



CHRISTIE'S

NOBLE & PRIVATE COLLECTIONS

Part I · King Street · 2 November 2016

Part II · South Kensington · 3 November 2016



NOBLE & PRIVATE COLLECTIONS

INCLUDING FINE TAPESTRIES

WEDNESDAY 2 NOVEMBER 2016

PART I: LOTS 1-231

Wednesday 2 November 2016
at 10.30 am
8 King Street, St. James's

PART II: LOTS 300-561

Thursday 3 November 2016
at 10.30 am
85 Old Brompton Road

PUBLIC LECTURE

Royal Cabinets of Curiosity
by **Kathryne Jones**,
Senior Curator of Decorative Arts
at the Royal Collection.
Sunday 30 October 2016
at 3.00 pm
8 King Street, St. James's

AUCTION

Wednesday 2 November 2016
at 10.30 am Lots 1-231
8 King Street, St. James's
London SW1Y 6QT

AUCTION CODE AND NUMBER

In sending absentee bids or making
enquiries, this sale should be referred
to as LAURA-12975

VIEWING - KING STREET

Saturday	29 October	12 noon – 5.00 pm
Sunday	30 October	12 noon – 5.00 pm
Monday	31 October	9.00 am – 4.30 pm
Tuesday	1 November	9.00 am – 8.00 pm

VIEWING - SOUTH KENSINGTON

Saturday	29 October	11.00 am – 5.00 pm
Sunday	30 October	11.00 am – 5.00 pm
Monday	31 October	9.00 am – 7.30 pm
Tuesday	1 November	9.00 am – 5.00 pm
Wednesday	2 November	9.00 am – 5.00 pm

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Christiane zu Rantzau & Hugh Edmeades

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CONDITIONS OF SALE

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Conditions of Sale and to Reserves

BUYING AT CHRISTIE'S

For an overview of the process,
see the Buying at Christie's section.

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PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 1-43, 67-70 & 400-488

Renaissance Revival taste of the late nineteenth century inspired numerous European silversmiths. They incorporated natural materials such as rock crystal, hardstones, shells and enamels. The resurgence of the use of rock crystal among Viennese silversmiths had much to do with the unification of Germany in 1871, when the contents of Hungarian mines became accessible.

Herman Ratzendorfer's firm was founded in 1843, producing gold, silver, enamel and rock crystal in the Neo-Renaissance taste. He was a major advocate of the Austrian Arts and Craft Movement, well-known for taking inspiration from sixteenth century Nuremberg goldsmiths' techniques. He also reintroduced techniques such as intarsia and niello after having examined pertinent works in the Imperial treasuries.



***1
AN AUSTRIAN SILVER-GILT MOUNTED ENAMEL
AND ROCK-CRYSTAL NEF**

MARK OF HERMANN RATZERSDORFER,
VIENNA, CIRCA 1875

In gilt-tooled leather case
16 in. (40.5 cm.) high

£7,000-10,000

\$9,100-13,000

€8,100-12,000

***2
AN AUSTRIAN SILVER-GILT MOUNTED ENAMEL
AND ROCK-CRYSTAL PERFUME BARREL**

MARK OF HERMAN RATSZERDORFER, VIENNA,
LATE 19TH CENTURY

In gilt-tooled red leather case
5 ½ in. (13 cm.) high

£3,000-5,000

\$3,900-6,500

€3,500-5,800





PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 1-43, 67-70 & 400-488



***3**

**AN AUSTRIAN SILVER MOUNTED
GEM-SET ENAMEL AND
ROCK-CRYSTAL COCKEREL**

APPARENTLY UNMARKED,
PROBABLY VIENNA,
LATE 19TH CENTURY

7 in. (18 cm.) high

£2,500-4,000

\$3,300-5,200

€2,900-4,600

***4**

**AN AUSTRIAN SILVER-GILT
MOUNTED AGATE AND ROCK
CRYSTAL TAZZA**

APPARENTLY UNMARKED,
PROBABLY VIENNA, THIRD
QUARTER 19TH CENTURY

11 ½ in. (29 cm.) high

£2,500-4,000

\$3,300-5,200

€2,900-4,600





PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 1-43, 67-70 & 400-488



***5**

AN AUSTRIAN SILVER-GILT MOUNTED ENAMEL AND ROCK-CRYSTAL VASE AND COVER

MARK OF HERMAN RATZERSDORFER, VIENNA, LATE 19TH CENTURY

In gilt-tooled leather case

6 in. (15.5 cm) high

£1,500-2,500

\$2,000-3,200

€1,800-2,900

***6**

AN AUSTRIAN SILVER-GILT AND ENAMEL ROCK-CRYSTAL VASE AND COVER

MARK OF HERMAN RATZERSDORFER, VIENNA, LATE 19TH CENTURY

In gilt-tooled leather case

10¼ in. (26 cm) high

£3,000-5,000

\$3,900-6,500

€3,500-5,800



6 (detail)

*7

A FRENCH 'JAPONISME' SILVER-GILT MOUNTED ENAMEL AND ROCK-CRYSTAL VASE AND COVER

PAIRS, CIRCA 1860

In gilt-tooled leather case

7¼ in. (18.5 cm) high

£2,000-3,000

\$2,600-3,900

€2,400-3,500



*8

AN AUSTRO-HUNGARIAN SILVER-GILT GLASS CHALICE

APPARENTLY UNMARKED, LATE 19TH CENTURY

5 ½ in. (14 cm) high

£1,000-1,500

\$1,300-1,900

€1,200-1,700



*9

AN AUSTRIAN SILVER-GILT MOUNTED ENAMEL AND ROCK-CRYSTAL EWER AND BASIN

MARK OF SIMON GRÜNWALD, VIENNA, THIRD QUARTER 19TH CENTURY

the ewer 6 ½ in. (15.5 cm) high

£2,000-3,000

\$2,600-3,900

€2,400-3,500



■*10

**A NORTH EUROPEAN ORMOLU AND
BLUE-GLASS LANTERN**

SECOND QUARTER 19TH CENTURY, PROBABLY BALTIC

31½ in. (80 cm.) high; 16½ in. (42 cm.) wide

£6,000-9,000

\$7,800-12,000

€7,000-10,000

■-*11

**A NAPOLEON III ORMOLU-MOUNTED BRASS AND
TORTOISESHELL 'BOULLE' MARQUETRY ANDEBONY
BIBLIOTHEQUE BASSE**

AFTER THE MODEL BY ANDRE-CHARLES BOULLE,
THIRD QUARTER 19TH CENTURY

The central cabinet door opening to two velvet-lined shelves

50½ in. (128.5 cm.) high; 77 in. (195.5 cm.) wide;

15½ in. (39.5 cm.) deep

£12,000-18,000

\$16,000-23,000

€14,000-21,000





■*12

A LATE LOUIS XV 'GOUT GREC' GILTWOOD FAUTEUIL

BY MATHIEU DE BAUVE, CIRCA 1765

Stamped twice 'BAUVE'

39½ in. (100 cm.) high; 26 in. (66 cm.) wide; 25 in. (64 cm.) deep

£4,000-6,000

\$5,200-7,800

€4,700-6,900

Mathieu de Baume, *maître menuisier* in 1754

This remarkable fauteuil of *goût grec* design is amongst the *chefs-d'oeuvre* of Mathieu Baume. Master in 1754 his style changed dramatically in the 1760's when he went on to produce a few avant-gardist *goût grec* masterpieces. This includes the suite of bergères reputedly made for Queen Marie-Antoinette's theatre at Versailles (an example is illustrated in P. Kjellberg, *Le Mobilier Français du XVIIIe Siècle*, Paris, 1998,

p. 105) and the canapé from the Rémilleux collection sold at Christie's, Paris, 28 September 2015, lot 316 (sold 421,500 Euros). Another example of his remarkable skill in executing late Louis XV designs is a fauteuil sold Ader Picard Tajan, Paris, 14 June 1983, lot 145 (illustrated Kjellberg, *op. cit.*, p.49).

The present fauteuil is *en suite* with a pair of bergères by Baume at Versailles, which were given by the Duchess of Windsor in 1973 and are now in the apartments of Madame du Barry. They are illustrated and discussed in P. Arizzoli-Clémentel, *Versailles Furniture of the Royal Palace*, Dijon, 2002, Vol. II, no.81, pp.230-231. The distinctive scrolled and voluted bracket legs also feature on a suite of seat-furniture by Mathieu Baume from the Champalimaud collection sold at Christie's, London, 6 July 2005, lot 120 (£366,400).

PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 1-43, 67-70 & 400-488



■*13

A PAIR OF NORTH EUROPEAN ORMOLU, ROCK-CRYSTAL, BLUE AND CUT-GLASS EIGHT-LIGHT CHANDELIERS

CIRCA 1820-30

Some losses and replacements to the glass decorations

34½ in. (88 cm.) high;

25½ in. (65 cm.) diameter

(2)

£8,000-12,000

\$11,000-16,000

€9,300-14,000

■*14

A PAIR OF LOUIS XV GILTWOOD PETIT CANAPES EN CORBEILLE

BY LOUIS DELANOIS,

MID-18TH CENTURY

Stamped 'L. Delanois'

33½ in. (85 cm.) high; 41 in. (104 cm.) wide;

23 in. (59 cm.) deep

(2)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

With Galerie Jacques Perrin, Paris.





PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 1-43, 67-70 & 400-488



15



16



■*15

A PAIR OF LOUIS XVI GILTWOOD FAUTEUILS

BY PIERRE BRIZARD, CIRCA 1775-1780

Each stamped 'P. BRIZARD'

35¼ in. (89.5 cm.) high; 24½ in. (62 cm.) wide;

21 in. (54 cm.) deep

£2,500-4,000

(2)

\$3,300-5,200

€2,900-4,600

■*16

A PAIR OF LOUIS XVI GILTWOOD 'CHAISES MEDALLION'

BY GEORGES JACOB, LATE 18TH CENTURY

Each stamped 'G. Jacob' and stamped with a sculptor's mark 'X'

36 in. (92 cm.) high; 20 in. (51 cm.) wide; 20 in. (51 cm.) deep (2)

£2,000-3,000

\$2,600-3,900

€2,400-3,500

Georges Jacob, *maître* in 1765.

Pierre Brizard, *maître menuisier* in 1772.



■*17

**A LOUIS XVI ORMOLU-MOUNTED BOIS CITRONNIER, BOIS SATINE,
INDIAN ROSEWOOD AND AMARANTH BUREAU PLAT
BY F. MULLER, LATE 18TH CENTURY**

With three drawers and two writing slides, stamped 'F. MULLER' and 'JME', with black ink stamped numbers 'B683X' and green ink stamp '81247'
32¼ in. (82 cm.) high; 56¾ in. (144 cm.) wide; 33¼ in. (84.5 cm.) deep

£20,000-40,000

\$26,000-52,000

€24,000-46,000

PROVENANCE:

With Galerie Perrin, Paris, 1992.



PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 1-43, 67-70 & 400-488



*18

A PAIR OF BRONZE GROUPS OF THE FURIETTI CENTAURS

ITALY, ROME, LATE 18TH CENTURY

Each on modern wooden bases

18 in. (46 cm.) high; 10¼ in. (26 cm.) wide;

5½ in. (14 cm.) deep

£10,000-15,000

(2)

\$13,000-19,000

€12,000-17,000

■*19

A FRENCH ORMOLU-MOUNTED AND PEWTER-INLAID EBONY AND EBONIZED BIBLIOTHEQUE BASSE

SECOND-HALF 19TH CENTURY, IN THE MANNER OF ETIENNE LEVASSEUR

45½ in. (116 cm.) high; 94 in. (239 cm.) wide; 18 in. (46 cm.) deep

£8,000-12,000

\$11,000-16,000

€9,300-14,000

COMPARTIVE LITERATURE:

F. Haskell, N. Penny, *Pour l'Amour de l'Antique. La statuaire gréco-romaine et le goût européen*, London, 1988, p. 194, nos. 89-90.





■*20
A PAIR OF LOUIS XV ORMOLU
AND PORCELAIN THREE-BRANCH
WALL-LIGHTS

MID-18TH CENTURY AND LATER

23 in. (59 cm.) high; 17 in. (43 cm.) wide (2)

£3,000-5,000 \$3,900-6,500
 €3,500-5,800

■*21
A LOUIS XVI ORMOLU-MOUNTED
TULIPWOOD, AMARANTH,
SYCAMORE AND PARQUETRY
TABLE A ECRIRE

BY PIERRE ROUSSEL,
LATE 18TH CENTURY

With sliding top enclosing a
sliding writing-surface and various
compartments, stamped 'P. ROUSSEL'
29¾ in. (76 cm.) high; 25½ in. (65 cm.) wide;
15 in. (38 cm.) deep

£7,000-10,000 \$9,100-13,000
 €8,100-12,000



PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 1-43, 67-70 & 400-488



■*22

A PAIR OF FRENCH ORMOLU FOUR-BRANCH WALL-LIGHTS

OF LOUIS XVI STYLE, LATE 19TH/EARLY 20TH CENTURY

52 in. (132 cm.) high; 13½ in. (34.5 cm.) wide (2)

£3,000-5,000

\$3,900-6,500

€3,500-5,800



■*23

AN ITALIAN PORPHYRY, LAPIS LAZULI AND SPECIMEN MARBLE PIETRA DURA TOP ON ORMOLU AND BLUED-STEEL LOW-TABLE

MID-19TH CENTURY, THE TOP BY F. BETTI, IN THE MANNER OF ANTONI CIOCI, THE BASE MODERN

With two circular paper labels inscribed 'F. BETTI Fabrique de Mosaïque, Florence'

18½ in. (46 cm.) high; 44¾ in. (113.5 cm.) wide;

27¾ in. (70.5 cm.) deep

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Christie's, New York, 4 November 1992, lot 196, then with a giltwood base.



*24

**CIRCLE OF PIERRE-PAUL PRUD'HON
(CLUNY, SAÔNE-ET-LOIRE 1758-1823 PARIS)**

*Portrait of Anne Boutet (1779-1847), known as
Mademoiselle Mars, as Flora, bust-length*

oil on canvas

23¾ x 20 in. (59.8 x 50.8 cm.)

£4,000-6,000

\$5,200-7,800

€4,700-6,900

PROVENANCE:

Madame la Générale l'Hérillier, Paris.

Grondard.

Jean Bartholoni, Paris.

EXHIBITED:

London, Wildenstein & Co., *Women of France in the
XVIII Century*, April-May 1938, as 'P. P. Prud'hon'.



■*25

**A FRENCH ORMOLU-MOUNTED BOIS SATINE
AND AMARANTH PARQUETRY BUREAU PLAT
OF LOUIS XVI STYLE, AFTER JEAN-HENRI
RIESENER, SECOND HALF 19TH CENTURY**

With spring-loaded central drawer

28¾ in. (73 cm.) high; 49½ in. (126 cm.) wide;

28½ in. (72.5 cm.) deep

£8,000-12,000

\$11,000-16,000

€9,300-14,000



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LOTS 1-43, 67-70 & 400-488



26



*27

***26**
A PAIR OF LOUIS XV ORMOLU-MOUNTED CHINESE
STONEWARE AND MEISSEN PORCELAIN BRULE-
PARFUMS

MID-18TH CENTURY

11 in. (28 cm.) high; 6 in. (15 cm.) wide

£4,000-6,000

(2)

\$5,200-7,800

€4,700-6,900

***27**
A PAIR OF LOUIS XV ORMOLU-MOUNTED CHINESE
STONEWARE AND MEISSEN PORCELAIN BRULE-
PARFUMS

MID-18TH CENTURY

11 in. (28 cm.) high; 6 in. (15 cm.) wide

(2)

£4,000-6,000

\$5,200-7,800

€4,700-6,900



27





28

*28

A LOUIS XV ORMOLU-MOUNTED MOSS AGATE BOWL
PROBABLY MID-18TH CENTURY

6¼ in. (16 cm.) wide

£3,000-5,000

\$3,900-6,500

€3,500-5,800

*29

**A LOUIS XV ORMOLU-MOUNTED CHINESE
CELADON PORCELAIN VASE**

CIRCA 1755, THE ORMOLU IN THE MANNER OF
J-C CHAMBELLAN DUPLESSIS

10 in. (25.5 cm.) high; 4¼ in. (11 cm.) wide

£2,000-3,000

\$2,600-3,900

€2,400-3,500



29



30

*30

TWO FRENCH ORMOLU-MOUNTED AGATE BOWLS
SECOND HALF 19TH CENTURY, OF LOUIS XV STYLE

7 in. (18 cm.) wide; the other 5½ in. (14 cm.) wide

£1,000-1,500

(2)

\$1,300-1,900

€1,200-1,700



PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 1-43, 67-70 & 400-488



***31**

**A GROUP OF VINCENNES AND SEVRES
'BLEU LAPIS' TEAWARES**

CIRCA 1754-60, BLUE INTERLACED L MARKS
ENCLOSING DATE LETTERS B, C AND H, PAINTER'S DOT
AND F MARKS, THE HOT-WATER JUG WITH PAINTER'S
MARK FOR ALONCLE

The hot-water jug 4½ in. (11.5 cm.) high

£1,500-2,500

\$2,000-3,200

€1,800-2,900

PROVENANCE:

The Property of a Gentleman, Christie's, London, 11 April 1988,
lots 18 and 21.

■*32

**A PAIR OF FRENCH ORMOLU AND BLACK AND
GILT-JAPANNED LOW-TABLES**

FIRST HALF 20TH CENTURY, ALMOST CERTAINLY
SUPPLIED BY MAISON JANSEN

17 in. (43 cm.) high; 39 in. (99 cm.) wide; 25 in. (64 cm.) deep (2)

£3,000-5,000

\$3,900-6,500

€3,500-5,800

PROVENANCE:

Estate of Countess Moira Rossi de Montelera; Christie's,
London, 21 April 2005, lot 8 (£24,000)





*33

A SEVRES-STYLE SWAN-MOULDED PART TEA-SERVICE

LATE 19TH CENTURY, SPURIOUS RED STENCILLED
M. IMPLÉ / DE SÈVRES AND CONJOINED GILT C MARKS

The teapot 6¾ in. (16 cm.) high overall

£1,200-1,800

\$1,600-2,300

€1,400-2,100

PROVENANCE:

Anonymous sale; Sotheby's London, 5 November 1987, lot 70.

*34

A SILVER-GILT MOUNTED GLASS DECANTER

MARKED FABERGÉ WITH THE IMPERIAL WARRANT,
WITH THE MARK OF THE FIRST SILVER ARTEL,
ST PETERSBURG, 1908-1917

The cut-glass bottle possibly associated, decorated with partly
gilt design, with a detachable cork stopper, the finial shaped as an
Imperial double-headed eagle, *marked under base and on stopper*
13¾ in. (35 cm.) high

£1,500-2,500

\$2,000-3,200

€1,800-2,900

PROVENANCE:

Property of a Gentleman; Christie's, Geneva, 25-26 May 1971,
lot 235.



■-*35

**A FRENCH ORMOLU-MOUNTED KINGWOOD,
ROSEWOOD AND FRUITWOOD MARQUETRY
CENTRE TABLE**

BY GRIMARD, PARIS, LAST QUARTER 19TH CENTURY

The drawer lock plate signed 'S, R, de Charonne, GRIMARD Ft de
*Meubles de Luxe / Médaille d'Argent, Exposition Universelle de
1878 / PARIS*'

31 in. (79 cm.) high; 63¼ in. (161 cm.) wide; 36 in. (91 cm.) deep

£7,000-10,000

\$9,100-13,000

€8,100-12,000



PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 1-43, 67-70 & 400-488



■*36

**A PAIR OF FRENCH ORMOLU
THREE-BRANCH WALL-LIGHTS**

ONE LOUIS XV, MID-18TH CENTURY,
THE OTHER OF LATER DATE

23 in. (58 cm.) high;
17 in. (43 cm.) wide (2)

£6,000-10,000 \$7,800-13,000
€7,000-12,000

■*37

**A PAIR OF WILLIAM IV ORMOLU
AND BLUE SEVRES PORCELAIN-
MOUNTED KINGWOOD
OCCASIONAL TABLES**

BY JOHN WOOD, DATED 1831,
ALMOST CERTAINLY SUPPLIED
BY EDWARD HOLMES BALDOCK,
1831, IN THE MANNER OF BVRB

Each signed in ink to carcass under
the plaques 'John Wood, May 10 1831,
aged 24, London', one stamped 'IW', the
porcelain plaques each marked with
interlaced L's and date letter R, with
remains of label inscribed 'BUCCLEUCH'
and 'N.494',

26¼ in. (66.5 cm.) high;
16½ in. (41.5 cm.) wide;
12¼ in. (31 cm.) deep (2)

£8,000-12,000 \$11,000-16,000
€9,300-14,000

PROVENANCE:

Almost certainly supplied by E.H.
Baldock to Walter Montagu Douglas
Scott, 5th Duke of Buccleuch (d. 1884),
and thence by descent until sold, 'The
Property of the Duke of Buccleuch' (at
Boughton), Christie's, London, 31 October
1946, lot 68.



The accounts of 'His Grace the Duke of Buccleuch Paid 16 June 1831 Bought of E.H. Baldock Chinaman By Appointment to His Majesty Hanway Street, Oxford Street' records on 28 May 1831, 'A Pair of Small Tables richly ornamented in Plaques of Sèvres China turquoise Gd enriched with Ormolu' at a cost of £90, possibly the present pair. It is likely John Wood was an apprentice or journeyman in the employ of Baldock.



Boughton House, Northamptonshire.

■*38

**A NORTH ITALIAN TOLE PEINTE AND CUT
AND MOULDED-GLASS EIGHTEEN-LIGHT
HALL LANTERN**

SECOND HALF 18TH CENTURY,
PROBABLY PIEDMONT

48½ in. (123 cm.) high; 30 in. (76 cm.) wide

£8,000-12,000

\$11,000-16,000

€9,300-14,000

■*39

**A SET OF TWELVE LOUIS XV GILTWOOD
DINING CHAIRS**

CIRCA 1740-45, FOUR OF LATER DATE

Comprising ten side chairs and a pair of fauteuils;
each with caned seat and back and a squab cushion,
later gilded

37½ in. (95 cm.) high; 20 in. (51 cm.) wide;
18½ (47 cm.) deep

£4,000-6,000

(12)

\$5,200-7,800

€4,700-6,900



PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 1-43, 67-70 & 400-488



***40
A MEISSEN SCHNEEBALLEN PART
TEA AND COFFEE-SERVICE**

CIRCA 1880, BLUE CROSSED
SWORDS MARKS, VARIOUS
PRESSNUMMERN AND INCISED
MARKS, CANCELLATION MARKS
TO STAND

The kettle 14 in. (36 cm.) high

£4,000-6,000 \$5,200-7,800
€4,700-6,900

***41
A MEISSEN FLOWER-ENCRUSTED
PART TEA-SERVICE**

THE PORCELAIN SECOND
QUARTER OF THE 18TH CENTURY,
THE DECORATION PROBABLY
LATER, PERHAPS HAUSMALER,
BLUE CROSSED SWORDS MARKS,
DREHER'S / MARK TO BOTH
TEABOWLS

£1,200-1,800 \$1,600-2,300
€1,400-2,100

***42
A FÜRSTENBERG ORMOLU-
MOUNTED KETTLE, COVER
AND STAND**

CIRCA 1765, THE KETTLE INCISED
JH, THE COVER WITH BLUE SCRIPT
F MARK, THE STAND WITH INCISED
CB OVER INDISTINCT BLUE MARK

16 in. (40.5 cm.) high overall

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





■*43

**A GERMAN ORMOLU AND WHITE PORCELAIN
FIFTEEN-LIGHT CHANDELIER**

THE PORCELAIN PROBABLY SECOND QUARTER OF
THE 18TH CENTURY, THE ORMOLU OF LATER DATE

With a pierced baluster-stem issuing two tiers of branches,
with minor losses, replacements and repairs to the porcelain
48 in. (122 cm.) high; 32 in. (82 cm.) diam.

£12,000-18,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Anonymous sale; Sotheby's Monaco, 8 February 1981, lot 246.

A comparable parcel-gilt and polychrome-painted chandelier
by Friederich Elias Meyer and Pierre Geoffroy, commissioned
by King Frederick the Great *circa* 1765 for the Neues Palais,
Potsdam-Sanssouci, was brought over by Emperor Wilhelm II
during his exile at Huis Doorn, The Netherlands, where it still
remains (illustrated in R. Baarsen et al, *Rococo in Nederland*,
Rijksmuseum Amsterdam, 2002, p. 81, no. 18).



45



46



47

45
A LARGE CHINESE 'VUNG TAO CARGO' BLUE AND WHITE VASE AND COVER

KANGXI PERIOD, CIRCA 1690

Painted with spiralling landscape panels of figures, encircled leaf mark to the base 25½ in. (65 cm.) high

£4,000-6,000 \$5,200-7,800
 €4,700-6,900

PROVENANCE:

The *Vung Tao Cargo*, from a trading vessel which sank in circa 1690 off the coast of Con Dao Island, near the southern coast of Vietnam.

EXHIBITED:

Musée des Arts Asiatiques, Toulon, France, *L'Asie des Collectionneurs*, 29 March - 29 September 2013.

46
A PAIR OF LARGE CHINESE 'VUNG TAO CARGO' BLUE AND WHITE DEEP BOWLS AND COVERS

KANGXI PERIOD, CIRCA 1690

Painted with alternating panels of trees and flowering foliage, encircled leaf marks to the bases 17 in. (43 cm.) high

£4,000-7,000 \$5,200-9,100
 €4,700-8,100 (2)

PROVENANCE:

The *Vung Tao Cargo*, from a trading vessel which sank in circa 1690 off the coast of Con Dao Island, near the southern coast of Vietnam.

EXHIBITED:

Musée des Arts Asiatiques, Toulon, France, *L'Asie des Collectionneurs*, 29 March - 29 September 2013

47
A LARGE CHINESE 'VUNG TAO CARGO' BLUE AND WHITE VASE AND COVER

KANGXI PERIOD, CIRCA 1690

Painted with panels of elegant ladies, flowers, foliage and rocks, leaf mark to the base 24¼ in. (61.5 cm.) high

£3,000-5,000 \$3,900-6,500
 €3,500-5,800

PROVENANCE:

The *Vung Tao Cargo*, from a trading vessel which sank in circa 1690 off the coast of Con Dao Island, near the southern coast of Vietnam.

EXHIBITED:

Musée des Arts Asiatiques, Toulon, France, *L'Asie des Collectionneurs*, 29 March - 29 September 2013.



PROPERTY OF AN ENGLISH COLLECTOR

48

**A LARGE CHINESE FAMILLE VERTE
HEXAGONAL JARDINIÈRE**

KANGXI PERIOD (1662-1722)

Decorated on each side with flowering
branches to include lotus, peony, prunus,
chrysanthemum and camellia
15¼ in. (39 cm.) wide

£5,000-7,000

\$6,500-9,100

€5,800-8,100

A very similar jardinière of this rare type
was sold Sotheby's London, 10 May 1994,
lot 60.

PROPERTY OF A EUROPEAN LADY (LOTS 49 - 51)

49

**A CHINESE FAMILLE VERTE
FOLIATE-RIMMED DEEP DISH**

KANGXI PERIOD (1662-1722)

The central scene within moulded
spiralling panels, an underglaze blue
encircled lotus mark to the underside
13⅞ in. (35.3 cm.) diameter

£800-1,200

\$1,100-1,600

€920-1,400



50

A CHINESE VERTE-IMARI 'SOUTH SEA BUBBLE' PLATE

YONGZHENG PERIOD (1723-1735)

Decorated for the Dutch market with a *Commedia dell'Arte* figure, satirizing the financial crash of 1720

8½ in. (22 cm.) diameter

£1,500-2,000

\$2,000-2,600

€1,800-2,300



51

A CHINESE BLUE AND WHITE DEEP DISH

KANGXI SIX-CHARACTER MARK AND OF THE PERIOD (1662-1722)

Vibrantly painted with a lady on horseback and two attendant parasol-bearers

13¾ in. (35 cm.) diameter

£800-1,200

\$1,100-1,600

€920-1,400

See a very similar dish in the Rijksmuseum, Amsterdam, inv. RBK16295B, illustrated by C.J.A. Jörg, *Pronk Porcelain*, Groningen, 1980, p. 61, no. 6, where the author suggests that this scene could have inspired Cornelis Pronk to create his design for 'La Dame au Parasol' (see lots 52 - 55).





52

PROPERTY OF A LADY (LOTS 52 - 55)

52
A PAIR OF CHINESE FAMILLE ROSE 'DAME AU PARASOL' DISHES

QIANLONG PERIOD, CIRCA 1736-1738

Decorated after a design by Cornelis Pronk, with a lady and her parasol-bearing attendant, the reverse with eight insects in iron-red

10 in. (25.5 cm.) diameter

(2)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

This design was drawn up by the Dutch draughtsman Cornelis Pronk in 1734. It was the first drawing he made for the Dutch East India Company and was sent, via Batavia, to both China and Japan to be copied onto porcelain. Services with this design are found in Chinese Imari, in blue and white, and only rarely in the *famille rose* palette. See C.J.A. Jörg, *Pronk Porcelain*, Groningen, 1980, pp.14-18, and pp. 60-73, for a full discussion of this design. The original drawing is now in the Rijksmuseum, Amsterdam.

See also lot 51 in this sale, for a blue and white dish, the design of which may have been the inspiration for Pronk's design (cf. Jörg, *op.cit.*, p. 61, fig. 6.

53
A PAIR OF CHINESE FAMILLE ROSE 'DAME AU PARASOL' PLATES

QIANLONG PERIOD, CIRCA 1738-1740

Similarly decorated to the preceding lot
 9 in. (22.8 cm.) diameter

(2)

£8,000-12,000

\$11,000-16,000

€9,300-14,000



53



54

**A PAIR OF CHINESE FAMILLE ROSE
'DAME AU PARASOL' PLATES**

QIANLONG PERIOD, CIRCA 1738-1740

Similarly decorated to the preceding lots
9 in. (22.8 cm.) diameter (2)

£8,000-12,000	\$11,000-16,000
	€9,300-14,000

55

**FOUR CHINESE IMARI 'DAME AU
PARASOL' PLATES**

QIANLONG PERIOD, CIRCA 1736-1738

Similarly decorated to the preceding lots,
but in the Chinese Imari palette
9¼ in. (23.5 cm.) diameter (4)

£7,000-10,000	\$9,100-13,000
	€8,100-12,000

PROVENANCE:

Two plates: with Eugène Ruffy, Lausanne



CHINESE CERAMICS & WORKS OF ART



56

PROPERTY OF AN ENGLISH GENTLEMAN (LOTS 57 & 58)

57

A CHINESE FAMILLE ROSE SOUP-PLATE

YONGZHENG PERIOD (1723-1735)

Finely enamelled at the centre with an elegant lady reclining on a rug

9½ in. (23.2 cm.) diameter

£1,200-1,800

\$1,600-2,300

€1,400-2,100

PROVENANCE:

Purchased Christies Amsterdam, 12 May 1999, lot 364.

This is one of the earliest versions of this design. A decade or two later, this central scene continued to be used, both on its own and combined with the coat-of-arms of Powell with Cleland in pretence (see D. S. Howard, *Chinese Armorial Porcelain*, London, 1974, p. 314), an example of which is in the Victoria and Albert Museum.



57

58

A CHINESE FAMILLE ROSE PLATE

YONGZHENG PERIOD (1723-1735)

Decorated at the centre with figures including two boys playing with a kite

9 in. (23 cm.) diameter

£600-1,000

\$780-1,300

€690-1,200

PROVENANCE:

Purchased Christie's Amsterdam, 20 November 2001, lot 402 (a pair)



58

PROPERTY OF A EUROPEAN COLLECTOR (LOTS 59 & 60)

59

A CHINESE GRISAILLE AND GILT-DECORATED 'EUROPEAN-SUBJECT' PLATE
QIANLONG PERIOD, CIRCA 1745

Decorated with a couple in an amorous pose eating and drinking at a table, their skin picked out in flesh-tones
9 in. (23 cm.) diameter

£1,000-2,000

\$1,300-2,600

€1,200-2,300

PROVENANCE:

The J. Louis Binder Collection; Christie's London, 17 June 2003, lot 197.



59



60

60

A CHINESE GRISAILLE AND GILT-DECORATED 'EUROPEAN-SUBJECT' PLATE

QIANLONG PERIOD, CIRCA 1745

Decorated with a scene from 'Le Cuvier' (The Washtub) after an engraving by Le Mesle
9 in. (22.9 cm.) diameter

£1,000-2,000

\$1,300-2,600

€1,200-2,300

PROVENANCE:

A Sorin, Nantes.
François Hervouët no. 521, sold Sotheby's Monaco, 22 June 1987, lot 1631.
The J. Louis Binder Collection; Christie's London, 17 June 2003, lot 201.

LITERATURE:

F. and N. Hervouët and Y. Bruneau, *La Porcelaine des Compagnies des Indes à Décor Occidental*, Paris, 1986, fig. 9.16, p.199.



61

PROPERTY OF A EUROPEAN COLLECTOR

61
A CHINESE FAMILLE ROSE
ARMORIAL PLATE FOR THE
DUTCH MARKET

QIANLONG PERIOD, CIRCA 1745

Finely enamelled and gilt with the arms
 probably of Ver Huell
 9 in. (22.8 cm.) diameter

£1,200-1,800

\$1,600-2,300

€1,400-2,100

For the arms see Dr. Jochem Kroes,
Chinese Armorial Porcelain for the Dutch
Market, The Hague, 2007, p. 224-5, no.
 135, where the author suggests that this
 service could also have been made for
 Jan Abraham Brul, who was an assistant
 for the Dutch East India Company. A
 dish (31 cm.) from this service from the
 Peter H. B. Frelinghuysen, Jr Collection,
 was sold Christie's New York, 24 January
 2012, lot 129.

PROPERTY OF A LADY

62
A SET OF SIX CHINESE ROSE-VERTE
IMARI ARMORIAL PLATES

YONGZHENG PERIOD, CIRCA 1725

Each enamelled and gilt with the coat-
 of-arms for the Carter family of Cornwall,
 with their crest at the top of the border
 8⁷/₈ in. (22.5 cm.) diameter (6)

£2,000-3,000

\$2,600-3,900

€2,400-3,500



62 (part)

PROPERTY OF A EUROPEAN COLLECTOR
(LOTS 63 & 64)

63
A LARGE CHINESE FAMILLE ROSE 'PSEUDO-TOBACCO LEAF' DISH
QIANLONG PERIOD (1736-1795)

Brightly enamelled and gilt with a pair of mandarin ducks, lotus leaves, flowers and mon

15 in. (38 cm.) wide

£2,000-3,000

\$2,600-3,900

€2,400-3,500

For a discussion on this pattern, see Pierre Debomy, *Tobacco leaf and Pseudo*, Sèvres, 2013, pp. 154-157.



63



64

64
A RARE CHINESE FAMILLE ROSE 'FOUR ELEMENTS' SAUCER, DEPICTING 'FIRE'
QIANLONG PERIOD, CIRCA 1742

Enamelled depicting Jupiter, Vulcan and Venus
4 in. (10.2 cm.) diameter

£1,000-1,500

\$1,300-1,900

€1,200-1,700

The design on this saucer is taken from one of a series of paintings of 'The Four Elements' by Francesco Albani (1578-1660), which were commissioned by Cardinal Maurice of Savoy and are now in the Turin Gallery.

PROPERTY OF A GENTLEMAN

65
THREE CHINESE FAMILLE ROSE 'MANDARIN PATTERN' VASES AND COVERS
QIANLONG PERIOD (1736-1795)

Brightly decorated with panels of figures reserved on moulded and applied 'squirrel and vine' grounds

20 in. (51 cm.) and 14½ in. (37 cm.) high (3)

£4,000-6,000

\$5,200-7,800

€4,700-6,900



65



PROPERTY OF A EUROPEAN COLLECTOR

66

**A PAIR OF LARGE CHINESE FAMILLE ROSE 'LADY'
CANDLE-HOLDERS**

QIANLONG PERIOD, CIRCA 1760

Each modelled holding vases in their opposite hands, wearing floral robes over pleated blue skirts, tied at the waist with a finely-decorated floral outer garment
16½ in. (42 cm.) high

£12,000-18,000

(2)

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Baronne Pangaert d'Opdorp, and thence by descent to the present owner.

An almost identical pair of lady candleholders from the collection of the late Sandra Mann was sold in Christie's New York, 26 January 2006, lot 40; and another similar pair, with differently enamelled robes, from the Sowell Collection, was sold in the same sale room, 26 January 2015, lot 25.



67

PROPERTY FROM A SWISS PRIVATE COLLECTION
(LOTS 1-43, 67-70)

***67**

**A PAIR OF CHINESE FAMILLE ROSE
'LADY' CANDLE-HOLDERS**

QIANLONG PERIOD (1736-1795)

Each holding puce lotus-shaped vessels to their opposite sides, wearing long floral robes, with their hair looped in high chignons and held in place with hair ornaments

11½ in. (29.5 cm.) high

(2)

£6,000-9,000

\$7,800-12,000

€7,000-10,000

***68**

**A PAIR OF CHINESE FAMILLE ROSE
'LADY' CANDLE-HOLDERS**

EARLY QIANLONG PERIOD
(1736-1795)

Modelled standing on waisted square plinths, and each holding a vase in their left hands

12 in. (30.5 cm.) high

(2)

£6,000-9,000

\$7,800-12,000

€7,000-10,000



68



69



69 (alternate view)



70

***69**

A CHINESE CARVED SPINACH JADE DISH

LATE QIANLONG PERIOD (1736-1795)

The centre of the interior carved in high relief with two catfish, and the exterior with a continuous scene of herons beside a pond and aquatic plants

8 $\frac{3}{8}$ in. (21.3 cm.) diameter

£4,000-6,000

\$5,200-7,800

€4,700-6,900

***70**

A CHINESE MUGHAL-STYLE SPINACH JADE OVAL LOBED BOWL

19TH CENTURY

Thinly carved as an upright flower, both ends of the exterior carved with a conifer branch

7 in. (17.6 cm.) wide, fixed carved wood stand

£1,200-1,800

\$1,600-2,300

€1,400-2,100

PROPERTY OF A GENTLEMAN

71

A PAIR OF CHINESE LARGE CLOISSONNE ENAMEL AND HARDSTONE TREES

LATE 19TH/EARLY 20TH CENTURY

The cloisonné enamel jardinières of quatrelobed form decorated with lotus, supporting multi-branched trees suspending clusters of hardstone flowers and leaves 24 in. (61 cm.) and 23 in. (58.5 cm.) high overall (2)

£3,000-5,000 \$3,900-6,500
€3,500-5,800

PROVENANCE:

From the collection of The Hon. Everard Feilding (1867-1936), son of the 8th Earl of Denbigh, probably purchased during a visit to the Far East in the early 20th century, and thence by descent to the present owner.



PROPERTY OF A GENTLEMAN

72

A PAIR OF LARGE CHINESE GLAZED STONWARE ELEPHANTS ON STANDS

18TH/19TH CENTURY, GUANGDONG WARE

The elephants well modelled looking sharply to the left and right, on detachable rectangular stands moulded with floral panels

23¼ in. (59 cm.) high overall, elephants 19¼ in. (50 cm.) wide

£4,000-6,000 \$5,200-7,800
€4,700-6,900

PROVENANCE:

With Pietro Accorsi, Turin

The private collection of Pietro Accorsi (1891 - 1982) is now housed in the Fondazione Accorsi in Turin. Compare the very similar models of elephants, but without stands, sold in Christie's New York, 14 October 1999, lot 13.





PROPERTY OF A NOBLE FAMILY

■73

A RARE CHINESE LACQUER DRUM AND STAND
LATE 18TH/EARLY 19TH CENTURY

Decorated on a red ground in colours and gilt with lotus below dragons and flaming pearls, the hide top painted with a front-facing dragon, all suspended by metal mounts onto a detachable painted wood stand
The drum 28 in. (71.5 cm.) wide; height including stand 49½ in. (125.5 cm.)

£5,000-7,000

\$6,500-9,100

€5,800-8,100

PROVENANCE:

(Mary) Irene Curzon, 2nd Baroness Ravensdale (1896 - 1966) eldest daughter of Marquess Curzon of Kedleston, and thence by descent.

Compare the slightly smaller lacquer and leather drum, without stand, from the Robert Hatfield Ellsworth Collection, part II, sold Christie's New York, 18 March 2015, lot 156 (\$32,500).



PROPERTY OF AN ENGLISH COLLECTOR OF CHINESE EXPORT WARE

-74

A FINE CHINESE EXPORT LACQUER RECTANGULAR FITTED WORK BOX AND HINGED COVER
19TH CENTURY

Complete with inner trays, boxes, ivory sewing implements, a lower integral drawer with writing slope and two glass white metal topped inkwells, with key; *together with* two tea-caddies and covers, fitted with incised pewter caddies; and a similar box
The work box 17 x 11 x 5½ in. (43.2 x 28 x 14 cm.) (4)

£2,000-3,000

\$2,600-3,900

€2,400-3,500

PROVENANCE:

Acquired by the vendor in the United Kingdom prior to 1980.





PROPERTY OF A GENTLEMAN

75

**AN IMPRESSIVE VERY LARGE CHINESE PAINTED
ENAMEL TRAY**

QIANLONG PERIOD (1736-1795)

Delicately painted with butterflies around fruit (*sanduo*)
and flower sprays at the centre
33 x 21¾ in. (84 x 55.3 cm.), brass-bound lacquered
wood frame

£6,000-8,000

\$7,800-10,000

€7,000-9,200



PROPERTY FROM A DUTCH NOBLE FAMILY

76

A CHINESE BLUE AND WHITE LARGE GARNITURE

KANGXI PERIOD (1662-1722)

Comprising three baluster vases and covers and two beaker vases of unusual form, each vase painted in a vibrant cobalt blue with lightly moulded panels of birds on flowering trees

Baluster vases and covers 21¼ in. (54 cm.) high

£25,000-40,000

(5)

\$33,000-52,000

€29,000-46,000

PROPERTY OF A DUTCH COLLECTOR
LOTS 77-78





77

**A FACON DE VENISE DIAMOND-POINT ENGRAVED
WINGED GOBLET**

LATE 17TH CENTURY, PROBABLY LOW COUNTRIES

Engraved with equestrian huntsmen
12 in. (30.5 cm.) high

£3,000-5,000

\$3,900-6,500

€3,500-5,800

78

**A DUTCH VERRE EGLUMISE VIEW OF THE SINGEL WITH
THE MUNTTOREN IN AMSTERDAM**

BY JONAS ZEUNER (1727-1814), AMSTERDAM,
LAST QUARTER 18TH CENTURY

Within an ebonised later frame
18.5 in. (47 cm.) high; 23.5 in. (59 cm.) wide, without frame

£35,000-50,000

\$46,000-65,000

€41,000-58,000

PROVENANCE:

Anonymous sale; Sotheby Mak van Waay, Amsterdam,
28 October 1975, lot 120 (illustrated).

LITERATURE:

J. Sprenkels-ten Horn and A. Sprenkels, *Jonas Zeuner
(1727-1814)*, Amsterdam, 1994, no. 15, p. 11.

Three further versions of this view of Amsterdam by Zeuner are recorded, one of which was sold at Christie's, London, 19 November 1987, lot 11 (ill. *Op.cit.*, no. 12), while another was sold at Christie's, New York, 17 October 1992, lot 151 (*Op.cit.*, no. 14). However this version is the largest and until now the only recorded work by Zeuner depicting a moonscape.

A related unsigned engraving which could have been the inspiration for Zeuner is illustrated in J. Wagenaar, *Amsterdam in zijne opkomst, aanwas enz. beschreven door Jan Wagenaar*, Amsterdam, 1760-1767, d.IV, p. 60, and a further related etching was executed by Willem Writs (1732-1786) in 1772.

Born in Kassel, Zeuner arrived in Amsterdam around 1750, although his first known work dates from after 1770. He perfected techniques for engraving in gold and silver leaf, and his jewel-like pictures were greatly admired in fashionable Dutch circles. Zeuner's oeuvre consists mainly of the depiction of country houses and town views, largely of Amsterdam, as well as Haarlem, Utrecht and Groningen.



THE 'PLUTARCH'S FAMOUS MEN' TAPESTRIES LOTS 79-82



THE 'LES HOMMES ILLUSTRÉS D'APRÈS PLUTARCHE' SERIES

These magnificent four tapestries, depicting scenes from the series of 'Plutarch's Famous Men', form a rare set of tapestries from this celebrated series. Woven in the ateliers of Urbanus and Daniel IV Leyniers as well as Henry II Reydams, they are spectacular examples of the quality of tapestry manufacture in Brussels in the late 17th and early 18th century.

PLUTARCH'S FAMOUS MEN

The Lives of Famous Men was written by Plutarch (c. 46–c.120) at the end of the first century AD. The French translation by the Renaissance writer Jacques Amyot of 1559 ensured the popularity of these stories in Western Europe. Victor Janssens and Augustin Coppens adapted several episodes of the 'Lives' into the designs for these tapestries, depicting the important qualities of these famous historical men.

The magnificent set of four tapestries offered here depicts Lycurgus' Supper, Pericles' Oration, Eumenes' Wrestling Match, and Dio's Entry in Syracuse. The first shows Lycurgus, a legendary figure and legislator from Sparta, who saved the only surviving child of his brother, the king, by crowning him in front of the magistrates of the city during a supper. The

second depicts Pericles, who was known in Athens in the fifth century BC for being the best rhetorician of his time, and shows him during his oration to honour the soldiers who had died in the siege of Samos in 439 BC. The women who heard his speech offered him wreaths and garlands in gratitude and admiration. The third panel depicts Eumenes' wrestling match. Eumenes, who excelled at wrestling to such an extent that he became a protégé of the king. While the fourth panel depicts Dio's Entry in Syracuse, with Dio on a chariot and his soldiers triumphantly entering into the city of Syracuse after they had conquered it.

The complete set illustrating scenes of men from Plutarch's Lives included eleven panels and was woven at least three times in the first half of the 18th century. The largest known surviving set, including five panels, is at Schloss Bruchsal in Germany, while a single panel is at the Musée de Cinquenaire in Brussels. Individual tapestries of this series are in the Museum of Decorative Arts, Copenhagen, the Badisches Landesmuseum in Karlsruhe, the Musées Royaux d'Art et d'Histoire in Brussels, as well as the Hospice Saint-Charles at Rosny-sur-Seine.

F.S.D.V. LEYNIERS - E. H. REYDAMS

THE 'PLUTARCH'S FAMOUS MEN' TAPESTRIES
LOTS 79-82



THE 'PLUTARCH'S FAMOUS MEN' TAPESTRIES

LOTS 79-82

PROPERTY FROM A EUROPEAN COLLECTION
(LOTS 79-82)

■ **79**
**A BRUSSELS HISTORICAL
TAPESTRY DEPICTING 'LYCURGUS'
SUPPER' FROM THE SERIES 'LES
HOMMES ILLUSTRÉS D'APRÈS
PLUTARQUE'**

WOVEN BY URBANUS AND
DANIEL IV LEYNIERS AND HENRY
II REYDAMS, AFTER DESIGNS BY
VICTOR JANSSENS AND AUGUSTIN
COPPENS CIRCA 1729-1745

Depicting Lycurgus with the infant king
and attendants at a banquet, within a
simulated picture frame border

11 ft. 10½ in. x 19 ft. 9 in. (362 x 602 cm.)

£50,000-80,000

\$65,000-100,000

€58,000-92,000



THE 'PLUTARCH'S FAMOUS MEN' TAPESTRIES
LOTS 79-82



THE 'PLUTARCH'S FAMOUS MEN' TAPESTRIES

LOTS 79-82

■80
**A BRUSSELS HISTORICAL
TAPESTRY DEPICTING 'DIO'S ENTRY
IN SYRACUSE' FROM THE SERIES
'LES HOMMES ILLUSTRÉS D'APRÈS
PLUTARCHE'**

WOVEN BY URBANUS AND
DANIEL IV LEYNIERS AND HENRY
II REYDAMS, AFTER DESIGNS BY
VICTOR JANSSENS AND AUGUSTIN
COPPENS CIRCA 1729-1745

Depicting Dio in a horse-drawn chariot
and his troops entering the conquered
Syracuse, within a simulated picture
frame border

12 ft. 5 in. x 17 ft. 8½ in. (378 x 540 cm.)

£40,000-60,000

\$52,000-78,000

€47,000-69,000



THE 'PLUTARCH'S FAMOUS MEN' TAPESTRIES
LOTS 79-82



THE 'PLUTARCH'S FAMOUS MEN' TAPESTRIES

LOTS 79-82



81

■81

A BRUSSELS HISTORICAL TAPESTRY DEPICTING 'EUMENES' WRESTLING MATCH' FROM THE SERIES 'LES HOMMES ILLUSTRES D'APRES PLUTARCHE'

WOVEN BY URBANUS AND DANIEL IV LEYNIERS AND HENRY II REYDAMS, AFTER DESIGNS BY VICTOR JANSSENS AND AUGUSTIN COPPENS CIRCA 1729-1745

Depicting king Philippus and two officers watching a wrestling match of the young Eumenes and another boy, within a simulated picture frame border, the blue outer slip (partially sewn under) with Brussels town mark and signature 'L. (?) SD.V.L ET H.R.'

12 ft. 3 in. x 8 ft. 5½ in. (374 x 258 cm.)

£25,000-40,000

\$33,000-52,000

€29,000-46,000

■82

A BRUSSELS HISTORICAL TAPESTRY DEPICTING 'PERICLES' ORATION' FROM THE SERIES 'LES HOMMES ILLUSTRES D'APRES PLUTARCHE'

WOVEN BY URBANUS AND DANIEL IV LEYNIERS AND HENRY II REYDAMS, AFTER DESIGNS BY VICTOR JANSSENS AND AUGUSTIN COPPENS CIRCA 1729-1745

Depicting Pericles addressing a an audience with classically draped men and women offering floral garlands, within a simulated picture frame border, the blue outer slip (partially sewn under) with Brussels town mark and signature 'F.SD.V.LEYNIERS. ET H.REYDAMS 12 ft. 3 in. x 11 ft. 2½ in. (374 x 342 cm.)

£35,000-50,000

\$46,000-65,000

€41,000-58,000

THE 'PLUTARCH'S FAMOUS MEN' TAPESTRIES
LOTS 79-82



82



Konzertsaal, Neues Palais, Potsdam, circa 1930



■83

A PAIR OF ROYAL GERMAN GILTWOOD FAUTEUILS

ATTRIBUTED TO JOHANN AUGUST NAHL, POTSDAM OR BERLIN, CIRCA 1740-50

Each covered in pink damask-pattern Fortuny fabric, carved with *rocaille* and foliate trails, re-gilt
40¼ in. (102.5 cm.) high;
36½ in. (93 cm.) wide, approx. (2)

£40,000-60,000 \$52,000-78,000
€47,000-69,000

PROVENANCE:

Almost certainly supplied to the court of Frederick the Great, probably for the decoration of the new royal apartments installed in 1745 at both the Potsdam Stadtschloss and the Berlin Stadtschloss. With Galerie Neuse, Bremen, 1997, where acquired by Dr Sommer.

JOHANN AUGUST NAHL

While the palaces of Berlin had been furnished in a rather protestant and conservative taste until the second quarter of the 18th century, this was to change under the reign of Frederick the Great. Fairly soon after his accession Frederick appointed Georg Wenzeslau von Knobelsdorff as 'Surintendant' of his palaces and in close collaboration with Knobelsdorff the so-called 'Frederican Rococo' evolved, a style characterised by bold contrasting curves, which most lent itself to the sculptural work of furniture and the panelling of rooms. Leading craftsmen of that time were the brothers Johann Michael and Johann Christian Hoppenhaupt, but the most famous artist working for Knobelsdorff was Johann August Nahl (1710-81), who was appointed 'Director of Ornaments' in 1741. The sculptural quality of his furniture is exquisite and despite a sometimes 'heavy' overall appearance, all lines of rails, legs and frame seem to flow into one another, giving his creations a certain liveliness.

The spectacular design of these armchairs can without doubt be attributed to Nahl; however, with Nahl's sculptural contribution evident in most Royal residences in Berlin and Potsdam and the lack of any further records, identification of the original setting of this suite can so far only remain speculation. Close comparison of these chairs to those photographed *in situ* in the Konzertsaal of the Neues Palais in Potsdam circa 1930, suggest this suite might have been part of the decoration of the Neues Palais; however, it is highly likely that furniture was moved between the various residences between the mid-18th and the early 20th century.





Design by Delafosse

■84

**A LOUIS XVI ORMOLU-MOUNTED
 TULIPWOOD, SYCAMORE AND
 FRUITWOOD MARQUETRY AND
 MOTHER-OF-PEARL INLAID
 SECRETAIRE A ABATTANT**

CIRCA 1780, THE MARQUETRY
 ATTRIBUTED TO CHRISTOPHE
 WOLFF

The grey-veined white marble top above a fall-front inlaid with a cypher and a marine capriccio after an engraving by the painter Demachy, enclosing a fitted interior, above a pair of doors inlaid with flower-filled vases with cameos, enclosing drawers and a *coffre-fort*, flanked by prism-headed angles inlaid with cluster and Solomonic columns, the sides inlaid with hunting trophies after Delafosse
 56½ in. (143.5 cm.) high;
 39½ in. (100 cm.) wide;
 15 in. (38 cm.) deep

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

Madame de Polès; sold M^e Ader, Galerie Jean Charpentier, Paris, 17-18 November 1936, lot 209 (purchased by Beurdeley). Anonymous sale; Poulain le Fur, Paris, 24 May 1996, lot 221.

PICTORIAL MARQUETRY

The striking marquetry *pastorales*, which combine Italianate classical ruins with figures engaged in leisurely pursuits, were extremely fashionable during the 18th Century. They were admired for their painterly effect and evoked memories of sights seen and sensations experienced while on the Grand Tour. Such distinctively pictorial marquetry panels were often based on engraved sources, for instance a series of eight engravings by P.-F. Basan, one of which entitled *Vi Ruine* featured similar arcaded ruins to this panel and derived from a painting by P.-A. de Machy (1723-1807), who was acknowledged as an expert painter of architecture and ruins: in *L'Avant-Coureur*, 23 January 1764, he was described as 'l'unique en ce genre' (G. de Bellaigue, 'Ruins in Marquetry', *Apollo*, January 1968, p. 20).

The marquetry hunting trophies to each side of this beautifully-inlaid *secrétaire à abattant* are derived from a design by the engraver and decorator Jean-Charles Delafosse (1734-1789/91) from his *Livres de Trophées de chasse et de pêche*, reissued by P.F. Tardieu between 1776 and 1785. The same hunting trophies, including the same modification of suspending ribbon bows to the original design, can be found on an unstamped Louis XVI table, circa 1777, in the James A. de Rothschild Collection at Waddesdon Manor, Buckinghamshire, as well as on a drop-front *secrétaire* by Pierre Roussel (*maître* in 1745) in the Metropolitan Museum, New York. Similar bows feature on a mechanical table stamped by Christophe Wolff (*maître* in 1755) in the Louvre and it has been argued that the 'Master of the Striped Bow' perhaps ought to be identified as Wolff (G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor*, London, 1974, vol. II, pp. 498-502, no. 102). The bows on the mechanical table in the Louvre are tied in the corners of a foliate border which is nearly identical to that framing the front central panel of the present *secrétaire*.

See Christies.com for further information on this lot.



■85

A GERMAN ORMOLU-MOUNTED KINGWOOD, SYCAMORE AND BURR-YEW MARQUETRY TABLE A ECRIRE

ATTRIBUTED TO DAVID ROENTGEN, NEUWIED, CIRCA 1775

The rectangular top inlaid with ribbon-tied flower trophy, above a frieze drawer enclosing a writing slide and further compartments, on square tapering legs

29 in. (74 cm.) high; 29½ in. (75 cm.) wide; 17¼ in. (45 cm.) deep

£20,000-30,000

\$26,000-39,000

€24,000-35,000

COMPARATIVE LITERATURE:

J. M. Greber, *Abraham und David Roentgen, Möbel für Europa*, tome II, Starnberg, 1980, p. 154, fig. 294.

The pure neoclassical form, finely-figured mahogany ground, and high-quality but sparing ormolu mounts of this small writing-table together with the contrasting distinctive floral marquetry 'à la Mosaïque' are indicative of the vocabulary employed by the celebrated Neuwied *ébéniste*, David Roentgen (d. 1807) (see J.M. Greber, *Abraham und David Roentgen, Möbel für Europa*, Starnberg, 1980, pp. 109-189 and; D. Fabian, *Abraham und David Roentgen, Das noch aufgefundene Gesamtwerk ihrer Möbel und Uhrenkunst in Verbindung mit der Uhrmacherfamilie Kinzing in Neuwied, Neustadt/Saale*, 1996, pp. 9-17).

The *trompe l'oeil* 'à la Mosaïque' technique developed by the Roentgen Fabrik between circa 1766 and 1768 comprised 'pictures in wood', painterly marquetry panels assembled from minute pieces of wood cut with incredible precision by the Neuwied Intarsiatores. Floral arrangements undoubtedly inspired by Jean Pillement's designs, published in Robert Sayer's *The Ladies Amusement or whole Art of Japanning made easy*, 1760, were one of Roentgen's favourite patterns of this period. The current example is closely related to a writing-table from the Jacques Doucet collection (sold Galerie Georges Petit, Paris, 7-8 June 1912, lot 335), and to an oval writing table with chinoiserie marquetry in the Rijksmuseum, Amsterdam; both of these examples additionally have very similar drawer arrangements (R. Baarsen, *German furniture*, Amsterdam, 1998, p. 74). Furthermore, the pictorial motif of flowers and ribbons encircling an arrow on the present writing-table top is found on other Roentgen furniture including a bureau-cylindre desk also from the Doucet collection, and a *secrétaire*, both in the Kunstgewerbemuseum, Berlin (museum nos. W-1989,40; 1920,94; illustrated A. Stiegel, *Präzision und Hingabe: Möbelkunst von Abraham und David Roentgen*, Berlin, p. 72, no. 6; p. 148, no. 25).

See [Christies.com](https://www.christies.com) for further information on this lot.



■86

A LOUIS XIV ALLEGORICAL TAPESTRY
GOBELINS, ATELIER OF MARTIN
SOUËT, CIRCA 1722

Depicting the month of July from the series of 'Les Mois de Lucas' with a courtly dressed couple on horseback, the borders with fruit and foliate garlands divided by lions' masks and classical roundels, the upper border with the zodiacal sign of the lion and inscribed *IVLIVS* (Leo), the lower right with the weavers' inscription *M. SOUËT*
11 ft. 9 in. x 11 ft. 7 in. (352 cm. x 350 cm.)

£20,000-30,000 \$26,000-39,000
€24,000-35,000

PROVENANCE:

Baron Mayer Amschel de Rothschild, Mentmore Towers, Bucks, 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, Mentmore, 18-27 May 1977, lot 808.

LITERATURE:

Mentmore, 1884, privately printed by R. & R. Clarke, Edinburgh, vol. I, p. 8
M. Fénaile, *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

See Christies.com for further information on this lot.



■87

**A LOUIS XVI ORMOLU-MOUNTED
EBONY AND MAHOGANY COMMODE
A VANTAUX**

BY LOUIS AUBRY, LATE 18TH CENTURY

With two frieze drawers above a pair of doors enclosing two shelves, stamped 'L. AUBRY' and 'JME'; the reverse with a Harrods depository label inscribed 'R. SWEENEY'
40 in. (101.5 cm.) high; 51½ in. (131 cm.) wide; 18½ in. (47 cm.) deep

£8,000-12,000 \$11,000-16,000
€9,300-14,000

PROVENANCE:

Christie's, London, 11 June 1998, lot 89.
Christie's, London, 4 June 2014, lot 637.

Louis Aubry, *maître* in 1774.



PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

LOTS 88-89, 103 & 382

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*'.



88



89

■88

A FLEMISH MYTHOLOGICAL TAPESTRY

BY JAN II RAES, BRUSSELS,
FIRST QUARTER 17TH CENTURY

Depicting Dido at the burning pyre, burning Aeneas' armour and holding aloft his sword, within an elaborate architectural border, with Brussels town mark, signed 'RAET'

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

£10,000-15,000

\$13,000-19,000

€12,000-17,000



■89

A PAIR OF FLEMISH MYTHOLOGICAL TAPESTRIES

BY JAN II RAES, BRUSSELS,
FIRST QUARTER 17TH CENTURY

Ensuite with preceding lot; depicting respectively 'Mercury ordering Aeneas to leave' (*Aeneid* IV, 259-287) with Aeneas shown aboard a ship, and Aeneas in Trojan armour, about to mount his horse, each within an elaborate architectural border, each with Brussels town mark and signed 'RAET' and 'IAN REAT', one 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.);

(2)

\$20,000-32,000

€18,000-29,000





PROPERTY OF A GENTLEMAN

LOTS 90-94



■90
A PAIR OF FRENCH ORMOLU-MOUNTED MAHOGANY AND ROUGE GRIOTTE MARBLE GUERIDONS
LATE 19TH/20TH CENTURY, OF EMPIRE STYLE

29¾ in. (75.5 cm.) high;
24¼ in. (61.5 cm.) diam. (2)

£5,000-8,000 \$6,500-10,000

€5,800-9,200

■91
A FRENCH SILK-VELVET AND DAMASK HUMP-BACK SOFA
PARIS, 20TH CENTURY

With six scatter cushions
43 in. (109 cm.) high; 83 in. (211 cm.) wide;
36 in. (92 cm.) deep

£2,000-4,000 \$2,600-5,200

€2,400-4,600





■92

A CHARLES X AUBUSSON CARPET

FRANCE, CIRCA 1830

A few small holes and splits, scattered areas of restoration, backed
18ft. x 16ft. (548cm. x 486cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Anon. sale, Sotheby's London, 28 May 2009, lot 273

PROPERTY OF A GENTLEMAN

LOTS 90-94



■93

A SET OF FOUR FRENCH GILTWOOD FAUTEUILS

LATE 19TH CENTURY,
OF LOUIS XVI STYLE

39½ in. (99.5 cm.) high; 27 in. (69 cm.)
wide; 24 in. (61 cm.) deep (4)

£3,000-5,000

\$3,900-6,500

€3,500-5,800



■94

A FRENCH ORMOLU-MOUNTED MAHOGANY AND BIRD'S-EYE MAPLE BUREAU PLAT

SECOND HALF 19TH CENTURY,
OF LOUIS XVI STYLE

31 in. (79 cm.) high; 36 in. (91 cm.) wide;
21 in. (53.5 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROVENANCE:

Christie's, London, 20 March 2003, lot 82.



PROPERTY OF A GENTLEMAN

■*95

A LOUIS PHILIPPE AUBUSSON WALL HANGING

FRANCE. CIRCA 1840

With metal-thread detailing, a few surface spot marks, a small number of cobbled repairs, possibly lacking side panels
 11ft. 1in. x 7ft. 2in. (336cm. x 218cm.)

£5,000-7,000

\$6,500-9,100

€5,800-8,100

PROPERTY FROM THE STUYCK FAMILY COLLECTION, MADRID

LOTS 96-99 & 554-561

The crowning of Philip V (r.1700-1746) not only marked the founding of the Bourbon dynasty, it also brought about a significant cultural and artistic shift within Spain (Valérie Bérinstain et al., *Great Carpets of the World*, Paris, 1996, p.332). The grandson of Louis XIV of France (r.1643-1715), Philip was raised in the court of Versailles and brought many of its principals to his new kingdom. Alongside a host of artists from across Europe, the weaver Jacobo van der Goten and his sons were summoned to Madrid and tasked by Philip to establish the Real Fábrica de Tapices in 1721, later known as the Real Fábrica de Tapices y Alfombras (Sarah B. Sherrill, *Carpets and rugs of Europe and America*, New York, 1996, p.53). In 1786 Livinio Stuyck y van der Goten was drafted in to manage the factory and the Stuyck family have been at the helm ever since (ibid, Sarah B. Sherrill, 1996, p.53). Since the beginning of the 19th century the factory has predominantly produced knotted-pile carpets employing the symmetrical and single-welved knot with designs that expertly echo both the exuberance and decadence of Neoclassicism, these carpets were commissioned for many of Spain's grandest buildings.

■96

A MADRID CARPET

REAL FÁBRICA DE TAPICES, SPAIN,
SECOND HALF 19TH CENTURY

15ft.1in. x 13ft.10in. (458cm. x 420cm.)

£4,000-6,000

\$5,200-7,800

€4,700-6,900



96



97

■97

A MADRID CARPET

REAL FÁBRICA DE TAPICES, SPAIN, CIRCA 1920

14ft.6in. x 11ft.4in. (442cm. x 343cm.)

£5,000-7,000

\$6,500-9,100

€5,800-8,100



98

■98

A MADRID CARPET

REAL FÁBRICA DE TAPICES, SPAIN,
EARLY 19TH CENTURY

10ft.11in. x 13ft.4in. (330cm. x 405cm.)

£5,000-8,000

\$6,500-10,000

€5,800-9,200

■99

A MASSIVE MADRID CARPET

SIGNED REAL FÁBRICA DE TAPICES, SPAIN, DATED 1875

Inscribed in one outer end stripe; 'Real Fábrica de Tapices. MD.
1875. Vda. é hijos, de Stuyck'

53ft.10in. x 19ft.5in. (1640cm. x 590cm.)

£6,000-10,000

\$7,800-13,000

€7,000-12,000



99

PROPERTY OF A LADY



PROPERTY OF A LADY

■100

A FRENCH ORMOLU, CUT-GLASS AND ROCK-CRYSTAL SIX-LIGHT CHANDELIER

19TH CENTURY, OF LOUIS XV STYLE

48 in. (122 cm.) high; 28 in. (71 cm.) diam.

£7,000-10,000

\$9,100-13,000

€8,100-12,000

PROPERTY OF A LADY (LOTS 101-102)

■101

A PAIR OF LOUIS XVI GILTWOOD FAUTEUILS

BY JEAN-BAPTISTE LELARGE, CIRCA 1775-1785

Each covered à *châssis* in yellow, white and blue silk damask, stamped 'L.B. LELARGE'

39 in. (99 cm.) high; 25 in. (64 cm.) wide; 23 in. (58 cm.) deep (2)

£12,000-18,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Anonymous sale; Christie's London, 6 July 2006, lot 154 where acquired by the present owner.

■102

A PAIR OF LOUIS PHILIPPE ORMOLU-MOUNTED PORPHYRY VASES

CIRCA 1830-1840

16¼ in. (41.5 cm.) high; 12½ in. (32 cm.) wide;

9¼ in. (23.5 cm.) deep

(2)

£5,000-8,000

\$6,500-10,000

€5,800-9,200







103

PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR (LOTS 88-89 & 103)

■103

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
12 ft. 8 in. x 9 ft. 3 in. (386 x 282 cm.)

£7,000-10,000

\$9,100-13,000

€8,100-12,000

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.



104

OTHER PROPERTIES

■104

A FLEMISH RENAISSANCE OLD TESTAMENT TAPESTRY
BRUSSELS, LATE 16TH/ FIRST HALF 17TH CENTURY

Probably depicting a scene from the 'History of Moses', with Moses shown in the centre middle ground, 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.)

£8,000-12,000

\$11,000-16,000

€9,300-14,000

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).

■*105

A FLEMISH HISTORICAL TAPESTRY

BY GERAERT VAN DER STREKEN, BRUSSELS,
THIRD QUARTER 17TH CENTURY,
AFTER JUSTUS VAN EGMONT

Depicting Cleopatra receiving a messenger,
within an elaborate architectural border with
fruiting floral garlands, the upper border centred
with a scrollwork cartouche with Latin inscription
*NVNTU SENA TVS P. OMANIPET VNT A
CLEOPATRA. TRIBVTVM QVOD IPSAREFVSIT,*
with Brussels town mark and weaver's signature
'G.V.D. STREKEN'

12 ft. 3 in. (373 cm.) x 10 ft. 8 in. (325 cm.)

£8,000-12,000

\$11,000-16,000

€9,300-14,000

PROVENANCE:

Formerly at Coker Court, Somerset, possibly
commissioned by William Helyar (d. 1697) with
whose descendants it remained until the 1970s.

Coker Court, Somerset, is recorded in 1306, when
it passed from the de Mandavilles to the King and
then to Hugh de Courtenay, Earl of Devon. The
house remained in the Courtenay family until 1591
and changed hands three times in the following
25 years, the last being to Achdeacon Helyar in
1616, with whose descendants it remained. His
grandson, who fought to help James II to suppress
the Monmouth rebellion, succeeded him after his
death in 1645, and it was possibly under him that
the suite of six Brussels tapestries of the Marc
Anthony and Cleopatra series were purchased and
installed. Four panels of the set were sold from the
property of S. A. Walker-Heneage, Coker Court,
Somerset, at Sotheby's, London, 30 April 1971, lots
14, 15, 18 and 19; three of which were re-offered at
Christie's, 27 March 1980, lots 130 - 132.

■*106

A FLEMISH HISTORICAL TAPESTRY

BY GERAERT VAN DER STREKEN, BRUSSELS,
THIRD QUARTER 17TH CENTURY, AFTER
JUSTUS VAN EGMONT

Depicting 'The Death of Cleopatra', within an
elaborate architectural border with fruiting
floral garlands, the upper border centred with
a scrollwork cartouche with Latin inscription
*CLEOPATRA NE IN TRIUMP DVCATVR ASPIDIS
MORSV SIBI MORTEM INFERT*
12 ft. 3 in. (373 cm.) x 10 ft. 9 in. (328 cm.)

£8,000-12,000

\$11,000-16,000

€9,300-14,000

PROVENANCE:

Formerly at Coker Court, Somerset, possibly
commissioned by William Helyar (d. 1697) with
whose descendants it remained until the 1970s.



105



106

PROPERTY FROM A NORTH GERMAN COLLECTION

LOTS 107-111 & 516

FRIEDRICH GOTTLLOB HOFFMANN OF LEIPZIG

The following lots (107-111) can be attributed to the workshop of the celebrated Saxon court cabinet maker Friedrich Gottlob Hoffmann. Hoffman was active between 1770 and 1806, and was appointed court cabinet-maker in 1795. With up to 42 employees, the workshop had an extraordinary size for a German cabinet maker at that time and can only be compared in size with the Roentgen workshop. The publication in 1789 and 1795 of two furniture catalogues by Hoffman resulted in orders from all over Europe. Where the first catalogue was still influenced by French design, the second catalogue was characterised by sober, strict neo-classical designs, strongly influenced by Hepplewhite, yet characteristic of the so-called *Zopf-Stil*.

■107

A GERMAN GILT-BRASS MOUNTED MAHOGANY AND EBONY BUREAU-SECRETAIRE

ATTRIBUTED TO FRIEDRICH GOTTLLOB HOFFMANN, LEIPZIG, CIRCA 1790

With galleried top above a frieze drawer enclosing a sliding writing surface above a cylinder shutter and three drawers 52½ in. (133 cm.) high; 44½ in. (113 cm.) wide; 25 in. (63 cm.) deep

£20,000-40,000

\$26,000-52,000

€24,000-46,000

EXHIBITED:

Grassi Museum, Leipzig, November 2014 - April 2015

LITERATURE:

M. Sulzbacher and P. Atzig, *Friedrich Gottlob Hoffmann*, Grassi Museum fuer Angewandte Kunst, Leipzig, pp. 152-153 (illustrated).

A related bureau-secretaire was sold at Christie's Amsterdam, 20 September 2005, lot 225 (€60,000).



(107 closed)



Illustration of a comparable bureau-secretaire from the catalogue by Hoffmann from 1789.





■108

A GERMAN ORMOLU, GILT-BRASS AND ENAMEL-MOUNTED MAHOGANY AND EBONY COMMODE
ATTRIBUTED TO FRIEDRICH GOTTLob HOFFMANN,
LEIPZIG, CIRCA 1785

33 in. (84 cm.) high; 46¾ in. (119 cm.) wide; 25 in. (63.5 cm.) deep
£10,000-15,000 \$13,000-19,000
€12,000-17,000

EXHIBITED:

Grassi Museum, Leipzig, November 2014 - April 2015.

LITERATURE:

M. Sulzbacher and P. Atzig, *Friedrich Gottlob Hoffmann*, Grassi Museum fuer Angewandte Kunst, Leipzig, pp. 82-83.

■109

A GERMAN SIMULATED MAHOGANY ARMCHAIR
ATTRIBUTED TO FRIEDRICH GOTTLob HOFFMANN,
LEIPZIG, CIRCA 1800

33 in. (84 cm.) high; 24¼ in. (61 cm.) wide; 22 in. (56 cm.) deep
£1,500-2,000 \$2,000-2,600
€1,800-2,300

COMPARATIVE LITERATURE:

M. Sulzbacher and P. Atzig, *Friedrich Gottlob Hoffmann*, Grassi Museum fuer Angewandte Kunst, Leipzig, pp. 190-191.





■110
**A NORTH GERMAN MAHOGANY
CENTRE TABLE**

AFTER A DESIGN BY KARL FRIEDRICH
SCHINKEL, CIRCA 1820-30

29½ in. (75 cm.) high; 36¼ in. (92 cm.) diameter

£3,000-5,000

\$3,900-6,500

€3,500-5,800

This table is directly inspired by a design by the iconic German architect Karl Friedrich Schinkel (1781-1841). Schinkel's table was supplied to his Neuen Pavilion in the park of the Royal Palace at Charlottenburg of 1824-25 (see *Karl Friedrich Schinkel: 1781-1841*, exh. cat., Berlin, 1982, no. 351). Another example can be found in Schloss Glienicke (illustrated in *K.F. Schinkel - Moebel und Interior*, exh. cat. Hamburg, 2002, pl. 1). These tables share the same iconic base clearly adapted from Antique prototypes by Schinkel which he studied on his travels in Italy and, specifically, the ruins of Pompeii and Herculaneum. Other German furniture designers were clearly thinking along the same lines. A comparable table was sold *Le Gout Steinitz, Part I*, Christie's New York, 19 October 2007, lot 23 (\$8,750).



■111
**AN ITALIAN SCAGLIOLA TOP ON A GERMAN
INLAID MAHOGANY SIDE TABLE**

THE TOP CIRCA 1810, ATTRIBUTED TO THE
WORKSHOP OF PIETRO DELLA VALLE,
FLORENCE, THE BASE FIRST QUARTER
19TH CENTURY

31 in. (79 cm.) high; 46 in. (117 cm.) wide;

27 in. (68.5 cm.) deep

£5,000-8,000

\$6,500-10,000

€5,800-9,200



Pietro and his brother Giuseppe Della Valle were Italy's foremost scagliola artists of the mid-19th century. The brothers received silver and bronze medals in the exhibitions in Florence in 1839, 1841 and 1844 and one of their tables was honoured in the *Great Exhibition* in London in 1851.

PROPERTY OF A EUROPEAN LADY

112

**AN ORMOLU-MOUNTED
GILT-COPPER (TOMBAK) SAMOVAR**
POSSIBLY RUSSIA FOR THE
ISLAMIC MARKET,
FIRST HALF 19TH CENTURY

The squat truncated urn-shaped body
surmounted by a globe crowned with a
crescent and star, marked to the plinth
25½ in. (65 cm.) high

£6,000-10,000

\$7,800-13,000

€7,000-12,000



PROPERTY OF A GENTLEMAN

113

**AN EMPIRE ORMOLU-MOUNTED
MAHOGANY AND MARBLE
GUERIDON**

EARLY 19TH CENTURY,
POSSIBLY VIENNA, MARKED 'PJ'

30¼ in. (77 cm.) high;
41 in. (104 cm.) diameter

£5,000-8,000

\$6,500-10,000

€5,800-9,200



PROPERTY FROM THE COLLECTION OF OTTO VON MITZLAFF

LOTS 114-126 & 542-545

Otto von Mitzlaff, the distinguished furniture specialist from Wächtersbach, near Frankfurt, is best known to collectors for his elegant stands at the annual TEFAF Art Fair in Maastricht. Reflecting his personal taste and good eye, his stands always feature exquisite neo-classical furniture and in particular highlights from the Neuwied workshops of the celebrated *ébénistes* Abraham and David Roentgen. Von Mitzlaff's passion for Germany's most successful cabinet-makers goes back many decades and resulted in him moving his family into the beautiful *Prinzessinnenhaus* situated *vis à vis* of Schloss Wächtersbach. This charming little *palais* still retains many original features, including its magnificent carved front doors, which were supplied in 1745 from the workshops of Abraham Roentgen. The von Mitzlaff family still resides at the *Prinzessinnenhaus* and it is from here that the following items have been consigned for sale.

■114

A FRENCH ORMOLU-MOUNTED BOIS SATINE, KINGWOOD AND BURR-AMBOYNA PARQUETRY CASKET

BY PAUL SORMANI, PARIS,
LAST QUARTER 19TH CENTURY

The lid centred by a marquetry crowned cypher 'WSB', with a hinged front, the lock signed 'P Sormani 10 Rue Charlot A Paris'
10¼ in. (16 cm.) high; 25½ in. (65 cm.) wide; 17½ in. (45 cm.) deep

£3,000-5,000

\$3,900-6,500

€3,500-5,800

See Christies.com for further information on this lot.



■115

A REGENCE ORMOLU-MOUNTED KINGWOOD COMMODE

ATTRIBUTED TO MATHIEU CRIAERD OR FRANCOIS
MONDON, CIRCA 1720-1730

The *rouge de Maine* marble top above two short and two
long drawers

33 in. (84 cm.) high; 53 in. (135 cm.) wide; 26 in. (66 cm.) deep

£15,000-25,000

\$20,000-32,000

€18,000-29,000





PROPERTY FROM THE COLLECTION OF OTTO VON MITZLAFF

LOTS 114-126 & 542-545



116

**116
A GERMAN BRASS MOUNTED KINGWOOD
TEA CADDY**

BY ABRAHAM ROENTGEN, NEUWIED,
CIRCA 1750-1755

With three lidded containers and secret sprung drawer
6¾ in. (17 cm.) high; 8¾ in. (22 cm.) wide;
5½ in. (14 cm.) deep

£8,000-12,000

\$11,000-16,000

€9,300-14,000

With its finely selected veneers, the usual secret drawer to the base and the engraved cartouche-shaped lockplate this is a splendid example of the early workshop of Abraham Roentgen. Roentgen learnt his engraving skills on his travels in England and used these skills very delicately on his extravagant furniture and objects. For comparable tea or tobacco caskets see W. Koeppe, *Kaestchen aus der Werkstatt von Abraham Roentgen in Amerikanischen Sammlungen*, Giessen 1997, pl. 21,23 and W. Koeppe, *Extravagant Inventions, the princely furniture of the Roentgens*, The Metropolitan Museum of Art, New York, 2012, p. 52, 53.



117

**117
A GEORGE II SILVERED-MOUNTED KINGWOOD
PARQUETRY TEA-CADDY**

CIRCA 1755-60, POSSIBLY DUTCH OR GERMAN

6¼ in. (16 cm.) high; 8¾ in. (22.5 cm.) wide;
5 in. (13 cm.) deep

£4,000-6,000

\$5,200-7,800

€4,700-6,900

**118
A PAIR OF SOUTH GERMAN BRASS-MOUNTED
MAHOGANY CONSOLES**

EARLY 19TH CENTURY, POSSIBLY MUNICH

The top inset with rectangular white marble, previously fitted with a gallery surround

32¾ in. (82 cm.) high; 31 in. (79 cm.) wide;

17¼ in. (44 cm.) deep (2)

£2,000-3,000

\$2,600-3,900

€2,400-3,500

PROVENANCE:

By repute from the dining room of Schloss Schmitte in Hessen.



118

■119

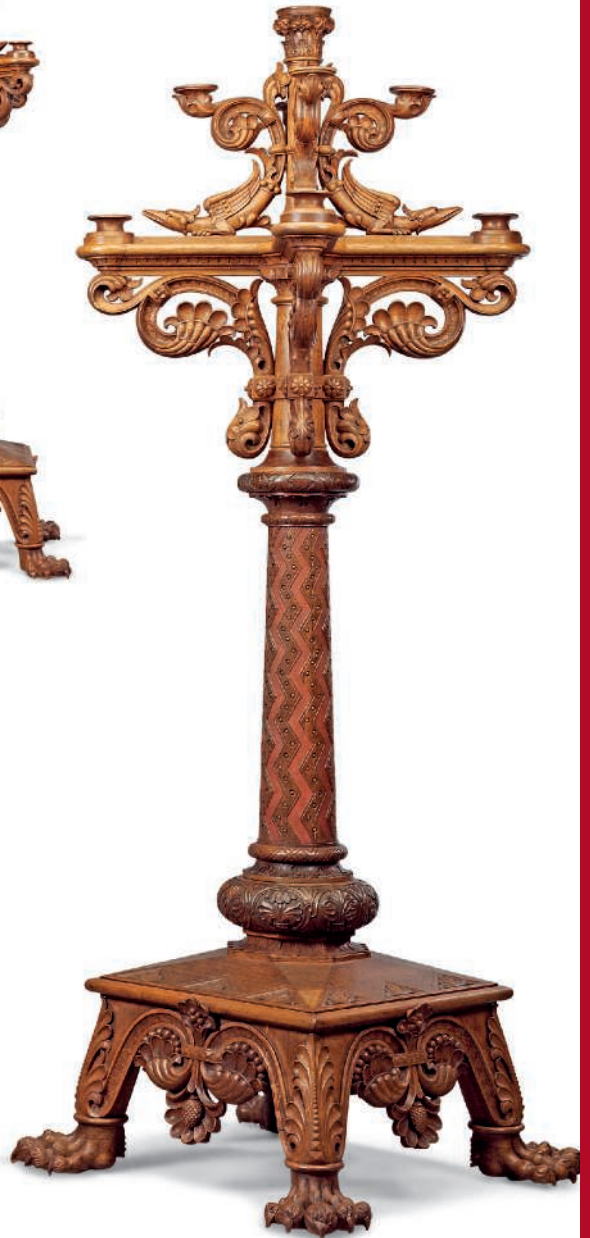
**A PAIR OF SOUTH GERMAN CARVED
OAK NINE-LIGHT TORCHERES**
PROBABLY MUNICH, CIRCA 1870,
THE DESIGN ATTRIBUTED TO
CHRISTIAN JANK (1833-1888)

Of monumental scale, with two tiers of
branches, drilled for electricity
106 in. (270 cm.) high;
39 in. (100 cm.) square (2)

£6,000-10,000 \$7,800-13,000
€7,000-12,000

PROVENANCE:

By repute from the Kapuzinerkloster
St Anton, Munich.





120
**A GERMAN ORMOLU-MOUNTED
MAHOGANY QUARTER-CHIMING
MUSICAL CLOCK**

PROBABLY NEUWIED, LAST
QUARTER 18TH CENTURY, THE
MOVEMENT AND DIAL BY JOHN
JARDIN, LONDON, CIRCA 1775

Three-train gut fusee movement with
verge escapement, with quarter strike on
bell and four tunes playing on twelve bells
23¾ in. (60 cm.) high; 15 in. (38 cm.) wide;
10 in. (25 cm.) deep

£20,000-30,000 \$26,000-39,000
€24,000-35,000



121
**A GERMAN ORMOLU-MOUNTED
MAHOGANY FAUTEUIL DE CABINET**
EARLY 19TH CENTURY, IN THE
MANNER OF DAVID ROENTGEN

The seat and back covered in burgundy
horse hair trellis, with revolving seat
40¾ in. (104 cm.) high;
27 in. (69 cm.) wide

£6,000-10,000 \$7,800-13,000
€7,000-12,000

PROPERTY FROM THE COLLECTION OF OTTO VON MITZLAFF
LOTS 114-126 & 542-545



PROPERTY FROM THE COLLECTION OF OTTO VON MITZLAFF
LOTS 114-126 & 542-545



■122
A GERMAN PARCEL-GILT WALNUT FAUTEUIL
BERLIN, FIRST QUARTER 19TH CENTURY, IN THE
MANNER OF GEORGES JACOB

Covered in green horse hair
40 in. (102 cm.) high; 26 in. (66 cm.) wide; 29 in. (74 cm.) deep
\$2,000-3,200
€1,800-2,900

■123
**A ROYAL SOUTH GERMAN GILTWOOD AND GILT-GESSO
FIRE SCREEN**

ATTRIBUTED TO JOHANNES KLINKERFUSS,
STUTTGART, CIRCA 1810-20

With remains of paper label inscribed 'KRO...' (Krongut) and
inventory brand 'KRO' beneath an antler numbered '3987'
49 in. (125 cm.) high; 62½ in. (159 cm.) wide

\$6,500-10,000
€5,800-9,200

PROVENANCE:

Neues Schloss, Stuttgart, recorded in the 'Katharinenzimmer'
(see W. Wiese, *Johannes Klinkerfuss*, 1994, pp. 125-6, pl. M66).

In anticipation of the elevation of the elector of Württemberg to kingship the electorate embarked on great building projects to make Stuttgart the 'Paris of Württemberg'. Entire suites of long unused reception rooms and salons in the enormous Schloss were refurbished and extensive suites of representative furniture were ordered. A related giltwood suite after a design by Nicolaus von Thouret and with identical inventory markings was sold at Christie's London, 7 July 2011, lots 596-598.



124

**A GERMAN ORMOLU-MOUNTED MARBLE, MAHOGANY
AND BURR-ALDER MANTEL CLOCK WITH CALENDAR**
ISAAC MAQUET, BERLIN, LATE 18TH CENTURY,
THE MOUNTS ATTRIBUTED TO WERNER & MIETH,
DIAL AND MOVEMENT PROBABLY ASSOCIATED

With eight-day movement, the dial signed
'Isaac Maquet/ A BERLIN'

25 in. (63.5 cm.) high; 14½ in. (47 cm.) wide; 7 in. (18 cm.) deep

£6,000-10,000

\$7,800-13,000

€7,000-12,000

125

**A DIRECTOIRE MAHOGANY DROP-LEAF EXTENDING
DINING-TABLE**
CIRCA 1800

On turned tapering legs and brass castors,
with one extending leaf

29 in. (74 cm.) high; 79 in. (201 cm.) wide, extended;

62½ in. (159 cm.) deep

£4,000-6,000

\$5,200-7,800

€4,700-6,900





■126

FRENCH SCHOOL, 19TH CENTURY

A set of three allegorical painted canvas panels

Depicting architectural niches with garlanded vases, the central

panel signed and dated 'DEVEAU PINX / 1845 PARIS'

Oil on canvas

104 in. (264 cm.) high; 71½ in. (182 cm.) wide each

a set of three (3)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

By repute from an estate in the Rheingau.



127

HANS MAKART (AUSTRIAN, 1840-1884)

Portrait of a Lady, possibly Johanna (Hanna) Elisabeth Maria von Klinkosch, Princess Aloys of Liechtenstein

oil on panel

30 x 24¼ in. (76.2 x 61.6 cm.)

Painted circa 1873-74.

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

with H.J. Neumann, Munich.

with K.K. Hofkunsthdlgung H.J. Neumann, Vienna.

Anonymous sale; Galerie Fischer, Lucerne, 7 May 1947, lot 1095.

Private collection, Switzerland.

with Arnoldi-Livie, Munich.

Anonymous sale; Schuler Auktionen, Zurich, 28 March 2008, lot 4345.

Acquired at the above sale by the present owner.

LITERATURE:

G. Frodl, *Hans Makart-Monographie und Werkverzeichnis*, Salzburg, 1974, p. 444, no. 663 (illustrated).

Makart was best known for his large-scale canvases, and a theatrical sense of the decorative, which he rendered with his bold use of colour, strong chiaroscuro and virtuoso draftsmanship. He considered himself as a history painter in the tradition of Rubens, but adapted his style to portraiture, bowing to the inevitable demands of the many visitors to his studio, a key focal point for Viennese society.

The artist portrayed Hanna von Klinkosch (1849-1925) in several occasions during his career. Hanna was the daughter of the Viennese court silversmith Josef Karl Ritter von Klinkosch (1822-1888) and second wife of Prince Aloys (Louis) of Liechtenstein (1849-1925), whom she married in Vienna in 1890.

PROPERTY FROM THE FALCK COLLECTION

LOTS 128-145

The following lots (lots 128 - 145) are from the collection formed by Alberto Falck (1938-2003) and his wife, Cecilia Collalto Giustiniani (1941-2015). Cecilia had porcelain 'in the blood', as she was from the noble Venetian family which had ordered the famous Meissen armorial service for their palazzo in the mid-18th century. The couple lived in Milan, and for many years Alberto was President of the Milanese private steel company *Acciaierie e Ferriere Lombarde Falck*, which was founded by his great, great grandfather in 1833.

Alberto was a profound lover of the Arts, collecting among other things, manuscripts and ancient Roman glass, and he began collecting Meissen after marrying his wife in 1969. He was particularly drawn to the whiteness and hardness of Meissen porcelain, and was fascinated by the endless forms of objects that were produced, from snuff-boxes, vases or wares to models of animals. Cecilia was fascinated by the detail of the decoration, and how the decorative styles at Meissen evolved during the 18th century. They collected together, beginning with models of birds acquired from a dealer in Milan. After acquiring the models of swans in Venice from the sale of a Rothschild collection in 1977, the collection grew in earnest. As their passion grew, the breadth of the collection began to include pieces from other 18th century manufactories, such as du Paquier in Vienna, or decorative Dutch Delft pieces.



128
A PAIR OF MEISSEN MINIATURE TWO-HANDLED
ARMORIAL VASES FROM THE SWAN SERVICE
CIRCA 1740, TRACES OF BLUE CROSSED
SWORDS MARKS

Modelled by *J.J. Kändler* with the assistance of *J.F. Eberlein*
3¼ in. (9.5 cm.) high

(2)

£7,000-10,000

\$9,100-13,000

€8,100-12,000

PROVENANCE:

Heinrich Count Brühl, Schloss Pforten, and thence by descent until after the Second World War.

These vases are from the famous Swan Service which was made for Count Brühl (1700-1763), the Prime Minister of Saxony and Director of the Meissen factory from 1733-63. Brühl commissioned the service in 1737 on the occasion of his marriage to Maria Anna Franziska von Kolowrat-Krakowska.



129

A MEISSEN ARMORIAL BEAKER

CIRCA 1724-25

The two scenes flanked by the coats of arms for Heynitz of Meissen and Pistoris of Saxony

4 $\frac{1}{2}$ in. (12 cm.) high

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

Property of a Gentleman; sale Christie's, London, 2 October 1978, lot 176.

Both coats of arms appear to be unrecorded on Meissen porcelain. A print with the arms of Simon Pistoris the Elder and Simon Pistoris the Younger (with the helmet turned to the left and the crest of two elephant trunks) is in the British Museum (no. 1972, U.1148). The print is by the Monogrammist CG and is thought to date to circa 1530-40.

PROPERTY FROM THE FALCK COLLECTION

LOTS 128-145

130

A MEISSEN CIRCULAR TWO-HANDLED SMALL BOWL, COVER AND STAND

CIRCA 1724, GILDER'S 2, MARKS TO EACH PIECE

5¾ in. (14.6 cm.) diameter

£4,000-6,000

\$5,200-7,800

€4,700-6,900

PROVENANCE:

With Silvio Ferrara, Milan



131

A VIENNA (DU PAQUIER) FIVE-SPOUT FLOWER-VASE

CIRCA 1735-40

Painted with a frog, a snail, a grasshopper, spiders and other insects

7¾ in. (19.5 cm.) high

£3,000-5,000

\$3,900-6,500

€3,500-5,800

PROVENANCE:

Private European Collection, acquired prior to World War II, thence by descent.

Anonymous sale; Christie's, New York, 17-18 November 1999, lot 378.





132
A PAIR OF VIENNA (DU PAQUIER)
SILVER-MOUNTED CRUET-JUGS
AND COVERS

CIRCA 1725-35, INCISED Z MARKS

5¾ in. (14.5 cm.) high (2)

£3,000-5,000 \$3,900-6,500
€3,500-5,800

133
A MEISSEN GOLD-MOUNTED
RECTANGULAR SNUFF-BOX
AND COVER

THE PORCELAIN CIRCA 1750-60,
THE MOUNTS PROBABLY LATER

The sides, cover and interior painted with
figures in landscapes

2¾ in. (7 cm.) wide

£2,500-4,000 \$3,300-5,200
€2,900-4,600



PROPERTY FROM THE FALCK COLLECTION

LOTS 128-145



134
SIX MEISSEN KAKIEMON MINIATURE BOTTLE-VASES
CIRCA 1728-30, FIVE WITH OVERGLAZE CROSSED
SWORDS MARKS, INCISED DREHER'S / MARKS
TO SOME

Painted with the *Koreanische löwe* pattern

2¾ in. (7 cm.) high

£3,000-5,000

(6)

\$3,900-6,500

€3,500-5,800

135
TWO MEISSEN KAKIEMON TWO-HANDLED
SUGAR-BOWLS AND COVERS
CIRCA 1735, BLUE CROSSED SWORDS MARKS

5½ in. (14 cm.) wide

£2,500-4,000

(2)

\$3,300-5,200

€2,900-4,600





136
TWO MEISSEN KAKIEMON BALUSTER SAKE-FLASKS
CIRCA 1730

8½ in. (22 cm.) and 8½ in. (21.7 cm.) high

(2)

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

With J.M. Béalu & Fils., St. Germain, Paris, according to the paper labels attached to the undersides.

PROPERTY FROM THE FALCK COLLECTION

LOTS 128-145



137
TWO PAIRS OF MEISSEN MODELS OF GOLDFINCHES
CIRCA 1745, ONE WITH BLUE CROSSED SWORDS MARK
TO BACK OF BASE

Modelled by *J.J. Kändler*

5½ in. (14 cm.) high

£4,000-6,000

(4)

\$5,200-7,800

€4,700-6,900

138
THREE MEISSEN MODELS OF SWANS
MID-18TH CENTURY, ONE EXAMPLE POSSIBLY LATER
DECORATED, TRACES OF BLUE CROSSED SWORDS
MARKS TO TWO, INCISED 54 TO THE THIRD

Modelled by *J.J. Kändler* and *P. Reinicke*

The tallest 5 in. (12.8 cm.) high

£5,000-8,000

(3)

\$6,500-10,000

€5,800-9,200

PROVENANCE:

The example with green painted foliage to tree-stump base:
anonymous sale, Christie's London, 7 October 1985, lot 121 (part).

A similar model is illustrated by Melitta Kunze-Köllensperger,
'Alexanders Tiere', *Sammlung Axel Guttman*, Berlin, 1999,
p. 103, no. 116.



139

THREE MEISSEN MODELS OF QUAILS

CIRCA 1745, TRACES OF BLUE
CROSSED SWORDS MARKS TO
TWO, PUCE I MARK TO UNDERSIDE
OF ONE

Modelled by *J.J. Kändler*

The largest approximately

3¾ in. (9.6 cm.) high

(3)

£4,000-6,000

\$5,200-7,800

€4,700-6,900

PROVENANCE:

The examples illustrated far left and right:
Property of a Gentleman, sold, Christie's
London, 7 October 1985, lot 115.



140

THREE MEISSEN MODELS OF DOVES

CIRCA 1745, BLUE CROSSED
SWORDS MARKS,
ONE WITH
INDISTINCT *PRESSNUMMER*

The largest 5 in. (12.5 cm.) wide

(3)

£3,000-5,000

\$3,900-6,500

€3,500-5,800

PROVENANCE:

The examples illustrated far left and
right: sold, Christie's London,
6 October 1980, lot 122.



141

A MEISSEN MODEL OF A PARROT

CIRCA 1745

Modelled by *J.J. Kändler*

5½ in. (14.3 cm.) high

£2,500-4,000

\$3,300-5,200

€2,900-4,600

PROVENANCE:

With Lukacs-Donath Antichità, Rome.



PROPERTY FROM THE FALCK COLLECTION

LOTS 128-145



**142
A MEISSEN KAKIEMON TWO-HANDLED OZIER-
MOULDED BASKET**

CIRCA 1735, BLUE CROSSED SWORDS MARK,
INCISED MARKS

Modelled by *J.J. Kändler*, the mask terminals emblematic of the
Seasons, the interior painted with finches and flowering prunus
8¾ in. (22 cm.) wide

£2,000-3,000

\$2,600-3,900

€2,400-3,500

**143
A MEISSEN OZIER-MOULDED EWER AND SHAPED
OVAL BASIN**

CIRCA 1745, BLUE CROSSED SWORDS MARK, BASIN
WITH PRESSNUMMER 25

The basin - 11¼ in. (29.5) cm. wide

£3,500-5,000

\$4,600-6,500

€4,100-5,800

PROVENANCE:

The Property of a Lady, sale Christie's, London, 29 November 1973,
lot 126.





144

A MEISSEN SLOP-BOWL

CIRCA 1740, BLUE CROSSED
SWORDS MARK, BLUE DOT MARK,
GILDER'S S MARK, *PRESSNUMMER* 3

Probably painted by *B.G. Hauer*
6½ in. (17.4 cm.) diameter

£3,000-5,000 \$3,900-6,500
 €3,500-5,800

PROVENANCE:

Anonymous sale, sale Christie's, London,
2 October 1979, lot 275.
With Enrico Caviglia Antiquario, Lugano.

145

**A MEISSEN TURQUOISE-GROUND
TEACADDY AND COVER**

CIRCA 1740, GILDER'S 49 MARK,
PRESSNUMMER 19

Painted with figures after Watteau,
including Pierrot from the *Commedia
dell'Arte*

5½ in. (14 cm.) high

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





PROPERTY OF A GENTLEMAN

■146

A FLEMISH VERDURE TAPESTRY

LAST QUARTER 17TH CENTURY

Depicting a wooded landscape with formal gardens beyond, within fruiting foliate borders decorated with birds, the reverse stencilled with inventory number 532, with paper label inscribed 'SCHLOSS STERNBERG OBJ.-NR. XIII INV.-NR. 530' 9 ft 10 in. x 9 ft. (300 cm. x 275 cm.)

£6,000-10,000

\$7,800-13,000

€7,000-12,000

PROVENANCE:

With the Princely House of Liechtenstein at Schloss Sternberg, before 1944, Schloss Vaduz, Liechtenstein, 1944, Alserbachpalais, Vienna, 1956, Sold from the *Collection of the Princely House of Liechtenstein*, Christie's, Amsterdam, 1 April 2008, lot 139, where acquired by the present owner.

OTHER PROPERTIES

■147

A FLEMISH BIBLICAL TAPESTRY

SECOND HALF 17TH CENTURY

Depicting a seated group of elders and courtly dressed ladies beneath a canopy with a standing young warrior with a wooded landscape beyond within a floral border, areas of restoration, reweaving and some patching including a section around the head of the standing youth and figure above 9 ft. 8 x 13 ft. 6 (295 x 410 cm.)

£15,000-25,000

\$20,000-32,000

€18,000-29,000



■148

A PAIR OF FRENCH ORMOLU, PATINATED-BRONZE AND WHITE MARBLE FIGURAL FIVE-LIGHT CANDELABRA OF LOUIS XVI STYLE, CIRCA 1860

46¾ in. (119 cm.) high; 13½ in. (34 cm.) wide, the candelabra;
21 in. (53 cm.) high; 9¾ in. (25 cm.) square, the pedestals (4)
£5,000-8,000 \$6,500-10,000
€5,800-9,200

PROVENANCE:

Alfred Berg, Stockholm, sold Bukowski's, ¾ March 1922, lot 197.
Consul General Karl Bergsten (d. 1953).
Thence by descent.
Christies, London, 7 July 2005, lot 364.

EXHIBITED:

National Museet, Stockholm, 9 May-2 June 1941.

PROPERTY OF A SOUTH GERMAN GENTLEMAN (LOTS 149, 153 & 341-346)

■149

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

35¼ in. (89.5 cm.) high; 47 in. (120 cm.) wide;
23½ in. (60 cm.) deep
£5,000-8,000 \$6,500-10,000
€5,800-9,200





PROPERTY OF A GENTLEMAN

150

A SEVRES COMPOSITE DINNER AND DESSERT-SERVICE
 CIRCA 1757-1786, BLUE INTERLACED L MARKS
 ENCLOSING VARIOUS DATE LETTERS AND PAINTER'S
 MARKS, INCISED LETTERS AND NUMERALS

For a comprehensive list of the pieces, see www.christies.com

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROPERTY FROM A LADY OF TITLE (LOTS 151 & 364-369)

■*151

A FRENCH MAHOGANY EXTENDING DINING TABLE
 CIRCA 1900

With five leaves
 29¾ in. (75.5 cm.) high; 71¼ in. (180 cm.) diam.,
 closed, approx. 186 in. (475 cm.), extended

£3,000-5,000

\$3,900-6,500

€3,500-5,800

PROVENANCE:

Ogden Mills (1857-1929), 73 rue de Varenne, Paris, inherited by
 his daughter, Béatrice, The Countess of Granard, and by descent
 in the family.



160



(closed)

PROPERTY OF A GENTLEMAN

152

**A LOUIS XV ORMOLU AND MEISSEN PORCELAIN POT-
POURRI WITH TWO COMMEDIA DELL'ARTE FIGURES
FROM 'THE DUKE OF WEISSENFELS SERIES'**

THE MEISSEN FIGURES CIRCA 1745, THE MOUNT
MID-18TH CENTURY, THE POT AND COVER PROBABLY
CIRCA 1830, THE CENTRAL STEM SUPPORT 19TH CENTURY

The Meissen figures of Pantalone and Dottore Bolorado
modelled by *J.J.Kändler* and *P. Reinicke*

Approximately 10¼ in. (26 cm.) high

£7,000-10,000

\$9,100-13,000

€8,100-12,000



PROPERTY OF A SOUTH GERMAN GENTLEMAN (LOTS 149, 153 & 341-346)

153

**A FRENCH ORMOLU-MOUNTED MAHOGANY,
BOIS SATINE, SYCAMORE, MARQUETRY AND
PARQUETRY COMMODE**

AFTER THE MODEL BY JEAN-HENRI RIESENER,
LATE 19TH CENTURY

With three frieze drawers over two cabinet doors opening to
two shelves

37¾ in. (96 cm.) high; 66 in. (167.5 cm.) wide;

24½ in. (62.5 cm.) deep

£10,000-15,000

\$13,000-19,000

€12,000-17,000





Hanbury Hall, Worcester. ©Bob Sweet

■154

THE HANBURY HALL AXMINSTER CARPET

ENGLAND, EARLY 19TH CENTURY

Of Persian Isfahan design, lacking far outer guard stripe at either end, minor spots of light wear, corroded black, a few minor localised repairs, overall very good condition
23ft. x 18ft.8in. (701cm. x 567cm.)

£50,000-70,000

\$65,000-91,000

€58,000-81,000

PROVENANCE:

By repute formerly housed in Lambeth Palace, the London residence of the Archbishop of Canterbury

Since its purchase in the 1970's, the present lot has been housed in the Drawing Room at Hanbury Hall, Worcestershire. Building started on the William and Mary style house in 1701, reputedly from designs of the architect William Rudhall (1660 – 1733), it was the seat of the Vernon family until 1962 when it was bequeathed to the National Trust.

Throughout the 18th and 19th centuries the majority of the large hand-woven Axminster carpets were designed around prominent central medallions, often influenced by French designs and in particular those of the Royal Savonnerie

workshops. Occasionally an overall design was woven and within this group are a small number of carpets which look to the East, rather than the prevalent classical style, for their inspiration. The field and border design of the present lot is clearly reminiscent of the 17th century Safavid Persian carpets with its colourful take on the classic 'in and out' palmette arrangement. A slightly less vibrant example from the late 19th century with a similar field sold in these Rooms 24 November 2005, lot 102 and a carpet formerly in The Chanter's House, Ottery St. Mary, Devon with a Persianate lattice design sold in Sotheby's Olympia, *The Chanter's House Sale: The Property of Lord Coleridge and a Coleridge family trust, together with the Property of Lord and Lady Norton removed from Fillongley Hall, Warwickshire*, 24 October 2006, lot 50. A further example of the group was commissioned by Richard Hall Clarke for the drawing room of Bridwell House, Uffculme, Devon and sold in these Rooms, 11 June 1992, lot 134. Although the border of the Clarke example shows Chinese influences, its field design is possibly closest in terms of its varied palette and freer drawing and, being dated to the turn of the 19th century, gives weight to a similar dating for our carpet. An Axminster carpet from the collection of the Duke of Devonshire with an overall arrangement, but drawing on classical Smyrna designs from Western Anatolia, is published by Sarah B. Sherrill, *Carpets and Rugs of Europe and America*, New York, 1996, p.218, p.203.





155

**A LOUIS XV ORMOLU-MOUNTED MEISSEN
PORCELAIN AND RED STONEWARE BRULE-PARFUM
CIRCA 1745-49**

The Meissen cow probably modelled by *J.J. Kändler*, the ormolu struck with the 'C' *couronné poinçon*
6¼ in. (16 cm.) high

€6,000-10,000

\$7,800-13,000

€7,000-12,000

A group of three similar models of cows is illustrated by Melitta Kunze-Köllensperger, 'Alexanders Tiere', *Sammlung Axel Guttman*, Berlin, 1999, p. 58, nos. 55-57.

156

**A PAIR OF FRENCH ORMOLU-MOUNTED MEISSEN
PORCELAIN MODELS OF LEOPARDS**

THE PORCELAIN CIRCA 1750, ONE WITH BLUE
CROSSED SWORDS TO BACK OF BASE,
THE MOUNTS 19TH CENTURY

6¼ in. (15.8 cm.) high

(2)

€20,000-30,000

\$26,000-39,000

€24,000-35,000

A similar example of the model is illustrated by Rainer Rückert, *Meissener Porzellan*, Munich, 1966, pl. 260, no. 1052 and another by Melitta Kunze-Köllensperger, 'Alexanders Tiere', *Sammlung Axel Guttman*, Berlin, 1999, p. 70, no. 79.



PROPERTY OF A LADY
LOTS 155-163 & 374-381



PROPERTY OF A LADY

LOTS 155-163 & 374-381



157
**A PAIR OF FRENCH ORMOLU-MOUNTED
CHINESE FAMILLE ROSE PORCELAIN VASES**
THE PORCELAIN CIRCA 1730-40,
THE MOUNTS LATE 19TH CENTURY

11 in. (28 cm.) high (2)

£3,000-4,000

\$3,900-5,200

€3,500-4,600

PROVENANCE:

From the Albert Gérard collection, Hôtel Drouot,
Paris, 18-23 June 1900, lot 600.

158
**A FRENCH ORMOLU-MOUNTED CHINESE
FAMILLE ROSE VASE**

THE PORCELAIN CIRCA 1730-40,
THE MOUNTS MID-19TH CENTURY

7 $\frac{1}{4}$ in. (19.5 cm.) high; 10 in. (25.5 cm.) diameter

£2,000-3,000

\$2,600-3,900

€2,400-3,500





159

A MEISSEN MANTLE-CLOCK AND A STAND

THE PORCELAIN CIRCA 1745, THE CLOCK WITH *PRESSNUMMER 28*,
THE STAND WITH BLUE CROSSED SWORDS MARK,
THE MOVEMENT AND DIAL GERMAN AND POSSIBLY 18TH CENTURY

19½ in. (48.5 cm.) high overall; the clock-case 15¼ in. (38.7 cm.) high

(2)

£7,000-10,000

\$9,100-13,000

€8,100-12,000

For a similar clock case attributed to the modeller J.F. Eberlein, see the example in Los Angeles County Museum of Art, accession number (55.8a-b).



■160

A LOUIS XV ORMOLU, GILT-TOLE, CRYSTAL AND POLYCHROME MEISSEN PORCELAIN EIGHTEEN-LIGHT CHANDELIER

CIRCA 1745-49

The cage-shaped frame with entwined flowerheads, centred by a vase, the ormolu struck with 'C' couronné poinçons 36 in. (92 cm.) high; 30 in. (76 cm.) diameter

£6,000-10,000

\$7,800-13,000

€7,000-12,000

**160A
TWO KLOSTER-VEILSDORF CANDLESTICKS OF PLUTO AND PROSERPINA**

CIRCA 1770, BLUE CV MARKS

Probably modelled by *Friedrich Wilhelm Eugen Döll*

7½ in. (19.4 cm.) high

(2)

£2,500-4,000

\$3,300-5,200

€2,900-4,600

A candlestick of the same form is illustrated by H. Scherf, *Thüringer Porzellan*, Leipzig, 1980, pl. 159, where the author attributes the model to Friedrich Wilhelm Eugen Döll, after a design by Pierre Germain (p. 156).



**161
A PAIR OF MEISSEN TWO-HANDLED BASKETS**

CIRCA 1760, BLUE CROSSED SWORDS MARKS

12.5 in (31.8 cm.) wide

(2)

£600-800

\$780-1,000

€690-920





161A

A MEISSEN CHESS-SET

MID-18TH CENTURY, A FEW PIECES PERHAPS LATER,
BLUE CROSSED SWORDS MARKS TO SOME PIECES

Probably modelled by *J.J. Kändler*, comprising: thirty-six pieces

The king 3 $\frac{3}{8}$ in. (9.2 cm.) high; the pawns 1 $\frac{7}{8}$ in. (4.8 cm.) high

£15,000-20,000

\$20,000-26,000

€18,000-23,000

See Rainer Rückert, *Meissener Porzellan*, Munich, 1966, pl. 189, no. 798, for an illustration of an identically modelled chess-set with different painting, attributed to Kändler. See also Ulrich Pietsch, *Early Meissen Porcelain: A Private Collection*, Exhibition catalogue, 1993-1994, Museum für Kunst und Kulturgeschichte, Lübeck, 1993, for a full discussion of Meissen chess-sets, and an illustration of a board and similar chess pieces on p. 109, nos. 89-91





■162

A LOUIS XV ORMOLU-MOUNTED VERNIS MARTIN BRACKET CLOCK

THE MOVEMENT AND DIAL BY FAGARD,
MID-18TH CENTURY

The enamel dial and movement signed *Fagard AParis*, the case stamped twice 'M'
55½ in. (141 cm.) high; 19 in. (48.2 cm.) wide; 8 in. (20.3 cm.) deep
£8,000-10,000 \$11,000-13,000
€9,300-12,000



■163

A LOUIS XV ORMOLU-MOUNTED KINGWOOD, TULIPWOOD AND FRUITWOOD BIBLIOTHEQUE

MID-18TH CENTURY AND LATER

77 in. (196 cm.) high; 52 in. (132 cm.) wide; 15 in. (38 cm.) deep
£1,500-2,500 \$2,000-3,200
€1,800-2,900



PROPERTY OF A GENTLEMAN

164

A FRENCH POTTERY COMPOSITE 'SERVICE ROUSSEAU' PART DINNER-SERVICE

LATE 19TH CENTURY, PRINTED CRIEL TO SOME PIECES, VARIOUS RETAILER'S AND IMPRESSED MARKS

Comprising four oval serving platters, in sizes, 12 soup plates, 12 luncheon plates and 12 dessert plates

The largest serving dish 18 in. (45.5 cm.) wide

£4,000-6,000

\$5,200-7,800

€4,700-6,900

PROPERTY FROM A EUROPEAN COLLECTOR

165

A LOUIS XV ORMOLU-MOUNTED MAHOGANY AND AMARANTH TABLE A CABARET

CIRCA 1740, PROBABLY BORDEAUX

26 in. (66 cm.) high; 27½ in. (67 cm.) wide; 70¼ in. (45.5 cm.) deep

£4,000-6,000

\$5,200-7,800

€4,700-6,900



PROPERTY FROM THE LIESELOTTE AND ERNEST TANSEY FOUNDATION

LOTS 166-170 & 490-511



166
A RUSSIAN SILVER-GILT BASKET
 ST PETERSBURG, FIRST QUARTER 19TH CENTURY

Oval on tapering foot, fluted body with openwork sides, cast and chased with gryphons and scrolls, with two scroll handles, *marked under base*
 15 in. (38 cm.) wide
 50.72 oz. (1,577.4 gr.)
 £5,000-7,000

\$6,500-9,100
 €5,800-8,100

167
A PAIR OF GEORGE III SILVER-GILT CANDLESTICKS
 MARK OF JOHN SCOFIELD, LONDON, 1791

7 ½ in. (19.5 cm) high (2)
 £10,000-15,000 \$13,000-19,000
 €12,000-17,000

168
PHILIP VAN DIJK (AMSTERDAM 1680-1753 THE HAGUE)

Two ladies with a parrot at a casement
 signed and dated 'P.V Dijk. F. / F 1717.' (lower right and lower left)
 oil on panel
 15 ½ x 12 ¾ in. (38.3 x 31.9 cm.)
 £12,000-18,000 \$16,000-23,000
 €14,000-21,000

PROVENANCE:

The Property of the Greffiers Flagel; Coxe, Burrell & Forster, London, 22 May 1801, lot 35, sold for 60 gns. to Henry Hope, and by descent to his son, Henry Thomas Hope, Deepdene, Surrey, and by descent to, Lord Francis Pelham-Clinton-Hope, 8th Duke of Newcastle, London, sold in 1898 to the following, Asher Wertheimer, London.
 Mrs. F. Schlesinger; Sotheby's, London, 5 July 1967, lot 116, sold for 1,238 gns. to the following, with Richard Green, London, 1968.
 Anonymous sale; Dorotheum, Vienna, 18-21 March 1969, lot 27.
 The Estate of Ruth K. Gaylord; Sotheby Parke Bernet, New York, 4 June 1980, lot 173 (\$50,000).
 The Fermor-Hesketh Collection; Christie's, London, 8 July 1988, lot 21.
 with Heide Hübner, Würzburg, 1989.
 with Johnny Van Haeften, London, 1989.

EXHIBITED:

London, South Kensington Museum, 1891-7.

LITERATURE:

G. F. Waagen, *Treasures of Great Art in Britain*, London, 1854, II, p. 118.
A Catalogue of Pictures...lent to South Kensington Museum by Lord Francis Pelham-Clinton-Hope, 1891, no. 44.





168



169

169

PHILIP VAN DIJK (AMSTERDAM 1680-1753 THE HAGUE)

An elegant lady playing the lute with a boy at a casement

signed 'Ph: v Dyk. Fct:' (lower right)

oil on panel

15 $\frac{1}{8}$ x 12 $\frac{3}{4}$ in. (38.3 x 31.9 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

J. G. van der Poort von Oostkapelle, Middelburg, 1793.
(Possibly) The Property of the Greffiers Flagel; Coxo, Burrell & Forster, London, 22 May 1801, lot 36 (82 gns. to William Comyns).

H. A. Steengracht van Duivenvoorde, The Hague; Galerie Georges Petit, Paris, 9 June 1913, lot 19 (4,700 francs).

F. von Gans, Frankfurt am Main.

with Bachstitz Gallery, The Hague, 1921.

Anonymous sale; Sotheby's, New York, 10 January 1991, lot 93 (\$33,000).

170

GERARD HOET I (ZALTBOMMEL, GELDERLAND 1648-1733 THE HAGUE)

A lady holding grapes, and a boy with a basket of fruit, in an architectural niche

signed 'G Hoet' (lower right)

oil on canvas

15 $\frac{3}{4}$ x 12 $\frac{1}{8}$ in. (40.4 x 32.8 cm.)

£6,000-8,000

\$7,800-10,000

€7,000-9,200



170



171
A NORTH GERMAN
(BRANDENBURG) ENGRAVED
ROYAL PORTRAIT GOBLET AND
COVER (COVERED POKAL)

CIRCA 1740, ZECHLIN COURT
GLASS HOUSE

14 in. (35.5 cm.) high

£18,000-20,000 \$24,000-26,000

€21,000-23,000

PROVENANCE:

Count Frederick Albert von Schwerin (1717-1789), and thence by descent to the present owner.

It was reputedly given by Empress Elizabeth of Russia in recognition of the Count's diplomatic efforts, and was delivered filled with diamonds. The diamonds were subsequently set in jewellery commissioned by the family.

EXHIBITED:

Schloss Köpenick, Kunstgewerbemuseum, Berlin (to which it was loaned and placed on permanent exhibition).

The profile portrait depicts Sophia Dorothea of Hanover, wife of Frederick William I and Queen in Prussia from 1713 to 1740. Sophia (1687-1757) was the daughter of George I and the sister of King George II of Great Britain, and she married Crown Prince Frederick William of Prussia in 1706. When her husband ascended the throne in 1713 she became Queen consort in Prussia, and was the mother of Frederick the Great (b. 1712).



172

**A MEISSEN FRAUENKOPF-HANDLED
ICE-PAIL AND COVER**
CIRCA 1730, BLUE CROSSED
SWORDS MARK

12¼ in. (31 cm.) high

£6,000-8,000

\$7,800-10,000

€7,000-9,200



(reverse)



173

A MEISSEN TEAPOT AND COVER

CIRCA 1730, GILT V. MARKS TO
UNDERSIDE OF COVER AND
TEAPOT, *DREHER'S* / TO FOOTRIM
OF TEAPOT

4 $\frac{7}{8}$ in. (12.3 cm.) high

£8,000-12,000

\$11,000-16,000

€9,300-14,000



174

A MEISSEN SLOP-BOWL

CIRCA 1730, BLUE CROSSED
SWORDS MARK, *DREHER'S* OO
MARK TO FOOTRIM, GILDER'S
10. MARK

Painted in the manner of *C.F. Herold*
6 $\frac{1}{4}$ in. (15.8 cm.) diameter

£3,000-5,000

\$3,900-6,500

€3,500-5,800

PROVENANCE:

With Heinz Reichert, Munich,
20 April 1980,
Property of a Lady,
Anonymous sale, Christie's London,
26 November 2013, lot 57.

175

**A MEISSEN CHINOISERIE
CREAM-POT AND COVER**

CIRCA 1725, GILDER'S 7. MARK TO
UNDERSIDE OF BASE AND COVER

4½ in. (11.3 cm.) high

£2,500-4,000

\$3,300-5,200

€2,900-4,600

PROVENANCE:

Anonymous sale, Christie's, London,
12 July 1965, lot 144.



176

**A MEISSEN CHINOISERIE
SLOP-BOWL**

CIRCA 1725-28, BLUE CROSSED
SWORDS MARK, GILDER'S 45. MARK

6¾ in. (17.5 cm.) diameter

£3,000-5,000

\$3,900-6,500

€3,500-5,800





177

A MEISSEN KAKIEMON LARGE CHOCOLATE-BEAKER
CIRCA 1728, BLUE ENAMEL CROSSED SWORDS MARK,
INCISED DREHER'S / MARK TO FOOTRIM

4½ in. (10.4 cm.) high; 4½ in. (10.4 cm.) diameter

£6,000-10,000

\$7,800-13,000

€7,000-12,000

178

A MEISSEN KAKIEMON LOBED BOWL
CIRCA 1740, BLUE CROSSED SWORDS MARK,
PRESSNUMMER 24 TO FOOTRIM

The interior with a flower-spray below a brown-line rim

9¼ in. (23.4 cm.) wide

£2,500-4,000

\$3,300-5,200

€2,900-4,600

PROVENANCE:

The Marouf Collection, Part I, sold; Bonhams, London,
5 December 2012, lot 54 (part).

LITERATURE:

Ulrich Pietsch, *Passion for Meissen*, Stuttgart, 2010, p. 329,
no. 170 (unillustrated).

The form of this bowl was developed from a Japanese
Kakiemon original, see Asahi Shimbunsha, *Kakiemon ten*,
Exhibition Catalogue, Tokyo, 1993, p. 128, no. 88 for bowl of
circa 1670-90.





179

A MEISSEN (AUGUSTUS REX) KAKIEMON BOTTLE-VASE

CIRCA 1730-35, BLUE AR MARK, INCISED *DREHER'S* MARK

13 $\frac{3}{8}$ in. (35 cm.) high

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 15 May 2014, lot 9.

PROPERTY OF A GENTLEMAN

LOTS 172-195



180

A MEISSEN KAKIEMON CYLINDRICAL TANKARD

CIRCA 1740, *PRESSNUMMER 24*

6½ in. (16.4 cm.) high

£2,500-4,000

\$3,300-5,200

€2,900-4,600

PROVENANCE:

Anonymous sale; Christie's, London, 3 June 2014, lot 22.

181

A MEISSEN KAKIEMON TEAPOT AND COVER

CIRCA 1730-40, *BLUE CROSSED SWORDS MARK*

5¼ in. (13.3 cm.) high

£2,500-4,000

\$3,300-5,200

€2,900-4,600

PROVENANCE:

The Hasse Collection of German Porcelain; sale Bonhams, London, 8 October 2014, lot 13.



182

A MEISSEN KAKIEMON OVAL SUGAR-BOX AND COVER
CIRCA 1730, BLUE CROSSED SWORDS MARK, INCISED V
TO FOOTRIM

4½ in. (12.4 cm.) wide

£2,000-3,000

\$2,600-3,900

€2,400-3,500

PROVENANCE:

With Brian Haughton Antiques, London, June 2014.

183

**A MEISSEN SILVER-MOUNTED KAKIEMON MUSTARD
POT AND COVER**

CIRCA 1735, BLUE CROSSED SWORDS MARK

3¾ in. (8.5 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,700



184

**A MEISSEN KAKIEMON POURING-CUP AND
TWO-HANDLED STAND**

CIRCA 1728, BLUE CROSSED SWORDS MARK
TO EACH

The cup 2¼ in. (5.7 cm.) high; the stand 7¼ in. (19.7 cm.) wide

£3,000-5,000

\$3,900-6,500

€3,500-5,800

PROVENANCE:

The Marouf Collection, Part II, sold; Bonhams, London,
2 May 2013, lot 34.

LITERATURE:

Ulrich Pietsch, *Passion for Meissen*, Stuttgart, 2010, p. 322,
no. 163.





185

A MEISSEN KAKIEMON SULKOWSKI-MOULDED TWO-HANDLED TUREEN AND COVER

CIRCA 1735, TRACES OF BLUE CROSSED SWORDS MARK

13¾ in. (34 cm.) wide

£3,000-5,000

\$3,900-6,500

€3,500-5,800



186

A MEISSEN KAKIEMON BALUSTER COFFEE-POT AND COVER

CIRCA 1730, BLUE CROSSED SWORDS MARK

8¼ in. (20.8 cm.) high

£3,000-5,000

\$3,900-6,500

€3,500-5,800

PROVENANCE:

The Delphinium Collection; sale Bonhams, London, 20 March 2013, lot 26.



187
A MEISSEN KAKIEMON COMPOSITE PART TEA AND COFFEE-SERVICE

CIRCA 1728-30, UNDERGLAZE AND ENAMEL BLUE
CROSSED SWORDS MARKS, SOME WITH
CADUCEUS MARKS

The dishes 9 $\frac{1}{8}$ in. (23.2 cm.) diameter

£6,000-10,000

\$7,800-13,000

€7,000-12,000

PROVENANCE:

Anonymous sale; Christie's, London, 17 November 2009, lot 41
(the tea-caddy and cover).

188
A MEISSEN KAKIEMON TEACUP AND SAUCER FROM THE JAPANESE PALACE

CIRCA 1728, BLUE ENAMEL
CROSSED SWORDS MARKS, WHEEL
ENGRAVED JAPANESE PALACE
INVENTORY MARKS FOR N=365 / W
HEIGHTENED IN BLACK ENAMEL TO
CUP AND SAUCER

£4,000-6,000

\$5,200-7,800

€4,700-6,900

PROVENANCE:

Augustus II (1670-1733), Elector of
Saxony and King of Poland, Japanese
Palace, Dresden.
The Said Marouf Collection, Part II, sale
Bonhams, London, 2 May 2013, lot 29.

LITERATURE:

Ulrich Pietsch, *Passion for Meissen: Sammlung Said und Roswitha Marouf, The Said and Roswintha Marouf Collection*, Stuttgart, 2010, no. 168.





189

**A MEISSEN FIGURE OF L'AVVOCATO FROM THE
COMMEDIA DELL'ARTE SERIES**

CIRCA 1745, BLUE CROSSED SWORDS MARK

Modelled by *J.J. Kändler*

6½ in. (16.5 cm.) high

£2,500-4,000

\$3,300-5,200

€2,900-4,600

190

A MEISSEN FRAUENKOPF CANE-HANDLE

CIRCA 1745

Probably modelled by *J.J. Kändler*

4½ in. (11.5 cm.) wide

£1,500-2,500

\$2,000-3,200

€1,800-2,900



191

**TWO MEISSEN TWO-HANDLED
BEAKERS FROM THE SAXON ROYAL
'RED DRAGON' PATTERN SERVICE**

CIRCA 1730-35, BLUE CROSSED
SWORDS MARKS, PURPLE ENAMEL
K.H.C. MARKS FOR *KÖNIGLICHE HOF
CONDITOREI* TO BOTH (2)

£1,200-1,800

\$1,600-2,300

€1,400-2,100



PROVENANCE:

Augustus III (1696-1763), Elector of
Saxony and King of Poland.
The Delphinium Collection, sale
Bonhams, London, 20 March 2013, lot 32.

192

A MEISSEN IMARI-STYLE CREAM-POT AND COVER

CIRCA 1730, BLUE CADUCEUS MARK

4½ in. (10.5 cm.) high

£2,000-3,000

\$2,600-3,900

€2,400-3,500



193

**A MEISSEN HAUSMALEREI SILVER-GILT MOUNTED
THREE-PIECE CUTLERY SET**

THE MEISSEN PORCELAIN CIRCA 1725, DECORATED
SLIGHTLY LATER IN THE AUGSBURG WORKSHOP
OF ELIZABETH WALD, THE KNIFE AND SPOON WITH
CONTEMPORARY SILVER-GILT MOUNTS, THE KNIFE
WITH A STEEL BLADE

The fork and spoon 7½ in. (19 cm.) long;
the knife 9 in. (23.7 cm.) long

£1,000-1,500

(3)

\$1,300-1,900

€1,200-1,700





194

A PAIR OF MEISSEN FAMILLE VERTE PALETTE LARGE DISHES

CIRCA 1730-35, BLUE CROSSED SWORDS MARKS, INCISED *DREHER'S* CIRCLES MARK AND INCISED 4 TO FOOTRIM OF ONE

15½ in. (38.4 cm.) diameter

(2)

£3,000-5,000

\$3,900-6,500

€3,500-5,800

PROVENANCE:

The Busca Collection, Villa Serbelloni, Como, acquired in the 18th or early 19th century, and thence by descent. Anonymous sale; Bonhams, London, 5 June 2013, lot 31.

195

A BÖTTGER WHITE FLOWER-ENCRUSTED HOT-MILK JUG AND COVER

CIRCA 1715-20

6¾ in. (16 cm.) high

£1,200-1,800

\$1,600-2,300

€1,400-2,100

PROVENANCE:

Anonymous sale; Christie's, London, 6 March 1995, lot 248. C.E. Hanley Collection; sale Sotheby's, 15 May 2014, lot 120.





196

A MEISSEN LAVENDER-GROUND BOTTLE-VASE

THE PORCELAIN POSSIBLY CIRCA 1725-28, BLUE AR MARK, *DREHER'S* FOUR DOTS MARK TO FOOTRIM, THE DECORATION 19TH CENTURY

8¾ in. (22.2 cm.) high

£2,000-3,000

\$2,600-3,900

€2,400-3,500



PROPERTY OF A LADY

■197

A FLEMISH HISTORICAL TAPESTRY
LATE 16TH/EARLY 17TH CENTURY

Depicting mounted generals surrounded by further soldiers and a city beyond, within a border decorated with military trophies
9 ft. 5½ in. (88 cm.) high;
15 ft. 9 in. (480 cm.) wide

£10,000-15,000

\$13,000-19,000

€12,000-17,000



PROPERTY FROM A PIEMONTESE GENTLEMAN
(LOTS 198 & 383)

■198

A PAIR OF NORTH ITALIAN WALNUT
ARMCHAIRS

GENOA, LATE 17TH CENTURY

With loose silk velvet stitched floral covers

46½ in. (118 cm.) high;

25¼ in. (64 cm.) wide;

27½ in. (70 cm.)

(2)

£6,000-8,000

\$7,800-10,000

€7,000-9,200

PROVENANCE:

Marchesi Raggi, Genoa.

199

**AN URBINO MAIOLICA TWO-HANDLED
ISTORIATO PHARMACY JAR**

CIRCA 1765-70, PROBABLY WORKSHOP OF
ORAZIO FONTANA

From a set, perhaps made for a Florentine pharmacy,
the label inscribed *·PRVNE·COND·*
13¾ in. (34 cm.) high

£10,000-15,000

\$13,000-19,000

€12,000-17,000



200

**AN ITALIAN OR FRENCH MAIOLICA ISTORIATO
FOOTED BOWL**

LATE 16TH CENTURY / EARLY 17TH CENTURY,
URBINO OR LYON

The interior painted with Lot and his daughters
fleeing Sodom and Gomorrah, inscribed
LOTA·GENESE·XIX·; the exterior painted with sea
gods and goddesses amongst waves

£7,000-10,000

\$9,100-13,000

€8,100-12,000



(alternate view)



■201

A PAIR OF NORTH ITALIAN PARCEL-GILT AND BLUE-PAINTED TORCHERES

TURIN, CIRCA 1730

54½ in. (138.5 cm.) high; 14¼ in. (36 cm.) diameter (2)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Almost certainly the Contessa Miari, Palazzo Cappello, Venice, circa 1906.

Anonymous sale; Christie's, Milan, 3 December 2004, lot 383.

LITERATURE:

Regina, 'Le Signore d'Italia — La Contessa Miari', Anno III, N. 2, 28 February 1906.

■202

A PAIR OF SOUTH ITALIAN GILTWOOD CANAPES

EARLY 19TH CENTURY, PROBABLY NAPLES

39 in. (99 cm.) high; 88½ in. (225 cm.) wide; 28 in. (71 cm.) deep (2)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

LITERATURE:

G. Wannenes, *Mobili d'Italia l'Ottocento*, Milan, 1987, p. 6, no. 68.

See Christies.com for further information on this lot.





Palazzo Caetani, Rome.

■203

A SET OF SIX ITALIAN GILTWOOD ARMCHAIRS
ROME, LAST QUARTER 18TH CENTURY

Each frame carved with reclining River God to the top rail, the base of the back with foliate zoomorphic masks, on foliate-carved turned tapering legs
38½ in. (98 cm.) high; 24½ in. (62 cm.) wide;
22 in. (56 cm.) deep

(6)

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

Possibly Palazzo Caetani, Rome.

Combining finely carved figural medallions with serpentine outlines, this set of armchairs is emblematic of neoclassical seat furniture produced in Rome in the late 18th century. It is identical to a group of six armchairs in the Fondazione Caetani, of which one is illustrated in A. González-Palacios, *Fasto Romano: dipinti, sculture, arredi dai Palazzi di Roma*, Exhibition Catalogue, 13 May – 30 June 1991, Rome, pp. 183-184, no. 132.





204

PROPERTY FROM THE W. STUART COLLECTION OF TEXTILES
(LOTS 204, 213, 540, 546-547 & 553)

■204

A FLEMISH GAME PARK TAPESTRY
PROBABLY AUDENARDE, SECOND HALF
16TH CENTURY

Depicting courtly figures with a boar hunt beyond,
within an elaborate strap work border, with
allegorical figures to the corners and musical
putti and figures, with later outer guard borders,
reduced in width

10 ft. 1 in. x 10 ft. 6 in. (308 cm. x 321 cm.)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROPERTY OF A PRIVATE COLLECTOR

■205

A FLEMISH LARGE LEAF VERDURE TAPESTRY
MID-16TH CENTURY

Depicting a leopard, a stag, a turkey, a phoenix
and other animals within deeply scrolling foliage,
the sides with barely-twist border, reduced in size,
with later outer guard border

8 ft. 1 x 12 ft. 10 (245 x 393 cm.)

£12,000-18,000

\$16,000-23,000

€14,000-21,000



205

OTHER PROPERTIES

■206

A FLEMISH GAME PARK TAPESTRY
LATE 18TH CENTURY, PROBABLY
AUDENARDE

Depicting an alligator and a lynx in a wooded landscape with a courtly hunt and a town beyond within an elaborate strap work border with allegorical figures and grotesques

8 ft. 11 cm. x 8 ft. 6 cm.
(273 cm. x 260 cm.)

£15,000-20,000 \$20,000-26,000
€18,000-23,000



206

PROPERTY OF A LADY

■207

A FLEMISH HUNTING TAPESTRY
LATE 16TH CENTURY

Depicting courtly dressed huntsmen on horseback pursuing unicorns, within later floral garland borders

9 ft. 3 in. x 10 ft. 4 in. (282 cm. x 312 cm.)

£6,000-10,000 \$7,800-13,000
€7,000-12,000



207

PROPERTY FROM A DISTINGUISHED SWISS PRIVATE COLLECTION

LOTS 208-211, 215 & 386

GIUSEPPE MAGGIOLINI

Giuseppe Maggiolini (1738-1814) is one of the most celebrated Italian cabinet-makers. Credited with producing fine marquetry in his distinctive neoclassical style, Maggiolini worked extensively for the aristocracy in Northern Italy, including Marchese Litta, who, along with the painter-architect Guiseppi Levati, first recognised his talents as an *intarsiatore* in the 1760s. His many projects included the furnishing of the Palazzo Ducale in Milan, the Villa Reale in Monza and the Palazzo Ducale in Mantua. He also worked extensively for the Austrian Governor General of Milan, Archduke Ferdinand, to whom he also supplied furniture destined for Stanislas Poniatowski and for Elizabeth of Russia. The following four lots were once owned by the celebrated Maggiolini collector, Dr. Enrico Restelli who owned an extensive collection of Maggiolini furniture pieces.

■-*208

AN NORTH ITALIAN WALNUT, ROSEWOOD, AMARANTH AND MARQUETRY BED

FIRST HALF 20TH CENTURY, INCORPORATING ORIGINAL ELEMENTS AND CHINOISERIE PANELS FROM A COMMODE ATTRIBUTED TO GIUSEPPE MAGGIOLINI, CIRCA 1780

59 in. (150 cm.) high; 44 in. (112 cm.) wide;
84¼ in. (214 cm.) wide

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Dr. Enrico Restelli, Cuggiono, Lombardy.
Thence by descent, and private collection until now.

EXHIBITED:

Mostra Commemorativa di Giuseppe Maggiolini, Museo di Milano, Palazzo Sormani Andreani, Corso di Porta Vittoria, 2, November - December 1938, no. 40.

LITERATURE:

Mostra commemorativa di Giuseppe Maggiolini, exhibition catalogue, November-December 1938, no. 40.
G. Morazzoni, *Il mobile intarsiato di Giuseppe Maggiolini*, Milan, 1953, plate XIV.

G. Beretti, *Giuseppe e Carlo Francesco Maggiolini*, Milan 1994, plate IV, p. 54 (as part of a commode).



As explained by professor Giorgio Nicodemini in a 1962 letter, the bed is cleverly reconstructed from elements of a 1780's chinoiserie commode attributed to Giuseppe Maggiolini; the headboard being the front hinged door of the original commode, the footboard being both sides of the commode put together and the framing mouldings with geometric motifs being the front and side border elements of the commode, where as only few elements of the side rails of the beds are clearly early 20th century additions.

■-*209

A NORTH ITALIAN ROSEWOOD, MAHOGANY, FRUITWOOD MARQUETRY SIDE TABLE

ATTRIBUTED TO GIUSEPPE MAGGIOLINI, MILAN, CIRCA 1800

With later central door

32 in. (81.5 cm.) high; 19½ in. (49.5 cm.) wide; 14¼ in. (36 cm.) deep

£3,000-5,000

\$3,900-6,500

€3,500-5,800

PROVENANCE:

Dr. Enrico Restelli, Cuggiono, Lombardy.
Thence by descent, and private collection until now.

LITERATURE:

Mostra commemorativa Di Giuseppe Maggiolini, exhibition catalogue, November-December 1938, no. 97.

This side table is *en suite* with the important pair of commodes attributed to Giuseppe Maggiolini and originally from the collection of Dr. Enrico Restelli, which were sold at Christie's King Street, The Exceptional Sale, 7 July 2016, lot 331.





■213

A FLEMISH ALLEGORICAL TAPESTRY FROM 'THE SEASONS OF LUCAS'
BRUSSELS, LAST QUARTER 17TH CENTURY

Depicting 'Winter' with skaters on frozen lake, in the background a village and a burning farm, reduced in size with vertical joint to right hand side of field, with later guard border 9 ft. 7 x 7 ft. 8 (293 x 234 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000



OTHER PROPERTIES

■*214

A SPANISH VERDURE TABLE TAPESTRY
MADRID, FIRST HALF 18TH CENTURY

Depicting floral garlands with small cartouches to the corners, signed 'MAD.' to the outer slip
109 in. (277 cm.) high; 79 in. (201 cm.) wide

£12,000-18,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Christie's, London, 26 January 2011, lot 373.

PROPERTY FROM A DISTINGUISHED SWISS PRIVATE COLLECTION LOTS 208-211 & 215

■*215

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

With a pair of panelled doors enclosing a white and blue floral painted interior with three shelves, the fall-front revealing an interior fitted with five small drawers, refreshments to the decoration, the handles later

102 in. (259 cm.) high; 65½ in. (166 cm.); 25½ cm. (65 cm.) deep

£20,000-30,000

\$26,000-39,000

€24,000-35,000

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.





216

PROPERTY OF A GENTLEMAN

■*216

A LOUIS XIII PASTORAL TAPESTRY
BY ANTOINE GRELLET, AUBUSSON,
SECOND HALF 17TH CENTURY

Depicting a family at a bread oven with a palace beyond,
within a scrolled border, marked to outer slip 'MR D AVBVSSON
A CRELET'

7 ft. 10 in. (240 cm.) high; 9 ft. 8 in. (294 cm.) wide

£7,000-10,000

\$9,100-13,000

€8,100-12,000



217

OTHER PROPERTIES

■*217

A FLEMISH HUNTING TAPESTRY
MID-18TH CENTURY

Depicting a huntsman with hounds in a wooded landscape,
in a simulated picture frame border, areas of restoration and
reweaving

9 ft. 11½ in. (303 cm.) high; 6 ft. 7 in. (200 cm.) wide

£6,000-10,000

\$7,800-13,000

€7,000-12,000



■218

A LOUIS XIII HISTORICAL TAPESTRY

PARIS, MID-17TH CENTURY

Depicting Artemisia, Queen of Caria, and attendants inspecting the plans for her late husband Mausolus' memorial, within a scrolling acanthus border
11 ft. 2 in. (340 cm.) high; 16 ft. 10 in. (513 cm.) wide

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROPERTY FROM VILLA AGNESI IN MONTEVECCHIA, LOMBARDY
LOTS 219-231 & 300-327



219

**ALESSANDRO LONGHI
(VENICE 1733-1813)**

Portrait of a gentleman, full-length, in a powder-blue suit and coat, holding a tricorne hat and gloves, the Venetian Lagoon beyond

oil on canvas

79¾ x 44¾ in. (202.5 x 113.9 cm.)

€20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

Alessandro Brass, Venice, 1941 (as Pietro Longhi), and by descent to, Italiaco Brass, Venice, before 1960 (as Alessandro Longhi), and thence by descent.

Anonymous sale; Sotheby's, London, 8 December 2005, lot 324 (€27,600).

EXHIBITED:

Venice, *Esposizione Biennale*

Internazionale d'Arte, 1934, no. 76.

Rome, Palazzo Massimo alle Colonne, *Mostra di pittura veneziana del Settecento*, December 1941, no. 56 (as Pietro Longhi).

LITERATURE:

R. Pallucchini, *La pittura veneziana del Settecento*, Venice and Rome, 1960, p. 217, fig. 569.

T. Pignatti, *Pietro Longhi*, Venice, 1968, p. 139, under 'Pitture attribuite [a Pietro Longhi]' as 'Alessandro Longhi'.



219

220

**PIETER CASTEELS III (ANTWERP
1684-1749 RICHMOND)**

Cockerels, chicks and pigeons in a farmyard, ducks and ducklings near a pond beyond, a house beyond

signed 'PCasteel[...] Fe' (lower left,

'PC' linked)

oil on canvas

30¾ x 53½ in. (77.8 x 136 cm.)

€8,000-12,000

\$11,000-16,000

€9,300-14,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 27 March 1974, lot 81 (€2,500).

Anonymous sale [The Property of a Deceased Estate]; Christie's, London, 3 December 2008, lot 190 (€11,250).



220



221

CARLOS BLANCO, CALLED EL SERENO (CÁDIZ 1780-1846 ?MADRID)

Portrait of Don Joaquín Felix de Samaniego, Count of Torrejón (1769-1844), full-length, wearing the Order of the Golden Fleece, the Cross of the Sovereign Military Order of Malta and the Grand Cross, Sash and Star of the Order of Charles III, with his son, Don Joaquín de la Cruz de Samaniego y Godoy, 11th Count of Torrejón, with a canary

signed and dated 'C. Blanco, lo pintó en 1817.' (centre right, on the arm of the chair)
oil on canvas

80½ x 50¼ in. (204.2 x 127.6 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Private collection, USA.
Anonymous sale; Sotheby's, New York, 14 January 1988, lot 172.
Anonymous sale; Christie's, London, 22 April 1994, as 'C. Blanco (early 19th Century)'.
Anonymous sale; Christie's, London, 3 December 2008, lot 238 (£10,000).



222

A SOUTH ITALIAN KINGWOOD, TULIPWOOD AND WALNUT COMMODE

NAPLES, THIRD QUARTER 18TH CENTURY

With three bombe-drawers, the handles later
39¼ in. (100 cm.) high; 58 in. (147 cm.) wide; 26½ in. (67 cm.) deep

£4,000-6,000

\$5,200-7,800

€4,700-6,900





■223

A CHINESE EXPORT GILTWOOD AND BLACK AND GILT-JAPANNED GIRANDOLE

LATE 18TH CENTURY

The oval plate with japanned roundels, the apron with scrolling acanthus centred by a japanned panel, with paper label 'X.1114 oval lacquer toilet mirror', the original backboard ebonised and painted with gilt scrolling foliage, re-gilt, with traces of an earlier layer of gilding

37 in. (94 cm.) high; 19 in. (48 cm.) wide

\$5,200-7,800

€4,700-6,900

PROVENANCE:

William Hesketh Lever, 1st Viscount Leverhulme (d. 1925), bought from M Harris & Sons, 5 May 1916. Christie's, South Kensington, Avon Antiques, 'A West Country Tradition,' 21 May 2009, lot 184.

■224

AN ENGLISH BLACK, GILT AND RED-JAPANNED CABINET-ON-CHEST

LATE 17TH/EARLY 18TH CENTURY, REDECORATED IN THE EARLY 20TH CENTURY

The mirrored doors opening to a decorated interior of fitted drawers, the base with two short and three graduated long drawers

88 in. (224 cm.) high, 41 in. (104 cm.) wide, 22 in. (56 cm.) deep

£6,000-10,000

\$7,800-13,000

€7,000-12,000

PROVENANCE:

Christie's, New York, 24 November 2009, lot 149



(open)

225

ATTRIBUTED TO MARTIN FERDINAND QUADAL
(NIEMTSCHITZ 1736-1808 ST. PETERSBURG)

Portrait of a boy, full-length, holding a fishing rod and a perch in a river landscape, a church beyond

oil on canvas

52 $\frac{7}{8}$ x 37 $\frac{7}{8}$ in. (134.2 x 96.2 cm.)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

with Thos. Agnew & Sons, London.

Anonymous sale; Christie's, London, 24 April 2009, lot 89
(£32,450).

226

A NORTH-ITALIAN CREAM AND
POLYCHROME-DECORATED COMMODE
GENOVA, SECOND HALF 18TH CENTURY

34 $\frac{1}{4}$ in. (87 cm.) high; 48 $\frac{1}{2}$ in. (123 cm.) wide; 22 $\frac{1}{2}$ in. (57 cm.) deep

£7,000-10,000

\$9,100-13,000

€8,100-12,000

PROVENANCE:

Christie's, London, 23 April 2009, lot 209.



PROPERTY FROM VILLA AGNESI IN MONTEVECCHIA, LOMBARDY

LOTS 219-231 & 300-327



227

JULIUS PRÖMMEL (HAMBURG C. 1805-1844 ?)

The British Mediterranean Fleet exercising off the Amalfi coast at sunset, with fishermen at work in the foreground
signed with initials 'J.P.' (lower right)

oil on canvas

39 $\frac{7}{8}$ x 60 in. (101.2 x 152.4 cm.)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

Anonymous sale; Christie's, London, 13 May 2009, lot 750 (€18,750).

228

A PAIR OF SOUTH ITALIAN WALNUT, BURR-WALNUT AND TULIPWOOD COMMODES

NAPLES, SECOND HALF 18TH CENTURY

Each with later Siena marble top above two long drawers with central inlaid star, the sides similarly inlaid, the legs probably replaced

39 $\frac{1}{4}$ in. (99 cm.) high; 58 in. (147 cm.) wide;

26 $\frac{1}{2}$ in. (67 cm.) deep

£10,000-15,000

(2)

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Christie's, New York, 24 November 2009, lot 408





PROPERTY FROM VILLA AGNESI IN MONTEVECCHIA, LOMBARDY

LOTS 219-231 & 300-327



229

ANDREA BELVEDERE, CALLED ABATE ANDREA (NAPLES 1642-1732)

Flowers in a stone urn on a garden floor

oil on canvas

24 $\frac{7}{8}$ x 38 $\frac{7}{8}$ in. (63.3 x 98.8 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 5 July 1950, lot 108, as 'G. P. Verbruggen' (128 gns. with lot 107 to Leggatt). Captain E.G. Spencer-Churchill, M.C., Northwick Park; (+) Christie's, London, 25 February 1966, lot 80, as 'Neapolitan School'.

Anonymous sale [The Property of a Family Trust]; Christie's, London, 9 December 2009, lot 103 (£21,250).

LITERATURE:

Captain E.G. Spencer-Churchill, *The Northwick Rescues*, 1961, no. 185, as 'Michelangelo di Pace Campiloglio [sic]'.

230

A LOUIS XV ORMOLU AND PORCELAIN STRIKING MANTEL CLOCK

GUDIN, PARIS, MID-18TH CENTURY, THE PORCELAIN 19TH CENTURY

The base stamped with a crowned 'R', the twin barrel movement with verge escapement, silk suspension and count wheel strike to bell, back plate signed *Gudin A Paris*, restorations to porcelain 15 in. (38 cm.) high; 10 in. (25.5 cm.) wide; 6 in. (15 cm.) deep

£3,000-5,000

\$4,000-6,600

€3,600-5,900

PROVENANCE:

Christie's London, 10 December 2009, Lot 780



231

A PAIR OF ITALIAN BIRD'S-EYE MAPLE, AMARANTH AND PARQUETRY CONSOLE TABLES

TUSCANY, LATE 18TH CENTURY

Each with grey veined white marble top, one top replaced

36 $\frac{3}{4}$ in. (93 cm.) high; 52 $\frac{1}{2}$ in. (133 cm.)

wide; 23 in. (58.5 cm.) deep (2)

£7,000-10,000

\$9,300-13,000

€8,300-12,000

PROVENANCE:

Anonymous sale, Christie's, London, 23 April 2009, lot 137







NOBLE & PRIVATE COLLECTIONS

Part I · King Street · 2 November 2016

Part II · South Kensington · 3 November 2016



CHRISTIE'S

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NOBLE & PRIVATE COLLECTIONS

THURSDAY 3 NOVEMBER 2016

PART I: LOTS 1-231

Wednesday 2 November 2016
at 10.30 am
8 King Street, St. James's

PART II: LOTS 300-561

Thursday 3 November 2016
at 10.30 am
85 Old Brompton Road

AUCTION

Thursday 3 November 2016
at 10.30 am Lots 300-561
85 Old Brompton Road
London SW7 3LD

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In sending absentee bids or making enquiries, this sale should be referred to as **VENTIMIGLIA-12419**

VIEWING - KING STREET

Saturday	29 October	12 noon - 5.00 pm
Sunday	30 October	12 noon - 5.00 pm
Monday	31 October	9.00 am - 4.30 pm
Tuesday	1 November	9.00 am - 8.00 pm

VIEWING - SOUTH KENSINGTON

Saturday	29 October	11.00 am - 5.00 pm
Sunday	30 October	11.00 am - 5.00 pm
Monday	31 October	9.00 am - 7.30 pm
Tuesday	1 November	9.00 am - 5.00 pm
Wednesday	2 November	9.00 am - 5.00 pm

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CHRISTIE'S

PROPERTY FROM VILLA AGNESI IN MONTEVECCHIA, LOMBARDY
 LOTS 219-231 & 300-327



(part lot)

PROPERTY FROM VILLA AGNESI IN MONTEVECCHIA, LOMBARDY (LOTS 300-327)

300

A COLLECTION OF FORTY-FOUR ITALIAN ENGRAVINGS DEPICTING ITALIAN LANDSCAPES
 BY PIETRO RUGA AND PIETRO PARBONI,
 DATED 1824-1827

Each with a later simulated tortoiseshell frame
 19½ in. (49.5 cm.) high; 24½ in. (62 cm.) wide,
 including frames

£2,000-3,000

(43)

\$2,600-3,900

€2,400-3,500

■301

A NORTH ITALIAN CLEAR AND POLYCHROME MOULDED GLASS NINE-LIGHT CHANDELIER

MURANO, 18TH/19TH CENTURY

64½ in. (164 cm.) high;

50½ in. (128 cm.) wide

£5,000-8,000

\$6,500-10,000

€5,800-9,300



■302

A PAIR OF ITALIAN GILTWOOD MIRRORS

19TH CENTURY

37 in. (94 cm.) high,

21 in. (53.5 cm.) wide

(2)

£1,000-1,500

\$1,300-2,000

€1,200-1,700



■303

A PORTUGUESE SOLID MAHOAGANY FOUR CHAIR BACK SETTEE

MID-18TH CENTURY

85 in. (216 cm.) long

£1,200-1,800

\$1,600-2,300

€1,400-2,100

PROVENANCE:

Christie's, New York, 16 April 2009, lot 35.

Bought from Bernheimer, Munich, in 1964.





304



305

304
FOLLOWER OF JAKOB BOGDANI

A pair of parrots with grapes, roses, peaches, an orange and a china vase and bowl

oil on canvas
30 x 25 in. (76.2 x 63.5 cm.)

£3,000-5,000 \$3,900-6,500
€3,500-5,800

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 2 December 2008, lot 122 (£3,500).

305
**ATTRIBUTED TO PHILIP FERDINAND DE HAMILTON
(BRUSSELS 1664-1750 VIENNA)**

A shell duck, a pintail, a mallard, and other ducks on the bank of a river

oil on canvas
13½ x 17¼ in. (34.3 x 45.1 cm.)

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

PROVENANCE:

Anonymous sale; Phillips, London, Philips, 20 April 2000, lot 122, as 'attributed to Jan Griffier I'.

Anonymous sale; Christie's, South Kensington, 23 April 2009, lot 143.

306
**A GEORGE III MAHOGANY STRIKING EIGHT-DAY
LONGCASE CLOCK**

JAMES BUTTLER, BOLTON. CIRCA 1780

With moonphase to the 14½ in. dial, two train movement with recoil anchor escapement, rack striking to bell
91 in. (234 cm.) high

£2,500-4,000 \$3,300-5,200
€2,900-4,600

PROVENANCE:

Christie's, South Kensington, 23 February 2010, Lot 122.





307 (a pair)

■307
A PAIR OF ITALIAN REVERSE-GLASS PAINTINGS
SECOND HALF 18TH CENTURY

18½ in. (47 cm.) high; 24½ in. (62 cm.) wide overall (2)
£4,000-6,000 \$5,200-7,800
€4,700-6,900

PROVENANCE:
The Manolo March collection from Son Galceran,
Mallorca, Christie's, London, 28 October 2009, lot 298.

■308
A PAIR OF CELADON TWIN-HANDLED BALUSTER
VASES MOUNTED AS LAMPS
19TH/20TH CENTURY

26½ in. (67 cm.) high, including shade (2)
£1,000-1,500 \$1,300-2,000
€1,200-1,700



■309
A NORTH ITALIAN PALE BLUE AND
POLYCHROME-PAINTED CENTRE TABLE
VENETO, MID-18TH CENTURY, THE TOP
REDECORATED

28½ in. (72.5 cm.) high, 32 in. (81.5 cm.) wide,
21 in. (53.5 cm.) deep
£800-1,200 \$1,100-1,600
€930-1,400

PROVENANCE:
Christie's New York, 16 April 2009, lot 115.



PROPERTY FROM VILLA AGNESI IN MONTEVECCHIA, LOMBARDY

LOTS 219-231 & 300-327



310

TOMMASO DE SIMONE (FL. 1851-1907)

H.M.S Neptune

signed and dated 'De Simone 1860' (lower right)

oil on canvas

16½ x 26 in. (42 x 66 cm.)

£4,000-6,000

\$5,200-7,800

€4,700-6,900

PROVENANCE:

Anonymous sale; Christie's, London, 26 January 1973, lot 343 (sold £52.50)

311

A PAIR OF NORTH ITALIAN GILTWOOD GIRANDOLES

MID-18TH CENTURY

Each 34½ in. (88 cm.) high; 20½ in. (52 cm.) wide (2)

£1,000-1,500

\$1,300-2,000

€1,200-1,700

PROVENANCE:

Christie's, South Kensington, 12 May 2009, lot 529.

312

A PAIR OF SOUTH ITALIAN MAHOGANY AND

FRUITWOOD MARQUETRY COMMODES

NAPLES, LATE 18TH CENTURY

37½ in. (95.5 cm.) high, 51 in. (129.5 cm.) wide,

24½ in. (62 cm.) deep

(2)

£6,000-9,000

\$7,800-12,000

€7,000-10,000

PROVENANCE:

Christie's, New York, 16 April 2009, lot 182 (sold \$23,750).



PROPERTY FROM VILLA AGNESI IN MONTEVECCHIA, LOMBARDY

LOTS 219-231 & 300-327



313
A PAIR OF JAPANESE PAINTINGS DEPICTING COURT FIGURES IN LANDSCAPE

MEIJI PERIOD (LATE 19TH - EARLY 20TH CENTURY)

Ink and colour on paper, framed and glazed
Each painting 49½ in. (125cm.) x 21½ in. (55 cm.) (2)

£400-600 \$520-780
€470-690

314
AN ITALIAN PARCEL-GILT, RED AND POLYCHROME JAPANNED BUREAU-CABINET

EARLY 18TH CENTURY

101½ in. (258 cm.) high; 46½ in. (118 cm.) wide;
26½ in. (67 cm.) deep

£8,000-12,000 \$11,000-16,000
€9,300-14,000

315
NEAPOLITAN SCHOOL

Portrait of a lady as Saint Cecilia, playing a keyboard

oil on canvas
33½ x 27½ in. (85 x 69.9 cm.)

£3,000-5,000 \$3,900-6,500
€3,500-5,800

316
A COLLECTION OF FOURTEEN HAND-COLOURED BOTANICAL ENGRAVINGS

PROBABLY 18TH CENTURY

each in a later frame
30½ in. (77.5 cm.) high; 24½ in. (62 cm.) wide (14)

£1,000-1,500 \$1,300-2,000
€1,200-1,700





■-317
**A GEORGE III BRAZILIAN ROSEWOOD,
SATINWOOD AND MARQUETRY DEMI-LUNE
CARD-TABLE**

LATE 18TH CENTURY

28½ in. (72.5 cm.) high; 38½ in. (97.5 cm.) wide;
17½ in. (44.5 cm.) deep, closed; 35 in. (89 cm.) deep, open
£3,000-5,000 \$3,900-6,500
€3,500-5,800

PROVENANCE:

Christie's, South Kensington, Avon Antiques, 'A West
Country Tradition,' 21 May 2009, lot 231
Bought from Mallett, Bath, in 1935 by Frank Trigwell,
Scarborough

■318
**A SET OF FIVE GEORGE III CREAM AND GREEN-
PAINTED SIDE-CHAIRS**

ATTRIBUTED TO CHIPPENDALE, HAIG & CO.,
CIRCA 1780

36 in. (91 cm.) high; 19½ in. (49.5 cm.) wide;
19 in. (48 cm.) deep (5) (5)
£2,500-4,000 \$3,300-5,200
€2,900-4,600

PROVENANCE:

Almost certainly supplied to Sir Ninian Home, Bt.
(d. 1795), Paxton House, Berwickshire, circa 1780 and
by descent to
Mrs John Home-Robertson (d. 1979), Paxton House,
Berwickshire, Christie's, London, 25 June 1970, lot 57
(240 gns).
Christie's, London, 27 May 2010, lot 69.

LITERATURE:

A. Rowan, 'Paxton House, Berwickshire', *Country Life*,
17 August 1967, p. 66, fig. 6.



316 (part lot)



PROPERTY FROM VILLA AGNESI IN MONTEVECCHIA, LOMBARDY

LOTS 219-231 & 300-327



319 (part)



319
A COLLECTION OF THIRTY-FIVE
ITALIAN ENGRAVINGS DEPICTING
ROMAN LANDMARKS

BY GUISEPPE VASI, 18TH CENTURY

each in a later parcel-gilt frame
 13 in. (33 cm.) high;
 17 in. (43.5 cm.) wide (36)

£1,000-1,500 \$1,300-2,000
 €1,200-1,700

PROVENANCE:
 Sotheby's, London, 3 March 2006,
 lot 375

321
A RUSSIAN BRASS-INLAID
MAHOGANY FOUR CHAIR
BACK SETTEE

FIRST HALF 19TH CENTURY

78 in. (198 cm.) long
 £1,000-1,500 \$1,300-2,000
 €1,200-1,700

PROVENANCE:
 Christie's, New York, 16 April 2009,
 lot 195.

320
AN ITALIAN PARCEL-GILT, CREAM AND POLYCHROME-DECORATED
BUREAU BOOKCASE

THE UPPER SECTION 19TH CENTURY, THE BASE LATER

88½ in. (223.5 cm.) high, 53 in. (134.5 cm.) wide, 19 in. (48.5 cm.) deep
 £2,000-3,000 \$2,600-3,900
 €2,400-3,500

PROVENANCE:
 Christie's, New York, 16 April 2009, lot 74.







322

322

WILLIAM HOARE OF BATH, R.A. (1706-1799)

Portrait of Miss Isobel of Miss Jane Hume, half-length, with a floral garland

pastel on paper
27½ x 15¾ in. (70 x 40 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,800

PROVENANCE:

Anonymous sale; Christie's, London, 16 May 1952, lot 14, with pendant (50 gns. to Elias).

Lord Constantine.

Anonymous sale; Christie's, London, 9 December 2009, lot 222.

■323

A GEORGE I WALNUT COMMODE

FIRST HALF 18TH CENTURY

41 in. (89 cm.) high; 38½ in. (98 cm.) wide; 23 in. (58.5 cm.) deep

£2,500-4,000

\$3,300-5,200

€2,900-4,600

-324

A SOUTH ITALIAN ORMOLU-MOUNTED TORTOISESHELL QUARTER-STRIKING TABLE CLOCK WITH ALARM

SICILY, THE DIAL SIGNED AUGUSTINUS SELUAGIO PANORMI, MID-18TH CENTURY

23¼ in. (59 cm.) high; 15 in. (38 cm.) wide; 8½ in. (21 cm.) deep

£1,200-1,800

\$1,600-2,300

€1,400-2,100

PROVENANCE:

Christie's, New York, 16 April 2009, Lot 31.



323



325

325

NORTH ITALIAN SCHOOL, 18TH CENTURY

Portrait of a girl, half-length, in an embroidered dress, holding cherries in her right hand

oil on canvas

23½ x 17 in. (59.7 x 43.2 cm.)

£2,000-3,000

\$2,600-3,900

€2,400-3,500

326

HENRY ROBERT MORLAND (LONDON C. 1716 - 1797)

A lady's maid soaping linen

oil on canvas

30⅞ x 25⅞ in. (76.5 x 63.8 cm.)

£8,000-12,000

\$11,000-16,000

€9,300-14,000

PROVENANCE:

B.H. Morland, Sheepstead, Abingdon, 1899.

Anonymous sale; Christie's, London, 24 April 2009, lot 90, when purchased by the present owner.

We are grateful to Martin Postle for confirming the attribution in 2009 after inspecting the original.

■327

A GEORGE II WALNUT TALLBOY

SECOND QUARTER 18TH CENTURY

69 in. (176 cm.) high 41 in. (104 cm.) wide; 21 in. (54 cm.) deep

£3,000-5,000

\$3,900-6,500

€3,500-5,800

PROVENANCE:

Anonymous sale, Christie's, London, 12 May 2009, lot 12.



326



PROPERTY FROM A PARISIAN HÔTEL PARTICULIER

LOTS 328-340



328



331



329



330

328
A PAIR OF LOUIS XV ORMOLU AND POLYCHROME
PORCELAIN SINGLE-LIGHT WALL-LIGHTS
 PROBABLY MID-18TH CENTURY

10½ in. (26.5 cm.) high; 4 in. (10 cm.) wide (2)
 £1,000-1,500 \$1,300-2,000
 €1,200-1,700

329
A LOUIS XV ORMOLU-MOUNTED CHINESE FAMILLE
ROSE PORCELAIN POT-POURRI
 MID-18TH CENTURY

6½ in. (16.5 cm.) high; 3½ in. (9 cm.) diam.
 £800-1,200 \$1,100-1,600
 €930-1,400

330
A LOUIS XV ORMOLU STRIKING MANTEL CLOCK
 LACAN, PARIS, MID-18TH CENTURY

The white enamel dial signed 'LOCAN/ A PARIS' (S/C)
 17¼ in. (44 cm.) high; 10½ in. (26.5 cm.) wide; 6 in. (15 cm.) deep
 Locan, almost certainly for Henri Lacan père, *maître* 1756
 £2,000-3,000 \$2,600-3,900
 €2,400-3,500

331
A PAIR OF LOUIS XV ORMOLU-MOUNTED CHINESE RED
LACQUER BOWLS
 MID-18TH CENTURY

4 in. (10 cm.) high; 5¼ in. (13.5 cm.) wide; 4½ in. (11.5 cm.) deep (2)
 £1,200-1,800 \$1,600-2,300
 €1,400-2,100

■332

**A PAIR OF LOUIS XV ORMOLU
 TWIN-BRANCH WALL-LIGHTS**
 STRUCK WITH 'C' COURONNE
 POINCONS, AFTER A DESIGN BY
 GILLES-MARIE OPPENORD,
 CIRCA 1730

20½ in. (52 cm.) high;
 10½ in. (27 cm.) wide (2)
 £5,000-8,000 \$6,500-10,000
 €5,800-9,300



This model of wall-lights with 'enfant-terms' is directly inspired by a design by Gilles-Marie Oppenordt (1672-1742) and engraved by Hucquier in the *Livre de différentes décorations d'appartements par G. M. Oppenordt architecte*. A similar pair is now part of the Rothschild collection at Waddeson Manor (illustrated in *The James A. de Rothschild Collection at Waddesdon Manor*, Furniture, Tome II, Fribourg, 1794, p. 792, no. 217).



333

**A PAIR OF FRENCH ORMOLU-
 MOUNTED CHINESE FAMILLE
 VERTE PORCELAIN POTS-POURRIS**
 SECOND QUARTER 19TH CENTURY

9 in. (22.5 cm.) high (2)
 £2,500-4,000 \$3,300-5,200
 €2,900-4,600

PROPERTY FROM A PARISIAN HÔTEL PARTICULIER

LOTS 328-340



334

334
**A LOUIS XVI ORMOLU-MOUNTED BLUE PORCELAIN
VASE AND COVER**
LATE 18TH CENTURY

10¼ in. (26 cm.) high

£800-1,200

\$1,100-1,600

€930-1,400



335

335
**A PAIR OF LOUIS XVI ORMOLU-MOUNTED BLUE 'VERRE
DU CREUSOT' VASES AND A SINGLE VASE**
LATE 18TH/EARLY 19TH CENTURY

10¼ in. (26 cm.) high, the pair

7½ in. (19 cm.) high, the other

(3)

£1,200-1,800

\$1,600-2,300

€1,400-2,100



336
**A FRENCH TERRACOTTA, ORMOLU AND PATINATED
BRONZE STRIKING 'PENDULE AU TEMPS'**
HEMON, PARIS, 19TH CENTURY

The twin barrel movement with recoil anchor escapement, silk suspension and count wheel strike to bell

23¾ in. (60 cm.) high; 14 in. (36 cm.) wide; 9½ in. (24 cm.) deep

£2,500-4,000

\$3,300-5,200

€2,900-4,600



337

337
A PAIR OF LOUIS XV ORMOLU AND WHITE PORCELAIN
TWIN-BRANCH WALL-LIGHTS
PROBABLY MID-18TH CENTURY

13½ in. (34.5 cm.) high; 9½ in. (24 cm.) wide (2)
£1,200-1,800 \$1,600-2,300
€1,400-2,100

338
A FRENCH ORMOLU-MOUNTED GLASS VASE AND
COVER
MID-19TH CENTURY

13 in. (33 cm.) high; 8 in. (20 cm.) wide
£1,000-1,500 \$1,300-2,000
€1,200-1,700

339
A PAIR OF FRENCH ORMOLU-MOUNTED JAPANESE
PORCELAIN VASES
FIRST HALF 19TH CENTURY, OF LOUIS XVI STYLE

10¼ in. (26 cm.) high (2)
£3,000-5,000 \$3,900-6,500
€3,500-5,800

A PARISIAN PRIVATE COLLECTION

340
A LOUIS XV ORMOLU STRIKING MANTEL CLOCK
CHARLES BEAUVILLAIN, PARIS, CIRCA 1745-49, THE
DIAL AND MOVEMENT ASSOCIATED TO THE CASE

The case struck with the 'C couronné poinçon'
16 in. (41 cm.) high; 9 in. (22.5 cm.) wide; 4 in. (10.5 cm.) deep
£2,000-3,000 \$2,600-3,900
€2,400-3,500



338



339



340

PROPERTY OF A SOUTH GERMAN GENTLEMAN

LOTS 149, 153 & 341-346



341

**A PAIR OF FRENCH ORMOLU-MOUNTED JAPANESE
IMARI PORCELAIN SEVEN-LIGHT CANDELABRA**
LATE 19TH CENTURY

28 in. (71 cm.) high (2)
£3,000-5,000 \$3,900-6,500
€3,500-5,800

342

**A FRENCH ORMOLU AND SEVRES-STYLE PORCELAIN-
MOUNTED TULIPWOOD, MARQUETRY AND PARQUETRY
OCCASIONAL TABLE**

LATE 19TH CENTURY, OF LATE LOUIS XV STYLE
29¼ in. (74 cm.) high; 20 in. (51 cm.) wide; 14¾ in. (37.5 cm.) deep
£2,000-3,000 \$2,600-3,900
€2,400-3,500

343

A TABRIZ CARPET
NORTH WEST PERSIA, CIRCA 1930

Of 'Hunting' design, overall very good condition
12ft.11in. x 9ft.8in. (394cm. x 294cm.)

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



■344
**A VICTORIAN SILVERED AND
PARCEL-GILT BOWL**
LATE 19TH CENTURY

Of oblong form with winged putti, marked to
the underside

15½ in. (39.5 cm.) high;

23½ in. (60 cm.) wide

£1,500-2,000

\$2,000-2,600

€1,800-2,300

■345
A REGENCE GILTWOOD MIRROR
CIRCA 1730-1740

52 in. (132 cm.) high; 28 in. (71 cm.) wide

£2,000-3,000

\$2,600-3,900

€2,400-3,500



■346
**A SOUTH GERMAN ROCOCO
GILTWOOD CONSOLE**
MID-18TH CENTURY

30½ in. (78 cm.) high; 31½ in. (80 cm.) wide;

19½ in (50 cm.) deep

£1,500-2,500

\$2,000-3,300

€1,800-2,900



350

A PAIR OF LOUIS XVI STYLE ORMOLU, PATINATED
BRONZE AND WHITE MARBLE CASSOLETTES

THIRD QUARTER 19TH CENTURY

10½ in. (26.5 cm.) high

(2)

£2,000-3,000

\$2,600-3,900

€2,400-3,500

PROVENANCE:

with Norman Adams, London, 1966.

351

A DUTCH GILT-METAL MOUNTED BURR-WALNUT
COMMODORE

MID-18TH CENTURY

With serpentine top above three bombé drawers

34 in. (87 cm.) high; 43½ in. (110 cm.) wide; 22½ in. (57 cm.) deep

£3,000-5,000

\$3,900-6,500

€3,500-5,800





352

■352

A GEORGE III MAHOGANY TILT-TOP TRIPOD TABLE

CIRCA 1765, THE TOP LATER

27½ in. (70 cm.) high; 26½ in. (67.5 cm.) wide

£1,000-1,500

\$1,300-2,000

€1,200-1,700

■353

A GEORGE II MAHOGANY LOWBOY

MID-18TH CENTURY

77¾ in. (70.5 cm.) high; 28 in. (71 cm.) wide;

19½ in. (49 cm.) deep

£800-1,200

\$1,100-1,600

€930-1,400



353

■354

A JACOBEAN STYLE WALNUT AND OAK PANELLED CHEST

19TH CENTURY, INCORPORATING EARLIER ELEMENTS

41½ in. (104 cm.) high; 44¾ in. (114 cm.) wide;

24 in. (61 cm.) deep

£1,500-2,500

\$2,000-3,300

€1,800-2,900

PROVENANCE:

With Spink & Son., London



354



355

■355
 A GEORGE III PLUM PUDDING
 MAHOGANY AND TULIPWOOD
 OVAL PEMBROKE TABLE
 LATE 18TH CENTURY

The twin-flap oval top above a frieze
 drawer and an opposing false drawer
 28 in. (71 cm.) high; 36¼ in. (92 cm.) wide;
 28½ in. (72 cm.) deep
 £800-1,200

\$1,100-1,600
 €930-1,400



356

■-356
 A WILLIAM IV BRAZILIAN
 ROSEWOOD DAVENPORT
 SECOND QUARTER 19TH CENTURY

The swivel top enclosing a cupboard
 beneath, with pen drawer to the right,
 above a slide, with four graduated
 long drawers
 30% in. (78 cm.) high; 15¼ in. (39 cm.) wide;
 20¼ in. (51.5 cm.) deep

£1,000-1,500

\$1,300-2,000
 €1,200-1,700

■357
 A SET OF TWELVE MAHOGANY
 SIDE CHAIRS
 PROBABLY ENGLISH, SIX MID-19TH
 CENTURY, SIX OF LATER DATE

38¾ in. (98.5 cm.) high; 19 in. (48.5 cm.)
 wide; 20¼ in. (48.5 cm.) deep (12)
 £4,000-6,000 \$5,200-7,800
 €4,700-6,900





358



358

TWO RUSSIAN PORCELAIN FIGURES

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, LATE 19TH CENTURY

Both groups depicting a woman and child with drunken husband, both marked under bases with impressed and red stamp factory marks, also with impressed numerals '5'

9½ in. (24 cm.) high and smaller (2)

£2,000-3,000

\$2,600-3,900

€2,400-3,500



359



359

TWO RUSSIAN PORCELAIN FIGURES

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, LATE 19TH CENTURY

A figure of a man playing a concertina, and a figure of a peasant eating bread, both marked under bases with red stamp factory marks, one also with impressed factory marks

7 in. (17.8 cm.) high and smaller (2)

£1,500-2,000

\$2,000-2,600

€1,800-2,300



360



360

A PAIR OF RUSSIAN PORCELAIN CANDLESTICKS

BY THE GARDNER PORCELAIN FACTORY, MOSCOW, LATE 19TH CENTURY

Each modelled as a lady in Roman dress, carrying a cornucopia horn, shaped as a candle holder, both marked under bases with impressed and red stamp factory marks, also with impressed numerals

9½ in. (23 cm.) high (2)

£1,500-2,000

\$2,000-2,600

€1,800-2,300

OTHER PROPERTIES (LOTS 361-363)

■*361

A LOUIS XIII VERDURE TAPESTRY
PARIS, SECOND QUARTER
17TH CENTURY

Depicting ducks and birds in a wooded river landscape, within an elaborate border centred by strapwork cartouches each depicting cupid, the sides and angles with grotesque portrait medallions losses, areas of restoration, reweaving and patching

12 ft. x 10 ft. (335 cm. x 305 cm.) wide

£3,000-5,000

\$3,900-6,500

€3,500-5,800

PROVENANCE:

Christie's, London, 4 November 2010,
lot 72



361

■362

A FLEMISH BIBLICAL TAPESTRY
FRAGMENT

LATE 16TH/EARLY 17TH CENTURY

Depicting a seated king receiving a female visitor with courtiers in attendance, reduced in size, losses and areas of reweaving

4 ft. 10 in. x 8 ft. (147 cm. x 244 cm.)

£2,500-4,000

\$3,300-5,200

€2,900-4,600



362

■*363

A FLEMISH VERDURE TAPESTRY
SECOND HALF 17TH CENTURY

depicting geese and stags in a wooded landscape with classical buildings beyond, lacking borders

7 ft. 1¼ in. x 11 ft. 6 in. (218 cm. x 350.5 cm.)

£4,000-6,000

\$5,200-7,800

€4,700-6,900



363

PROPERTY FROM A LADY OF TITLE

LOTS 151 & 364-369



364



***364**

JOHN HOPPNER (LONDON 1769-1830)

Portrait of Rev. John Granville, half-length, in a black coat and white stock; and Portrait of Mrs Granville, half-length, in a landscape

oil on canvas

30½ x 25½ in. (76.5 x 63.9 cm.); and 30½ x 24¾ in. (76.5 x 63 cm.)

two in the lot (2)

£8,000-12,000

\$11,000-16,000

€9,300-14,000

PROVENANCE:

Commissioned by the sitters, and by inheritance to their niece, Francis Anne Port, of Ilam, co. Derby, and by inheritance to her great-grandson,

The Rev. E. S. Ram, Oxted Rectory, by 1909.

Ogden Mills (1857-1929), 73 rue de Varenne, Paris, inherited by his daughter, Béatrice, The Countess of Granard, by descent in the family.



376

***365**

TWO CHINESE GU-SHAPED BEAKER VASES

18TH CENTURY AND 17TH CENTURY

Together with a Continental faience stove, 19th Century, converted to a lamp with fittings

The celadon-glazed vase 18¼ in. (46.4 cm.) high

(3)

£1,500-2,500

\$2,000-3,300

€1,800-2,900

PROVENANCE:

Ogden Mills (1857-1929), 73 rue de Varenne, Paris, inherited by his daughter, Béatrice, The Countess of Granard, and by descent in the family.



366

■*366

**A NORTH EUROPEAN
GILTWOOD MIRROR**
FIRST HALF 19TH CENTURY,
RECONSTRUCTED

54 in. (137 cm.) high; 37 in. (94 cm.) wide
£2,500-4,000 \$3,300-5,200
€2,900-4,600



367



■*367

**A PAIR OF FRENCH ORMOLU
TWIN-LIGHT APPLIQUES**
LATE 19TH/EARLY 20TH CENTURY,
IN THE LOUIS XVI STYLE

32½ in. (83 cm.) high; 13½ in. (35 cm.) wide;
7½ in. (10 cm.) deep (2)
£2,500-4,000 \$3,300-5,200
€2,900-4,600

PROVENANCE:

Ogden Mills (1857-1929), 73 rue de Varenne, Paris, inherited by his daughter, Béatrice, The Countess of Granard, and by descent in the family

■*369

**A PAIR OF FRENCH ORMOLU
CHENETS**

BY BOUHON FRERES, LATE 19TH
CENTURY, AFTER A MODEL BY
CLAUDE PITOIN

Each stamped *BOUHON FRES*, with
wrought-iron log supports
16½ in. (42 cm.) high; 16 in. (41 cm.) wide;
23 in. (58 cm.) deep, including iron bars (2)

£3,000-5,000 \$3,900-6,500
€3,500-5,800

PROVENANCE:

Ogden Mills (1857-1929), 73 rue de Varenne, Paris, inherited by his daughter, Béatrice, The Countess of Granard, and by descent in the family

*368

JOHN RUSSELL, R.A. (1745-1806)
*Portrait of Lady Henrietta Elizabeth
Cavendish, younger daughter of
William, fifth Duke of Devonshire,
aged five*

signed and dated 'Russell RA p./ 1790'
(lower left)
pastel on paper
23 x 17 in. (58.5 x 43.2 cm.)

£4,000-6,000 \$5,200-7,800
€4,700-6,900

PROVENANCE:

The sitter, and by descent to
Hon. Edward Frederick Leveson Gower.
Charles Wertheimer.
Alfred Süßman; Georges Petit, Lair-
Dubreil, Paris, 18-19 May 1922, lot 51.
Lord Granard, and by descent to the
present owner.

EXHIBITED:

London, Grafton Gallery, 1895, no. 230.
Paris, 1908a, no. 115, pl. 98.

LITERATURE:

'Collection de M. Sussmann', *La
Renaissance de l'art français*, V, 1922, p. 354.
N. Jeffares, *Dictionary of pastellists before
1800*, online edition.



368



369

PROPERTY FROM A PRIVATE COLLECTION (LOTS 370-373)

370

A SCOTTISH WHITE MARBLE BUST OF WILLIAM EWART GLADSTONE

ATTRIBUTED TO PETER SLATER, DATED 1848

The reverse inscribed with a 'PS' monogram and dated 1848
29 in. (74 cm.) high

£2,000-3,000

\$2,600-3,900

€2,400-3,500

PROVENANCE:

'Fasque- The Scottish seat of the Gladstones' sale, Christie's, London, 07 May 2008, lot 39.

See Christie's.com for further information on this lot.

371

A SCOTTISH WHITE MARBLE BUST OF JOHN GLADSTONE
BY LAWRENCE MACDONALD, DATED 1831

The reverse signed and dated 'L. MACDONALD/Sculpt./1831'
28 in. (71 cm.) high

£2,000-3,000

\$2,600-3,900

€2,400-3,500

PROVENANCE:

'Fasque- The Scottish seat of the Gladstones' sale, Christie's, London, 07 May 2008, lot 37.

See Christie's.com for further information on this lot.

372

A BRONZED METAL PLAQUE OF WILLIAM EWART GLADSTONE

LATE 19TH/EARLY 20TH CENTURY

Inscribed as 'William E. Gladstone', in poplar frame, with cyrillic plaque 'Gift from Sofia Myaj Gymnasium Gladstone'

25 in. (63.5 cm.) diameter;

25¾ in. (65.5 cm.) diameter including frame

(2)

£1,000-1,500

\$1,300-2,000

€1,200-1,700

PROVENANCE:

'Fasque- The Scottish seat of the Gladstones' sale, Christie's, London, 07 May 2008, lot 255.

373

A PAIR OF ENGLISH PAINTED PLASTER BUSTS OF WILLIAM HUSKISSON AND SIR JOHN GLADSTONE

SECOND QUARTER 19TH CENTURY

Huskisson with the reverse inscribed 'The Rt. Hon. W.

Huskisson/R. Wards/1826'; Gladstone with reverse inscribed with

a 'PS' monogram and dated 1847; with two faux marble pedestals
Huskisson: 26½ in. (67.5 cm.) high;

Gladstone: 29 in. (74 cm.) high

(4)

£3,000-5,000

\$3,900-6,500

€3,500-5,800

PROVENANCE:

'Fasque- The Scottish seat of the Gladstones' sale, Christie's, London, 07 May 2008, lot 19.

See Christie's.com for further information on this lot.



370

371



381



372

■374

**A GEORGE III GILTWOOD
OVERMANTEL MIRROR**
THIRD QUARTER 18TH CENTURY

37½ in. (95 cm.) high;
57½ in. (146 cm.) wide

£1,500-2,500

\$2,000-3,300

€1,800-2,900



375

**A GROUP OF CHINESE PORCELAIN
WARES**
KANGXI PERIOD (1662-1722)
AND LATER

Comprising a *famille verte* small dish,
Kangxi; a *famille rose* teapoy and cover,
Qianlong; and two pairs of plates,
20th Century

the small dish 6½ in. (16.5 cm.) diameter
(6)

£500-800

\$650-1,000

€580-930



■376

**A GEORGE II STYLE GILTWOOD
SIDE-TABLE**
SECOND HALF 19TH CENTURY

With a *vert de mer* marble top
31¼ in. (79.5 cm.) high; 57 in. (145 cm.)
wide; 28½ in. (72 cm.) deep

£2,000-4,000

\$2,600-5,200

€2,400-4,600



PROPERTY OF A LADY

LOTS 155-163 & 374-381



377

■377
A LOUIS XV RED AND GILT
JAPANNED DRESSING-TABLE
MID-18TH CENTURY

27¾ in. (70 cm.) high; 30½ in. (77 cm.)
wide; 19 in. (48 cm.) deep

£1,500-2,000

\$2,000-2,600

€1,800-2,300



378

378
THREE PAIRS OF CHINESE FAMILLE
ROSE SOUP-PLATES
YONGZHENG/EARLY QIANLONG
PERIOD, CIRCA 1730-1750

9½ in. (23.3 cm.) diameter and smaller
(6)

£1,500-2,500

\$2,000-3,300

€1,800-2,900

■379
A LOUIS XV PASTORAL TAPESTRY
AUBUSSON,
SECOND HALF 18TH CENTURY

Depicting a scene from *Les Amusements
de la Campagne* by Jean Daullée, within a
floral garland border
9 ft. 5 in. (287 cm.) high;
12 ft. 5 in. (378 cm.) wide

£6,000-10,000

\$7,800-13,000

€7,000-12,000



■380

**A FRENCH BLACK, RED AND GILT
JAPPANED DRESSING TABLE**
19TH CENTURY, IN THE LOUIS XV
STYLE

The top covered with gild-tooled leather
25 in. (63.5 cm.) high; 27¾ in. (70 cm.)
wide; 17 in. (43 cm.) deep

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

PROVENANCE:

By repute from the Coco Chanel
collection.



©Christie's Images.

Coco Chanel.



■381

**A FRENCH GILTWOOD AND AUBUSSON TAPESTRY
SALON SUITE**

LATE 19TH CENTURY, IN THE LOUIS XVI STYLE

Comprising a pair of fauteuils and a sofa, covered with tapestry
depicting 'les enfants jardiniers' and 'les fables de la Fontaine'
34 in. (87 cm.) high; 22¼ in. (57 cm.) wide; 21 in. (53 cm.) deep,
the fauteuils
36½ in. (93 cm.) high; 50½ in. (128 cm.) wide; 21½ in. (54.5 cm.)
deep, the sofa (3)

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





PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR
(LOTS 88-89, 103 & 382)

■382

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 'ANTUERPVAE' and 'CURA PETRI WOYTERS', reduced in size and lacking lower border
11 ft. 9 in. x 8 ft. 1 in. (358 x 246 cm.)

£6,000-9,000

\$7,800-12,000

€7,000-10,000

PROPERTY OF A PIEDMONTESE GENTLEMAN (LOTS 198 & 383)

■383

AN ITALIAN SPECIMEN MARBLE
CIRCULAR CENTRE TABLE

LATE 19TH/EARLY 20TH CENTURY,
TOP AND BASE ASSOCIATED

the top includes porphyry, Breccia, Brocattelle
and alabastro marble

33 in. (84 cm.) high; 37½ in. (95 cm.) diam.

£3,000-5,000

\$3,900-6,500

€3,500-5,800

384 No Lot



PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

385

AN ENGLISH UNIVERSAL EQUINOCTIAL DIAL

BY DOLLOND, LONDON, CIRCA 1800

Signed on the silvered hour ring *Dollond LONDON*, graduated IIII-XII-VII subdivided to five minutes, latitude arc for 0-60°, silvered 8-point compass rose with blued compass needle in red straight-grained morocco case
3¼ in. (8 cm.) diam.

£1,000-1,500

\$1,300-2,000

€1,200-1,700

See Christies.com for further information on this lot.



PROPERTY OF A DISTINGUISHED SWISS PRIVATE COLLECTION (LOTS 208-211, 215 & 386)

■-*386

**AN ITALIAN GILT-METAL-MOUNTED EBONY,
ROSEWOOD AND PIETRA DURA CABINET**

SECOND HALF 17TH CENTURY, PROBABLY FLORENCE

Together with a 19th century ebonised stand
33½ in. (85 cm.) high; 48¼ in. (123 cm.) wide;
41¼ in. (37 cm.) deep

£15,000-25,000

\$20,000-33,000

€18,000-29,000

See Christies.com for further information on this lot.



PROPERTY FROM THE COLLECTION OF THE HON. DAVID McALPINE

LOTS 387-394



387

■387

A VERY RARE SQUADRON (4TH) GUIDON OF THE 25TH LIGHT DRAGOONS

CIRCA 1804-1816

In later glazed frame

(The frame) 45½ in. (115.5 cm.) x 36¼ in. (93.5 cm.)

£1,500-2,000

\$2,000-2,600

€1,800-2,300

PROVENANCE:

Charles William Stewart (later Vane), 3rd Marquess of Londonderry (1778-1854).



389

■388

A VERY RARE SQUADRON (2ND) GUIDON OF THE 15TH (KING'S) LIGHT DRAGOONS

CIRCA 1801

In glazed frame

(The frame) 40¼ in. (102 cm.) x 30¾ in. (78 cm.)

£2,000-3,000

\$2,600-3,900

€2,400-3,500

PROVENANCE:

Believed to have been presented to Augustus, HRH The Duke of Cumberland, as Colonel of the Regiment (1800-1827). The Royal House of Hanover, Schloss Marienburg, Sotheby's, 14 October 2005, lot 4402.



389

■389

A VERY RARE REGIMENTAL GUIDON OF THE 25TH LIGHT DRAGOONS

CIRCA 1804-1819

In glazed frame

(The frame) 47¼ in. (120 cm.) x 38¾ in. (97 cm.)

£2,000-3,000

\$2,600-3,900

€2,400-3,500

PROVENANCE:

Charles William Stewart (later Vane), 3rd Marquess of Londonderry (1778-1854).



390

■390

A VERY RARE SQUADRON (3RD) GUIDON OF THE 15TH (KING'S) LIGHT DRAGOONS

CIRCA 1801

In double-sided glazed frame

(The frame) 38¾ in. (98.5 cm.) x 30 in. (76 cm.)

£3,000-4,000

\$3,900-5,200

€3,500-4,600

PROVENANCE:

Believed to have been presented to Augustus, HRH The Duke of Cumberland, as Colonel of the Regiment (1800-1827). The Royal House of Hanover, Schloss Marienburg, Sotheby's, 14 October 2005, lot 4420.

■391

A VERY RARE SQUADRON (4TH) GUIDON OF THE 15TH (KING'S) LIGHT DRAGOONS

CIRCA 1801

In glazed frame
(The frame) 43¾ in. (111 cm.) x 31 in. (79 cm.)

£2,000-3,000

\$2,600-3,900

€2,400-3,500

PROVENANCE:

Believed to have been presented to Augustus, HRH The Duke of Cumberland, as Colonel of the Regiment (1800-1827).

The Royal House of Hanover, Schloss Marienburg, Sotheby's, 14 October 2005, lot 4399.



391

■392

A VERY RARE SOVEREIGN'S REGIMENTAL GUIDON OF THE 15TH (KING'S) LIGHT DRAGOONS

CIRCA 1801

In glazed frame
(The frame) 42½ in. (107 cm.) x 31 in. (79 cm.)

£1,500-2,000

\$2,000-2,600

€1,800-2,300

PROVENANCE:

Believed to have been presented to Augustus, HRH The Duke of Cumberland, as Colonel of the Regiment (1800-1827).

The Royal House of Hanover, Schloss Marienburg, Sotheby's, 14 October 2005, lot 4398.



392

393

A VERY RARE SOVEREIGN'S STANDARD OF THE ROYAL HORSE GUARDS (BLUES)

CIRCA 1816-1830

In glazed frame
(The frame) 35½ in. (90 cm.) x 28¼ in. (72 cm.)

£2,500-3,000

\$3,300-3,900

€2,900-3,500

PROVENANCE:

Believed to have been acquired by Augustus, HRH The Duke of Cumberland, during his Colonelcy of the Regiment (1827-1830).

The Royal House of Hanover, Schloss Marienburg, Sotheby's, 14 October 2005, lot 4421.



393

■394

A VERY RARE REGIMENTAL STANDARD OF THE ROYAL HORSE GUARDS (BLUES)

CIRCA 1816-30

In glazed frame
(The frame) 40½ in. (103 cm.) x 36½ in. (92.5 cm.)

£2,500-3,000

\$3,300-3,900

€2,900-3,500

PROVENANCE:

Believed to have been acquired by Augustus, HRH The Duke of Cumberland, during his Colonelcy of the Regiment (1827-1830).

The Royal House of Hanover, Schloss Marienburg, Sotheby's, 14 October 2005, lot 4422.



394

PROPERTY FROM A PRIVATE PARISIAN COLLECTION

LOTS 395-399



■395

AN IMPORTANT FRENCH ORMOLU-MOUNTED MAHOGANY CREDENCE

BY PAUL SORMANI, THE DESIGN ATTRIBUTED TO ÉDOUARD LIÈVRE, PARIS, LATE 19TH CENTURY

The lockplate signed 'PAUL SORMANI / 10 rue Charlot Paris' 83½ in. (212 cm.) high; 45¼ in. (116 cm.) wide; 21¼ in. (55 cm.) deep

£15,000-25,000

\$20,000-33,000

€18,000-29,000

The attribution of the design to Édouard Lièvre is made with comparison to a number of Renaissance style pieces in the sale of his personal property following his death, *Succession de Feu Edouard Lièvre*, Paris, Hôtel Drouot, 21-24 March 1887:

- Lot 3, 'Meuble remarquable formant cabinet', see Sotheby's, New York, 16 November 2011, lot 239.

- Lot 16, 'Crédence en noyer enrichie de bronzes', see Christie's, London 18 September 2014, lot 30 and 'Édouard Lièvre', *Connaissance des Arts*, N° 228, Paris 2004, S. 28 ff. *Optima propagare Edouard Lièvre : Créateur de meuble & objets d'art*, Galerie Roxane Rodriguez, Paris, 2004, pp. 32-33. It shares with the present lot the same portrait relief roundels of King Charles VII of France and his favourite mistress Agnès Sorel amidst *rinceaux* reserves.

■396

A FRENCH ORMOLU-MOUNTED TULIPWOOD, KINGWOOD AND AMARANTH BUREAU PLAT OF LOUIS XVI STYLE, BY MAISON LEGER, PARIS, CIRCA 1880

The underside of the carcass stamped 'MON LÉGER' the lockplate to the central drawer signed 'Mson Léger / 28, Place des Vosges, Paris'

29¼ in. (74.5 cm.) high; 65 in. (165 cm.) wide; 32¼ in. (83 cm.) deep

£5,000-8,000

\$6,500-10,000

€5,800-9,300



■397

A FRENCH ORMOLU AND CUT-GLASS TEN-LIGHT CHANDELIER

LATE 19TH CENTURY, OF LOUIS XV STYLE

61½ in. (156.5 m.) high; 37 in. (94 cm.) diameter

£4,000-6,000

\$5,200-7,800

€4,700-6,900

■398

A RESTAURATION MAHOGANY EXTENDING DINING TABLE

BY LOUIS-ALEXANDRE BELLANGÉ, PARIS, CIRCA 1820-1830

Stamped thrice 'L. BELLANGÉ'

28½ in. (72 cm.) high; 77 in. (196 cm.) wide; 145 in. (368 cm.) long, extended; 65¼ in. (165.5 cm.) long, without leaves

£1,500-2,000

\$2,000-2,600

€1,800-2,300

■399

A SET OF EIGHTEEN FRENCH MAHOGANY DINING CHAIRS
SIX BY JACOB-DESMALTER, CIRCA 1810,
TWELVE 20TH CENTURY

Five with the stamp 'JACOB D / R MESLEE'

36 in. (91.5 cm.) high; 19 in. (49 cm.) wide; 16¼ in. (43 cm.) deep

(18)

£1,500-2,000

\$2,000-2,600

€1,800-2,300



398

399

PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 1-43, 67-70 & 400-488



■*400

A FRENCH ORMOLU SIX-LIGHT HALL LANTERN

20TH CENTURY, OF LOUIS XVI STYLE

32½ in. (83 cm.) high 16 in. (40 cm.) wide

£1,500-2,500

\$2,000-3,300

€1,800-2,900

■*401

A FRENCH PASTORAL TAPESTRY

AUBUSSON, 19TH CENTURY

Depicting figures by a pond in a wooded landscape,
in a floral border

7 ft. 10 in. (238 cm.) high; 5 ft. 7 in. (170 cm.) wide

£1,200-1,800

\$1,600-2,300

€1,400-2,100

■*402

**A PAIR OF CREAM-PAINTED AND PARCEL-GILT
BANQUETTES**

BY ANDRÉ MAILFERT, 20TH CENTURY, OF LOUIS XV
STYLE,

19 in. (49 cm.) high; 47½ in. (121 cm.) wide;

19 in. (49 cm.) deep

(2)

£1,500-2,500

\$2,000-3,300

€1,800-2,900





***403**
A PAIR OF FRENCH ORMOLU-MOUNTED MEISSEN
PORCELAIN TWIN-BRANCH CANDELABRA
SECOND HALF 19TH CENTURY

9¾ in. (25 cm.) high; 10¼ in. (26 cm.) wide (2)
£1,500-2,500 \$2,000-3,300
€1,800-2,900



***404**
A CHINESE TURQUOISE-GLAZED VASE, MOUNTED AS
A LAMP
19TH CENTURY

13 in. (33 cm.) high excluding fittings, wood stand (2)
£700-1,000 \$910-1,300
€810-1,200

***405**
A FRENCH ORMOLU-MOUNTED TULIPWOOD,
AMARANTH AND BOIS SATINE PARQUETRY AND
MARQUETRY CHIFFONNIERE

19TH CENTURY, INCORPORATING EARLIER ELEMENTS
29½ in. (57 cm.) high; 21½ in. (54 cm.) wide; 16¼ in. (41 cm.) deep
£1,000-1,500 \$1,300-2,000
€1,200-1,700



PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 1-43, 67-70 & 400-488



*406

**A FRENCH ORMOLU-MOUNTED CHINESE PORCELAIN
MODEL OF A COCKEREL**

19TH CENTURY

7¼ in. (20 cm.) high

£600-900

\$780-1,200

€700-1,000

■Q407

**A PORCELAIN-MOUNTED AND POLYCHROME-PAINTED
TABLE A CAFÉ**

BY FONDATION ESPIRITO SANTO, LISBON, DATED 1967,
AFTER THE MODEL BY R.V.L.C., NUMBERED 5.649

26½ in. (67 cm.) high; 15 in. (38 cm.) wide; 12 in. (31 cm.) deep

£1,000-1,500

\$1,300-2,000

€1,200-1,700

■Q408

**A SET OF FOUR FRENCH ORMOLU TWIN-LIGHT
WALL-LIGHTS**

LATE 20TH CENTURY, OF LOUIS XV STYLE

12½ in. (32 cm.) high; 12 in. (30 cm.) wide

(4)

£600-1,000

\$780-1,300

€700-1,200

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 11 July 2001, lot 203





*409

**A PAIR OF FRENCH ORMOLU-MOUNTED BLUE
PORCELAIN VASES**

SECOND HALF 19TH CENTURY, OF LOUIS XV STYLE

6¾ in. (17 cm.) high; 8 in. (20 cm) wide (2)

£2,000-3,000

\$2,600-3,900

€2,400-3,500

PROVENANCE:

Duke of Abercorn, Barons Court Castle, Stewart, Northern Ireland.
Property of a California Collector, Christie's New York, 9 May 1985,
lot 45.



*410

**A FRENCH ORMOLU, TOLE PEINTE AND POLYCHROME
PORCELAIN CHANDELIER WITH BIRD**

FIRST HALF 20TH CENTURY, OF LOUIS XV STYLE

28½ in. (73 cm.) high; 21 in. (53 cm.) diam.

£1,000-1,500

\$1,300-2,000

€1,200-1,700

■*411

**A LOUIS XV ORMOLU-MOUNTED BLACK AND GILT VERNIS
MARTIN ENCOIGNURE**

MID-18TH CENTURY

39¼ in. (99.5 cm.) high; 26 in. (66 cm.) wide; 26¼ in. (66.5 cm.) deep

£2,000-3,000

\$2,600-3,900

€2,400-3,500



PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 1-43, 67-70 & 400-488



***412**

**A FRENCH ORMOLU AND TURQUOISE GLAZED
PORCELAIN MODEL OF AN ELEPHANT**

19TH CENTURY, AFTER THE MODEL BY JEAN-JOSEPH DE
SAINT-GERMAIN

11¼ in. (30 cm.) high; 13½ in. (35 cm.) long

£1,500-2,500

\$2,000-3,300

€1,800-2,900

■Q413

**A LARGE EUROPEAN CARPET
SECOND HALF 20TH CENTURY**

Of Louis XV Savonnerie design, overall excellent condition
26ft.9in. x 16ft.3in. (816cm. x 493cm.)

£2,000-3,000

\$2,600-3,900

€2,400-3,500





*414

**A FRENCH ORMOLU-MOUNTED
PORCELAIN TEAPOT**

19TH CENTURY

7½ in. (19 cm.) long

£1,000-1,500

\$1,300-2,000

€1,200-1,700

■*415

**A SET OF FOUR GERMAN ORMOLU TWIN-BRANCH
WALL-LIGHTS**

MID-18TH CENTURY, TWO OF LATER DATE

14 in. (36 cm.) high; 11 in. (26 cm.) wide

£1,000-1,500

(4)

\$1,300-2,000

€1,200-1,700

■Ω416

**A CHINOISERIE ORMOLU-MOUNTED
OCCASIONAL TABLE**

BY FONDATION ESPIRITO SANTO, LISBON,
DATED 1969

with a drawer to a side

27 in. (68.5 cm.) high; 17 in. (43 cm.) wide;

12½ in. (32 cm.) deep

£800-1,200

\$1,100-1,600

€930-1,400



PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 1-43, 67-70 & 400-488



■*417

**A PAIR OF RESTAURATION ORMOLU AND
WHITE MARBLE THREE-LIGHT CANDELABRA**
CIRCA 1820-1830

32 in. (81 cm.) high (2)

£2,500-4,000

\$3,300-5,200

€2,900-4,600



■*418

**A FRENCH ORMOLU-MOUNTED MAHOGANY
GAMES-TABLE**

BY HENRY DASSON, DATED 1881

with hinged top and folding legs, signed and dated
'henry Dasson 1881'

29¼ in. (74 cm.) high; 34 in. (86.5 cm.) wide;

16¾ in. (43 cm.) deep

£2,000-3,000

\$2,600-3,900

€2,400-3,500



*419

**A PAIR OF FRENCH ORMOLU-MOUNTED BLUE
PORCELAIN BRULE-PARFUM VASES**

PROBABLY LATE 18TH CENTURY,
ONE LID LACKING

7½ in. (19 cm.) high (2)

£1,000-1,500

\$1,300-2,000

€1,200-1,700

PROVENANCE:

Anonymous, Sotheby's Monaco, 8 February 1981,
lot 323.



***420**
A PAIR OF LOUIS XVI ORMOLU-MOUNTED BLUE PORCELAIN BRULE-PARFUM VASES
 LATE 18TH CENTURY, THE LIDS LACKING

8 in. (20 cm.) high; 6 in. (15 cm) wide (2)
 £2,000-3,000 \$2,600-3,900
 €2,400-3,500



421



***421**
A SEVRES-STYLE DARK BLUE-GROUND CIRCULAR TWO-HANDLED ECUELLE, COVER AND STAND, AND A SEVRES (LATER DECORATED) CIRCULAR TWO-HANDLED GREEN-GROUND ECUELLE, COVER AND STAND

19TH CENTURY, THE FIRST WITH SPURIOUS BLUE INTERLACED L MARKS ENCLOSING H ABOVE A FLEUR-DE-LYS, THE SECOND WITH SPURIOUS BLUE INTERLACED L MARKS ENCLOSING CC ABOVE B AND VARIOUS INCISED MARKS

The blue-ground stand - 9½ in. (24 cm.) wide
 The green-ground stand - 10¼ in. (26 cm.) wide (4)
 £1,000-1,500 \$1,300-2,000
 €1,200-1,700

PROVENANCE:

Anonymous, Christie's Milan, 25 November 1999, lots 556 and 551 (GREEN-GROUND ECUELLE)

■*422
A FRENCH ORMOLU-MOUNTED SEVRES-STYLE PORCELAIN-INSET, AMARANTH AND FRUITWOOD MARQUETRY OCCASIONAL TABLE
 19TH CENTURY, OF LOUIS XVI STYLE

26½ in. (67.5 cm.) high; 12 in. (30 cm.) wide; 10¼ in. (26 cm.) deep
 £2,500-4,500 \$3,300-5,900
 €2,900-5,200



PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 1-43, 67-70 & 400-488



425

■*423

A FRENCH ORMOLU EIGHT-LIGHT CHANDELIER
20TH CENTURY, OF LOUIS XIV STYLE,
AFTER THE MODEL BY ANDRE-CHARLES BOULLE

31½ in. (80 cm.) high; 32 ½ (83 cm.) wide

£3,000-5,000

\$3,900-6,500

€3,500-5,800

■*424

**A NAPOLEON III ORMOLU-MOUNTED EBONY, BRASS
AND RED TORTOISESHELL 'BOULLE' MARQUETRY
SECRETAIRE A ABATTANT**

THIRD QUARTER 19TH CENTURY

48½ in. (123 cm.) high; 27½ in. (70 cm.) wide;

13¼ in. (34 cm.) deep

£2,000-3,000

\$2,600-3,900

€2,400-3,500

*425

CIRCLE OF JAN VAN KESSEL (ANTWERP 1626-1679)

Allegory of Water

oil on canvas

25¼ x 38¼ in. (64.2 x 97.2 cm.)

in a tortoiseshell veneered frame

£4,000-6,000

\$5,200-7,800

€4,700-6,900

PROVENANCE:

Anonymous sale [Hon. Clare Stuart Wortley, Windsor];
Christie's, London, 30 October 1942, lot 93, as 'Jan Brueghel'
(14 gns. to Baile).





426

***426**
CIRCLE OF JAN VAN KESSEL I (ANTWERP 1626-1679)
Allegory of Air

oil on copper
23¼ x 36 in. (58.8 x 91.3 cm.)
in a tortoiseshell veneered frame

£6,000-8,000

\$7,800-10,000
€7,000-9,300

PROVENANCE:

Anonymous sale; Sotheby's, New York, 3 November 1983,
lot 47, as 'Attributed to Jan van Kessel' (\$5,500).



■*427
**A PAIR OF FRENCH ORMOLU TWIN-BRANCH
WALL-LIGHTS**
LATE 19TH CENTURY,
AFTER THE MODEL BY ANDRE CHARLES BOULLE

13½ in. (34 cm.) high; 12 in. (30 cm.) wide (2)

£2,000-3,000

\$2,600-3,900
€2,400-3,500

■*-428
**A NAPOLEON III ORMOLU-MOUNTED BRASS AND
RED TORTOISESHELL 'BOULLE' MARQUETRY
SMALL BUREAU PLAT**

THIRD QUARTER 19TH CENTURY

30 in. (76 cm.) high; 34½ in. (87.5 cm.) wide;
22 in. (57 cm.) deep

£3,000-5,000

\$3,900-6,500
€3,500-5,800



(top)



PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 1-43, 67-70 & 400-488



429

***429
A PAIR OF FRENCH ORMOLU-MOUNTED BLUE GLASS
VASES**

20TH CENTURY, OF LOUIS XVI STYLE

16 in. (40 cm.) high; 11 in. (28 cm.) wide (2)

£3,000-5,000 \$3,900-6,500
€3,500-5,800

***430
SIX NYMPHENBURG GILT AND PLATINUM CABINET
CUPS AND SAUCERS**

CIRCA 1820, IMPRESSED SHIELD MARKS, INCISED
NUMERALS AND IMPRESSED II AND 6 (6)

£700-1,000 \$910-1,300
€810-1,200

PROVENANCE:

Anonymous, Christie's Geneva, 8 May 1988, lot 20.



430



431

***431
A PAIR OF WEDGWOOD BLACK BASALT EWERS
EMBLEMATIC OF WATER AND WINE, 'SACRED TO
NEPTUNE AND BACCHUS'**

LATE 19TH CENTURY, IMPRESSED UPPERCASE
WEDGWOOD MARKS TO BOTH, AFTER THE MODEL BY
JOHN FLAXMAN

15½ in. (39.5 cm.) high (2)

£800-1,200 \$1,100-1,600
€930-1,400

The present models are based on designs of 1778 provided to the factory by John Flaxman and based on designs by the noted French sculptor, Claude-Michel known as Clodion. The ewers were produced into the 20th century in a variety of materials including black basaltes, jasper, caneware and majolica. See Robin Reilly, Wedgwood, 1989, vol I, pp. 408, fig. 556, plates 716, 994 and C182.

■Ω432

**A CONTINENTAL TOLE PEINTE
AND PORCELAIN NINE-LIGHT
CHANDELIER**

20TH CENTURY, OF LOUIS XV STYLE

Fitted for electricity

35½ in. (90 cm.) high; 37½ in. (95 cm.) wide

£2,000-3,000

\$2,600-3,900

€2,400-3,500

PROVENANCE:

Thyssen-Bornemistza Collection;
Christie's, London, 14 December 2000,
lot 309 (€15,275).



432

■*433

**A PAIR OF FRENCH ORMOLU-
MOUNTED BLUE CHINESE
PORCELAIN VASES MOUNTED
AS LAMPS**

SECOND HALF 19TH CENTURY,
OF LOUIS XV STYLE

25½ in. (65 cm.) high, excluding shades

(2)

£3,000-5,000

\$3,900-6,500

€3,500-5,800



433

■*434

**A PAIR OF LOUIS XV ORMOLU-
MOUNTED VERNIS MARTIN
ENCOIGNURES**

BY LOUIS FOUREAU,
MID-18TH CENTURY

Each stamped 'L. FOUREAU' and 'JME'

35 in. (89 cm.) high; 21 in. (53 cm.) wide;

21 in. (53 cm.) deep

(2)

£3,000-5,000

\$3,900-6,500

€3,500-5,800



434



PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 1-43, 67-70 & 400-488



435

***435**
TWO CHINESE GLAZED FIGURES OF ATTENDANTS
19TH CENTURY

11¾ in. (29 cm.) and 11 in. (28 cm.) high (2)
£800-1,200 \$1,100-1,600
€930-1,400

***436**
A PAIR OF CHINESE YELLOW-GLAZED GREEN ENAMEL DISHES
20TH CENTURY

The white undersides with apocryphal Qianlong seal marks
6¼ in. (16 cm.) diameter, wood stands (2)
£500-800 \$650-1,000
€580-930



436

***437**
A PAIR OF CHINESE YELLOW-GLAZED BISCUIT MODELS OF DOGS
19TH CENTURY

Together with a red-glazed dog, 20th Century
The pair 7½ in. (19 cm.) wide (3)
£1,000-1,500 \$1,300-2,000
€1,200-1,700



437

***438**
A PAIR OF CHINESE FAMILLE VERTE BISCUIT FIGURES OF PARROTS
KANGXI PERIOD (1662-1722)

8¾ in. (22 cm.) high (2)
£1,000-1,500 \$1,300-2,000
€1,200-1,700



438

*439

A GROUP OF THREE CHINESE TURQUOISE-GLAZED VESSELS

18TH/19TH CENTURY

Comprising a pear-shaped vase; a brush-washer with a hare; and a 'frog' water-pot

The vase 6½ in. (15.5 cm.) high

(3)

£500-800

\$650-1,000

€580-930



*440

A GROUP OF TEN CHINESE TURQUOISE-GLAZED VESSELS

18TH AND 19TH CENTURY

Comprising a rectangular two-handled vase of *hu* form, two baluster vases, a bottle vase, two *cong*-shaped vases, a gilt metal-mounted tea-caddy, two gilt metal-mounted Buddhist lion joss-stick holders, and a 'bat and *ruyi*' brush washer

(10)

£800-1,200

\$1,100-1,600

€930-1,400



*441

A FRENCH ORMOLU-MOUNTED TURQUOISE CHINESE PORCELAIN VASE

THIRD QUARTER 19TH CENTURY

12¼ in. (31 cm.) high; 8 in. (20 cm.) wide

£700-1,000

\$910-1,300

€810-1,200



*442

A FRENCH ORMOLU-MOUNTED CHINESE LACQUER AND TURQUOISE PORCELAIN CENTREPIECE

19TH CENTURY, POSSIBLY BY ESCALIER DE CRISTAL

10¾ in. (27.5 cm.) high; 14¼ in. (36 cm.) wide

(2)

£500-800

\$650-1,000

€580-930



PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 1-43, 67-70 & 400-488



*443

A PAIR OF CHINESE RED-GLAZED VASES,
MOUNTED AS LAMPS

THE PORCELAIN 19TH CENTURY

15 in. (38 cm.) high excluding fittings,
wood stands (2)

£700-1,000

\$910-1,300

€810-1,200

*444

A PAIR OF CHINESE RED-OVERLAY GLASS
BOTTLE VASES

LATE 19TH CENTURY

The claret-red overlay carved with Buddhist lion
cubs, the undersides with apocryphal Qianlong seal
marks

10½ in. (27 cm.) high (2)

£1,000-1,500

\$1,300-2,000

€1,200-1,700



■*445

A CHINESE RED LACQUER SIDE TABLE

19TH/ EARLY 20TH CENTURY

32 in. (82 cm.) high; 48 in. (122 cm.) wide;
17½ in. (44.5 cm.) deep

£800-1,200

\$1,100-1,600

€930-1,400



*446

A CHINESE POLYCHROME-DECORATED
MODEL OF A WRITHING DRAGON

GUANGXU PERIOD (1875-1908)

10¼ in. (26 cm.) wide

£800-1,200

\$1,100-1,600

€930-1,400



447

■*447
A CHINESE RED LACQUER LOW-TABLE
 THE TOP PROBABLY 18TH CENTURY,
 THE BASE LATER

13½ in. (34.5 cm.) high; 44 in. (112 cm.) wide;
 25 in. (63.5 cm.) deep

£1,000-1,500

\$1,300-2,000

€1,200-1,700



448

*448
A MATCHED PAIR OF CANTONESE FAMILLE ROSE
'ELEPHANT' CANDLE-HOLDERS AND TWO CHINESE
'KNEELING BOY' FIGURES
 19TH CENTURY

The elephants 6½ in. (17 cm.) wide; boys 6½ in. (16 cm.) high (4)

£1,000-1,500

\$1,300-2,000

€1,200-1,700



*449
A PAIR OF CHINESE CORAL-GLAZED GILT-DECORATED
DRUM-SHAPED JARS
 CIRCA 1900

Each applied with a *kui* dragon at the rim, with apocryphal
 Qianlong seal marks within confronted dragons to the
 undersides

7¼ in. (18.5 cm.) high

(2)

£800-1,200

\$1,100-1,600

€930-1,400



449

PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 1-43, 67-70 & 400-488



450

~*450

THREE JAPANESE SHIBAYAMA-STYLE SILVER AND SILVERED COPPER KORO [INCENSE BURNERS] DECORATED IN LACQUER AND MOTHER-OF-PEARL, CORAL AND IVORY INLAYS

MEIJI PERIOD (LATE 19TH CENTURY)

12¼ in. (31 cm.); 8½ in. (21.5 cm.); 9¼ in. (23.5 cm.) high (3)

£700-1,000

\$910-1,300

€810-1,200

*451

A PAIR OF CHINESE FAMILLE VERTE BEAKER VASES, MOUNTED AS LAMPS

THE PORCELAIN KANGXI PERIOD (1662-1722)

9¾ in. (24.8 cm.) high excluding fittings (2)

£800-1,200

\$1,100-1,600

€930-1,400



451

■*452

A FRENCH CHINOISERIE JAPANNED AND ORMOLU LOW-TABLE

FIRST HALF 20TH CENTURY, POSSIBLY BY MAISON JANSEN

42 in. (107 cm.) high; 125 x 53 cm.

£1,000-1,500

\$1,300-2,000

€1,200-1,700

*453

A MATCHED SET OF THREE CHINESE FAMILLE ROSE 'LOTUS' TEABOWLS AND SAUCERS

YONGZHENG/EARLY QIANLONG PERIOD, CIRCA 1730 - 1740

Modelled as shaded pink lotus flowers and applied with small lotus stems, leaves and buds

The saucers 5¾ in. (14.5 cm.) wide (3)

£800-1,200

\$1,100-1,600

€930-1,400



452



453

*454

**A MEISSEN HAUSMALEREI COFFEE-POT AND COVER
 AND A HOT-WATER JUG AND COVER**

THE PORCELAIN CIRCA 1725, THE DECORATION GILT AT
 AUGSBURG IN THE SEUTER WOKSHOP, DREHER'S TWO
 DOT MARK TO HOT-WATER JUG INSIDE FOOTRIM

The coffee-pot - 9¾ in. (24.4 cm.) high (2)

£700-1,000 \$910-1,300
 €810-1,200



454

*455

**TWO MEISSEN SUGAR BOWLS AND COVERS AND A
 SAMSON EXAMPLE**

THE MARCOLINI SUGAR BOWL CIRCA 1790, BLUE
 CROSSED SWORDS AND STAR MARK, PRESSNUMBER
 32, THE OTHER MEISSEN BOWL CIRCA 1880, BLUE
 CROSSED SWORD MARK AND PAINTER'S 15., THE
 SAMSON EXAMPLE LATE 19TH CENTURY

The Marcolini sugar-bowl - 5-7/8 in. (15 cm.) diameter (3)

£700-1,000 \$910-1,300
 €810-1,200



455

*456

**A MEISSEN 'PUNCT' MARK 'TISCHENMUSTER' PATTERN
 BALUSTER COFFEE-POT AND COVER**

CIRCA 1760, BLUE CROSSED SWORDS AND DOT
 MARK, PAINTER'S STYLISED G. AND TWO DREHERS
 QUARTERED CIRCLES TO FOOTRIM

9 in. (23 cm.) high

£500-800 \$650-1,000
 €580-930



456

*457

TWO MEISSEN LEMON BOXES AND COVERS

CIRCA 1750, BLUE CROSSED SWORDS MARK TO ONE

The larger example - 4¾ in. (11 cm.) wide (2)

£800-1,200 \$1,100-1,600
 €930-1,400



457



458



459



460

■*458

A FRENCH ORMOLU-MOUNTED BLUE PORCELAIN AND WHITE MARBLE CANDELABRUM, MOUNTED AS A LAMP OF LOUIS XVI STYLE, LATE 19TH/EARLY 20TH CENTURY

17¾ in. (45 cm.) high excluding shade

£1,500-2,500

\$2,000-3,300

€1,800-2,900

■*459

A SET OF THREE FRENCH ORMOLU, 'BLUED-STEEL' THREE-LIGHT WALL-LIGHTS

OF LOUIS XVI STYLE, 20TH CENTURY

37½ in. (95 cm.) high; 20 in. (51 cm.) wide

(3)

£3,000-5,000

\$3,900-6,500

€3,500-5,800

■*460

A FRENCH ORMOLU-MOUNTED VERDE ANTICO MARBLE PEDESTAL

LATE 19TH CENTURY

With revolving top

45½ (115.5 cm.) high; 12½ in. (32 cm.) square

£800-1,200

\$1,100-1,600

€930-1,400



461

***461**
**A NAPOLEON III ORMOLU-MOUNTED SEVRES STYLE
PORCELAIN MONTEITH**
CIRCA 1880

16 3/4 in. (42.5 cm.) high; 15 in. (38 cm.) wide; 8 in. (20 cm.) deep
£3,000-5,000 \$3,900-6,500
€3,500-5,800



462

***462**
**A FRENCH ORMOLU-MOUNTED BLEU CELESTE
PORCELAIN BRULE-PARFUM**
LATE 19TH CENTURY, THE CENTRAL BOWL AND COVER
POSSIBLY SEVRES MID-18TH CENTURY

10 in. (25.5 cm.) high; 11 in. (28 cm.) wide; 8 in. (20 cm.) deep
£3,000-5,000 \$3,900-6,500
€3,500-5,800

■*463
A FRENCH ORMOLU AND ONYX GUERIDON
AFTER THE MODEL BY ADAM WEISWEILER,
20TH CENTURY

30 in. (76 cm.) high; 22 in. (56 cm.) diam.
£2,000-3,000 \$2,600-3,900
€2,400-3,500



463

PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 1-43, 67-70 & 400-488



464



465



*464

FRENCH SCHOOL, CIRCA 1800

Peonies, carnations and other flowers in an urn, with peaches and grapes; Peonies, carnations and other flowers in an urn

oil on canvas

32 $\frac{7}{8}$ x 20 $\frac{1}{4}$ in. (83.5 x 51.4 cm.)

(2) a pair

£2,500-4,000

\$3,300-5,200

€2,900-4,600

■*465

A PAIR OF LOUIS-PHILIPPE ORMOLU,
PATINATED BRONZE AND VERDE ANTICO
MARBLE SEVEN-LIGHT CANDELABRA
SECOND QUARTER 19TH CENTURY

37 $\frac{3}{4}$ in. (96 cm.) high

(2)

£2,000-3,000

\$2,600-3,900

€2,400-3,500



466

■ *466

A PAIR OF MALACHITE-VENEERED TOPS
20TH CENTURY

13 in. (33 cm.) wide; 16½ in. (42 cm.) deep (2)
£600-900

\$780-1,200
€700-1,000

*467

A PAIR OF RESTAURATION ORMOLU
AND MALACHITE VASES

CIRCA 1820-1830,
THE MALACHITE LATER

16¼ in. (41 cm.) high (2)
£2,500-4,000

\$3,300-5,200
€2,900-4,600



467



PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 1-43, 67-70 & 400-488



468

***468**

FIVE NYMPHENBURG WHITE TABLE DECORATIONS, A PAIR OF URNS AND EIGHT CONTINENTAL PORCELAIN FIGURES

19TH CENTURY, IMPRESSED SHIELD MARKS AND NUMERALS AND LETTERS

The tallest - 7 in. (17.7 cm.) high (15)
£700-1,000 \$910-1,300
€810-1,200



***469**

MANNER OF FRANÇOIS BOUCHER

A wooded river landscape with a mother and child by a stream; and A wooded river landscape with washerwomen by a stream

both with date and signature 'f. Boucher 1743' (lower right on each)
oil on canvas
18½ x 15½ in. (46 x 38.4 cm.) (2) a pair
£1,500-2,500 \$2,000-3,300
€1,800-2,900



469

■470

**A LARGE EUROPEAN CARPET
SECOND HALF 20TH CENTURY**

Of Tournai design, woven on the horizontal, overall excellent condition
11ft.1in. x 21ft.5in. (336cm. x 650cm.)
£1,500-2,500 \$2,000-3,300
€1,800-2,900

See Christies.com for further information on this lot.





471

***471**
**A LARGE CONTINENTAL PORCELAIN
CLARET-GROUND FLOWER-ENCRUSTED OVAL
BOUGH-POT, LINER AND STAND**
CIRCA 1835, INCISED 3

22¼ in. (56.3 cm.) wide

£600-800

\$780-1,000

€700-930

***472**
GEORGES BOTTINI (1874-1907)

Une demoiselle au Moulin Rouge

signed and dated 'G. Bottini 05' (upper right)

oil on canvas

21½ x 18½ in. (55 x 46 cm.)

Painted in 1905

£700-1,000

\$910-1,300

€810-1,200

PROVENANCE:

Dr. Oscar Ghez, Geneva, by 1969.

EXHIBITED:

Charleroi, Palais des Beaux-Arts, *Utrillo et les peintres de Montmartre*, January - February 1969, no. 3 (illustrated p. 25).

■*473
**A PAIR OF PORCELAIN-INSET, ORMOLU AND
MAHOGANY GUERIDONS**

THE VIENNA STYLE CIRCULAR DISHES CIRCA 1880,
SPURIOUS BLUE SHIELD MARKS, IMPRESSED 247
& 248, PRINTED GREEN MARKS, THE BASES 20TH
CENTURY

one dish numbered '247', the other dish numbered '248'
26¾ in. (68 cm.) high; 19¾ in. (50 cm.) diam. (2)

£2,500-4,000

\$3,300-5,200

€2,900-4,600

PROVENANCE:

Anonymous sale; Christie's, London, 25 May 2000,
lots 106 and 107.



472



473



474



475

*474

ATTRIBUTED TO NICOLAS TARKHOFF (1871-1930)

Fenêtre ouverte avec arbres fleuris

signed 'N. Tarkhoff' (lower right)

oil on board

16 $\frac{7}{8}$ x 13 in. (43 x 32.8 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,800



476

*475

MATHURIN JANSSAUD (FRENCH, 1857-1940)

Boats on a lake

signed 'Janssaud' (lower left)

pastel on board

15 x 21 $\frac{1}{2}$ in. (38 x 55 cm.)

£1,000-1,500

\$1,300-2,000

€1,200-1,700

λ*476

MICHEL KIKOÏNE (1892-1968)

Musique en chambre

signed 'Kikoïne' (lower right)

oil on canvas

39 $\frac{3}{8}$ x 31 $\frac{1}{8}$ in. (100 x 81 cm.)

£5,000-7,000

\$6,500-9,100

€5,800-8,100

PROVENANCE:

Jacques Chalom, Paris.

λ*477

ELISEE MACLET (FRENCH, 1881-1962)

Le Moulin Rouge

signed 'E.Maclet' (lower left), inscribed and dated
'LE MOULIN ROUGE/ EN 1900' (on the reverse)

oil on canvas

18¼ x 21 in. (46.3 x 53.3 cm.)

£1,000-2,000

\$1,300-2,600

€1,200-2,300



477

λ*478

ELISEE MACLET (FRENCH, 1881-1962)

Les Halles

signed 'Elisee Maclet' (lower left), inscribed and dated
'Les Halles/1913' (on the reverse)

oil on canvas

29⅞ x 23 in. (48.5 x 58.4 cm.)

£1,000-2,000

\$1,300-2,600

€1,200-2,300



478

λΩ479

WILLY JAMES (1920-2004)

Paris sous la neige

signed 'W. James' (lower right)

pastel

12¾ x 15¾ in. (32 x 40 cm.)

£1,000-2,000

\$1,300-2,600

€1,200-2,300



479

PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 1-43, 67-70 & 400-488



480

■*480

AFTER SIR PETER PAUL RUBENS, 20TH CENTURY

The Garden of Love

oil on canvas

39¼ x 56½ in. (99.8 x 142.4 cm.)

£2,000-3,000

\$2,600-3,900

€2,400-3,500

*481

**CIRCLE OF JEAN-BAPTISTE MONNOYER
(LILLE 1636-1699 LONDON)**

*A bouquet of flowers tied with a blue ribbon,
in a painted oval*

oil on canvas

29¾ x 25½ in. (75.9 x 63.7 cm.)

£1,500-2,500

\$2,000-3,300

€1,800-2,900

PROVENANCE:

Anonymous sale; Christie's, London, 22 July 1983, lot 135,
as 'J. B. Monnoyer' (£4,000).



481

■*482

**A PAIR OF FRENCH ORMOLU-MOUNTED KINGWOOD
AND TULIPWOOD DEMI-LUNE PARQUETRY CONSOLES**
EARLY 20TH CENTURY, OF LOUIS XV STYLE

29½ in. (75 cm.) high; 35 in. (89 cm.) wide;

14 in. (36 cm.) deep

(2)

£1,500-2,500

\$2,000-3,300

€1,800-2,900

PROVENANCE:

Anonymous sale; Christie's, London, 25 May 2000, lot 29.





***483**
A FRENCH SILVER SUGAR-BOWL AND COVER AND PAIR OF SALTS

THE SUGAR-BOWL MARK OF RENE PIERRE FERRIER, PARIS, 1787, THE SALTS MARK OF CESAR-ANTOINE BOUTHERVE-DESMARAIS, PARIS, 1781

with blue glass liners
 13cm. high; 20cm. wide and 7.5cm. wide respectively (3)
 £1,000-1,500 \$1,300-2,000
 €1,200-1,700

PROVENANCE:
 Anonymous sale; Christie's, 7 December 2001, lot 433 (the sugar bowl) and lot 435 (the salts).



***484**
A VICTORIAN SILVER-GILT EPERGNE CENTREPIECE
 MARK OF ROBERT GARRARD, LONDON, 1862

With six shell-shaped blue and white glass dishes
 17¼ in. (44 cm.) high; 15 in. (38 cm.) wide
 214 oz. 10 dwt. (6,673 gr.)
 £800-1,200 \$1,100-1,600
 €930-1,400

***485**
A GEORGE III ROLLED AND CUT-PAPER PICTURE
 LATE 18TH CENTURY

28¾ in. x 22¾ in. (73 cm. x 58 cm.)
 £1,500-2,500 \$2,000-3,300
 €1,800-2,900



PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 1-43, 67-70 & 400-488



486



487

Ω486

A PORTUGUESE SILVER VASE

MARKS FOR PORTO, POST 1938

23 5/8 in. (60 cm.) high

£2,000-3,000

\$2,600-3,900

€2,400-3,500

***487**

A FRENCH SET OF TWELVE SILVER-GILT UNDER-PLATES

MARK OF MAISON ODIOT, PARIS, 1983-1993

11 3/4 in. (30 cm.) diam.

316 oz. 18 dwt. (9854 gr.)

£4,000-6,000

(12)

\$5,200-7,800

€4,700-6,900



488

Ω488

A FRENCH SET OF TWELVE SILVER-GILT DISHES

MARK OF TETARD FRERES, PARIS, 20TH CENTURY,
RETAILED BY COLLET, GENEVA

11 in. (28 cm.) diam.

289 oz. 8 dwt. (9002 gr.)

£3,000-5,000

(12)

\$3,900-6,500

€3,500-5,800

PROPERTY FROM A VILLA IN TUSCANY (LOTS 86-87, 489 & 528)

■489

A LOUIS XIV 'GROTESQUE' TAPESTRY

BEAUVAIS, LATE 17TH/EARLY 18TH CENTURY, WOVEN UNDER THE DIRECTORSHIP OF PHILIPPE BEHAGLE (1684-1705), DESIGNED BY JEAN-BAPTISTE MONNOYER (1636-1699) AND JEAN I BERAIN (1640-1711), BETWEEN 1688 AND 1732

Depicting *Offering to Bacchus* from the series 'Les Grotesques', within a later picture frame border, reduced in size, areas of restoration and reweaving

91 in. (231.5 cm.) high; 71¼ in. (181 cm.) wide

£3,000-5,000

\$3,900-6,500

€3,500-5,800



■490

**A FRENCH ORMOLU, MOULDED AND CUT-GLASS
TWELVE-LIGHT CHANDELIER AND A PAIR OF
FIVE-BRANCH WALL-LIGHTS**

LATE 19TH CENTURY, OF LOUIS XV STYLE

37 in. (94 cm.) high; 22 in. (56 cm.) diam.

The wall-lights 29 in. (74 cm.) high

£2,000-4,000

(3)

\$2,600-5,200

€2,400-4,600



PROPERTY FROM THE LIESELOTTE AND ERNEST TANSEY FOUNDATION

LOTS 166-170 & 490-511



491

ANTON GOUBAU (ANTWERP 1616-1698)

A hawking party beside classical ruins

signed and dated 'A / GOVB^A / F / A° 1655' (centre right, on the column)

oil on copper

13½ x 18½ in. (34.2 x 47 cm.)

inscribed 'SPQR' (centre right, on the column)

£4,000-6,000

\$5,200-7,800

€4,700-6,900



492

PIETER BOUT (BRUSSELS 1658-1719)

A river landscape with shepherds and their herds at rest

signed 'P.Bout' (lower left)

oil on canvas

16¾ x 21¼ in. (41.6 x 55.2 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,800



■493

A GERMAN WALNUT AND FRUITWOOD COMMODE

FIRST HALF 18TH CENTURY

30¼ in. (77 cm.) high; 44½ in. (113 cm.) wide;

24½ in. (62 cm.) deep

£1,000-1,500

\$1,300-2,000

€1,200-1,700

■494

**A LOUIS XVI STYLE FOUR-LIGHT
 BRASS HALL LANTERN**
 LATE 19TH CENTURY

34 in. (86 cm.) high; 14½ in. (37 cm.)

£1,000-1,500

\$1,300-2,000

€1,200-1,700



494



495

■495

**A FRENCH GILT-METAL-MOUNTED
 AMARANTH-INLAID
 OCCASIONAL TABLE**

LATE 19TH/EARLY 20TH CENTURY

29½ in. (75 cm.) high; 20 in. (51 cm.) wide;
 15½ in. (39.5 cm.) deep

£600-1,000

\$780-1,300

€700-1,200

496

**ALEIYDA WOLFSEN
 (ZWOLLE 1648-1692)**

*Portrait of a girl, three-quarter-length,
 in a oyster satin dress, beside a statue
 in a landscape; and Portrait of a girl,
 three-quarter-length, in a gold dress
 and blue wrap*

the first signed and dated 'Aleyda
 Wolfsen / fecit. / 1681' (lower left, on the
 base of the statue); the second 'Aleyda
 Wolfsen / fecit. 1682' (upper left, on
 the column)

oil on canvas

19¾ x 16¾ in. (50.6 x 41.5 cm.) a pair (2)

£6,000-8,000

\$7,800-10,000

€7,000-9,300



496

■497

**A SET OF FOUR SCANDINAVIAN
 WALNUT AND PARCEL-GILT
 SIDE CHAIRS**

FIRST HALF 18TH CENTURY
 AND LATER

(4)

£1,000-1,500

\$1,300-2,000

€1,200-1,700



497





■498

A NORTH ITALIAN FROSTED AND POLYCHROME GLASS SIX LIGHT CHANDELIER

MURANO, 20TH CENTURY

59 in. (159 cm.) high; 29½ in. (75 cm.) wide

£1,000-1,500

\$1,300-2,000

€1,200-1,700

499

ATTRIBUTED TO JACQUES-CHARLES ALLAIS (PARIS 1705-1760)

Portrait of a boy, at half-length, pointing to books at his left

pastel, black chalk on paper laid down on canvas

23½ x 19½ in. (59.5 x 49.4 cm.)

£1,500-2,500

\$2,000-3,300

€1,800-2,900

We are very grateful to Neil Jeffares for suggesting the attribution to Jacques-Charles Allais and for his assistance in cataloguing this pastel.

500

A PAIR OF FAMILLE ROSE VASES

EARLY 20TH CENTURY

Each with two iron-red Buddhist lion and cub handles to the neck, decorated with a pair of bulbul amongst peonies representing the rebus *fuigui baitou*, which may be translated as 'may you enjoy riches and honour in old age', the reverses with a poetic inscription, signed and dated

18½ in. (47 cm.) high excluding fitments

(2)

£1,000-1,500

\$1,300-2,000

€1,200-1,700



501

**A PAIR OF FRENCH ORMOLU-MOUNTED
 SERPENTINE MARBLE VASES**

THE MOUNTS PROBABLY FIRST HALF 19TH
 CENTURY, NOW MOUNTED AS LAMPS

8½ in. (21.5 cm.) high (2)
 £1,500-2,000 \$2,000-2,600
 €1,800-2,300



501

502

A FRENCH SILVER-GILT DINNER SERVICE

MARK OF OERTEL ET BODEN, STRASBOURG, 1809-
 1819

Comprising sugar-vase and shovel, four circular dinner
 plates and two oval dishes
 the dinner plates 9 in. (23 cm.) diam.

131 oz. 10 dwt. (4,091 gr.) (8)
 £3,000-5,000 \$3,900-6,500
 €3,500-5,800



502

503

**A FRENCH PAIR OF SILVER-GILT SAUCE-TUREENS
 WITH TWO ASSOCIATED SAUCE-LADLES**

THE TUREENS MARK OF L-N NAUDIN, PAIRS, 1812-
 1819, THE LADLES MARK OF WILLIAM ELEY, WILLIAM
 FEARN & WILLIAM CHAWNER, LONDON, 1813

In gilt-tooled leather box
 the tureens 5 ¼ in. (18 cm.) wide (4)
 51 oz. 11 dwt. (1603 gr.)
 £1,000-1,500 \$1,300-2,000
 €1,200-1,700



503

504

THREE FRENCH SILVER DRESSING-TABLE BOXES

MARK OF MAISON ODIOT, PARIS, LATE 19TH
 CENTURY

the largest 7 7/8 in. (20 cm.) wide (3)
 44 oz. 5 dwt. (1376 gr.)
 £1,000-1,500 \$1,300-2,000
 €1,200-1,700



504

PROPERTY FROM THE LIESELOTTE AND ERNEST TANSEY FOUNDATION

LOTS 166-170 & 490-511



505



508

-505

A RUSSIAN SILVER TEAPOT AND A COFFEE POT
UNRECORDED MAKER'S MARK CYRILLIC 'GM',
MOSCOW, 1851

Both with hinged covers, the fluted bodies on three feet shaped as tree branches, spouts with foliage and scrolls, handles with ivory insulators, *marked under bases and covers*
The coffee pot, 8¾ in. (22.2 cm.) high
42.67 oz. (1,327.2 gr.)

(2)

£500-700

\$650-910

€580-810



506

506

A GERMAN SILVER TABLE SERVICE

MARK OF N.H. WILKENS & SÖHNE, HEMELINGEN,
20TH CENTURY, RETAILED BY IAW SCHNELL

For 12 place settings
206 oz. 12 dwt. (6,425 gr.)

(160)

£1,500-2,000

\$2,000-2,600

€1,800-2,300



507

507

A GERMAN SILVER-GILT THREE PIECE TEA AND COFFEE SERVICE

MARK OF JOHANN GRABE, AUGSBURG, 1793-1795

Sugar bowl 7 ½ in. (19 cm.) diam.
Coffee pot 10 ¾ in. (27 cm.) high

(3)

£1,500-2,000

\$2,000-2,600

€1,800-2,300

508

A SILVER TABLE SERVICE

GERMANY, CIRCA 1920

182 oz. 13 dwt. (5,682 gr.)

(143)

£800-1,200

\$1,100-1,600

€930-1,400



509

509
A VICTORIAN SILVER-GILT TABLE SERVICE

MARK OF WILLIAM ELEY, LONDON, 1838
 For 12 place settings
 90 oz. 10 dwt. (2815 gr.) (84)
 £1,500-2,500 \$2,000-3,300
 €1,800-2,900



510

510
A GEORGE III PAIR OF SILVER SAUCE-BOATS
AND AN IRISH SILVER PAIR OF LADLES

THE SAUCE-BOATS MARK OF THOMAS WHIPHAM, LONDON, 1744, THE LADLES MARK OF RICHARD PHILLIPS, DUBLIN, CIRCA 1750
 the sauce-boats 7 ½ in. (19 cm.) long
 26 oz. 8 dwt. (821 gr.) (4)
 £1,500-2,500 \$2,000-3,300
 €1,800-2,900

511
A SET OF FOUR GEORGE III SILVER-GILT SALT
CELLARS AND SIX STANDS

THE SALTS MARK OF JOHN EMES, LONDON, POSSIBLY 1804, THE STANDS MARKS OF ROBERT AND DAVID HENNELL, LONDON, 1801
 the stands 6 ½ in. (16.5 cm) diam.
 27 oz. 11 dwt. (857 gr.) (10)
 £1,000-1,500 \$1,300-2,000
 €1,200-1,700



511

512 No Lot



PROPERTY FROM A PRIVATE GERMAN COLLECTION

513
A PAIR OF RESTAURATION FIVE-LIGHT FIGURAL
CANDELABRA

CIRCA 1830

25½ in. (65 cm.) high

(2)

£3,000-5,000

\$3,900-6,500

€3,500-5,800

PROPERTY FROM A GERMAN COLLECTION, HAMBURG

514
A LOUIS XVI TULIPWOOD, KINGWOOD, EBONY AND
MARQUETRY BUREAU-CABINET
 EAST FRANCE, CIRCA 1780

85½ in. (205 cm.) high; 49 in. (125 cm.) wide;
 23½ in. (60 cm.) deep

£3,000-5,000

\$3,900-6,500

€3,500-5,800



PROPERTY OF A GENTLEMAN

515
A LARGE AUBUSSON CARPET
 FRANCE, LATE 19TH CENTURY

12ft.5in. x 21ft.10in. (379cm. x 663cm.)

£6,000-8,000

\$7,800-10,000

€7,000-9,300



PROPERTY FROM A NORTH GERMAN COLLECTION
(LOTS 107-111 & 516)

516

**A PAIR OF NORTH EUROPEAN
ORMOLU-MOUNTED MARBLE VASES**

19TH CENTURY

7½ in. (19 cm.) high

£600-800

\$780-1,000

€700-930



THE PROPERTY OF A DUTCH COLLECTOR

517

A FRENCH MAHOGANY BUREAU PLAT

LATE 19TH/EARLY 20TH CENTURY

29¼ in. (76 cm.) high; 64½ in. (163 cm.) wide;

41 in. (101 cm.) deep

£1,000-1,500

\$1,300-2,000

€1,200-1,700



PROVENANCE:

Christie's, Amsterdam, 13 December 2011, lot 606

THE PROPERTY OF A DUTCH COLLECTOR

518

**A PAIR OF NORTH EUROPEAN
PARCEL-GILT MAHOGANY BERGERES**

SECOND QUARTER 19TH CENTURY

38½ in. (98 cm.) high; 26 in. (66 cm.) wide;

26 in. (66 cm.) deep

(2)

£1,000-1,500

\$1,300-2,000

€1,200-1,700



PROPERTY OF A GENTLEMAN

519

**A PAIR OF FRENCH ORMOLU
CANDLESTICKS**

SECOND HALF 19TH CENTURY

One incised 'OD'

11¾ in. (30 cm.) high

£2,000-3,000

\$2,600-3,900

€2,400-3,500



SOLD TO BENEFIT THE ACQUISITION FUND OF THE RIJKSMUSEUM AMSTERDAM

LOTS 520-527



520

520

A DUTCH SILVER TOBACCO-BOX

MARK OF BAREND VAN MECKLENBURG, AMSTERDAM, 1790

6 in. (15.5 cm) high
15 oz. 6 dwt. (475 gr.)

£3,000-5,000

\$3,900-6,500

€3,500-5,800

521

A PAIR OF DUTCH SILVER CANDLESTICKS

MARK OF JOSEPH SEESER, GRONINGEN, 1781

10 ½ in. (26 cm.) high
19 oz. 10 dwt. (605 gr.)

£2,000-3,000

\$2,600-3,900

€2,400-3,500

(2)



522

522

A CHINESE FAMILLE ROSE DISH

YONGZHENG PERIOD (1723-1735)

12¼ in. (31.2 cm.) diameter

£2,000-3,000

\$2,600-3,900

€2,400-3,500

A smaller, very similar plate from The Metropolitan Museum of Art, was sold Christie's New York, 13 - 22 September 2016, lot 1917

523

TWO CHINESE FAMILLE ROSE ARMORIAL PLATES

QIANLONG PERIOD (1736-1795)

One for the Spanish market, with the arms of the Bohorques lineage, and the other for Farcy de Cuillé, bishop of Quimper 9 in. (23 cm) diameter

£800-1,200

\$1,100-1,600

€930-1,400

(2)

For the arms, see Rocío Diaz, *Chinese Armorial Porcelain for Spain*, London, 2010, pp.156-7, no. 17; and Antoine Lebel, *Armoiries françaises et suisses sur la porcelaine de Chine au XVIIIe siècle*, Brussels, 2009, p.317.



523



524



524

524
**SIX VARIOUS CHINESE FAMILLE ROSE TEA WARES
AND A SANDER**

YONGZHENG AND QIANLONG PERIODS (1723-1795)

5¾ in. (15 cm.) high and smaller

(7)

£800-1,200

\$1,100-1,600

€930-1,400



525



526

525
FOUR CHINESE FAMILLE ROSE PLATES

YONGZHENG AND EARLY QIANLONG PERIODS
(1723-1795)

All about 8¾ in. (22.2 cm.) diameter

(4)

£1,200-1,800

\$1,600-2,300

€1,400-2,100

526
**TWO CHINESE BLUE AND WHITE DISHES
AND A PAIR OF DESSERT BOWLS**

KANGXI PERIOD (1662-1722)

9 in. (23 cm.) diameter and smaller

(4)

£800-1,200

\$1,100-1,600

€930-1,400

527
**A DUTCH BRASS-MOUNTED BURR-WALNUT AND
OLIVEWOOD-BANDED DISPLAY BUREAU CABINET**
SECOND QUARTER 18TH CENTURY

(87½ in.) 223 cm. high; 41 in. (104 cm.) wide; 21 in. (54 cm.) deep

£1,800-2,200

\$2,400-2,900

€2,100-2,500





PROPERTY FROM A VILLA IN TUSCANY (LOTS 489 & 528)

■528

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.)

£8,000-12,000

\$11,000-16,000

€9,300-14,000

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).



PROPERTY OF A PRIVATE COLLECTOR

528A

FOLLOWER OF GIOVANNI PAOLO PANINI

*A Capriccio of the Pantheon and Roman Ruins,
washerwomen and a soldier in the foreground*

oil on canvas

25 x 19 in. (63.5 x 48.2 cm.)

£4,000-6,000

\$5,200-7,800

€4,700-6,900

PROVENANCE:

Anonymous sale; Christie's, London, 8 July 1994, lot 239.

PROPERTY FROM A GERMAN COLLECTOR

■533

A GERMAN GILTWOOD AND GILT-LEAD EIGHT-LIGHT CHANDELIER

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

39½ in. (100 cm.) high;
40 in. (102 cm.) diam.

£8,000-10,000 \$11,000-13,000
€9,300-12,000

See Christies.com for further information on this lot.



534

A LATE LOUIS XVI ORMOLU, ROUGE GRIOTTE AND WHITE MARBLE MANTEL CLOCK

GASPARD CACHARD, PARIS, LATE 18TH CENTURY

The dial signed 'Cachard suc. de Ch. Le Roi/ A PARIS'
13 in. (33 cm.) high; 12¼ in. (31 cm.) wide;
5 in. (13 cm.) deep

£3,000-5,000 \$3,900-6,500
€3,500-5,800



PROPERTY FROM A GENTLEMAN

■535

A LOUIS XV ORMOLU-MOUNTED KINGWOOD AND TULIPWOOD COMMODE

BY ANTOINE GOSSELIN, MID-18TH CENTURY

Stamped three times 'A.GOSSELIN' and twice 'JME'
34¾ in. (88 cm.) high; 51 in. (130 cm.) wide;
25¾ in. (65.5 cm.) deep

£3,000-5,000 \$3,900-6,500
€3,500-5,800





536

PROPERTY OF A LADY

536

AFTER SIR JOSHUA REYNOLDS, P.R.A.

Portrait of Theophila Gwatkin (1782-1844) - Simplicity

oil on canvas

30% x 26% in. (78 x 67.5 cm.)

£2,000-4,000

\$2,600-5,200

€2,400-4,600

PROVENANCE:

Gibbons, Hillhampton House, Worcestershire, by 1862.

EXHIBITED:

London, South Kensington, *Second Great Exhibition of the Artworks of all nations*, 1862, no. 39.

LITERATURE:

A. Graves and W.V. Cronin, *A History of the Works of Sir Joshua Reynolds P.R.A.*, London, 1899, I, p. 409

D. Mannings, *Sir Joshua Reynolds: A Complete Catalogue of His Paintings*, New Haven and London, 2000, I, p. 230, no. 789a.



537

PROPERTY OF A LADY AND A GENTLEMAN (LOTS 537 & 538)

537

CIRCLE OF ROBERT LEFÈVRE (BAYEUX 1756-1830 PARIS)

A sibyll, seated, beside trees, a temple beyond

oil on canvas

78% x 58% in. (198.4 x 148.2 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,800

538

CIRCLE OF JOHANN KARL LOTH (MUNICH 1632-1698 VENICE)

The Payment of Tribute Money

oil on canvas

30¼ x 37¼ in. (77 x 94.5 cm.)

£2,000-3,000

\$2,600-3,900

€2,400-3,500



538

PROPERTY FROM A PRIVATE COLLECTION

539

TWO ITALIAN MAIOLICA TAZZE

CIRCA 1600

Comprising a Deruta example decorated with a putto and an example with a coat of arms

The largest - 10 in. (25.3 cm.) diameter

(2)

£1,200-1,800

\$1,600-2,300

€1,400-2,100



PROPERTY FROM THE W. STUART COLLECTION
OF TEXTILES (LOTS 204, 213, 540, 546-547 & 553)

■540

A LOUIS XV PASTORAL TAPESTRY
AUBUSSON, MID-18TH CENTURY,
AFTER JEAN-BAPTISTE HUET

Depicting women and children with cattle in
a meadow within a scrolling foliate border,
the right hand border and corner clasps later
9 ft. 2 in. x 7 ft. 9 in. (278 cm. x 238 cm.)

£4,000-6,000

\$5,200-7,800

€4,700-6,900

PROVENANCE:

Phillips, London, 18 June 1991, lot 37



PROPERTY FROM A GENTLEMAN

■541

**A REGENCE ORMOLU-MOUNTED
KINGWOOD COMMODE**
CIRCA 1730

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

£5,000-8,000

\$6,500-10,000

€5,800-9,300



PROPERTY FROM THE COLLECTION OF OTTO VON MITZLAFF

LOTS 114-126 & 542-545



542

WILLIAM ESSEX (BRITISH, 1784-1869)

Queen Victoria (1819-1901), in wedding attire

signed in full on the counter-enamel and dated with the cypher of Queen Victoria 'VR / 1841 / Painted by W. Essex / Enamel Painter / to Her Majesty'

Enamel on gold

Oval, 41 mm. high, in contemporary pierced brass frame

£2,000-3,000

\$2,600-3,900

€2,400-3,500

PROVENANCE:

By repute, Victoria, Princess Royal (1840-1901), later Empress of Germany.

■-543

A PAIR OF REGENCY ORMOLU-MOUNTED FIRE SCREENS
ONE BRAZILIAN ROSEWOOD, THE OTHER MAHOGANY,
EARLY 19TH CENTURY

One ink inscribed 'Langston French Screens'
35½ in. (90 cm.) high; 22½ in. (57 cm.) wide

(2)

£2,500-4,000

\$3,300-5,200

€2,900-4,600



■544

AN AUSTRIAN WALNUT GAMES-TABLE

ATTRIBUTED TO THE WORKSHOP OF
JOSEPH DANHAUSER, VIENNA, SECOND QUARTER
19TH CENTURY

With swivel folding top

32 in. (81 cm.) high; 37¼ in. (95 cm.) wide;

18½ in. (47 cm.) deep, closed

£1,500-2,500

\$2,000-3,300

€1,800-2,900



545

**A GEORGE II BRASS-MOUNTED MAHOGANY
JARDINIÈRE**

MID-18TH CENTURY

With removable zinc liner

6¼ in. (16 cm.) high; 23 in. (58 cm.) wide; 15 in. (38 cm.) deep

£2,000-3,000

\$2,600-3,900

€2,400-3,500





PROPERTY FROM THE W.STUART COLLECTION OF TEXTILES

■546

**A FRANCO-FLEMISH EXOTIC VERDURE
TAPESTRY FRAGMENT**

EARLY 17TH CENTURY AND LATER

Depicting a porcupine and a camel in a densely wooded
landscape, with later guard borders, areas of restoration and
reweaving

4 ft. 7 in. x 6 ft. 2 in. (140 cm. x 188 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,800

PROPERTY FROM THE W.STUART COLLECTION OF TEXTILES

■547

A FLEMISH PASTORAL TAPESTRY

EARLY 18TH CENTURY

Depicting two figures in a wooded landscape within a
simulated picture frame border, slightly reduced in size, areas
of restoration and reweaving

9 ft. 7 in. x 6 ft. 4 in. (292 cm. x 193 cm.)

£4,000-6,000

\$5,200-7,800

€4,700-6,900



PROPERTY FROM A PRIVATE COLLECTION

LOTS 539, 548-550



548

548

**A CASTELLI MAIOLICA BOWL
AND A SMALL PLATE**

FIRST HALF OF THE 18TH CENTURY

The bowl - 6½ in. (16.3 cm.) diameter

The plate - 6½ in. (17 cm.) diameter (2)

£1,500-2,500

\$2,000-3,300

€1,800-2,900

549

**A SICILIAN MAIOLICA ALBARELLO
AND AN ITALIAN MAIOLICA
SYRUP-JAR**

EARLY 17TH CENTURY, THE
ALBARELLO PROBABLY BURGIO,
THE SYRUP-JAR PROBABLY
MONTELUPO

7.12 in. (19.2 cm.) and

9¾ in. (24 cm.) high (2)

£1,000-1,500

\$1,300-2,000

€1,200-1,700



549



550

**AN CASTELLI MAIOLICA TONDINO,
TWO SMALL PLATES WITH PUTTI
AND A BEAKER**

18TH CENTURY

9½ in. (24 cm.) diameter (4)

£1,500-2,500

\$2,000-3,300

€1,800-2,900



550

■551

A MATCHED PAIR OF LOUIS-PHILIPPE MAHOGANY BERGERES

SECOND QUARTER 19TH CENTURY

Each with curved back and cushioned seat covered with tan leather, with ribbed top rail, dolphin arm terminals and on sabre legs, one probably slightly later in date and with minor differences to carving

36 ¼ in. (92 cm.) high, and slightly smaller; 24 ¾ in. (63 cm.) wide; 22 in. (56 cm.) deep (2)

£1,200-1,800 \$1,600-2,300
 €1,400-2,100



PROVENANCE:

Baron Gustave de Rothschild (1829-1911), and by descent to his daughter

Zoe Lucie Betty de Rothschild (1863-1910), who married Baron Léon Lambert (1851-1919), and by descent to their son Baron Henri Lambert (1887-1933), and by descent to his son Baron Léon Lambert (1928-1987), photographed in the Library of his private apartment above the Banque Lambert, Brussels, circa 1965, and by descent to his nephew Baron Henri Lambert (b. 1978).

LITERATURE:

P. Lambert, *Long Ago (and Far Away)*, Brussels, 2013, p. 231.

■552

AN ITALIAN GILTWOOD BENCH

PROBABLY ROME, LATE 18TH CENTURY

With printed paper label 'SANDRO ORSI ANTICHITA/ BAGUTTA 14/ MILANO/ 28'

30½ in. (77.5 cm.) high; 78 in. (198 cm.) wide; 21½ in. (55 cm.) deep

£3,000-5,000 \$3,900-6,500
 €3,500-5,800



PROVENANCE:

Alessandro Orsi, Via Bagutta 14, Milan.

PROPERTY FROM THE W. STUART COLLECTION OF TEXTILES

■553

AN ENGLISH PASTORAL TAPESTRY

AFTER JEAN-ANTOINE WATTEAU,
 SECOND HALF 18TH CENTURY

Depicting a *fête champêtre* with a flutist and courtly dressed maiden in a landscape

7 ft. 1 in. x 6 ft. 10 in. (217 cm. x 210 cm.)

£4,000-6,000 \$5,200-7,800
 €4,700-6,900



PROVENANCE:

Drakelowe House, Burton-on-Trent, Derbyshire (now demolished). Phillips, London, 18 June 1991, lot 34D

PROPERTY FROM THE STUYCK FAMILY COLLECTION, MADRID

LOTS 96-99 & 554-561



■554

A MADRID CARPET

REAL FÁBRICA DE TAPICES, SPAIN, CIRCA 1970

'Cangrejos' design

9ft.6in. x 6ft.5in. (287cm. x 196cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,800

■556

A MADRID RUG

SIGNED REAL FÁBRICA DE TAPICES, G. STUYCK, SPAIN, DATED 1943

Inscribed in one end klim; "Real fabrica de tapices, G. Stuyck MD 1943"; 'La Generalisima' design

7ft.3in. x 4ft.11in. (221cm. x 150cm.)

£2,000-3,000

\$2,600-3,900

€2,400-3,500



■555

A MADRID RUG

REAL FÁBRICA DE TAPICES, SPAIN, DATED 1956

Signed "MD", 'Copto' design

6ft.8in. x 5ft.1in. (203cm. x 155cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,800

■557

A MADRID CARPET

SIGNED REAL FÁBRICA DE TAPICES, GAVINO STUYCK, SPAIN, DATED 1826

Inscribed in one end kilim; "Reinando Fernando 7º, Real Fábrica de Tapices...Gavino Stuyck. año de 1826"

11ft.8in. x 15ft.4in. (354cm. x 466cm.)

£2,000-3,000

\$2,600-3,900

€2,400-3,500



The Stuyck workshop characteristically signed some of their carpets at one end of the narrow far outer stripe or within the flat-woven kilim, accompanied by the date of its manufacture. The present carpet also notes the name of the residing monarch at that time, Fernando VII de Borbón, for whom the carpet may well have been commissioned.





■558

A MADRID CARPET

REAL FÁBRICA DE TAPICES, SPAIN, CIRCA 1960

Of Cuenca design

9ft.10in. x 6ft.4in. (298cm. x 193cm.)

£2,000-3,000

\$2,600-3,900

€2,400-3,500



■559

A MADRID CARPET

REAL FÁBRICA DE TAPICES, SPAIN,
SECOND HALF 20TH CENTURY

'Copto' design

9ft.4in. x 13ft.5in. (282cm. x 407cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,800

■560

A MADRID RUG

SIGNED REAL FÁBRICA DE TAPICES, SPAIN, DATED 1978

Signed "RFT"

4ft.11in. x 11ft.6in. (148cm. x 350cm.)

£2,500-3,500

\$3,300-4,600

€2,900-4,000

■561

A MADRID CARPET

REAL FÁBRICA DE TAPICES, SPAIN, EARLY 19TH CENTURY

Of 'La de los mármoles' design

18ft.11in. x 18ft.1in. (576cm. x 550cm.)

£8,000-12,000

\$11,000-16,000

€9,300-14,000

See Christies.com for further information on this lot.



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 (L) 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 colour. The methods used include heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

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

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

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

8 WATCHES & CLOCKS

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

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

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H(2).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-party unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes. 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 next to the lot number. The reserve cannot be more than the lot's low estimate.

3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

(a) refuse any bid;

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

(c) withdraw any lot;

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

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

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful 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:

(a) bidders in the saleroom;

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

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws.

8 SUCCESSFUL BIDS

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

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

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

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reliefs are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and reliefs depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

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

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

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

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

- (i) In order to claim under the **authenticity warranty** you must:
 - (i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

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

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

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

F PAYMENT

1 HOW TO PAY

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

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

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you wish to export the **lot** to another country.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

- (i) Wire transfer. You must make payments to: Citicredit Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT, Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
- (ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7389 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Cashiers Department, 8 King Street, St James's, London SW1R 1LR.

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7389 9060.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date.
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.
(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other hauliers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on arrival of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing a lot prior to bidding if you are 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 this material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated species.

(c) US import ban on African elephant ivory

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

(d) Lots containing material that originates from Burma (Myanmar)

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

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin works of conventional craftsmanship (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (whereas local laws in other countries, such as Canada, only permit the import of this property in certain circumstances). As a convenience to buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

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

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

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,000 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain this export jewellery licence.

(h) Watches

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

I OUR LIABILITY TO YOU

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

(b) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(c) We give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

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

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

(f) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not be obliged to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale will place us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of England and Wales. Before we or you start any court proceedings (including in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model mediation Procedure. We will use a mediator affiliated with CEDR who you and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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

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

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

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

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

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

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

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

condition: the physical condition of a lot.

date date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot.

Qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practices'.

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.
Ø	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	An amount in lieu of the import tax is applied to the hammer price and is at the reduced rate of 5%. Vat is charged at 20% on the buyer's premium but will not be shown separately on the invoice. These lots have been imported from outside of the EU for sale and placed under the Temporary Admission regime.
Ω	An amount in lieu of the import tax is applied to the hammer price and is at the standard rate of 20%. Vat is also charged at 20% on the buyer's premium but will not be shown separately on the invoice. Where applicable Customs duty will be charged (as per the rate specified by HMRC guidance) on the hammer price and Vat will be payable at 20% on the customs duty. These lots have been imported from outside of the EU for sale and placed under the Temporary Admission regime.
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	An amount in lieu of the Import VAT will be refunded on the hammer and an amount in lieu of the VAT in the premium will be refunded. Customs Duty when applicable is also reclaimable.

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'.

o

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

—

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

Ψ

Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

? *, Ω α #, †

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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.

o Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol o next to the **lot** number.

◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot**, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

FOR FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..."/"Dated..."/"Inscribed..."/"Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..."/"Bearing the date..."/"Bearing the Inscription..."/"Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

FOR SILVER

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE.

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mark of Paul de Lamerie, London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

FOR CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

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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").

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"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"

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"A Meissen cup and saucer"

In our opinion both pieces 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.

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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.

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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.

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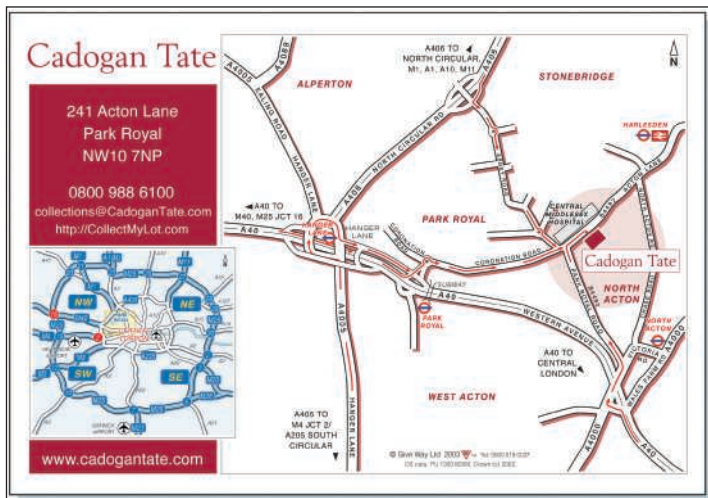
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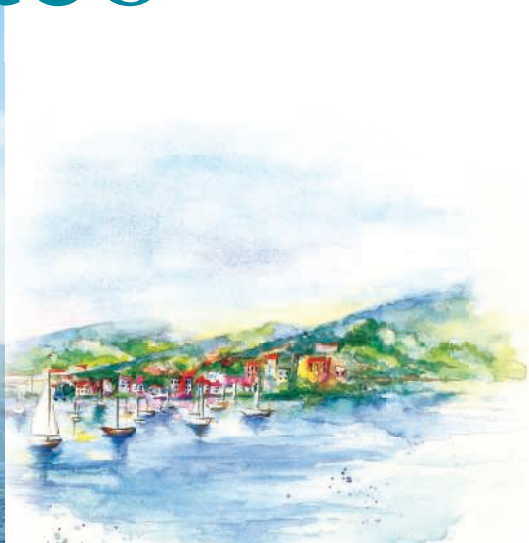
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