTING TAPESTRY

OUDENAARDE, EARLY 17TH CENTURY, POSSIBLY BY FRANS DE MOOR

Woven in silks and wools, possibly from the series 'Diana's Hunts', depicting a boar hunt in an extensive wooded landscape, with a castle and mountains beyond, within a border depicting the four elements with birds and floral swags to the top and fishing scenes to the bottom, the sides further decorated with allegorical figures, localised losses and areas of reweaving 9 ft. 10 in. x 14 ft. 5 in. (300 x 440 cm.)

£10,000-15,000

\$15,000-22,000

€14,000-21,000

COMPARATIVE LITERATURE:

G. Delmarcel, *Flemish Tapestry*, Tielt & London, 1999, p. 281.

A closely related tapestry is in the collection of the Eindhoven town hall, depicting a stag hunt and featuring virtually identical borders. Guy Delmarcel (op. cit., p. 281) suggests it might have been part of a set of tapestries depicting 'The Life of Diana' or 'Diana's Hunts' that were exported to France by the Oudenarde weaver and merchant Frans de Moors.



■460

A BLACK FOREST ANTLER LEATHER CHAIR AND BASKET

EARLY 20TH CENTURY

Together with a polychrome painted iron-mounted spear

The chair: 33½ in. (85 cm.) high; 24 in. (61 cm.) wide; 22 in. (56 cm.) deep (3)

£800-1,200

\$1,200-1,800

€1,200-1,700



PROPERTY OF A DISTINGUISHED
SWISS PRIVATE COLLECTION
 (LOTS 82-107, 301-317 & 461-493)



■ Q461

A PORTUGUESE SILVER PART DINNER-SERVICE
 PORTO, POST 1938, RETAILED BY REIS

Each piece with *rocaille* and vacant cartouche on a matted ground, comprising: thirteen dinner-plates, ten side-plates, ten finger-bowls, two *entrée*-dishes and covers, a second-course dish, six oval meat-dishes, one with detachable drainer and a sauceboat
 993 oz. 18 dwt. (30,913 gr.)

£4,000-6,000

(45)

\$5,900-8,900
 €5,600-8,300



*462

A SET OF SIX FRENCH SILVER DINNER-PLATES
 MARK OF ODIOT, PARIS, 1825-38

Each shaped circular, with cast foliate border
 10 ¼ in. (26 cm.) diam.
 115 oz. 10 dwt. (3,592 gr.)

£1,500-2,500

(6)

\$2,300-3,700
 €2,100-3,500

■ *463

A GEORGE III GILT AND GREEN JAPPANED STRIKING LONGCASE CLOCK

JOSEPH HERRING, LONDON, THIRD QUARTER 18TH CENTURY, THE MOVEMENT ASSOCIATED

The case with chinoiserie decoration overall, the brass dial with subsidiary seconds, date aperture and strike/silent to arch, signed 'Joseph Herring/ London', the two train movement rack striking on a bell; with pendulum, two weights, case key and winding key
 88½ in. (205 cm.) high to base of finial; 20¾ in. (53 cm.) wide;
 10¼ in. (26 cm.) deep

£3,000-5,000

\$4,500-7,400
 €4,200-6,900





***464**
A PAIR OF PORTUGUESE SILVER FIVE-LIGHT CANDELABRA
 PORTO, 1886-1938, MAKERS MARK A TOWER

Each on shaped square domed base, cast with foliate scrolls and engraved scales, the branches with baluster sockets and plain wax pans
 24 ½ in. (62 cm.) high excluding finials
 215 oz. 6 dwt. (6,698 gr.)

£2,500-3,500

(2)

\$3,700-5,200
 €3,500-4,800



***466**
A PORTUGUESE SILVER TAZZA
 LISBON, FIRST QUARTER 18TH CENTURY, MAKER'S MARK LACKING, THE FOOT LATER

Circular on a detachable foot with gadrooned borders
 10 ¾ in. (27 cm.) diam.
 5 ½ in. (14 cm.) high
 22 oz. 8 dwt. (697 gr.)

£1,000-1,500

\$1,500-2,200
 €1,400-2,100



***465**
A PORTUGUESE SILVER BASKET
 MAKER'S MARK OF AP CONJOINED S, TOWN MARK INDISTINCT, PROBABLY PORTO, AND WITH LATER POST 1866 LISBON MARK FOR OLD SILVER

Oval the sides pierced and with beaded borders, with overhead swing handle
 14 ½ in. (38 cm.) wide
 39 oz. 6 dwt. (1,223 gr.)

£1,200-1,500

\$1,800-2,200
 €1,700-2,100



***467**
AN ITALIAN SILVER SOUP-TUREEN AND COVER
 MILAN, MID-19TH CENTURY, MAKER'S MARK PERHAPS GP WITH A HORSE'S HEAD ABOVE

Circular with scroll side handles, the detachable cover with pear and foliage finial, engraved with a coat-of-arms below a coronet
 13 ¼ in. (34 cm.) wide over handles
 76 oz. 19 dwt. (2,393 gr.)

£3,000-5,000

\$4,500-7,400
 €4,200-6,900



***468**
A PORTUGUESE SILVER DISH
 APPARENTLY UNMARKED, 18TH CENTURY

Oval, chased and engraved with fruiting foliage, the centre with a bird within foliage, engraved underneath with initials
 15 in. (38.5 cm.) long
 19 oz. 5 dwt. (599 gr.)

£800-1,200

\$1,200-1,800
 €1,200-1,700



***469**

A LOUIS XV SILVER CHOCOLATE-POT

CHALONS-SUR-MARNE, CIRCA 1755, MAKER'S MARK PERHAPS IB, A COCKRELL ABOVE

Pear shaped, on three pad feet, with part ebonised wood side handle and hinged cover lacking finial, engraved with a coat-of-arms below a coronet
10 7/8 in. (27.5 cm.) high
gross weight 37 oz. 14 dwt. (1,173 gr.)

£1,000-1,500

\$1,500-2,200
€1,400-2,100



***471**

A SWISS SILVER TEAPOT

MARK OF REHFUSS ET CIE., BERN, CIRCA 1820

Compressed ovoid on spreading foot, applied with a band of foliage, the cast spout rising from a ram's mask, hinged cover with cast lion finial, ebonised handle
10 1/2 in. (26.5 cm.) long
gross weight 28 oz. 13 dwt. (895 gr.)

£1,000-1,500

\$1,500-2,200
€1,400-2,100



***470**

AN ITALIAN SILVER COFFEE-POT

MARK OF PIETRO ANTONIO LABARDI, LUCCA, 1756

Lobed baluster and on three scroll feet, with ebonised wood handle, with fluted short spout, the hinged cover with part-wood finial, *marked underneath and on cover bezel*
12 in. (30.5 cm.) high
gross weight 42 oz. 2 dwt. (1,309 gr.)

£3,000-5,000

\$4,500-7,400
€4,200-6,900



***472**

A CONTINENTAL SILVER COFFEE-POT

MAKER'S MARK O.P, PROBABLY ITALIAN, CIRCA 1730

Fluted pear-shaped and on spreading foot, the rim chased with foliage on a matted ground and applied with classical portrait busts, the hinged cover with foliage finial, with carved wood handle
13 in. (33 cm.) high
gross weight 38 oz. 7 dwt. (1,193 gr.)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

PROVENANCE:

with Silvio Ferrara, Rome.



***473**
A PAIR OF ITALIAN SILVER CANDLESTICKS
 GENOA, 1795

The domed circular base chased with foliate, the tapering stem terminating in a socket cast with foliage, *marked on base*
 11 in. (28 cm.) high
 36 oz. 6 dwt. (1,130 gr.)

£3,000-5,000

(2)

\$4,500-7,400
 €4,200-6,900



***475**
A FRENCH SILVER SUGAR BOWL AND COVER
 MAKER'S MARK ADP, PARIS, 1763

oval with fluted sides, on four hoof feet, the upper section chased with rocaille and a spirally-fluted cover with acorn finial
 6 ¼ in. (16cm.) high, 6 ¾ in (17cm.) wide
 16 oz. 6 dwt. (506 gr.)

£1,500-2,000

\$2,300-3,000
 €2,100-2,800



***474**
A PARCEL-GILT SILVER SUGAR BOWL AND COVER
 MAKER'S MARK OF IAKOV MASLENNIKOV, MOSCOW, 1759

Circular, with two handles and cover, the body repoussé and with rocaille scrolls, the cover surmounted by a bud-shaped finial, the body engraved with Cyrillic initials 'EG' beneath an Imperial crown, interior gilt, marked under base, on cover and handles
 7 ¼ in. (18.5 cm.) high
 16.25 oz. (505.3 gr.)

£2,000-3,000

\$3,000-4,400
 €2,800-4,200



***476**
AN ITALIAN SILVER SNUFFER-STAND
 GENOA, 1766

Shaped oblong on four scroll feet, with reeded and shell chased border and foliate scroll handle
 7 ½ in. (19 cm.) wide
 5 oz. 4 dwt. (162 gr.)

£1,200-1,800

\$1,800-2,700
 €1,700-2,500



***477**
A GERMAN SILVER SUGAR-BOX
 MARK OF LUDWIG SCHNEIDER, AUGSBURG, 1729

Fluted shaped oval, on four scroll feet, with detachable cover
 5 in. (12.6 cm.) wide
 7 oz 8 dwt. (230 gr.)

£800-1,200

\$1,200-1,800
 €1,200-1,700



■*478

**A MATCHED PAIR OF FRENCH BEECHWOOD BERGERES
A OREILLES**

ONE LOUIS XV MID-18TH CENTURY, THE OTHER OF LATER DATE

Each with back, sides, padded armrests, seats and squab cushion covered in red leather upholstery

40 in. (102 cm.) high; 29 in. (74 cm.) wide; 28 in. (71 cm.) deep (2)

£3,000-5,000

\$4,500-7,400
€4,200-6,900

■*479

**A NORTH ITALIAN GILTWOOD MIRROR
VENICE, MID-18TH CENTURY**

Of rectangular form, with foliate surround surmounted by a pierced foliate cresting

61 in. (155 cm) high; 44 in. (112 cm.) wide

£4,000-6,000

\$5,900-8,900
€5,600-8,300





■*480
**A PAIR OF NORTH ITALIAN CUT AND COLOURED GLASS
 SIXTEEN LIGHT CHANDELIERS**
 MURANO, 19TH CENTURY

Of typical form, with scrolling foliate branches issuing the conforming nozzles and drip-pans, reduced in height and adapted
 47 in. (120 cm.) high; 35½ in. (90 cm.) diameter.

(2)

£8,000-12,000

\$12,000-18,000
 €12,000-17,000

■*481
**A NORTH ITALIAN TULIPWOOD AND MARQUETRY COMMODE
 AND PAIR OF COMODINI**
 LATE 18TH/19TH CENTURY

Each with a rectangular grey marble top, with frieze drawer, one with dummy
 drawer, inlaid with vase medallion, on square tapering legs
 35 in. (89 cm.) high; 24¼ in. (62 cm.) wide; 18 in. (46 cm. cm.) deep

(3)

£6,000-8,000

\$8,900-12,000
 €8,400-11,000





■*482

A PORTUGUESE FOUR-PIECE SILVER TEA AND COFFEE-SERVICE WITH AN ASSOCIATED TRAY

LISBON, CIRCA 1880, THE SERVICE WITH UNIDENTIFIED MAKER'S MARK S.V, THE TRAY WITH UNIDENTIFIED MAKER'S MARK D.M.S

Each piece baluster, chased with foliage on a matted ground, teapot and coffee-pot with ebonised wood handle, the tray with canted corners and openwork gallery
the tray 27 ¾ in. (70.5 cm.) long
gross weight 293 oz. (9,113 gr.)

(5)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

The makers mark D.M.S is unidentified; however, there is a Lisbon maker's mark of DMS (no pellets between) attributed to David Maria de Sousa.

■*483

A PORTUGUESE SILVER PART DINNER-SERVICE

THE MAJORITY LISBON, 1886-1938, RETAILED BY LEITAO, TWO OCTAGONAL DISHES PORTO 1886-1938

Each with cast foliate and floral border, comprising: a meat-dish, a pair of fish-dishes, an elongated octagonal meat-dish, five second-course dishes, an octagonal second-course dish, six dinner-plates, eight silver-gilt dessert-plates, a pair of entree-dishes and covers with openwork spatulate handles, a sauceboat on integral stand and a bowl on stand 797 oz. 8 dwt. (24,803 gr.)

(28)

£4,000-6,000

\$5,900-8,900

€5,600-8,300



■*484

A FOUR-PIECE TEA AND COFFEE SERVICE

PORTO, 1882-1938

Comprising coffee-pot, teapot, milk jug and sugar bowl with cover, chased with foliage and scrolls, ivory insulators

The coffee pot, 12 in. (31.7 cm.) high
gross weight 173 oz. 2 dwt. (5,384 gr.)

(4)

£2,000-3,000

\$3,000-4,400

€2,800-4,200





■*485

A PAIR OF NORTH ITALIAN GILTWOOD AND GREEN PAINTED MIRRORS
LATE 19TH/20TH CENTURY

Each of shaped rectangular form with foliate surround and floral bouquet cresting, the lower section with foliate sprays
56 in. (142 cm.) high; 31 in. (79 cm.) wide (2)
£1,500-2,500 \$2,300-3,700
€2,100-3,500

*486

JOSEF THOMA (AUSTRIAN, 1828-1899)

Fishing boats moored
signed 'J. Thoma' (lower right)
oil on canvas
37¾ x 29 in. (95.9 x 73.7 cm.)

£6,000-8,000 \$8,900-12,000
€8,400-11,000

■~*487

A PAIR OF NORTH ITALIAN WALNUT AND FRUITWOOD MARQUETRY BEDSIDE COMMODES

BASICALLY 19TH CENTURY
Of rectangular shape, each with a central door bordered with a scrolling foliate banding on square tapering legs, one bearing a label of a Maggiolini exhibition of 1965
29½ in. (47 cm.) high; 21 in. (53.5 cm.) wide; 15¼ in. (39 cm.) deep (2)
£3,000-5,000 \$4,500-7,400
€4,200-6,900





***488**
AN ITALIAN SILVER SANCTUARY-LAMP
 APPARENTLY UNMARKED, 18TH CENTURY

Baluster, chased with foliage on a matted ground, with later suspension chains
 28 in. (72 cm.) high
 44 oz. 13 dwt. (1,327 gr.)

£1,500-2,500

\$2,300-3,700
 €2,100-3,500



***489**
A CONTINENTAL SILVER-GILT CIBORIUM
 APPARENTLY UNMARKED, SECOND HALF 18TH CENTURY, PROBABLY PORTUGUESE

The bowl chased with foliage and *rocaille* on a matted ground, above a baluster stem, the cover with a later French tax mark
 12 in. (31 cm.) high
 27 oz. (840 gr.)

£2,000-3,000

\$3,000-4,400
 €2,800-4,200

■*490
A PAIR OF ITALIAN GILT-VARNISHED SILVERED ('MECCA') CHAIRS
 MID-18TH CENTURY

Each with drop-in back and seat covered in tooled, polychrome painted brown leather upholstery
 39 in. (99 cm.) high; 20 in. (51 cm.) wide; 19 in. (48 cm.) wide (2)

£1,000-1,500

\$1,500-2,200
 €1,400-2,100



■*491

A LARGE SILK EUROPEAN EMBROIDERY
PROBABLY ITALIAN, EARLY 19TH CENTURY

A large yellow silk ground needlework carpet with attached guard stripes of scrollwork, the centre with an oval cartouche with two pineapple motifs and flowers, set among a field of scrollwork and vegetation

25 ft. 9 in. x 13 ft. 3 in. (784 cm. x 403 cm.)

£5,000-8,000

\$7,400-12,000
€7,000-11,000

PROVENANCE:

Maria Callas Succession; sold Hervé Chayette, Paris, Hôtel Georges V, 14 June 1978, lot 138.

*492

VINCENZO IROLI (ITALIAN, 1860-1949)

Portrait of a lady in ecstasy

signed 'V. Irolli' (lower right)

oil on canvas

18¾ x 12⅞ in. (47.6 x 32.7 cm.)

£8,000-12,000

\$12,000-18,000
€12,000-17,000

PROVENANCE:

with Galleria D'Arte Michele Bianchi d'Espinosa, Naples.

■*493

A NORTH ITALIAN WALNUT ARMCHAIR
MID-18TH CENTURY

The shaped frame with carved C-scrolls, out scrolling armrests and cabriole legs, the back, padded armrests and seat covered in brass-studded embossed brown leather upholstery

41¼ in. (105 cm.) high; 29 in. (74 cm.) wide; 23 in. (59 cm.) deep

£3,000-5,000

\$4,500-7,400
€4,200-6,900



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** (Δ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

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 Δ next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- 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 used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

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

(d) If you do not collect a **lot** within 90 calendar days of the auction then, 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 handling fees for doing so.
- (iii) We may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) other terms and conditions, which can be found at the back of the catalogue on the page headed 'Storage and Collection' and on our website at Christie.com/storage terms, shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

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

(b) Lots made of protected species

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

(c) **US import ban on African elephant ivory**
The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant

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

(d) Lots containing material that originates from Burma (Myanmar)

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

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to 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 £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

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) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality,

condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company 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 (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

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

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

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, 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 in part. See Important Notices and Explanation of Cataloguing Practice.

◆
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ
Artist's Resale Right. See Section D3 of the Conditions of Sale.

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ
Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, *, Ω, α, #, ‡
See VAT Symbols and Explanation.

■
See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

◦ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

◦◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where

beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

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 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 EUROPEAN CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein. "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision. "After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

FOR SILVER

A GEORGE II SILVER CUP AND COVER
MARK OF PAUL DE LAMERIE,
LONDON, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER
CIRCA 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER
BEARING TRANSPOSED MARKS FOR
LONDON, 1735, WITH THE MARK OF
PAUL DE LAMERIE

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

*"Attributed to..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of..." / "Workshop of..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed..." / "Dated..." /

"Inscribed..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature..." / "With date..." /

"With inscription..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION (LOTS 1-175)

STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at: 241 Acton Lane, Park Royal, London NW10 7NP
 Telephone: +44 (0)800 988 6100
 Email: collections@cadogantate.com.
 While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate, lots will be available for collection from 12 noon on the second business day following the sale. To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (0)20 7389 2712 or arttransport_london@christies.com.

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

PAYMENT

Cadogan Tate Ltd's storage charges may be paid in advance or at the time of collection. Lots may only be released from Cadogan Tate Ltd's warehouse on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Ltd are settled.

POST-WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post-War & Contemporary Art dept 24 hours in advance on +44 (0)20 7389 2958

BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate.

EXTENDED LIABILITY CHARGE

From the day of transfer of sold items to Cadogan Tate Ltd, all such lots are automatically insured by Cadogan Tate Ltd at the sum of the hammer price plus buyer's premium. The Extended Liability Charge in this respect by Cadogan Tate Ltd is 0.6% of the sum of the hammer price plus buyer's premium or 100% of the handling and storage charges, whichever is smaller.

Christie's Fine Art Storage Services (CFASS) also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com for charges and other details.

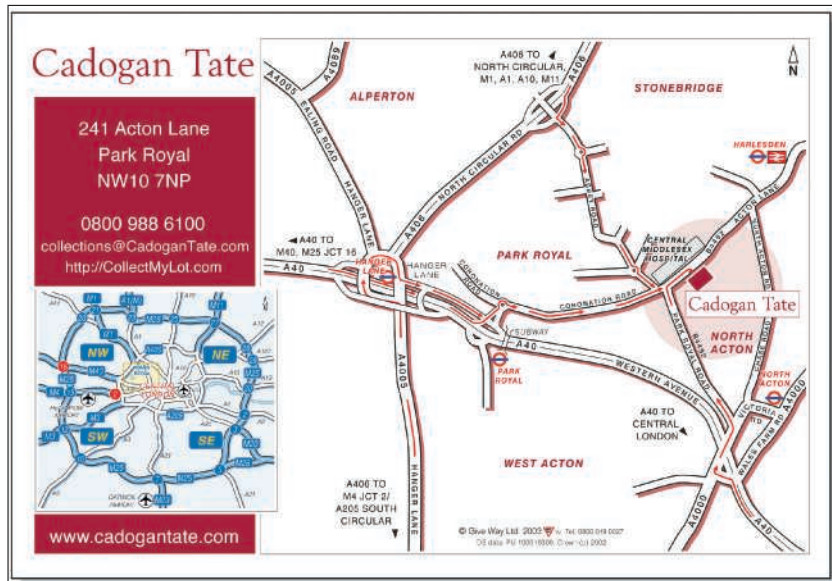
TRANSFER, STORAGE & RELATED CHARGES

CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£70.00	£35.00
Storage per day	£5.25	£2.65

Transfer and storage will be free of charge for all lots collected before 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.

These charges do not include:

- a) the Extended Liability Charge of 0.6% of the hammer price, capped at the total of all other charges
- b) VAT which will be applied at the current rate



CADOGAN TATE LTD'S WAREHOUSE
 241 Acton Lane,
 Park Royal,
 London NW10 7NP

Telephone: +44 (0)800 988 6100

Email: collections@cadogantate.com

STORAGE AND COLLECTION (LOTS 201-493)

STORAGE & COLLECTION CHARGES

Specified lots, marked with a filled square (■) not cleared from Christie's by 5.00 pm on the day of the sale and all sold and unsold lots not cleared from Christie's by 5.00 pm on the fifth Friday following the sale will be removed to the warehouse of:

Cadogan Tate Ltd
241 Acton Lane, Park Royal
London NW10 7NP

Telephone: +44 (0)800 988 6100

Email: collections@cadogantate.com

Lots will be available for collection on the first full business week after transfer to Cadogan Tate Ltd and every business weekday from 9.00 am to 5.00 pm.

Property, once paid, can be released to **Christie's Fine Art Storage Services (CFASS)** in London, New York or Singapore FreePort at any time for environmentally controlled long term storage, per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com, or contact london@cfass.com. Telephone: +44 (0)20 7622 0609 for details.

TRANSFER, STORAGE & RELATED CHARGES (PER LOT)

CHARGES	Furniture/ Large Objects	Pictures/ Small Objects
Transfer/Admin	£42.00	£21.00
Storage per day	£5.25	£2.65
Extended Liability Charge:	The lower amount of 0.6% of Hammer Price or 100% of the above charges	

All charges are subject to VAT. Very large or heavy items may be subject to a surcharge.

Please note that there will be no charge to purchasers who collect their lots within two weeks of this sale.

COLLECTION & PAYMENT OF ANY CHARGES DUE

Lots will be available for collection from Cadogan Tate Ltd

241 Acton Lane, Park Royal
London NW10 7NP

Telephone: +44 (0)800 988 6100

Email: collections@cadogantate.com

on every business day after the day of transfer, from 9.00 am until 5.00 pm.

Lots may only be released by Cadogan Tate upon

- production of the 'Collection Order' obtained from the cashier's office at Christie's, 85 Old Brompton Road, London SW7 or Christie's, 8 King Street, London SW1
- payment of any charges that may be due to Cadogan Tate Ltd

To assist Cadogan Tate to provide a swift release please telephone on the business day prior to collection to ensure that Lots are available and to ascertain any charges due. If sending a carrier please ensure that they are provided with all necessary information, your written authority to collect, the Collection Order and the means to settle any charges.

COLLECTION FROM CADOGAN TATE

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm, and purchases transferred to their warehouse are not available for collection at weekends.

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight.

Please contact them on +44 (0) 20 7389 2712 or arttransport_london@christies.com.

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

EXTENDED LIABILITY CHARGES

All services provided by Cadogan Tate Ltd ("Cadogan Tate") will be subject to their standard Conditions of Business, copies of which are available at Christie's South Kensington.

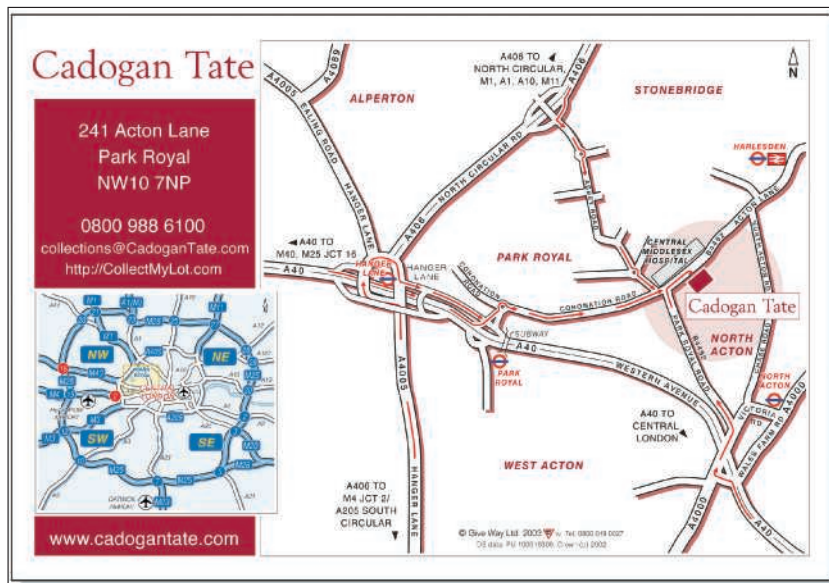
Please note in particular that Cadogan Tate

- does not accept any liability for damage or loss, due to its negligence or otherwise, exceeding the Hammer Price of a Lot plus associated Buyer's Premium, or, at its sole option, the cost of repairing or replacing the damaged or missing Lot and
- it reserves a lien over all goods in its possession for payment of storage and all other charges due to it and
- it automatically arranges on behalf of the Lot's owner and at the owner's cost, insurance of the Lot for the sum of the Hammer price plus Buyer's Premium. The Extended Liability Charge covers the Lot from the time of collection from the saleroom until release of the Lot to the owner or the owner's agent. The Extended Liability Charge payable by the owner of the Lot is 0.6% of the sum of the Hammer Price and Buyer's Premium or 100% of the transfer and storage charges, whichever is the smaller. This Extended Liability will not be arranged and no charge will be payable only on receipt by Cadogan Tate of advance written notice from the owner of the lot together with formal waiver of subrogation from the owners insurers.

Christie's Fine Art Storage Services (CFASS)

also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality.

Visit www.cfass.com for charges and other details.



CADOGAN TATE LTD'S WAREHOUSE

241 Acton Lane,

Park Royal,

London NW10 7NP

Telephone: +44 (0)800 988 6100

Email: collections@cadogantate.com



THE EXCEPTIONAL SALE

New York, 13 April 2016

VIEWING

8-13 April 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Becky MacGuire
bmacguire@christies.com
+1 212 636 2215

A MASSIVE PAIR OF CHINESE PORCELAIN
DOUBLE-GOURD VASES AND COVERS
Kangxi Period (1662-1722)
40 in. high
\$200,000-300,000

CHRISTIE'S
THE ART PEOPLE



ORIENTAL RUGS AND CARPETS

London, King Street, 19 April 2016

VIEWING

15-18 April 2016

8 King Street

London SW1Y 6QT

CONTACT

Louise Broadhurst

lbroadhurst@christies.com

+44 (0)20 7389 2603

The Alice de Rothschild 'Vase' Carpets

A KIRMAN 'VASE' CARPET FRAGMENT

SOUTH EAST PERSIA, MID 17TH CENTURY

6ft.9in. x 9ft.5in. (205cm. x 286cm.)

£250,000-350,000

CHRISTIE'S
THE ART PEOPLE



LE GOÛT FRANÇAIS
Paris, 3-4 May 2016

VIEWING

29-30 April &
2-3 May 2016
9, Avenue Matignon
75008 Paris

CONTACT

Marine de Cenival
mdecenival@christies.com
+33 1 40 76 86 24

SILVER FROM A PRIVATE COLLECTION

CHRISTIE'S
THE ART PEOPLE

WRITTEN BIDS FORM (LOTS 1-175)

CHRISTIE'S LONDON

NOBLE & PRIVATE COLLECTIONS

TUESDAY 26 APRIL 2016 AT 10.30 AM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: PHILIP

SALE NUMBER: 12421

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £50,000, 20% on any amount over £50,000 up to and including £1,000,000 and 12% of the amount above £1,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 · FAX: +44 (0)20 7930 8870 · ON-LINE WWW.CHRISTIES.COM

12421

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:



FOLLOWER OF JACOB DE BACKER
Allegory of the burden of old age
oil on canvas
148 x 186.5 cm.
EUR 25.000 - 35.000

OLD MASTERS & 19TH CENTURY ART

INCLUDING DUTCH IMPRESSIONISM

Amsterdam, 24–25 May 2016

VIEWING

20–23 May 2016

Cornelis Schuytstraat 57

1071 JG Amsterdam

CONTACT

Sarah de Clercq

sdeclercq@christies.com

+31 (0)20 575 52 81

CHRISTIE'S
THE ART PEOPLE

WRITTEN BIDS FORM (LOTS 201-493)

CHRISTIE'S LONDON

NOBLE & PRIVATE COLLECTIONS

WEDNESDAY 27 APRIL 2016 AT 10.30 AM

85 Old Brompton Road, London SW7 3LD

CODE NAME: PAUL
SALE NUMBER: 12041

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £50,000, 20% on any amount over £50,000 up to and including £1,000,000 and 12% of the amount above £1,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7752 3225 • FAX: +44 (0)20 7581 1403 • ON-LINE WWW.CHRISTIES.COM

12041

Client Number (if applicable) _____ Sale Number _____

Billing Name (please print) _____

Address _____

Postcode _____

Daytime Telephone _____ Evening Telephone _____

Fax (Important) _____ E-mail _____

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature _____

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s) _____

Address of Bank(s) _____

Account Number(s) _____

Name of Account Officer(s) _____

Bank Telephone Number _____

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

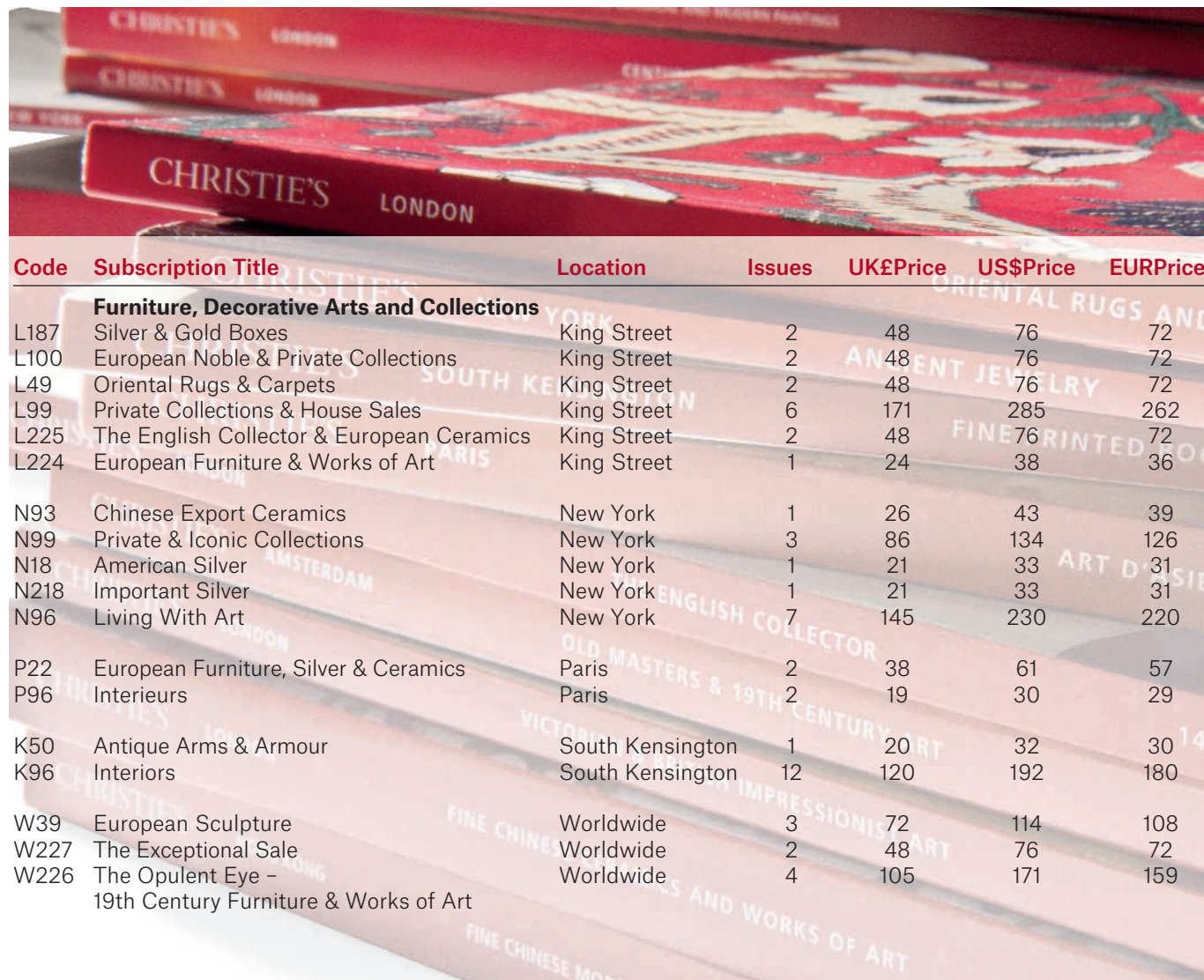
If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

CATALOGUE SUBSCRIPTIONS

EXPERT KNOWLEDGE BEAUTIFULLY PRESENTED

FURNITURE, DECORATIVE ARTS AND COLLECTIONS

English & Continental Furniture, Decorative Objects and Interior Furnishings of all types and periods. Silver from the late Medieval period through the 19th century as well as Judaica, Porcelain, Pottery and Glass from all the great factories and makers. Woven Rugs and Carpets from the Islamic World as well as Chinese, Indian and European Carpets. Clocks, Marine Chronometers and Barometers. Arms and Armour spanning from bronze age weapons to 19th Century Firearms.



Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
Furniture, Decorative Arts and Collections						
L187	Silver & Gold Boxes	King Street	2	48	76	72
L100	European Noble & Private Collections	King Street	2	48	76	72
L49	Oriental Rugs & Carpets	King Street	2	48	76	72
L99	Private Collections & House Sales	King Street	6	171	285	262
L225	The English Collector & European Ceramics	King Street	2	48	76	72
L224	European Furniture & Works of Art	King Street	1	24	38	36
N93	Chinese Export Ceramics	New York	1	26	43	39
N99	Private & Iconic Collections	New York	3	86	134	126
N18	American Silver	New York	1	21	33	31
N218	Important Silver	New York	1	21	33	31
N96	Living With Art	New York	7	145	230	220
P22	European Furniture, Silver & Ceramics	Paris	2	38	61	57
P96	Interieurs	Paris	2	19	30	29
K50	Antique Arms & Armour	South Kensington	1	20	32	30
K96	Interiors	South Kensington	12	120	192	180
W39	European Sculpture	Worldwide	3	72	114	108
W227	The Exceptional Sale	Worldwide	2	48	76	72
W226	The Opulent Eye - 19th Century Furniture & Works of Art	Worldwide	4	105	171	159

CHRISTIE'S
WWW.CHRISTIES.COM/SHOP

Photographs, Posters and Prints · Impressionist and Modern Art
 Jewellery, Watches and Wine · Antiquities and Tribal Art
 Asian and Islamic Art · Russian Art
 Furniture, Decorative Arts and Collectables · American Art and Furniture
 Books, Travel and Science · Design, Costume and Memorabilia
 Post-War and Contemporary Art
 Old Master Paintings and 19th Century Paintings

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

Patricia Barbizet, Chairwoman and CEO
Jussi Pylkkänen, Global President
Stephen Brooks, Deputy CEO
Loïc Brivezac, Gilles Erulin, Gilles Pagniez,
Héloïse Temple-Boyer,
Sophie Carter, Company Secretary

CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO
Jussi Pylkkänen, Global President
Stephen Brooks, Deputy CEO

INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific
Stephen Lash, Chairman Emeritus, Americas
Viscount Linley, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li, Deputy Chairwoman, Christie's Int.

CHRISTIE'S EMERI

SENIOR DIRECTORS

Mariolina Bassetti, Giovanna Bertazzoni,
Edouard Boccon-Gibod, Prof. Dr. Dirk Boll,
Olivier Camu, Roland de Lathuy,
Eveline de Proyart, Philippe Garner,
Roni Gilat-Baharaff, Francis Outred,
Christiane Rantzaou, Andreas Rumbler,
François de Ricqlès, Jop Ubbens, Juan Varez

ADVISORY BOARD

Pedro Girao, Chairman,
Patricia Barbizet, Arpad Busson, Loula Chandris,
Kemal Has Cingillioglu, Ginevra Elkann,
I. D. Fürstin zu Fürstenberg, Laurence Graff,
H.R.H. Prince Pavlos of Greece,
Marquesa de Bellavista Mrs Alicia Koplowitz,
Viscount Linley, Robert Manoukian,
Rosita, Duchess of Marlborough,
Countess Daniela Memmo d'Amelio,
Usha Mittal, Çiğdem Simavi

CHRISTIE'S UK

CHAIRMAN'S OFFICE

Orlando Rock, Chairman
Noël Annesley, Honorary Chairman;
Richard Roundell, Vice Chairman;
Robert Copley, Deputy Chairman;
The Earl of Halifax, Deputy Chairman;
Francis Russell, Deputy Chairman;
Julia Delves Broughton, James Hervey-Bathurst,
Amin Jaffer, Nicholas White, Mark Wrey

SENIOR DIRECTORS

Dina Amin, Simon Andrews, Daniel Baade,
Jeremy Bentley, Ellen Berkeley, Jill Berry,
Peter Brown, James Bruce-Gardyne, Sophie Carter,
Benjamin Clark, Christopher Clayton-Jones,
Karen Cole, Paul Cutts, Isabelle de La Bruyere,
Leila de Vos, Paul Dickinson, Harriet Drummond,
Julie Edelson, Hugh Edmeades, David Elswood,
David Findlay, Margaret Ford, Daniel Gallen,
Karen Harkness, Philip Harley, James Hastie,
Karl Hermanns, Paul Hewitt, Rachel Hilderley,
Mark Hinton, Nick Hough, Michael Jeha,
Donald Johnston, Erem Kassim-Lakha,
Nicholas Lambourn, William Lorimer,
Catherine Manson, Nic McElhatton
(Chairman, South Kensington),
Alexandra McMorrow, Jeremy Morrison,
Nicholas Orchard, Clarice Pecori-Giraldi,
Benjamin Peronnet, Henry Pettifer, Steve Phipps,
Will Porter, Paul Raison, Tara Rastrick,
Amjad Rauf, William Robinson, John Stainton,
Alexis de Tiesenhausen, Lynne Turner, Jay Vincze,
Andrew Ward, David Warren, Andrew Waters,
Harry Williams-Bulkeley, Martin Wilson,
André Zlattinger

DIRECTORS

Zoe Ainscough, Georgiana Aitken, Marco Almeida,
Maddie Amos, Alexandra Baker, Helen Baker,
Karl Barry, Rachel Beattie, Sven Becker,
Jane Blood, Piers Boothman, David Bowes-Lyon,
Anthony Brown, Lucy Brown, Robert Brown,
Lucy Campbell, Jason Carey, Sarah Charles,
Romilly Collins, Ruth Cornett, Nicky Crosbie,
Armelle de Laubier-Rhally, Sophie DuCret,
Anna Evans, Arne Everwijn, Adele Falconer,
Nick Finch, Emily Fisher, Peter Flory,
Elizabeth Floyd, Christopher Forrest, Giles Forster,
Zita Gibson, Alexandra Gill, Sebastian Goetz,
Simon Green, David Gregory, Mathilde Heaton,
Annabel Hesketh, Sydney Hornsby,
Peter Horwood, Kate Hunt, Simon James,
Sabine Kegel, Hans-Peter Keller, Tjabel Klok,
Robert Lagneau, Joanna Langston, Tina Law,
Darren Leak, Adriana Leese, Brandon Lindberg,
Laura Lindsay, David Llewellyn, Murray Macaulay,
Sarah Mansfield, Nicolas Martineau,
Roger Massey, Joy McCall, Neil McCutcheon,
Daniel McPherson, Neil Millen, Edward Monagle,
Jeremy Morgan, Leonie Moschner, Giles Mountain,

Chris Munro, Rupert Neelands, Liberte Nuti,
Beatriz Ordovás, Rosalind Patient, Anthea Peers,
Keith Penton, Romain Pingannaud, Sara Plumbly,
Caroline Porter, Anne Qaimmaqami,
Marcus Rådecke, Pedram Rasti, Sumiko Roberts,
Sandra Romito, Tom Rooth, Alice de Roquemaurel,
Francois Rothlisberger, Patrick Saich,
Tim Schmelcher, Rosemary Scott, Tom Scott,
Nigel Shorthouse, Dominic Simpson, Nick Sims,
Clementine Sinclair, Sonal Singh, Katie Siveyer,
Nicola Steel, Kay Sutton, Cornelia Svedman,
Rakhi Talwar, Nicolette Tomkinson,
Thomas Venning, Ekaterina Vinokurova, Edwin Vos,
Amelia Walker, Sophie Wiles, Bernard Williams,
Georgina Wislenach, Toby Woolley, Geoff Young

ASSOCIATE DIRECTORS

Guy Agazarian, Cristian Albu, Jennie Amos,
Ksenia Apukhtina, Katharine Arnold, Alexis Ashot,
Fiona Baker, Carin Baur, Sarah Boswell,
Mark Bowis, Phill Brakefield, Clare Bramwell,
Jenny Brown, Marie-Louise Chaldecott,
Sophie Churcher, John Crook, Helen Culver Smith,
Laetitia Delaloye, Charlotte Delaney,
Freddie De Rougemont, Grant Deudney,
Eva-Maria Dimitriadis, Howard Dixon,
Eugenio Donadoni, Virginie Dulucq, David Ellis,
Antonia Essex, Kate Flitcroft, Nina Foote,
Eva French, Pat Galligan, Keith Gill,
Andrew Grainger, Leonie Grainger, Julia Grant,
Pippa Green, Angus Granlund, Christine Haines,
Coral Hall, Charlotte Hart, Daniel Hawkins,
Evelyn Heathcoat Amory, Anke Held,
Valerie Hess, Adam Hogg, Carolyn Holmes,
Amy Huitson, Adrian Hume-Sayer, James Hyslop,
Helena Ingham, Pippa Jacomb, Guady Kelly,
Hala Khayat, Alexandra Kindermann,
Polly Knewstubb, Mark Henry Lampé, Tom Legh,
Timothy Lloyd, Graeme Maddison, Peter Mansell,
Stephanie Manstein, Amparo Martinez Russotto,
Astrid Mascher, David McLachlan, Lynda McLeod,
Michelle McMullan, Kateryna Merkalkenko,
Toby Monk, Sarah O'Brien, Rosie O'Connor,
Samuel Pedder-Smith, Suzanne Pennings,
Christopher Petre, Louise Phelps,
Eugene Pooley, Sarah Rancans, Lisa Redpath,
David Rees, Alexandra Reid, Sarah Reynolds,
Meghan Russell, Sangeeta Sachidanantham,
Pat Savage, Catherine Scantlebury, Julie Schutz,
Hannah Schweiger, Angus Scott, Ben Slinger,
James Smith, Graham Smithson, Mark Stephen,
Annelies Stevens, Charlotte Stewart, Dean Stimpson,
Gemma Sudlow, Dominique Suiveng,
Nicola Swain, Keith Tabley, Iain Tarling,
Sarah Tennant, Timothy Triptree, Flora Turnbull,
Paul van den Biesen, Ben Van Rensburg, Lisa Varsani,
Shanthi Veigas, Julie Vial, Assunta Grafina von Moy,
Anastasia von Seibold, Zelig Walker, Tony Walshe,
Gillian Ward, Chris White, Rosanna Widen,
Ben Wiggins, Annette Wilson, Julian Wilson,
Elissa Wood, Charlotte Young

Catalogue photo credits: Bill Henderson,
Mark Farrington, Mike Bascombe,
Natalie Parrish, Naomi Stokes, Tony Fisher,
Rebecca Bruce & Andrew Gray
© Christie, Manson & Woods Ltd. (2016)





CHRISTIE'S

THE ART PEOPLE

8 KING STREET ST. JAMES'S LONDON SW1Y 6QT
85 OLD BROMPTON ROAD LONDON SW7 3LD