

NOBLE & PRIVATE COLLECTIONS

Part I · King Street · 25 April 2017

Part II · South Kensington · 26 April 2017

CHRISTIE'S



NOBLE & PRIVATE COLLECTIONS

INCLUDING FINE TAPESTRIES

TUESDAY 25 APRIL 2017

PART I: LOTS 1-211

Tuesday 25 April 2017
at 10.30 am
8 King Street, St. James's

PART II: LOTS 301-654

Wednesday 26 April 2017
at 10.30 am
85 Old Brompton Road

AUCTION

Tuesday 25 April 2017
at 10.30 am Lots 1-211
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 **PAULVDB-14219**

VIEWING - KING STREET (LOTS 1-211)

Friday	21 April	9.00 am - 4.30 pm
Saturday	22 April	12 noon - 5.00 pm
Sunday	23 April	12 noon - 5.00 pm
Monday	24 April	9.00 am - 4.30 pm

VIEWING - SOUTH KENSINGTON (LOTS 301-654)

Friday	21 April	9.00 am - 5.00 pm
Saturday	22 April	11.00 am - 5.00 pm
Sunday	23 April	11.00 am - 5.00 pm
Monday	24 April	9.00 am - 7.30 pm
Tuesday	25 April	9.00 am - 5.00 pm

AUCTIONEERS

Christiane zu Rantzau, Nic McElhatton & Anna Evans

SERVICES

ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658
Fax: +44 (0)20 7930 8870

AUCTION RESULTS

Tel: +44 (0)20 7839 9060
christies.com

CLIENT SERVICES

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

POST-SALE SERVICES

Toby Weatherall
Post-Sale Coordinator
Payment, Shipping, and Collection
Tel: +44 (0)20 7752 3200
Fax: +44 (0)20 7752 3300
Email: PostSaleUK@christies.com

CONDITIONS OF SALE

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

BUYING AT CHRISTIE'S

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

[25]

Please note that Christie's has a financial interest in lots 142-144 & 146-157. Please see the Conditions of Sale at the back of this catalogue for more information.

COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's. © COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2017)



Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android

These auctions feature

CHRISTIE'S LIVE

Bid live in Christie's salerooms worldwide
register at christies.com

CHRISTIE'S



SPECIALISTS & CONTACTS FOR THIS AUCTION



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



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



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



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



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



ANNE QAIMMAQAMI
International Specialist,
European Decorative Arts
aqaimmaqami@
christies.com
+44 (0)20 7389 2332



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



BENEDICT WINTER
Cataloguer,
Private Collections
bwinter@christies.com
+44 (0)20 7389 2203



ALEXANDRA MELVILLE
Cataloguer,
European Decorative Arts
amelville@christies.com
+44 (0)20 7752 3275

CARPETS

Louise Broadhurst
+44 (0)20 7389 2603

SILVER

Kate Flitcroft
+44 (0)20 7389 2660

CLOCKS

Toby Woolley
+44 (0)20 7389 2227

19TH CENTURY FURNITURE

Giles Forster
+44 (0)20 7389 2146

SCULPTURE

Milo Dickinson
+44 (0)20 7389 2333

EUROPEAN CERAMICS

**CERAMICS
AND GLASS**

Louise Phelps
+44 (0)20 7752 3160
Matilda Burn
+44 (0)20 7752 3026

OLD MASTER PAINTINGS

Maja Markovic
+44 (0)20 7389 2090

ARMS & ARMOUR

Howard Dixon
+44 (0)20 752 3119

ADDITIONAL RESEARCH

Sharon Goodman
+44 (0)20 7389 2546



HARRIET BINGHAM
Sale Coordinator
hbingham@christies.com
+44 (0)20 7389 2035



CARLIJN DAMMERS
Head of Sale Management
cdammers@christies.com
+44 (0)20 7389 2482

EMAIL

First initial followed by last name @christies.com
(eg, Harriet Bingham = hbingham@christies.com.)
For general enquiries about this auction, email should be addressed to the sale coordinator.

PROPERTY REMOVED FROM VILLA D'ACQUARONE, ITALY

LOTS 1-29, 301-340 & 398-402



Villa d'Acquarone.

Driving into the hills to the east of Verona, one eventually comes upon the 900-acre private estate of Musella. A road with cypress trees on either side leads the visitor past a gatehouse beyond which lies vine yards. A further iron gate and ahead a courtyard flanked by stables, provides the visitor access to the imposing 17th century-style façade, covered in statues of Roman Emperors, of the magnificent Villa d'Acquarone. However, although the first records of the villa date back to the 17th century, it was not until the late 19th that it took on its present guise.

The entrance hall with its stunning white stucco ceiling and impressive marble staircase provides access to the main building, and an inner central cloister courtyard and chapel, built between 1654 and 1709 by the Muselli family from Verona. It was probably Cristoforo, or Giovan Francesco, first Marquis of Tenuta Musella, sons of the illustrious Veronese art collector, Giacomo Muselli (1569-1641),

who owned at least seven works by Paolo Veronese, two works by Giovanni Bellini, further works by Parmigianino and Giorgione and the famous Noli me Tangere by Titian (the latter now in the National Gallery London), who transformed an existing mansion into a noble residence.

Several centuries later, between 1860 and 1894, plans to refurbish the villa were commissioned by the last descendant, the Marquise Matilde Muselli (wife of the mayor of Verona), and then executed by the subsequent owner, the banker and cavaliere, Luigi Trezza, who purchased the villa in 1861. Between 1861 and 1862, the architect, Giacomo Franco, carried out extensive and radical work on the villa, completely changing its appearance, but preserving all the frescoed rooms, like the imposing central Salone dei Venti (Hall of the Winds) with its emblematic ceiling frescos, dated 1687, by Lodovico Dorigny. The piano nobile was completely altered, as were the



View of the villa in the early 19th Century

bell-tower, taking on a neo-Gothic appearance, and the chapel, a neo-Romanesque style. The southern and eastern façades were rebuilt in Moorish style, and the north façade was altered with the addition of a covered porch. The northern façade, covered in statues of Roman emperors, also dates from this period. At the end of the 19th century, Cesare Trezza, the son of Luigi Trezza, undertook further renovation by superimposing a neo-classical front and adding a high terrace overseeing the Marcellise valley. In 1920, Casare's only daughter, married Pietro d'Acquarone, Minister of the Royal House from 1939, and the estate was bequeathed as a dowry to the d'Acquarone family, and thereafter took the family name.

The descendants of Pietro d'Acquarone are turning their last page by offering the Villa's content in the present Christie's sale and a new chapter of the villa's history has started last year with the acquisition of the Villa and Estate by a new owner.



Members of the d'Acquarone family, circa 1912-1914



■1
**A PAIR OF NORTH ITALIAN GILTWOOD
MIRRORS**

MID-18TH CENTURY

46 in. (117 cm.) high; 28 in. (71 cm.) wide

(2)

£3,000-5,000

\$3,700-6,200

€3,500-5,700

■2
A FLEMISH ARMORIAL TAPESTRY
17TH CENTURY

Depicting the Acquarone Family coat-of-arms
8 ft. 1½ in. (248 cm.) high; 6 ft. 4 in. (193 cm.) wide

£4,000-6,000

\$5,000-7,400

€4,600-6,900



PROPERTY REMOVED FROM VILLA D'ACQUARONE, ITALY

LOTS 1-29, 301-340 & 398-402



■3
A PAIR OF NORTH ITALIAN GILTWOOD AND ALABASTRO
FIORITO CONSOLE TABLES

FIRST QUARTER 18TH CENTURY, PROBABLY GENOVA

Each with a rectangular top above a pierced frieze with masks and garlands, on four tripartite shaped baluster legs joined by an X-shaped stretcher, one marble top restored
37½ in. (95 cm.) high; 58¾ in. (149 cm.) wide; 29½ in. (75 cm.) deep (2)

£40,000-60,000

\$50,000-74,000

€46,000-69,000

This particular type of consoles with inverted obelisk shaped legs found on this console table is typical of the production made in Piemonte and Liguria of the first decades of the 18th century. They were manufactured by Court carvers and sculptors mainly as part of the palatial furnishings of the Savoy residences around Turin, and the Genoese production was closely related, incorporating often dolphins and aquatic motifs to the decorative scheme. Related models are those in the Palazzo Reale of Turin, *Camera dell'Alcova*, illustrated in R. Antonetto, *Minusieri ed Ebanisti del Piemonte*, Torino, 1985, p. 195, ill 270; while another example also in Palazzo Reale, in the *Sala dei Paggi* shares a similar decorative scheme (see V. Viale, *Mostra del Barocco Piemontese*, exhibition catalogue, 1963, pl. 53).





PROPERTY REMOVED FROM VILLA D'ACQUARONE, ITALY

LOTS 1-29, 301-340 & 398-402



■4

**CIRCLE OF HANS ROTTENHAMMER I
(MUNICH 1564/5-1625 AUGSBURG)**

The Last Judgement

oil on copper

29 $\frac{3}{8}$ x 22 $\frac{1}{4}$ in. (74.5 x 56.6 cm.)

£7,000-10,000

\$8,700-12,000

€8,100-11,000

After the picture in the Alte Pinakothek, Munich (inv. 45).

■5

**A PAIR OF NORTH ITALIAN WALNUT CONSOLE TABLES
VENICE, MID-18TH CENTURY**

Each with grey and Giallo marble inset top, traces of earlier
decoration

32 in. (81 cm.) high; 39 in. (99 cm.) wide; 21 $\frac{1}{2}$ in. (55 cm.) deep (2)

£15,000-25,000

\$19,000-31,000

€18,000-29,000





■6

A PAIR OF NORTH ITALIAN GILTWOOD MIRRORS

SECOND QUARTER 18TH CENTURY, THE CRESTING POSSIBLY ASSOCIATED

Each with a rectangular plate within a moulded border surmounted by a pierced canopy, a vase ornament and C-scrolls

63 in. (160 cm.) high; 47 in. (120 cm.) wide

(2)

£15,000-30,000

\$19,000-37,000

€18,000-34,000

LITERATURE:

C. Santini, *Mille Mobili Veneti. l'Arredo domestico in Veneto dal sec. XV al sec. XIX*, v. II, Venice, p. 235, fig. 464 (one illustrated *in situ*).



7
A LARGE TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1920

21ft. x 17ft.1in. (640cm. x 520cm.)

£5,000-8,000

\$6,200-9,900

€5,800-9,200

8
ITALIAN SCHOOL, 18TH CENTURY

A vase of flowers with kitchen utensils amongst architectural ruins; and A vase of flowers with a basket of pomegranates and kitchen utensils in an architectural ruin

oil on canvas
55 $\frac{7}{8}$ x 78 $\frac{1}{4}$ in. (142 x 198.8 cm.)

£12,000-18,000

(2) a pair

\$15,000-22,000

€14,000-21,000



PROPERTY REMOVED FROM VILLA D'ACQUARONE, ITALY

LOTS 1-29, 301-340 & 398-402



9
CIRCLE OF GIUSEPPE ZAIS (FORNO DI CANALE 1709-1781 TREVISO)

A wooded river landscape with travellers on a path, a fortified town beyond; and A wooded river landscape with fishermen and sheep watering by a bridge, a fortified town beyond

oil on canvas

36½ x 54½ in. (92.7 x 137.5 cm.)

£6,000-8,000

(2) a pair

\$7,400-9,900

€6,900-9,200

10
A PAIR OF ITALIAN GILTWOOD, ONYX AND MARBLE OCCASIONAL TABLES

FIRST HALF 20TH CENTURY

20½ in. (52 cm.) high; 24 in. (61 cm.) diam.

£2,500-3,500

(2)

\$3,100-4,300

€2,900-4,000





■11

A PAIR OF NORTH ITALIAN POLYCHROME PAINTED AND
PARCEL-GILT BLACKAMOOR PORTE-TORCHERES
VENICE, 19TH CENTURY

54 in. (137 cm.) high

£8,000-12,000

(2)

\$9,900-15,000

€9,200-14,000





■12

A SET OF FOUR NORTH ITALIAN ORMOLU TWIN-BRANCH WALL-LIGHTS
TURIN, MID-18TH CENTURY, IN THE MANNER OF FRANCESCO LADATTE

Each with asymmetric foliate backplate issuing two naturalistically scrolling branches, probably originally with further cast floral elements, drilled for electricity
27 in. (69 cm.) high; 11 in. (28 cm.) wide; 14 in. (36 cm.) deep (4)

£40,000-60,000

\$50,000-74,000

€46,000-69,000

The present wall lights are closely related to a mid-18th century design for three sconces with tree branch ornamentation by Giovanni Battista Piranesi (Pierpont Morgan Library of Drawings and Prints, accession no. 1966.11:106; A. González-Palacios, *Il Tempio del Gusto*, vol. II, Milan, 1986, p. 123, fig. 263). They are virtually identical to a set of wall lights, originally part of the Tullio Fossati Bellani collection in Milan (V. Peria, *Arte e Decorazione nelle casa Italiana*, Milan, 1967, p. 52, fig. 1). Pairs of this model sold Sotheby's, London, 13 December 1991, lot 98 (£46,200 inc. premium) and 10 June 1999, lot 120. Another pair, additionally adorned with realistically cast flowers, foliage and acorns, was offered Sotheby's, London, 8 June 2005, lot 15.

These wall lights recall the *oeuvre* of Francesco Ladatte (1706-1787), court bronze sculptor to Carlo Emanuele III, King of Sardinia. Ladatte's production is rare and most of the known works remain conserved in the Palazzo Reale in Turin; several comparable large sets of rocaille wall-lights are recorded in the Galleria del Daniel (V. Viale, *Mostra del Barocco Piemontese*, exhibition catalogue, 1963, pl. 299 and pl. 300).



G.B. Piranesi, Designs for Three
Sconces
© The Morgan Library & Museum

PROPERTY REMOVED FROM VILLA D'ACQUARONE, ITALY

LOTS 1-29, 301-340 & 398-402



■13

A PAIR OF NORTH ITALIAN RED LACCA COMMODES

VENICE, MID 18TH CENTURY, REDECORATED

Each with later *Giallo Brecciato* veneered marble top above two short and two long drawers, on cabriole legs, originally red painted, redecorated in the second half 19th Century/early 20th Century

38 in. (97 cm.) high; 71 in. (180 cm.) wide; 31 in. (79 cm.) deep

(2)

£40,000-60,000

\$50,000-74,000

€46,000-69,000

LITERATURE:

C. Santini, *Mille Mobili Veneti. l'Arredo domestico in Veneto dal sec. XV al sec. XIX*, v. III, Venice, 1999, p. 99, fig 127 (one illustrated *in situ*).

For more information on this lot please visit christies.com.







■14

**A PAIR OF NORTH ITALIAN WALNUT
ARMCHAIRS**

MID-18TH CENTURY, PROBABLY GENOA

40 in. (102 cm.) high; 26½ in. (68 cm.) wide;

23½ in. (66 cm.) deep

(2)

£800-1,200

\$990-1,500

€920-1,400



■15

**A NORTH-ITALIAN WALNUT AND FRUITWOOD
MARQUERTY BUREAU-CABINET**

VENETO, SECOND QUARTER 18TH CENTURY

90 in. (229 cm.) high; 58 in. (148 cm.) wide;

22 in. (56 cm.) deep

£8,000-12,000

\$9,900-15,000

€9,200-14,000



■16

**A SET OF FOUR NORTH ITALIAN
GILTWOOD GIRANDOLE-MIRRORS
VENICE, MID-18TH CENTURY**

Of cartouche shape, minor differences in
the carving, lacking branches
50 in. (127 cm.) high; 26 in. (66 cm.) wide
(4)

£12,000-18,000

\$15,000-22,000

€14,000-21,000



17

■17

A LARGE GHIORDES CARPET

WEST ANATOLIA, MID-19TH CENTURY

18ft.7in. x 20ft.2in. (564cm. x 612cm.)

£8,000-12,000

\$9,900-15,000

€9,200-14,000

Carpets from Ghiordes are principally acknowledged for their prayer rug designs and were rarely produced at room-size. The sizeable scale of the present carpet is thus highly unusual however the design motifs remain immediately recognisable, with the small carnation spray repeated in alternating coloured bands enclosing a typical central lozenge medallion.

■18

A KIRMAN CARPET

SOUTH EAST PERSIA, CIRCA 1890

18ft.1in. x 12ft.2in. (550cm. x 370cm.)

£7,000-10,000

\$8,700-12,000

€8,100-11,000

The inscription cartouche reads; *sefaresh-e qazan* which translates as 'Made for Kazan'.



18



■19

A NORTH ITALIAN POLYCHROME LACCA COMMODE

GENOA, MID-18TH CENTURY, REDECORATED

The handles and marble top later, redecorated in the second half 19th Century/early 20th Century

32¾ in. (83 cm.) high; 40½ in. (103 cm.) wide; 23 in. (58 cm.) deep

£4,000-6,000

\$5,000-7,400

€4,600-6,900



20

20
ATTRIBUTED TO PSEUDO GUARDI (ACTIVE 18TH CENTURY)

Flowers in urns and vases in a garden - a pair

oil on canvas

38¾ x 46¾ in. (98.4 x 118.8 cm.)

(2) a pair

£7,000-10,000

\$8,700-12,000

€8,100-11,000



21
CIRCLE OF JACQUES IGNATIUS DE ROORE (ANTWERP 1686-1747 THE HAGUE)

The Flood

oil on copper

29¼ x 22½ in. (74.2 x 56.2 cm.)

£3,000-5,000

\$3,700-6,200

€3,500-5,700

22
ATTRIBUTED TO JAKOB ROOS, CALLED ROSA DI NAPOLI (ROME 1682- AFTER 1730 NAPLES)

A herdsman with his cattle, milking a cow in a landscape; and A pack of dogs baiting a bull in a landscape

oil on canvas

28¾ x 53¾ in. (73.4 x 136.2 cm.)

in the original frames

(2) a pair

£10,000-15,000

\$13,000-18,000

€12,000-17,000





23
STUDIO OF ABRAHAM HONDIUS (ROTTERDAM 1625/30-1691 LONDON)

A dog attacking a heron

oil on canvas
45½ x 39¾ in. (115.8 x 99.7 cm.)

£15,000-20,000

\$19,000-25,000

€18,000-23,000

This picture is a studio version of a composition by Hondius, the prime of which would appear to be that in the Muzeum Narodowe, Warsaw (inv. 120892).



24

ROMAN SCHOOL, 17TH CENTURY

A vase of flowers with fruit and game in a landscape

oil on canvas

52¼ x 77¾ in. (132.6 x 196.5 cm.)

£7,000-10,000

\$8,700-12,000

€8,100-11,000

We are grateful to Alberto Crispo for noting that this picture takes after a composition by Michelangelo del Campidoglio, with some variations.



■25

A PAIR OF NORTH ITALIAN WALNUT AND FRUITWOOD COMMODES

MID-18TH CENTURY

40 in. (102 cm.) high; 56 in. (142 cm.) wide; 22½ in. (57 cm.) deep

(2)

£7,000-10,000

\$8,700-12,000

€8,100-11,000



26

■-26
**A MATCHED PAIR OF SOUTH ITALIAN GILT-
 BRONZE-MOUNTED AND BRASS-INLAID
 KINGWOOD COMMDES**
 SICILY, ONE MID-18TH CENTURY, THE OTHER
 OF LATER DATE, REMOUNTED

37 in. (94 cm.) high; 38 in. (97 cm.) wide;
 21¼ in. (54 cm.) deep (2)

£6,000-10,000 \$7,400-12,000
 €6,900-11,000

■27
A LARGE WILTON CARPET
 ENGLAND, EARLY 20TH CENTURY

Together with a Wilton rug of the same design
 22ft. x 17ft.5in. (700cm. x 530cm.) and
 7ft.10in. x 3ft.4in. (328cm. x 100cm.) (2)

£4,000-6,000 \$5,000-7,400
 €4,600-6,900



27





28

**A SET OF EIGHTEEN ITALIAN GILT
UNDER-PLATES**

MARK OF CUSI GIOIELLIERI, MILAN,
20TH CENTURY, RETAILED BY C.
TUPINI, ROME

Each with pierced gallery border, *marked
underneath*

11 in. (28 cm.) diam.

(18)

£2,000-4,000

\$2,500-4,900

€2,300-4,600

■-29

**A GEORGE V SATINWOOD AND
MAHOGANY DRESSING TABLE**

BY GEORGE BETJEMAN & SONS,
LONDON, 1920S, NUMBERED 541498

Fitted with a silver-mounted dressing
table set mark of GEORGE BETJEMAN
AND SONS, London, 1921; incorporating
minor ivory details; fitted with electricity
38¼ in. (97 cm.) high; 35½ in. (90 cm.)
wide; 23 in. (59 cm) deep

£3,000-5,000

\$3,700-6,200

€3,500-5,700

An almost identical dressing-table was
sold from the Collection of S.A.R. La
Principessa Reale Maria Gabriella Di
Savoia, from Castello Reale di Sarre,
Valle d'Aosta, Christie's London, 27 June
2007, lot 249 (£9,600).



PROPERTY FROM THE COLLECTION OF THE LATE JANE, LADY ABDY

LOTS 30-38 & 447-461



Pelham Place, London

The art world was Jane Abdy's domain - she was in her element at the centre of it, a much loved and respected figure, familiar in the salerooms, at exhibitions and galleries, whether in London, Paris, Stockholm or Copenhagen. With her formidable knowledge of artists, collections and the fascinating personalities from the worlds of art and literature from the 17th to the 20th centuries she was always informed, interesting and amusing with a magical mix of serious information and gentle gossip.



Portrait of Jane, Lady Abdy, by James Reeve
© James Reeve

She was a perfectionist in everything she did and the interiors she created in Gerald Road and then in her old friend Cecil Beaton's former house in Pelham Place were a reflection of her own very distinctive taste. Her rooms like her couture clothes were completely individual, a very idiosyncratic mix of Belle Epoque with Empire and Art Nouveau. Sculpture and porcelain were strong elements, especially the 19th Century French sculpture which was one of her areas of passion and expertise, particularly the sculpture of her beloved Sarah Bernhardt.

Her choice of colours was inspired by the paintings she loved, the lilacs and pale blues of Tissot and Winterhalter and the soft greys of Hammershoi and the Danish 19th Century painters she introduced so effectively to the international market.

19th Century France predominated but encouraged by her husband, the celebrated connoisseur Sir Robert (Bertie) Abdy Bt., she had a remarkable understanding of French 18th Century art and culture.

At the Ferrers Gallery in Piccadilly Arcade, named after Bertie Abdy's romantic home in Cornwall, she mounted exhibitions of less remembered artists, whose popularity and significance she did so much to enhance - artists such as Jules Chéret, Jacques-Émile Blanche, Alphonse Mucha, Atkinson Grimshaw, Jean-Jacques Tissot, Giovanni Boldini and Paul César Helleu. Later exhibitions focused on literary figures - Marcel Proust, Elinor Glyn and Sarah Bernhardt, on whose biography she was working. The Ferrers Gallery was followed in the 1970s by the Bury Street Gallery with an exhibition on *The Souls* in 1982, and in 1984 the first London exhibition of the Danish 19th Century painters since 1907.



30

A PAIR OF LUDWIGSBURG WHITE AND GILT MODELS OF SPHINXES

CIRCA 1780

Each modelled recumbent, facing left and right wearing a beaded necklace and headdress and a tasselled tunic

8 in. (20.3 cm.) wide (2)

£2,500-5,000

\$3,100-6,200

€2,900-5,700

See Hans Dieter Flach, *Ludwigsburger Porzellan*, Stuttgart, 1997, p. 569, no. 545. These rare models were also copied by Champion's factory in Bristol.

31

AN EMPIRE ORMOLU AND PATINATED-BRONZE 'ATHENIENNE' CANDELABRUM

EARLY 19TH CENTURY

47½ in. (120.5 cm.) high

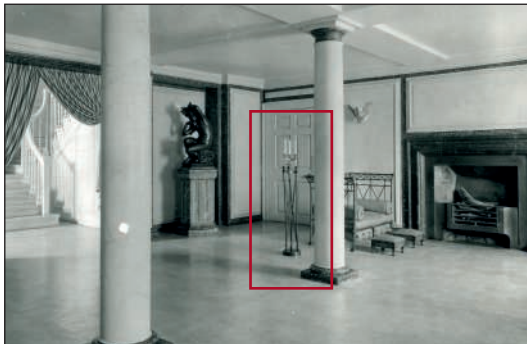
£2,000-3,000

\$2,500-3,700

€2,300-3,400

PROVENANCE:

Sir Robert Abdy, 5th Bt., Newton Ferrers, Callington, Cornwall.



The candelabrum in situ at Newton Ferrers





32
**A PAIR OF SEVRES BISCUIT BLUE
AND WHITE PORTRAIT PLAQUES
OF EMPEROR NAPOLEON I AND
EMPRESS JOSEPHINE**

CIRCA 1808, IRON-RED STENCILLED
M. IMP. LE DE SEVRES 8 MARKS,
NAPOLEON INCISED J.B. 18. M. 8
FOR BRACHARD, 18 MAY 1808 TO
REVERSE, JOSEPHINE INCISED 20.
AV.8 FOR 20 APRIL 1808

4¼ in. (10.5 cm.) diameter (2)

£1,000-1,500 \$1,300-1,800

€1,200-1,700

33
**A LATE LOUIS XVI GREY-PAINTED
BERGERE**

BY JEAN-BAPTISTE-CLAUDE SENE,
LATE 18TH CENTURY

Stamped 'I.B. SENE'
36 in. (91.5 cm.) high; 26 in. (71 cm.) wide;
20 in. (51 cm.) deep

£2,000-3,000 \$2,500-3,700

€2,300-3,400

Jean-Baptiste Sené, *maître* in 1769.



34

A CHARLES X ORMOLU STRIKING CARTEL CLOCK

THE MOVEMENT BY BREGUET, CIRCA 1820-30

20 in. (51 cm.) high; 22 in. (56 cm.) wide

£5,000-10,000

\$6,200-12,000

€5,800-11,000

PROVENANCE:

Collections of Sir Robert Abdy, 5th Bt.

COMPARATIVE LITERATURE:

Francis J. B. Watson, "Lord Hertford and the Musée Rétrospectif of 1865", *Apollo*, June 1965, p. 436.

Hans Ottomeyer & Peter Pröschel, *Vergoldete Bronzen. Die Bronzarbeiten des Spätbarock und Klassizismus*, Klinkhardt & Biermann, Munich, 1986, p. 215.

Three other cartels of this superb model are recorded: one signed by Bouchet is illustrated in H. Ottomeyer & P. Pröschel, *Vergoldete Bronzen. Die Bronzarbeiten des Spätbarock und Klassizismus*, Klinkhardt & Biermann, Munich, 1986, p. 215; one from the collection of Lord Hertford and Sir Richard Wallace was sold in the 'Chefs d'oeuvre d'une grande collection européenne' sale at Christie's, Paris, 05 November 2014, lot 52 (54,300 euros); another one signed 'Thomas' was donated to the J. P. Getty Museum by Dr Horace Wood in 2016.

Interestingly, the present cartel is mentioned in a letter by Sir Francis J. B. Watson dated 16 November 1965, as being the property of Sir Robert Abdy.



The present lot *in situ* at Pelham Place



37

**37
TWO SEVRES GOLD-GROUND
PLATES**

CIRCA 1805, RED STENCILLED
M.IMP.LE/DE SEVRES ABOVE AN
ARROWHEAD MARK AND INCISED
MARKS TO BOTH, ONE SIGNED
DROLLING

One example painted by *Drolling*
9¼ in. (23.4 cm.) diameter (2)

£3,000-5,000 \$3,700-6,200
€3,500-5,700

PROVENANCE:

Anonymous sale; Christie's, Monaco,
16 June 1990, lots 75 and 78 (as Marli
d'or service).

These plates appear to be related to those included in the service Marli d'or, which was produced between 1805 and the restoration of the French monarchy in 1814. The most accomplished artists were employed to decorate the service with painted scenes; these included a variety of subjects; landscapes, flowers, cameos and historical and genre scenes. Drolling, who decorated the example painted with a girl in the present lot (referred to in the Sèvres archives as '*La Cuisinière*'), was among those artists who worked on the service. However, the two plates in this lot feature scale and diamond pattern gilt borders rather than palmette borders used to decorate the Marli d'or plates, suggesting that they may have been intended as experimental or trial pieces related to the service, or that they may have formed part of another service bearing similar subject matter.

For more information on this lot please visit christies.com.

**38
A PAIR OF PARIS PORCELAIN CHARLES X ORMOLU-MOUNTED GREEN-GROUND CAMPANA VASES**

CIRCA 1820, GILT N... 30 TO UNDERSIDE OF EACH BASE

The front of each painted with a bouquet of flowers within a gilt square frame chased with palmettes, the reverse decorated in gilt and platinum with a lyre within gilt laurels, on a simulated porphyry foot
12¼ in. (32 cm.) high

£1,500-2,500

(2)
\$1,900-3,100
€1,800-2,900



38

PROPERTY OF A GENTLEMAN,
INHERITED FROM THE COLLECTION OF THE LATE JANE, LADY ABDY

39
PAUL CÉSAR HELLEU (FRENCH, 1859-1927)

Le Parasol

signed with initial 'H.' (lower left)
oil on canvas
20½ x 11½ in. (52 x 29.5 cm.)

£20,000-30,000

\$25,000-37,000
€23,000-34,000

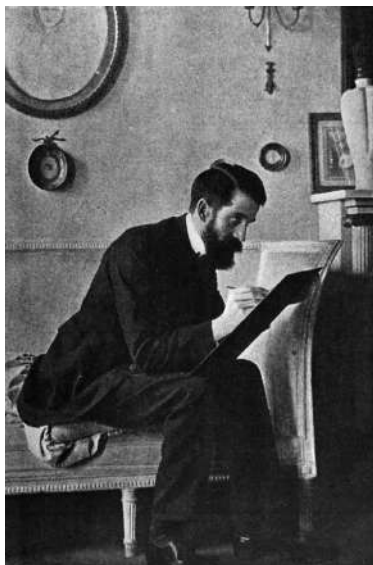
PROVENANCE:

Lady Jane Abdy, London, thence by descent to the present owner.

LITERATURE:

A.M. Bergeret-Gourbin & M.L. Imhoff, exh. cat., *Paul Helleu*, Alençon, 1993, p. 148, no. 23 (illustrated p. 128)

In 1895, Paul-César Helleu was introduced to Marcel Proust by Robert de Montesquiou. A deep friendship was born between the artist and the writer, based on their very similar existential and aesthetic attitudes: the extremely refined "dandyism", and the incessant homage to "un seul dieu: l'art, un seul maître: le Goût (R. de Montesquiou, in: *Paul Helleu*, Musée Bonnat, Bayonne, 1990, p. 19) interested them both. In recognition of their friendship, the character of Eltsir in Proust's "À la recherche du temps perdu" was based on Paul-César Helleu.



Paul César Helleu in his Studio circa 1900.

A superb interpreter of the decadent elegance of fin de siècle Paris, Helleu held a very interesting position in the capital's artistic milieu. After a traditional training at the Ecole des Beaux Arts under Jean-Léon Gérôme, Helleu approached the painters of the new generation, more attached to the *Réfusés* than to the mainstream: 'attiré par les mouvemants artistiques nouveaux, il se lie d'amitié avec Degas, Monet, Rodin, Forain, Paul Bourget, mais aussi avec de jeunes peintres étrangers, Boldini, Maddrazo, Stevens, Ochoa et plus particulièrement avec Whistler et Sargent. D'abord installé dans un atelier Rue Notre-Dame-des-Champs, il partage, sur son invitation, l'atelier de Sargent où il peut travailler plus aisément' (ibid, p. 4). In fact Helleu was very close with the American painter John Singer Sargent, with whom he shared a studio in Paris. It was Sargent who encouraged Helleu to become a portraitist.

Widely celebrated as an artist by his contemporaries, Helleu displayed his extraordinary ability as a portraitist and his mastery of both Boldini's *spezzatura* and Manet's most researched *non finita*. The stylistic characteristics were extremely well received in Europe as well as America and the "style Helleu" became highly successful in Paris, London and New York.

During the 1890s Helleu became acquainted with the elite of European society and was introduced to the fashionable women who became the sitters for his portraits, such as the Comtesse de Greffulhe, who invited him to stay at her chateau where he made over one hundred sketches of her. He also met the Prince of Wales, the future Edward VII, whose wife, Princess Alexandra, became the subject of one of his portraits. His other illustrious sitters included Princess Patricia of Connaught, Grand Duchess Kyril of Russia, and Consuelo Vanderbilt, the American-born Duchess of Marlborough. In New York, Helleu sketched Ethel Barrymore and Mrs. Beekman, among others, and was also commissioned to decorate the ceiling of the Great Hall at Grand Central Station.

Next to being a celebrated portraitist, Helleu was an avid sailor and owned several yachts during his lifetime. Indulging his passion for the sea and flush with financial success, Helleu and his wife purchased the yacht *L'Étoile* in 1900, the year the present lot was executed. A tray of peaches, a canvas and the elegant parasol left on the deck of a vessel form a carefree and informal composition to reflect the ease the artist felt when out on open water. In reflection of his friend Helleu, Proust has his character, the painter Elstir, say: 'Le plus grand charme d'un yacht, de l'ameublement d'un yacht, des toilettes de yachting, est leur simplicité des choses de la mer, et j'aime tant la mer'

We are grateful to Les Amis de Paul-César Helleu for authenticating this work. This work is recognized with Les Amis de Paul-César Helleu under the inventory number HU4-2736.



PROPERTY OF A LADY OF TITLE, REMOVED FROM GROSVENOR SQUARE

LOTS 40-58, 417 & 550-592



**40
FOLLOWER OF FRANS POURBUS II**

*Portrait of Marie de Medici (1573-1642),
Queen Consort of France, half-length*

oil on canvas, laid down on board
40¼ x 30¼ in. (102.2 x 76.6 cm.)

£15,000-20,000 \$19,000-25,000
€18,000-23,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington,
26 October 2011, lot 27 as 'After Frans Pourbus
II', when acquired by the present owner.

**■41
A LATE GEORGE III MAHOGANY WRITING-
TABLE**

CIRCA 1790

30¾ in. (78 cm.) high; 62¼ in. (158 cm.) wide; 42
in. (106.5 cm.) deep

£15,000-25,000 \$19,000-31,000
€18,000-29,000

PROVENANCE:

Probably supplied to George, 4th Earl and
1st Marquess of Cholmondeley (1749-1827)
for Houghton Hall, Norfolk and by descent at
Houghton.
Anonymous sale; Christie's, London, 24
November
2005, lot 36.



The rounded corners of this rectilinear table top surmount slender and reeded columnar legs. Similar features appear in sketches for a pier table, library table, writing-table, chest-of-drawers and commode, all dated *circa* 1790, in the *Gillow Estimate Sketch Books* (L. Boynton (ed.), *Gillow Furniture Designs, 1760-1800*, Royston, 1995, figs. 15, 21, 35, 115 and 123). A related writing-table was sold anonymously, Christie's, London, 9 April 1987, lot 99.

For more information on this lot please visit christies.com.



■42
**A PAIR OF GEORGE III PARCEL-GILT AND WHITE
 PAINTED PEDESTALS**
 LATE 18TH CENTURY

Probably originally part of an architectural scheme
 39¾ in. (101 cm.) high; 25¼ in. (64 cm.) wide; 12 in. (30.5 cm.)
 deep (2)

£8,000-12,000 \$9,900-15,000
 €9,200-14,000

PROVENANCE:
 Gerald Bland, New York, June 2009.

This pair of architectural stands was almost certainly inspired by *Goût grec* designs for *athénienne* as illustrated in Joseph-Marie Vien's *La Vertueuse Athénienne* (1762), disseminated through an engraving by P. Filipart in 1765 (A. Coleridge, 'English furniture supplied for Croome Court: Robert Adam and the 6th Earl of Coventry', *Apollo*, February 2000, p. 10, fig. 5). The *athénienne* was featured in French prints from at least the early 18th century; a detail from an engraving of circa 1709 by Chevallier of an imaginary architectural setting by Oppenord of the Girardon gallery at the Louvre shows an *athénienne* on a related tripod stand with rams heads, swags, acanthus, and scrolled supports (D. Watkin, *Athenian Stuart: Pioneer of the Greek Revival*, London, 1982, fig. 24). The form was reinterpreted by William Chambers, Robert Adam, and James 'Athenian' Stuart as tripod stands, *torchères*, perfume burners and side tables. In 1762, the aesthetic severity of the



Engraving by P. Filipart, 1765.

'Greek style' partially superseded that of Roman neoclassicism in England with the publication of *The Antiquities of Athens* by James 'Athenian' Stuart and Nicholas Revett. Although a maker cannot, at present, be identified, the quality of the carving, in particular the goat heads, suggests a superior craftsman, and while atypical of the work of Mayhew & Ince, the fluidity of the carved drapery recalls that found on a sideboard and pier table possibly supplied by the cabinetmakers to Lord Kerry in circa 1770, and now in the Lady Lever Art Gallery (C. Cator, 'The Earl of Kerry and Mayhew and Ince: 'The Idlest Ostentation', *Furniture History*, 1990, p. 32, figs. 1 and 2).



Pavillon Colombe.

■43

**A LOUIS XVI MAHOGANY AND GILT-TOOLED LEATHER
CARTONNIER**

ATTRIBUTED TO JEAN-FRANCOIS LELEU,
LATE 18TH CENTURY

104¼ in. (265 cm.) high; 65 in. (165 cm.) wide; 16½ in. (42 cm.)
deep

£50,000-80,000

\$62,000-99,000

€58,000-92,000

PROVENANCE:

Acquired in 1928 by the duchesse de Talleyrand from Stair & Co.
At the Pavillon Colombe, St. Brice-sous-Forêt, Val d'Oise until
1976.

Anonymous sale; Christie's Paris, 19 December 2007, lot 362
(sold for €132,000 including premium).



The comparable cartonnier in the vicomte and vicomtesse de Bonchamps apartment, Paris.

This highly important and impressive *cartonnier* is attributed to Jean-François Leleu based on its close resemblance to a group of mahogany *bibliothèques* by this celebrated *ébéniste*. It is of the same architectural and monumental scale, and of similar aesthetically plain form enhanced by the sobriety of mahogany mouldings. The comparable Leleu examples include: a pair of library bookcases sold, Hôtel Drouot, Paris, 12 June 1996, lot 16, and another, sold Christie's, Monaco, 15 June 1997, lot 149. The moulded panels of the lower section of the present example are particularly characteristic of the *oeuvre* of Leleu, found on numerous commodes and *secrétaires à abattant* including a *cartonnier* stamped Leleu, and offered Christie's, New York, 9 May 1985, lot 161. This *cartonnier* and the comparables denote an important phase in the career of Leleu when he moved away from geometric marquetry to the soberness of richly figured mahogany (see P. Kjellberg, *Le Mobilier Français du XVIIIe Siècle*, Paris, 1989, pp. 518-519).

PAVILLON COLOMBE

The duc and duchesse de Talleyrand acquired the *folie* or pleasure house of Pavillon Colombe in St. Brice-sous-Forêt, Val d'Oise in 1948, and thereafter embarked upon an extensive and opulent refurbishment. The *folie* was originally built in 1770 by the architect, François-Joseph Bélanger, for le compte de Jean-André Vassal, Receveur des Finances, who gave it to his mistress, Marie-Catherine Colombe, an actress at the Comédie Italienne. The house was later renamed Pavillon Colombe after this artist by a former renowned resident, the American writer, Edith Wharton, who lived there from 1918 until her death in 1937.

A similar cabinet was in the elegant Parisian apartment of the vicomte and vicomtesse Guillaume de Bonchamps, which had been decorated by the legendary mid-century French interior decorator, Georges Geffroy (1905-1971).



PROPERTY OF A LADY OF TITLE, REMOVED FROM GROSVENOR SQUARE

LOTS 40-58, 417 & 550-592



44



44

A PAIR OF FRENCH ORMOLU-MOUNTED BRECHE VIOLETTE MARBLE BRÛLE PARFUMS OF LOUIS XVI STYLE, CIRCA 1880

14 in. (36 cm.) high (2)

£3,000-5,000

\$3,700-6,200

€3,500-5,700

45

A PAIR OF FRENCH ORMOLU-MOUNTED PORPHYRY TWIN-LIGHT CANDELABRA

BY HENRY DASSON, CIRCA 1880

Stamped 'HD'

12¼ in. (31 cm.) high (2)

£3,000-5,000

\$3,700-6,200

€3,500-5,700



45





46

**A LOUIS XV ORMOLU-MOUNTED ARITA PORCELAIN
POT-POURRI**

THE MOUNTS CIRCA 1740, THE ARITA PORCELAIN LATE
17TH CENTURY

8 in. (20 cm.) high

£15,000-25,000

\$19,000-31,000

€18,000-29,000

PROVENANCE:

With René Weiller, Paris.

Anonymous sale, Christie's, Londres, 20 April 2007, lot 96.

This rare and charming ormolu-mounted Japanese perfume-burner exemplifies the unique creative involvement of the *marchands-merciers* in 18th century Paris, an industry discussed at length by Carolyn Sargentson in *Merchants and Luxury Markets: The Marchands Merciers of Eighteenth Century Paris*, London, 1996. This brilliant assemblage represents the innovation of design and combination of materials, which the

marchands were uniquely allowed to execute. Guild regulations strictly prohibited production by the *marchands-merciers* and limited them only to the sale, embellishment or finishing of goods.

According to Sargentson, Japanese and Chinese porcelains were distinguished from one another in most inventories of the 1720's and 30's, and the *marchand* Thomas-Joachim Hébert stocked a particularly large proportion of the more valuable Japanese porcelain. In addition to the relative scarcity of Japanese porcelain, according to Hébert's 1724 inventory, Chinese porcelain was on average less highly valued. Japanese objects were valued at an average of 12 *livres* each, and Chinese objects at an average of 8 *livres* each. (C. Sargentson, *op. cit.*, pp. 70-72).

The porcelain was examined by the renowned Japanese scholar Olivier Impey, who identified it as a section of a tiered box (*jubako*), made around 1670. A related example is in the John Soane Museum, London, acquired in 1755.



47
SIMON PIETERSZ. VERELST
(THE HAGUE 1664-?1721 LONDON)
Portrait of Mary of Modena (1658-1718), Queen of England, three-quarter-length, seated by a bouquet of flowers

signed 'S. Verelst. f.-' (centre left)

oil on canvas

50¼ x 40⅞ in. (127.6 x 101.8 cm.)

£25,000-35,000

\$31,000-43,000

€29,000-40,000

PROVENANCE:

Anonymous sale; Sotheby's, New York,

27 May 2004, lot 220 (\$60,000).

Private collection, France.

with Historical Portraits, London.

Anonymous sale; Sotheby's, London, 5

July 2012, lot 208.

Mary of Modena was born on 5 October 1658, the only daughter of Alfonso d'Este, Duke of Modena. She had originally intended to enter a convent when her marriage to James, Duke of York, heir presumptive to the throne of

England, was arranged in November 1673. On the death of King Charles II, her husband became King of England and they were crowned on 23 April 1685. After the birth of her son, Prince James Edward, on 10 June 1688, public feeling against her and the King came to a head, and, in consequence of the landing of Prince William of Orange, she fled England with her son to France; the King joined her later and they remained there under the protection of King Louis XIV. She died on 7 May 1718.



48

**STUDIO OF GERRIT VAN HONTHORST
(UTRECHT 1592-1656)**

Portrait of Elizabeth Stuart, Queen of Bohemia (1596-1662), half-length, in mourning dress, in a painted oval

signed 'GHonthorst. F[...]' and indistinctly dated(?) (upper left, 'GH' linked)

oil on panel

27½ x 23½ in. (70 x 59.5 cm.)

indistinctly inscribed 'Queen of Bohemia' (upper centre)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Possibly given by the sitter to William, 1st Baron and Earl of Craven (1608-1697), Coombe Abbey, and by descent in the Craven family to

Maria Rebecca Craven, wife of Thomas, 4th Baron Leigh of Stoneleigh, and by descent at Stoneleigh Abbey, Warwickshire, until,

[The Trustees of The Stoneleigh Settlement]; Christie's, London, 20 November 1981, lot 86, where acquired for the following,

Ashdown House: The Winter Queen & The Earl of Craven; Sotheby's, London, 27 October 2010, lot 107 (£37,250), when acquired by the present owner.

LITERATURE:

W.J. Hoogsteder, *De Schilderijen van Frederick en Elizabeth Konig en Konigin van Bohemen*, PhD thesis, University of Utrecht, 1988, I, p. 115, no. 37.5.

J. Richard Judson and R.E.O. Ekkart, *Gerrit van Honthorst 1592-1656*, Doornspijk, 1999, p. 262, no. 336.5, as 'Studio'.



Stoneleigh Abbey, Warwickshire.

PROPERTY OF A LADY OF TITLE, REMOVED FROM GROSVENOR SQUARE

LOTS 40-58, 417 & 550-592



49

49

A MARBLE GROUP DEPICTING AN ALLEGORY OF SLEEP
ITALIAN, ROME, FIRST HALF 17TH CENTURY

23 in. (58.5 cm.) long

£5,000-8,000

\$6,200-9,900

€5,800-9,200

Related to the marble group of three sleeping putti in the
Borghese Gallery in Rome.

50

A KOREAN WROUGHT-IRON POLYCHROME LACQUER
CHEST

PROBABLY 17TH CENTURY

28½ in. (72 cm.) high; 55 in. (140 cm.) wide; 21 in. (53 cm.) deep

£1,000-1,500

\$1,300-1,800

€1,200-1,700



50



■51

**A PAIR OF VICTORIAN PARCEL-GILT POLYCHROME JAPANNED PAGODA
CABINETS-ON-STANDS**

OF BRIGHTON PAVILION TASTE, 19TH CENTURY

82 in. (208 cm.) high; 37 in. (94 cm.) wide; 13 in. (33.5 cm.) deep

(2)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROPERTY OF A LADY OF TITLE, REMOVED FROM GROSVENOR SQUARE
LOTS 40-58, 417 & 550-592



52



53





54

52

**MICHELE ROCCA
(PARMA ?1666-IN OR AFTER 1751 ?VENICE)**

Bacchus and Ariadne; and Daphnis and Chloe

oil on canvas

11½ x 28¼ in. (29.2 x 72 cm.)

(2) a pair

£15,000-25,000

\$19,000-31,000

€18,000-29,000

PROVENANCE:

F. Hanbury Williams, Coldbrook Park, Monmouthshire; (†) Christie's, London, 17 March 1888, lot 15, as 'Amiconi' [sic] (7 gns. to the following),

with Agnew's, London, where probably acquired by the family of the following,

Anonymous sale; Christie's, London, 3 December 2014, lot 206 (£32,500), when acquired by the present owner.

EXHIBITED:

London, Heim Gallery, *Baroque Art for The Collector*, 7 November-23 December 1969, nos. 25 and 26, as 'Jean Baptiste van Loo'.

LITERATURE:

G. Sestieri, *Michele Rocca e la pittura rococò a Roma*, Florence, 2004, p. 215, no. 28A, illustrated.

53

**A PAIR OF ENGLISH MAHOGANY CONSOLE TABLES
OF GEORGE III STYLE, EARLY 20TH CENTURY**

34¼ in. (87 cm.) high; 46 in. (117 cm.) wide; 23 in. (58.5 cm.) (2)

£3,000-5,000

\$3,700-6,200

€3,500-5,700

54

A CHARLES II SILVER TAZZA

LONDON, 1663, MAKER'S MARK 'H' IN A SHIELD, STRUCK TWICE

Circular on trumpet foot, the border chased and embossed with a lion, unicorn and birds amidst flowering branches, the centre engraved with coat-of-arms above plumage, *marked near rim and foot-rim*

14¼ in. (36.2 cm.) diam.

27 gr. 18 dwt. (868 gr.)

£4,000-6,000

\$5,000-7,400

€4,600-6,900

PROPERTY OF A LADY OF TITLE, REMOVED FROM GROSVENOR SQUARE

LOTS 40-58, 417 & 550-592



55

-55
A GEORGE III SILVER-GILT THREE-PIECE TEA SERVICE
 MARK OF PAUL STORR, LONDON, 1808

Each piece compressed circular on circular gadrooned foot, the side applied with laurel frieze below egg-and-dart borders, with double serpent handles, the teapot with ivory handle and fluted finial, engraved with the Royal arms, *each marked on foot, teapot further marked inside cover*

The teapot, 5½ in. (13.5 cm.) high
 gross weight 76 oz. 13 dwt. (2,384 gr.) (3)
 £4,000-6,000 \$5,000-7,400
 €4,600-6,900

PROVENANCE:
 Anonymous sale; Sotheby's, London, 14th March 1996.

56
A GEORGE III SILVER HOT WATER JUG
 MARK OF HESTER BATEMAN, LONDON, 1784

Vase-shaped, on circular foot, the sides bright-engraved with paterae and laurel garlands around a central cartouche engraved with coat-of-arms, bead borders, the cover with urn finial, wood scroll handle, *marked underneath*

13 in. (33 cm.) high
 gross weight, 22 oz. 10 dwt. (699 gr.)
 The arms are those of Addison of Preston, Lancashire.
 £1,000-1,500 \$1,300-1,800
 €1,200-1,700

-57
A GEORGE IV SILVER HOT-WATER JUG
 MARK OF PAUL STORR, LONDON, 1827

Baluster, on circular foot, the shallow domed cover with bun finial, ivory scroll handle, the side engraved with coat-of-arms, the cover with crest, *marked underneath and inside cover*

8½ in. (22 cm.) high
 21 oz. 17 dwt. (680 gr.)
 £1,500-2,500 \$1,900-3,100
 €1,800-2,900

58
A GEORGE II SILVER TEAPOT
 MARK OF WILLIAM WILLIAMS, LONDON, 1743

Inverted pear-shaped, on spreading circular foot, chased with rococo scrolls and foliage, the hinged cover with scale-work below a pine-cone finial, leaf-capped spout and wood handle, *marked underneath*

5½ in. (15 cm.) high
 gross weight 17 oz. 14 dwt. (551 gr.)
 £1,000-1,500 \$1,300-1,800
 €1,200-1,700

PROVENANCE:
 Anonymous sale; Sotheby's, London, 14 March 1996.



56



57



58



■59

**AN EARLY VICTORIAN MAHOGANY
EXTENDING DINING TABLE**

BY HOLLAND & SONS, CIRCA 1840

The top with a wide carved border with figures, foliage and fantastic beasts, with original brass clips stamped 'HOLLAND & SONS', also bearing ivory label for 'D. SHERRATT & CO / 61. BRIDGE STREET ROW / CHESTER'

28 in. (71 cm.) high; 208½ in. (529 cm.)
fully extended; 59½ in. (151 cm.) wide

£15,000-20,000

\$19,000-25,000

€18,000-23,000

PROVENANCE:

Almost certainly supplied by D. Sherratt & Co., Chester, in the late 19th century, and thence by descent

The superb quality and overall appearance of the present lot is characteristic of the oeuvre of Holland & Sons. The distinctive supports with their carved lotus leaves and fluting relate to the ornamentation found on the supports of a later-dated mahogany and parcel-gilt extension dining table, which was probably commissioned in *circa* 1860 by Edward Prince of Wales, later Edward VII, for Marlborough House, London. This table passed by descent in the Royal family until sold Christie's, London, 1 October 1959, lot 67, and later Sotheby's, New York, 21 October 2004, lot 28 (\$39,000). A further dining table of similar date to the present example although unstamped has an almost identical carved top suggesting

that this too was executed by the firm, sold Sotheby's, London, 10 September 1997, lot 244.

Holland & Sons were among the most distinguished furniture makers of the mid-19th to mid-20th centuries, starting as Taprell & Holland at the beginning of the century, and becoming Holland & Sons in 1843. They supplied furniture to many of the London clubs including the Athenaeum, the Reform Club and the Oxford & Cambridge Club as well as to the Crown at Osborne House, Isle of Wight. In 1851, they took over premises in Mount Street. The firm's archives dating to 1942 when they ceased trading are now preserved in the Victoria & Albert Museum.





(detail)



(detail)



60
A PAIR OF REGENCY EBONY-INLAID MAHOGANY
CUTLERY BOXES

CIRCA 1815

14½ in. (37 cm.) high; 14 in. (35.5 cm.) wide; 11 in. (28 cm.) deep

(2)

£800-1,200

\$990-1,500

€920-1,400

61
AN EARLY VICTORIAN MAHOGANY SOFA
MID-19TH CENTURY

30¼ in. (77 cm.) 85½ in. (216 cm.) wide; 27 in. (69 cm.) deep

£1,200-1,800

\$1,500-2,200

€1,400-2,100

62

CHARLES JERVAS (DUBLIN C. 1675-1739 LONDON)

Portrait of Oliver Cromwell (1599-1658), Lord Protector of England, full-length, in armour, a seascape with men-o'-war beyond

signed and dated 'Charles Jarvis fecit / 1736' (centre right)
oil on canvas

94½ x 58½ in. (239.2 x 147.8 cm.)

inscribed 'Oliver Cromwell / OLIVER CROMWELL' (centre right, on the column) and with coat-of-arms and motto 'PAX-QVAERIVR-BELLO-1658.' (upper right)

£10,000-15,000

\$13,000-18,000

€12,000-17,000



63

AN EXCEPTIONALLY LARGE REGENCY MAHOGANY BREAKFRONT SIDEBOARD

CIRCA 1820

Of three sections, each with brass gallery

51 in. (129.5 cm.) high, excluding gallery; 200 in. (508 cm.) wide;
37¼ in. (94.5 cm.) deep (3)

£10,000-15,000

\$13,000-18,000

€12,000-17,000





64

AFTER DAVID TENIERS II

A guardroom interior with soldiers

with signature 'D. Teniers F.' (lower centre)

oil on panel

33 $\frac{7}{8}$ x 22 $\frac{5}{8}$ in. (85.4 x 57.5 cm.)

£1,000-2,000

\$1,300-2,500

€1,200-2,300

65

**A MEISSEN TROMPE L'OEIL PIERCED
FRUIT-ENCRUSTED DISH**

CIRCA 1750, PRESSNUMMER 10

Pierced around the rim with a zigzag ribbon-entwined border
enriched in turquoise and gilding, applied with a fruiting cherry
branch

10 in. (25.4 cm.) wide

£1,500-2,000

\$1,900-2,500

€1,800-2,300





■-66

**A NEAR PAIR OF ANTIQUARIAN TORTOISESHELL, IVORY, BONE AND
PEWTER-INLAID FRUITWOOD MARQUETRY DISPLAY CABINETS**
19TH CENTURY, INCORPORATING 17TH CENTURY ELEMENTS

One on bracket feet, the other with two drawers to the frieze.

50 in. (127 cm.) high; 69½ in. (177 cm.) wide; 13 in. (33 cm.) deep

50¼ in. (127.5 cm.) high; 70½ in. (179 cm.) wide; 11 in. (28 cm.) deep

£2,500-4,000

(2)

\$3,100-4,900

€2,900-4,600



PROPERTY FROM THE FALCK COLLECTION

LOTS 67-80

The following lots (lots 67 – 80) are part of the collection formed by Alberto Falck (1938-2003) and his wife, Cecilia Collalto Giustiniani (1941-2015). Cecilia had porcelain 'in the blood', as she descended from the Venetian noble family who 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 had been 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 Cecilia 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 Rothschild collection sale 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 including Dutch Delft pieces.



67

67 A PAIR OF MEISSEN KAKIEMON FLARED BEAKERS

CIRCA 1728, BLUE ENAMEL CROSSED SWORDS MARKS AND WHEEL-ENGRAVED JAPANESE PALACE INVENTORY NUMBER N=334 / W TO EACH, DREHER'S / MARK TO FOOTRIMS

2½ in. (6.6 cm.) high

(2)

£1,800-2,500

\$2,300-3,100

€2,100-2,900

PROVENANCE:

Augustus II the Strong, Elector of Saxony and King of Poland, Japanese Palace, Dresden.

The 1779 Japanese Palace Inventory includes the following entry: 'Fifty-four chocolate beakers on their own, painted with various flowers, 2¾ inches in height, 3¼ in. in diameter, no. 334'.

68 A MEISSEN GILT-METAL-MOUNTED OZIER-MOULDED KAKIEMON COFFEE-POT AND COVER

CIRCA 1740, BLUE CROSSED SWORDS MARK, INCISED DREHER'S MARK

8¾ in. (21.2 cm.) high

£1,500-2,500

\$1,900-3,100

€1,800-2,900

PROVENANCE:

Guido Rossi, Milan, collection no. 169, according to paper label.



68

69

**A MEISSEN KAKIEMON
SAKE-FLASK**

CIRCA 1728, ERASED ENAMEL
CROSSED SWORDS MARK

8 in. (20.2 cm.) high

£10,000-15,000

\$13,000-18,000

€12,000-17,000

The form of this Meissen sake-flask mirrors that of its forerunners from the Sakaida Kakiemon factory in Arita. For a Japanese example of circa 1690 in the Staatliche Kunstsammlungen Dresden (inv. no. PO 4766), together with its Meissen counterpart from the same museum (inv. no. PE 5015), both with Japanese Palace inventory numbers, see Ulrich Pietsch *et al.*, *Triumph of the Blue Swords*, Staatliche Kunstsammlungen Dresden, Exhibition Catalogue, 2010, p. 253, cat. no. 191, where the author notes that 'Japanese pieces were taken from the Japanese Palace to Meissen so that they could be copied for the French merchant Rodolphe Lemaire, who was planning to sell Meissen copies in France as Japanese originals. In the case of most of these imitations, the obligatory crossed swords mark was therefore painted over the glaze so that it would be easy to remove'.



PROPERTY FROM THE FALCK COLLECTION

LOTS 67-80



70

70

**A MEISSEN OVAL TWO-HANDLED
KAKIEMON SUGAR-BOX AND COVER**

CIRCA 1735, BLUE CROSSED SWORDS
MARK, ERASED INVENTORY NUMBERS TO
BOTH PIECES

5½ in. (14 cm.) wide

£2,500-4,000

\$3,100-4,900

€2,900-4,600

PROVENANCE:

Almost certainly Augustus II The Strong, Elector
of Saxony and King of Poland, Japanese Palace,
Dresden.

With G. Röbbig, Munich according to the paper
label.

The configuration of the erased inventory
numbers suggests that this sugar-box was
almost certainly once in the collection of the
Japanese Palace.



71

71

**A MEISSEN KAKIEMON FLARED CONICAL BEAKER AND
QUATREFOIL STAND**

CIRCA 1740, BLUE CROSSED SWORDS MARKS, BEAKER
WITH INCISED MARK, STAND WITH PRESSNUMMER 21

The beaker 2¾ in. (7 cm.) high; the stand 6½ in. (15.5 cm.) wide

£1,500-2,500

\$1,900-3,100

€1,800-2,900

PROVENANCE:

The Collection of the late Siegfried and Lola Kramarsky, sale;
Christie's, New York, 30 October 1993, lot 26 (one of a pair).



72

72

A MEISSEN KAKIEMON LOBED BOWL

CIRCA 1740, BLUE CROSSED SWORDS MARK, PURPLE ENAMEL K.H.C. MARK FOR FOR KÖNIGLICHE HOF CONDITOREI, PRESSNUMMER 21

8 in. (20.2 cm.) wide

£1,800-2,500

\$2,300-3,100

€2,100-2,900

PROVENANCE:

Augustus III, Elector of Saxony and King of Poland.

73

A BÖTTGER DUTCH-DECORATED SAKE FLASK

CIRCA 1715, THE DECORATION ALMOST CONTEMPORARY

7½ in. (20 cm.) high

£3,000-5,000

\$3,700-6,200

€3,500-5,700

PROVENANCE:

Anonymous sale; Sotheby's, London, 9 October 1973, lot 8.
The Herbert Wolfe Collection, no. 215; sale Bonhams, London, 17 June 1998, lot 18.



73

PROPERTY FROM THE FALCK COLLECTION

LOTS 67-80



74

**74
FOUR MEISSEN MODELS OF GOLDFINCHES**

CIRCA 1745, ONE WITH FAINT TRACES OF BLUE
CROSSED SWORDS MARK

5½ in. (14 cm.) high

£4,000-6,000

(4)

\$5,000-7,400

€4,600-6,900



75

**76
TEN MEISSEN WHITE CHESS PIECES**

MID-18TH CENTURY, BLUE CROSSED SWORDS MARK TO
TWO PIECES

Probably modelled by *J.J. Kändler*

The King: 3 in. (7.6 cm.) high

£4,000-6,000

(10)

\$5,000-7,400

€4,600-6,900

**75
FIVE MEISSEN MODELS OF GARDEN BIRDS**

CIRCA 1745, TRACES OF BLUE CROSSED SWORDS
MARKS TO TWO

Approximately 3¾ in. (10 cm.) high

£2,500-4,000

(5)

\$3,100-4,900

€2,900-4,600

18th century Meissen porcelain chess pieces are very rare. See Rainer Rückert, *Meissener Porzellan*, Munich, 1966, pl. 189, no. 798, for an illustration of an identically modelled chess-set, attributed to Kändler.



76



77

77

A PAIR OF MEISSEN MODELS OF SWANS

CIRCA 1747, BLUE-CROSSED SWORDS MARK TO BACK OF BASES

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

5¼ in. (13.3 cm.) high

£2,000-3,000

(2)

\$2,500-3,700

€2,300-3,400

PROVENANCE:

Guido Rossi, Milan, collection nos. 357 (example with cygnets) and 158 (example with wing outstretched) according to the paper collections labels.

78

THREE MEISSEN MODELS OF SWANS

MID-18TH CENTURY, ONE EXAMPLE POSSIBLY LATER DECORATED, TRACES OF BLUE-CROSSED SWORDS MARK TO TWO, INCISED 54 TO THE THIRD

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

The tallest 5 in. (12.8 cm.) high

£3,000-5,000

(3)

\$3,700-6,200

€3,500-5,700

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



78

PROPERTY FROM THE FALCK COLLECTION

LOTS 67-80



79

79
A DUTCH DELFT DORE CIRCULAR BUTTER-TUB AND COVER

CIRCA 1760, BLUE I AND 2 MARKS, POSSIBLY BY ZACHARIAS DEXTRA, DE DRIE POSTELEYNE ASTONNE

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

£1,800-2,500

\$2,300-3,100

€2,100-2,900



80

80
A DUTCH DELFT POLYCHROME BIRDCAGE PLAQUE

CIRCA 1770

9 $\frac{1}{2}$ x 10 in. (25 x 25.6 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,400

PROVENANCE:

With Lefebvre, Paris, according to the paper label.



81

81
A DUTCH DELFT FIGURAL GIN BOTTLE OR 'BOBBEJAK'

CIRCA 1760

Modelled as a portly gentleman seated on a grassy mound, his hair braid modelled as the handle, his hat with an opening for liquid

10 $\frac{1}{2}$ in. (27 cm.) high

£3,000-5,000

\$3,700-6,200

€3,500-5,700

PROVENANCE:

Collection Alberge La Haye, according to the paper label.

A similar example was sold Sotheby's, London on 6 November 2014, lot 4.



82

**A DUTCH DELFT BLUE AND WHITE OCTAGONAL
PLAQUE**

CIRCA 1670-95

Painted by *Frederik van Frijtom*

12½ in. (31.8 cm.) wide excluding frame

£15,000-25,000

\$19,000-31,000

€18,000-29,000

PROVENANCE:

With Peters & Co., Vienna, according to the paper label.

Frederik van Frijtom (c. 1632-1702) is considered to be one of the most distinguished and accomplished painters in the history of pottery production in the town of Delft. Around fifty plaques by him survive, some of which are signed, along with a series of around forty plates and a few wares of various forms. Pieces considered to be by van Frijtom are all painted with landscapes, usually including a few figures and buildings, probably from drawings he completed himself directly from nature in and around Delft. His distinctive painting style is characterised by a lightness of touch, fine outlines, a sense of light and distance and a feel for landscape. For a full discussion of his life and work see A. Vecht, *Frederik van Frytom 1632-1702 Life and Work of a Delft Pottery-Decorator*, Amsterdam, 1968, where the author illustrates on p. 91, no. 72, an octagonal plaque of the same type as the present lot.



83

A VENICE (VEZZI) OCTAGONAL TEAPOT AND COVER
 CIRCA 1720-27, IRON-RED VEN:A MARK, INCISED CF

5½ in. (12.2 cm.) high

£25,000-40,000

\$31,000-49,000

€29,000-46,000

This rare teapot is among a small group of Vezzi octagonal teapots that take their inspiration from contemporary silver shapes. The present example is distinguished by a moulded swag of drapery at the base of the spout, which appears on only one other published example, illustrated by Luca Melegati, *Giovanni Vezzi e le sue porzellane*, Milan, 1998, p. 210, no. 79.

The Vezzi factory in Venice was the second factory in Europe (after du Paquier) to follow the lead of Meissen in producing true hard-paste porcelain. It was founded by Giovanni Vezzi (1686-1746), a nobleman, whose father Francesco Vezzi, granted him the funding to build a porcelain manufactory. Production began in 1720 after Giovanni managed to tempt skilled technicians, mostly from the du Paquier manufactory in Vienna, to come to Venice to assist him in setting up the factory. These included Christoph Conrad Hunger from du Paquier, who is

listed in 1720 as a partner in the new factory, but who broke off his association with the Vezzis in 1724 and left Venice in 1727. Thanks to this early instance of industrial espionage, for a few years the Vezzi factory produced a range of tea, coffee and other decorative wares using clay found in the Veneto region. These are notable for their bold shapes, influenced by the baroque forms developed at Meissen and Vienna. In 1727 the factory was forced to close due to financial difficulties, and as the production spanned only a few years pieces of Vezzi porcelain are rare.

Four octagonal leaf-moulded teapots and covers, which are of closely related but not of identical form and with different decoration, are in the Victoria and Albert Museum, London. One of these (C121-1930) has an incised Cf mark similar to the present lot, and is illustrated with two of the four by Francesco Stazzi, *Porcellane della casa Eccellentissima Vezzi 1720-1727*, Milan, 1967, pls. LXXXV, LXXXVII and LXXXIX. An octagonal teabowl and cover with similar flower decoration is in the Lokar Collection and is illustrated by Andreina d'Agliano ed., *Italian Porcelain in the Lokar Collection*, Milan, 2013, p. 51, no. 22, and a similar octagonal flower-decorated teapot and cover is illustrated by Luca Melegati, *ibid.*, Milan, 1998, p. 88, no. 20.



■84
A PAIR OF NORTH ITALIAN POLYCHROME-PAINTED CONSOLE TABLES
MID-18TH CENTURY

The Bardiglio marble tops associated
34¾ in. (88 cm.) high; 44¼ in. (112 cm.) wide; 22¾ in. (58 cm.) deep (2)
£6,000-10,000 \$7,400-12,000
€6,900-11,000

PROVENANCE:
Property from Villa D'Aglie, Turin; sold Christie's, London, 26 April 2016, lot 13.



The present lot *in situ*, Villa D'Aglie, Turin

■85
**A NORTH ITALIAN GILT-METAL-
MOUNTED BLUE AND CREAM-
PAINTED DEMI-LUNE COMMODE**
TURIN, LATE 18TH CENTURY

With simulated marble top
38 in. (96.5 cm.) high; 47¼ in. (120 cm.)
wide; 23½ in. (60 cm.) deep
£15,000-25,000 \$19,000-31,000
€18,000-29,000

PROVENANCE:
With Pietro Accorsi, Turin, 1950.
Property from Villa D'Aglie, Turin; sold
Christie's, London, 26 April 2016, lot 32.



PROPERTY FROM A SPANISH PRIVATE COLLECTION

LOTS 86-93



86
ENGLISH FOLLOWER OF GIOVANNI
PAOLO PANINI

A classical capriccio with the
Pantheon and figures conversing in
the foreground before the Borghese
Gladiator

oil on canvas
39 $\frac{7}{8}$ x 50 $\frac{1}{8}$ in. (101.2 x 127.3 cm.)

\$10,000-15,000 \$13,000-18,000
€12,000-17,000

PROVENANCE:

T.B. Clarke-Thornhill, London; Christie's,
London, 3 December 1920, lot 153 (50
gns. to Harper), as 'P. Panini'.
R.F. Lambe, London; (1), Christie's,
London, 21 December 1951, lot 21 (115
gns.), as 'G.P. Panini', when acquired by
the following,
with Leger, London.

87
A GILT-BRONZE FIGURE OF
HERCULES

ITALIAN, FIRST HALF 17TH CENTURY

On a later variegated marble pedestal
12 $\frac{1}{2}$ in. (31.8 cm.) high, overall

£800-1,200 \$990-1,500
€920-1,400



88

FOLLOWER OF GIOVANNI PAOLO PANINI

An architectural capriccio with an obelisk and the Pantheon; and An architectural capriccio with ruins and figures conversing in the foreground

oil on canvas

35½ x 25¾ in. (90 x 65.5 cm.)

£10,000-15,000

(2) a pair

\$13,000-18,000

€12,000-17,000

89

A PAIR OF IBERIAN GILTWOOD AND VARIEGATED YELLOW MARBLE CONSOLE TABLES
MID-18TH CENTURY

34 in. (87 cm.) high; 49 in. (125 cm.) wide; 19¼ in. (50 cm.) deep

(2)

£12,000-18,000

\$15,000-22,000

€14,000-21,000







91

■90

A LOUIS XV MYTHOLOGICAL TAPESTRY

BY PIERRE-FRANCOIS COZETTE, GOBELINS, FIRST HALF 18TH CENTURY, AFTER CHARLES DE LA FOSSE

Depicting Argus, Acis and Galatea, from Ovid's *Metamorphoses*, within a picture frame border and blue outer slip, signed 'Gs COZETTE'

10 ft. 1 in. (308 cm.) high; 7 ft. 4 in. (224 cm.) wide

£15,000-25,000

\$19,000-31,000

€18,000-29,000

After the painting by Charles de la Fosse now in the Prado, Madrid. Further versions can be found in the collection of the Rijksmuseum and another one sold at Christie's King Street, 15 Nov 2001.

■91

A LOUIS XV MYTHOLOGICAL TAPESTRY

BY PIERRE-FRANCOIS COZETTE, GOBELINS, FIRST HALF 18TH CENTURY, AFTER NICOLAS BERTIN

Depicting Jupiter, Mercury and Argus, from Ovid's *Metamorphoses*, within a picture frame border and blue outer slip, signed 'Gs COZETTE'

9 ft. 8 in. (295 cm.) high; 11 ft. 7 in. (353 cm.) wide

£15,000-25,000

\$19,000-31,000

€18,000-29,000

The subject was in the King's set of 1714–20. The cartoon can be found at Versailles. Examples are in the *Louvre* (inv. no. OA 625 5) and the *Musée des Beaux-Arts*, Calais. A further version was sold Christie's New York, 21-22 October 2010, for \$47,500 (incl. premium). After the lost painting by Nicolas Bertin, formerly in the collection of the National Museum of Warsaw.

PROPERTY FROM A SPANISH PRIVATE COLLECTION

LOTS 86-93



92
ANDREA GIUSTO, ACTIVE 1710

A classical vase with flowers and a sparrow hawk among classical ruins in a landscape; and A classical vase with flowers and a parrot with ruins in a landscape

signed and dated on the first 'And.^{ea} Giusto P-/ 1710' (lower right)
oil on canvas

58¼ x 40⅞ in. (148 x 101.8 cm.)

(2) a pair

£10,000-15,000

\$13,000-18,000

€12,000-17,000



93
A PAIR OF GILT-BRONZE FIGURES OF CHRIST AND ST. JOHN THE BAPTIST

NORTH ITALIAN, 17TH CENTURY

Each on a gilt-bronze rockwork base and a later black marble base with gilt-bronze mounts

13½ in (34 cm.) and 15 in. (38.2 cm.) high

(2)

£1,500-2,500

\$1,900-3,100

€1,800-2,900



■94

**A PAIR OF IBERIAN GILTWOOD
SALOMONIC COLUMNS**

MID-17TH CENTURY

Together with a pair of 20th century
polychrome painted busts

The Columns: 106¾ in. (270 cm.) high

The largest bust: 30½ in. (78 cm.) high (4)

£4,000-6,000

\$5,000-7,400

€4,600-6,900

PROVENANCE:

The property of a Nobleman; Christie's,
London, 22 January 1986, lot 212 (the
columns).



95

■95
A NORTH EUROPEAN POLYCHROME
PAINTED AND GILT EMBOSSED
LEATHER SCREEN

PROBABLY 18TH CENTURY

Each panel: 107 in. (272 cm.) high;
21½ in. (55 cm.) wide (4)

£5,000-8,000 \$6,200-9,900
€5,800-9,200

■96
A PAIR OF NORTH ITALIAN BRASS,
GILTWOOD, POLYCHROME
AND CUT-GLASS SIX-LIGHT
CHANDELIERS

LIGURIA, EARLY 19TH CENTURY

Each with foliate-wrapped shaft with
cone finial, issuing scrolled branches,
extended in height, minor losses and
replacements
49 in. (125 cm.) high; 34 in. (87 cm.) diam(2)

£5,000-8,000 \$6,200-9,900
€5,800-9,200

■97
A SET OF EIGHT SOUTH EUROPEAN
PARCEL-GILT AND WHITE-PAINTED
ARMCHAIRS

THIRD QUARTER 18TH CENTURY

37 in. (94 cm.) high; 22½ in. (57 cm.) wide;
19½ in. (50 cm.) deep (8)

£4,000-6,000 \$5,000-7,400
€4,600-6,900



96



96



97

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

LOTS 95-116, 403-406 & 465-504

**98
TWO PAIRS OF RESTAURATION
ORMOLU CANDLESTICKS
CIRCA 1830**

The largest pair: 13 in. (33 cm.) high (4)

£800-1,200

\$990-1,500

€920-1,400



**99
A PAIR OF SWEDISH ORMOLU,
'RANNAS' PORPHYRY AND CUT-GLASS
THREE-LIGHT CANDELABRA
EARLY 19TH CENTURY AND LATER**

31 in. (79 cm.) high; 15 in. (38 cm.) diam. (2)

£4,000-6,000

\$5,000-7,400

€4,600-6,900





100

100
A PAIR OF CONTINENTAL PORCELAIN BLUE-GROUND
OVIFORM AMPHORA VASES
FIRST HALF 19TH CENTURY

14½ in. (37 cm.) high

(2)

£3,000-5,000

\$3,700-6,200

€3,500-5,700

PROVENANCE:

Anonymous sale; Christie's Amsterdam, 3 April 2012, lot 28.



101
A PAIR OF SWEDISH ORMOLU AND WHITE MARBLE
THREE-LIGHT CANDELABRA
EARLY 19TH CENTURY

19½ in. (50 cm.) high

(2)

£4,000-6,000

\$5,000-7,400

€4,600-6,900

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

LOTS 95-116, 403-406 & 465-504



102

PROPERTY OF A EUROPEAN COLLECTOR

102

AN ORMOLU-MOUNTED CHINESE IMARI OCTAGONAL JARDINIÈRE

THE PORCELAIN FIRST HALF 18TH CENTURY,
THE ORMOLU 19TH CENTURY

Decorated with flowering branches below the everted rim, the
foot with detachable ormolu mount
14¾ in. (37.5 cm.) maximum width

£1,000-1,500

\$1,300-1,800

€1,200-1,700

103

A PAIR OF CHINESE EXPORT PARCEL-GILT AND BLACK LACQUER ADJUSTABLE ARMCHAIRS

19TH CENTURY

40½ in. (103 cm.) high; 27 in. (69 cm.) wide; 33 in. (84 cm.) deep
(2)

£5,000-8,000

\$6,200-9,900

€5,800-9,200



103



■104

A CHINESE EXPORT PARCEL-GILT
BLACK AND GILT LACQUERED
CABINET-ON-CHEST
PROBABLY 18TH CENTURY

£15,000-30,000

\$19,000-37,000

€18,000-34,000



PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

LOTS 95-116, 403-406 & 465-504



105

**A REGENCE ORMOLU- AND PATINATED-
BRONZE FIGURE OF A REARING HORSE**

EARLY 18TH CENTURY, ON A LATER MARBLE
BASE

12½ in. (32 cm.) high

£5,000-8,000

\$6,200-9,900

€5,800-9,200

PROVENANCE:

Christie's, Paris, 17 April 2012, lot 137

106

**A PAIR OF FRENCH ORMOLU AND PATINATED
BRONZE THREE-LIGHT LAMPES BOUILLOTES
OF EMPIRE STYLE, LATE 19TH/EARLY 20TH
CENTURY**

32 in. (81 cm.) high

(2)

£3,000-5,000

\$3,700-6,200

€3,500-5,700

PROVENANCE:

Anonymous sale; Christie's, London, 17 March 2011, lot 77.



■107

**A PAIR OF EMPIRE ORMOLU,
PATINATED-BRONZE AND ROUGE
GRIOTTE MARBLE FOUR-LIGHT
CANDELABRA**

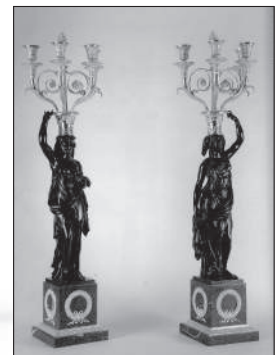
EARLY 19TH CENTURY, IN THE
MANNER OF FRANCOIS REMOND

Repairs to some branches, the wreaths to
the plinths replaced
41 in. (104 cm.) high (2)

£8,000-12,000 \$9,900-15,000
€9,200-14,000

This superb model of basket-bearing maidens is attributed to Louis-Simon Boizot (1743-1809) for François Rémond who supplied a pair of candelabra to Daguerre for the Princess Kinsky in December 1785 (see C. Baulez, 'Le luminaire de la princesse Kinsky', *L'Estampille/L'objet d'art*, no. 247, May 1991, pp. 84-99 and sold Christie's, Monaco, 15 June 1997, lot 91). Twenty years later in the Empire period Rémond revived the figures calling them 'girandoles chapiteau' although in bronze they were most likely cast by Thomire (C. Baulez, *Versailles, deux siècles d'histoire de l'art*, Paris, 2007, p. 416). Identical figures were incorporated into a *grande pendule portique* illustrated in P. Kjellberg, *L'Encyclopédie de la Pendule Française*, Paris, 1997, p. 331.

An identical pair of candelabra also with *rouge griotte* marble bases applied with wreaths, is part of the *Mobilier national* and were recorded in 1817 at the Hôtel de Brienne, now the Ministry of Defence (see M.F. Dupuy-Baylet, *Les bronzes du mobilier national 1800-1870 - L'heure, le feu, la lumière*, Paris, 2010, no. 40, pp. 90-91). From 1802 the Hôtel de Brienne was refurbished by Lucien Bonaparte, the Emperor's brother, who in 1805 sold it to his mother Maria Letizia Ramolino, Madame Mère (1750-1836). Styled 'Son Altesse Impériale, Madame Mère de l'Empereur', she further aggrandized the Hôtel de Brienne and her riches were such that they attracted the mild disapproval of the Emperor. Another pair, also with wreaths but with *vert antique* marble bases were sent from Saint Cloud to Fontainebleau in November 1804 and were displayed first in the Papal Apartment, then from 1807 in the Empress' state bedroom and in 1810 in the premier salon (J.P. Samoyault, *Pendules et Bronzes d'Ameublement entrés sous le Premier Empire - Fontainebleau*, Paris, 1989, p. 155, No. 132).



The identical pair from the Hôtel de Brienne (GML 4467/1 and 2)



109

108
**AN ITALIAN GOLD-MOUNTED
HARDSTONE BONBONNIÈRE SET
WITH A MICROMOSAIC PLAQUE**
ROME, CIRCA 1820

circular box of dark green dendritic agate with chased gold foliate mounts, the cover centred with a gold-mounted micromosaic plaque depicting a spaniel lying on a grassy bank within a wooded landscape
3 in. (75 mm.) diam.

£3,000-5,000 \$3,700-6,200
€3,500-5,700

109
**A LOUIS XV GOLD-MOUNTED
LACQUER BOÎTE-A-MOUCHES**
MAKER'S MARK INDISTINCT, PARIS,
1755/1756, WITH THE DECHARGE
MARK OF JULIEN BERTHE 1750-1756

rectangular box of black lacquer, the cover and sides lacquered in gold and silver with a seated nobleman, birds and a temple in a landscape, the scalloped gold mounts with applied scrolling gold thumbpiece, the interior with two similarly lacquered compartments, the open oblong front compartment containing a small brush with black lacquer handle and gold loop, the cover interior set with a mirror
2½ in. (65 mm.) wide

£3,000-5,000 \$3,700-6,200
€3,500-5,700



110





110

AN AUSTRIAN GOLD-MOUNTED AND JAPANESE LACQUER SNUFF-BOX

PROBABLY VIENNA, CIRCA 1810, THE LACQUER PANELS JAPAN, 18TH CENTURY

rectangular gold-lined box with rounded corners, the six black and red lacquer panels mounted à cage within chased *entrelac* gold borders, the cover and base decorated in vari-colour gold with temples surrounded by pines and prunus in mountainous landscapes, the sides decorated with stylized chrysanthemum on a *nashiji* ground
3¼ in. (82 mm.) wide

£5,000-8,000

\$6,200-9,900

€5,800-9,200

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

LOTS 95-116, 403-406 & 465-504



-111

A PAIR OF FRENCH ORMOLU-MOUNTED BRASS-INLAID TORTOISESHELL 'BOULLE' MARQUETRY AND EBONY MARRIAGE COFFERS

LATE 19TH / EARLY 20TH CENTURY

Lacking feet

11¼ in. (28.5 cm.) high; 32 in. (81.5 cm.) wide; 19 in. (48 cm.) deep
(2)

£3,000-5,000

\$3,700-6,200

€3,500-5,700

■112

A CHINESE EXPORT PARCEL-GILT AND BLACK LACQUERED BUREAU-CABINET

FIRST HALF 18TH CENTURY

94 in. (239 cm.) high; 45 in. (114 cm.) wide; 25 in. (64 cm.) deep

£18,000-25,000

\$23,000-31,000

€21,000-29,000



The present lot closed



PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

LOTS 95-116, 403-406 & 465-504



113
A FRENCH ORMOLU-MOUNTED CHINESE
FAMILLE ROSE PORCELAIN TWO-LIGHT
CANDELABRA

BY ESCALIER DE CRISTAL, 19TH CENTURY

10 in. (26 cm.) high

(2)

£1,500-2,500

\$1,900-3,100

€1,800-2,900

PROVENANCE:

Collection Pierre Lécoules, Paris.

114
A PAIR OF FRENCH ORMOLU-
MOUNTED FAMILLE ROSE GU-
SHAPED VASES

OF LOUIS XV STYLE, EARLY 20TH
CENTURY

23½ in. (59.5 cm.) high

(2)

£2,000-3,000

\$2,500-3,700

€2,300-3,400





■115

**AN ITALIAN PARCEL-GILT GREEN AND RED LACCA
BUREAU**

MID-18TH CENTURY

45¼ in. (115 cm.) high; 48½ in. (123 cm.) wide;
25¼ in. (64 cm.) deep

£5,000-8,000

\$6,200-9,900

€5,800-9,200



The present lot open



■116

**AN EDWARDIAN PARCEL-GILT
CHINOISERIE DISPLAY CABINET**
EARLY 20TH CENTURY

76 in. (193 cm.) high; 26½ in. (67.5 cm.)
wide; 16 in. (41 cm.) deep

£2,000-3,000

\$2,500-3,700

€2,300-3,400

PROPERTY FROM A PRIVATE COLLECTION,
REMOVED FROM MILLICHOPE PARK, SHROPSHIRE



Millichope Park, Shropshire

■117

A CHINESE TWELVE-LEAF COROMANDEL LACQUER SCREEN

19TH CENTURY

108 in. (275 cm.) high; 18½ in. (47 cm.) wide, each leaf

£12,000-18,000

\$15,000-22,000

€14,000-21,000



CHINESE EXPORT FROM VARIOUS PRIVATE COLLECTIONS

LOTS 118-145



PROPERTY OF A LADY (LOTS 118-132)

118

A RARE CHINESE 'PRONK' THREE-PIECE GARNITURE

YONGZHENG/EARLY QIANLONG PERIOD, CIRCA 1734-1740

Each finely decorated with redcurrants and foliage reserved on a black ground, comprising two square baluster vases and a square tapering beaker vase

The beaker 12¼ in. (31 cm.) high, vases with wood stands

(3)

£20,000-30,000

\$25,000-37,000

€23,000-34,000



119

A PAIR OF CHINESE 'PRONK' VASES

YONGZHENG/EARLY QIANLONG PERIOD, CIRCA 1734-1740

En suite to the preceding lot

11¾ in. (30 cm.) high

£15,000-25,000

(2)

\$19,000-31,000

€18,000-29,000

CHINESE EXPORT FROM VARIOUS PRIVATE COLLECTIONS

LOTS 118-145



120



120

A PAIR OF CHINESE MODELS OF CRANES

QIANLONG PERIOD (1736-1795)

Looking to the left and right, and decorated with finely incised white enamel and black feather markings, the crests picked out in pink

13½ in. (34.3 cm.) high (2)

£6,000-10,000

\$7,400-12,000

€6,900-11,000

121

A PAIR OF CHINESE FAMILLE ROSE MODELS OF PHEASANTS

QIANLONG PERIOD (1736-1795)

Looking to the left and right, and enamelled with colourful wing and tail feathers

10½ in. (26.7 cm.) high (2)

£6,000-10,000

\$7,400-12,000

€6,900-11,000



121



122

A PAIR OF CHINESE MODELS OF CRANES

QIANLONG PERIOD (1736-1795)

Looking to the left and right, with details highlighted in a mottled brownish-russet glaze
11 $\frac{1}{8}$ in. (29.5 cm.) high and slightly smaller (2)

£5,000-7,000

\$6,200-8,600

€5,800-8,000



122



123

123

**A CHINESE FAMILLE VERTE
TUREEN, COVER AND STAND**

KANGXI PERIOD (1662-1722)

Modelled after a European faience original, with coiled serpent or eel finial to the cover, decorated with floral designs
The stand 17 $\frac{3}{4}$ in. (45 cm.) wide (3)

£3,000-5,000

\$3,700-6,200

€3,500-5,700

CHINESE EXPORT FROM VARIOUS PRIVATE COLLECTIONS

LOTS 118-145



124

124
A PAIR OF CHINESE FAMILLE VERTE
BISCUIT FIGURES OF 'LOUIS XIV'
AND 'MADAME. DE MAINTENON'.
 KANGXI PERIOD (1662-1722)

The well-modelled couple with animated expressions, wearing floral robes
 9½ in. (24 cm.) high and smaller, fitted wood stands (2)

£8,000-12,000 \$9,900-15,000
 €9,200-14,000



125

125
A PAIR OF CHINESE FAMILLE VERTE
CANDLESTICKS
 KANGXI PERIOD (1662-1722)

7 in. (18 cm.) high, wood stands (2)

£800-1,200 \$990-1,500
 €920-1,400



126

**A PAIR OF RARE CHINESE FAMILLE VERTE BISCUIT FIGURES OF 'BOY'
CANDLE-HOLDERS**

KANGXI PERIOD (1662-1722)

The laughing boys wearing floral robes and holding in their right hands a square vessel over a cloth, forming the nozzles
11½ in. (29.3 cm.) high

£15,000-25,000

(2)

\$19,000-31,000

€18,000-29,000

CHINESE EXPORT FROM VARIOUS PRIVATE COLLECTIONS

LOTS 118-145



127

**127
FOUR CHINESE FAMILLE VERTE
BISCUIT FIGURES**

KANGXI PERIOD (1662-1722)

Comprising a pair, and two similar
The tallest 11¼ in. (28.5 cm.) high, wood
stands

(4)

£800-1,200

\$990-1,500

€920-1,400



128

**128
TWO CHINESE FAMILLE VERTE
BISCUIT FIGURES OF OFFICIALS**

KANGXI PERIOD (1662-1722)

9 in. (23 cm.) high and slightly smaller, wood
stands

(2)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



129

129

A CHINESE FAMILLE VERTE BISCUIT SEATED FIGURE OF GUANYIN, ON A DETACHABLE STAND

KANGXI PERIOD (1662-1722)

The well-modelled deity seated in *dhyanasana*, with a small boy on her knee

16¼ in. (51.3 cm.) high overall, wood stand (2)

£5,000-8,000

\$6,200-9,900

€5,800-9,200

EXHIBITED:

The Oriental Ceramic Society, 8 April - 20 June 1947, *Chinese Ceramic Figures*, no. 111.

Dartington Hall, 1949, Chinese Exhibition (bears label)

130

TWO CHINESE FAMILLE VERTE BISCUIT MODELS OF PILES OF FRUIT

18TH/19TH CENTURY

One depicting walnuts, the other peaches, each set within a lobed shallow dish

5¾ in. (14.6 cm.) high and slightly smaller, wood stands (2)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

With Maile et Cie., Paris, nos. 117 & 120.



130

CHINESE EXPORT FROM VARIOUS PRIVATE COLLECTIONS

LOTS 118-145



131

131
**A PAIR OF FRENCH ORMOLU-
MOUNTED CHINESE TURQUOISE-
GLAZED EWERS**
19TH CENTURY

The twisted gourd-shaped bodies moulded with leaping horses, mounted with ormolu stands, handles and spouts as ewers

11 $\frac{1}{2}$ in. (29 cm.) high overall (2)

£2,500-3,500

\$3,100-4,300

€2,900-4,000

132
**A PAIR OF CHINESE TURQUOISE-
GLAZED FLUTED TWO-HANDLED
VASES**

18TH/19TH CENTURY

The crackled glazes pooling to a deeper tone on the areas of lowest relief

9 $\frac{3}{4}$ in. (25 cm.) high (2)

£1,200-1,800

\$1,500-2,200

€1,400-2,100



132

PROPERTY OF A GENTLEMAN

133

A FRENCH ORMOLU-MOUNTED CHINESE IMARI VASE AND COVER

THE PORCELAIN FIRST QUARTER 18TH CENTURY,
THE ORMOLU SECOND HALF 19TH CENTURY

The baluster vase decorated with pheasants on rocks amongst peonies, the cover with a gilt-decorated biscuit Buddhist lion finial

26 in. (66 cm.) high overall

£3,000-5,000

\$3,700-6,200

€3,500-5,700



133

PROPERTY OF A GENTLEMAN

134

A NEAR PAIR OF CHINESE BLUE AND WHITE 'QILIN' JARS
KANGXI PERIOD (1662-1722)

Both similarly painted in a vibrant cobalt blue with three mythical beasts (*qilin*) standing on rocks above waves

12 in. (30.5 cm.) high

(2)

£6,000-8,000

\$7,400-9,900

€6,900-9,200

PROVENANCE:

Harry Geoffrey Beasley (1881-1939), label numbered 24/30, probably denoting that these jars were purchased 2 April 1930.



134



101

CHINESE EXPORT FROM VARIOUS PRIVATE COLLECTIONS

LOTS 118-145

PROPERTY OF A DUTCH BARONESS (LOTS 135-137)

135

FOUR CHINESE BLUE AND WHITE 'BURGHLEY HOUSE' PLATES

EARLY QIANLONG PERIOD, CIRCA 1745

Painted with a view of Burghley House, below foliate strapwork at the border

8 $\frac{3}{8}$ in. (22.6 cm.) diameter

(4)

£2,000-3,000

\$2,500-3,700

€2,300-3,400

136

A CHINESE FAMILLE ROSE COMPOSITE PART TEA SERVICE

YONGZHENG/EARLY QIANLONG PERIOD, CIRCA 1730-1740

Each piece with cockerels amongst peony, comprising: a saucer-shaped dish, a pair of teapots (with associated covers), a slop bowl, a milk jug and cover, four coffee cups, all *en suite*; a teabowl and five saucers, similar; and three teabowls, similar

The dish 8 $\frac{3}{8}$ in. (20.6 cm.) diameter

£2,000-3,000

\$2,500-3,700

€2,300-3,400



135



136

137

FIVE CHINESE BLUE AND WHITE 'HUNTING' DISHES

KANGXI PERIOD (1662-1722)

Depicting an equestrian couple below the Eight Buddhist Emblems (*bajixiang*), encircled Chenghua six-character marks to the reverse

11¼ in. (28.5 cm.) diameter

(5)

£2,000-3,000

\$2,500-3,700

€2,300-3,400



137

PROPERTY OF A LADY

138

A LARGE CHINESE FAMILLE ROSE TUREEN, COVER AND STAND, AND TWO DISHES, EN SUITE

QIANLONG PERIOD, CIRCA 1735-1745

Each piece enamelled and gilt with a boy holding a flower astride a buffalo beside its young, beside three golden geese in a garden setting

The tureen-stand 16¾ in. (43 cm.) wide

(3)

£2,500-3,500

\$3,100-4,300

€2,900-4,000

PROVENANCE:

From a Swedish private collection, purchased in the 1930s-1940s, probably at Bukowski's in Gothenburg, and thence by descent to the present owner.



138

CHINESE EXPORT FROM VARIOUS PRIVATE COLLECTIONS

LOTS 118-145



139

PROPERTY OF A EUROPEAN COLLECTOR

***139**

**A CHINESE 'POMPADOUR'-PATTERN
CIRCULAR TUREEN AND COVER**
QIANLONG PERIOD, CIRCA 1745

The deep tureen decorated with crowned eagle and fish motifs, possibly representing King Louis XV and Madame de Pompadour
9 in. (23 cm.) wide

£4,000-6,000

\$5,000-7,400

€4,600-6,900

PROPERTY OF A GENTLEMAN

140

**A PAIR OF CHINESE FAMILLE ROSE
'DAME AU PARASOL' PLATES**
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
8¾ in. (22.2 cm.) diameter (2)

£8,000-12,000

\$9,900-15,000

€9,200-14,000

141

**A NEAR PAIR OF CHINESE FAMILLE
ROSE 'DAME AU PARASOL' PLATES**
QIANLONG PERIOD, CIRCA 1736-1738

Similarly decorated to the preceding lot
9 in. (22.8 cm.) diameter and slightly smaller (2)

£8,000-12,000

\$9,900-15,000

€9,200-14,000



140



141



CHINESE EXPORT FROM VARIOUS PRIVATE COLLECTIONS

LOTS 118-145



142

PROPERTY FROM A EUROPEAN COLLECTION
(LOTS 142-144 & 146-157)

142
A PAIR OF LARGE CHINESE FAMILLE VERTE
BEAKER VASES
KANGXI PERIOD (1662-1722)

Decorated with *kui* dragon roundels, *ruyi* lappets,
and scrolling flowers and foliage
17½ in. (44.8 cm.) high (2)

£3,000-5,000 \$3,700-6,200
€3,500-5,700

PROVENANCE:
Anonymous sale; Sotheby's Amsterdam, 20 May
2008, lot 363

143
A PAIR OF CHINESE BLUE AND WHITE
BEAKER VASES
KANGXI PERIOD (1662-1722)

Decorated with two pheasants, rocks and
flowering branches
12 in. (30.5 cm.) high (2)

£1,500-2,500 \$1,900-3,100
€1,800-2,900

PROVENANCE:
Anonymous sale; Christie's South Kensington,
18 February 2007, lot 99.



143



144

144
A CHINESE BLUE AND WHITE FIVE-PIECE GARNITURE
 KANGXI PERIOD (1662-1722)

Each moulded with lotus petals and decorated with floral panels, comprising three vases and covers and two beaker vases
 The vases and covers 13 $\frac{3}{8}$ in. (34 cm.) high (5)

£4,000-6,000

\$5,000-7,400
 €4,600-6,900

PROVENANCE:

Anonymous sale; Sotheby's Amsterdam, 29 October 2009, lot 68.

PROPERTY FROM A PRIVATE COLLECTION

145
A CHINESE FAMILLE ROSE SET OF SHOULAO AND THE EIGHT DAOIST IMMORTALS (BAXIAN)
 LATE 18TH CENTURY

Each modelled holding their attributes and wearing colourful robes

9 $\frac{1}{8}$ in. (23.3 cm.) and slightly smaller

£4,000-5,000

(9)

\$5,000-6,200

€4,600-5,700



145

PROPERTY FROM AN EUROPEAN COLLECTION

LOTS 142-144 & 146-157

■146

**A DUTCH DELFT BLUE AND WHITE SEVEN-TIERED
TULIPIERE ON A WOODEN AND DELFT STAND**

20TH CENTURY, BLUE DELFT AND TWO VASES MARKS
TO EACH TIER FOR DE PORCELEYNE FLES

55½ in. (141 cm.) high

£7,000-10,000

\$8,700-12,000

€8,100-11,000

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 20 May 2008, lot 88.



■147

**AN ITALIAN GILTWOOD AND
CANVAS-LINED COMMODE
IN THE RENAISSANCE STYLE,
19TH CENTURY**

Branded thrice to the back with a
crowned 'CCR', the leather lining to the
top later

42 in. (107 cm.) high; 57 in. (145 cm.)
wide; 26½ in. (67.5 cm.) deep

£15,000-20,000

\$19,000-25,000

€18,000-23,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 31
October 2007, lot 197.



148

A DUTCH DELFT BLUE AND WHITE FIVE-PIECE VASE GARNITURE

EARLY 18TH CENTURY, BLUE PK
MONOGRAM OVER 4 MARK FOR DE
DRIE POSTELEYNE ASTONNE, PIETER
GERRITZ

The baluster vases - 15 in. (38.1 cm.) high (5)

£4,000-6,000

\$5,000-7,400

€4,600-6,900

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 29
October 2008, lot 4.

■-149

A FLEMISH PEWTER-INLAID ROSEWOOD BUREAU

ANTWERP, IN THE MANNER OF
VAN SOEST, SECOND-HALF 17TH
CENTURY AND LATER, THE STAND
RECONSTRUCTED IN THE 19TH
CENTURY

Decorated overall with chinoiserie scenes
45 in. (114.5 cm.) high; 38¼ in. (97 cm.) wide;
23½ in. (60 cm.) deep

£5,000-8,000

\$6,200-9,900

€5,800-9,200

PROVENANCE:

The Property of a Private Collector; Sotheby's,
London, 7 December 2005, lot 147.

This bureau in the manner of the Antwerp
furniture-maker and dealer Hendrik van
Soest (1659-after 1726), is finely decorated
with pewter inlaid chinoiserie scenes after
designs by the Dutch traveler Johan Nieuhof
(1618-1672).



PROPERTY FROM AN EUROPEAN COLLECTION

LOTS 142-144 & 146-157



■150

AN EMPIRE ORMOLU-MOUNTED MAHOGANY SECRETAIRE A ABATTANT

CIRCA 1805

With black granite top above a fall-front enclosing eight drawers and an open shelf, the central drawer hiding two secret pigeon-holes and two secret drawers

54 in. (137 cm.) high; 38 in. (97 cm.) 17 in. (43 cm.) deep

£4,000-6,000

\$5,000-7,400

€4,600-6,900

PROVENANCE:

Acquired from Andre Mancel, Paris, 19 April 1974 and sold in the Champalimaud Collection; Christie's, London, 6 July 2005, lot 205.

■-151

**A LOUIS XV ORMOLU-MOUNTED
TULIPWOOD AND FRUITWOOD
MARQUETRY TABLE CHIFFONNIERE**
MID-18TH CENTURY, IN THE
MANNER OF ROGER VANDERCRUSE
(‘RVLC’), DIT LACROIX

26¾ in. (68 cm.) high; 17 in. (43 cm.) wide;
12½ in. (32 cm.) deep

£6,000-10,000 \$7,400-12,000

€6,900-11,000

PROVENANCE:

Succession Mona Bismack; Sotheby’s,
Monaco, 30 November 1986, lot 781.

An almost identical table attributed to Roger Vandercruse with same trellis and floral marquetry is now part of the Wrightsman collection (F. J. B. Watson, *The Wrightsman Collection*, New York, 1966, vol. 1, cat. no. 131). The present table was part of the collection of the celebrated socialite and fashion icon Countess Mona Bismarck (1897-1983) and was sold in her collection sale at Sotheby’s, Monaco, 30 November 1986, illustrated on the front cover of the catalogue.



Countess Mona Bismarck



PROPERTY FROM AN EUROPEAN COLLECTION

LOTS 142-144 & 146-157



152

A LOUIS XV REVERSE-GLASS PAINTING DEPICTING APOLLO AND ISSE

BY PIERRE JOUFFROY, DATED 1760

signed lower centre 'P. Jouffroy fecit. 1760', the blue papered backboard inscribed 'P. Jouffroy fecit 1760' and 'Peinture sur Verre', in a Louis XVI giltwood frame, regilt

£6,000-10,000

\$7,400-12,000

€6,900-11,000

PROVENANCE:

with Bernard Steinitz, Paris, until 9 March 1987.

Anonymous sale; Christie's, London, 7 December 2006, lot 85.

■-153

A LOUIS XV ORMOLU-MOUNTED KINGWOOD AND BOIS DE BOUT OCCASIONAL TABLE

MID-18TH CENTURY, IN THE MANNER OF BERNARD VAN RISENBURGH

Bearing two spurious stamps 'BVRB', the top re-veneered
27¼ in. (69.5 cm.) high; 17½ in. (44 cm.) wide;
13¾ in. (35 cm.) deep

£3,000-5,000

\$3,700-6,200

€3,500-5,700





154

NORTH ITALIAN SCHOOL, CIRCA 1720

*Portrait of a gentleman, three-quarter length, with a page, his horse and dog;
and Portrait of a lady, three-quarter length, with a page*

oil on canvas

10 $\frac{3}{8}$ x 8 $\frac{3}{4}$ in. (26.9 x 22.2 cm.)

£3,000-5,000

(2) a pair

\$3,700-6,200

€3,500-5,700

PROVENANCE:

Anonymous sale; Aste di Antiquariato Boetto, Genoa, September 2003, lot 229,
as 'Carle van Loo'.

PROPERTY FROM AN EUROPEAN COLLECTION
LOTS 142-144 & 146-157

■155

A NORTH-EUROPEAN ORMOLU, BRASS AND VERRE-EGLOMISE-MOUNTED MAHOGANY BUREAU-CABINET CIRCA 1800, AND LATER

The ormolu mounts, verre-eglomisé panels and pediment later
70½ in. (179 cm.) high; 44 in. (102 cm.) wide;
22¼ in. (56.5 cm.) deep

£12,000-18,000

\$15,000-22,000

€14,000-21,000

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam,
29 October 2008, lot 249.

■156

A PAIR OF RUSSIAN ORMOLU AND BRASS-MOUNTED MAHOGANY COMMODES

IN THE MANNER OF HEINRICH GAMBS, 20TH CENTURY

33½ in. (85 cm.) high; 41¾ in. (106 cm.) wide; 23 in. (59 cm.) deep
(2)

£15,000-25,000

\$19,000-31,000

€18,000-29,000

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam,
29 October 2008, lot 248.



155



156



■157

**A LOUIS XVI ORMOLU-MOUNTED
AMARANTH, BOIS SATINÉ AND
GREEN-STAINED CITRONNIER
JARDINIÈRE**

CIRCA 1785, IN THE MANNER OF
ADAM WEISWEILER

The oval top with removable oak and later
lead liner

31¼ in. (81 cm.) high; 20¼ in. (51 cm.)
wide; 15¼ in. (38 cm.) deep

£5,000-8,000

\$6,200-9,900

€5,800-9,200

PROVENANCE:

Champalimaud Collection; Christie's,
London, 6 July 2005, lot 128.



(detail of the stretcher)

The distinctive pierced and interlaced stretcher of this jardinière relates to the documented *oeuvre* of Adam Weisweiler. Patricia Lemonnier discusses the characteristic patterns of stretchers Weisweiler employed in *Weisweiler*, Paris, 1983, pp.116-7, and this pattern appears on p.116, although it has been made perpendicular to the legs.

The use of these distinctive *entretoises* are almost always on works executed in collaboration with the *marchand-mercier* Dominique Daguerre. The heir to Simon-Philippe Poirier's *atelier*, Dominique Daguerre specialised in supplying *objets de luxe* to the French Court and, increasingly during the 1780s, to the English nobility. Based in the rue St. Honoré, in the 1780s he even opened a shop in Piccadilly, London to supply the Prince of Wales and his circle. Related, although more elaborate stretchers can be seen on the Sèvres porcelain-topped table by Weisweiler and Daguerre, sold at Christie's London, 12 December 2002, lot 118.

Mlle. Lemonier, *op. cit.*, p.190, records a 'jardinière en citronnier' stamped by Weisweiler.



158

PROPERTY OF A GERMAN GENTLEMAN

158
A RUSSIAN GILT-METAL MOUNTED YEW MANTEL
CLOCK

CIRCA 1815

The single barrel movement with silk suspension
 16½ in. (42 cm.) high; 8½ in. (21.5 cm.) wide; 3½ in. (9 cm)
 deep

£3,000-5,000

\$3,700-6,200

€3,500-5,700

With its finely designed outline and detailed ormolu
 beading this clock can be attributed to the oeuvre of the
 Russian clockmaker A. F. Gladkoj.

For a comparable clock part of the Pavlovsk Palace
 collection, signed by Gladkoj see also 'St. Petersburg um
 1800. *Ein goldenes Zeitalter des russischen Zarenreichs.*
Meisterwerke und authentische Zeugnisse der Zeit aus
der Staatlichen Ermitage', Recklinghausen, 1990, p. 374-
 375, cat-nr. 309.



The related clock from
 Pavlovsk Palace

PROPERTY OF A GENTLEMAN

159
A PAIR OF RUSSIAN BRASS-MOUNTED MAPLE
BERGERES

FIRST HALF 19TH CENTURY

The back, arms and seat covered in a patterned cream
 cotton, with scroll arms, on sabre legs
 38½ in. (98 cm.) high; 24¼ in. (61.5 cm.) wide; 33 in. (84
 cm.) deep (2)

£3,000-5,000

\$3,700-6,200

€3,500-5,700



159



PROPERTY OF A GERMAN GENTLEMAN

■159A

A NORTH GERMAN GILT-LEAD, BRASS, GILTWOOD AND CUT-GLASS SIX-LIGHT CHANDELIER

EARLY 19TH CENTURY, PROBABLY BERLIN,
AFTER A DESIGN BY KARL FRIEDRICH SCHINKEL

27½ in. (70 cm.) high; 28 in. (71 cm.) diameter

£3,000-5,000

\$3,700-6,200

€3,500-5,700

The restrained neoclassical form of the chandelier is characteristic for the work of the celebrated Berlin architect and designer Karl Friedrich Schinkel (1781-1841). A closely related chandelier of almost identical shape and proportions is in the Gartensaal of the Schinkel-Pavillon at Schloss Charlottenburg, Berlin (see H.-J. Giersberg, et. al., *Preussische Königsschlösser in Berlin und Potsdam*, Leipzig, 1992, p. 246.)

THE PROPERTY OF A PRIVATE COLLECTOR

■160

A PAIR OF MARBLE BUSTS OF SENECA AND CICERO

AFTER THE ANTIQUE, ITALIAN, LATE 18TH OR EARLY 19TH CENTURY, AFTER A DESIGN BY KARL FRIEDRICH SCHINKEL

Each on a marble pedestal bearing Latin quotations from the Natural History of Pliny and the Satires of Juvenal evoking the two philosophers

17¼ and 15 in. (44 and 38 cm.) high, the busts: 21¼ and 19¼ in. (54 and 50 cm.) high, with socles; 53¼ in. (135 cm.) high, the pedestals (4)

£15,000-20,000

\$19,000-25,000

€18,000-23,000

PROVENANCE:

Private collection, Paris.









Friedrich Wilhelm III and his mother, by Anna Dorota Lisiewska, 1775

■161

A ROYAL GERMAN PARCEL-GILT AND POLYCHROME-DECORATED MAHOGANY SECRETAIRE-A-ABATTANT

ATTRIBUTED TO JOHANN HEINRICH STOBWASSER, BRUNSWICK OR BERLIN, CIRCA 1790, THE DECORATION POSSIBLY BY FRIEDRICH GEORGE WEITSCH

Decorated overall with landscape medallions framed by arabesque scrolls on a lilac ground, the fall-front enclosing drawers arranged around a cupboard enclosing further drawers, the backboard with remains of wax seal with cypher 'FWR' and marked 'BERLIN'; the pierced gallery of later date 64¾ in. (164.5 cm.) high 44½ in. (113 cm.) wide; 20¼ in. (51.5 cm.) deep

£40,000-60,000

\$50,000-74,000

€46,000-69,000



(detail of wax seal)

PROVENANCE:

Most probably acquired by either Friedrich Wilhelm II, King of Prussia (1744-1897), or his son Friedrich Wilhelm III, King of Prussia (1770-1840), Stadtschloss Berlin (as per wax seal). Acquired by the present owner's family in the early 20th century.

EXHIBITED:

Stiftung Preussische Schlösser und Gärten, Museum Schloss Koepenick, June 1997 - June 2011.

LITERATURE:

D. Richter, *Stobwasser, Lackkunst aus Braunschweig & Berlin*, Band II, Muenster 2005, illustrated p. 16.

The wax seal found of the back of this elegant secretaire with the cypher 'FWR' is almost certainly that of either Friedrich Wilhelm II of Prussia (1744-1897) or that of his eldest son Friedrich Wilhelm III (1770-1840). The addition of 'BERLIN' within that seal probably further identifies it as a mark applied during an inventory, possibly of the royal apartments at the Stadtschloss Berlin.

The secretaire with its striking painted panels is typical of the oeuvre of the Brunswick entrepreneur and lacquer-ware producer Johann Heinrich Stobwasser (1740-1829), who was celebrated for refining the skills and techniques of 'japaning'. Supported by the Duke of Brunswick the output of his workshops in Berlin and Brunswick flourished and by 1796 Stobwasser employed about 80 craftsmen.

A closely related commode, with comparable oval medallions, is in the Staetisches Museum in Brunswick, while a pair of demi-lune side-cabinets with closely-related decoration, now in the Wittumspalais in Weimar, are recorded as having been given by Duchess Philippine Charlotte of Brunswick to her daughter Augusta Dorothea (1749-1810). Both are illustrated in D. Richter, *Stobwasser, Lackkunst aus Braunschweig & Berlin*, vol. I, Muenster 2005, pp. 176-177, cat. 13 and 14.





PROPERTY OF A GENTLEMAN

■162

A MOGHAN RUNNER

SOUTH CAUCASUS, LATE 19TH CENTURY

8ft.11in. x 3ft.8in. (270cm. x 112cm.)

£4,000-6,000

\$5,000-7,400

€4,600-6,900

PROPERTY FROM A BERLIN STADTPALAIS

■-163

**A ROYAL GERMAN ORMOLU-MOUNTED
KINGWOOD AND ROSEWOOD PARQUETRY
PEDESTAL DESK**

BERLIN, THIRD QUARTER 19TH CENTURY,
ORIGINALLY CONCEIVED WITH A
SUPERSTRUCTURE

With a printed and inscribed inventory label 'Schloß
N.P./ Zimmer No. 12/ Lfde. No. 40.'

30½ in. (77 cm.) high; 67 in. (170 cm.) wide; 29 in. (74 cm.)
deep

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

The Neuen Palais, Potsdam (according to the label listed
for room no. 12, location 40).

Acquired by the current owner on the Berlin art market
in the 1990s.



(detail of label for Neuen Palais, Potsdam)



Neuen Palais, Potsdam

Probably commissioned for the stay of Court Marshall von Crosigk in 1867 at the "Grünlackiertes Eckkabinett". The inventory record SPSG, Hist. Akte 267 from 1895 lists that the present writing table was originally conceived with a superstructure with two doors and 14 drawers:

"Schreibtisch von Polysander, zum Theil mit verschobenen Rechtecken furnirt, reich mit Bronceleisten, Beschlägen und

Griffen verziert, unten an jeder Seite 4 Schubkasten, in der Mitte 1 Schubkasten und eine Auszugplatte mit rothem Tuch bezogen.

0.77 m hoch, 1.70 m breit, 0.72 tief. Darauf ein Aufsatz mit 14 Schubkasten, in der Mitte ein zweithüriges Schränkchen mit 20 kleinen Schubkasten, 0.46 m hoch, 1,65 breit, 0.36

tief. - Okt. 25 an die Gen. Verwltg."



164

THE SABRETACHE OF JOSEPH- NAPOLEON BONAPARTE, KING OF SPAIN

EARLY 19TH CENTURY

Of red Morocco leather with fine embroidered goldwork ornament including the crowned monogram 'JN' above a laurel wreath, with red Morocco leather suspension straps for the sabretache and a sword each with cast and chased gilt-brass mounts, and an incomplete sword-belt, the straps and belt each embroidered with further goldwork ornament, in a modern glazed frame, the reverse bearing a old handwritten note stating 'This Sabretache was taken from Joseph Napoléon's carriage after the Battle of Vittoria June 21st 1813. by Col: the Hon. ble William Ponsonby 5th Dragoon Guards. The sword and remainder of the Belt are at Windsor'.

The sabretache 14¾ in. (37.5 cm.) high x 14¼ in. (36 cm.) wide (2)

£30,000-40,000 \$37,000-49,000
€35,000-46,000

PROVENANCE:

Joseph-Napoléon Bonaparte, King of Naples (1806-1808) and King of Spain (1808-1813).

Major-General the Honourable Sir William Ponsonby KCB, thence by descent to the vendor.



King Joseph Bonaparte, by Jean-Baptiste Wicar, 1808

Joseph-Napoléon Bonaparte (1768-1844), elder brother of Napoléon Bonaparte and a lawyer by profession, was a supporter of the French republican cause and proved himself a skilled diplomat representing France in important treaty negotiations. When Napoléon assumed the position of Premier Consul in 1802, the question of succession caused friction between the two brothers. In an effort to try and appease Joseph as well as exert control over him, Napoléon proclaimed Joseph King of Naples by Imperial decree in 1806 and following the enforced abdication of the Spanish royal family in 1808 made him King of Spain.

By 1813 the French occupying forces in Spain were being pushed back towards Pyrenees by the British army under the Duke of Wellington supported by Portuguese and Spanish regular and guerrilla forces. The final decisive battle of The Peninsular War took place at Vittoria on 21 June 1813 and resulted in a near rout of the French army and led to the abandonment of much of the baggage and the capture of nearly 3000 prisoners and 151 cannon. Joseph-Napoléon himself narrowly evaded capture allegedly making his escape on a carriage horse unhitched from his barouche and relinquishing his personal baggage train said to contain "the loot of a kingdom". Sir William Ponsonby, one of the most famous cavalry commanders of The Napoleonic Wars, arrived at the town of Vittoria at the head of his brigade of heavy cavalry in time to seize Joseph's baggage. Ponsonby personally



Major-General the Honourable Sir William Ponsonby KCB, unknown artist, circa 1815 (probably posthumous, held in the vendor's family collection)

took possession of Joseph's dress sword, plate including a silver-gilt dinner and dessert service, a complete silver-gilt set of dessert cutlery and the present sabretache amongst other items. The dress sword was later presented to King George III and is now held at Windsor Castle by the Royal Collections Trust (RCIN 61170). Ponsonby was awarded the General Officer's Large Army Gold Medal for Vittoria with a clasp for Salamanca. Ponsonby is depicted wearing the medal in the portrait reproduced below. The medal was sold at auction (Spink, London, 22 July 2004, lot 131) by the vendor's late father.

Ponsonby commanded the Union Brigade at Waterloo on 18 June 1815. His brigade comprised the Royals, the Scots Greys and the Inniskillings and undertook one of the most famous cavalry charges in British history that turned the tide of battle in Wellington's favour. Napoléon had sent the Comte d'Erlon's Corps against the weakest point of the allied line held by Picton's division in what was to be his great blow that broke through and then rolled up the allied line forcing Wellington to disengage and retreat towards the Channel ports. Facing around 14,000 fresh infantry, Ponsonby led the Union Brigade in a daring frontal attack that stopped d'Erlon's advance and resulted in the taking two regimental eagles, and the wounding, killing or capture of around 5,000 of d'Erlon's men. Napoléon counter-attacked with light cavalry including the *4e Régiment de Chevaux-légers (Lanciers)*. The Union Brigade found itself spread out, some pushing prisoners back to allied lines whilst other elements engaged the scattered French infantry. Ponsonby rallied the main part of the Scots Greys to face the French cavalry but despite giving a good account of themselves they were overwhelmed. Ponsonby was captured by *Le Marechal de logis Orban* of the *4e Lanciers*. In the most emotive single episode of the battle, having handed over his sword in a gesture of surrender it believed a group of Ponsonby's men had attempted his rescue at which point Orban, with great regret, stabbed Sir William with his lance rather than see his high value prisoner released. His stripped body was found the following morning and was returned to London where he was interred at St. Mary's, Kensington in the family vault the following month.

Please see Christies.com for further information on Joseph-Napoléon and Sir William Ponsonby.





■165
**A FINE AND RARE FRENCH 28-BORE
 PERCUSSION TURN-OVER RIFLED
 SPORTING CARBINE**
 BY BOUTET, DIRECTEUR ARTISTE A
 VERSAILLES, CIRCA 1800

Period conversion from flintlock, with octagonal sighted barrels each decorated with engraved and gilt stars over most of their length with differing panels at the breech respectively involving a watch tower and sailing ships on one and a martial trophy and vases on the other, engraved plate at each breech respectively signed 'BOUTET DIRECTEUR ARTISTE A VERSAILLES' and 'MANUF.RE D'ARMES A VERSAILLES'; back-action lock with beaded stepped-tail and engraved with a snared wolf, the lock-shaped side-plate engraved with a lion, wolf and an owl, iron mounts including trigger-guard acting as the barrel-release profusely engraved with flower-heads, classical ornament and numerous vignettes depicting animals and birds, percussion hammer engraved en suite, highly figured moulded walnut full stock carved with a sporting trophy involving a boar's head behind the barrel-tang, brass-capped steel ramrod, probably original, and silver escutcheon engraved with the crowned monogram of William I, first King of the Netherlands

19¼ in. (49 cm.) barrels

€25,000-35,000 \$31,000-43,000
 €29,000-40,000

It is believed that this fine carbine could have been a gift to William Frederick (1772-1843) when, as Hereditary Prince to the House of Orange-Nassau, he visited Napoléon at his palace at Saint-Cloud in 1802 following the Treaty of Amiens and the short cessation of hostilities between France and Great Britain. William sided with his Prussian relatives when war was declared between the French Empire and Prussia in 1806, the same year he inherited the title of Prince of Orange on the death of his father. He was wounded at the Battle of Wagram in 1809 serving on the staff of the Austrian supreme commander Archduke Charles, the Duke of Teschen. With the eventual withdrawal of Imperial French forces from The Netherlands, William returned from exile in late 1813 and was inaugurated as Sovereign Prince of The Netherlands in 1814.

The Netherlands was proclaimed a kingdom in March 1815 at the behest of the powers gathered at the Congress of Vienna following Napoléon's escape from exile on Elba. William abdicated the throne in 1840 in favour of his son and died three years later in Berlin.



166

A FRENCH 22-BORE SILVER-MOUNTED DOUBLE-BARRELLED FLINTLOCK SPORTING GUN

SIGNED VIGNAL A PROVINS, CIRCA 1800-1810

With barrels decorated with silver-inlaid foliage, urns and signature, silver fore-sight and retaining faded plum-coloured finish, platinum-lined touch-holes, grooved tang, signed flat bevelled locks each with raised platinum-lined pan and roller, figured walnut half-stock carved in relief with a boar's head behind the chequered grip, a hound's head behind the raised cheek-piece and in low relief with the profile of a medal of the Légion d'Honneur on the chequered fore-end, silver trigger-guard, butt-plate, fore-end cap and ramrod-pipes, the tang, locks and mounts engraved with floral and foliate motifs, vignettes including deer, a peacock, serpents and a sporting trophy of arms, later gold escutcheon engraved with crowned 'N' monogram, and later iron ramrod

31½ in. (80 cm.) barrels each struck with a maker's mark at the breech

The vendor informs us that by tradition this gun was presented by Napoléon to a member of the Portuguese noble family of the Marquis de Loulé.

£4,000-6,000

\$5,000-7,400

€4,600-6,900



PROPERTY OF AN ITALIAN COLLECTOR

LOTS 167-181 & 386-392

167

A GILT-BRONZE BUST OF AN EMPEROR

SIGNED P. MOEMILE(?), FRENCH, 20TH CENTURY

On an ormolu and rouge griotte marble base
14¼ in. (36.5 cm.) high, overall

£1,500-2,500

\$1,900-3,100

€1,800-2,900



167

169

A CHARLES X ORMOLU, PATINATED BRONZE AND MARBLE STRIKING MANTEL CLOCK

LE SIEUR, PARIS, CIRCA 1820-30

The enamel dial signed 'Le Sieur a Paris', the twin barrel movement with silk suspension and countwheel strike to bell, backplate with stamped monogram 'EB'

21 in. (53 cm.) high; 9¾ in. (24.7 cm.) wide; 7¾ in. (19.6 cm.) deep

£4,000-6,000

\$5,000-7,400

€4,600-6,900

For a similar clock entirely in ormolu, see P. Kjellberg, *La Pendule Française*, Paris, 1997, p.445, ill. E.

168

AN EMPIRE ORMOLU 'LETTRE D'AMOUR' STRIKING MANTEL CLOCK

DOLL JEUNE, PARIS, EARLY 19TH CENTURY

The enamel dial signed 'Doll Jne/ Viell Rue du Temple no 35.', the twin barrel movement with silk suspension and count wheel strike on bell
19½ in. (49.5 cm.) high; 16 in. (40.5 cm.) wide; 6¼ in. (16 cm.) deep

£4,000-6,000

\$5,000-7,400

€4,600-6,900

An almost identical clock, with a patinated bronze base, was sold at Delorme, Drouot, Paris, 15 June 2005, lot 256.



168



169



170

170
AN EMPIRE ORMOLU AND VERDE ANTICO MARBLE
STRIKING MANTEL CLOCK

RIEUSSEC, PARIS, EARLY 19TH CENTURY

The twin barrel movement with silk suspension and countwheel strike to bell
 16½ in. (42 cm.) high; 12 in. (30.5 cm.) wide; 6½ in. (16.5 cm.) deep

£3,000-5,000

\$3,700-6,200

€3,500-5,700

PROVENANCE:

Anonymous sale, Christie's, London, 14 November 2002, lot 43.

171
AN EMPIRE ORMOLU AND VERDE ANTICO
MARBLE STRIKING MANTEL CLOCK

LEPAUTE, PARIS, EARLY 19TH CENTURY

The enamel dial signed 'Lepaute / 6: de l'Empereur a Paris', the twin barrel movement with later Brocot regulation and countwheel strike to bell, the backplate engraved 'Lepaute a Paris / 180+1'
 27 in. (69 cm.) high; 16½ in. (42 cm.) wide; 7½ in. (19 cm.) deep

£7,000-10,000

\$8,700-12,000

€8,100-11,000



171

PROPERTY OF AN ITALIAN COLLECTOR

LOTS 167-181 & 386-392



172

**AN EMPIRE ORMOLU AND VERDE ANTICO MARBLE STRIKING MANTEL
CLOCK**

CIRCA 1815-20

The twin barrel movement with silk suspension and count wheel strike on bell
20½ in. (52 cm.) high; 13½ in. (34.5 cm.) wide; 5¾ in. (14.5 cm.) deep

£4,000-6,000

\$5,000-7,400

€4,600-6,900



173
AN EMPIRE ORMOLU AND PATINATED BRONZE STRIKING MANTEL CLOCK
EARLY 19TH CENTURY

24 in. (61 cm.) high; 21 in. (53.3 cm.) wide; 7 in. (17.8 cm.) deep

£15,000-25,000

\$19,000-31,000

€18,000-29,000

This very rare and beautifully chased mantel clock depicts episodes of the life and death of Lucretia. The beehive emblem placed prominently to the centre of the base possibly indicates an imperial commission.



174



175

■174
A LOUIS XV ORMOLU-MOUNTED POLYCHROME-PAINTED STRIKING BRACKET CLOCK

THE MOVEMENT BY CAUSARD, THE CASE BY MARCHAND, MID-18TH CENTURY, REDECORATED

The case tamped twice 'MARCHAND' and 'JME'; the dial signed 'CAUSARD HGR DU ROY/ SUIVT LA COUR', twin barrel movement with silk suspension, count wheel strike on bell

53 in. (135 cm.) high; 20 in. (51 cm.) wide; 9 in. (23 cm.) deep

£4,000-6,000

\$5,000-7,400

€4,600-6,900

175
A GROUP OF FIVE GILTWOOD ALLEGORICAL FIGURES
ITALIAN, 17TH CENTURY

Each on a later ebonised base

9¼ in. (23.5 cm.) high

£2,000-3,000

(5)

\$2,500-3,700

€2,300-3,400



176
**A PAIR OF RESTAURATION ORMOLU,
 PATINATED-BRONZE AND WHITE
 MARBLE SIX-LIGHT CANDELABRA**
 CIRCA 1820-30

29½ in. (75 cm.) high (2)
 £5,000-8,000 \$6,200-9,900
 €5,800-9,200

177
**A VICTORIAN BRASS, STEEL AND
 MARBLE 'BRIGHTON PAVILION'
 SKELETON CLOCK**

FRODSHAM & KEEN, LIVERPOOL,
 SECOND HALF 19TH CENTURY

Signature plaque beneath dial
 'FRODSHAM & KEEN LIVERPOOL', twin
 chain fusee movement, rack striking on
 a gong
 24¾ in. (63 cm.) high; 18 in. (46 cm.) wide;
 9 in. (23 cm.) deep

£3,000-5,000 \$3,700-6,200
 €3,500-5,700



PROPERTY OF AN ITALIAN COLLECTOR

LOTS 167-181 & 386-392



178

178
AN AUSTRIAN PARCEL-GILT MAHOGANY AND EBONISED MONTH-GOING LONGCASE REGULATOR WITH CALENDAR
 JOSEPH BRUMER, VIENNA, EARLY 19TH CENTURY

The enamel 12 inch dial with seconds and calendar, signed 'Joseph Brumer / in Wein', the movement with high-count going train with maintaining power and Graham-type deadbeat escapement, brass-rod pendulum with large bob

110¼ in. (280 cm.) high;
 23 in. (58.5 cm.) wide;
 14½ in. (37 cm.) deep

£12,000-18,000
 \$15,000-22,000
 €14,000-21,000

PROVENANCE:
 Anonymous sale; Christie's, London, 7 December 2005, lot 98.



179



180

179
AN AUSTRIAN ORMOLU-MOUNTED ALABASTER, YEWE AND EBONISED GRANDE SONNERIE MANTEL CLOCK
 LATE 18TH/EARLY 19TH CENTURY

Mounted with two painted plaques to base
 27½ in. (70 cm.) high; 16 in. (41 cm.) wide;
 6¼ in. (16 cm.) deep

£2,000-3,000
 \$2,500-3,700
 €2,300-3,400



180
A PAIR OF AUSTRIAN ORMOLU-MOUNTED, EBONISED AND BURRASH ENCIERS
 VIENNA, EARLY 19TH CENTURY

12 in. (30 cm.) wide each (2)

£3,000-5,000
 \$3,700-6,200
 €3,500-5,700

181

**A RUSSIAN ORMOLU AND MOSS AGATE
TAZZA**

CIRCA 1797

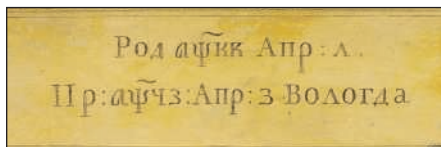
The base engraved with a dedication in Cyrillic to
'Jacob the Wise' and Masonic trophies
8½ in. (21.5 cm.) high

£4,000-6,000

\$5,000-7,400

€4,600-6,900

This finely crafted Russian tazza, modelled on an antique athenienne, is replete with Masonic symbols. The zoomorphic supports depict the four evangelists, Matthew, Mark, Luke and John, represented by, respectively, the cherub, lion, ox and eagle. Other engraved Masonic cyphers include the sabre, mitre, compass and sword. The square base is inscribed in Cyrillic, 'To Jacob the Wise from Matheus Mudrov. Born: 30 of April 1722: Died: 7 of April 1797. Vologda'.





PROPERTY OF A GENTLEMAN

182

AN ENGRAVED GLASS SERVICE OF MASONIC INTEREST AND A COLLECTION OF MASONIC REGALIA

THE GLASS CIRCA 1810-30

Each piece prolifically engraved with Masonic symbols and devices, comprising: four Prussian-shaped decanters with triple-ringed necks and bullseye stoppers - 10¾ in. (27.3 cm.) high; a large rummer - 9½ in. (24.2 cm.) high, 7¾ in. (19.3 cm.) diam.; a rummer with cup-shaped bowl - 9 in. (22.9 cm.) high, 6¾ in. (16.2 cm.) diam.; two rummers with bucket-shaped bowls and fluted lower parts - 8 in. (20.3 cm.) high; four rummers with bucket-shaped bowls - 6¼ in. (15.9 cm.) high; eight wine-glasses with bucket-shaped bowls - 4¾ in. (11.2 cm.) high

Accompanied with the following certificates:

A printed, signed and sealed certificate awarded by the Freedom Lodge of Unadilla, New York State to Henry Halford, dated 14 March 1819. A printed, signed and sealed certificate dated 9 May 1831 from the Grand Lodge of Pennsylvania, Lodge 186. Four printed Masonic certificates after engravings by Amos Doolittle of New Haven, New York, unsigned.

Three American Masonic aprons, comprising: an ivory silk apron embroidered with Masonic emblems with red fringe; two white kid leather aprons, one painted and the other printed with Masonic devices.

A red silk sash with gold fringe and applied with a gold star; a copper medal suspended from yellow silk ribbon, engraved *Henry Halford* above the initials *K. P. H. J. W.* and two tools.

£4,000-6,000

\$5,000-7,400

€4,600-6,900



(detail of lot certificates and regalia)

PROVENANCE:

Henry Halford (b.1790-d.1866)
Master Mason of the Grand Lodge of Pennsylvania, and thence by descent to the current owner.

EXHIBITED:

The Library and Museum of Freemasonry
London, June 2002 - November 2012.

For more information on this lot please visit christies.com.



PROPERTY OF A LADY (LOTS 183 & 505)

■*183

A LOUIS XV MYTHOLOGICAL TAPESTRY

BY FRANCOIS PICQUEAUX, AUBUSSON, THIRD QUARTER 18TH CENTURY

Depicting Zeus in the form of an eagle and a white bull, from 'The Story of Europe', signed 'picqveaux.' lacking borders
10 ft. 1½ in. (309 cm.) high; 13 ft. (397 cm.) wide

£5,000-8,000

\$6,200-9,900

€5,800-9,200

PROVENANCE:

Acquired by Ogden Mills for the Hôtel de Broglie, 73 rue de Varenne, Paris.
Thence by descent.

PROPERTY FROM A SWISS PRIVATE COLLECTION (LOTS 184-190, 407 & 532-542)

■*184

A LOUIS XV GILTWOOD FAUTEUIL A LA REINE

CIRCA 1740

Covered à *chassis*, in celadon green damask
38¼ in. (97 cm.) high; 29 in. (74 cm.) wide; 23 in. (58.5 cm.) deep

£3,000-5,000

\$3,700-6,200

€3,500-5,800



PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 184-190, 407 & 532-542



185

***185**
**A KASHAN LUSTRE AND COBALT
POTTERY STAR TILE**

CENTRAL IRAN, 13TH CENTURY

Of typical form, later collector's number on the reverse, small chips, one point repaired

6in. (15.3cm.) across

£1,000-1,500

\$1,300-1,800

€1,200-1,700

***186**
AN IZNIK POTTERY DISH
OTTOMAN TURKEY, CIRCA 1600

With sloping rim on short foot, the reverse with alternating cobalt-blue and green motifs, foot drilled, chips to foot and rim

11½in. (29.2cm.) diam.

£4,000-6,000

\$5,000-7,400

€4,600-6,900

***187**
AN IZNIK POTTERY DISH
OTTOMAN TURKEY, CIRCA 1610

With sloping rim on short foot, the reverse with alternating cobalt-blue and green motifs, foot drilled, repaired break 10¼in. (26cm.) diam.

£2,000-3,000

\$2,500-3,700

€2,300-3,400



186



187



189

***188**

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1590

With sloping rim on short foot, the reverse alternating cobalt-blue roundels and trefoils, foot drilled, intact 12in. (30.3cm.) diam.

£3,000-5,000

\$3,700-6,200

€3,500-5,700

***189**

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1600

With sloping rim on short foot, with black wave-and-rock border, the reverse with alternating cobalt-blue and green motifs, foot drilled, some chips to rim and foot 11½in. (29.2cm.) diam.

£3,000-5,000

\$3,700-6,200

€3,500-5,700

***190**

A LARGE IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1600

With sloping rim on short foot, the exterior with alternating cobalt-blue rosettes and trefoils, black cusping around edge, intact 13½in. (33.2cm.) diam.

£2,500-3,500

\$3,100-4,300

€2,900-4,000



188



190

PROPERTY OF A LADY, FROM A TOWNHOUSE ON CHESTER SQUARE

LOTS 191-194



191

■191

**A PAIR OF CENTRAL EUROPEAN
PARCEL-GILT AND EBONISED HALL
CHAIRS**

19TH CENTURY

48 in. (122 cm.) high; 22 in. (56 cm.) wide;
21 in. (53 cm.) deep (2)

£3,000-4,000

\$3,700-4,900

€3,500-4,600

■192

**A PAIR OF SOUTH ITALIAN GILT-
VARNISHED-SILVERED (MECCA)
AND SCAGLIOLA CONSOLE TABLES**

19TH CENTURY

38 in. (96.5 cm.) high; 47½ in. (120.5 cm.)
wide; 21½ in. (55 cm.) deep (2)

£10,000-15,000

\$13,000-18,000

€12,000-17,000



192



■193

A FLEMISH HISTORICAL TAPESTRY
BRUSSELS, 16TH CENTURY

Depicting King Alaric I of the Visigoths about to break open the Salaria gate at the Aurelian Walls of Rome, lacking border, later outer slip

8 ft. 10½ in. (270 cm.) high; 15 ft. 2 in. (455 cm.) wide

£7,000-10,000

\$8,700-12,000

€8,100-11,000

■194

A REGENCE ORMOLU-MOUNTED, BRASS-INLAID, AMARANTH ANDEBONY COMMODE
CIRCA 1720

With later inset *Rouge de Maine* marble top, partially remounted
34 in. (86 cm.) high; 53 in. (135 cm.) wide; 26½ in. (67 cm.) deep

£25,000-35,000

\$31,000-43,000

€29,000-40,000





PROPERTY OF A GENTLEMAN

■195

A FLEMISH HISTORICAL TAPESTRY

LATE 16TH CENTURY, POSSIBLY BY MARTIN REYBOUTS OR CORNELIS MATTENS

Probably from the series of 'The Trojan Wars' and depicting the sacrifice of Iphigenia, daughter of Agamemnon, king of Mycenea, within elaborate borders decorated with allegorical figures and goddesses

11 ft. 4 in. x 10 ft. 4 in. (345 x 342 cm.)

£7,000-10,000

\$8,700-12,000

€8,100-11,000

PROVENANCE:

Christie's, London, 29 May 1986, lot 188, where acquired by the present owner.



PROPERTY OF A GENTLEMAN

■196

**A PAIR OF LOUIS XVI GILTWOOD
FAUTEUILS**

ATTRIBUTED TO GEORGES JACOB,
LATE 18TH CENTURY

38½ in. (98 cm.) high; 27 in. (69 cm.) wide;
27 in. (69 cm.) deep

(2)

£3,000-5,000

\$3,700-6,200

€3,500-5,700

PROPERTY OF A GENTLEMAN

■197

A SULTANABAD CARPET

WEST PERSIA, CIRCA 1890

11ft.9in. x 10ft.5in. (357cm. x 315cm.)

£4,000-6,000

\$5,000-7,400

€4,600-6,900



PROPERTY OF A PRIVATE ITALIAN COLLECTOR

■*198

A FRANCO-FLEMISH MILLEFLEURS TAPESTRY

16TH CENTURY

Depicting birds of prey, pheasants and rabbits in a densely flowering field with castles

beyond, reduced in size, areas of reweaving

4 ft. 10 in. (148 cm.) high; 6 ft. 10 in. (208 cm.) wide

£30,000-50,000

\$37,000-62,000

€35,000-57,000

PROVENANCE:

Galerie Chevalier, Paris, 1986/87, from whom purchased by the present owner.

The *millefleurs* design in tapestries evolved in *circa* 1450-1460, with one of the first fully developed examples to survive being the Armorial Tapestry of Philip the Good of Burgundy, woven in Brussels in *circa* 1466. The striking denseness and colouring of the flowers found in this tapestry relates it to a pair of tapestries with similar font, centred by a cartouche depicting *The Story of Abraham* and with their outer borders bearing the town mark of Bruges, suggesting this tapestry too might have been woven in Bruges (see G. Delmarcel and E. Duverger, *Bruges et la Tapisserie*, exhibition catalogue, Bruges, 1987, pp. 188 - 189, figs. 3/8 and 3/9).



PROPERTY OF A GENTLEMAN

■ -199

A LOUIS XIV IVORY-INLAID FRUITWOOD MARQUETRY, STAINED PEARWOOD AND ROSEWOOD TABLE TOP

LAST QUARTER 17TH CENTURY, IN THE MANNER OF ANDRE-CHARLES BOULLE, ON LATER STAND

Elaborately inlaid with arabesques, scrolls and floral garlands, the rounded rectangular top centred with a flowering vase above a stand with scrolled supports and a bearded mask, flanked by birds on lambrequined stands, losses and restorations to marquetry

28½ in. (72 cm.) high; 49½ in. (126 cm.) wide

£5,000-8,000

\$6,200-9,900

€5,800-9,200

PROVENANCE:

Acquired in the 1930s by the great grandfather of the present owner.

For more information on this lot please visit christies.com.



PROPERTY FROM A PRIVATE MIDDLE EASTERN COLLECTION

LOTS 200-211



200



*200

A PAIR OF FRENCH ORMOLU AND CHAMPLEVE
ENAMEL-MOUNTED ONYX FOUR-LIGHT
CANDELABRA

OF NEO-GREC STYLE, CIRCA 1860-1870

22½ in. (57 cm.) high (2)

£3,000-5,000

\$3,700-6,200

€3,500-5,700

■*201

A FRENCH ORMOLU-MOUNTED JAPANNE
COMMUNE

OF LOUIS XV STYLE, MID-19TH CENTURY

The pink marble top above two drawers
34½ in. (87.5 cm.) high; 49¼ in. (125 cm.) wide;
20½ in. (52 cm.) deep

£10,000-15,000

\$13,000-18,000

€12,000-17,000



201



202

***202**
A FRENCH 'JAPONISME' ORMOLU AND CERAMIC
JARDINIÈRE

CIRCA 1860-1870

Set to front and back with a plaque decorated with swallows in branches in imitation of enamel, the underside numbered '36461'

13½ in. (34 cm.) high; 24¾ in. (63 cm.) wide;

8¾ in. (22.5 cm.) deep

£5,000-8,000

\$6,200-9,900

€5,800-9,200

■*203
A PAIR OF FRENCH PATINATED-BRONZE FIGURAL
TORCHERES TITLED 'UN ESCLAVE INDIEN PORTANT
UNE TORCHE' AND 'UNE ESCLAVE INDIENNE PORTANT
UNE TORCHE', ON ORMOLU-MOUNTED ALABASTER
PEDESTALS

CAST FROM THE MODEL BY -CHRISTOPHE-ARMAND
TOUSSAINT (1806-1862)

Each signed and dated 'AD. TOUSSAINT. 1850',
fitted for electricity

The torcheres: 36¼ in. (92.5 cm.) high

The pedestals: 45¼ in. (115 cm.) high;

12½ in. (32 cm.) square at top

£15,000-25,000

(4)

\$19,000-31,000

€18,000-29,000



203



204

*204

**A FRENCH 'JAPONISME' GILT AND PATINATED-BRONZE
AND BRASS TRAY**

ATTRIBUTED TO MAISON ALPHONSE GIROUX, PARIS,
CIRCA 1870-1880

With removable dish cast with a lion

5¾ in. (15 cm.) high; 20 in. (51 cm.) wide; 12½ in. (32 cm.) deep

£4,000-6,000

\$5,000-7,400

€4,600-6,900

■*205

**VINCENT DÉSIRÉ FAURE DE BROUSSÉ
(FRENCH, FL., LAST QUARTER 19TH CENTURY)**

Figure of a maiden in a kimono holding a fan

Signed 'Faure de Broussé', on rotating base

Bronze, mid-brown patina

32¼ in. (82 cm.) high, overall

£5,000-8,000

\$6,200-9,900

€5,800-9,200



205



208

***208**
LEOPOLD BRACONY
(ITALIAN, FL. LATE 19TH/EARLY 20TH CENTURY)

Two busts

Each signed 'Bracony' on a later stone socle
Bronze, dark-brown patina; marble
23½ in (61 cm.) high, the taller

(2)

£5,000-8,000

\$6,200-9,900

€5,800-9,200



209

***209**
GUGLIELMO PUGI,
(ITALIAN, FL. LATE 19TH/EARLY 20TH CENTURY)

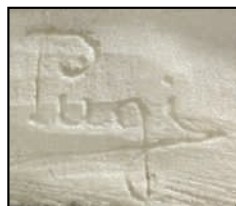
A standing figure

Signed 'Pugi', on a portore marble base
White marble and patinated bronze
27 in. (68.5 cm.) high, overall

£5,000-8,000

\$6,200-9,900

€5,800-9,200



(detail)



210

***210**
LUCIEN CHARLES EDOUARD ALLIOT
(FRENCH, 1877-1967)

Figure of a huntress

Signed 'L. ALLIOT' and stamped 'BRONZE'

Bronze, light-brown patina

30¼ in. (78 cm.) high

£6,000-10,000

\$7,400-12,000

€6,900-11,000

***211**
ZACHARIE RIMBEZ (FRENCH, FL. 1890-1920)

A maiden

Signed 'Z. RIMBEZ.', on a black marble base

Bronze, gilt and brown patinas

24 in. (64 cm.) high, overall

£4,000-6,000

\$5,000-7,400

€4,600-6,900



211



NOBLE & PRIVATE COLLECTIONS



Part I · King Street · 25 April 2017

Part II · South Kensington · 26 April 2017

CHRISTIE'S

SPECIALISTS & CONTACTS FOR THIS AUCTION



BENEDICT WINTER
Head of Sale,
Cataloguer,
Private Collections
bwinter@christies.com
+44 (0)20 7389 2203



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



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



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



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



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



HOWARD DIXON
Arms & Armour, London
hdixon@christies.com
+44 (0)20 752 3119

CARPETS
Jason French
+44 (0)20 7389 2371

SILVER
Victoria Drummond
Kate Flitcroft
+44 (0)20 7389 2660

CLOCKS
Celia Harvey
+44 (0)20 7389 2226

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

**OLD MASTER
PAINTINGS**
Flavia Lefebvre D'Ovidio
+44 (0)20 7752 3371

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

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



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



CARLIJN DAMMERS
Head of Sale Management
cdammers@christies.com
+44 (0)20 7389 2482

EMAIL

First initial followed by last name @christies.com
(eg. Sophie McKinney = smckinney@christies.com.)
For general enquiries about this auction, email should be addressed to the sale coordinator.

NOBLE & PRIVATE COLLECTIONS

INCLUDING FINE TAPESTRIES

WEDNESDAY 26 APRIL 2017

PART I: LOTS 1-211

Tuesday 25 April 2017
at 10.30 am
8 King Street, St. James's

PART II: LOTS 301-654

Wednesday 26 April 2017
at 10.30 am
85 Old Brompton Road

AUCTION

Wednesday 26 April 2017
at 10.30 am Lots 301-654
85 Old Brompton Road
London SW7 3LD

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **PAULVDB-14432**

VIEWING - KING STREET (LOTS 1-211)

Friday	21 April	9.00 am - 4.30 pm
Saturday	22 April	12 noon - 5.00 pm
Sunday	23 April	12 noon - 5.00 pm
Monday	24 April	9.00 am - 4.30 pm

VIEWING - SOUTH KENSINGTON (LOTS 301-654)

Friday	21 April	9.00 am - 5.00 pm
Saturday	22 April	11.00 am - 5.00 pm
Sunday	23 April	11.00 am - 5.00 pm
Monday	24 April	9.00 am - 7.30 pm
Tuesday	25 April	9.00 am - 5.00 pm

AUCTIONEERS

Arne Everwijn, Piers Boothman & Nick Orchard

SERVICES

ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7752 3225
Fax: +44 (0)20 7581 1403

AUCTION RESULTS

Tel: +44 (0)20 7839 9060
christies.com

CLIENT SERVICES

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

POST-SALE SERVICES

Toby Weatherall
Post-Sale Coordinator
Payment, Shipping, and Collection
Tel: +44 (0)20 7752 3200
Fax: +44 (0)20 7752 3300
Email: PostSaleUK@christies.com

CONDITIONS OF SALE

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

BUYING AT CHRISTIE'S

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



Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android

These auctions feature

CHRISTIE'S LIVE

Bid live in Christie's salerooms worldwide
register at christies.com

COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.
© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2017)

View catalogues and leave bids online at christies.com

CHRISTIE'S





301

■301
A PAIR OF ITALIAN GILTWOOD MIRRORS
MID-18TH CENTURY

36½ in. (92 cm.) high; 21 in. (53 cm.) wide

£1,500-2,500

(2)

\$1,900-3,100

€1,800-2,900

■302
A PAIR OF NORTH ITALIAN WALNUT CANED
SIDE CHAIRS

MID-18TH CENTURY

Together with near pair of North Italian walnut
armchairs 'a pozzetto', Veneto, second half 18th
century

The side chairs: 38¾ in. (98.5 cm.) high;
19 in. (48.5 cm.) wide; 20 in. (51 cm.) deep
The armchairs: 30 in. (77 cm.) high; 24 in. (62 cm.)
wide; 25 in. (64 cm.) deep, approximately (4)

£1,200-1,800

\$1,500-2,200

€1,400-2,100



302
(part lot)

■303
A PAIR OF NORTH ITALIAN WALNUT CONSOLE
TABLES

VENETO, MID-18TH CENTURY

32 in. (81 cm.) high; 50 in. (127 cm.) wide;
18½ in. (47 cm.) deep (2)

£2,000-3,000

\$2,500-3,700

€2,300-3,500



304



304

■304
NORTH ITALIAN SCHOOL,
CIRCA 1800

A set of five portraits of ladies,
half-length

oil on canvas, oval
 31½ x 24½ in. (80 x 62.3 cm.)

(5) a set of five

£2,500-4,000

\$3,100-5,000

€2,900-4,600



■305
A LOUIS XV ORMOLU-MOUNTED
GREEN-STAINED HORN STRIKING
BRACKET CLOCK

FIEFFE L'AINE, PARIS, THIRD
 QUARTER 18TH CENTURY

The back plate signed 'Fieffe L'ainé
 A Paris'

51 in. (130 cm.) high; 20¾ in. (54 cm.)
 wide

£3,000-5,000

(2)

\$3,800-6,200

€3,500-5,800

306
A NORTH ITALIAN 'LACCA' CASKET
VENETO, FIRST HALF 18TH
CENTURY

6 in. (15 cm.) high; 14½ in. (37 cm.) wide;
 10 in. (25.5 cm.) deep

£500-800

\$620-990

€580-920

PROVENANCE:

With inventory label for Collection
 Colombari, Turin, Italy.



305



306



310

310
A NORTH-ITALIAN GILTWOOD
FRAME

IN THE MANNER OF THE FANTONI
 WORKSHOP, 19TH CENTURY

The frame enclosing an oil painting on
 copper depicting the Pietà
 The frame: 22½ in. (57 cm.) high; 18¼ in.
 (46 cm.) wide

£700-1,000

\$870-1,200

€810-1,200

PROVENANCE:

According to label from the 'C.C.Trezza
 Collection, no. 102, 1-1-15, Verona' and by
 descent.

The Trezza family purchased the villa in
 1861 and it is likely that this lot belonged
 to Cesare Trezza who made renovations
 to the property in the late 19th century.



311

311
AFTER SALVATOR ROSA
A harbour view

A harbour view

oil on canvas
 39¼ x 51½ in. (99.8 x 128.2 cm)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

After the painting of circa 1645-1649 in
 the Pitti Palace, Florence.

312
A NORTH ITALIAN CARUBO,
FRUITWOOD AND GILTWOOD
BUREAU-CABINET
 19TH CENTURY

93 in. (236 cm.) high; 44 in. (102 cm.)
 wide; 20½ in. (52 cm.) deep

£1,500-2,500

\$1,900-3,100

€1,800-2,900



312



313



314

■313
**AN ITALIAN WROUGHT-IRON,
 ALABASTRO FIORITO AND WHITE
 MARBLE LOW TABLE**
 20TH CENTURY

21 in. (53.5 cm.) high; 43½ in. (110.5 cm.)
 wide; 21 in. (53.5 cm.) deep

£1,500-2,500

\$1,900-3,100

€1,800-2,900

■314
**A PAIR OF ITALIAN GILTWOOD
 BOISERIE MIRRORS**
 MID-18TH CENTURY

68 in. (173 cm.) high;
 45½ in. (160 cm.) wide

(2)

£2,000-3,000

\$2,500-3,700

€2,300-3,500

■-315
**A REGENCE ORMOLU-MOUNTED
 KINGWOOD, TULIPWOOD AND
 MARBLE COMMODE**
 CIRCA 1725

33½ in. (85 cm.) high; 34¼ in. (87 cm.);
 20½ (52 cm.) deep

£3,000-5,000

\$3,800-6,200

€3,500-5,800



315





319

319
TWO PAIRS OF CUT-GLASS VASES
19TH CENTURY

The taller pair 14.7/8 in. (37.8 cm) high (4)
£800-1,200 \$1,000-1,500
€920-1,400



320

320
AN EXTENSIVE COMPOSITE
CONTINENTAL HARCOURT
PATTERN CUT-GLASS PART TABLE-
SERVICE

20TH CENTURY, ACID ETCHED
BACCARAT MARKS TO SOME
PIECES

Comprising: Twenty-four champagne-
coupes, thirty-one champagne-flutes,
twenty-nine large wine-glasses, twenty-
nine medium wine-glasses, thirty small
wine-glasses, thirty liqueur-glasses,
twenty-four smaller liqueur-glasses,
together with eleven water-tumblers and
ten smaller

£4,000-6,000 \$5,000-7,400
€4,600-6,900



321

321
A GROUP OF SIX NORTH ITALIAN
WALNUT CHAIRS

GENOA, MID-18TH CENTURY

Comprising a pair of side chairs, three
armchairs together with a further
armchair

The armchair 38½ in. (97 cm.) high; 26½
in. (67 cm.) wide; 30 in. (76 cm.) deep (6)
£2,000-3,000 \$2,500-3,700
€2,300-3,500



322

322
AN ITALIAN WALNUT AND
FRUITWOOD MARQUETRY
WRITING-DESK

SECOND HALF 18TH CENTURY

41 in. (104 cm.) high; 47½ in. (121 cm.)
wide; 26 in. (66 cm.) deep

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



323

■323

A CONTINENTAL PORCELAIN MONOGRAMMED PART DINNER-SERVICE

LATE 19TH / EARLY 20TH CENTURY, INCISED MARKS TO SOME PIECES

Printed and painted with various portraits of historical figures, within gilt cartouches, the orange ground borders gilt with an FT (?) monogram

£1,500-2,500

\$1,900-3,100

€1,800-2,900

324

A SET TWENTY-EIGHT ITALIAN COMBINATION PLACE CARD HOLDERS AND PEPPERETTES

MOSTLY MARK OF BELFIORE GIUSEPPE & FIGLIO, FLORENCE, SECOND HALF 20TH CENTURY

Each modelled as a chirping chick, with open beak and bifurcated tail, with removable base, *marked underneath*

1½ in. (4 cm.) long

£1,000-1,500

(28)

\$1,300-1,900

€1,200-1,700

325

A SILVER-MOUNTED PART SURTOUT-DE-TABLE

MAKER'S MARK W.P., PROBABLY 19TH CENTURY

20 in. (51 cm.) wide

(2)

£800-1,200

\$1,000-1,500

€920-1,400



324



325



327



328

326

FOLLOWER OF JAN MIEL

An Italianate river landscape with peasants washing laundry, with cattle and sheep; and An Italianate landscape with peasants at rest beside a track

oil on canvas
 15 x 19 in. (38.2 x 48.3 cm.) (2) a pair
 £1,000-1,500 \$1,300-1,900
 €1,200-1,700

■327

A COZZI PART DINNER-SERVICE

CIRCA 1780, RED ANCHOR MARKS

Comprising: Ten dinner-plates, eight soup-plates

£1,500-2,500 \$1,900-3,100
 €1,800-2,900

For a service of the same type see Francesco Stazzi, *Le porcellane veneziane di Geminiano e Vincenzo Cozzi*, Venice, 1982, pp. 230-231, nos. 42-51.

328

**A NEAR PAIR OF LE VERRE FRANCAIS ART DECO CAMEO
GLASS VASES OVERLAID AND ACID-ETCHED WITH
BELL-SHAPED FLOWERS**

CIRCA 1925, SIGNED 'LE VERRE FRANCAIS'

20½ in. (52 cm.) and 20¼ in. (51.5 cm.) high, respectively (2)

£500-800

\$620-990

€580-920



329

MARC LALIQUE (1900-1977)

THREE JOSEPHINE TABLE LAMPS, DESIGNED 1948

clear and frosted glass, gilded metal

15 in. (38 cm.) high

(3)

£1,200-1,800

\$1,500-2,200

€1,400-2,100





330



331

■330
**THREE ITALIAN IRON AND TOLE
 PEINTE WINDOW COVERS**
 LATE 19TH/ 20TH CENTURY

The largest 63½ in. (161 cm.) high; 45½ in.
 (115.5 cm.) wide (3)
 £600-900 \$750-1,100
 €690-1,000

■331
**A FRENCH BLUE AND WHITE
 GLAZED CAST-IRON CACHE-POT**
 BY E. PARIS & CIE, LATE 19TH
 CENTURY

26 in. (66 cm.) high; 24 in. (61 cm.)
 diameter
 £1,500-2,500 \$1,900-3,100
 €1,800-2,900

This famous model of cache pot imitates blue-and-white Rouen faience pottery. For similar examples by *E. Paris et Cie* please see Collection Yves Saint Laurent et Pierre Berge; sold Christie's Paris, 18 November 2009, lot 293 and Betsy Bloomingdale: *A Life in Style*, offered Christie's New York, 5 April 2017, lot 125.



332

■332
**AN ITALIAN WROUGHT-IRON
 ALABASTRO FIORITO AND MARBLE
 LOW TABLE**
 20TH CENTURY

20¼ in. (51.5 cm.) high; 50½ in. (128 cm.)
 wide; 24 in. (61 cm.) deep
 £1,000-1,500 \$1,300-1,900
 €1,200-1,700



PROPERTY REMOVED FROM VILLA D'ACQUARONE, ITALY

LOTS 1-29, 301-340 & 398-402



333

■333
A PAIR OF CHINESE FLAMBÉ-
GLAZED OVIFORM JARS, MOUNTED
AS LAMPS
20TH CENTURY

12 in. (30.5 cm.) high, excluding fittings,
wood stands (2)

£600-1,000

\$750-1,200

€690-1,200



334

■334
A PAIR OF CHINESE FLAMBÉ-
GLAZED VASES, MOUNTED AS
LAMPS
19TH CENTURY

14½ in. (36 cm.) high excluding fittings,
wood stands (2)

£800-1,200

\$1,000-1,500

€920-1,400

■335
AN ITALIAN AMETHYST AND
FRUITWOOD LOW TABLE
LATE 19TH/ EARLY 20TH CENTURY,
THE TOP LATER

19½ in. (52 cm.) high;
43¾ in. (111 cm.) 20 in. (51 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,700



335



336

336
CIRCLE OF MARC BAETS
(ANTWERP EARLY 18TH CENTURY)

A wooded river landscape with figures on a track by a fortified village; and A wooded river landscape with figures on a track

oil on panel
 7½ x 11 in. (19.4 x 28 cm.)

£2,000-3,000

(2)

\$2,500-3,700

€2,300-3,500

■-337
AN ITALIAN SILVER-MOUNTED DRESSING-TABLE SET
MARK OF F. CHIAPPE, GENOA, 20TH CENTURY

An extensive set of vanity items including glass bottles, ivory combs and hair brushes, each chased with flowers and scrolling borders, together with an late 19th century Italian silvered-copper dressing mirror

The mirror: 26¼ in. (67 cm.) high; 29 in. (74 cm.) wide

£1,500-2,500

\$1,900-3,100

€1,800-2,900



337



338

338

EIGHT VARIOUS HARDSTONE AND MARBLE 'GRAND TOUR' OBJECTS
 LATE 19TH/EARLY 20TH CENTURY

Together with an art deco onyx and amethyst desk set by Henry Griffin and Sons

The largest obelisk: 20 in. (51 cm.) high (11)

£1,500-2,500 \$1,900-3,100
 €1,800-2,900



339

339

A SET OF FOUR NORTH ITALIAN WALNUT AND LEATHER SIDE CHAIRS AND AN ARMCHAIR
 GENOA, MID-18TH CENTURY

The armchair 40½ in. (103 cm.) high; 28 in. (71 cm.) wide; 28 in. (71 cm.) deep (5)

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

340

AN ITALIAN WALNUT TABLE
 PROBABLY 19TH CENTURY, INCORPORATING EARLIER ELEMENTS

32¾ in. (83 cm.) high; 79 in. (201 cm.) wide; 39¾ in. (101 cm.) deep

£1,000-1,500 \$1,300-1,900
 €1,200-1,700

LITERATURE:

C. Santini, *Mille Mobili Veneti. l'Arredo domestico in Veneto dal sec. XV al sec. XIX*, v. II, Venice, p. 140, fig. 267 and p. 153, fig. 292 (illustrated *in situ*).



340



**PROPERTY FROM THE DESCENDANTS OF FIELD MARSHAL WILLIAM RIDDELL BIRDWOOD,
1ST BARON BIRDWOOD (1865-1951)**



The present collection, removed from Russell House, Broadway, has been acquired over several generations of the Birdwood family, the descendants of Field Marshal Lord Birdwood. Born into an influential family of Anglo-Indian colonial administrators, Lord Birdwood commanded the ANZAC (Australian and New Zealand armies) during the First World War and eventually became Commander-in-Chief of India in 1925 prior to his ennoblement as Baron Birdwood in 1938. The Indian connection resonates in the collection; in the three watercolours by Alfred Crowdy Lovett, who also painted Lord Birdwood in 1894, which were probably acquired in India by the family. The military connection is also apparent in the Pair of George III Mahogany Hall chairs which were most likely supplied to the 1st Viscount Hill for Hardwick Grange, Shropshire, who fought under the Duke of Wellington at the Battle of Waterloo.

Interestingly, John Singer Sargent painted 'Carnation, Lily, Lily, Rose' in the gardens of Farnham and Russell House in the summers of 1885 and 1886 and the house was famously the residence of Frank Davies Millet, the American sculptor and artist.



1st Baron Birdwood





341
A GROUP OF VARIOUS MEMORABILIA
 FIRST HALF 20TH CENTURY

Comprising a cased collection of wax seals with the Birdwood coat-of-arms; various commemoration coins, keys and medals; first editions of the Maundy coin, Decimal coin; and a 1 dollar coin from 1884

£1,000-1,500

\$1,300-1,900

€1,200-1,700

342
ALFRED CROWDY LOVETT (BRITISH 1862-1919)

A group of six drawings of Indian tradesmen and servants

three variously signed
 watercolour on paper
 11 x 7 in. (27.9 x 17.8 cm.); and similar

(6)

£2,000-3,000

\$2,500-3,700

€2,300-3,500



343

■343
A FLEMISH VERDURE TAPESTRY
DEPICTING A PARROT
 17TH CENTURY

8 ft. 9½ in. (268 cm.) high; 4 ft. 6 in. (167 cm.) wide

£3,000-5,000 \$3,800-6,200
 €3,500-5,800

344
A PARCEL-GILT GREEN-JAPANNED
BRACKET TIMEPIECE CLOCK
 THE CASE 18TH CENTURY; THE
 DIAL BY JOHN TODD, LONDON, THE
 FRENCH MOVEMENT AND BRACKET
 LATER

The dial with signature plaque to arch
 'John Todd, Shoe Lane, London', the
 backplate stamped 'E.G.L.'

20¼ in. (52 cm.) high overall; 9 in. (23 cm.)
 wide; 3¼ in. (8.2 cm.) deep

£800-1,200 \$1,000-1,500
 €920-1,400

■345
A GEORGE IV MAHOGANY WINE
COOLER

CIRCA 1820-30

Of sarcophagus form, on associated
 brass lion's paw feet, the interior later
 relined

19½ in. (49.5 cm.) high; 28¾ in. (73 cm.)
 22¾ in. (38 cm.) deep

£1,000-1,500 \$1,300-1,900
 €1,200-1,700

■346
A FRENCH PLASTER BUST OF
PIERRE ROUSSEAU ON A SCAGIOLA
PEDESTAL

AFTER PHILIPPE-LAURENT ROLAND,
 19TH CENTURY

59 in. (150 cm.) high overall; the bust 21 in.
 (54 cm.) high

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



344



345



346

347

**CIRCLE OF JOHN THOMAS SETON
(FL.1758-1806)**

Portrait of a gentleman and a lady, three-quarter-length, both seated at a table taking tea in an interior, a town beyond

oil on canvas

18 x 21 in. (45.7 x 53.3 cm.)

in a Kentian frame with rosettes at the corners

£4,000-6,000

\$5,000-7,400

€4,600-6,900



347

■348

**CIRCLE OF HANS VON AACHEN
(COLOGNE 1552-1615 PRAGUE)**

Portrait of a gentleman, half-length, in a black doublet with slashed sleeves and a ruff

oil on canvas

30½ x 23½ in. (77.5 x 59.7 cm.)

£4,000-6,000

\$5,000-7,400

€4,600-6,900



348



349

■349

**CIRCLE OF ALEXIS-SIMON BELLE (PARIS
1674-1734)**

Portrait of a gentleman, half-length, in a blue coat and white stock

oil on canvas, oval

30¼ x 25½ in. (76.9 x 64.8 cm.)

£1,200-1,800

\$1,500-2,200

€1,400-2,100

■350

**CIRCLE OF JOSEPH HIGHMORE (LONDON
1692-1780 CANTERBURY)**

Portrait of a lady traditionally identified as Miss Marsh, half-length, in a white dress with a hat, in a landscape

oil on canvas

30½ x 25½ in. (76.5 x 63.9 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,500



350



351

PROVENANCE:

with Thomas Agnew & Sons, London.

351

ENGLISH SCHOOL, 18TH CENTURY

Portrait of a gentleman traditionally identified as the poet John Gay (1685-1732), half-length, in a brown coat and blue cap

oil on canvas

13 x 10½ in. (33.1 x 26.7 cm.)

£800-1,200

\$1,000-1,500

€920-1,400



One of the related chairs by Thomas Chippendale at Harewood House

■352

**A SET OF FOUR GEORGE III GREY AND BLUE-PAINTED HALL CHAIRS
CIRCA 1800, IN THE MANNER OF THOMAS CHIPPENDALE**

Each chair with green upholstered seat cushion

39½ in. (105 cm.) high; 20 in. (51 cm.); 19¼ in. (49 cm.) deep

(4)

£4,000-6,000

\$5,000-7,400

€4,600-6,900

The design for this set of hall chairs was possibly inspired by eight carved and painted hall chairs, almost certainly supplied by Thomas Chippendale (d. 1779) to the Lascelles family for Harewood House in circa 1770, and to a further set of eight virtually identical chairs circa 1775 to the Harewood set in the collection of Sir Rowland Winn at Nostell Priory, Yorkshire (illustrated C. Gilbert, *The Life & Work of Thomas Chippendale*, vol. II, London, 1978, p. 97, figs. 157-159). Conforming to the 'mature Neo-Classical idiom', the Chippendale chairs have similar circular seat backs above 'altar' plinths, and were originally japanned or painted (*ibid.*, vol. I, p. 199). Related sets of hall chairs include another set of ten with the crest and initials of Sir Gilbert Heathcote, probably by Thomas Chippendale, and formerly at Normanton Hall (*ibid.*, vol. II, p. 96, fig. 154). A comparable set of four mahogany and painted hall chairs, in the manner of Thomas Chippendale, sold Sotheby's, London, 14 July 2010 (£30,000).



353

■353
**CIRCLE OF JOHN ASTLEY (WEM,
 SHROPSHIRE 1724-1787 DUKINFIELD
 LODGE, CHESHIRE)**

*Portrait of a lady, half-length, in a blue
 dress with lace cuffs and collar, pink
 ribbons and a pearl necklace and
 earrings, in a sculpted oval*

oil on canvas

30 x 24 $\frac{3}{8}$ in. (76.2 x 63.3 cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

PROVENANCE:

Probably Sir Edward Coates Bt.,
 (1853-1921) at Helperby Hall, Yorkshire
 (according to inscription on reverse).
 Anonymous sale; Christie's, London, 21
 July 1989, lot 255.

■356
**A PAIR OF GEORGE III
 POLYCHROME-PAINTED
 MAHOGANY HALL CHAIRS**
 LATE 18TH CENTURY

The oval back painted with the Hill family
 coat-of-arms and motto 'AVANCEZ'
 38 $\frac{3}{4}$ in. (97 cm.) high; 19 $\frac{1}{4}$ in. (49 cm.)
 wide; 16 in. (41 cm.) deep (2)

£1,500-2,500

\$1,900-3,100

€1,800-2,900

PROVENANCE:

Almost certainly supplied to Rowland Hill,
 1st Viscount Hill (1772-1842).

For more information on this lot please
 visit christies.com.



354

■354
**A GEORGE II PARCEL-GILT
 MAHOGANY MIRROR**
 MID-18TH CENTURY

36 in. (91 cm.) high; (20 in. (51 cm.)

£800-1,200

\$1,000-1,500

€920-1,400



355

■355
FOLLOWER OF ANTOINE PESNE

*Portrait of a musician, half-length,
 in a grey coat with blue and red
 embroidered tassels, wearing a straw
 hat with further red and blue ribbons,
 a flute in his right hand and with a
 staff in his left hand*

oil on canvas

29 $\frac{1}{4}$ x 23 $\frac{3}{4}$ in. (74.3 x 60.4 cm.)

£2,000-4,000

\$2,500-5,000

€2,300-4,600



356





■357

AFTER SIR ANTHONY VAN DYCK

Portrait of Algernon Percy, 10th Earl of Northumberland (1602-1668), his First Wife Lady Anne Cecil (d.1637), and their Daughter, Lady Catherine Percy (1630-1638)

oil on canvas
52 x 70 $\frac{7}{8}$ in. (132 x 180 cm.)
After the picture of circa 1635 at Petworth House, West Sussex commissioned by the 10th Earl of Northumberland between 1635-36. The 10th Earl was one of Van Dyck's three main aristocratic patrons in the mid-17th century, this picture is particularly evocative, especially with the presence of Lady Catherine Percy who died aged eight, only a few years later.

£10,000-15,000

\$13,000-19,000

€12,000-17,000

357



358

■358

STUDIO OF SIR PETER LELEY (SOEST 1618-1680 LONDON)

Portrait of Queen Catherine of Braganza (1638-1705), three-quarter-length in a gold dress with a dark grey overcoat decorated with pearls, seated in an open armchair by a table with a crown

oil on canvas
49 x 39 $\frac{1}{4}$ in. (125 x 100 cm.)
in a Maratta frame

£6,000-8,000

\$7,500-9,900

€6,900-9,200



359

PROVENANCE:

The collection of the Earl of Kinnoull, Dalhousie Castle and Dupplin Castle, Perth.
With Scott & Fowles, New York.
Alfred H. Mulliken (1852-1931), until sold Anderson Galleries, New York, 13 April 1933, lot 145.

ENGRAVED:

Abraham Booteling (1640-90), circa 1678.

The present lot relates to a portrait painted by Lely circa 1666, originally in the collection of Edward Hyde, Earl of Clarendon.

359

**A MARBLE BUST OF SIR WALTER SCOTT
AFTER A MODEL BY SIR FRANCIS CHANTREY (1771-
1832), 19TH CENTURY**

20½ in. (52 cm.) high

£2,500-3,500

\$3,100-4,300

€2,900-4,000



360

360

**A GROUP OF DUTCH DELFT BLUE AND WHITE
VASES**

19TH CENTURY AND LATER, VARIOUS BLUE
FACTORY MARKS

Comprising: a pair of double-gourd shaped vases; a pair of
oviform ribbed vases and covers and an ovoid ribbed vase
and cover

The pair of double-gourd vases 21¼ in. (54 cm.) high (5)

£3,000-5,000

\$3,800-6,200

€3,500-5,800



361

-361

**A GROUP OF FOUR VARIOUS BOXES
FIRST HALF 19TH CENTURY**

Comprising an ivory box with portrait miniature signed
'Hollein'; a tortoiseshell box with silver, mother-of-pearl
and ivory inlay; a tole-paint casket; a burr and fruitwood
casket; and together with a pair of George III giltwood and
marbleised twin-light candelabra

The largest box 8 in. (20 cm.) wide (6)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



362

362

**A PAIR OF NORTH EUROPEAN ORMOLU-MOUNTED
MARBLE LAMPS**

EARLY 20TH CENTURY

11½ in. (29.5 cm.) high (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

363

**A PAIR OF SWEDISH ORMOLU, PATINATED-
BRONZE AND MARBLE THREE-LIGHT
CANDELABRA**

CIRCA 1800

Together with a pair of regency gilt-bronze mounted
alabaster and marble vases, first quarter 19th century
19¾ in. (51 cm.) high (4)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



363



364



366



367 (part lot)



365

364
CIRCLE OF WILLIAM MARLOW
(LONDON 1740-1813)

*View of Lambeth Palace by the Thames,
 Westminster Abbey and Westminster Bridge
 beyond*

oil on canvas
 28 x 36 in. (71.2 x 91.5 cm.)

£4,000-6,000

\$5,000-7,400

€4,600-6,900

PROVENANCE:

Anonymous sale; Phillips, London, 21 July 1992, lot 271.

365
CIRCLE OF JAN VAN GOYEN
(LEIDEN 1596-1656 THE HAGUE)

*A wooded river landscape with a mother and child
 on a shore, a city beyond*

oil on panel
 12½ x 10½ in. (31.9 x 26.7 cm.)

£1,500-2,500

\$1,900-3,100

€1,800-2,900

366
CIRCLE OF CLARKSON STANFIELD, R.A., HON.
R.S.A. (BRITISH, 1793-1867)

A royal barge passing Old Hammersmith Bridge

oil on canvas
 12 x 16 in. (30.5 x 40.7 cm.)

£1,200-1,800

\$1,500-2,200

€1,400-2,100



368

367
ENGLISH SCHOOL, 19TH CENTURY

Shipping on the Thames before the Royal Naval College, Greenwich
indistinctly signed 'G** C*****' (on the buoy, lower left), together with an English School work of a landscape with Lulworth Castle, Dorset in the distance
oil on canvas

19 x 29½ in. (48.3 x 75 cm.)

(2)

£800-1,200

\$1,000-1,500

€920-1,400



369

368
HENRY WYATT
(FL.1817-1838 LONDON)

Portrait of a lady, half-length, in a red dress with a lace shawl and white bonnet

signed and dated 'H. Wyatt Pinxit 1827' (centre left)

oil on panel

11¼ x 9¼ in. (29.9 x 23.6 cm.)

£800-1,200

\$1,000-1,500

€920-1,400

369
FERDINAND HEILBUTH
(FRENCH, 1826-1889)

In the garden

signed and dated 'F. heilbuth 1857' (lower right)

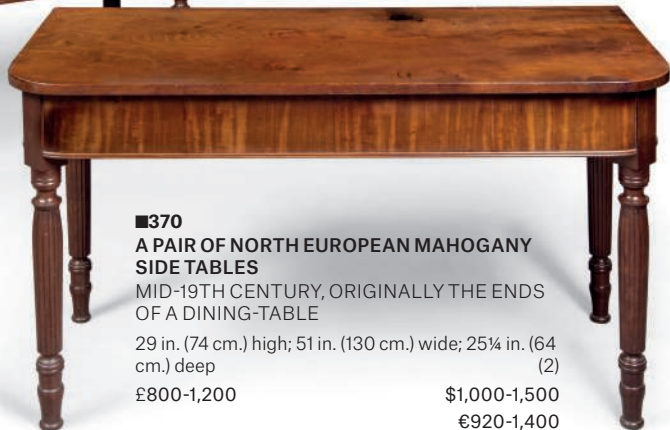
oil on canvas

28¾ x 23½ in. (73 x 60 cm.)

£6,000-8,000

\$7,500-9,900

€6,900-9,200



■370
A PAIR OF NORTH EUROPEAN MAHOGANY
SIDE TABLES

MID-19TH CENTURY, ORIGINALLY THE ENDS OF A DINING-TABLE

29 in. (74 cm.) high; 51 in. (130 cm.) wide; 25¼ in. (64 cm.) deep

(2)

£800-1,200

\$1,000-1,500

€920-1,400



371 (part lot)

**371
THIRTY SIX ENGRAVED PORTRAIT BUSTS**

1730'S AND 1740'S

After Gottfried Kneller, George Vertue, P. Lely, Holbein and Gerard Honthorst, by Jacobus Houbraken, published by J. and P. Knapton, London

In glazed frames 21 x 16 in. (53 x 41 cm.) overall (36)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



372 (part lot)

**372
AFTER HENRY PICKERING (ACTIVE 1740 - CIRCA 1771),
BY JOHN FABER THE YOUNGER (CIRCA 1695-1756)**

Two portraits of Young Ladies as Shepherdesses

Mezzotints, 1720-1756, on laid paper, with two other similar works

Plate 354 x 249 mm., Sheet 371 x 269 mm.

Frame 450 x 310 mm. (and similar)

(4)

£600-800

\$750-990

€690-920

LITERATURE:

Chaloner Smith: Pickering 417 (Two Plates); Pether 29; Smith 155



373

**373
ALBRECHT DÜRER (1471-1528)**

The Rejection of Joachim's Offering, from: The Life of the Virgin

woodcut, circa 1504, on laid paper, watermark Flower with Triangle (Meder 127), a good impression from the text edition of 1511, trimmed on the borderline, a tiny hairline in the inner arch touched in with pen and ink, in good condition, framed

Block & Sheet 296 x 209 mm.

£800-1,200

\$1,000-1,500

€920-1,400

PROVENANCE:

Probably Rolf Leopold von Retberg (1812-1885), Munich (Lugt 2822).

LITERATURE:

Bartsch 77; Meder, Hollstein 189; Schoch Mende Scherbaum 167



371 (part lot)

374

FRENCH (?) SCHOOL, 18TH CENTURY

Portrait of a man with a hat (recto); Studies of a bird (verso)

black and red chalk, red wash, red chalk indications of an oval, the corners clipped

5 7/8 x 3 7/8 in. (13.7 x 9.8 cm.), and *A portrait of King Louis XIV*, French School, 18th Century (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



374 (part lot)

375

A GROUP OF ILLUMINATIONS, including: A SAINT, in a historiated initial 'S' cut from a choirbook on vellum [Lombardy, final quarter 15th century], 60 x 55mm, glued down on paper, mounted and framed; A LEAF FROM A 13TH-CENTURY PSALTER, in Latin [northeastern France or Paris, c.1200], 140 x 122mm, with two inhabited initials, the text from Psalms 84 ('Quam Dilecta') and 85 ('Benedixisti Domine'), written above top line in a Romanesque script and similar in style to the spectacular Psalter from the reign of Philip Augustus (1179-1223) sold by Ferrini, *Important Illuminated Manuscripts*, 2000, no 14, in a double-sided frame; and a 20th-century miniature on vellum by Martin Frost, dated 1979, 115 x 95mm, framed. (3)

£1,500-2,500

\$1,900-3,100

€1,800-2,900





376

376
CIRCLE OF WILLEM VAN DE VELDE II (LEIDEN 1633-1707 LONDON)

Shipping in choppy waters

with signature and date 'W.v.Velde 1675 (?)' (lower left)
 oil on panel
 16½ x 21½ in. (42 x 54.7 cm.)

£1,500-2,500

\$1,900-3,100

€1,800-2,900



377

377
THREE PAIRS OF ENGLISH METAL LAMPS

20TH CENTURY, ADAPTED FROM ALTAR CANDLESTICKS

The largest 25½ in. (65 cm.) high excluding shades (6)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



378

378
A GROUP OF ENGLISH AND CONTINENTAL CREAMWARE

CIRCA 1770 AND LATER, IMPRESSED WEDGWOOD MARKS TO SOME PIECES, IMPRESSED AND INCISED LETTERS AND NUMERALS

The oval tureen 13¾ in. (35 cm.) wide

£1,500-2,000

\$1,900-2,500

€1,800-2,300



379

379
GEORGE WILLIAM SARTORIUS (LONDON 1759-1828)

Peaches, pears, grapes and pomegranates on a draped ledge with a butterfly

signed and dated 'W. Sartorius / 1777' (lower right)
 oil on canvas

23¼ x 26 in. (59.1 x 66.1 cm.)

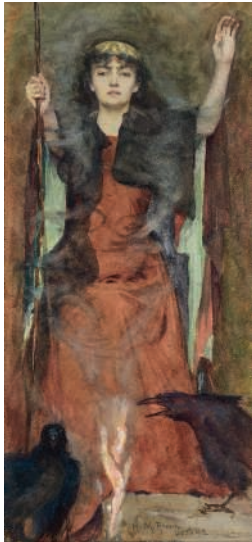
£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROVENANCE:

With Haynes Fine Art, Worcester.



380



381



382

380
HENRY MEYNELL RHEAM
(1859-1920)

The Sorceress

signed and dated 'H. M. Rheam/Octb.
98' (lower right)
watercolour and bodycolour
17 x 8 in. (43.2 x 20.4 cm.)

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

PROVENANCE:
With Christopher Wood, London.

λ381
ANTOINE CHINTREUIL
(FRENCH, 1816-1873)

La Vallée de la Bièvre

signed and dated 'Chintreuil 1872.' (lower
right)
oil on canvas
15 x 21¼ in. (38 x 53 cm.)

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

PROVENANCE:
Anonymous sale; Christie's, South
Kensington, 26 June 1998, lot 127.

382
CIRCLE OF GEORGE FREDERICK
WATTS, R.A. (1817-1904)

*The Three Graces; and Two studies
of musicians*

With inscription 'Studies by G.F. Watts.s.'
(lower right)
pencil
2 x 6 in. (5.1 x 15.3 cm.); and 2 x 2½ in. (5.1
x 5.4 cm.)

£800-1,200 \$1,000-1,500
€920-1,400

PROVENANCE:
With The Art Collection Ltd, London,
no. 00208.



PROPERTY OF A GENTLEMAN

■**383**

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

Woven in wools, with flower-filled vases, lions and eagles within a *mille fleurs* field on a chocolate brown fond, within a stylised scrolling foliate border and a brown slip, areas of restoration and reweaving throughout, lacking bottom border
10 ft. 3 in. (311 cm) high; 15 ft. 2 in. (461 cm) wide

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

With French & Co.

Anonymous sale; Christie's, London, 8 November 2007, lot 20.

THE SELDEN COLLECTION OF ANTIQUE ARMS AND ARMOUR (LOTS 384 & 614-616)

■***384**

A MOROCCAN SWORD (NIMCHA), A SUDANESE BROADSWORD (KASKARA), AN AFRICAN HIDE SHIELD, AN INDIAN AXE, AND A SWORD-CANE
MOSTLY 19TH CENTURY

The first with embossed silver plates to the outer side of the guard and scabbard; the second with a large bladesmith's mark on one side, and characteristic cruciform hilt; the third 17¼ in. (44 cm.) diam., the outer side ornamented with decorative bands; the fourth with pierced head; the last formed as a swagger-stick measuring 22¾ in. (52.8 cm.) long (5)

£500-800

\$620-990

€580-920

384
(part lot)

385 No Lot





386

■386

AN AUSTRIAN ORMOLU-MOUNTED PARCEL-GILT, EBONIZED, ASH AND ALABASTER GRANDE SONNERIE MANTEL CLOCK WITH CALENDAR AND TRIP REPEAT EARLY 19TH CENTURY

25½ in. (65 cm.) high; 12¼ in. (31 cm.) wide; 8 in. (20 cm.) deep

£2,500-4,000

\$3,100-5,000

€2,900-4,600



387

387

AN AUSTRO-HUNGARIAN BRASS-MOUNTED WALNUT AND ALABASTER GRANDE SONNERIE CLOCK WITH CALENDAR AND PULL REPEAT ANDREAS MÜLLER, PRAGUE, EARLY 19TH CENTURY

The enamel chapter ring signed 'ANDREAS IN PRAG', the three barrel movement with silk suspension

17½ in. (45 cm.) high; 10 in. (25.5 cm.) wide; 5½ in. (14 cm.) deep

£800-1,200

\$1,000-1,500

€920-1,400



388



389

■388

A LOUIS XV ORMOLU-MOUNTED POLYCHROME-PAINTED STRIKING BRACKET CLOCK

MID-18TH CENTURY, REDECORATED, THE MOVEMENT 19TH CENTURY

The twin barrel movement with later regulation, count wheel strike to bell, numbered '184'

52 in. (132 cm.) high; 19¼ in. (50 cm.); 9½ in. (24 cm.) deep

£4,000-6,000

\$5,000-7,400

€4,600-6,900

■389

AN EMPIRE ORMOLU AND VERDE ANTICO MARBLE 'APOLLO' STRIKING MANTEL CLOCK

PROTAS, LYON, EARLY 19TH CENTURY

The dial signed 'Protas à Lyon', the twin barrel movement with silk suspension and count wheel strike on bell

16¼ in. (41 cm.) high; 7½ in. (19 cm.) wide; 5½ in. (14 cm.) deep

£2,000-3,000

\$2,500-3,700

€2,300-3,500

■390

AN AUSTRIAN ORMOLU GRANDE SONNERIE TABLE CLOCK

VIENNA, FIRST QUARTER 19TH CENTURY

The enamel chapter ring with concentric date

11 in. (28 cm.) high; 7 in. (18 cm.) wide; 5½ in. (13 cm.) deep

£2,500-4,000

\$3,100-5,000

€2,900-4,600

■391

**A DIRECTOIRE ORMOLU-MOUNTED
BLACK AND WHITE MARBLE
STRIKING PORTICO CLOCK**

CIRCA 1795

The twin barrel movement with silk suspension and count wheel strike to bell, later white enamel dial
23½ in. (60 cm.) high; 16½ in. (42 cm.) wide; 4¾ in. (12 cm.) deep

£1,500-2,500

\$1,900-3,100

€1,800-2,900



390



391

■392

**A PAIR OF ENGLISH PARCEL-GILT
MAHOGANY DISPLAY CABINETS**

LATE 19TH CENTURY,
INCORPORATING EARLIER
ELEMENTS

64½ in. (164 cm.) high; 44½ in. (113 cm.) wide; 21 in. (54 cm.) deep (2)

£2,000-3,000

\$2,500-3,700

€2,300-3,500



392



393



394

PROPERTY OF A LADY

■393

A LOUIS XIV HISTORICAL TAPESTRY
AUBUSSON LATE 17TH CENTURY

Probably depicting a scene from 'The Story of Alexander the Great', with mounted generals surrounded by further soldiers and a city beyond, within a border decorated with military trophies
9 ft. 5½ in. (288 cm.) high; 15 ft. 9 in. (480 cm.) wide

£3,000-5,000

\$3,800-6,200

€3,500-5,800

PROPERTY FROM THE W. STUART COLLECTION OF TEXTILES

■394

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.)

£8,000-12,000

\$10,000-15,000

€9,200-14,000

PROPERTY FROM A DISTINGUISHED SWISS PRIVATE COLLECTION
(LOTS 395-396)

■-*395

**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; 8¼ in.
(214 cm.) wide

£3,000-5,000

\$3,800-6,200

€3,500-5,800

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).

For more information on this lot please
visit www.christies.com



395



396

■-396

**A NORTH ITALIAN ROSEWOOD, MAHOGANY,
FRUITWOOD MARQUETRY SIDE TABLE**

ATTRIBUTED TO GIUSEPPE MAGGIOLINI, MILAN, CIRCA
1800

Together with a North Italian kingwood, walnut and fruitwood-
inlaid chair in the manner of Giuseppe Maggiolini, circa 1800

The side table: 32 in. (81.5 cm.) high; 19.1/2 in. (49.5 cm.) wide;
14.1/4 in. (36 cm.) deep

The chair: 35 in. (89 cm.) high; 17.1/4 in. (44 cm.) wide; 17 in. (43
cm.) deep

£1,200-1,800

\$1,500-2,200

€1,400-2,100

PROPERTY FROM THE LIESELOTTE AND ERNEST TANSEY FOUNDATION

397

ANTON GOUBAU (ANTWERP 1616-1698)

A hawking party beside classical ruins

signed and dated 'A / GOVB^A / F / A^o 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)

£2,000-3,000

\$2,500-3,700

€2,300-3,500



397

CHINESE EXPORT FROM VARIOUS PRIVATE COLLECTIONS

LOTS 398-417



398

PROPERTY REMOVED FROM VILLA D'ACQUARONE, ITALY
LOTS 1-29, 301-340 & 398-402

398

A LARGE CHINESE FAMILLE ROSE RELIEF- MOULDED FISH BOWL

19TH CENTURY

The interior with fish and aquatic plants

19½ in. (49.5 cm.) maximum width, 18¾ in. (48 cm.) high

£4,000-6,000

\$5,000-7,400

€4,600-6,900

■ **399**

A PAIR OF VERY LARGE CHINESE BLUE AND WHITE JARDINIÈRES

19TH CENTURY

24 in. (61 cm.) diameter, 22½ in. (57 cm.) high (2)

£3,000-5,000

\$3,800-6,200

€3,500-5,800



399

400

A LARGE CHINESE FAMILLE VERTE FISH BOWL

19TH CENTURY

21¼ in. (54 cm.) diameter, 19 in. (48.5 cm.) high

£1,500-2,500

\$1,900-3,100

€1,800-2,900



400

■401

A CHINESE BLUE AND WHITE BARREL-SHAPED GARDEN SEAT

20TH CENTURY

18 in. (46 cm.) high

£600-800

\$750-990

€690-920



401

CHINESE EXPORT FROM VARIOUS PRIVATE COLLECTIONS

LOTS 398-417



■402

A PAIR OF LARGE CHINESE GLAZED STONEWARE FIGURES OF BUDDHIST LIONS

19TH CENTURY, PROBABLY GUANGDONG WARE

The male with a brocade ball below his front paw, and the female with a cub
21 in. (53.5 cm.) maximum width

(2)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR
(LOTS 95-116, 403-406 & 465-504)

■403

**A CHINESE PAINTED WOOD SEATED FIGURE OF AN
OFFICIAL**

17TH CENTURY

49 in. (124.5 cm.) high

£700-1,000

\$870-1,200

€810-1,200

404

**A PAIR OF CHINESE FAMILLE ROSE MODELS OF
PHEASANTS**

CIRCA 1900

14 in. (35.5 cm.) high

£1,500-2,500

(2)

\$1,900-3,100

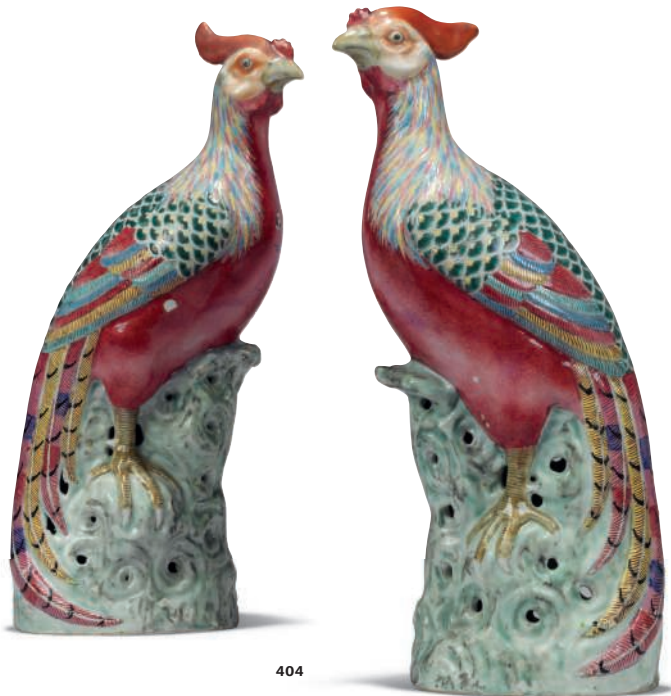
€1,800-2,900

PROVENANCE:

Anonymous sale; Christie's South Kensington, 3 April 2012, lot 342.



403



404

CHINESE EXPORT FROM VARIOUS PRIVATE COLLECTIONS

LOTS 398-417



405

405

A CHINESE VERTE-IMARI DISH, AND A SET OF TWELVE FAMILLE ROSE PLATES

FIRST HALF OF 18TH CENTURY

13 $\frac{3}{8}$ in. (35.5 cm.) and 9 in. (23 cm.) diameter

(13)

£1,500-2,000

\$1,900-2,500

€1,800-2,300

406

A SET OF TWELVE CHINESE FAMILLE ROSE OCTAGONAL PLATES

YONGZHENG/EARLY QIANLONG PERIOD, CIRCA 1730-1740

8 $\frac{3}{8}$ in. (22 cm.) wide

(12)

£1,200-1,800

\$1,500-2,200

€1,400-2,100



406

PROPERTY FROM A SWISS PRIVATE COLLECTION
LOTS 184-190, 407 & 532-542

***407**

VARIOUS CHINESE FAMILLE ROSE EXPORT WARES

QIANLONG PERIOD (1736-1795)

Mostly with floral designs, comprising a large dish, two saucer-shaped dishes, a set of six plates, another plate, a soup-plate mounted in gilt metal as a tazza, three teabowls, one with matching saucer, and a coffee cup and saucer

15 $\frac{1}{4}$ in. (38.7 cm.) diameter and smaller

(17)

£1,500-2,500

\$1,900-3,100

€1,800-2,900



407

PROPERTY FROM THE DESCENDANTS OF FIELD
MARSHAL WILLIAM RIDDELL BIRDWOOD, 1ST BARON
BIRDWOOD (1865-1951) (LOTS 341-382 & 408-410)

408

**A PAIR OF CHINESE FAMILLE ROSE
ARMORIAL PUNCH BOWLS**

20TH CENTURY

With the arms of Boume, in the style of an
18th Century service for this family
15¾ in. (40 cm.) diameter (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



408

409

**TWO LARGE CHINESE BLUE AND
WHITE DISHES**

EARLY 18TH CENTURY

15½ in. (39 cm.) diameter and slightly
smaller (2)

£800-1,200

\$1,000-1,500

€920-1,400



409

410

**A PAIR OF SMALL CHINESE MODELS
OF COCKERELS**

19TH CENTURY

8¼ in. (21 cm.) high (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



410

PROPERTY OF A GENTLEMAN

411

**A CHINESE ROSE-VERTE TUREEN
AND COVER**

YONGZHENG PERIOD, CIRCA 1725

11 in. (28 cm.) wide

£800-1,200

\$1,000-1,500

€920-1,400

This tureen is unusual in that it is
decorated in a typical verte-lmari palette
and style, but touches of the newly-
discovered pink enamel have been
introduced, indicating it is a particularly
early example of famille rose export
porcelain.



411

CHINESE EXPORT FROM VARIOUS PRIVATE COLLECTIONS

LOTS 398-417



412

PROPERTY OF A LADY (LOTS 412 & 413)

412

A CHINESE UNDERGLAZE BLUE AND COPPER-RED VASE AND A COVER

FIRST HALF OF 18TH CENTURY

The vase decorated in white slip with storks in flight above a pond with lotus, the associated cover with additional celadon glaze

17 in. (43.2 cm.) high

£2,000-3,000

\$2,500-3,700

€2,300-3,500

413

A LARGE CHINESE PAINTED ENAMEL TEN-LOBED TRAY

LATE 18TH/EARLY 19TH CENTURY

Decorated with a floral design, the underside with a fruiting peach spray
23¼ in. (59 cm.) wide

£800-1,200

\$1,000-1,500

€920-1,400



413



PROPERTY REMOVED FROM CHÂTEAU DE SAINT-GERMAIN-BEAUPRÉ (LOTS 414 & 595-613)

■414

**A LARGE CHINESE ANCESTOR PORTRAIT ON PAPER DEPICTING AN
OFFICIAL AND HIS TWO WIVES**

19TH CENTURY

Depicting an official with his two wives

68 x 47 in. (173 x 119,5 cm.), mounted, framed and glazed

£2,500-4,000

\$3,100-5,000

€2,900-4,600

CHINESE EXPORT FROM VARIOUS PRIVATE COLLECTIONS

LOTS 398-417



415

PROPERTY OF A SWISS COLLECTOR
(LOTS 415-416 & 518-524)

***415**

**A CHINESE TEA-DUST-GLAZED TWO-HANDLED VASE,
HU**

19TH CENTURY

9½ in. (24 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,700



416

***416**

A CHINESE BLUE AND WHITE BALUSTER VASE

19TH CENTURY

The underside with a Chenghua six-character mark within a double circle

15 in. (38 cm.) high

£2,000-3,000

\$2,500-3,700

€2,300-3,500



417

PROPERTY OF A LADY OF TITLE, REMOVED FROM GROSVENOR SQUARE
LOTS 40-58, 417 & 550-592

417

**A CHINESE ARCHAISTIC MOTTLED BROWN JADE
RHYTON**

MING DYNASTY, 17TH CENTURY

The flattened vessel carved above a reclining mythical beast surmounted by an eagle, the handle carved as a similar mythical beast

5½ in. (14 cm.) high

£1,000-2,000

\$1,300-2,500

€1,200-2,300



418

418
A PAIR OF SMALL CHINESE ANCESTOR PORTRAITS ON SILK

19TH CENTURY

13¾ x 9½ in. (35 x 24 cm.), framed and glazed

£800-1,200

(2)
\$1,000-1,500
€920-1,400

419
THREE CHINESE FAMILLE ROSE PAINTED ENAMEL VESSELS

20TH CENTURY

Comprising two jardinières and a bowl
12¼ in. (31 cm.) wide and smaller

£1,000-1,500

(3)
\$1,300-1,900
€1,200-1,700



419



420

420
THREE CHINESE BLUE AND WHITE
MOON FLASKS, AND THREE TULIP
VASES

19TH AND 20TH CENTURY

10¼ in. (26 cm.) high and smaller (6)

£1,500-2,000

\$1,900-2,500

€1,800-2,300



421 (part lot)

421
A GROUP OF CHINESE BLUE AND
WHITE WARES

17TH AND 18TH CENTURY

Comprising a moulded deep bowl, two sets of three plates, all Kangxi period, a set of four *kraak porselein* bowls, and another pair of bowls, all Wanli period. The first bowl 8½ in. (21.5 cm.) diameter (13)

£2,000-3,000

\$2,500-3,700

€2,300-3,500



422

422
A GROUP OF CHINESE BLUE AND
WHITE CANDLE-HOLDERS AND
INCENSE-STICK HOLDERS

19TH AND 20TH CENTURY

The candle-holders 14¾ in. (37.5 cm.) high (13)

£2,000-3,000

\$2,500-3,700

€2,300-3,500



423

**FOUR CHINESE BLUE AND WHITE
VASES, AND A 'PHOENIX' CUP**

KANGXI PERIOD (1662-1722)

Comprising two similar octagonal vases,
a pair of two-handled vases, and an ogee
cup

10½ in. (27 cm.) high and smaller (5)

£1,200-1,800

\$1,500-2,200

€1,400-2,100

423

424

**A GROUP OF CHINESE BLUE AND
WHITE WARES**

KANGXI PERIOD (1662-1722)

Comprising six various stem-cups, four
bell-shaped cups, and a small vase and
associated cover

6¼ in. (16 cm.) high and smaller (11)

£1,200-1,800

\$1,500-2,200

€1,400-2,100



424

425

**A CHINESE BLUE AND WHITE
JARDINIÈRE, AND A CHILD'S
GARDEN-SEAT**

PROBABLY FIRST HALF 20TH
CENTURY

15¾ in. (40 cm.) and 14½ in. (37 cm.) wide

(2)

£1,200-1,800

\$1,500-2,200

€1,400-2,100



425

PROPERTY OF A GENTLEMAN

LOTS 418-446



426

■426

A GROUP OF CHINESE EXPORT BLUE AND WHITE WARES

18TH CENTURY

Comprising a circular tureen with related cover, an oblong octagonal tureen and cover, a dish similar, a large basin, a pair of butter dishes, covers and stands, and a pair of cream jugs

The basin 15½ in. (38.5 cm.) maximum width (8)

£1,000-2,000

\$1,300-2,500

€1,200-2,300

PROVENANCE:

The cream jugs: With Bastings Antiquairs, The Netherlands.

427

TWO SETS OF CHINESE BLUE AND WHITE TEA WARES

KANGXI PERIOD (1662-1722)

Comprising a set of four two-handled cups, covers and saucers, and a set of six teabowls and saucers (10)

£800-1,200

\$1,000-1,500

€920-1,400



427

■428

A PAIR OF CHINESE BLUE AND WHITE DISHES, AND TWENTY- FOUR PLATES, EN SUITE

KANGXI PERIOD (1662-1722)

The dishes 11½ in. (28.2 cm.) diameter (26)

£2,500-3,500

\$3,100-4,300

€2,900-4,000



428



429 (part lot)

429
A COLLECTION OF CHINESE BLUE AND WHITE SALTS
 18TH CENTURY

Comprising one matched set of four, seven pairs, one set of three, with another similar, a further salt; together with a pair of salts, probably 19th Century
 4 in. (10 cm.) wide and smaller

£2,500-3,500

(25)

\$3,100-4,300

€2,900-4,000

430
SIX VARIOUS CHINESE BLUE AND WHITE EWERS AND COVERS

KANGXI PERIOD (1662-1722)

Comprising a pair of hexagonal fluted ewers and covers, a pouring vessel with right-angled handle and cover, a matched pair of cream jugs and covers, and a ewer and cover
 7¼ in. (18.5 cm.) high and smaller

(6)

£1,200-1,800

\$1,500-2,200

€1,400-2,100



430

PROPERTY OF A GENTLEMAN

LOTS 418-446



431

**431
FOUR PAIRS OF GILT AND PATINATED-BRONZE BUSTS
OF CHILDREN**

19TH CENTURY AND LATER, AFTER THE MODEL BY
MESSERSCHMIDT

7 in. (18 cm.) high; 1¾ in. (4.5 cm.) square, the tallest (8)

£600-800 \$750-990

€690-920

**432
A NORTH EUROPEAN MAHOGANY AND MARBLE
CENTRE TABLE**

CIRCA 1840

28¼ in. (71.5 cm.) high; 44 in. (112 cm.) diameter

£2,000-3,000 \$2,500-3,700

€2,300-3,500



432

**433
A SET OF SIX CHARLES X MAHOGANY DINING CHAIRS
CIRCA 1820-30, PROBABLY NORTH EUROPEAN**

31 in. (79 cm.) high; 19 in. (48.5 cm.) wide; 15¼ in. (39 cm.) deep (6)

£1,500-2,000 \$1,900-2,500

€1,800-2,300



433

**434
A PAIR OF NORTH EUROPEAN EBONISED SATYR
TORCHERES**

LATE 19TH CENTURY, THE TOP AND BASE ASSOCIATED

50 in. (127 cm.) high; 19¼ in. (50 cm.) diameter (2)

£1,500-2,000 \$1,900-2,500

€1,800-2,300



434

■435

A PAIR OF ITALIAN ALABASTER MODELS OF LIONS

19TH/20TH CENTURY, AFTER THE MEDICI MODEL

12 in. (30.5 cm.) high; 14½ in. (37 cm.) wide (2)

£800-1,200 \$1,000-1,500
€920-1,400



435

■436

A GEORGE IV MAHOGANY WINDOW SEAT

SECOND QUARTER 19TH CENTURY

22½ in. (57 cm.) high; 47¾ in. (121 cm.) wide; 12½ in. (31.3 cm.) deep

£1,000-1,500 \$1,300-1,900
€1,200-1,700



436

437

A PAIR OF ITALIAN GAILLO AND SLATE PORTRAIT RELIEFS OF MICHELANGELO AND TITIAN

19TH/20TH CENTURY

Together with a pair of marble, bronze and gilt-bronze reliefs of Seneca and Gaius Marcus, and a pair of German beechwood oval reliefs

8½ in. (21.5 cm.) high; 6¾ in. (17 cm.) wide overall (6)

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

■438

A NORTH EUROPEAN MAHOGANY AND MARBLE CENTRE TABLE

CIRCA 1840

29 in. (74 cm.) high; 39 in. (99 cm.) diameter

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



437 (part lot)



438

443

A PAIR OF DUTCH CUT-PAPER DIORAMAS

BY PIETER REYNDERS, DATED 1801

14 in. (30.5 cm.) high; 17¼ in. (44 cm.) wide, overall (2)

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

PROVENANCE:

Captain William Henry De Walshall Unett D.S.O. (1882-1975), Springfield Court, Essex.



443

~444

A GROUP OF THREE DUTCH-COLONIAL METAL-MOUNTED ROSEWOOD AND EBONY CASSETS

19TH CENTURY

The coromandel casket 3¼ in. (8 cm.) high; 10¼ in. (26 cm.) wide; 7¼ in. deep (3)

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



444

445

TWO DUTCH SILVER PRICKET CANDLESTICKS

THE FIRST MAKER'S MARK 'P': POSSIBLY FOR S. POTS, GRONINGEN, CIRCA 1820, THE SECOND WITH BELGIAN IMPORT MARKS, 19TH CENTURY

Each on three leaf-capped scroll feet, the tapering column above a leaf capped mid-section with three rings and filled base, *the first marked to feet, base and mid-section, the other marked to base only*

20 in. (51 cm.) high (2)
£1,000-1,500 \$1,300-1,900
€1,200-1,700



445

■446

A DUTCH ELM AND OAK DISPLAY CABINET

LATE 18TH/EARLY 19TH CENTURY

87½ in. (222.5 cm.) high; 51 in. (129.5 cm.) wide; 9¾ in. (25 cm.) deep

£1,000-1,500 \$1,300-1,900
€1,200-1,700



446

PROPERTY FROM THE COLLECTION OF THE LATE JANE, LADY ABDY

LOTS 30-38 & 447-461



447



448

447

AN AUSTRIAN ORMOLU-MOUNTED AND MOTHER-OF-PEARL GRANDE SONNERIE MANTEL CLOCK WITH ALARM AND PUSH REPEAT

PRECIO ELIAS, CIRCA 1820-30

The dial signed PRECIO ELIAS
8½ in. (21.5 cm.) high; 6 in. (15.5 cm.)
wide; 4¼ in. (10.5 cm.) deep

£800-1,200

\$1,000-1,500

€920-1,400

448

A CHARLES X LEAD AND TOLE-PEINTE SAMOVAR

CIRCA 1820

Surmounted by a bust emblematic of a
Native American

20½ in. (52 cm.) high

£800-1,200

\$1,000-1,500

€920-1,400



449

449

A PAIR OF FRENCH GILTWOOD BERGERES

LATE 19TH CENTURY, BOTH
MARKED 'LOIDRAULT & FILS
SCULPTEURS, PARIS'; RETAILED BY
NORTON & CO, BIRMINGHAM

32 in. (82 cm.) high; 27 in. (69 cm.) wide;
20 in. (51 cm.) deep (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



454
 (part lot)

■454
**A PAIR OF SWEDISH SATINBIRCH
 ARMCHAIRS**

EARLY 20TH CENTURY

Together with another early 19th century
 armchair of similar shape
 36¼ in. (92 cm.) high; 24¼ in. (61.5 cm.)
 wide; 20 in. (50.5 cm.) deep (3)
 £1,000-1,500 \$1,300-1,900
 €1,200-1,700

■456
**AN EARLY VICTORIAN WALNUT
 DAYBED**

CIRCA 1840

29 in. (73.5 cm.) high; 70 in. (178 cm.)
 wide; 27 in. (68.5 cm.) deep
 £800-1,200 \$1,000-1,500
 €920-1,400

■455
A FRENCH MARBLE CONSOLE
 19TH CENTURY

The top associated
 34½ in. (87.5 cm.) high; 60½ in. (154 cm.)
 wide; 16½ in. (42 cm.) deep
 £1,000-1,500 \$1,300-1,900
 €1,200-1,700

■457
**AN EARLY VICTORIAN MAHOGANY
 CHEVAL MIRROR**

CIRCA 1840

With adjustable brass candle-holders
 57 in. (145 cm.) high; 30½ in. (77.5 cm.)
 wide; 27 in. (69 cm.) deep
 £700-900 \$870-1,100
 €810-1,000

PROVENANCE:
 Anonymous sale; Christie's South
 Kensington, 5 February 2013, lot 5.



455



456



457



458

458
A VIENNA PORCELAIN SUGAR-BOWL, A PARIS PORCELAIN COVER AND STAND AND A PARIS (JACOB PETIT) INKWELL, LINER AND COVERS IN THE FORM OF A CHAISE LONGUE

CIRCA 1800-40, BLUE SHIELD MARKS AND IMPRESSED 822 TO FIRST, PAINTER'S ISS, BLUE J.P. MARK TO CHAISE LONGUE

Together with a Sevres (hardpaste) 'fond agate' ground tea cup and saucer

The inkwell: 8 in. (20.4 cm.) wide (5)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROVENANCE:

The stand with Nicolier, Paris, according to the paper label.



459
A REGENCY SIMULATED BAMBOO AND CANED DAYBED
 CIRCA 1820

Together with an early Victorian walnut daybed

34½ in. (87 cm.) high; 78 in. (198 cm.) wide; 27 in. (69 cm.) deep

£1,500-2,500

\$1,900-3,100

€1,800-2,900



459



■460

A LOUIS XV STYLE GILTWOOD SOCIABLE

SECOND HALF 19TH CENTURY

33 in. (74 cm.) high; 82 in. (208 cm.) wide; 48 in. (122 cm.) deep

£800-1,200

\$1,000-1,500

€920-1,400



Mentmore Towers, Buckinghamshire

■461

A PAIR OF WILLIAM IV PARCEL-GILT AND CREAM-PAINTED ARMCHAIRS

CIRCA 1835

36 in. (91 cm.) high; 23 in. (58.5 cm.) wide; 23 in. (58.5 cm.) deep
(2)

£800-1,200

\$1,000-1,500

€920-1,400

PROVENANCE:

The 6th Earl of Rosebery, Mentmore Towers, Buckinghamshire, sold Sotheby's house sale, Mentmore, 18-27 May 1977, lot 1242.



PROPERTY OF A GENTLEMAN

■*462

A LOUIS PHILIPPE AUBUSSON WALL HANGING

CIRCA 1840

With metal-thread detailing, possibly lacking side panels
11 ft. 1 in. x 7 ft. 2 in. (336 cm. x 218 cm.)

£2,500-3,500

\$3,100-4,300

€2,900-4,000

PROPERTY OF A LADY

■*463

**A FRENCH ORMOLU, CUT-GLASS AND ROCK-CRYSTAL
SIX-LIGHT CHANDELIER**
OF LOUIS XV STYLE, 19TH CENTURY

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

£4,000-6,000

\$5,000-7,400

€4,600-6,900



PROPERTY OF A GERMAN COLLECTOR

■*464

**A PAIR OF NORTH EUROPEAN GILTWOOD AND GESSO
TWIN-BRANCH WALL-LIGHTS**
LATE 19TH CENTURY

18 in. (46 cm.) high; 8 in. (20 cm.) wide

£1,000-1,500

(2)

\$1,300-1,900

€1,200-1,700



465



466

465
THE MONOGRAMMIST WK (PROBABLY
ACTIVE IN GERMANY, 17TH CENTURY)

Hounds attacking a stag, sportsmen beyond

signed with monogram 'WVK' (lower left)
 oil on canvas

27½ x 62⅞ in. (72 x 162 cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 17
 September 2007, lot 562.

466

A JAPANESE PARCEL-GILT AND
POLYCHROME-PAINTED LACQUER CABINET
 LATE EDO-PERIOD, 19TH CENTURY,
 PARTIALLY LATER DECORATED

21½ in. (54.5 cm.) high; 21¼ in. (53 cm.) wide; 12¾
 in. (33.5 cm.) deep

£800-1,200

\$1,000-1,500

€920-1,400

PROVENANCE:

Anonymous sale; Christie's South Kensington, 6
 September 2011, lot 202.



467



467

A PAIR OF REGENCY POLYCHROME PAINTED
SATINWOOD OPEN ARMCHAIRS
 EARLY 19TH CENTURY

33 in. (84 cm.) high; 21¼ in. (54 cm.) wide; 21¼ in.
 (55.5 cm.) deep (2)

£500-800

\$620-990

€580-920



468

■468
**A NORTH EUROPEAN CARVED OAK AND GRISAILLE
 CHINOISERIE OVER-DOOR PANEL**

MID-18TH CENTURY

44 x 49 in. (111.7 x 124.4 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,500

■469
**AN ENGLISH PARCEL-GILT AND
 BLACK-JAPANNED MIRROR AND A
 CHINESE EXPORT WORK TABLE**

LATE 19TH/EARLY 20TH CENTURY

The mirror: 38 in. (97 cm.) high; 22 in. (56
 cm.) wide (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROVENANCE:

The work table: Anonymous sale;
 Christie's South Kensington, 22 February
 2011, lot 133.

The mirror: Anonymous sale; Christie's,
 Amsterdam, 21 June 2011, lot 163.



469 (part lot)

■470
**A GERMAN PARCEL-GILT,
 JAPANNED AND MARBLE CONSOLE
 TABLE**

MID-18TH CENTURY

35 in. (89 cm.) high; 53 in. (135 cm.) wide;
 23¼ in. (59 cm.) deep

£3,000-5,000

\$3,800-6,200

€3,500-5,800



470

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

LOTS 95-116, 403-406 & 465-504



■471

AN ITALIAN PARCEL-GILT AND RED-JAPANNED BUREAU-CABINET

MID-18TH CENTURY, LARGELY REDECORATED

97 in. (247 cm.) high; 43 in. (109 cm.) wide; 25 in. (64 cm.) deep

£5,000-8,000

\$6,200-9,900

€5,800-9,200

PROVENANCE:

Florence Doubleday (1862-1946) (according to paper label), probably Florence van Wyck Doubleday, wife of Frank Nelson Doubleday, the publisher at Effendi Hill, Mill Neck, NY.

Anonymous sale; Bonhams San Francisco, 17 March 2014, lot 1191 (\$20,000 including premium.)

For more information on this lot please visit christies.com.



472

**PIETER VAN MASE
(ROTTERDAM? C. 1650-AFTER 1703)**

A rooster with hens, chicks, ducks, peacocks and pigeons by a classical urn, in a park landscape

oil on canvas

23 5/8 x 21 1/4 in. (60 x 53.9 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,500

PROVENANCE:

August Schmetz, Aachen; Lepke, Cologne, 14 March 1905, lot 55, as M. d'Hondecoeter.

Anonymous sale; Christie's, Amsterdam, 16 November 2005, lot 139.

With Rafael Valls, London.

Anonymous sale; Christie's, South Kensington, 29 October 2010, lot 100.

Dr. Fred Meijer of the RKD, The Hague confirmed the attribution on the basis of photographs at the time of the 2010 sale.

■473

**CIRCLE OF JAKOB BOGDANI
(EPERJES C.1660-1724 LONDON)**

*A dog, a blue tit and a parakeet
with grapes, peaches, pears and
pumpkins on a ledge*

oil on canvas

30 x 25 in. (76.2 x 63.5 cm.)

£3,000-4,000

\$3,800-5,000

€3,500-4,600

PROVENANCE:

Anonymous sale; Christie's, South
Kensington, 28 April 2010, lot 114.



472



473

474

**A FRENCH ORMOLU-MOUNTED COROMANDEL
LACQUER AND PORCELAIN ENCRIER**

LATE 19TH CENTURY, OF LOUIS XV STYLE

16 in. (41 cm.) wide

£800-1,200

\$1,000-1,500

€920-1,400



474

■475

**A FRENCH GILT AND PATINATED-BRONZE ELEPHANT
STRIKING MANTEL CLOCK**

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

The twin barrel movement with countwheel strike to bell
22¾ in. (58 cm.) high; 15 in. (38 cm.) wide; 9½ in. (24 cm.) deep

£2,000-4,000

\$2,500-5,000

€2,300-4,600



475

476

**TWO PAIRS OF RESTAURATION ORMOLU
CANDLESTICKS**

CIRCA 1830

One pair with associated patinated-bronze bases

The largest pair: 12 in. (30 cm.) high

£1,800-2,200

(4)

\$2,300-2,700

€2,100-2,500



476

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

LOTS 95-116, 403-406 & 465-504



477

■477

GENOESE SCHOOL, 17TH CENTURY

A duck, a hen, a rabbit, a guinea pig, a cockerel, a pigeon and a parrot in a landscape

oil on canvas
28 $\frac{5}{8}$ x 38 $\frac{1}{2}$ in. (73.4 x 97.8 cm.)

£1,500-2,500

\$1,900-3,100

€1,800-2,900

478

A SET OF TWENTY-FOUR GERMAN POLYCHROME-PAINTED CARVED-WOOD AND PLASTER MODELS OF MUSHROOMS AND TOADSTOOLS

EARLY 20TH CENTURY

Overall the smallest 2 $\frac{3}{4}$ in (7 cm.) high, overall the largest 7 $\frac{1}{2}$ in.(19 cm.) high (24)

£2,500-3,500

\$3,100-4,300

€2,900-4,000

PROVENANCE:

Anonymous sale, Christie's Amsterdam, 26-27 March 2013, lot 607.



■479

A PAIR OF ITALIAN POLYCHROME-PAINTED HALL BENCHES

19TH CENTURY

50 $\frac{1}{2}$ in. (127 cm.) high; 65 in. (165 cm.) wide; 14 in. (36 cm.) deep (2)

£5,000-8,000

\$6,200-9,900

€5,800-9,200

PROVENANCE:

The Sunday Sale; Christie's South Kensington, 1 April 2012, lot 90.



479



480

■480
CIRCLE OF TOBIAS STRANOVER (SIBU 1684-AFTER 1731 LONDON)

A pheasant, pigeons, ducklings, and kingfishers with a mallard taking flight at a wooded pool, a landscape beyond

oil on canvas
 39½ x 49 ⅝ in. (100.3 x 126 cm.)

£7,000-10,000

\$8,700-12,000

€8,100-12,000

PROVENANCE:

F. C. Quin, Mount Kennedy, Ireland until sold; Stephane Boudin at 5 Belgrave Square Les Objets de l'Empire & Mount Kennedy, Ireland. Three Private Collections; Christie's, London, 16 March 2012, lot 303.

■481
A GERMAN ORMOLU-MOUNTED WALNUT AND BURR-WALNUT BUREAU-CABINET

SECOND QUARTER 18TH CENTURY, PROBABLY DRESDEN, POTSDAM OR SCHLESWIG-HOLSTEIN

105 in. (266 cm.) high; 42¼ in. (108 cm.) wide; 25¼ in. (64 cm.) deep

£5,000-8,000

\$6,200-9,900

€5,800-9,200



481

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

LOTS 95-116, 403-406 & 465-504



482

482
GERMAN SCHOOL, 18TH CENTURY
A wooded landscape with a fox hunt, mountains beyond; and A wooded landscape with a hunt scene, a church beyond

oil on canvas laid down on board
24¼ x 33 in. (61.6 x 83.8 cm.) (2) a pair
£1,500-2,000 \$1,900-2,500
 €1,800-2,300



■483
A GERMAN ORMOLU-MOUNTED WALNUT AND BURR-WALNUT COLLECTORS CABINET-ON-STAND
LATE 18TH CENTURY, THE STAND OF LATER DATE

65¾ in. (167 cm.) high; 45 in. (114 cm.) wide; 18 in. (46 cm.) deep

£3,000-5,000 \$3,800-6,200
 €3,500-5,800

■-484
A FRENCH BRASS-INLAID ROSEWOOD GAMES BOX AND TABLE
CIRCA 1885

11½ in. (29 cm.) high; 29½ in. (75 cm.) wide; 21¼ in. (55 cm.) deep

£3,000-5,000 \$3,800-6,200
 €3,500-5,800



483



484

■485

A PAIR OF DANISH GILTWOOD GIRANDOLE-MIRRORS
FIRST HALF 18TH CENTURY

29 in. (74 cm.) high; 10 in. (25 cm.) wide

(2)

£800-1,200

\$1,000-1,500

€920-1,400



485

■486

A SET OF EIGHT NORTH ITALIAN PARCEL-GILT AND GREEN-PAINTED SIDE-CHAIRS

VENETO, TWO MID-18TH CENTURY, THE OTHERS OF LATER DATE

Two upholstered in cream leather, the others in cream damask

45¼ in. (115 cm.) high; 20 in. (51 cm.) wide; 17 in. (43 cm.) deep (8)

£2,500-4,000

\$3,100-5,000

€2,900-4,600



486



■487

A LARGE REGENCY-STYLE MAHOGANY LIBRARY TABLE
LATE 19TH/EARLY 20TH CENTURY

31½ in. (80 cm.) high; 126 in. (320 cm.) wide; 59 in. (150 cm.) deep

£4,000-6,000

\$5,000-7,400

€4,600-6,900

487

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

LOTS 95-116, 403-406 & 465-504



488



489



■488

**A PAIR OF LOUIS-PHILIPPE ORMOLU
AND PATINATED-BRONZE FIVE-
LIGHT CANDELABRA**

CIRCA 1830-40

26½ in. (67 cm.) high

£2,000-3,000

(2)

\$2,500-3,700

€2,300-3,500

489

**A PAIR OF PARIS PORCELAIN GOLD-
GROUND OVIFORM TWO-HANDLED
VASES**

MID-19TH CENTURY

11½ in. (29.5 cm.) high

£1,000-1,500

(2)

\$1,300-1,900

€1,200-1,700

■490

**A LOUIS XV GREY-PAINTED CANAPE
BY NOËL BAUDIN, MID-18TH
CENTURY**

stamped 'N. BAUDIN / JME / JME'

38¼ in. (97 cm.) high; 54 in. (137 cm.)

wide; 70 in. (27.5 cm.) deep

£1,500-2,000

\$1,900-2,500

€1,800-2,300

Noël Baudin *maître* 30 July 1763.





491

■491
A PAIR OF ITALIAN ORMOLU, GILT-BRASS, ENAMEL AND GLASS NINE-LIGHT ALTAR CANDELABRA
LATE 19TH CENTURY

48 in. (122 cm.) high

£800-1,200

(2)

\$1,000-1,500

€920-1,400



493

■493
A SET OF NINE FRENCH BEECHWOOD CHAIRS
FOUR SIDE-CHAIRS EARLY 18TH CENTURY, THE OTHERS
OF LATER DATE

Comprising two fauteuils and seven chairs, of which two white-painted

The fauteuils 40 in. (102 cm.) high; 24 in. (61 cm.) wide; 21 in.

(53.5 cm.) deep

£1,500-2,500

(9)

\$1,900-3,100

€1,800-2,900



492

492
A PAIR OF FRENCH JAPONISME ORMOLU AND PATINATED-BRONZE WALL-LIGHTS MODELLED AS MONKIES

LATE 19TH, ADAPTED FROM GAS-LIGHTS

12 in. (30.5 cm.) wide

(2)

£2,000-3,000

\$2,500-3,700

€2,300-3,500

PROVENANCE:

Anonymous sale; Christie's Paris, 7 July 2011, lot 493.

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

LOTS 95-116, 403-406 & 465-504



494

**494
A SAMSON PORCELAIN MODEL OF
A MONKEY**

LATE 19TH CENTURY, BLUE X TO
REVERSE, IRON-RED G MARK,
AFTER THE MEISSEN JAPANESE
PALACE ORIGINAL

20½ in. (52 cm.) high

£1,800-2,500

\$2,300-3,100

€2,100-2,900

PROVENANCE:

Anonymous sale; Bruun Rasmussen,
Copenhagen; 24 November 2009, lot
373.



495
(part lot)

**495
A GERMAN SILVER PART-TABLE
SERVICE**

MOSTLY MARK OF GEBRUDER
FRIEDLANDER, BERLIN, CIRCA 1900

Each stamped with initials WR and
the terminals engraved with the Royal
Prussian crown for Wilhelm I, King of
Prussia, Emperor of Germany (1797-
1888), comprising:

Seventy table-knives with filled handles
and steel blades,

One-hundred and twenty-six table forks
Six serving pieces

With one associated plated cheese knife

£4,000-6,000

\$5,000-7,400

€4,600-6,900

**496
A PAIR OF MEISSEN SHAPED
CIRCULAR SAUCER-DISHES**

CIRCA 1745, BLUE CROSSED
SWORDS MARKS, PRESSNUMBER
16 TO BOTH

9½ in. (24.1 cm.) wide

(2)

£800-1,200

\$1,000-1,500

€920-1,400

PROVENANCE:

Anonymous sale; Bruun Rasmussen,
Copenhagen; 25 November 2014, lot 486
(from a set of four).



496

497

A DANISH SILVER TEA-CADDY

MARK OF GERHARD HASS,
COPENHAGEN, JULY/AUGUST
1765, ASSAY MASTER'S MARK OF
CHRISTOPHER FABRITIUS

Shaped oval body, the cover with
everted rim and oval central top, *marked
underneath*

4 in. (10 cm.) high
5 oz. 7 dwt. (166 gr.)

£1,000-1,500 \$1,300-1,900
 €1,200-1,700



497

498

A GEORGE VI SILVER TRAY

MARK OF WILLIAM SUCKLING LTD.,
BIRMINGHAM, 1940

Shaped rectangular, with raised border
and twin-handles, *marked underneath*
24½ in. (62 cm.) wide across handles
78 oz. 3 dwt. (2,4430 gr.)

£1,000-1,500 \$1,300-1,900
 €1,200-1,700



498

499

**A GERMAN PARCEL-GILT SILVER
TANKARD**

MARK OF PHILIPP STENGLIN,
AUGSBURG, 1710-1712

Cylindrical on flared foot, with scrolling
decoration on matted ground, the
stepped cover with leaf-capped ball
and bird finial, with scrolling handle and
bifurcated thumbpiece, *marked to the
cover and underneath*

5¼ in. (13.5 cm.) high
12 oz. 11 dwt. (390 gr.)

£1,000-1,500 \$1,300-1,900
 €1,200-1,700



499

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

500

**A SET OF THREE GEORGE II SILVER
TEA-CADDIES**

MARK OF FRANCIS CRUMP,
LONDON, 1757

Each caddy *bombé* on four openwork
feet, the sides chased with architectural
follies, rococo scrolls and foliage, below
hinged covers with bud finials, contained
in an ebonised and gilt-painted box with
brass escutcheon and handle, the three
interior sections lined in crimson velvet,
each marked underneath and inside cover
the box 11¼ in. (28 cm.) long
23 oz. 11 dwt. (733 gr.)

£4,000-6,000 \$5,000-7,400
 €4,600-6,900



500

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

LOTS 95-116, 403-406 & 465-504



501



-501
TWO CHINESE EXPORT PARCEL-GILT, IVORY AND LACQUER SEWING CASKETS AND A GAMES BOX
19TH/20TH CENTURY

The board closed is 3¼ in. (9.5 cm.) high; 22½ (57 cm.) wide; 11¼ in. (28.5 cm.) deep (3)

£1,500-1,800

\$1,900-2,200

€1,800-2,100

PROVENANCE:

Anonymous sale; Christie's South Kensington, 7 September 2010, lot 179.

502
A NORTH EUROPEAN VAMPIRE SLAYING KIT
20TH CENTURY

Comprising amongst others various glass tubes, three crucifixes, a Bible, a mirror, a dagger, a hammer and a pistol
The case 7¼ (18 cm.) high; 18 in. (46 cm.) wide; 13 in. (33 cm.) deep

£5,000-8,000

\$6,200-9,900

€5,800-9,200

PROVENANCE:

Anonymous sale, Christie's Paris, 22-23 April 2013, lot 602.



502

■503

A NORTH EUROPEAN GILT-METAL
AND CUT-GLASS EIGHT-LIGHT
CHANDELIER

FIRST HALF 19TH CENTURY

40½ in. (103 cm.) high; 31 in. (78.5 cm.)
diameter

£3,000-5,000

\$3,800-6,200

€3,500-5,800

■504

A MATCHED SET OF EIGHT
NORTH EUROPEAN ORMOLU
AND PATINATED-BRONZE
CANDLESTICKS

19TH CENTURY

7 in. (18 cm.) high

(8)

£2,000-3,000

\$2,500-3,700

€2,300-3,500



503



504



505

PROPERTY OF A LADY (LOTS 183 & 505)

■505

A FRENCH GILT-METAL AND GLASS LANTERN
LATE 19TH / EARLY 20TH CENTURY

50½ in. (128.5 cm.) high; 26½ in. (67.5 cm.) diameter

£2,000-3,000

\$2,500-3,700

€2,300-3,500

PROPERTY OF A DUTCH GENTLEMAN

■506

A PAIR OF ITALIAN SILVERED-WOOD PRICKET WALL-APPLIQUES

LATE 18TH CENTURY

27¾ in. (70.5 cm.) high; 16½ in. (42 cm.) protrusion

£3,000-5,000

\$3,800-6,200

€3,500-5,800

PROVENANCE:

The Collection of HRH Princess Christina of the Netherlands;
sold Sotheby's Amsterdam, 19-20 November 1996, lot 85.



506





507

PROPERTY OF A LADY

■507

**A COLLECTION OF EUROPEAN MILITARY HEADWEAR
MOSTLY SECOND HALF OF THE 19TH CENTURY**

Comprising a French shako to the 23rd regiment of infantry, an Imperial German naval officer's bicorn and black-stained tropical helmet, probably naval, a Bavarian infantry picklehaube and raupenhelm, two Swiss infantry shakos to the 45th and 65th regiments each with respective cantonal cockade, a British Royal Artillery blue cloth helmet, a black leather helmet with brass trim and lion-bosses to chin-strap (possibly French experimental pattern), and another German shako (10)

£1,200-1,800

\$1,500-2,200

€1,400-2,100

PROPERTY OF A GENTLEMAN

■508

**A SCOTTISH SILVER-MOUNTED DIRK
BY MEDLOCK & CRAIK, INVERNESS, HALLMARKED
EDINBURGH, 1930-31**

With basketwork carved baluster bog-oak grip, pommel set with a citrine, in black leather-covered scabbard with side pockets for matching by-knife and fork; together with a Scottish gold circular openwork plaid brooch, late 19th century, centred by a large citrine, including a garnet, aquamarine and amethyst 18 in. (45.7 cm.) long (5)

£1,200-1,600

\$1,500-2,000

€1,400-1,800



508



509 (part lot)

OTHER PROPERTIES

■509
AN ITALIAN OAK, WALNUT AND FRUITWOOD PARQUET FLOOR

19TH CENTURY

Each panel 25 in. (63,5 cm.) x 25 in. (63,5 cm.), overall approximately 20 metres square

£3,000-5,000

\$3,800-6,200

€3,500-5,800

■510
AN ITALIAN OAK 'VERSAILLES' PARQUET FLOOR

19TH CENTURY

Each panel 25 in. (63,5 cm.) x 25 in. (63,5 cm.), overall approximately 77 metres square

£8,000-12,000

\$10,000-15,000

€9,200-14,000

510 (part lot)





■ 511

AN ABBEYLEIX CARPET

IRELAND, CIRCA 1910

17 ft. 5 in. x 12 ft. (530 cm. x 365 cm.)

£4,000-6,000

\$5,000-7,400

€4,600-6,900

PROVENANCE:

Castle Bellingham, County Louth.

Sir George and Lady Earle, Abington Rectory, Murroe, County Limerick.

Abington Rectory House Sale; George Mealy and Son's, 27 November 1995, lot 461.

The Abbeyleix carpet factory was established in 1904 by Yvo Richard Vesey, 5th Viscount de Vesce (1881-1958). The workshop quickly gained commercial success and famously supplied four carpets for the state rooms of the RMS Titanic. The Ushak-inspired design of the present lot is closely comparable to those being produced by G.K. Robertson and Gavin Morton in the Donegal workshop at the turn of the century. A Donegal carpet with almost the exact cartoon was offered in these Rooms, 21 November 2001, lot 96 and a carpet of similar design and palette is illustrated in Malcolm Haslam, *Arts & Crafts Carpets*, London, 1991, fig.66, p.105.

PROPERTY OF A GENTLEMAN

LOTS 511-515



512

■512

A NAIN RUG

CENTRAL PERSIA, 20TH CENTURY

6 ft. 8 in. x 4 ft. 3 in. (204 cm. x 130 cm.)

£1,000-2,000

\$1,300-2,500

€1,200-2,300

■513

A LARGE PART-SILK KIRMAN CARPET

SOUTH EAST PERSIA, CIRCA 1920

20 ft. 1 in. x 13 ft. 2 in. (609 cm. x 401 cm.)

£4,000-6,000

\$5,000-7,400

€4,600-6,900

PROVENANCE:

The Nash, Kempsey, Worcestershire.

Anonymous sale; Christie's London, 5 April 1982, lot 186.

■514

A SILK HEREKE RUG

WEST ANATOLIA, EARLY 20TH CENTURY

Of Persian Safavid design

5 ft. 11 in. x 4 ft. (180 cm. x 122 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,500

The knot count is approximately 8V x 9H per cm. sq.



513



514

■515

A SILK TABRIZ PRAYER RUG

NORTH WEST PERSIA, CIRCA 1900

5 ft. 9 in. x 4 ft. (175 cm. x 122 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,500

The knot count is approximately 9V x 9H per cm. sq.

PROPERTY FROM A PRIVATE COLLECTION

-516

A JAPANESE IVORY KODANSU [MINIATURE CABINET]

MEIJI PERIOD (LATE 19TH CENTURY)

Decorated in gold and coloured *hiramaki-e* [low relief lacquer] and *takamaki-e* [high relief lacquer] and inlaid in mother-of-pearl with figurative scenes, gilt copper fittings engraved with flowers, on carved and lacquered wood base

9¾ in. (23.8 cm.) high (incl. stand)

£1,500-2,000

\$1,900-2,500

€1,800-2,300

PROPERTY OF A GENTLEMAN

517

A RARE GOLD-MOUNTED INDONESIAN (JAVANESE)

DAGGER (BADEK)

CIRCA 1900

With single-edged blade, possibly earlier, with *dapur* including *combong* (longitudinal split), gold hilt chased in relief with flowering foliage, bi-colour gold sheath with locket and chape each decorated with further flowering foliage against a punched ground

15 in. (38 cm.) overall

Although not assayed, tests confirm the gold to be 22 carat.

£2,000-3,000

\$2,500-3,700

€2,300-3,500



515



516



517

PROPERTY OF A SWISS COLLECTOR

LOTS 518-524



518

***518**
AN EQUESTRIAN PORTRAIT OF MAHARAJA SARUP SINGH
 NORTHERN INDIA, DATED SAMVAT 1901/1844-45 AD

Opaque pigments, depicted hunting wild boar, three lines of black *devanagari* inscription above reading *maharajadhiraj maharana shri shri sarup singhji... / ghodo eka baha / dur pe savar* (Maharajadhiraj Maharana Shri Sarup Singhji.../ astride the horse Eka Bahadur)
 11 x 8 1/4 in. (28 x 21 cm.)

£800-1,200 \$1,000-1,500
 €920-1,400



520

***520**
AN ILLUSTRATION TO A RAGAMALA SERIES: ASAVARI RAGINI
 LUCKNOW, PROVINCIAL MUGHAL, NORTH INDIA, CIRCA 1760-80

Opaque pigments on paper, an ascetic wearing a leaf loin cloth handles snakes on a river bank, mounted, under perspex
 8 x 5 5/8 in. (20.4 x 14.5 cm.)

£2,500-3,500 \$3,100-4,300
 €2,900-4,000



521

***521**
A PRINCE GIVES AN AUDIENCE
 MUGHAL SCHOOL, NORTH INDIA, CIRCA 1610

Opaque pigments on paper, the prince enthroned giving an audience to a man, the mace, sword and flywhisk bearers, near him, the courtiers and a groom in the foreground, within gold rules, with thin floral margins, with wide gold floral borders

19 3/4 x 15 1/4 in. (50 x 38.7 cm.)
 £6,000-8,000 \$7,500-9,900
 €6,900-9,200

***519**
AN ILLUSTRATION TO A DAS AVATARA SERIES: MATSYA AVATARA

POSSIBLY MANDI, PAHARI REGION, LATE 18TH/EARLY 19TH CENTURY

Opaque pigments heightened with gold on paper, Vishnu's avatar depicted slaying the demon Hayagriva
 11 x 13 1/4 x 11 in. (28 x 33.5 cm.)

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

After Hayagriva's attempt to steal the vedas during Brahma's sleep at the end of a cycle (kalpa), Vishnu assumed his fish form, Matsyia to defeat the demon and return the sacred texts to the creator of the universe.



519



522

■*522

A LOUIS XV ROSEWOOD AND BOIS SATINE BIBLIOTHEQUE

THIRD QUARTER 18TH CENTURY

61 in. (154.5 cm.); high; 47 in. (118.5 cm.) wide; 11 in. (28.5 cm) deep

£2,500-3,500

\$3,100-4,300

€2,900-4,000

■*523

A LATE LOUIS XVI MAHOGANY CARD-TABLE

LATE 18TH CENTURY

28¼ in. (71.5 cm.) high; 48½ in. (116 cm.) wide; 23 in. (88.5 cm.) deep

£1,200-1,800

\$1,500-2,200

€1,400-2,100

■*524

A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD, BOIS SATINEE AND AMARANTH SECRETAIRE-SEMANIER BY PIERRE GARNIER, LAST QUARTER 18TH CENTURY

With a white-veined grey marble top above a central fall-front enclosing an open shelf above four drawers, stamped P. GARNIER

60½ in. (153.5 cm.) high; 29 in. (74 cm.) wide; 16½ in. (42 cm.) deep

£4,000-6,000

\$5,000-7,400

€4,600-6,900

Pierre Garnier, *maître* in 1742.



523



524

PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 525-526

■*525

A GERMAN ORMOLU AND WHITE PORCELAIN FIFTEEN-LIGHT CHANDELIER

THE PORCELAIN 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.

€6,000-10,000

\$7,500-12,000

€6,900-12,000

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). Another similar chandelier now in the Private Collection of HM the Queen, also from the German Royal family, was presented to Sandringham House by Kaiser Wilhelm I where it remains.



525

*526

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 (2)

€5,000-8,000

\$6,200-9,900

€5,800-9,200

COMPARATIVE 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.

The 1st Century bronze originals of this pair of centaurs, which were themselves copies of a 2nd Century B.C. Hellenistic pair, were found together at Hadrian's villa in Tivoli by Monsignor Giuseppe Alessandro Furietti in 1736. After his death they were sold by the family and have been in the Capitoline Museums since.



526

PROPERTY OF A VIENNESE COLLECTOR
LOTS 527-531



527

■527
**A FRENCH ORMOLU AND PIETRA
DURA GUERIDON**
OF LOUIS XVI STYLE, CIRCA 1860

The table variously stamped 'A'
30 in. (76 cm.) high; 27½ (70 cm.)
diameter

£6,000-10,000

\$7,500-12,000

€6,900-12,000

528



527 (detail)

■528
**A REGENCE STYLE ORMOLU-
MOUNTED AMARANTH BUREAU
PLAT**
20TH CENTURY

31 in. (79 in.) high; 69½ in. (176 cm.) wide;
38 in. (97 cm.) deep

£8,000-12,000

\$10,000-15,000

€9,200-14,000





529



530

■529

AFTER SIR ANTHONY VAN DYCK

Thetis Receiving the Weapons of Achilles from Hephaestus

oil on canvas, unlined
47¼ x 63 in. (120 x 160 cm.)

£2,500-3,500

\$3,100-4,300
€2,900-4,000

PROVENANCE:

Im Kinsky, Vienna, 6 March 2007, lot 537.

After the painting of circa 1630-32 in the Kunsthistorisches Museum, Vienna.

■530

A BRONZE FIGURE OF CUPID

BY DEBUT, PARIS, WITH FOUNDRY MARK FOR PENEDANT, LATE 19TH CENTURY

With plaque inscribed 'Amour Mendiant/ Debut/ Prix de Rome',
on a *rouge griotte* plinth
28 in. (71 cm.) high

£2,000-4,000

\$2,500-5,000
€2,300-4,600



■531
NORTH ITALIAN SCHOOL, 17TH CENTURY
A huntsman with hounds

oil on canvas
44½ x 170 cm. (113 x 167 in.)
£5,000-7,000

\$6,200-8,700
€5,800-8,100

PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 184-190, 407 & 532-542



532



533



534

***532**

A PARCEL-GILT POLYCHROME WOOD GROUP OF THE PIETA

PROBABLY GERMAN, LATE 15TH CENTURY

4½ in. (37 cm.) high

£1,200-1,800

\$1,500-2,200

€1,400-2,100

***533**

A PAIR OF ORMOLU CHENETS

19TH CENTURY, OF LOUIS XV STYLE

21 in. (53 cm.) high; 12½ in. (32 cm.) wide

£1,000-1,500

(2)

\$1,300-1,900

€1,200-1,700

■-*534

A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD, AMARANTH AND BOIS SATINEE SEMANIER A SECRETAIRE

LATE 18TH CENTURY

57¾ in. (147 cm.) high; 30 in. (76 cm.) wide; 14½ in. (37 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,700



535

■*535

**A SEVRES LOBED FOOTED TRAY
(PLATEAU 'BOURET')**

CIRCA 1780, PUCE INTERLACED LL
MARK ENCLOSING DATE LETTERS
CC, PAINTER'S FE (?) MARK, BLUE
2000 MARK FOR VINCENT, INCISED
23

8 $\frac{3}{8}$ in. (22.5 cm.) diameter

£1,500-2,000

\$1,900-2,500

€1,800-2,300



536

*536

**A ROUEN FAIENCE BLUE AND
WHITE CHARGER**

EARLY 18TH CENTURY

22 $\frac{1}{2}$ in. (57 cm.) diameter

£2,000-3,000

\$2,500-3,700

€2,300-3,500

*537

**A PAIR OF VINCENNES
(LATER-DECORATED) PLATES
(ASSIETTE A 'CORDONNET')**

THE PORCELAIN CIRCA 1755,
ELEMENTS OF THE DECORATION
LATER, BLUE INTERLACED LL
MARKS ENCLOSING A DOT TO
EACH, ONE INCISED M

9.1/ in. (24 cm.) diameter

(2)

£2,500-3,500

\$3,100-4,300

€2,900-4,000



537



PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 184-190, 407 & 532-542



538

***538**
A CONTINENTAL FAIENCE BLUE AND WHITE SHAPED-RECTANGULAR DISH

CIRCA 1730, PROBABLY MOUSTIERS

14¼ in. (36.5 cm.) wide

£2,000-3,000

\$2,500-3,700

€2,300-3,500

For a similar dish decorated with the marriage coat-of-arms of the duc de Richelieu and Marie Elisabeth Sophie de Lorraine-Harcourt and dated 1734, see Henry-Pierre Fourest and Jeanne Giacomotti, *L'oeuvre des Faienciers Français du XVIe à la fin du XVIIIe siècle*, Paris, 1966, p. 128.



539

***539**
A CONTINENTAL FAIENCE SHAPED-RECTANGULAR DISH

CIRCA 1730-50, PROBABLY MOUSTIERS, OR POSSIBLY ALCORA, BROWN SCRIPT GO MARK, PAINTER'S E MARK IN BLACK

18¾ in. (47.6 cm.) wide

£800-1,200

\$1,000-1,500

€920-1,400

■-*540

A LATE LOUIS XV TULIPWOOD, AMARANTH, KINGWOOD AND MARBLE ENCOIGNURE

CIRCA 1770

32¾ in. (83 cm.) high; 32 in. (81.5 cm.) wide; 23 in. (58.5 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,700



540



541

■**541**
A LOUIS XIV GAMESPARK TAPESTRY
 EARLY 18TH CENTURY

Depicting a hunting scene with Ottoman chasing a lion and a leopard with stately garden beyond
 7 ft. (214 cm.) high; 14 ft. 1 in. (429 cm.) wide

£4,000-6,000

\$5,000-7,400
 €4,600-6,900

■**542**
A SET OF EIGHT FRENCH BEECHWOOD FAUTEUILS
 TWO BY JEAN-BAPTISTE BOULARD, LATE 18TH
 CENTURY; SIX OF LATER DATE

Two stamped J.B. BOULARD
 37¾ in. (96 cm.) high; 24½ in. (61.5 cm.) wide; 18½ in. (47 cm.)
 deep

£2,500-3,500

(8)
 \$3,100-4,300
 €2,900-4,000

Jean-Baptiste Boulard, *maître* in 1755.



542



543



■543

**CIRCLE OF SIR GODFREY KNELLER
(LÜBECK 1646-1723 LONDON)**

Portrait of John Taylor of Royston, half-length, in a blue coat and white stock; and Portrait of Elizabeth Taylor, half-length, in a white dress and red mantle

oil on canvas, oval
30¼ x 25¼ in. (76.8 x 64.3 cm.)

(2) a pair

£2,000-3,000

\$2,500-3,700

€2,300-3,500

PROVENANCE:

Anonymous sale; Christie's, London, 12 November 1998, lot 33 (€10,350).

■544

**ATTRIBUTED TO JEAN-CLAUDE NAIGEON
(DIJON 1753-1832)**

Figures conversing around a globe

oil on canvas
30¼ x 25¼ in. (76.8 x 64.2 cm.)
inscribed 'INDIAN SEA / [...] OCEAN' (centre, on the globe).

£2,000-4,000

\$2,500-5,000

€2,300-4,600

PROVENANCE:

Mrs. Robert Tritton, Godmersham Park; Christie's, London, 15 July 1983, lot 70 (€3,200).
Anonymous sale; Christie's, London, 18 November 1988, lot 134.

EXHIBITED:

Dijon, Musée des Beaux-Arts.
Paris, Musée du Luxembourg.



544



545

■545
AN ABUSSON RUG
FRANCE, LATE 19TH CENTURY
6ft.2in. x 5ft.1in. (188cm. x 155cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800



546

■546
AN ABUSSON CARPET
FRANCE, LATE 19TH CENTURY
10ft.3in. x 8ft.9in. (311cm. x 265cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

■547
AN ABUSSON RUG
FRANCE, LATE 19TH CENTURY
7ft.2in. x 3ft.4in. (218cm. x 102cm.)

£1,500-2,500

\$1,900-3,100

€1,800-2,900



547



548



549



550

■548

AN AUBUSSON TABLE COVER
FRANCE, LATE 19TH CENTURY

4ft.9in. x 3ft. (145cm. x 91cm.)

£1,200-1,800

\$1,500-2,200
€1,400-2,100

■549

AN AUBUSSON CARPET
FRANCE, LATE 19TH CENTURY

5ft.8in. x 6ft. (172cm. x 182cm.)

£2,000-3,000

\$2,500-3,700
€2,300-3,500

■550

A EUROPEAN NEEDLEWORK CARPET
LATE 19TH CENTURY

12ft.5in. x 9ft.7in. (377cm. x 290cm.)

£4,000-6,000

\$5,000-7,400
€4,600-6,900



551

■551

A FRENCH NEEDLEWORK CARPET
SECOND QUARTER 19TH CENTURY

13ft.8in. x 13ft.8in. (416cm. x 416cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

A closely related carpet, which was probably woven in the same workshop as the present lot, is illustrated in M.J. Mayorcas, *English Needlework Carpets, 16th - 19th centuries*, Leigh-on-Sea, 1963, pl.68.

The coat-of-arms in the centre of this carpet are those of Jean Baptiste Alley de Cyprey who became Baron Alleye de Cyprey in 1830. Born in Guadeloupe in 1784, he was appointed Minister Plenipotentiary in Mexico in 1840. This may have been commissioned to celebrate his ennoblement in 1830 following his second marriage to Mme Jacoby in 1824.

■552

A NORTH ITALIAN WALNUT AND FRUITWOOD MARQUETRY CONSOLE TABLE

LATE 18TH CENTURY, WITH LATER MARBLE TOP

30 in. (76 cm.) high; 33 in. (84 cm.); 17 in. (43 cm.) deep

£800-1,200

\$1,000-1,500

€920-1,400



552

PROPERTY OF A LADY OF TITLE, REMOVED FROM GROSVENOR SQUARE

LOTS 40-58, 417 & 550-592



553



554

553
ATTRIBUTED TO OTTO VENIUS VAN VEEN
(LEIDEN 1556-1629 BRUSSELS)

A Roman emperor consulting an oracle - en grisaille

oil on canvas
14½ x 11½ in. (36.8 x 28.2 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,500

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 7 March 2000, lot 17, as 'Circle of Otto Venius van Veen'.
Anonymous sale; Sotheby's, London, 26 April 2001, lot 301.



555

554
A DUTCH PARCEL-GILT, EBONISED AND
MARBLE CONSOLE TABLE
SECOND HALF 17TH CENTURY

30½ in. (78 cm.) high; 41 in. (104 cm.) wide; 25 in. (63.5 cm.) deep

£1,500-2,500

\$1,900-3,100

€1,800-2,900

555
A WILLIAM & MARY BRASS-MOUNTED
WALNUT, EBONY, STAINED-BONE AND
FRUITWOOD MARQUETRY CHEST-ON-STAND
LATE 17TH CENTURY, AND LATER

44¾ in. (113.5 cm.) high; 38½ in. (98 cm.) wide; 24 in. (61 cm.) deep

£1,200-1,800

\$1,500-2,200

€1,400-2,100

PROPERTY OF A LADY OF TITLE, REMOVED FROM GROSVENOR SQUARE

LOTS 40-58, 417 & 550-592



558

558
CIRCLE OF FRANS POURBUS II
(ANTWERP 1569-1622 PARIS)

Portrait of Marie de' Medici, Queen of France (1575 -1642), bust-length, in a red embroidered dress with a lace collar and pearl necklace

inscribed 'AN. 1605' (upper right)

oil on panel

19½ x 14 in. (49.5 x 35.5 cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

PROVENANCE:

Anonymous sale; Dorotheum Vienna, 13 April 2011, lot 544.

■ **559**

A NEAR PAIR OF ITALIAN WALNUT AND RED VELVET
ARMCHAIRS

FIRST HALF 17TH CENTURY

42 in. (107 in.) high; 27 in. (69 cm.) wide; 22 in. (56 cm.) deep (2)

£800-1,200

\$1,000-1,500

€920-1,400



559



561

■ **560**

AN ITALIAN WALNUT CASSONE
 17TH CENTURY AND LATER

20¼ in. (51.5 cm.) high; 62¾ in. (159 cm.) wide; 21 in. (53.5 cm.) deep

£800-1,200

\$1,000-1,500

€920-1,400

■ **561**

AN ITALIAN PARCEL-GILT WALNUT CENTRE TABLE
 19TH CENTURY

30 in. (76 cm.) high; 74 in. (188 cm.) wide; 36¼ in. (92 cm.) deep

£1,500-2,500

\$1,900-3,100

€1,800-2,900

PROVENANCE:

Gabrielle Larouche, Paris 11 August 1998.



562

562
A BRONZE DOORKNOCKER WITH
NEPTUNE AND SEAHORSES
AFTER ALLESANDRO VITTORIA,
VENETIAN, 19TH CENTURY

16¼ in. (41.3 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,700



563

563
A POLYCHROME WOOD FIGURE
OF A MAN, PROBABLY A TAX
COLLECTOR

SOUTH GERMAN, CIRCA 1510-1520

40¼ in. (102.3 cm.) high

£6,000-10,000

\$7,500-12,000

€6,900-12,000

564
A FRENCH OAK COFFER
16TH CENTURY

The front panel with gothic tracery
carvings, the flanking sides with linen-
fold carving

31½ in. (80 cm.) high; 45½ in. (115.5 cm.)

wide; 21½ in. (54.5 cm.) deep

£2,000-3,000

\$2,500-3,700

€2,300-3,500



564

PROPERTY OF A LADY OF TITLE, REMOVED FROM GROSVENOR SQUARE

LOTS 40-58, 417 & 550-592



565

565
ROMAIN DE TIRTOFF 'ERTÉ'
(RUSSIAN/FRENCH, 1892-1990)

Scandal Paper: The Naughty Girls at the Court; and Women Reporter

signed 'Erté' (lower right), inscribed as title and numbered with studio stamp '3998'; and '4001' (respectively, on the reverse)
pencil and bodycolour on paper
14½ x 10½ in. (36.8 x 26.6 cm.)

(2) a pair, in a common mount

£2,000-3,000

\$2,500-3,700

€2,300-3,500

PROVENANCE:

With Grosvenor Gallery, London.

■566
A FRENCH PAPIER PEINT SIX-PANEL SCREEN

THE PAPER PANELS BY ZUBER ET CIE, PARIS, FIRST HALF 19TH CENTURY

Comprising panels one to six from the 1806 *Les Vues de l'Indoustan* design by P. A. Mongin (1781-1827)

92 in. (234 cm.) high; 178½ in. (453 cm.) wide

£1,200-1,800

\$1,500-2,200

€1,400-2,100

COMPARATIVE LITERATURE:

A. Jackson & A. Jaffer ed., *Encounters: The Meeting of Asia and Europe 1500-1800*, London, 2004, p. 7



566

■567

**A NAPOLEON III BRASS-BANDED
EBONISED OPEN BOOKCASE**
THIRD QUARTER 19TH CENTURY

103 in. (262 cm.) high; 67 in. (170 cm.) wide;
21½ in. (55 cm.) deep

£3,000-5,000

\$3,800-6,200

€3,500-5,800

PROVENANCE:

Robert Dickson & Lesley Rendall, London, 3rd
October 2000.

■566

A FRENCH WALNUT CHAISE LONGUE
OF LOUIS XVI STYLE, LATE 19TH CENTURY

43½ in. (111 cm.) high; 29 in. (74 cm.) wide;
62 in. (158 cm.) deep

£500-1,000

\$620-1,200

€580-1,200



PROPERTY OF A LADY OF TITLE, REMOVED FROM GROSVENOR SQUARE

LOTS 40-58, 417 & 550-592



569 (part lot)

569

A COLLECTION OF HAND-COLOURED FOURTEEN BOTANICAL ENGRAVINGS

AFTER PIERRE-JOSEPH REDOUTE (1759-1840), CIRCA 1830

From *Choix des Plus Belles Fleurs*, published 1827-1833, each in later frame 22 in. (59 cm.) high; 19½ in. (49.5 cm.) wide (14)

£2,000-3,000

\$2,500-3,700

€2,300-3,500

PROVENANCE:

O'Shea Gallery, London, 2002.



570

■570

A NAPOLEON III GILTWOOD AND MARBLE CONSOLE

THIRD QUARTER 19TH CENTURY

With brèche violette marble top. 34½ in. (86.5 cm.) high; 48 in. (123 cm.) wide; 20 in. (51 cm.) deep

£500-1,000

\$620-1,200

€580-1,200



571

571

FOLLOWER OF CLAUDE JOSEPH VERNET

A Mediterranean harbour scene with figures in Oriental dress, with men-o'-war and stevedores unloading cargo

oil on canvas

19¼ x 39¼ in. (48.5 x 99.5 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,500

PROVENANCE:

Anonymous sale; Christie's South Kensington, 8 July 2014, lot 478.

■572

A PAIR OF NAPOLEON III ORMOLU, AND ROUGE GRIOTTE SEVEN-LIGHT CANDELABRA

THIRD QUARTER 19TH CENTURY, IN THE MANNER OF FRANCOIS CLODION

32½ in. (82 cm.) high

(2)

£2,500-3,500

\$3,100-4,300

€2,900-4,000



572

PROPERTY OF A LADY OF TITLE, REMOVED FROM GROSVENOR SQUARE

LOTS 40-58, 417 & 550-592



573

573

DARCY W DOYLE (1932 - 2001)

Australian Mail coach Cobb & Co. on a dusty road

signed 'd'Arcy. W. Doyle' (lower right)

oil on board

23 $\frac{3}{8}$ x 47 $\frac{1}{2}$ in. (60 x 121cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800



574

■574

A SET OF SEVEN REGENCY BRASS-MOUNTED EBONIZED AND CANED KLISMOS DINNING CHAIRS

CIRCA 1820-30

Comprising two open armchairs and five side chairs

The armchairs 44 $\frac{1}{4}$ in. (84.5 cm.) high;
20 $\frac{1}{2}$ in. (52 cm.) wide; 24 in. (61 cm.) deep
(7)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

■575

A FRENCH METAL-MOUNTED EBONISED BUREAU

FIRST HALF 20TH CENTURY, IN THE MANNER OF MAISON JANSEN

30 $\frac{1}{4}$ in. (77 cm.) high; 22 in. (132 cm.)
wide; 28 in. (671 cm.) deep

£1,200-1,800

\$1,500-2,200

€1,400-2,100



575

576

EUGÈNE BOUDIN (1824-1898)

Honfleur, La Côte de Grâce

signed 'E. BOUDIN.' (lower right)

oil on panel

8 $\frac{7}{8}$ x 15 $\frac{3}{8}$ in. (22.5 x 39.2 cm.)

Painted *circa* 1854-1857

£1,000-2,000

\$1,300-2,500

€1,200-2,300

PROVENANCE:

Anonymous sale, Palais Galliera, Paris, 21 March 1963, lot 52.

Acquired by the present owner in New York *circa* 1985-1995.

LITERATURE:

R. Schmit, *Eugène Boudin*, vol. I, Paris, 1973, no. 125 (illustrated p. 40).



576

577

A PAIR OF SILVER MODELS OF PHEASANTS

MARK OF NERESHEIMER, HANAU, WITH IMPORT MARKS FOR LONDON, 1936 AND 1937

Realistically modelled as a female and male pheasant, with chased feathers and tail

the female 5 in. (12.5 cm.) high

19 oz. 17 dwt. (617 gr.)

(2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



577

578

A DERBY BLUE-GROUND TOPOGRAPHICAL PART TEA-SERVICE

CIRCA 1820, RED CROWNED
CROSSED BATONS AND D MARKS,
SCRIPT TITLES TO SOME PIECES

£1,000-1,500

\$1,300-1,900

€1,200-1,700



578

579

A PAIR OF REGENCY-STYLE BRASS-MOUNTED, ROSEWOOD AND MAHOGANY PLANTERS

EARLY 20TH CENTURY

16 $\frac{1}{4}$ in. (41 cm.) high; 26 in. (66 cm.) wide;

16 in. (41 cm.) deep

(2)

£800-1,200

\$1,000-1,500

€920-1,400

PROVENANCE:

David Burkinshaw, London, 28 March 1994.



579

PROPERTY OF A LADY OF TITLE, REMOVED FROM GROSVENOR SQUARE

LOTS 40-58, 417 & 550-592

■-580

A GEORGE III MAHOGANY INLAID WORK-TABLE

THIRD QUARTER 18TH CENTURY

Together with an early 19th century Viennese brass-inlaid rosewood games-table

The mahogany table: 31½ in. (80 cm.) high; 18¼ in. (46 cm.) wide; 12¾ in. (32.5 cm.) deep

The rosewood table: 28¾ in. (73 cm.) high; 18¼ in. (46 cm.) wide; 15¼ in. (40 cm.) deep (2)

£1,500-2,500

\$1,900-3,100

€1,800-2,900

PROVENANCE:

The mahogany work-table: J. Roger Antiques Ltd, 22nd March 2007.



580



581

■581

A GEORGE III MAHOGANY CLOTHES PRESS
CIRCA 1760

76½ in. (194.5 cm.) high; 50 in. (127 cm.) wide; 23 in. (58.5 cm.) deep

£1,500-2,500

\$1,900-3,100

€1,800-2,900

582

NAOYA HATAKEYAMA (B. 1958)

Underground #6302, *Underground* #6109, 1999

Two chromogenic prints

Each signed in ink (margin)

Each image: 19½ x 19½ in. (48.5 x 48.5 cm.)

Each sheet: 23¾ x 23¾ in. (60 x 60 cm.) (2)

£2,000-3,000

\$2,500-3,700

€2,300-3,500

PROVENANCE:

Acquired from L.A. Galerie, Switzerland, 22 February 2002.

■583

A 'KENTIAN' PARCEL-GILT, GREEN-PAINTED AND MARBLE CONSOLE TABLE

EARLY 20TH CENTURY, OF GEORGE II STYLE

35 in. (89 cm.); 64 in. (153 cm.) wide; 22 in. (56 cm.) deep

£2,000-4,000

\$2,500-5,000

€2,300-4,600



582



583

PROPERTY OF A LADY OF TITLE, REMOVED FROM GROSVENOR SQUARE

LOTS 40-58, 417 & 550-592



584

584
COMPANY SCHOOL,
EARLY 19TH CENTURY

Bauhinia candida; *Bawaddah*;
Kaunnuck Duttoora; *Coodroome*;
Curronnda; and *Palliah Mundar*

inscribed as titled with further inscription
watercolour heightened with white and
gum arabic on paper
19½ x 13¾in. (49.5 x 35cm.) and similar

(6)
£8,000-12,000 \$10,000-15,000
 €9,200-14,000

585
KRISHNA, RADHA AND GOPIS,
INDIA, 20TH CENTURY

Oil on cloth, the first depicting Krishna
and Radha under a tree beside a pond
with three bathing *gopis*, the second
depicting Krishna and *gopis* in a grove,
the third depicting five *gopis* in a grove, all
mounted, framed and glazed.

68 x 52 in. (172.8 x 132 cm.) (3)
£1,000-1,500 \$1,300-1,900
 €1,200-1,700

586
COMPANY SCHOOL,
EARLY 19TH CENTURY

Pentandria Monognia Cedrella
Toona, of *Roxburgh*; and *Pentandria*
Digynia Asclepias rosea, of *Roxburgh*

inscribed as titled
watercolour heightened with gum arabic
on paper
13¾ x 20½in. (35.5 x 51cm.) (2)

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



585



586



587



588

587
COMPANY SCHOOL, EARLY 19TH CENTURY
Golacheen; and Jauntie

inscribed as titled with further inscription
 watercolour heightened with white and gum arabic on paper
 19 $\frac{7}{8}$ x 14 $\frac{1}{2}$ in. (50.5 x 36cm.) (2)

£3,000-4,000

\$3,800-5,000

€3,500-4,600

588
A LADY AT HER TOILETTE AND A LADY WITH A CRANE
 INDIA, 20TH CENTURY

Oil on cloth, each inspired by classical scenes, the first depicting
 a lady at her toilette assisted by her servant with a veil, the
 second depicting a standing lady feeding a crane beside a tree,
 mounted, framed and glazed
 Largest 51 x 34in. (129.6 x 86.4 cm.) (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROPERTY OF A LADY OF TITLE, REMOVED FROM GROSVENOR SQUARE
LOTS 40-58, 417 & 550-592

-589
TWO JAPANESE IVORY OKIMONO [SCULPTURAL ORNAMENTS] OF A FARMER AND TRAVELLER
MEIJI PERIOD (LATE 19TH CENTURY)

One figure carrying a sickle and a basket full of grasses with a rabbit popping its head over the edge, the other wearing a sedge hat and carrying baskets and walking stick, each signed 12¾ in. (32.5 cm.) and 12 in. (30.5 cm.) high (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



■590
A VICTORIAN PARCEL-GILT AND BLACK JAPANNED BREAKFAST TABLE
MID-19TH CENTURY

28¾ in. (73 cm.) high; 46½ in. (118 cm.) diam.

£1,500-2,500

\$1,900-3,100

€1,800-2,900



■-591

**A PAIR OF WILLIAM IV ROSEWOOD
PEDESTAL STANDS**

SECOND QUARTER 19TH CENTURY

36 in. (91 cm.) high; 20 in. (50 cm.) diam. (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



591



592

■592

A VICTORIAN OAK CONSOLE TABLE

CIRCA 1880, THE LOWER PLINTH
LATER

32 in. (82 cm.) high; 130 in. (338 cm.)
wide; 26½ in. (67 cm.) deep

£500-1,000

\$620-1,200

€580-1,200



593

PROPERTY OF A LADY

■593

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.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

PROPERTY OF A DUTCH GENTLEMAN

■594

A SET OF TWELVE NORTH-EUROPEAN CHERRYWOOD GONDOLÉ DINING-CHAIRS
CIRCA 1820

33¾ in. (85 cm.) high; 17½ in. (45 cm.) wide; 10 in. (46 cm.) deep (12)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

PROVENANCE:

Anonymous sale; Christie's Amsterdam, 3-4 April 2012, lot 21.



594



The Château de Saint-Germain-Beaupré, was the family seat of the Foucault family for over six centuries. The Château was significantly reconstructed at the beginning of the sixteenth century following severe damage when it was besieged by the English during the Hundred Years War. Overseeing the construction at the time, and to which the current chateau owes most of its current form, was Gabriel I Foucault, whose presence is felt by the inclusion of his coat-of-arms, and those of his wife, Françoise de Villelume, which are prominently placed on the keystones of the staircase hall.

In 1768, after remaining in the Foucault family for over six hundred years the chateau passed to the Marquis Doublet de Persan. A close relative of the Foucault's, the Marquis had married Anne-Foucault Good Saint-Germain-Beaupré in 1711. The chateau, however, remained in the Marquis de Persan's hands for only two decades. He was forced to sell the chateau on the eve of the French Revolution in 1789 following financial ruin.

The chateau subsequently passed through several keepers before gradually falling into disrepair. In 1860 the chateau was given a new lease of life by the Creuse architect, Pierre Berthomier, who had made his fortune paving the streets of Paris during Haussmann's renovations. Berthomier undertook repairs and restorations on the chateau, including entirely rebuilding a collapsed tower. Now privately owned, the chateau has been listed since 9th May 1946 as a *Monument Historique* by the French Ministry of Culture.

Once again in the hands of a sympathetic custodian, the chateau has been restored back to its former glory. Continuing in its tradition of renovation and restoration following the vagaries and ravages of time, the chateau has now been completely modernised, yet still manages to retain the sense of history which pervades its walls. The presence of the Foucault family is surely felt, to this day, as keenly as it was when Gabriel I Foucault first added his coat of arms to the keystones of the great Hall, which, architecturally, as well as figuratively continue to protect and safeguard this magnificent chateau for generations to come.



■595
**CIRCLE OF ELISABETTA SIRANI
(BOLOGNA 1638-1665)**

Saint Veronica

oil on canvas
37 x 26 in. (94 x 66 in.)
in a 17th century Bolognese carved and
gilded frame

£8,000-12,000 \$10,000-15,000
€9,200-14,000

PROVENANCE:

Anonymous sale; Christie's South
Kensington, 13 July 2001, lot 252.

■596
**A FLEMISH GILT-BRASS REPOUSSE
AND EBONISED MIRROR
SECOND HALF 19TH CENTURY**

58 in (147 cm.) high; 37 in. (94 cm.) wide

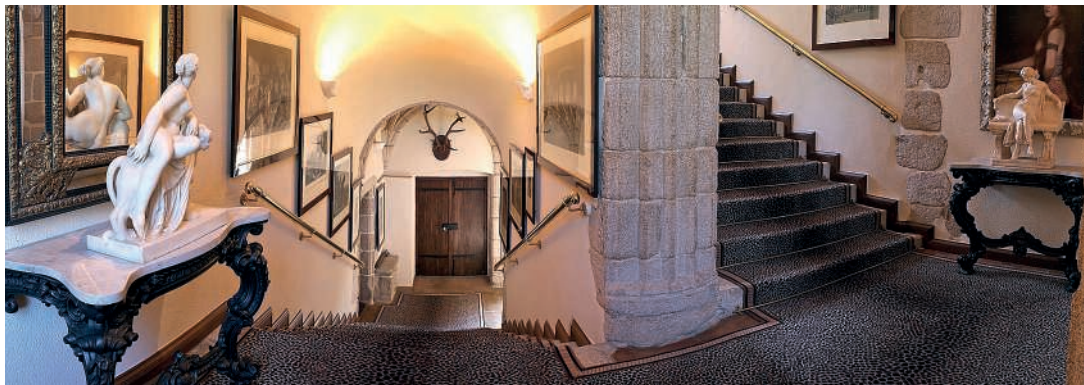
£1,500-2,500 \$1,900-3,100
€1,800-2,900

■597
**A VICTORIAN CAST-IRON AND
MARBLE CONSOLE TABLE**

BY JAMES YATES, ROTHERHAM,
CIRCA 1840-1845, MARKED
'REGISTERED SEPTEMBER 28 1840,
NO 416'

32 in. (81 cm.) high, 42 in. (106 cm.) wide,
20 in. (51 cm.) deep (2)

£3,000-5,000 \$3,800-6,200
€3,500-5,800





596



597





598

■598
 A NORTH EUROPEAN GILTWOOD AND
 GILT-COMPOSITION MIRROR
 SECOND HALF 19TH CENTURY

68 in. (173 cm.) high; 42 in. (108 cm.) wide

£800-1,200

\$1,000-1,500

€920-1,400



600

■599
 AN ITALIAN GILT AND SILVERED-METAL
 THREAD AND RED VELVET ALTAR
 HANGING

FIRST HALF 19TH CENTURY

59 in. (150 cm.) high x 39 in. (99 cm.) wide

£800-1,200

\$1,000-1,500

€920-1,400

PROVENANCE:

Anonymous sale; Sotheby's Olympia, 11 March 2003, lot 290.

■600
 A PAIR OF ITALIAN MARBLE AND
 COMPOSITE FLUTED COLUMNS

FIRST HALF 20TH CENTURY

37.1/2 in. (95 cm.) high

(2)

£800-1,200

\$1,000-1,500

€920-1,400

601
 A TERRACOTTA MODEL OF TWO
 FIGURES AND A BIRD

FRANCE, CIRCA 1920, AFTER THE
 MODEL BY AUGUSTE MOREAU

On a Italian gilt-metal mounted alabaster
 column, circa 1900

The figures 25.1/2 in. (65 cm.) high; the column
 41.3/4 in. (106 cm.) high

(2)

£800-1,200

\$1,000-1,500

€920-1,400



601



599



602

602
A WILLIAM IV STYLE GILTWOOD CONVEX MIRROR
 20TH CENTURY

59 in. (150 cm.) high; 31 in. (79 cm.) wide
 £2,000-3,000

\$2,500-3,700
 €2,300-3,500



603

603
A LATE VICTORIAN MAHOGANY SOFA
 IRISH, ATTRIBUTED TO M. BUTLER OF DUBLIN, LATE
 19TH CENTURY

45 in. (141.5 cm.) high; 69 in. (175 cm.) wide; 23 in. (58.5 cm.)
 deep
 £1,200-1,800

\$1,500-2,200
 €1,400-2,100

604
A QUEEN ANNE WALNUT AND FIGURED WALNUT
FEATHER BANDED WRITING BUREAU
 FIRST QUARTER 18TH CENTURY

75¼ in. (191 cm.) high; 39½ in. (100 cm.) wide; 20 in. (51 cm.)
 deep

£1,500-2,500

\$1,900-3,100
 €1,800-2,900



604

PROVENANCE:

C. F. Birley (according to paper label).
 Anonymous sale; Sotheby's Olympia, 29 April 2003, lot 258.



605

■605

JEAN SALA (FRENCH, B. 1895)

Salome

signed and inscribed 'Jean Sala/ PARIS' (lower left)

oil on canvas

39 x 27¼ in. (100 x 71 cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

PROVENANCE:

Anonymous sale; Christie's South Kensington, 17 January 2002, lot 11.

■-606

AN ITALIAN OAK FOUR-POSTER BED

BY DELLE FAVE MASSIMO, 20TH CENTURY
INCORPORATING EARLIER ELEMENTS

Together with a Victorian rosewood daybed, late 19th Century
97 in. (247 cm.) high; 90 in. (221 cm.) wide; 108 in. (274.5 cm.)
deep)

£3,000-5,000

\$3,800-6,200

€3,500-5,800



606



609

■-609
AN IVORY-INLAID EBONY AND EBONISED SALON SUITE
 SECOND HALF 19TH CENTURY

Comprising a canapé, a pair of chairs and a pair of side chairs
 The canapé: 43 in. (109 cm.) high; 57 in. (145) wide;
 26 in. (66 cm.) deep (5)
 £3,000-5,000 \$3,800-6,200
 €3,500-5,800

611
A FRENCH ORMOLU AND JASPERWARE STRIKING
MANTEL CLOCK AND A PAIR OF SIMILAR VASES EN
SUITE

THE CLOCK BY HERVE MARC, PARIS, CIRCA 1880, THE
 JASPERWARE IMPRESSED WITH WEDGWOOD FACTORY
 MARK
 The clock, excluding stand: 13¼ in. (34 cm.) high;
 9 in. (23 cm.) wide; 4¾ in. (12 cm.) deep (3)
 £1,200-1,800 \$1,500-2,200
 €1,400-2,100

■610
A FRENCH ORMOLU-MOUNTED AND ALABASTER
'CLEOPATRA' STRIKING CLOCK GARNITURE
 THE CASE BY L PILET, THIRD QUARTER 19TH CENTURY

The case signed 'L Pilet'
 The clock: 21½ in. (55 cm.) high; 18 in. (46 cm.) wide;
 6¼ in. (21 cm.) deep
 The urns: 14 in. (36 cm.) high; 9 in. (23 cm.) wide;
 6 in. (15 cm.) deep (3)
 £2,000-4,000 \$2,500-5,000
 €2,300-4,600

PROVENANCE:
 Inscribed in ink to the reverse to the plaques of the clock 'M.
 Blumbery Carpentier R29.
 Anonymous sale; Sotheby's Olympia, 11 February 2003, lot 378.



610



611



612

■612
A CEYLONESE EBONY AND SATINWOOD CONSOLE TABLE
 PROBABLY GALLE DISTRICT,
 CIRCA 1840

31¼ (79.5 cm.) high; 54¼ in. (139 cm.)
 wide; 25 in. (63.5 cm.) deep

£2,500-4,000 \$3,100-5,000
 €2,900-4,600

The Galle district in Sri Lanka (formerly Ceylon) was renowned in the 19th century for its specimen and exotic-wood furniture. Primarily for the export market, tables such as this were supplied to British colonists and eventually exported back to Britain, ebony often being a primary material.

■613
A DUTCH ORMOLU-MOUNTED MAHOGANY CABINET
 OF NEO-CLASSICAL STYLE,
 LATE 18TH CENTURY

100 in. (254 cm.) high; 77 in. (195.5 cm.)
 wide; 24 in. (61 cm.) deep

£1,500-2,500 \$1,900-3,100
 €1,800-2,900

PROVENANCE:
 Anonymous sale; Sotheby's Olympia,
 29 April 2003, lot 203.



613

THE SELDEN COLLECTION OF ANTIQUE ARMS AND ARMOUR

LOTS 384 & 614-616



614

***614**

A DANISH FLINTLOCK POWDER-TESTER (EPROUVETTE), AND A BRITISH FLINTLOCK TINDER-LIGHTER

THE FIRST BY H. KAPEL, COPENHAGEN, EARLY 18TH CENTURY, THE SECOND SIGNED GREEN, EARLY 19TH CENTURY

The first 13 in. (33 cm.) overall. (2)
 £700-1,000 \$870-1,200
 €810-1,200

PROVENANCE:

The first: Anon. sale, Christie's, King Street, 27 July 1971, lot 130.

Heinrich Kapel (first recorded 1674, died 1718) was gunmaker to Christian V and Frederick IV of Denmark.

***615**

A NORTH ITALIAN 40-BORE FLINTLOCK PISTOL

THE BARREL SIGNED DOMENICO BOMO, EARLY 18TH CENTURY

9½ in. (23.3 cm.) barrel
 £1,200-1,600 \$1,500-2,000
 €1,400-1,800



615

***616**

A FINE IRISH 60-BORE SIX-SHOT PERCUSSION PEPPERBOX REVOLVER & AN IRISH PERCUSSION BLUNDERBUSS

THE FIRST W. & J. RIGBY, DUBLIN, SERIAL NO. 10485 FOR 1853; THE SECOND TRULOCK & SON, DUBLIN, CIRCA 1840

The first 3½ in. (9.2 cm.) barrel-block; the second 13¾ in. (35 cm.) barrel (2)
 £2,000-3,000 \$2,500-3,700
 €2,300-3,500

PROVENANCE:

The first Lars-Goran Johansson, Christie's King Street, 18 July 1973, lot 113; the second From the O'Byrne Collection (removed from Upholland College), Christie's, London, 19 December 1961, lot 55.

LITERATURE:

D.H.L. Back, *Great Irish Gunmakers, Messrs Rigby 1760-1869*, p. 135.

D.H.L. Back notes that this revolver was completed in 1853 and sold to a W. Connolly.



616

OTHER PROPERTIES

Δ617

A CASED PNEUMATIC AIR CANE

W. WATSON & SON, 313 HIGH
HOLBORN, LONDON, CIRCA 1875-80

36¼ in. (92 cm.) long when assembled
as a cane (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROVENANCE:

Anon. sale, Sotheby & Co., 19 July 1971,
lot 16.



617

*618

**A RARE SILVER-MOUNTED
WATER'S PATENT BRASS BOXLOCK
FLINTLOCK BLUNDERBUSS PISTOL**

WATERS & CO., NO. 71, BIRMINGHAM
SILVER HALLMARKS FOR 1780

7 in. (17.8 cm.) barrel

£2,500-3,000

\$3,100-3,700

€2,900-3,500

John Waters is generally credited with
the invention of the spring bayonet.



618

Δ619

**A 140-BORE LIEGE ALL-STEEL D.B.
FLINTLOCK BOXLOCK POCKET
PISTOL; AND A FRENCH SENIOR
OFFICER'S DRESS SWORD**

THE FIRST SIGNED GALISSE,
LONDON, THIRD QUARTER OF THE
18TH CENTURY; THE SECOND BY
COULAUX AINÉ ET COMPAGNIE,
KLINGENTHAL, CIRCA 1838-40

The first with 1½ in. (3 cm.) barrels; the
second with 32 in. (81 cm.) blade. (3)

£600-900

\$750-1,100

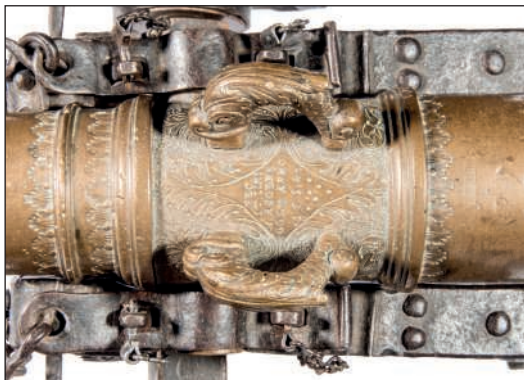
€690-1,000



619



620



620

620
A FINE GERMAN BRONZE MODEL CANNON ON CARRIAGE

LANGENEGGER, DATED '1714'

Barrel 18 in. (46 cm.); carriage 28 in. (71 cm.) (2)

£5,000-7,000

\$6,200-8,700

€5,800-8,100

The maker, Johann Matthias Langenegger, is best known as a Munich bell founder.



621

621
A GERMAN 20-BORE WHEEL-LOCK SPORTING RIFLE
 MID-17TH CENTURY

25½ in. (65 cm.) barrel

£2,000-2,500

\$2,500-3,100

€2,300-2,900



622

***622**
A HIGHLY ORNATE 18-BORE SILVER-MOUNTED FLINTLOCK PRESENTATION PISTOL FOR AN INDIAN POTENTATE

BIRMINGHAM SILVER HALLMARKS FOR 1817

15 in. (38 cm.) overall

£8,000-12,000

\$10,000-15,000

€9,200-14,000

The silver trophy inlaid into the spine of the butt includes three crowns. The principle crown is possibly a representation of the crown of the Nawabs of Awadh (Oudh).



622



623



623
A VERY RARE CASED PRESENTATION .450/.476 MARTIN PATENT 'MITRAILLEUSE' FOUR-BARRELLED OFFICER'S PISTOL WITH DETACHABLE FOLDING SHOULDER-STOCK

ABRAHAM MARTIN, INVENTOR, SERIAL NO. 1, CIRCA 1881

12 in. (30.5 cm.) overall (2)
 £4,000-5,000 \$5,000-6,200
 €4,600-5,800

Please note that this pistol is a Section 5 prohibited firearm.

625
A RARE 4-BORE MACNAUGHTON'S PATENT 'THE EDINBURGH' FALLING-BLOCK WILDFOWLING GUN
 JAMES MACNAUGHTON, 26 HANOVER STREET, EDINBURGH, SERIAL NO. 759, CIRCA 1880

48¼ in. (122.5 cm.) nitro reproved (Imperial) barrel, 4 in. chamber 16 lbs. 5½ oz.

£2,500-3,500 \$3,100-4,300
 €2,900-4,000

James MacNaughton patented two designs for breech actions on 12 July 1879 (Patent No. 2848), one for 'drop-down barrel' guns and another for 'sliding breech-block' guns. The present gun is use number 16 of this patent for the latter type of action.



624

624
A FINE & RARE CASED FACTORY ENGRAVED .22 (RIMFIRE) 'SHARP'S PATENT' FOUR-BARRELLED PEPPERBOX DERINGER

TIPPING & LAWDEN, BIRMINGHAM, SERIAL NO. 5827, CIRCA 1862

2¾ in. (7 cm.) black powder only barrel-block. (2)
 £800-1,200 \$1,000-1,500
 €920-1,400

Please note that this deringer is a Section 5 prohibited firearm.



625



626

626

A 12-BORE 'THE REGAL XXV' BOXLOCK EJECTOR

CHURCHILL (GUNMAKERS) LTD., 7, BURY STREET, ST. JAMES'S, LONDON, ENGLAND, SERIAL NO. 23592

25 in. (63.5 cm.) nitro barrels, 2¾ in. (70 mm) chambers, bored approx. ¼ and ½ choke.

6 lbs. 4½ oz.

£1,200-1,600

\$1,500-2,000

€1,400-1,800

PROVENANCE:

The owner of the Churchill records has kindly confirmed that this gun was sold to a Mr. J. Matthews on 30 September 1973.

Please note that this gun is a Section 2 shotgun.



627

627

A 12-BORE 'THE AUTOMATIC' PUSH-FORWARD UNDERLEVER SIDELOCK EJECTOR

JAMES WOODWARD & SONS, 61 ST. JAMES'S STREET, LONDON, SERIAL NO. 4461

29 in. (73.5 cm.) nitro barrels, 2½ in. chambers, bored approx. cyl. and ¼ choke.

6 lbs. 6¼ oz.

£3,000-5,000

\$3,800-6,200

€3,500-5,800

PROVENANCE:

The makers have kindly confirmed that this gun was No.1 of a pair completed on 29 August 1890 for a Godfrey Baring Esq. with 29 in. Whitworth steel barrels, 14½ in. 'half pistol hand stock' and 'Levers down guards'.

Please note that this gun is a Section 2 shotgun.



628

628

A 12-BORE SELF-OPENING SIDELOCK EJECTOR

J. PURDEY & SONS, AUDLEY HOUSE, SOUTH AUDLEY STREET, LONDON, SERIAL NO. 21757

29 in. (73.7 cm.) nitro reproved barrels, 2¾ in. (70 mm) chambers, bored approx. cyl. and imp. cyl.

6 lbs. 12 oz.

(2)

£5,000-7,000

\$6,200-8,700

€5,800-8,100

PROVENANCE:

The makers have kindly confirmed that this gun, number 2 of a pair, was completed on 20 July 1921 for a J.H.C. Hodgson and was ordered via the West London Shooting School.

Please note that this gun is a Section 2 shotgun.

629

**A FINE .500/.465 (NITRO EXPRESS) 'ROYAL' HAND-
DETACHABLE SIDELOCK EJECTOR DOUBLE BIG GAME
RIFLE**

HOLLAND & HOLLAND, 98 NEW BOND STREET,
LONDON, SERIAL NO. 28214

26 in. (66 cm.) nitro barrels

10 lbs. 11 oz.

(2)

£18,000-22,000

\$23,000-27,000

€21,000-25,000

PROVENANCE:

The makers have kindly confirmed that this rifle was completed
in 1910.

Please note that this rifle is a Section 1 firearm.



629

630

**A .375 (2½ IN. NITRO EXPRESS) 'ROYAL' SIDELOCK
EJECTOR DOUBLE RIFLE**

HOLLAND & HOLLAND, 98, NEW BOND STREET,
LONDON, SERIAL NO. 17775

26 in. (66 cm.) nitro barrels.

9 lbs. 9 oz.

(2)

£10,000-12,000

\$13,000-15,000

€12,000-14,000

PROVENANCE:

The makers have kindly confirmed that this rifle was completed
in 1903 for the Rajah of Pudukota.

Please note that this rifle is a Section 1 firearm.



630

631

**A 12-BORE 'FACILE PRINCEPS GRADE G.60' BOXLOCK
EJECTOR**

W.W. GREENER, 68 HAYMARKET, LONDON, WORKS. ST.
MARY'S SQUARE, BIRMINGHAM, SERIAL NO. 60922

30 in. (76 cm.) nitro barrels, 3 in. chambers, bored approx. full
and full.

8 lbs. 5 oz.

£2,500-3,000

\$3,100-3,700

€2,900-3,500

PROVENANCE:

The makers have kindly confirmed that this Royal grade gun
was started in 1912 and made with 'Unique' ejectors invented by
Harry Greener in 1894.

Please note that this gun is a Section 2 shotgun.



631



632

632

A VERY RARE 12-BORE 'MONTE CARLO MODEL' LIVE PIGEON SIDELOCK TOPLEVER HAMMERGUN

E.J. CHURCHILL (GUNMAKERS) LTD., 8 AGAR ST., STRAND, LONDON, W.C., SERIAL NO. 2300

31 in. (78.8 cm.) nitro barrels, 3 in. chambers, bored approx. ¼ & full choke; second set 25 in. (63.5 cm.) sleeved nitro barrels by another, 3 in. chambers, bored approx. imp. cyl. & ¼ choke
8 lbs. (3)

£6,000-9,000

\$7,500-11,000

€6,900-10,000

PROVENANCE:

The owner of the Churchill records has kindly confirmed that this pigeon gun was completed in 1919 for a G.H. Court with 31 inch barrels by Kelly. A second set of 31 inch barrels were ordered to fit and serial numbered 2301.

LITERATURE:

Don Masters, The House of Churchill, p. 85

Masters notes that in over forty years of being connected with Churchill's he only encountered two Monte Carlo model hammer pigeon guns, one being the present gun that was in the possession of Major St. John Plevins. Plevins was a regular shot in live pigeon events at Monte Carlo until the sport was banned at the request of Princess Grace of Monaco.

Please note that this gun is a Section 2 shotgun.



633

633

A COTTALI ENGRAVED 12-BORE 'S3 EELL' SINGLE-TRIGGER OVER-AND-UNDER SIDELOCK EJECTOR

P. BERETTA, ITALY, SERIAL NO. AO14733B

30 in. (76 cm.) nitro barrels, 70 mm chambers, bored approx. ½ and ¼ choke.
7 lbs. 11 oz.

£3,000-4,000

\$3,800-5,000

€3,500-4,600

Please note that this gun is a Section 2 shotgun.



634

634

A PAIR OF BOTTEGA C. GIOVANELLI ENGRAVED 20-BORE S687 EELL 'DIAMOND PIGEON' SINGLE-TRIGGER SIDE-PLATED OVER-AND-UNDER EJECTORS

P. BERETTA, ITALY, SERIAL NOS. N59204B & N59205B

29 ½ in. (75 cm.) nitro barrels, 3 in. chambers, bored approx. ¼ and imp. cyl. choke.
6 lbs. 6¾ oz. (4)

£5,000-7,000

\$6,200-8,700

€5,800-8,100

Please note that these guns are Section 2 shotguns.

635**A PAIR OF 12-BORE 'GOLD NAME' DETACHABLE-LOCK (DROP-LOCK) SINGLE-TRIGGER BOXLOCK EJECTORS**

WESTLEY RICHARDS, 178 NEW BOND ST., LONDON,
SERIAL NOS. 9040/1

30 in. (76 cm.) nitro barrels, 2½ in. chambers, bored approx. ¼
and ¾ choke.

6 lbs. 9¾ oz.

(3)

£2,500-3,000

\$3,100-3,700

€2,900-3,500

Please note that these guns are Section 2 shotguns.



635

636**A FINE PAIR OF 12-BORE EASY-OPENING SINGLE-TRIGGER SIDELOCK EJECTORS**

BOSS & CO., 73 ST. JAMES'S STREET,
LONDON, W., SERIAL NOS. 5035/6, CIRCA 1903

30 in. (76 cm.) nitro barrels, 2½ in. chambers, bored approx. imp.
cyl. in each.

6 lbs. 8¾ oz.

(3)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

Please note that these guns are Section 2 shotguns.



636

637**A FINE MATCHED PAIR OF 12-BORE SINGLE-TRIGGER SIDELOCK EJECTORS**

BOSS & CO., 13 DOVER STREET, PICCADILLY,
LONDON, W., SERIAL NOS. 7178 & 8178

29 in. (73.7 cm.) nitro barrels, 2 ½ in. chambers, bored approx. ¼
choke in each.

6 lbs. 12 oz.

(3)

£18,000-22,000

\$23,000-27,000

€21,000-25,000

PROVENANCE:

The makers have kindly confirmed that the No.1 gun was ordered on 13 December 1926 by the Hon. J.S. Coke with the No.2 gun ordered on 4 December 1933 by G.E. Coke to match. Both guns were to have 29 in. barrels, 14¾ in. stocks and single-triggers. The records also note that each gun was to be the same as "A.G. Turner's ordinary guns".

Please note that these guns are Section 2 shotguns.



637

PROPERTY FROM THE BLAIR FAMILY COLLECTION

LOTS 638-640



638

Ω638

A FINE .410 BOXLOCK EJECTOR

WATSON BROS., 29 OLD BOND STREET, LONDON,
SERIAL NO. 8731

24¾ in. (63 cm.) nitro barrels, 2¾ in. chambers
4 lbs. 3¾ oz.

(2)

£2,500-3,000

\$3,100-3,700

€2,900-3,500

PROVENANCE:

The makers have kindly confirmed that this gun was completed in 1926 with 26 in. barrels, 14¾ in. stock by Ebenezer Hands, and was probably engraved by Kell.

Please note that this gun is a Section 2 shotgun.



639

Ω639

**A FINE 12-BORE OVER-AND-UNDER SIDE-PLATED
BOXLOCK EJECTOR**

GREIFELT & CO., SUHL, RETAILED BY VON LENGERKE &
DETMOLD INC., NEW YORK, SERIAL NO. 29869

30 in. (76 cm.) nitro reproofed barrels, 2¾ in. chambers, bored
approx. ¾ and ½ choke.

7 lbs. 13¾ oz.

(2)

£1,500-2,000

\$1,900-2,500

€1,800-2,300

Please note that this gun is a Section 2 shotgun.



640

Ω640

**A FINE 20-BORE OVER-AND-UNDER SIDELOCK
EJECTOR**

BOSS & CO., 13 DOVER STREET, PICCADILLY,
LONDON, W., SERIAL NO. 7668

29 in. (74 cm.) nitro barrels, 2½ in. chambers, bored approx. imp.
cyl. and ¼ choke.

5 lbs. 15½ oz.

(2)

£22,000-25,000

\$27,000-31,000

€25,000-29,000

PROVENANCE:

The maker's have kindly confirmed that this gun was ordered on 17 May 1929 for a John F. Harris of Wall Street, New York and was to be completed by 8 August 1929. The order notes the gun to have 29 in. barrels, a 14¾ in. half-pistolgrip stock and an escutcheon engraved with the initials 'JFH'.

Please note that this gun is a Section 2 shotgun.



641

PROPERTY OF A GENTLEMAN (LOTS 641 & 642)

641

A VERY FINE PAIR OF 20-BORE SIDELOCK EJECTORS

JOHN WILKES, 79 BEAK ST., LONDON, W.1,
SERIAL NOS. 15208/9

27 in. (68.5 cm.) nitro barrels, 3 in. chambers, bored approx. imp.
cyl. & ¼ choke.
6 lbs.

£28,000-32,000

\$35,000-40,000

€33,000-37,000

PROVENANCE:

The makers have kindly confirmed that this pair of guns was completed on 9 April 1986 and were engraved by Danny O'Brien.

Please note that these guns are Section 2 shotguns.

642

A FINE 20-BORE SELF-OPENING SIDELOCK EJECTOR

J. PURDEY & SONS, AUDLEY HOUSE, SOUTH AUDLEY STREET, LONDON, SERIAL NO. 14406

29 in. (73.7 cm.) nitro barrels, 2½ in. chambers, bored approx. cyl.
and ½ choke.
5 lbs. 11¼ oz.

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

The makers have kindly confirmed that this gun appears in the Barrel Book with an entry dated 31 March 1892 noting the buyer's name as Newall Esq.

Please note that this gun is a Section 2 shotgun.



642

PROPERTY OF ROBERT DE BALKANY

LOTS 643-655



643

643

A GERMAN 22-BORE FLINTLOCK SPORTING RIFLE

BY MORGENROTH, GERNRODE, CIRCA 1780

30¾ in. (78 cm.) barrel

£1,000-1,500

\$1,300-1,900

€1,200-1,700

A gunmaker by the name of Morgenroth is recorded as working in Gernrode during the second half of the 18th century.



644

644

AN AUSTRIAN (FERLACH) 9.3X74MM HAND-DETACHABLE SIDELOCK EJECTOR OVER AND UNDER DOUBLE RIFLE

RETAILED BY W. KUNNA, KOBLENZ, SERIAL NO. 15869

24 in. (61 cm.) nitro barrels

7 lbs. 14¼ oz.

£1,000-1,500

\$1,300-1,900

€1,200-1,700

Please note that this rifle is a Section 1 firearm.



645

645

A FINE 9.3X74MM SIDE-PLATED BOXLOCK EJECTOR DOUBLE RIFLE

P. CHAPUIS, ST. ETIENNE, SERIAL NO. 511

22 in. (56 cm.) nitro barrels

7 lbs. 15¾ oz.

(3)

£1,500-2,000

\$1,900-2,500

€1,800-2,300

Please note that this rifle is a Section 1 firearm.



646

646

A 12-BORE BAR-IN-WOOD TOPLEVER HAMMERGUN

AUGUSTE FRANCOTTE, LIÈGE, SERIAL NO. 38985, CIRCA 1900

30 in. (77.5 cm.) black powder only barrels, 70 mm chambers, bored approx. ¾ choke in each.

7 lbs. 8½ oz.

£800-1,200

\$1,000-1,500

€920-1,400

Please note that this hammergun is a Section 2 shotgun.



647

647
A FINE & LITTLE USED
PAIR OF 12-BORE 'GAME
CONSERVANCY ROYAL' HAND-
DETACHABLE SELF-OPENING
SIDELOCK EJECTORS

HOLLAND & HOLLAND, 33
 BRUTON STREET, LONDON,
 SERIAL NOS. 40859/60, DATED
 '1987'

28 in. (71 cm.) nitro barrels, 2¾ in.
 chambers, bored approx. ¼ & ½
 choke.

6 lbs. 10 oz.

£20,000-25,000

\$25,000-31,000

€23,000-29,000

PROVENANCE:

The makers have kindly
 confirmed that this pair of guns
 were completed for The Game
 Conservancy annual prize draw in
 1987.

Please note that these guns are
 Section 2 shotguns.



647

648

A PAIR OF 12-BORE 'ROYAL' SINGLE-TRIGGER SIDELOCK
EJECTORS

HOLLAND & HOLLAND, LONDON, SERIAL NOS. 25447/8

28 in. (71 cm.) replacement nitro barrels (not by the makers),

2½ in. chambers, bored approx. imp. cyl. & ¼ choke

6 lbs. 11 oz.

(5)

£4,000-6,000

\$5,000-7,400

€4,600-6,900

PROVENANCE:

The makers have kindly confirmed that this pair of guns were
 completed in 1909 with 30 in. barrels and "pistol hand" stocks.

Please note that these guns are Section 2 shotguns.



648

649

A FINE LITTLE USED TRIO OF 20-BORE 'ROYAL' SELF-
OPENING SIDELOCK EJECTORS

ARMAS GARBI, EIBAR, SERIAL NOS. 013/014/015

26¼ in. (66.5 cm.) nitro barrels, 70 mm chambers, bored approx.
 imp. cyl. in each.

6 lbs. 3 oz.

(4)

£4,000-6,000

\$5,000-7,400

€4,600-6,900

Please note that these guns are Section 2 shotguns.



649

PROPERTY OF ROBERT DE BALKANY

LOTS 643-655



650

650

A MATCHED TRIO OF 12-BORE 'PREMIERE QUALITY XXV' SIDELOCK EJECTORS

E.J. CHURCHILL (GUNMAKERS) LTD., ORANGE ST. GUNWORKS, LEICESTER SQUARE, LONDON, SERIAL NOS. 6481/2 & 7863

25 in. (63.5 cm.) nitro barrels, 2½ in. chambers (Nos. 1 & 2), 2¾ in. chambers (No.3), bored approx. ¼ choke in each.

6 lbs. 8 oz.

(4)

£8,000-12,000

\$10,000-15,000

€9,200-14,000

PROVENANCE:

The owner of the Churchill records has kindly confirmed that this trio of guns was made for HRH Prince Bernhard of the Netherlands. The pair were ordered as 'urgent' on 23 October 1943 and collected on 25 November 1943, Prince Bernhard being stationed in London at the time as a member of the Dutch Government in exile. The guns had been made in 1939 but were finished to order in 1943 and sold to the Prince for £350. The No.3 gun was ordered at a cost of £500 to match the existing pair on 5 April 1961 along with a treble lightweight leather 'V.C.' case with cover for an additional £70. The 1989 catalogue entry notes that it is believed that the recoil-reducing butt-plates were the idea of H.R.H. Prince Bernhard himself and that they were fitted by his gunmaker H. Hofstra of Utrecht.

His Royal Highness Prince Bernhard of The Netherlands, sold in these Rooms, 22 November 1989, lot 22 (£21,000 hammer to Robert de Balkany).

Please note that these guns are Section 2 shotguns.



651

651

A QUARTET OF LITTLE USED 12-BORE '209 HOLLAND' SIDELOCK EJECTORS

GRULLA ARMAS, EIBAR, SERIAL NOS. 192/193/194/195

26 in. (66 cm.) nitro barrels, 70 mm chambers, bored approx. imp. cyl. in each.

6 lbs. 12 oz.

(6)

£4,000-6,000

\$5,000-7,400

€4,600-6,900

Please note that these guns are Section 2 shotguns.



652

652

A QUARTET OF 12-BORE 'ROYAL' SELF-OPENING SIDELOCK EJECTORS

ARMAS GARBI, EIBAR, SERIAL NOS. 091/092/093/094

26 in. (66 cm.) nitro barrels, 70 mm chambers, bored approx. imp. cyl. in each.

6 lbs. 8 oz.

(5)

£5,000-8,000

\$6,200-9,900

€5,800-9,200

Please note that these guns are Section 2 shotguns.



653

**653
A PAIR OF 12-BORE 'MODEL 25'
HAND-DETACHABLE SIDELOCK
EJECTORS**

AYA, SPAIN, SERIAL NOS. 420975/6

25 in. (63.5 cm.) nitro barrels, 70 mm chambers, bored approx. ¼ choke in each.

6 lbs. 6 oz.

£1,200-1,600

\$1,500-2,000

€1,400-1,800

(3)

Please note that these guns are Section 2 shotguns.



654

**654
A FINE .30 (SUPER) 'MODELE
DE LUXE' HAND-DETACHABLE
DOUBLE-BARRELLED SIDELOCK
EJECTOR SPORTING RIFLE**

HOLLAND & HOLLAND,
98 NEW BOND STREET, LONDON,
SERIAL NO. 35140

25 in. (63.5 cm.) nitro barrels

8 lbs. 14½ oz.

£20,000-30,000

(2)

\$25,000-37,000

€23,000-35,000

PROVENANCE:

The makers have kindly confirmed that this rifle was completed in 1949.

Please note that this rifle is a Section 1 firearm.



654

**655
A FINE PAIR OF CASBARD ENGRAVED 12-BORE 'LARGE
SCROLL' SELF-OPENING SIDELOCK EJECTORS WITH
EXTRA BARRELS**

J. PURDEY & SONS, AUDLEY HOUSE, SOUTH AUDLEY
STREET, LONDON, SERIAL NOS. 27305/6

28 in. (71 cm.) nitro barrels, 2¾ in. chambers, bored approx. imp. cyl. & modified choke.

29 in. (73.7 cm.) nitro barrel for the No.1 gun, 2¾ in. chambers, bored approx. ½ & full.

25 in. (63.5 cm.) nitro barrels, 2¾ in. chambers, bored approx. cyl. in each.

6 lbs. 12 oz. (with 28 in. barrels fitted).

£15,000-20,000

\$19,000-25,000

€18,000-23,000

(7)

PROVENANCE:

The makers have kindly confirmed that these guns were completed in December 1965 for Robert de Balkany with 28 in. barrels, a second set of 29 in. barrels for the No.1 gun, and large scroll engraving by Casbard. In August 1968 each gun was fitted with an additional set of 25 in. barrels.

Please note that these guns are Section 2 shotguns.



655

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** (▲ 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 below next to certain catalogue entries under the section of the catalogue called 'Symbols Used in our 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 may 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 clients and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a **lot** 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 no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

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

8 WATCHES & CLOCKS

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last year 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 proof of your current address (for example, a current utility bill or bank statement).

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(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-parties 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 bid a Written Bid Form at the back of our catalogues, at Christie's office or by choosing the sale when 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 highest amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVENTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that 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 and wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when an **lot** created by the artist is sold. We identify these **lots** with the symbol **X** next to the **lot** number. If the 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 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.

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 amount 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:

- 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
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you satisfy us that your **lot** is **not authentic**, subject to the terms below, we will refund the **purchase price** paid

by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **Heading**). It does not apply any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

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

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

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and in any advance confirming that the **lot** is **not authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

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

(a) This additional **warranty** does not apply to:
(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, stamps 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 saleroom from 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** using:

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- 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 we have accepted payment, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

- Wire transfer
- You must make payments to:
Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT, Account Number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTUY. IBAN (international bank account number) will be: GB81 0000 1230 0000 1727 10.
- Credit Card

(i) We accept 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.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(ii) 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 SW1Y 6GT.

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

- When you collect the **lot**; or
- 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; 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;

(v) we can, at our option, reveal your identity and contact details to the seller;

(vi) 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;

(vii) 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

(k) we can take any other action we see necessary or appropriate.

(l) 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 set off any amount you owe to us or another **Christie's Group** company for any transaction.

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

5 KEEPING YOUR PROPERTY

If you use 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 see appropriate. We will use the proceeds of the sale to meet any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

6 COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an 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 remove 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 which 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.

7 TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must complete all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay the fee for doing so. However, if 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, walrusbone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the country 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 trade material that is confused with or confused with 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 you do not export, import, or sell, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

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

responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) **Jewellery over 50 years old**

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) **Watches**

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

1 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 that set out in the **authenticity warranty**, and as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) 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

(i) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will

be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

- authentic:** a genuine example, rather than a copy or 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 work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.
- authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.
- buyer's premium:** the charge the buyer pays us along with the **hammer price**.

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

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

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lots: an item to be offered at auction (for two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

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

VAT refunds: what can I reclaim?

If you are:

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

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

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

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

λ Artist's Resale Right. See Section D3 of the Conditions of Sale.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

? *, Ω, α, #, † See VAT Symbols and Explanation.

■ See Storage and Collection Pages.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

○ **Minimum Price Guarantees**
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

◆ **Third Party Guarantees/ Irrevocable bids**
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

FOR FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..."/"Dated..."/"Inscribed..."/"Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..."/"Bearing the date..."/"Bearing the Inscription..."/"Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

FOR SILVER

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE.

A GEORGE II SILVER CUP AND COVER

mark of Paul de Lamerie, London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

FOR CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

FOR GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein."A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both 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.

Reference is made for damage and/or restoration on the illustrated lots only. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Condition 2 of the Conditions of Sale.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

"*Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

"*Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"*Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

"*Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

"*Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

"*After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"*With signature ..."/"With date ..."/

"*With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

"*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

FIREARMS ACT 1968 AS AMENDED

LICENSING REQUIREMENTS

Lots described as Section 1 firearms require a valid British Firearms Certificate, RFD Licence or import licence.

Lots described as Section 2 firearms require a valid British Shotgun Certificate, RFD Licence or import licence.

Lots described as Section 5 prohibited firearms require a valid Section 5 Authority or import licence. Prospective buyers will be required to produce such authority or import licence prior to viewing. If intending to make use of the exemption under Section 7 of the Firearms (Amendment) Act 1997, buyers should refer to Chapter 9 of the Home Office "Firearms Law - Guidance to Police 2002" for eligibility and restrictions.

All other firearms are purchased under section 58(2) of the Firearms Act 1968, to be held as a curiosity or ornament. No licence is required unless ammunition is held.

UK BUYERS

The buyer of any Section 1, Section 2 or Section 5 prohibited firearm must hold the appropriate certificate (or other valid authority) to acquire the firearm.

This is an essential pre-condition to completion of the purchase.

It is the buyer's responsibility to satisfy himself prior to bidding that he has such a certificate or authority.

COLLECTION & PAYMENT

No Section 1, Section 2 or Section 5 prohibited firearm will be released by Christie's until the appropriate certificate (or evidence of other authority) is presented to Christie's by the buyer in person. If collection in person is not possible, please provide details of a nominated Registered Firearms Dealer who can accept delivery on your behalf.

The requirement to produce the required certificate or authority does not affect your payment obligations in accordance with the Conditions of Sale.

For certification formalities and procedures, clients are advised that advance notification is required prior to collection of firearms. Whilst the department is manned on all days, the staff who deal with Gunroom procedures will, occasionally, be absent.

OVERSEAS BUYERS

Foreign certificates are not valid in this country. However, an overseas visitor (who has not been in Great Britain for more than thirty days in the preceding twelve months) may purchase for export any firearm in this sale without a certificate provided that he does not take possession of the firearm in this country.

Please note that it is the client's responsibility to determine the relevant requirements for possession, import and export of firearms in their country of residence prior to bidding.

The inability of a client to export a firearm to their country of residence, or obtain the relevant permit or authority for possession of such firearm in that country, is not a basis for cancellation or rescission of sale.

Please be aware that items classified as Section 5 prohibited firearms may incur additional shipping charges regardless of their classification outside the UK.

Our nominated shippers can assist with exports on receipt of specific instructions. Buyers who wish to use an alternative shipping agent should ensure that the agent is able to obtain an Export Licence for firearms.

PROOF AND CONDITION OF FIREARMS

All measurements are approximate. Comment in this catalogue on the condition of lots is in accordance with the Conditions of Sale, but as regards firearms such comment is restricted, in general, to exceptional condition, those defects that might affect the immediate safety of a firearm in normal use and the status of proof. An intending buyer unable to make technical examinations and assessments is recommended to seek advice from a gunsmith.

Firearms sold with a Certificate of Unprovability or Proof Exemption have been examined by a Proof House but not subsequently proved. These firearms are being sold as items of interest or curiosity and are not to be considered as safe to use.

Stripping is not undertaken and it is recommended that any firearm is stripped and cleaned, and that the firing and safety mechanisms are checked by a qualified gunsmith, before use.

Where Christie's has been able to confirm a firearm's original specification and date of manufacture by checking the manufacturer's original records, this fact will be included in the lot description. In all other cases, buyers should assume that such verification has not been possible.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: csollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

CHRISTIE'S WAREHOUSE

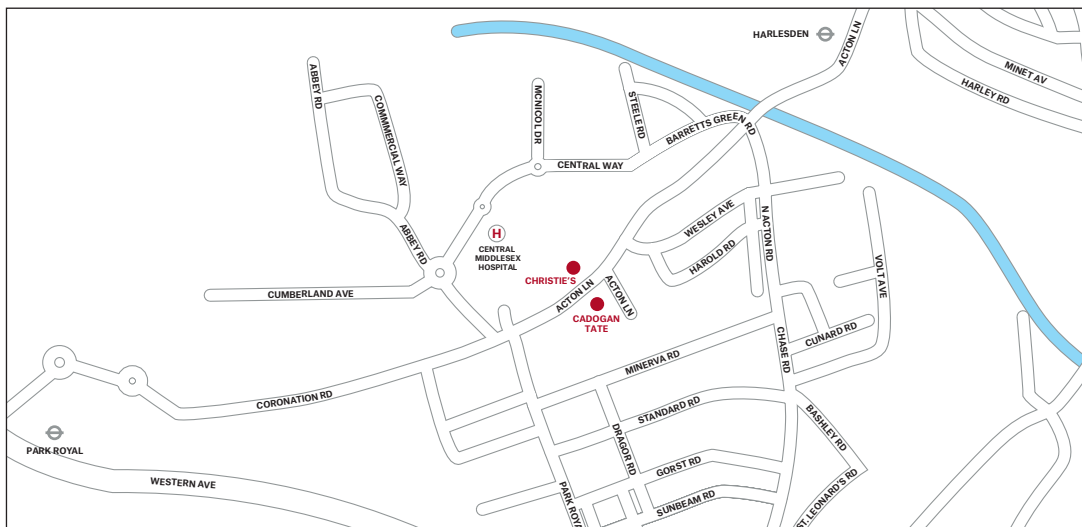
Unit 7, Central Park
Acton Lane
London NW10 7NQ

CADOGAN TATE WAREHOUSE

241 Acton Lane,
Park Royal,
London NW10 7NP

COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.





We have selling fine property down to a fine art.

Clarendon Road, Holland Park W11. Recently sold by Strutt & Parker's Notting Hill office.

For a free market appraisal of your property, or simply to find out more about the property market, call us on 020 3504 8940 or drop into any of our local offices.



exclusive affiliate of
CHRISTIE'S
INTERNATIONAL REAL ESTATE

60 offices nationwide, including Central London
struttandparker.com



EUROPEAN FURNITURE & WORKS OF ART

London, King Street, 4 July 2017

VIEWING

1-3 July 2017
8 King Street
London SW1Y 6QT

CONTACT

Paul Gallois
pgallois@christies.com
+44 (0)20 7389 2260

Property from the Collection of
the Late Jane, Lady Abdy
AN EMPIRE SEVRES (HARD PASTE)
ORMOLU-MOUNTED 'FOND ECAILLE'
GROUND OVIFORM VASE (VASE
'CLODION'), CIRCA 1815
30 in. (76.2 cm.) high overall
£30,000-50,000

CHRISTIE'S

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Patricia Barbizet, Deputy Chairwoman
Guillaume Cerutti, CEO
Jussi Pylkkänen, Global President
Stephen Brooks, Deputy CEO
Loïc Brivezac, Gilles Erulin, Gilles Pagniez
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific
Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li, Deputy Chairwoman, Christie's Int.

CHRISTIE'S EUROPE, MIDDLE EAST, RUSSIA AND INDIA

PRESIDENT

Prof. Dr. Dirk Boll

CHAIRMAN'S OFFICE UK

Orlando Rock, Chairman
Noël Annesley, Honorary Chairman;
Richard Roundell, Vice Chairman;
Robert Copley, Deputy Chairman;
The Earl of Halifax, Deputy Chairman;
Francis Russell, Deputy Chairman;
Julia Delves Broughton, James Hervey-Bathurst,
Nicholas White, Mark Wrey

SENIOR DIRECTORS

Simon Andrews, Marioline Bassetti, Jeremy Bentley,
Ellen Berkeley, Jill Berry, Giovanna Bertazzoni,
Edouard Boccon-Gibod, Peter Brown,
Olivier Camu, Sophie Carter, Benjamin Clark,
Karen Cole, Paul Cutts, Isabelle de La Bruyere,
Roland de Lathuy, Eveline de Proyart,
Leila de Vos, Harriet Drummond, David Elsworth,
David Findlay, Margaret Ford, Edmond Francey,
Daniel Gallen, Roni Gilat-Baharaff, Karen Harkness,
Philip Harley, James Hastie, Karl Hermanns,
Paul Hewitt, Rachel Hilderley, Mark Hinton,
Nick Hough, Michael Jeha, Donald Johnston,
Erem Kassim-Lakha, Nicholas Lambourn,
William Lorimer, Catherine Manson, Nic McElhatton
(Chairman, South Kensington), Jeremy Morrison,
Nicholas Orchard, Francis Outred, Henry Pettifer,
Steve Phipps, Will Porter, Paul Reason,
Christiane Rantauz, Tara Rastrick, Amjad Rauf,
François de Ricqlès, William Robinson,
Andreas Rumbler, Tim Schmelcher, John Stainton,
Alexis de Tiesenhausen, Lynne Turner, Jay Vincze,
Andrew Ward, David Warren, Andrew Waters,
Harry Williams-Bulkeley, Martin Wilson,
André Zlattinger

DIRECTORS

Zoe Ainscough, Cristian Albu, Marco Almeida,
Maddie Amos, Katharine Arnold, Alexis Ashot,
Alexandra Baker, Karl Barry, Sven Becker,
Jane Blood, Piers Boothman, David Bowes-Lyon,
Louise Broadhurst, Robert Brown,
Lucy Campbell, Jason Carey, Sarah Charles,
Romilly Collins, Ruth Cornett, Nicky Crosbie,
Armelle de Laubier-Rhally, Eugenio Donadoni,
Christopher O'Neil-Dunne, Anna Evans,
Ane Everwijn, Adele Falconer, Nick Finch,
Emily Fisher, Peter Flory, Elizabeth Floyd,
Nina Foote, Christopher Forrest, Giles Forster,
Zita Gibson, Alexandra Gill, Keith Gill,
Leonie Grainger, Simon Green, David Gregory,
Annabel Hesketh, Sydney Hornsby, Peter Horwood,
Kate Hunt, Simon James, Sabine Kegel,
Hans-Peter Keller, Tjabel Klok, Robert Lagneau,
Joanna Langston, Tina Law, Adriana Leese,
Tom Legh, Brandon Lindberg, Laura Lindsay,
Murray Macaulay, Graeme Maddison,
Sarah Mansfield, Nicolas Martineau, Roger Massey,
Joy McCall, Neil McCutcheon, Michelle McMullan,
Daniel McPherson, Neil Millen, Jeremy Morgan,
Leonie Moschner, Giles Mountain, Chris Munro,
Liberte Nuti, Beatriz Ordoñas, Rosalind Patient,
Anthea Peers, Keith Penton, Romain Pinganaud,
Sara Plumbly, Anne Qaimmaqami, Marcus Räddecke,
Pedram Rasti, Lisa Redpath, Sumiko Roberts,
Tom Rooth, Alice de Rochemaurel,
Francois Rothlisberger, Patrick Saich,
Rosemary Scott, Tom Scott, Nigel Shorthouse,
Dominic Simpson, Nick Sims, Clementine Sinclair,
Sonal Singh, Katie Siveyer, Nicola Steel, Kay Sutton,
Rakhi Talwar, Timothy Triptree, Thomas Venning,
Edwin Vos, Amelia Walker, Rosanna Widen,
Ben Wiggins, Sophie Wiles, Bernard Williams,
Georgina Wilsenach, Toby Woolley, Geoff Young

ASSOCIATE DIRECTORS

Guy Agazarian, Ksenia Apukhtina, Fiona Baker,
Sarah Boswell, Mark Bowis, Phill Brakefield,
Clare Bramwell, Jenny Brown, David Cassidy,
Marie-Louise Chaldecott, Helen Culver Smith,
Laetitia Delaloye, Charlotte Delaney, Milo Dickinson,
Freddie De Rougemont, Grant Deudney,
Howard Dixon, Virginie Dulucco, David Ellis,
Antonia Essex, Kate Flitcroft, Eva French,
Pat Galligan, Elisa Galuppi, Julia Grant,
Pippa Green, Angus Granlund, Christine Haines,
Coral Hall, Adeline Han, Charlotte Hart,
Daniel Hawkins, Anke Held, Valerie Hess,
Carolyn Holmes, Adrian Hume-Sayer, James Hyslop,
Helena Ingham, Pippa Jacobm, Guary Kelly,
Hala Khayat, Alexandra Kindermann, Julia Kiss,
Polly Knewstubb, Mark Henry Lampé, Aoife Leach,
Rob Leatham, Antoine Leboutteiller, Peter Mansell,
Stephanie Manstein, Amparo Martinez Russoatto,
Astrid Mascher, Georgie Mawby, David McLachlan,
Lynda McLeod, Katerina Merkalenko, Toby Monk,
Rosie O'Connor, Christopher Petre, Louise Phelps,
Eugene Pooley, Sarah Rancans, Alexandra Reid,
Sarah Reynolds, Meghan Russell, Pat Savage,
Julie Schutz, Hannah Schweiger, Angus Scott,
Ben Slinger, James Smith, Graham Smithson,
Mark Stephen, Annelies Stevens, Charlotte Stewart,
Dean Stimpson, Dominique Suiveng, Keith Tabley,
Iain Tarling, Sarah Tennant, Flora Turnbull,
Paul van den Biesen, Mieke Van Embden,
Ben Van Rensburg, Shanthi Veigas, Julie Vial,
Assunta Grafín von Moy, Anastasia von Seibold,
Zelie Walker-Noble, Tony Walsh, Gillian Ward,
Chris White, Annette Wilson, Julian Wilson,
Miriam Winson-Alio, Elissa Wood,
Suzanne Yalcin-Pennings, Charlotte Young

CHRISTIE'S ADVISORY BOARD, EUROPE

Pedro Girao, Chairman,
Arpad Busson, Kemal Has Cingillioglu,
Genevra Elkann, I. D. Fürstin zu Fürstenberg,
Laurence Graff, H.R.H. Prince Pavlos of Greece,
Marquesa de Bellavista Mrs Alicia Kopolowitz,
Robert Manoukian, Rosita, Duchess of Marlborough,
Countess Daniela Memmo d'Amelio, Usha Mittal,
Çiğdem Simavi, The Earl of Snowdon







CHRISTIE'S

8 KING STREET, ST. JAMES'S, LONDON, SW1Y 6QT
85 OLD BROMPTON ROAD, LONDON, SW7 3LD