

NOBLE & PRIVATE COLLECTIONS

London 14 March 2018



CHRISTIE'S





GUY GOODFELLOW

Combining natural flair with a classical background, Guy is detail-oriented and approaches each project with refreshing originality.

The team includes an in-house architectural drawing office and seasoned interior designers who have worked on some of the most important houses in the country, and his own fabric collection taking inspiration from many historical documents.

Recent work includes the reinstatement of the architectural detailing to a Georgian Chelsea townhouse; a glamorous new-build Palladian villa in the heart of central London; a Regency mansion in Shropshire – a start-to-finish project including antique furniture, collectibles, art, rugs and curiosities.

Christie's are delighted that Guy has agreed to decorate a room at King Street which will be available to view and experience first-hand during the sale exhibition.



A NORTH ITALIAN GILTWOOD SERPENTINE CONSOLE TABLE

Mixing old style glamour of gilded consoles to either modern or traditional interiors is a good way of creating an eclectic look for any living space.

Sale 15726, lot 206.



A RESTAURATION ORMOLU CARTEL D'ALCOVE

Decorative wall clocks are a great way to infiltrate picture scapes, especially if they can be restored to working order.

Sale 15726, lot 88.



A LARGE CHINESE BLUE AND WHITE JAR AND COVER

Large blue and white pots are a good way to bring drama and scale to a centre table, and offer a splash of colour. Blue & White china is sufficiently neutral to fit with most decorative schemes.

Sale 15726, lot 154.



A FLEMISH HISTORICAL TAPESTRY

Tapestry hangings have great presence. They also help soften the acoustics in large rooms, and allow you to pick out the beautiful soft colours to use for furnishing fabrics.

Sale 15726, lot 75.



CIRCLE OF PHILIPS WOUWERMAN (HAARLEM 1619-1668)

Figures in an encampment

Small pictures are always good fillers in picture-scapes, or to hang in small nooks and crannies. Rich colours add depth to any room and can act as a focal point to draw the eye; we would always recommend lighting pictures correctly.

Sale 15726, lot 148.



A LOUIS XV ORMOLU-MOUNTED AMARANTH AND BOIS SATINE BUREAU PLAT

A Bureau plat always adds style and glamour to a room, either as a working desk or simply as a sculptural form, piled with books and a lamp.

Sale 15726, lot 20.



Photography: Michael Sinclair; Styling: Louisa Grey

LONDON · KING STREET

NOBLE & PRIVATE COLLECTIONS INCLUDING FINE TAPESTRIES

Wednesday 14 March 2018

AUCTION

Wednesday 14 March 2018
at 10.30 am (Lots 1-253)

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

VIEWING

| | | |
|----------|----------|--|
| Saturday | 10 March | 12.00 pm – 5.00 pm |
| Sunday | 11 March | 12.00 pm – 5.00 pm |
| Monday | 12 March | 9.00 am – 4.30 pm and 6.00 pm – 8.30 pm |
| Tuesday | 13 March | 9.00 am – 4.30 pm |

AUCTIONEERS

Hugh Edmeades & Christiane zu Rantzau

AUCTION CODE AND NUMBER

In sending absentee bids or
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Front cover:
Photography: Michael Sinclair
Styling: Louisa Grey
Lots 161-163 & 173 (part)
Opposite: Lot 7
Back cover: Lot 216



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* 1

**A FRENCH ORMOLU-MOUNTED CHINESE FAMILLE VERTE VASE
SECOND-HALF 19TH CENTURY**

Decorated with cartouches inset with dragons and winged figures flanked by horses and flowers

17¾ in. (45 cm.) high; 9 in. (23 cm.) diameter

£3,000–5,000

\$4,100–6,800

€3,400–5,700

■ * 2

**A PAIR OF SOUTH ITALIAN PARCEL-GILT AND WHITE PAINTED
CONSOLE TABLES**

NAPLES, MID-18TH CENTURY

Each with painted faux-marble top, re-decorated

34¾ in. (88.5 cm.) high; 52¼ in. (133 cm.) wide; 24¾ in. (63 cm.) high (2)

£5,000–8,000

\$6,800–11,000

€5,700–9,000





Photography: Michael Sinclair; Styling: Louisa Grey



■ * 3

A CHINESE GILT-METAL MOUNTED BLACK LACQUER CABINET-ON-STAND
THE CABINET LATE 18TH/EARLY 19TH CENTURY, THE GILTWOOD STAND DUTCH AND
LATE 17TH/EARLY 18TH CENTURY

The doors enclosing a fitted architectural interior with drawers and niches
58½ in. (148.5 cm.) high; 36 in. (91.5 cm.) wide; 24 in. (61 cm.) deep

£5,000–8,000

\$6,800–11,000
€5,700–9,000



■ * 4

A NEAR PAIR OF ITALIAN GILTWOOD MIRRORS
19TH CENTURY

Carved with ribbon-tied pears and pomegranates surround of laurels, minor differences to carving
45½ x 39 in. (115.5 x 99 cm.), the larger (2)

£5,000–10,000

\$6,800–14,000
€5,700–11,000

■ * 5

A CHINESE EXPORT BLACK, GILT AND RED LACQUERED CHEST
18TH CENTURY

Decorated overall with pastoral *chinoiserie* scenes with carrying handles, the base with rows of uniform holes apparently original
27¼ in. (69 cm.) high; 53¼ in. (135.5 cm.) wide; 26½ in. (67.5 cm.) deep

£3,000–5,000

\$4,100–6,800
€3,400–5,700





■ * 6
A COMPOSITE GERMAN WHITE-GROUND AND POLYCHROME-PAINTED PORCELAIN GUERIDON
 LATE 19TH CENTURY, UNDERGLAZE BLUE FACTORY MARKS TO FEET

The lacquered top inset with a porcelain panel painted with a harbour scene
 31¾ in. (81 cm.) high; 17½ (44.5 cm.) diameter

£1,500–2,500 \$2,100–3,400
 €1,700–2,800

■ * 7
A DUTCH TURQUOISE-PAINTED AND PARCEL-GILT 'KWAB' CONSOLE TABLE
 SECOND-HALF 17TH CENTURY

With a later grey-veined white marble top
 32¾ in. (83.5 cm.) high; 35 in. (89 cm.) wide; 20½ in. (52 cm.) deep

£2,500–4,000 \$3,400–5,400
 €2,900–4,500



* 8
A FRENCH ORMOLU-MOUNTED AND PORCELAIN PENDULE A L'ÉLEPHANT

LATE 19TH CENTURY, THE ELEPHANT PROBABLY SAMSON

With a gilt-metal seated *chinoiserie* figure atop an enameled clock face, the dial signed 'Leroy hrger. du Roi/ A PARIS'; the twin barrel movement with silk suspension and countwheel strike to bell
 18¾ in. (47.5 cm.) high; 14 in. (36 cm.) wide; 8 in. (20.3 cm.) deep

£2,000–3,000 \$2,700–4,100
 €2,300–3,400

■ * 9
A DUTCH SILVERED WOOD 'KWAB' CONSOLE TABLE
 SECOND-HALF 17TH CENTURY

With a later *verde antico* marble top
 33 in. (84 cm.) high; 38 in. (96.5 cm.) wide; 19¼ in. (49 cm.) deep

£1,200–1,800 \$1,700–2,400
 €1,400–2,000





Photography: Michael Sinclair, Styling: Louisa Grey



■ * 10
**A PAIR OF NORTH ITALIAN EBONISED, GILT AND
POLYCHROME-DECORATED BLACKAMOOR TORCHERES**
PROBABLY VENICE, LATE 19TH CENTURY

Standing on an associated pedestal above conforming spreading base
mounted with a lion mask and with paw feet
85½ in. (217 cm.) high; 27 in. (68.5 cm.) diametre

(2)

£4,000–6,000

\$5,400–8,100
€4,600–6,800



■ * 11
**A PAIR OF ITALIAN EBONIZED, GILT, AND POLYCHROME-
DECORATED BLACKAMOOR TORCHERES**
20TH CENTURY

Fitted for electricity
66½ in. (169 cm.) high; 20 in. (51 cm.) diametre, including base

(2)

£4,000–6,000

\$5,400–8,100
€4,600–6,800



■ * 12

AN ITALIAN 'LACCA' LARGE FILING CHEST

LATE 18TH/EARLY 19TH CENTURY

Divided into three sections each with seven narrow drawers above three deep drawers, the cornice and plinth replaced

59½ in. (151 cm.) high; 133¾ in. (340 cm.) wide; 36½ in. (93 cm.) deep

£8,000–12,000

\$11,000–16,000

€9,100–14,000



(detail)



13

■ * 13

AN ITALIAN SPECIMEN MARBLE CIRCULAR TABLE TOP
20TH CENTURY

Including *lapis lazuli*, *verde antico*, *alabastro fiorito*, red levanto and Spanish *brocatella* on a mahogany and cast-iron base
31 in. (79 cm.) high; 48 in. (122 cm.) diameter

£3,000–5,000

\$4,100–6,800
€3,400–5,700

■ ~ * 14

A FRENCH ORMOLU-MOUNTED KINGWOOD AND TULIPWOOD
MARQUETRY BUREAU PLAT
OF LOUIS XV STYLE, LATE 19TH/ EARLY 20TH CENTURY

The top inset with gilt-tooled brown leather above three frieze drawers and opposing false drawers
31 in. (79 cm.) high; 57½ in. (146 cm.) wide; 30 in. (76.5 cm.) deep

£3,000–5,000

\$4,100–6,800
€3,400–5,700



14



(detail)

■ Ω 15

A LEADED GLASS 'CROCUS' SHADE

BY TIFFANY STUDIOS, CIRCA 1910

6¾ in. (17 cm.) high; 16¼ in. (41.5 cm.) diameter

£7,000–9,000

\$9,500–12,000
€8,000–10,000

■ * 16

A LATE VICTORIAN GILT-METAL MOUNTED MAHOGANY SIDE TABLE

CIRCA 1900

The top inset with gilt-tooled leather above central frieze drawer, the underside with historic chalk inscription 'F9-2272'
32½ in. (82.5 cm.) high; 51 in. (130 cm.) wide; 20½ in. (52 cm.) deep

£2,000–4,000

\$2,700–5,400
€2,300–4,500





■ 17

A SUITE OF LOUIS XV BEECHWOOD SEAT FURNITURE
CIRCA 1735

Comprising a canapé and two fauteuils, the padded arms and seat covered in crimson silk damask

The canapé: 37 in. (94 cm.) high; 55½ in. (41 cm.) wide; 25 in. (63.5 cm.) deep

The fauteuils: 36¾ in. (93.5 cm.) high; 27 in. (68.5 cm.) wide; 22¾ in. (58 cm.) deep

(3)

£3,000–5,000

\$4,100–6,800
€3,400–5,700

■ 18

A FRENCH AUBUSSON CARPET
LATE 19TH CENTURY

19 ft. 7 in. x 13 ft. 8 in. (596 cm. x 416 cm.)

£3,000–5,000

\$4,100–6,800
€3,400–5,700



PROPERTY OF A GENTLEMAN

LOTS 17-21



■ 19

A HARLEQUIN SET OF TWELVE LOUIS XV BEECHWOOD SEAT FURNITURE

MID-18TH CENTURY, FOUR SIDE CHAIRS
20TH CENTURY

Comprising ten side chairs and two fauteuils, the seats with turquoise and taupe silk cushion with minor differences to carving

The fauteuils: 38¼ in. (97 cm.) high; 25½ in. (65 cm.) wide; 21½ in. (54.5 cm.) deep (12)

£4,000–6,000

\$5,400–8,100

€4,600–6,800

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 3-4 April 2012, lot 312.

■ 20

A LOUIS XV ORMOLU-MOUNTED AMARANTH AND BOIS SATINE BUREAU PLAT

BY ADRIEN DELORME, MID-18TH CENTURY

The top inset with green gilt tooled leather, above three frieze drawers fitted with dividers and opposing false drawers, stamped 'DELORME'; re-mounted

30¾ in. (78 cm.) high, 63¾ in. (162 cm.) wide, 32¼ in. (82 cm.) deep

£5,000–8,000

\$6,800–11,000

€5,700–9,000

Adrien Delorme, *maître* in 1748.

■ 21

A FRENCH BEECHWOOD FAUTEUIL DE BUREAU

OF LOUIS XV STYLE, LATE 19TH CENTURY

With caned seat and back
33¼ in. (84.5 cm.) high; 24¼ in. (61.5 cm.) wide;
21½ in. (54.5 cm.) deep

£700–900

\$950–1,200

€800–1,000







■ ~ 22

**A LOUIS XV ORMOLU-MOUNTED KINGWOOD REGULATEUR
BY JACQUES DUBOIS, MID-18TH CENTURY**

The circular brass dial and movement signed 'COUPSON/ Paris', the case stamped 'I.DUBOIS' and 'JME', re-gilt
87½ in. (222 cm.) high; 23 in. (58 cm.) wide; 11¼ in. (29 cm.) deep

£3,000–5,000

\$4,100–6,800
€3,400–5,700

PROVENANCE:

Acquired from Giuseppe Rossi, Turin, 1969



■ 23

**A REGENCE GILTWOOD MIRROR
CIRCA 1720-30, POSSIBLY NORTH ITALIAN**

The arched rectangular plate surmounted by a foliate cresting centred
by a shell
76¼ in. (193.5 cm.) high; 48 in. (122 cm.) wide

£5,000–8,000

\$6,800–11,000
€5,700–9,000

PROVENANCE:

Acquired from Giuseppe Rossi, Turin, 1964.

■ 24

A LOUIS XV GILT-METAL AND ROCK CRYSTAL HALL LANTERN
SECOND-HALF 18TH CENTURY

Surmounted with a later glass plate, with a hinged door enclosing a central stem with three branches, minor losses and replacements, fitted for electricity
31 in. (79 cm.) high; 20½ in. (52 cm.) diameter

£1,500-2,500

\$2,100-3,400
€1,700-2,800

PROVENANCE:

Acquired from Giuseppe Rossi, Turin, 1973.



■ ~ 25

A REGENCE ORMOLU-MOUNTED KINGWOOD PARQUETRY
COMMODORE

BY ETIENNE DOIRAT, CIRCA 1725

The moulded *Rance* marble top above three shaped drawers, stamped thrice 'E. DOIRAT', the handles circa 1745-49 and struck with the 'C' *couronné poinçon*, some losses to veneers, with label
34 in. (86 cm.) high; 60 in. (152.5 cm.) wide; 25¾ in. (65.5 cm.) deep

£10,000-15,000

\$14,000-20,000
€12,000-17,000

PROVENANCE:

Collection Marczell von Nemes (1866-1930).
Acquired from Giuseppe Rossi, Turin, 1964.

The dynamic form, audacious outline, and signature trellis parquetry featured on the present lot are characteristic of the inspired repertoire of the leading craftsman Etienne Doirat. Doirat is often considered one of the few *ébénistes* of the Régence period to have occasionally stamped his pieces, as seen in the present example, regardless of the fact that stamping was not made compulsory by the Parisian guild of *menuisiers-ébénistes* until 1751 (J.-D. Augarde, 'Etienne Doirat, Menuisier en ébène', *J. Paul Getty Museum Journal*, Vol. XIII, 1985, pp. 33-52).



The creation of porcelain animals at Meissen was in part a reflection of a preoccupation of the age. Animals had been used in art for a variety of purposes, as signifiers of hidden meanings and virtues, or as studies of the marvels of nature. In Augustus the Strong's reign, this culminated in the creation of the Japanese Palace, for which Kirchner and Kändler were commissioned to create a menagerie of monumental porcelain animals and birds including foxes, lions, pheasants, bears and squirrels.

Birds and beasts played a central role in the Saxon court and some of Augustus's palaces had animal enclosures which were important Princely displays of power. Both wild and exotic animals were used during pageants. Contemporary accounts of events at Schloss Moritzburg talk of themed processions in which figures in costume were accompanied by 'lions, tigers, bears, parrots, all manner of monkeys, and the like'.¹ Like many of his royal contemporaries, Augustus the Strong collected exotic birds and animals and he and his son Augustus III were keen and accomplished huntsmen. The menagerie or Löwenhaus (lion house) was central to court life at Dresden and included a number of wild animals which were used for animal fights and hunting.

Most festivities included a hunt in some form – an entertainment designed to show off abundance to guests, display the power and prowess of the princely hunter and to provide food for the courtly table. Hunts could take many forms: The 'Deutsche Jagd' or 'drive' allowed both gentleman and ladies of the court to shoot (from the comfort of pavilions) at birds driven into an enclosure. The 'Parforce-Jagd' involved the selection of a single larger animal (such as a stag e.g. lot 31) for the festivities, which was pursued by hounds accompanied by the hunter on horseback or by coach. In yet another hunt incarnation, animals were tossed into the air from nets and shot at.

There were strict regulations regarding who was entitled to hunt which kinds of animals. Pheasants and stags, for example, were reserved for the ruler and his honoured chosen guests. Many of the hunted game ended up on the court tables, often presented in wares naturalistically modelled as animals, intended to both reflect the theme of the banquet and to celebrate it; this is exemplified by lot 38, a pheasant tureen.

The exotic beasts of pageants and the victims of hunt festivities were all faithfully represented in porcelain. The naturalistic animal and bird models by Kändler were often the result of life studies from the Royal menageries and nature (see lot 27) and sometimes from engravings. These models and engravings such as those by Johann Elias Ridinger (1698-1767) represented nature in a new and naturalistic manner, in line with the age of Enlightenment. The collection of Ritter Kempski von Rakoszyn reflects the remarkable artistic skill and innovation of the Meissen artists and represents a fascinating and revealing insight into the significance of animals and the role of the hunt in courtly life. A copy of Melitta Kunze-Köllensperger, *Sammlung Ritter Kempski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts*, 2008, will be available for the purchaser of each lot from the collection.

¹Samuel Wittwer, *The Gallery of Meissen Animals*, Munich, 2006, p. 60 where the author cites Johann Michael von Leon's 1740 account of a parade which took place on 14th October 1718..



26

A MEISSEN DRINKING VESSEL AND COVER IN THE FORM OF A BEAR

CIRCA 1750, BLUE CROSSED SWORDS MARK TO THE BACK

Modelled by *J.J. Kändler*, sitting on its haunches holding a banner inscribed '*Le vin est necessaire / pour égayer, Il Vous donne / du la vie courage de la force et / de l'esprit.*' (Wine is necessary to be happy, it gives your life courage, fortitude and spirit)

10 in. (26.2 cm.) high

(2)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Anonymous sale, Christie's London, 4 July 1977, lot 112.
The Christner Collection, Dallas, Christie's New York, 30 November 1979, lot 116.

LITERATURE:

Melitta Kunze-Köllensperger, *Sammlung Ritter Kempski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts*, 2008, p. 48, no. 31.

This type of drinking vessel, of which examples in porcelain are rare, was probably modelled after a silver prototype. It was known as a 'willkomm' beaker and was traditionally offered to guests in the 16th, 17th and 18th centuries as part of the welcome ceremony. For a similar example in the white, given to Herzog Johann Friedrich von Schwarzburg-Rudolstadt by Carl Siegmund Graf von Nimptsch (director of the Meissen porcelain factory from 1763) in 1749, see Ulrich Pietsch *et al.*, *Triumph of the Blue Swords*, *Staatliche Kunstsammlungen*, Dresden, Exhibition Catalogue, 2010, p.308, cat. no. 329.





27

A MEISSEN MODEL OF A BEAR

CIRCA 1735, BLUE CROSSED SWORDS MARK

Modelled by *J.J. Kändler*, standing, its coat enriched in shades of brown
5 in. (12.7 cm.) long

£5,000–8,000

\$6,800–11,000

€5,700–9,000

LITERATURE:

Melitta Kunze-Köllensperger, *Sammlung Ritter Kempiski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts*, 2008, p. 42, no. 27.

Kändler's work reports of July 1734 describe his interest in producing the most natural and lifelike models of exotic animals possible. To this end he studied and produced models of the bears found in the Mortizburg menagerie of Augustus the Strong. Between 5 March and 17 December the following year, the books of the Meissen warehouse in Dresden recorded a delivery of three bears (3 *St kleine Bäre*) to the Japanese Palace. It is most likely these that reappear in the inventories of 1770 and 1779, bearing the palace's inventory number 'N=310w' and described as: *drey Stück weiße etwas bräunliche Bäre, 2 sitzend und einer stehend, 3 Zoll hoch* (three pieces of white and brown bears, two sitting and one standing, 3 inches high). The present lot corresponds to the standing mother bear from this group, now to be seen in the Dresden Collection, indicating a modelling date of circa 1734-5.

28

A MEISSEN MODEL OF A PLAYING BEAR

CIRCA 1745, BLUE CROSSED SWORDS MARK TO BACK OF BASE

Modelled by *J.J. Kändler*, on its haunches with forelegs raised, the mound base applied with leaves
3½ in. (8 cm.) high

£1,800–2,500

\$2,500–3,400

€2,100–2,800

EXHIBITED:

Porzellan Parforce, Schloss Moritzburg bei Dresden 2005; Porzellan Parforce, Schloss Benrath, Düsseldorf 2005; Porzellan Parforce, Knauf-Museum, Iphofen 2006.

LITERATURE:

Ulrich Pietsch *et al.*, *Porzellan Parforce, Jagdliches Meißner Porzellan des 18. Jahrhunderts*, Munich, 2005, p. 73, cat. no. 17. Melitta Kunze-Köllensperger, *Sammlung Ritter Kempiski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts*, 2008, p. 43, no. 28.

Kändler's *Taxa* of 1740-48 records: *2 Bären nach der Natur in thon bussirt, wie solche gegen einander spielen, vor die Printzeßen von Herford, jeder a 2 Thlr.* This may refer to a larger pair of playing bears commissioned by the Princess of Herford, after which this smaller version, probably intended for table decoration, was modelled.





29

A PAIR OF MEISSEN MODELS OF BEARS

CIRCA 1740, BLUE CROSSED SWORDS MARK TO BACK OF BASES

Modelled by *J.J. Kändler*, their fur painted in tones of brown, the mound bases applied with flowers and leaves

8½ in. (21.5 cm.) long

(2)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

LITERATURE:

Melitta Kunze-Köllensperger, *Sammlung Ritter Kempski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts*, 2008, pp. 46–47, no. 30.

Kändler's work records of October 1741 record: *Zwei Bähre gegeneinander* and the *Taxa* for 1740–44 lists: 2. *Bäre gegen einander sehend, pro Stück...* 3. *Thlr.* The 1st October 1753 inventory of Count Brühl's *Konditorei* lists: 6 *Stehende Bären*, 6 *gehende Bären*.



Johann Elias Ridinger (1698–1767)





30

TWO MEISSEN MODELS OF A JAY AND A SQUIRREL

CIRCA 1740-45, BLUE CROSSED SWORDS MARKS

Modelled by *J.J. Kändler*, each with the bird perched on an oak tree-stump, one with a red squirrel to one side, the other with a squirrel emerging from a hole in the tree-stump beside a nest with a bird feeding its chicks

Example with squirrel to one side: 15¾ in. (40 cm.) high

Example with squirrel in tree-stump: 15½ in. (39.3 cm.) high

(2)

£30,000–50,000

\$41,000–68,000

€34,000–57,000

PROVENANCE:

77 Meissener Porzellanvögel und Französisches Kunstgewerbe aus einer bekannten Privatsammlung, Auktionskatalog, Hermann Ball/Paul Graupe, Berlin 1933, no. 30, pl. 6 (the example with the squirrel to one side).

LITERATURE:

Melitta Kunze-Köllensperger, *Sammlung Ritter Kempfski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts*, 2008, p. 95, nos. 70 & 71.

J.J. Kändler first modelled a pair of jays for Augustus the Strong's Japanese Palace in 1735. The model with a squirrel to one side is recorded in *Kändler's Taxa* for 1 October 1739 to 31 January 1740: *1. Eichel Gabicht in Lebens Größe, wie solcher auff einem Stock sizet,, natürlich vorgestellet, neben dem ist Gabicht ein Eichhorn in Lebengröße auf einem Ast sizend in Thon poußiert, nebst anderen befindl. Zeirathen*. Subsequent entries referring to the jays occur in the work records for *Kändler* in May 1740 and September 1741 and entries for *J.G. Eher* in 1743 and 1744 suggest that he may also have worked on elements of the models. See *Rainer Rückert, Meissener Porzellan*, Munich, 1966, pl. 272, no. 1109, for an example of the model with the squirrel to one side in the Bayerisches Nationalmuseum, Munich, and no. 1108 for its companion jay. An ormolu-mounted example of the former is in the Metropolitan Museum of Art, New York (no. 1974.356.344). The model with the squirrel emerging from the tree-stump, a variant on the aforementioned companion model (without squirrel), also appears to have been created in 1739/40. See the pair of jays from the collection of Sir Gawaine and Lady Baillie, sold Sotheby's, London, 1 May 2013, lot 21 and the pair from the collection of Mrs. Charles W. Engelhard, sold Christie's, New York, 18 March 2005, lot 38.



31



32

31

TWO MEISSEN HUNTING GROUPS

CIRCA 1755-60, THE STAG GROUP DECORATED LATER IN THE 18TH CENTURY, BLUE CROSSED SWORDS MARKS

Modelled by *J.J. Kändler*, one modelled as three hounds attacking a stag, the other as three hounds and a doe, on mound bases applied with flowers and leaves

The stag group – 9½ in. (23.2 cm.) high (2)

£6,000–10,000

\$8,100–14,000

€6,800–11,000

EXHIBITED:

Porzellan Parforce, Schloss Moritzburg bei Dresden 2005; Porzellan Parforce, Schloss Benrath, Düsseldorf 2005; Porzellan Parforce, Knauf-Museum, Iphofen 2006 (doe group).

LITERATURE:

Ulrich Pietsch *et al.*, *Porzellan Parforce, Jagdliches Meißner Porzellan des 18. Jahrhunderts*, Munich, 2005, p. 77, cat. nos. 26 (doe group).
Melitta Kunze-Köllensperger, *Sammlung Ritter Kempfski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts*, 2008, pp. 59-61, nos. 37 (stag group) & 38 (doe group).

32

A LOUIS XV ORMOLU AND MEISSEN PORCELAIN CANDLESTICK

THE MEISSEN PORCELAIN CIRCA 1755-60, BLUE CROSSED SWORDS MARK, THE ORMOLU, PARIS, CIRCA 1760

The leaping doe modelled by *J.J. Kändler*, mounted on an ormolu scrolled base issuing a stem with leafy branches and applied with porcelain flowers, surmounted by a single foliate nozzle and drip pan
7¾ in. (19.7 cm.) high

£3,000–5,000

\$4,100–6,800

€3,400–5,700

EXHIBITED:

Porzellan Parforce, Schloss Moritzburg bei Dresden 2005; Porzellan Parforce, Schloss Benrath, Düsseldorf 2005; Porzellan Parforce, Knauf-Museum, Iphofen 2006.

LITERATURE:

Ulrich Pietsch *et al.*, *Porzellan Parforce, Jagdliches Meißner Porzellan des 18. Jahrhunderts*, Munich, 2005, p. 78, cat. no. 28.
Melitta Kunze-Köllensperger, *Sammlung Ritter Kempfski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts*, 2008, p. 62, no. 39.

33

TWO MEISSEN FIGURES OF A HUNTER AND HUNTRESS

CIRCA 1745-50, HUNTRESS WITH BLUE CROSSED SWORDS TO BACK OF BASE AND O MARK IN IRON-RED

Modelled by *J.F. Eberlein*, each standing holding a rifle, the hunter with a hound at his feet, on mound bases applied with flowers and foliage
6¾ in. (17.1 cm.) high (2)

£3,500–5,000

\$4,800–6,800

€4,000–5,700

EXHIBITED:

Porzellan Parforce, Schloss Moritzburg bei Dresden 2005; Porzellan Parforce, Schloss Benrath, Düsseldorf 2005; Porzellan Parforce, Knauf-Museum, Iphofen 2006.

LITERATURE:

Len and Yvonne Adams, *Meissen Portrait Figures*, London, 1987, p. 35, pl. V.
Ulrich Pietsch *et al.*, *Porzellan Parforce, Jagdliches Meißner Porzellan des 18. Jahrhunderts*, Munich, 2005, p. 66, cat. nos 5 and 6.
Melitta Kunze-Köllensperger, *Sammlung Ritter Kempfski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts*, 2008, p. 68, no. 43.



33



34

A PAIR OF MEISSEN MODELS OF BEARS

CIRCA 1740, BLUE CROSSED SWORDS MARKS

Modelled by *J.J. Kändler*, their fur painted with patches in shades of brown, on green mossy mound bases

8½ in. (21.5 cm.) long

(2)

£8,000–12,000

\$11,000–16,000

€9,100–14,000

EXHIBITED:

Porzellan Parforce, Schloss Moritzburg bei Dresden 2005; Porzellan Parforce, Schloss Benrath, Düsseldorf 2005; Porzellan Parforce, Knauf-Museum, Iphofen 2006.

LITERATURE:

Ulrich Pietsch et al., *Porzellan Parforce, Jagdliches Meißner Porzellan des 18. Jahrhunderts*, Munich, 2005, p. 72, cat. no. 15.

Melitta Kunze-Köllensperger, *Sammlung Ritter Kempfski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts*, 2008, pp. 44–45, no. 29.

See footnote to lot 29.



35

35

A MEISSEN MODEL OF A PARTRIDGE

CIRCA 1745, BLUE CROSSED SWORDS MARK, PRESSNUMMER 53

Naturalistically modelled by *J.J. Kändler*, its plumage enriched in shades of brown, dark red and grey, on a mound base applied with wheat sheaves
5¾ in. (14.5 cm.) high

£2,000–3,000

\$2,700–4,100
€2,300–3,400

PROVENANCE:

Private collection, Washington D.C.

EXHIBITED:

Porzellan Parforce, Schloss Moritzburg bei Dresden 2005; Porzellan Parforce, Schloss Benrath, Düsseldorf 2005; Porzellan Parforce, Knauf-Museum, Iphofen 2006.

LITERATURE:

Ulrich Pietsch et al., *Porzellan Parforce, Jagdliches Meißner Porzellan des 18. Jahrhunderts*, Munich, 2005, p. 81, cat. no. 37.

Melitta Kunze-Köllensperger, *Sammlung Ritter Kempski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts*, 2008, p. 93, no. 68.

Kändler's work records of February 1741 record: *Ein Rebhuhn in Natürlicher größe aus Thon poußiret. Welches zum Waaren Lager kommen soll* and Kändler's Taxa of 1741-1748 records: *1 Rephuhn in Lebens größe, als ein Gegner gegen ein schon gefertigtes Rephuhn.*



37



36

36

A MEISSEN MODEL OF A RED SQUIRREL

CIRCA 1750, BLUE CROSSED SWORDS MARK TO BACK OF BASE

Probably modelled by *J.J. Kändler*, with a nut in its mouth, a black collar around its neck, seated on its haunches on a green-washed mound base with a rock to one side, applied with coloured flowers and foliage
8¾ in. (21.2 cm.) high

£3,500–5,000

\$4,800–6,800
€4,000–5,700

PROVENANCE:

Anonymous sale; Christie's London, 6 April 1981, lot 212.

LITERATURE:

Melitta Kunze-Köllensperger, *Sammlung Ritter Kempski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts*, 2008, p. 78, no. 50.

37

A MEISSEN MODEL OF A WILD BOAR SOW

CIRCA 1747

Modelled by *J.J. Kändler*, standing with teeth bared, its coat enriched in tones of brown

5¼ in. (14.5 cm.) long

£2,000–3,000

\$2,700–4,100
€2,300–3,400

EXHIBITED:

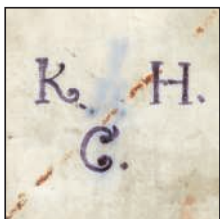
Porzellan Parforce, Schloss Moritzburg bei Dresden 2005; Porzellan Parforce, Schloss Benrath, Düsseldorf 2005; Porzellan Parforce, Knauf-Museum, Iphofen 2006.

LITERATURE:

Ulrich Pietsch et al., *Porzellan Parforce, Jagdliches Meißner Porzellan des 18. Jahrhunderts*, Munich, 2005, p. 79, cat. no. 31.

Melitta Kunze-Köllensperger, *Sammlung Ritter Kempski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts*, 2008, p. 51, no. 32.

Kändler's work records of August 1747 record: *Ein Wildes Mutter Schwein so Viel möglich gewesen Natürlich poußiret*, this probably being the counterpart for the male boar modelled by Kändler the previous year. The 1 October 1753 Inventory of Count Brühl's *Konditorei* lists: *9 grosse Schweine.*



(detail)

38

A MEISSEN TUREEN AND COVER MODELLED AS A PHEASANT
1773, BLUE CROSSED SWORDS MARK, PUCE K.H.C. (KÖNIGLICHE HOF CONDITOREI) MARK, PRESSNUMMER 34 AND INCISED NUMERALS

Naturalistically modelled by J.J. Kändler as a hen with its head turned to one side
18 in. (45.8 cm.) high overall

£30,000–50,000

\$41,000–68,000
€34,000–57,000

EXHIBITED:

Porzellan Parforce, Schloss Moritzburg bei Dresden 2005; Porzellan Parforce, Schloss Benrath, Düsseldorf 2005; Porzellan Parforce, Knauf-Museum, Iphofen 2006, Kabinettstücke, Amira-Palais, München 2006.

LITERATURE:

Till Alexander Stahlbusch, *Tafelporzellan und Tischkultur, vom Barock bis zum Art deco*, Augsburg 1998, front cover ill.
Ulrich Pietsch et al., *Porzellan Parforce, Jagdliches Meißner Porzellan des 18. Jahrhunderts*, Munich, 2005, pp. 84–85, cat. no. 41.
Melitta Kunze-Köllensperger, *Sammlung Ritter Kempski von Rakoszyn: Meissener Porzellan des 18. Jahrhunderts*, 2008, p. 98–99, no. 72.

Kändler's work notes of June 1773 record: *Eine große Terrine in Gestalt eines Faßanhahns vor den Fürsten von Deßau modelliret*. The present lot is probably the example referred to in the archives, intended for Prince Friedrich Heinrich Eugen von Anhalt-Dessau (1705–1781), who was the Saxon Governor of Wittenberg from 1746. Tureens in the form of animals and vegetables were popular during the 18th century and life-size bird tureens of this type, whose form was perhaps intended to reflect the contents, would have adorned the table at hunting banquets. The K.H.C. mark (for the The Royal Court Pantry, Dresden) was changed to C.H.C after the death of Augustus III; this being said the mark on the present has been interpreted as genuine and appears to be the exception to the rule.



■ 39

**A LATE VICTORIAN MAHOGANY AND
 BUTTONED BLACK LEATHER PORTER'S
 CHAIR**

CIRCA 1900

With a drawer to the base and on castors, re-
 upholstered
 66¾ in. (169.5 cm.) high; 33½ in. (85 cm.) wide; 28½ in.
 (72.5 cm.) deep

£1,500-2,500

\$2,100-3,400

€1,700-2,800

■ - 40

**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)

£1,000-2,000

\$1,400-2,700

€1,200-2,300



■ 41

A SET OF TEN LATE VICTORIAN OAK DINING CHAIRS

RETAILED BY WILLIAM WHITELEY, LATE 19TH CENTURY

Each with green leather upholstered backs and seats, the backs embossed with gilt crest of figure with hat under Latin motto 'FARI QUAE SENTIAS', on turned and reeded tapering legs, the front legs with ceramic castors

36½ in. (92.5 cm.) high; 19 in. (48.5 cm.) wide; 22 in. (56 cm.) deep (10)

£2,500–4,000

\$3,400–5,400

€2,900–4,500

This suite of chairs bears the family crest of the Barons Walpole of Walpole and Wolterton, Norfolk - A Saracen's Head And Neck Couped At The Shoulders Ppr., Ducally Crowned Or, With A Long Cap Turned Forward Gu., Tasselled Or, Thereon A Catherine-Wheel Of The Same - surmounted by the family motto, 'FARI QUAE SENTIAS' (To speak what he thinks).

The chairs were retailed by London's first department store, William Whiteley Ltd., established by the self-styled 'Universal Provider', William Whiteley, in Bayswater in 1875. By 1892, Whiteley's, as the store became known, was described as, 'the most remarkable shop in London', and 'under one roof and under one management has been brought, not only something of everything produced and manufactured under and upon the earth, but provision for every possible need of domestic life' (Mrs. S.A. Brock Putnam, *The Decorator and Furnisher*, vol. 20, no. 6, September 1892, p. 222).



41 (detail)

■ ~ 42

A LATE REGENCY MAHOGANY DRUM-TABLE

CIRCA 1820

With a later faux-leather top above four true and four simulated drawers, with one later 19th century ivory escutcheon, on castors

30 in. (56.2 cm.) high; 47 in. (119.5 cm.) diameter

£2,000–3,000

\$2,700–4,100

€2,300–3,400





■ ~ 43

A MATCHED PAIR OF FRENCH BRASS-MOUNTED ROSEWOOD MARQUETRY SERPENTINE VITRINES

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

One enclosing two shelves, lined with green silk, the other with three shelves with a mirrored back 65½ in. (166.5 cm.) high; 33 in. (84 cm.) wide; 17¼ in. (45 cm.) deep, the taller (2)

£2,000-3,000

\$2,700-4,100
€2,300-3,400

■ 44

A LATE VICTORIAN POLYCHROME-DECORATED SATINWOOD VITRINE
CIRCA 1900

The pair of glazed doors flanked by serpentine glazed doors all enclosing three glass shelves, lined in white silk damask, with lower central panelled doors 72¼ in. (183.5 cm.) high; 61½ in. (156.5 cm.) wide; 16 in. (40.5 cm.) deep

£2,000-3,000

\$2,700-4,100
€2,300-3,400





■ ~ 45

**A PAIR OF LATE VICTORIAN SATINWOOD AND SYCAMORE
MARQUETRY SIDE CABINETS**

LATE 19TH CENTURY

Each top inlaid with a foliate pattern and husk border with tulipwood banding above
a frieze drawer over a cupboard enclosing two adjustable shelves
40¼ in. (102.2 cm.) high; 48 in. (122 cm.) wide; 19¾ in. (50.5 cm.) deep (2)

£7,000–10,000

\$9,500–14,000

€8,000–11,000



46 (part)

46

**A PAIR OF MEISSEN TROMPE L'OEIL FLOWER-ENCRUSTED
PIERCED PLATES**

CIRCA 1755, PRESSNUMMER 10 TO BOTH

Each pierced around the rim with a zig-zag ribbon-entwined border enriched in turquoise and gilding, the centre applied with a ribbon-tied bouquet of garden flowers

10 in. (25.4 cm.) wide

(2)

£2,500-3,500

\$3,400-4,700

€2,900-4,000

47

A PAIR OF VICTORIAN BRASS FIREDOGS

SECOND-HALF 19TH CENTURY

One cast with a cat reaching for a bowl of buns, the other a dog pawing a boar's head upon a platter

14 in. (30.5 cm.) high; 13½ in. (34.2 cm.) wide; 6 in. (15.5 cm.) deep

(2)

£800-1,200

\$1,100-1,600

€910-1,400

48

A VICTORIAN BRASS FENDER

SECOND-HALF 19TH CENTURY

22¼ in. (56.5 cm.) high; 70 in. (178 cm.) wide; 14½ in. (37 cm.) deep

£1,000-2,000

\$1,400-2,700

€1,200-2,300

49

TWO LATE VICTORIAN BRASS SERPENTINE FENDERS

CIRCA 1900

One with a pierced frieze on brass bun feet, the other with urn finials

12½ in. (32 cm.) high; 74¾ in. (190 cm.) wide; 21 in. (53.5 cm.) deep, the larger(2)

£1,000-2,000

\$1,400-2,700

€1,200-2,300



47



48



49



49

■ 50

A PAIR OF GREEN GRANITE COLUMNS
19TH CENTURY

Each with a rectangular top over a spreading fluted column with a bulbous socle terminating in an octagonal plinth

43 in. (109 cm.) high; 26½ in. (67.5 cm.) wide; 17 in. (43.5 cm.) deep (2)

£2,000–3,000

\$2,700–4,100
€2,300–3,400

■ 51

AN ITALIAN ALABASTER LARGE URN AND PEDESTAL
SECOND-HALF 19TH CENTURY

With scrolling dolphin handles above a centred mask of Bacchus, on a spreading circular base and octagonal plinth, losses

87 in. (221 cm.) high

£6,000–9,000

\$8,100–12,000
€6,800–10,000



50



51



■ 52

A LATE VICTORIAN OAK CANOPY CHAIR
CIRCA 1900

The back carved with a panel depicting Edward, the Black Prince presenting his banner to Sir John Chandos, the enclosed base with two doors, with velvet squab cushion
84¾ in. (215.5 cm.) high; 31 in. (79 cm.) wide; 28½ in. (72.5 cm.) deep

£1,500-2,500

\$2,100-3,400
€1,700-2,800

This Gothic Revival chair is modelled on a 16th century French *chaire à haut dossier et à coffre*. The carved central panel depicting Sir John Chandos presenting his banner to the Black Prince is derived from a 19th century engraving issued in Knight's *The Penny Magazine*, vol. XI, 13 August 1842, p. 313.

■ 53

A PAIR OF LATE VICTORIAN OAK SIDE CHAIRS
CIRCA 1900

Each panel back carved with a crusader and nobleman respectively above an inset close-nailed leather seat
44¾ in. (114 cm.) high; 19½ in. (49.5 cm.) wide; 16 in. (40.5 cm.) deep (2)

£300-500

\$410-680
€340-570



■ 54

**AN ENGLISH GILTWOOD SIX-LIGHT
CHANDELIER**

OF KENTIAN STYLE, EARLY 20TH CENTURY

The baluster stem carved with lion masks
26 in. (66 cm.) high; 32½ in. (82.5 cm.) diameter

£800–1,200

\$1,100–1,600
€910–1,400

■ 55

**A WILLIAM AND MARY OAK COURT
CUPBOARD**

LATE 17TH CENTURY

The lower cupboards enclosing one shelf
62½ in. (159 cm.) high; 58 in. (147.5 cm.) wide; 21½
in. (54.5 cm.) deep

£1,000–2,000

\$1,400–2,700
€1,200–2,300



■ 56

AN ITALIAN OAK PARQUET FLOOR
19TH CENTURY

With four panels forming a central medallion
Each panel: 24¼ x 24¼ in. (63 x 63 cm.), approximately 100 metres square overall

£10,000-15,000

\$14,000-20,000
€12,000-17,000



■ 57

AN ITALIAN OAK, WALNUT, FRUITWOOD PARQUET FLOOR
19TH CENTURY

Each panel: 25 x 25 in. (63.5 x 63.5 cm.), approximately 57 metres square overall

£6,000-9,000

\$8,100-12,000
€6,800-10,000



56 (detail of central medallion)



■ ~ 58

**A NORTH EUROPEAN NEO-GOTHIC ROSEWOOD AND
FRUITWOOD MARQUETRY PARTNER'S DESK**
PROBABLY GERMAN, CIRCA 1830

The tooled burgundy inset leather top above three drawers to the front and two to the opposing side, each inlaid with Gothic rosettes and architectural forms and with a leather-lined slide to each side, supported by two narrow pedestals decorated with an armoured guard atop a pedestal within a pointed archway, joined by a shaped stretcher centred by a leather-covered footrest and ending in trefoil-shaped feet on castors

28½ in. (72.5 cm.) high; 58¾ in. (149.5 cm.) wide; 39½ in. (100.5 cm.) deep

£7,000–10,000

\$9,500–14,000

€8,000–11,000

PROVENANCE:

Anonymous sale; Christie's, London, 13 December 2001, lot 533.

This writing-table is conceived in the German version of the early 19th century Gothic style. In sentiment, it is related to a Gothic octagonal rosewood and marquetry table, 1842, and rosewood and marquetry wall cabinet, 1844, by Franz Xaver Fortner, which similarly reflect the 19th century enthusiasm for the Middle Ages, being inlaid with Gothic tracery and knights in armour – albeit that Fortner's work is renowned for inlay combining wood and metal (illustrated H. Kreisel, *Die Kunst des deutschen Möbels*, vol. III, Munich, 1973, no. 672; the Rijksmuseum, object no. BK-1996-15).

Interestingly, a 19th century engraving of the salon of the Noordeinde Palace, The Hague, assumed by the German-born princess, Sophie of Württemberg (d. 1877), first wife of King Willem III of the Netherlands, shows what appears to be a closely related table (ed. C.W. Fock, *Het Nederlandse interieur in beeld 1600-1900*, Zwolle, 2001, p. 402, no. 373). Although this table is no longer extant in the Dutch Royal collection, the engraving is not clear enough to definitively identify the table as the present one.



Interior of Hotel Lambert showing the present table *in situ*

■ 59

**A REGENCY MAHOGANY 'IMPERIAL' EXTENDING
DINING-TABLE**
CIRCA 1810

The rounded rectangular top with a reeded edge and three additional leaves on eight tapering turned and reeded legs, with brass caps and castors, the legs threaded for assembly
28 in. (71 cm.) high; 114½ in. (291 cm.) wide extended; 54¼ in. (138 cm.) deep

£20,000–30,000

\$27,000–41,000
€23,000–34,000

PROVENANCE:

The Hôtel Lambert, Paris, until 1975 and thence by descent.
Christie's, London, 23 May 2012, lot 252.

The dining-table relates closely to others by Thomas Butler, cabinet-maker of Catherine Street, London. He was active in the later years of the 18th century, but in the early 19th century he became known for manufacturing a variety of patent furniture. His repertoire is recorded on a pictorial hand bill illustrating beds, chairs and dining-table, with detachable legs like the present lot, the goods being 'particularly adapted and for travelling and exportation'. Related tables, some bearing Butler's engraved brass plaque, are illustrated in C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, pp. 128 - 130, pl. 173 - 178). Butler was a contemporary of Gillows who, in 1804, illustrated and patented their Imperial dining-table in which a variable number of loose leaves were fitted between fixed end leaves, a design which, within a few years, largely superceded most earlier ones. Initially such tables had an arrangement of as many as ten or twelve legs to support the central leaves when extended, but as the design was improved and the mechanism became more sturdy the centre legs were gradually removed. The form remained popular and another drawing of an improved version of the table by Ferguson & Co, one of the successors to the Gillow family business, is dated as late as 1849 (see Susan E. Stuart, *Gillows of Lancaster and London 1730-1840*, Woodbridge, 2008, vol.I, pp. 243-246).



■ 60

A GEORGE IV BRASS-AND-IRON-MOUNTED EBONY-INLAID MAHOGANY FOLIO CABINET

CIRCA 1820-1830

The moulded top with pierced gallery above a fall-front to each side with acanthus border and rosette motif, the interior with one shelf, above a further fall-front and opposing false fall-front on an inverted breakfront plinth base and castors, the sides with iron carrying handles inset within stylised gothic arches

57 in. (145 cm.) high; 51 in. (129.5 cm.) wide; 25 in. (63.5 cm.) deep

£5,000–8,000

\$6,800–11,000

€5,700–9,000

This mahogany folio cabinet inlaid with ebony stringing reflects the Regency taste for striking and contrasting fine timbers; the use of ebony, a posthumous tribute to Lord Nelson's (d. 1805) victories at sea. It draws inspiration from the designs of George Smith and Thomas Hope; related patterns for cabinets and wardrobes are in Smith's *Collection of Designs for Household Furniture* (1808), pls. 132, 133, and stylised Greek-revival ornamentation is found throughout Hope's *Household Furniture and Interior Decoration* (1807). This cabinet is undoubtedly influenced by the likes of George Bullock, Marsh & Tatham and George Oakley, all of which incorporated ebony inlays and applied bronzed metal enrichments to their Regency furniture; see: a pair of bookcases in yew wood inlaid with ebony mounted with bronze and gilt bronze supplied by Marsh & Tatham in 1806 for Carlton House (RCIN 21705).



(open)



■ 61

A PAIR OF SWEDISH GILTWOOD AND GILT-LEAD MIRRORS
EARLY 19TH CENTURY

The rectangular moulded frame decorated with gilt-lead anthemion
43 x 38 in. (109 x 96.5 cm.)

(2)

£2,000–3,000

\$2,700–4,100
€2,300–3,400

PROPERTY FROM A SPANISH PRIVATE COLLECTION

■ 62

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 40½ in. (148 x 101.8 cm.)

a pair (2)

£7,000–10,000

\$9,500–14,000
€8,000–11,000





■ 63

**AN AUSTRIAN ORMOLU-MOUNTED BURR WALNUT, FRUITWOOD AND MARQUETRY
SERPENTINE CABINET-ON-COMMODE**
FIRST HALF 18TH CENTURY

The table cabinet with ten drawers surrounding the central door enclosing central locking mechanism, the commode with three drawers decorated with landscape panels, the sides with figural marquetry and penwork, both on bun feet

Table cabinet: 33¼ in. (84.5 cm.) high; 39¼ in. (99.5 cm.) wide; 16½ in. (42 cm.) deep

Commode: 32¾ in. (83 cm.) high; 43 in. (109.5 cm.) wide; 24¼ in. (61.5 cm.) deep

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROPERTY OF AN ENGLISH LADY

■ 64

**A NORTH ITALIAN YELLOW AND POLYCHROME LACCA
BUREAU CABINET**
19TH CENTURY

The panelled doors enclosing two shelves, above fall front enclosing a fitted interior above three drawers

79 in. (201 cm.) high; 30 in. (76.5 cm.) wide; 19½ in. (50 cm.) deep

£3,000–5,000

\$4,100–6,800

€3,400–5,700

PROPERTY OF A EUROPEAN LADY

■ 65

AN ITALIAN GILTWOOD SERPENTINE CONSOLE TABLE
MID-18TH CENTURY

With a veined grey marble top with a moulded edge, inscribed 'T886', also inscribed in black 'KOC/JRB/471', the top probably replaced

35¾ in. (91 cm.) high, 57 in. (145 cm.) wide, 29 in. (74 cm.) deep

£4,000–6,000

\$5,400–8,100

€4,600–6,800

PROVENANCE:

Anonymous sale; Christie's, New York, 20 May 2008, lot 258.





■ 66

A PAIR OF ITALIAN GILTWOOD TORCHERES

LATE 17TH CENTURY

Each with circular moulded top on an acanthus-clasped stem

73 in. (186 cm.) high (2)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Collection of Christian de Bruyn, Belgium.

Acquired from Albert Vandervelden, La Mesangere, TEFAF, 2012.

~ 67

**AN ITALIAN GILT-BRONZE AND HARDSTONE-MOUNTED
TORTOISESHELL, EBONY, AND EBONISED CASKET**

FLORENCE, LATE 17TH / EARLY 18TH CENTURY,
SOME MOUNTS LATER

The hinged lid with a further smaller hinged compartment, the interior lined with later red damask, the gilt-bronze and hardstones repositioned and with some replacements and restorations
15 in. (38 cm.) high; 22 in. (56 cm.) wide; 20½ in. (52 cm.) deep

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Durrow Abbey, Co. Offaly.

This Florentine casket, richly embellished with polished hardstones in imitation of fruit, and gilt-bronze mounts, is closely related to one formerly in the collection of the 6th Earl of Rosebery, sold in the 1977 Mentmore sale, lot 1054, which features a similar configuration of hardstone-mounted tortoiseshell, and ebony and ebonised veneer, with virtually identical gilt bronze feet in the form of mermaids (S. Swynfen Jervis, 'Pietre Dure' Caskets in England', *Furniture History*, vol. 43, 2007, fig. 16, no. 24). The art collection at Mentmore was among the most outstanding of its kind. Built between 1852 and 1854 by Baron Mayer Amschel de Rothschild, the mansion was sumptuously furnished with extraordinary works of art in every field. On his death in 1874, Baron Mayer left Mentmore and a fortune of some £2,000,000 to his daughter, Hannah de Rothschild. Four years later Hannah married Archibald Philip, 5th Earl of Rosebery, who added considerably to the collections assembled by his father-in-law, and it remained intact until the dispersal of the contents in 1977. Another casket, in the Royal Palace, Madrid, also features tortoiseshell and hardstones (A. Gonzalez-Palacios, *Las Colecciones Reales Espanolas de Mosaicos y Piedras Duras*, Madrid, 2001, p. 207). Other examples but without tortoiseshell veneer include a casket offered for sale in 2006, illustrated in G. Sarti, *Fastueux Objets en Marbre et Pierres Dures*, Paris, 2006, pp. 134-5, and another pair at The Vyne, Hampshire (National Trust NT 718777.1, 2).

Durrow Abbey, County Offaly in Ireland, was built on the site of a highly important Christian monastery founded by St. Columba in the 6th century. The mansion has had a chequered history having been destroyed by fire twice, and the present building dates from circa 1926. Home to the Toler family, Earls of Norbury, from 1815 to the late 1940s, the house and its contents were sold in 1950, and it is possible the casket remained in the house thereafter during the residency of the present vendor.



(detail)





68

AN ITALIAN MAIOLICA DISH

CIRCA 1510-20, POSSIBLY FAENZA OR SIENA

Painted with a central medallion depicting St. Jerome reading in a rocky landscape, with a lion and skull at his feet and a fortified town before mountains in the background, the scene enclosed with two concentric blue rings, the border painted in ochre and blue tones with trophies reserved with scroll-edged panels painted with putti highlighted in white, the reverse painted *alla porcellana* in blue with arabesques, the centre with a conch shell
10½ in. (26.7 cm.) diametre

£60,000–100,000

\$81,000–140,000

€68,000–110,000

For an example with a similar painting style see Johanna Lessmann, *Italienische Majolika, Katalog der Sammlung*, Herzog Anton Ulrich-Museum, Brunswick, Brunswick, 1979, pp. 96-97, cat. 15. The Brunswick example with Vulcan at his forge, is painted in similar tones of orange-brown, blue and green. Lessmann attributes this dish to Faenza, though Bernard Rackham links it to Cafaggiolo due to a similarity to another dish in the Victoria and Albert Museum, London (museum no. 2990-1853). Lessmann also suggests that the dish might be from the workshop of 'TB' or 'BT' in Faenza or could be influenced (particularly the border decoration) by the work of Giovanni Maria da Castel Durante, who worked in Faenza.

For another example with a similarly painted scene see Dora Thornton and Timothy Wilson, *Italian Renaissance Ceramics, A Catalogue of the British Museum Collection*, London, 2009, pp. 173-174 and no. 112. This is attributed to Siena due to the yellow-blue tonality, a feature shared by the present dish.

The subject of St. Jerome was a popular one in the 14th and 15th Centuries and was a common theme in paintings, drawings and prints. These often showed the saint in a north Italian landscape, a trend that most likely increased with the popularity of the 'Pastoral' in the literary sphere. The distinctive decoration to the reverse of this dish imitates motifs on Chinese porcelain. Examples of this type of decoration can be found at Cafaggiolo, Venice and Faenza, amongst other places.





■ 69

FLORENTINE SCHOOL, 15TH CENTURY

Three allegorical scenes, possibly taken from Boccaccio's Decameron

Oil on panel, the panels set into a sixteenth-century giltwood and polychrome decorated cassone, the rectangular lid with carved *Schuppenmuster*, the panel front flanked by coats-of-arms, the dies with further coats-of-arms

The quatrefoils: 12¼ x 12¼ in. (31.1 x 31.1 cm.); and the overall cassone: 40¾ x 80 x 29 in. (103.5 x 203.2 x 73.7 cm.)

£25,000–40,000

\$34,000–54,000

€29,000–45,000

PROVENANCE:

William Graham, M.P. (1817-1885), 35 Grosvenor Place, London, and by descent to his daughter, Agnes Graham (1860-1937), who married Herbert Jekyll, Munstead House, Surrey, and by descent to their daughter, Pamela Jekyll (1889-1943), who married Reginald McKenna (1863-1943), and thence by descent.





70

70

AN ITALIAN MAIOLICA ISTORIATO CRESPIA

CIRCA 1550-60, DUCHY OF URBINO

Painted with Europa and the Bull and attendants in landscape, the reverse moulded with palmettes and painted with scrolling foliage in blue, the underside of the foot inscribed '[J]ove in forma di t[oro] / porta e.uropa', in giltwood and plaster frame

The dish: 10¾ in. (27.3 cm.) wide

The frame: 21 in. (53.4 cm.) wide

£4,000-6,000

\$5,400-8,100

€4,600-6,800



71

■ - 71

A MUDEJAR IVORY-INLAID WALNUT CABINET (ESCRITORIO)

SPAIN, SECOND-HALF 16TH CENTURY

The fall-front enclosing seven drawers and compartments, decorated with further floral vases in niches, the top opening to reveal a large compartment, with two iron carrying handles, later lock and key, on later stand

15¾ in. (40 cm.) high; 26 in. (66 cm.) wide; 13¼ in. (33.5 cm.) deep, excluding stand

£5,000-8,000

\$6,800-11,000

€5,700-9,000

This cabinet (*escritorio*) illustrates the art of cabinet-making in Spain in the 16th century. Its finely inlaid decoration displays floral vases and elements of architecture that are inspired by contemporaneous Renaissance motifs. However the fan-shaped carnations rising from the bulbous vases are strongly Ottoman in style, such as examples found on Turkish ceramics and textiles. This combination of styles is a common feature of Spanish Mudejar art. Whilst the Ottoman influence is clearly felt - these motifs would have circulated along Mediterranean trade routes - the technique of ivory and hardwood inlay is a mediaeval local Spanish technique known as *taracea* which flourished under the Nasrids of Andalusia.

An impressive fall-front cabinet with similar decoration is in the Hispanic Society, New York dated to the mid-16th century (Maria Paz Aguilo Alonso, *El Mueble en España, siglos XVI-XVII*, Madrid, 1993, cat.193, p.276) and another, dated circa 1560-1600 is in the Victoria and Albert Museum, London (294-1870).

PROPERTY OF A LADY

■ ~72

A SPANISH BRASS-MOUNTED, IVORY-INLAID, TORTOISESHELL, EBONY AND ROSEWOOD CABINET-ON-STAND

19TH CENTURY

Inlaid overall with episodes from the 'Story of Don Quixote', the centred by a door imitating enclosing three frieze drawers flanked on each side by four drawers, the stand associated 70¾ in. (179.5 cm.) high; 46¼ in. (118.5 cm.) wide; 18 in. (45.5 cm.) deep, overall

£3,000-5,000

\$4,100-6,800
€3,400-5,700

PROPERTY OF A GENTLEMAN (LOTS 73-74)

■ 73

A THREE-SEAT BUTTONED SOFA
SUPPLIED BY TONI FACELLA, MODERN

On a beechwood plinth and reeded bun feet
32 in. (81 cm.) high; 79½ in. (202 cm.) wide; 38 in. (97 cm.) deep

£800-1,200

\$1,100-1,600
€910-1,400

■ 74

A THREE-SEAT SOFA
SUPPLIED BY TONI FACELLA, MODERN

Upholstered in crimson cut-velvet with gold and crimson piping and with bullion fringing
36 in. (91.5 cm.) high; 95 in. (241 cm.) wide; 41 in. (104 cm.) deep

£2,000-3,000

\$2,700-4,100
€2,300-3,400



73



74



PROPERTY OF A GENTLEMAN

■ 75

A FLEMISH HISTORICAL TAPESTRY
LATE 16TH CENTURY, POSSIBLY BY MARTIN REYMBOUTS OR CORNELIS MARTENS

Woven in silks and wools, probably from the series of 'The Trojan Wars' and depicting the sacrifice of Iphigenia, daughter of Agamemnon, King of Mycenaea, within elaborate borders decorated with allegorical figures and goddesses
11 ft. 4 in. x 10 ft. 4 in. (345 x 342 cm.)

£3,000–5,000

\$4,100–6,800
€3,400–5,700

PROVENANCE:

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

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION (LOTS 76-77)

■ 76

A LOUIS XIV ALLEGORICAL AUBUSSON TAPESTRY
LATE 17TH CENTURY

Woven in silks and wools, depicting an allegory of Spring, with Flora seated by a Classical urn and surrounded by putti in a verdant landscape framed by a floral border, with areas of patched repairs and reweaving
104¾ x 157½ in. (266 x 400 cm.)

£6,000–8,000

\$8,100–11,000
€6,800–9,000

75



76



■ 77

A FLEMISH ALLEGORICAL TAPESTRY
 PROBABLY BRUGES, SECOND-HALF 17TH CENTURY

Finely woven in wools and silks, depicting courtly figures wearing crowns of wheat with farmers harvesting the wheat in the background, within a foliate and fruit-filled border with birds to the top, monkeys to the sides, and dogs and wolves to the base, with minor restoration, reweaving and small patch repairs 124 x 178 in. (315 x 452 cm.)

£20,000-30,000

\$27,000-41,000
 €23,000-34,000

Dating from the mid-late 17th century, and probably from Bruges, this tapestry is almost certainly from the series of the 'Four Seasons', and is an allegory of 'Summer'. The scene is emblematic of the season; the Roman goddess of grain and agriculture, Ceres, is shown with her daughter, Proserpina, goddess of fertility, and in the background, sheaves of corn and

reapers are at work. Similarly, to another Bruges tapestry of *Les Vendanges* in the Musées Royaux d'Art et d'Histoire, Brussels, classical gods are depicted alongside contemporary 17th century figures (G. Delmarcel, E. Duverger, *Bruges et La Tapisserie*, Bruges, 1987, p. 449, no. 63). Although the painting or engraving from which the tapestry cartoon derives cannot be identified, the representation of agricultural workers may be inspired by Pieter Bruegel the Elder (c. 1525-69). Closely related elaborate borders of fruit, flowers and idiosyncratic animals and birds are on another set of Bruges tapestries of the 'Months of Lucas', dated 1650, now in the Kunsthistorisches Museum, Vienna (See 'January' in R. Bauer, 'L'ancienne collection imperial de tapisseries du Kunsthistorisches Museum de Vienne', *La tapisserie au XVIIe siècle et les collections européennes*, 18-19 October 1996, Paris, 1999, p. 119, fig. 2; see 'April' in ed. T.P. Campbell, exhibition catalogue, *Tapestry in the Baroque: Threads of Splendor*, 17 October 2007-6 January 2008, The Metropolitan Museum of Art, New York, p. 206, fig. 101).



■ * 78

A FLEMISH VERDURE TAPESTRY
SECOND-HALF 17TH CENTURY

Woven in silks and wool, depicting a pastoral scene with a courtly couple in a wooded landscape with peasants and a chateau in the background
9 ft. 8 in. x 14 ft. 6 in. (295 cm x 442 cm.)

£7,000-10,000

\$9,500-14,000

€8,000-11,000



■ * 79

**A FRENCH MARBLE-INLAID WALNUT
MEUBLE A DEUX CORPS**
19TH CENTURY

The upper section with a door enclosing a shelf, the lower section with three frieze drawers above three doors, inlaid overall with *verde antico* panels
88½ in. (225 cm.) high; 43½ in. (110.5 cm.) wide; 20¼ in. (51.5 cm.) deep

£2,500–4,000

\$3,400–5,400
€2,900–4,500

■ * 80

**A DUTCH BRASS SIXTEEN-LIGHT
CHANDELIER**
19TH CENTURY

Each tier issuing eight scrolling branches, drilled but not wired for electricity
39 in. (99 cm.) high; 41½ in. (105 cm.) diameter

£2,000–3,000

\$2,700–4,100
€2,300–3,400

■ * 81

TWO LOUIS XIV WALNUT FAUTEUILS
LATE 17TH CENTURY

One with turned legs, with two back legs replaced, the other on scrolled legs
46¾ (119 cm.) high; 26 in. (66 cm.) wide; 23¼ in. (59 cm.) deep (2)

£1,000–1,500

\$1,400–2,000
€1,200–1,700

PROVENANCE:

Ader Picard Tajan, Paris, 7 June 1974, lot 124.



82

*** 82**
A CHINESE FAMILLE VERTE OCTAGONAL VASE AND FOUR PLATES

KANGXI PERIOD (1662-1722)

The vase with landscape and floral panels; the plates with birds and pine on a terrace below 'pie-crust' rims

The vase 18 in. (46 cm.) high; the plates 9½ in. (24 cm.) diameter (5)

£2,500-3,500

\$3,400-4,700
 €2,900-4,000

*** 83**
A CHINESE FAMILLE ROSE BIDET AND A SOUP-TUREEN, COVER AND STAND

QIANLONG PERIOD (1736-1795)

Both decorated with floral motifs

The bidet 23½ in. (60.5 cm.) long; the tureen-stand 14¾ in. (37.5 cm.) wide (4)

£3,000-5,000

\$4,100-6,800
 €3,400-5,700



83

■ * 84

A LOUIS XV BEECHWOOD FAUTEUIL

BY JEAN JACQUES POTHIER, CIRCA 1760

Upholstered in green-ground floral silk, stamped 'J.POTHIER'

33¾ in. (86.5 cm.) high; 25¼ in. (64 cm.) wide; 18½ in. (47 cm.) deep

£1,500–2,500

\$2,100–3,400

€1,700–2,800

Jean-Jacques Pothier, *maître* in 1750.

■ ~ * 85

**A LOUIS XVI ORMOLU-MOUNTED
AMARANTH, TULIPWOOD AND FRUITWOOD
MARQUETRY COMMODE**

BY MARTIN OHNEBERG, THIRD QUARTER 18TH CENTURY

The *Gris St. Anne* marble top above two long drawers decorated *sans-traverse*, indistinctly stamped twice 'M.OHN...'

33¾ in. (84.5 cm.) high; 38 in. (96.5 cm.) wide; 18¼ in. (46.5 cm.) deep

£5,000–8,000

\$6,800–11,000

€5,700–9,000

PROVENANCE:

Mercier - Velliet - Thullier, Lille, 2 March 1980.

Martin Ohneberg, *maître* in 1773.





■ * 86

A LATE LOUIS XV GILTWOOD MIRROR
CIRCA 1770

With mirrored cresting, the central plate later
38¾ in. (98.5 cm.) high; 27¾ in. (70.5 cm.) wide

£700-1,000

\$950-1,400
€800-1,100



■ ~ * 87

**A LOUIS XVI AMARANTH, SYCAMORE
AND TULIPWOOD MARQUETRY DEMI-
LUNE COMMODE**
LATE 18TH CENTURY

The grey veined marble top above two drawers
32 in. (81.5 cm.) high; 32½ in. (82.5 cm.) wide; 15 in.
(38 cm.) deep

£2,000-3,000

\$2,700-4,100
€2,300-3,400

PROVENANCE:

Mercier - Velliet - Thullier, Lille, 21 June 1992, lot
202.



* 88

A RESTAURATION ORMOLU CARTEL D'ALCOVE

BY RAINGO FRÈRES, CIRCA 1825, THE DIAL PROBABLY ASSOCIATED

The dial inscribed 'Raingo Fres / A. PARIS', with time piece movement and silk suspension

11 in. (28 cm.) high

£1,500-2,500

\$2,100-3,400

€1,700-2,800

■ ~ * 89

A PAIR OF LOUIS XVI ORMOLU-MOUNTED TULIPWOOD, AMARANTH AND BOIS CITRONIER PARQUETRY ENCOIGNURES
CIRCA 1780

Each with a Belgian Grey Saint-Anne marble top, the door enclosing two shelves, one top probably associated, and with minor differences in height 31½ in. (80 cm.) high; 28½ in. (72.5 cm.) wide; 17 in. (43 cm.) deep, the tallest (2)

£3,000-5,000

\$4,100-6,800

€3,400-5,700

PROVENANCE:

Mercier - Velliet - Thullier, Lille, 10 June 1990, lot 417.



A PAINT BOX FROM THE RUSSIAN IMPERIAL COLLECTION



Tsesarevich Nicholas with his brother Grand Duke Alexander, later Alexander III

PROPERTY OF AN IMPORTANT NOBLE FAMILY

~ 90

A NAPOLEON III ORMOLU-MOUNTED CUT-BRASS INLAID AND RED TORTOISESHELL 'BOULLE' MARQUETRY, EBONY AND EBONISED COFFRET PEINTURE

BY MAISON ALPHONSE GIROUX, PARIS, CIRCA 1860

Inlaid overall with etched cut-brass acanthus scrolls, the serpentine top centred by crown with orb and cross, the hinged lid enclosing rosewood-veneered compartments set with silvered trays with five pigment bottles, a solvent bottle, and a double pallet cup, above a red velvet fitted drawer holding various pallet knives and brush holders above a further shallow drawer, engraved signature to the lockplate 'Alph^{se} Giroux à Paris' 7½ in. (19 cm.) high; 22 in. (56 cm.) wide; 17¼ in. (44 cm.) deep

£20,000–30,000

\$27,000–41,000

€23,000–34,000

PROVENANCE:

Almost certainly commissioned for Alexander II, Emperor of Russia (1818 – 1881). By repute gifted to Nicholas Alexandrovich, Tsesarevich and Grand Duke of Russia (1843 – 1865).

Alexander III, Emperor of Russia (1845 – 1894).

Thence by descent, until gifted to a German noble family.

Thence by descent to present owner.

A RUSSIAN IMPERIAL GIFT?

This 'Bouille' marquetry *coffret peinture* bears the insignia of the Imperial Crown of Russia, which at the date of its creation was tsar Alexander II (d. 1881). At this time it is probable that this paint box was a gift from the tsar to his eldest son, Tsesarevich Nicholas Alexandrovich (d. 1865), heir to the Russian throne, known in the family as 'Nixa', who was an amateur artist. The Tsesarevich, a young man of great promise, of decided opinions and highly cultured, died at the brutally young age of twenty-one after contracting meningitis. On his deathbed, he bestowed the hand in marriage of his fiancé, Princess Dagmar, second daughter of King Christian IX of Denmark, to his younger brother, Alexander, the future Alexander III (d 1894). It is fascinating to speculate that this *coffret*, the paint bottles and pallet knives it contains, were once handled by the tragically fated young artist, Tsesarevich 'Nixa'. The absence of an inventory number implies it was a personal object and perhaps left the Imperial collection before the revolution.



MAISON GIROUX

Maison Giroux was established at 7 rue du Coq-Saint-Honoré, Paris, in the late 1790s. An inheritance that descended from father to son, in the period when this 'Bouille' marquetry *coffret peinture* was created, the firm had expanded their operation as a supplier of fine paints and varnishes to become a maker and purveyor of luxury goods, which included boulle-work tables, cabinets, *jardinières* and small boxes. In the mid-1840s, their Parisian store occupied three floors, the *rez-de-chaussée* devoted to art and painting materials, the mezzanine for stationery and frames and the first floor reserved for luxury articles (D. Kisluk-Grosheide, 'Maison Giroux and its 'oriental' marquetry technique', *Furniture History Society*, 1998, p. 149). Thus, given their continued interest in artist's materials, it is highly likely that the present *coffret* was not only made by the firm, but fitted out by them too. An album entitled *Meubles et Fantaisies, Maison Alp. Giroux à Paris*, dated 1840, now in the Musée des Art Décoratifs, shows various *coffrets* including a related example *en écaille dorée* (CD 6495.69). In 1855, the business moved to a new corner building at 43 boulevard des Capucines and 24 rue Neuve des Capucines, and from this date until 1867, the family firm was run by Alphonse-Gustave Giroux. On 20 December 1855, *La Sylphide* reported, 'il faut aller visiter les vastes galeries de la maison Alphonse Giroux, où les merveilles sont groupées et réunies avec une prodigalité féerique. Il y a de tout...' (20 December 1855, p. 267).

Maison Giroux attracted a distinguished *clientèle*, supplying New Year's gifts and *objets d'art* to Louis XVIII, Charles X, Napoléon III and Empress Eugénie. In 1839, Alexander Dumas, the novelist and dramatist, ordered an album cover, with binding embellished with a miniature and Imperial coat of arms, for one of his manuscripts to be presented to Tsar Nicholas I (d. 1855), Alexander II's father, suggesting that from an early age the Russian Royal family knew of the high-quality objects produced by Maison Giroux.



A design for a similar 'Bouille' *coffret* by Maison Giroux.
© Paris, MAD



Isambard Kingdom Brunel 1857
 © 2004 Christie's Images, Ltd

Gladwyn Jebb (1900-1996), later 1st Lord Gladwyn, was a diplomat of huge talent, who helped found the United Nations and in effect was the first acting Secretary-General, 1945-1946. He was Britain's permanent representative 1950-1954 and then Ambassador to France. His wife, Cynthia Noble (1898-1990), grand-daughter of Sir Andrew Noble, 1st baronet of Ardmore and Ardardan and great granddaughter of Isambard Kingdom Brunel (1806-1859), was a formidable *châtelaine* of the Paris Embassy, who restored it with panache and wrote a well-received book about the history of the Embassy. It did not take the Ambassadors, who spoke fluent French and revelled in conversation *à la française*, long to establish herself as one of the leading hostesses in Paris. She is remembered for her *joie de vivre*, talent for friendship and enjoyment of life. Cynthia's diaries, (edited with tact and vigour by her son a few years after her death in 1990), are a small masterpiece and display her astute, perceptive wit and shrewd, sometimes uncomfortable, ability to judge character. When the Jebbs left Paris in 1960 President de Gaulle gave a State banquet in their honour, a rare accolade. Their son Miles Jebb (1930-2017) inherited the barony in 1996, upon the death of his father and wrote extensively upon various subjects, including walking; one of the passions of his life that he enjoyed sharing during the walking tours he lead with such pleasure.

The following lots are, by family tradition, directly descended from the extraordinary and celebrated engineer Isambard Kingdom Brunel (1806 - 1859), a towering figure of the Industrial Revolution. His fecund genius and innovative designs transformed England in the early years of Queen Victoria's reign. The output of this extraordinary and celebrated engineer was astonishing, prolific and diverse, he built the Great Western Railway, bridges, tunnels and dockyards. The remarkable iron steam ships that he designed must be mentioned for they were among the most renowned ships ever commissioned: the SS Great Western, 1838; the SS Great Britain, 1843; and the SS Great Eastern of 1859. In his houses he favoured rich, opulent interiors and furniture in the Louis XV style, in homage to his French paternal ancestry. His father, an engineer of some renown in his own right, sent the young Isambard aged 14 to Paris where he studied with the elderly Abraham-Louis Breguet, the famous horologist. The continued family appreciation for French 18th century interiors is evident in the 2nd Lord Gladwyn's collection.

■ 91

AN ENGLISH ORMOLU EIGHTEEN-LIGHT CHANDELIER
 THIRD QUARTER 19TH CENTURY

The hexagonal shaft hung with floral garlands and strapwork-scrolls supporting scrolled candle arms centred by a satyr mask terminating in dished 'C'-scroll drip-pans and with an acanthus-clad finial, wired for electricity 36½ in. (93 cm.) high; 27 in. (68.5 cm.) diameter

£3,000-5,000

\$4,100-6,800
 €3,400-5,700

PROVENANCE:

By family tradition and direct descent, Isambard Kingdom Brunel, FRS (1806-1859).



■ ~ 92

A PAIR OF FRENCH ORMOLU-MOUNTED TULIPWOOD, ROSEWOOD, AND MAHOGANY MARQUETRY AND PARQUETRY SIDE TABLES

OF LOUIS XV STYLE, SECOND-HALF 19TH CENTURY

Each with a serpentine top above a frieze drawer and side drawer, one stamped 'MASSON VERSAILLES'

28¼ in. (71.5 cm.) high; 12½ in. (32 cm.) wide; 10¼ in. (26 cm.) deep (2)

£5,000-7,000

\$6,800-9,500
 €5,700-7,900

PROVENANCE:

By family tradition and direct descent, Isambard Kingdom Brunel, FRS (1806-1859).





93

CIRCLE OF CLAUDE JOSEPH VERNET (PARIS 1714-1789)

A mountainous river landscape with women bathing; and A coastal landscape with fishermen unloading their catch

oil on canvas
16½ x 13 in. (42 x 33 cm.)

(2)

£4,000–6,000

\$5,400–8,100
€4,600–6,800

PROVENANCE:

By family tradition and direct descent, Isambard Kingdom Brunel, FRS (1806-1859).

Ingersoll-Smouse lists 'deux réplique' which repeat the same compositions, of which one pair of slightly larger dimensions and signed (F. Ingersoll-Smouse, *Joseph Vernet: 1714-1789*, Paris, 1926, II, pp. 22-23, nos. 947-48 and 949, fig. 236.)

94

A PAIR OF SOUTH GERMAN BURR WALNUT SMALL SERPENTINE COMMODES

MID-18TH CENTURY

Each with quarter-veneered top above two drawers
30¾ in. (78.5 cm.) high; 29½ in. (75 cm.) wide; 16¼ in. (41 cm.) deep (2)

£5,000–8,000

\$6,800–11,000
€5,700–9,000

PROVENANCE:

By family tradition and direct descent, Isambard Kingdom Brunel, FRS (1806-1859).



■ 95

A PAIR OF LOUIS XV GILTWOOD AND AUBUSSON TAPESTRY OVER DOOR PANELS

SECOND QUARTER 18TH CENTURY, THE FRAMES POSSIBLY ASSOCIATED

Each woven in wools and silks depicting *putti* at play
48 in. (122 cm.) high; 53¾ in. (136.5 cm.) wide, overall

(2)

£2,500–4,500

\$3,400–6,100

€2,900–5,100



PROPERTY OF A GENTLEMAN

■ 96

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

\$1,400–2,000

€1,200–1,700

PROVENANCE:

Property from the Collection of the Late Lady Jane Abdy;
Christie's, London, 26 April 2017, lot 455.



■ 97

**A PAIR OF 'ORIENTALIST' PAINTED PANELS
AFTER THE FRERES ROUSSEAU, 19TH CENTURY**

Each oil on canvas in a later giltwood frame
74 in. x 56 in. (188 cm. x 142 cm.)

(2)

£8,000–12,000

\$11,000–16,000

€9,100–14,000

PROVENANCE:

Anonymous sale; Christie's, London, 19 March 2008, lot 158.

The present lot is based on a series of *boiserie* panels in the apartments of Louis XVI's brother the comte d'Artois at Versailles, known as the *cabinet turc*. The original door panels, now located at the Louvre, were painted by the frères Rousseau were apart a part of a large decorative scheme by Francois-Joseph Bélanger alongside his brother-in-law Jean-Démosthène.



Cabinet Turc du comte d'Artois, Musée du Louvre
© Musée du Louvre, Dist. RMN-Grand Palais / Olivier Ouadah



98

98

**A MEISSEN (AUGUSTUS REX) KAKIEMON
 CREAM-JUG**

CIRCA 1735, BLUE AR MARK

Painted with chrysanthemums and butterflies
 3 1/8 in. (8 cm.) high

£1,000–1,500

\$1,400–2,000
 €1,200–1,700

99

**A MEISSEN KAKIEMON COFFEE-CUP AND
 AN IMARI SAUCER**

CIRCA 1735, BOTH WITH BLUE CROSSED
 SWORDS MARK

The coffee-cup painted with chrysanthemums and a
 bird, the saucer with flowers embellished in gilding (2)

£2,500–4,000

\$3,400–5,400
 €2,900–4,500



99



100

100

**A SET OF TWELVE MEISSEN KAKIEMON
 CUTLERY-HANDLES**

THE PORCELAIN CIRCA 1735, THE SILVER
 WITH MARK OF HEINRICH JOACHIM BLANCK,
 HAMBURG, CIRCA 1770

Each pistol-shaped handle painted with the
Schmetterling pattern, comprising: six examples fitted
 with silver three-tined forks and six examples fitted
 with silver tapering blades

The handles: 3 1/8 in. (7.9 cm.) long

(12)

£1,500–2,000

\$2,100–2,700
 €1,700–2,300



101

101

A MEISSEN FLARED BEAKER AND A SAUCER
CIRCA 1725

The beaker painted with figures in a rural landscape to one side and a riverscape to the other, within Böttger lustre, iron-red and gilt cartouches, the saucer with an interior scene with a physician at a lady's bedside
The beaker - 3 in. (7.5 cm.) high (2)

£2,000-3,000

\$2,700-4,100
€2,300-3,400

102

A NYMPHENBURG TEAPOT AND COVER
THIRD QUARTER OF THE 18TH CENTURY,
IMPRESSED O

Painted *en grisaille* with a landscape panel to each side, signed 'Y. Hafner . fecit', against a *bois simulé* ground
4 in. (10.2 cm.) high

£1,800-2,500

\$2,500-3,400
€2,100-2,800



102

103

**A GERMAN PORCELAIN GOLD-MOUNTED
OVAL SNUFF-BOX AND COVER**
CIRCA 1750-60, POSSIBLY BERLIN, THE
MOUNTS CONTEMPORARY AND PROBABLY
GERMAN

Painted in iron-red *camaieu* with figures in landscape
after *Watteau*
3 1/8 in. (8 cm.) wide

£2,500-4,000

\$3,400-5,400
€2,900-4,500



103

104

A HÖCHST FIGURE OF SCARAMOUCHE OR DOCTOR BOLOARDO

CIRCA 1755, IRON RED D MARK, IMPRESSED B2

Modelled by *J. G. Becker*, standing on a mound base applied with leaves and flowers
6.6/8 in. (7.2 cm.) high

£2,500–4,000

\$3,400–5,400
€2,900–4,500

For a similar example of the model, see Reinhard Jansen (ed.), *Commedia dell'Arte, Fest der Komödianten, Keramische Kostbarkeiten aus den Museen der Welt*, Stuttgart, 2001, p. 146, no. 141.



104



105

105

A MEISSEN PORCELAIN MIRROR FRAME

CIRCA 1880

The scroll-moulded frame applied with flowers, putti and birds, issuing twin candle branches
29 in. (74 cm.) high overall

£3,000–5,000

\$4,100–6,800
€3,400–5,700



(detail)

*** 106****A MEISSEN COMPOSITE 'BERGLEUTE' TEA AND HOT-CHOCOLATE SERVICE**

CIRCA 1750-65, BLUE CROSSED SWORDS MARKS TO SOME PIECES, BLUE CROSSED SWORDS AND DOT MARKS TO OTHER PIECES, VARIOUS PRESSNUMMERN AND INCISED LETTERS AND NUMERALS

Painted in the manner of *B.G. Häuer* with miners and foremen in landscape vignettes surrounded by scattered *deutsche Blumen*, within gilt line rims, the wares with *ozier*-moulded borders, the tray with shell-moulded handles, comprising: a two-handled shaped oval tray, a hot-chocolate-pot and cover, a small teapot and cover, a milk-jug, a sugar-bowl and cover, a teaspoon, two teacups and two saucers and two coffee-cups and two saucers

The tray - 17¼ in. (43.5 cm.) wide

(17)

£10,000-16,000

\$14,000-22,000

€12,000-18,000

PROVENANCE:

From a Swiss private collection and the estate of Dr. Karl Lanz, Manheim, Hugo Helbing, Munich, 8 May 1930, lot 69 (sold for 1200 marks).

The mining industry was vital to Saxony's economy and highly valued under Augustus the Strong. Wares decorated with these subjects serve to demonstrate this significance and some pieces show gilt mounds of coal, symbolising the richness and importance of the produce. The scenes are full of detail and the mining officials are singled out with gilt AR monograms to their hats and by their gold buttons. The everyday miner instead has a crossed hammer and chisel to his hat.

For a part service with similar decoration see Rainer Slotta *et al.*, *Ein fein bergmannig Porcelan, Abbilder vom Bergbau in 'weißem Gold'*, Essen, 1999, p. 67.



*** 107**

**A FRENCH ORMOLU-MOUNTED BISCUIT
PORCELAIN MANTEL CLOCK**
PIOLAINE, PARIS, LATE 19TH CENTURY

The dial signed "Piolaïne/ A Paris", the twin barrel movement with later platform escapement and with countwheel strike to bell
17¾ in. (45 cm.) high; 17¾ in. (45 cm.) wide;
6¾ in. (17.5 cm.) deep

£1,500-2,500

\$2,100-3,400
€1,700-2,800

*** 108**

**A PAIR OF EMPIRE ORMOLU AND PATINATED
BRONZE TWIN-LIGHT CANDELABRA**
EARLY 19TH CENTURY,
POSSIBLY NORTH EUROPEAN

With removable candle branches to form a single
candlestick
12¾ in. (32.5 cm.) high; 10¼ in. (26 cm.) wide (2)

£2,500-4,000

\$3,400-5,400
€2,900-4,500



*** 109**

**A FRENCH ORMOLU-MOUNTED PINK-
GROUND PORCELAIN VASE AND COVER**
OF LOUIS XV STYLE,
LATE 19TH/ 20TH CENTURY

The ovoid-form vase with pierced frieze and handles,
on a foliate base
6 in. (15.2 cm.) high; 7½ in. (19 cm.)

£700-1,000

\$950-1,400
€800-1,100





LORD ROBERTS
OF KANDAHAR



110

*** 110**

A PAIR OF SEVRES WHITE BISCUIT ALLEGORICAL FIGURES OF 'LE PHILOSOPHE' AND 'L'ETUDE'

CIRCA 1780-1800, GILT INTERLACED L MARKS AND GILDER'S MARKS FOR GIRARD

After models by *Louis-Simon Boizot*, each seated on an oval gilt-edged turquoise-glazed base

The tallest - 8 in. (20.2) cm. high

(2)

£2,000-3,000

\$2,700-4,100
 €2,300-3,400

Louis-Simon Boizot (1743-1809), director of the sculpture workshop at Sèvres from 1773 to 1800, modelled these figures for a *Lampe antique* in 1780, for production in biscuit porcelain at the manufactory. They also feature on a clock-model, known as *L'Etude et la Philosophie* for which the *bronzier* François Rémond (*maître* in 1774) produced a design commissioned by the *marchand-mercier* Dominique Daguerre. Plaster models of the figures preserved at Sèvres are illustrated by Guilhem Scherf *et al*, *Louis-Simon Boizot*, Exhibition catalogue, Paris, 2001, pp. 190-191, figs. 15 and 16.

*** 111**

TWO MEISSEN FIGURES ALLEGORICAL OF SMELL AND TASTE
 CIRCA 1750, BLUE CROSSED SWORDS MARKS

From a set of the Senses, modelled by *J.J. Kändler* and *J.F. Eberlein*, as nymphs with attendant putti, Taste with a bowl of fruit and a monkey and Smell with a pot-pourri vase on a pedestal, each on a square base
 Smell - 11½ in. (28.2 cm.) high

(2)

£3,000-5,000

\$4,100-6,800
 €3,400-5,700

A set of Meissen Senses, including the same models as those in the present lot, was sold in these Rooms, 7 June 2011, lot 74.



111



112

*** 112**

A MEISSEN (LATER DECORATED) GROUP OF BACCHUS AND A PUTTO

CIRCA 1750 AND LATER, BLUE CROSSED SWORDS MARK

Probably modelled by *J.J. Kändler* as part of a centrepiece group, Bacchus modelled seated astride a barrel holding a goblet aloft 10¼ in. (26 cm.) high

£1,000-1,500

\$1,400-2,000
 €1,200-1,700



■ *113

A SUITE OF LOUIS XVI GILTWOOD SEAT FURNITURE

BY GEORGES JACOB, LATE 18TH CENTURY

Comprising a pair of fauteuils and a canapé, each with stiff leaf tip and channelled frame, the square back above a bowed seat on tapering, fluted legs, each chair stamped 'G. JACOB' to the seat frame, upholstered in silk floral damask, re-gilt

The canapé; 37 in. (94 cm.) high; 59½ in. (151 cm.) wide; 23½ in. (61 cm.) deep

The fauteuils; 33 in. (84 cm.) high; 23½ in. (60 cm.) wide; 19½ in. (49.5 cm.) deep

(3)

£12,000–18,000

\$17,000–24,000

€14,000–20,000

Georges Jacob, *maître* in 1765.

A pair of fauteuils of this model almost certainly *en suite* with the present lot was sold Christie's, London, 18 June 1987, lot 151. This suite of furniture is related to seat-furniture supplied to the boudoir of Marie-Antoinette at Versailles, a chair from which is now in the Kunstgewerbe Museum in Berlin (Salverte, *Les Ébénistes du XVIIIe Siècle*, Paris, 1953, plate XXXV, fig. 4).



■ * 114

**A PAIR OF FRENCH ORMOLU-MOUNTED FLAMBE-GLAZED
PORCELAIN VASES**
OF LOUIS XVI STYLE, SECOND-HALF 19TH CENTURY

Each of ovoid form

20½ in. (52 cm.) high; 11 in. (28 cm.) diameter

(2)

£5,000–8,000

\$6,800–11,000

€5,700–9,000



■ * 115

A PAIR OF LOUIS XV GILTWOOD FAUTEUILS À LA REINE
BY JACQUES PIERRE LETELLIER, MID-18TH CENTURY

Covered in close-nailed Aubusson tapestry depicting Fontaine's fables,
stamped 'LETELLIER' and 'JME'

40¼ in. (102.5 cm.) high; 26¼ in. (66.5 cm.) wide; 21¼ in. (54 cm.) deep (2)

£4,000–6,000

\$5,400–8,100

€4,600–6,800

Two *maître menuisiers-ébénistes* bear the same name, Jacques-Pierre Letellier, *père* and *fils*, respectively *maître* in 1747 and 1767 (J. Nicolay, *L'Art et la Manière des Maîtres ébénistes Français au XVIIIe Siècle*, Paris, 1956, p. 275). Both made corner cabinets and commodes, but their speciality was superb quality seat-furniture. The present *fauteuils* are almost certainly by J.P. Letellier, *père*, who is associated with the Louis XV style, and because he

stamped his furniture 'LETELLIER' with a single 'L'. He frequently preceded his surname with the initials 'J.P.', although his initials can be omitted as in this example. A set of five caned *fauteuils* by J.P. Letellier, *père*, was commissioned by the Marquis de Paulmy, and is now in the Pavillon de l'Arsenal.

The present *fauteuils* are upholstered with tapestry covers depicting two of Jean Baptiste Oudry's *Fables de La Fontaine*, 'Le Loup et La Cicogne' and possibly, 'Le Lion et Le Moucheron'. Oudry was the artist most favoured by the Aubusson weavers, and scenes, or variants of them, based on the *fables* are frequently found as chair backs or seat covers. A suite of Aubusson tapestry-upholstered seat-furniture, also depicting the *fables*, is illustrated in E.A. Standen, *European Post-Medieval Tapestries and Related Hangings in the Metropolitan Museum of Art*, New York, 1985, vol. II, no. 100, pp. 626–632.



■ * 116

A LATE LOUIS XVI ORMOLU-MOUNTED MAHOGANY AND BOIS SATINE COMMODE
LATE 18TH CENTURY, ATTRIBUTED TO GUILLAUME BENNEMAN

The shaped rectangular grey-veined white marble top above three frieze drawers and two long drawers
33¾ in. (86 cm.) high; 51½ in. (131 cm.) wide; 23½ in. (59.5 cm.) deep

£12,000–18,000

\$17,000–24,000
€14,000–20,000

PROVENANCE:

With Partridge Gallery, London.

This refined commode is very similar in style to the work of *ébéniste* Guillaume Beneman, as seen in the framed central panels, fluted legs and *toupie* feet. A nearly identical commode by Beneman with a slightly more circular *entrelac* frieze and variant escutcheons sold Sotheby's, Paris, 23 June 2004, lot 83.



■ * 117

**A PAIR OF FRENCH ORMOLU AND MARBLE
 CORINTHIAN COLUMNS**
 LATE 19TH / 20TH CENTURY

Each on a stepped red *campan mélanagé* marble and
 ormolu plinth and surmounted by a *putto*
 36½ in. (92.5 cm.) high; 7¾ in. (19.5 cm.) square, the base
 (2)

£2,000–3,000

\$2,700–4,100
 €2,300–3,400



* 118

A PARIS PORCELAIN FIGURAL INKSTAND
 CIRCA 1820-40

Modelled with a biscuit figure of a putto and attributes,
 on an oval base embellished in gilding and inscribed *qui*
que tu sois, voici ton maître, / Il l'est, le fût, ou le doit être.
 6½ in. (15.5 cm.) high

£800–1,200

\$1,100–1,600
 €910–1,400

■ * 119

**A PAIR OF FRENCH ORMOLU AND
PATINATED BRONZE SIX-LIGHT
CHANDELIERS**

OF EMPIRE STYLE, 20TH CENTURY

The suspended circular dish issuing six eagle heads,
wired for electricity

30¾ in. (78 cm.) high; 19¼ in. (49 cm.) diametre

(2)

£2,500–4,000

\$3,400–5,400

€2,900–4,500



■ * 120

**A PAIR OF SOUTH EUROPEAN PARCEL-GILT
FRUITWOOD AND PIETRA DURA
DEMI-LUNE CONSOLES**

19TH CENTURY, PROBABLY ITALIAN

The top inset with various hard stones including
Spanish *brocatella*, *lapis lazuli* and *verde antico*

36¼ in. (92 cm.) high; 31¼ in. (80.5 cm.) wide;

16½ in. (42 cm.) deep

(2)

£3,000–5,000

\$4,100–6,800

€3,400–5,700



■ * 121

**A SET OF ELEVEN FRENCH GILT-METAL AND
BLACK-PAINTED TWIN-LIGHT
WALL-LIGHTS**
20TH CENTURY

Wired for electricity
12 in. (30.5 cm.) high, excluding fitments; 14½ in. (37
cm.) wide (11)

£3,000-5,000

\$4,100-6,800
€3,400-5,700



■ * 122

**A FRENCH GILT-METAL AND BLACK-
PAINTED TWELVE-LIGHT DRUM CHANDELIER**
20TH CENTURY

Fitted for electricity
51 in. (129.5 cm.) high; 33¼ in. (84.5 cm.) diameter

£3,000-5,000

\$4,100-6,800
€3,400-5,700

*** 123**

**A PAIR OF DIRECTOIRE ORMOLU AND
PATINATED-BRONZE THREE-LIGHT
CANDELABRA**

CIRCA 1795-1800

The scrolling foliate cast branches issuing from amphora supported by classically draped male and female figures on cylindrical stepped bases applied with Etruscan masks and anthemion mounts 26¼ in. (66.5 cm.) high

(2)

£8,000-12,000

\$11,000-16,000

€9,100-14,000

A virtually identical pair of candelabra is in the Palais de L'Élysee, illustrated in E. Dumonthier, *Les Bronzes du Mobilier National: Bronzes d'Éclairage et de Chauffage*, Paris, 1911, pl. 30, figs. 6, 6 bis. A similar pair is at the Ministère de la Marine. A pair of this model sold Christie's, Paris, 16 November 2008, lot 279, and another pair, Christie's, New York, 22 May 2002, lot 381.



■ * 124

**A SOUTH EUROPEAN GILT-METAL
MOUNTED PARCEL-GILT AND EBONIZED
MAHOGANY CENTRE TABLE**
MID-19TH CENTURY

The circular top with fruitwood stringing, on scrolled herm legs 29¾ in. (75.5 cm.) high; 55¼ in. (141.5 cm.) diameter

£3,000-5,000

\$4,100-6,800

€3,400-5,700





*** 125**

**A PAIR OF FRENCH ORMOLU AND
PATINATED-BRONZE CASSOLETTES
OF LOUIS XVI, MID-19TH CENTURY**

Each of *athénienne* form with Satyr head monopodia
13¾ in. (35 cm.) high; 8¼ in. (21 cm.) diameter (2)

£3,000-5,000

\$4,100-6,800
€3,400-5,700



*** 126**

**AN EMPIRE ORMOLU AND PATINATED-
BRONZE MANTLE CLOCK
BASILE CHARLES LE ROY,
EARLY 19TH CENTURY**

The dial signed 'Le Roy hre. de Madame', twin barrel
movement with silk suspension and countwheel strike
to bell

21¼ in. (55 cm.) high; 17¼ in. (44 cm.); 9 in. (23 cm.) deep

£10,000-15,000

\$14,000-20,000
€12,000-17,000

PROVENANCE:

With Partridge Gallery, London.



* 127

A LOUIS XVI ORMOLU AND WHITE MARBLE FIGURAL GROUP OF PSYCHE AND CUPID

LATE 18TH/EARLY 19TH CENTURY

Modelled after the Antique, re-gilt

15¼ in. (39 cm.) high; 5¾ in. (14.5 cm.) diameter

£2,000–3,000

\$2,700–4,100

€2,300–3,400

PROVENANCE:

With Partridge Gallery, London.



* 128

A PAIR OF EMPIRE ORMOLU URNS

EARLY 19TH CENTURY

Each elongated urn of Classical form with a fixed cover

17½ in. (44.5 cm.) high; 7 in. (18 cm.) diameter (2)

£2,500–4,000

\$3,400–5,400

€2,900–4,500

■ * 129

A PAIR OF FRENCH GILTWOOD FAUTEUILS À LA REINE

OF LOUIS XV STYLE, LATE 19TH CENTURY

Each covered overall in a close nailed Aubusson style tapestry with scenes of birds of prey and rural landscapes

42 in. (107 cm.) high; 27¾ in. (70.5 cm.) wide; 23½ in. (59.5 cm.) deep (2)

£3,000–5,000

\$4,100–6,800

€3,400–5,700





Photography: Michael Sinclair; Styling: Louisa Grey



■ * 130

**A SET OF FOUR SWEDISH GUSTAV III
BRONZED AND GILTWOOD SIDE CHAIRS**
EARLY 19TH CENTURY

Each covered in yellow silk with white wreathed bee motif, re-decorated
32¼ in. (82 cm.) high; 18½ in. (47 cm.) wide;
17 in. (43 cm.) deep (4)

£1,500–2,500

\$2,100–3,400

€1,700–2,800

■ * 131

**A PAIR OF FRENCH ORMOLU-MOUNTED
BURR WALNUT GUERIDONS**
AFTER THE MODEL BY ADAM WEISWEILLER,
LATE 19TH / EARLY 20TH CENTURY

Each with a Belgian granite top
29¼ in. (74.5 cm.) high; 14½ in. (37 cm.) diameter (2)

£4,000–6,000

\$5,400–8,100

€4,600–6,800





■ * 132

A SWEDISH PARCEL-GILT AND BRONZED CONSOLE TABLE AND MIRROR

EARLY 19TH CENTURY

The mirror with divided plate, the table with a white marble top and a faux-marble plinth base

The mirror: 54¾ in. (139 cm.) high, 27½ in. (70 cm.) wide

The console: 36¾ in. (93.5 cm.) high, 27¾ in. (70.5 cm.) wide 14 in. (35.5 cm.) deep (2)

£2,500-4,000

\$3,400-5,400

€2,900-4,500



■ * 133

A PAIR OF FRENCH GILT AND PATINATED METAL FOUR-LIGHT WALL-LIGHTS

20TH CENTURY

Wired for electricity

12 in. (30.5 cm.) high, excluding fittings; 11¼ in. (29 cm.) wide;

11¼ in. (30 cm.) deep

(2)

£1,200-1,800

\$1,700-2,400

€1,400-2,000



* 134

A PAIR OF ITALIAN SMALL MARBLE BUSTS ON PEDESTALS

20TH CENTURY, THE HEADS POSSIBLY EARLIER

After the Antique, each modelled as a Roman emperor

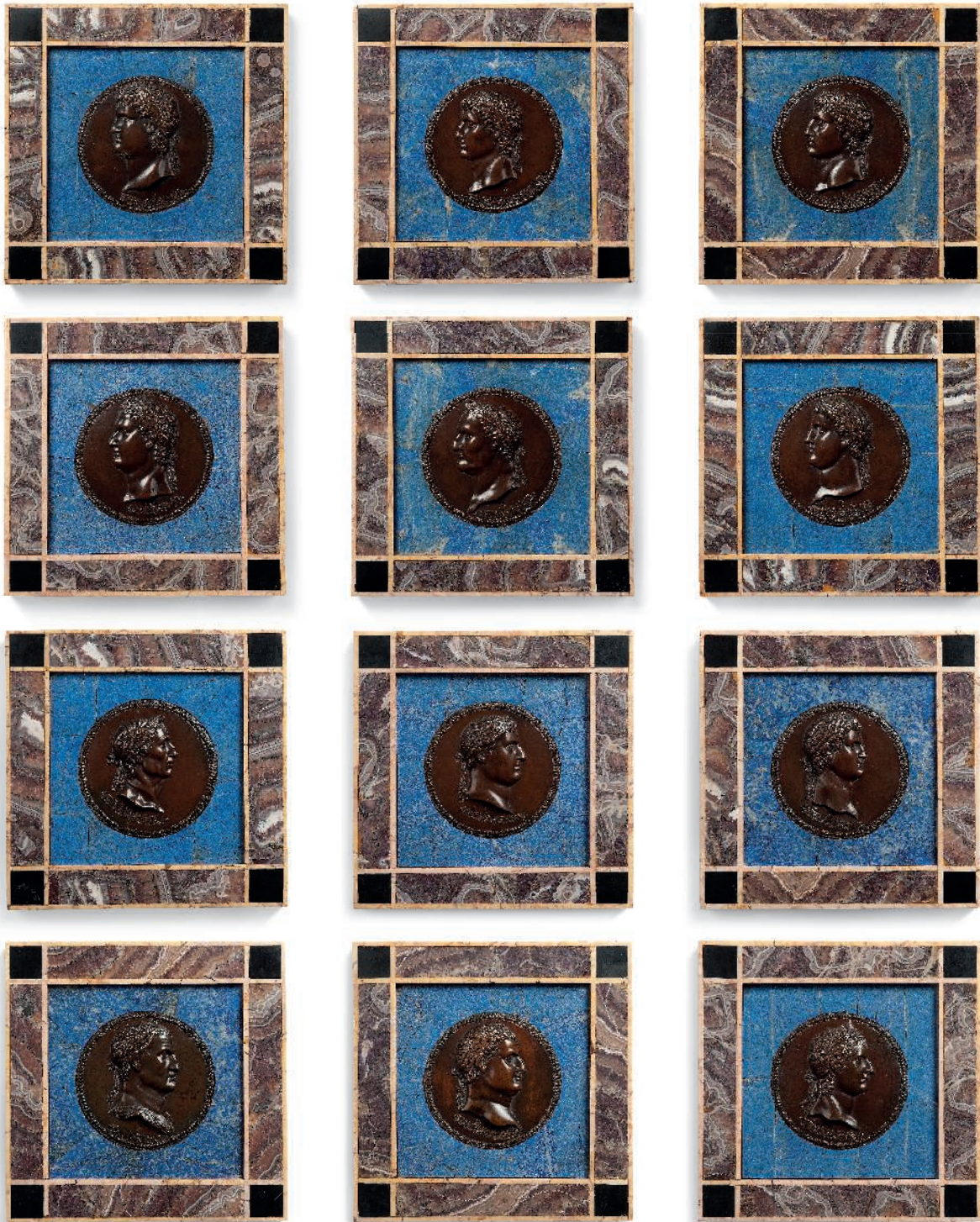
17¼ in. (44 cm.) high

(2)

£4,000-6,000

\$5,400-8,100

€4,600-6,800



■ * 135

**A SET OF TWELVE BRONZE MEDALLIONS OF ROMAN
EMPERORS MOUNTED IN LAPIS AND AMETHYST HARDSTONE
FRAMES**

20TH CENTURY

Each inscribed with a name and number
Each 12½ in. (31.5 cm.) square

£12,000-18,000

(12)

\$17,000-24,000
€14,000-20,000



■ * 136

**A WHITE MARBLE FIGURE OF
PAULINE BORGHESE**

ITALIAN, LATE 19TH CENTURY, AFTER THE
MODEL BY ANTONIO CANOVA

The reclining figure on a grey marble *chaise longue*
28¾ in. (73 cm.) high; 36 in. (91.5 cm.) wide;
10¾ in. (27.5 cm.) deep

£7,000-10,000

\$9,500-14,000
€8,000-11,000



■ * 137

**A PAIR OF WHITE MARBLE FIGURES
REPRESENTING CERES**

EARLY 20TH CENTURY, PROBABLY ITALIAN

Each standing on a later plinth
42½ in. (108 cm.) high

(2)

£7,000-10,000

\$9,500-14,000
€8,000-11,000



138

* 138

LUIGI QUERENA (ITALIAN, 1820-1887)

The Grand Canal with Santa Maria de la Salute, Venice

signed and dated 'Luigi Querena 1867' (lower left)
oil on canvas
38¾ x 53⅞ in. (98 x 135 cm.)

£7,000-10,000

\$9,500-14,000

€8,000-11,000

PROVENANCE:

with Galerie Niederhauser, Lausanne.

* 139

**GIOVANNI OTTAVIANI (1735 - 1808),
AFTER GAETANO SAVORELLI (D. 1791)
AND PIETRO CAMPORESE (1763 - 1822)**

*Designs from the Loggia di Raffaello in the
Vatican Palace*

each inscribed 'Joann. Ottaviani sculp. cum
privilegio SS.D.N. Clementis XIII.' and 'Cai
Savorelli Piet., et Pet. Camporesi Arch. delin.'
numbered I to X
hand-coloured engravings on woven paper
each 42 x 15¾ in. (106.7 x 40 cm.)
a set of ten

£3,000-5,000

\$4,100-6,800

€3,400-5,700



139 (part)



*** 140**

**GIOVANNI BATTISTA BEINASCHI
(FOSSANO 1636-1688 NAPLES)**

Lot and his Daughters

oil on canvas
62½ x 62¾ in. (158.5 x 159.5 cm.)

£6,000–8,000

\$8,100–11,000

€6,800–9,000

PROVENANCE:

Anonymous sale; Sotheby's, Monaco, 22 June 1985, lot 126.

LITERATURE:

S. Carotenuto, 'Un possibile riferimento al secondo soggiorno romano del Beinaschi', *Kronos*, 13/1-2, II, p. 229.

V. Pacelli and F. Petrucci, *Giovan Battista Beinaschi: Pittore barocco tra Roma e Napoli*, Rome, 2011, p. 316, no. Cb11.

We are grateful to Dr. Francesco Petrucci for confirming the attribution on the basis of a photograph. He furthermore notes that the picture should be placed within the early years of Beinaschi's first sojourn in Naples, between 1663 and 1672, as indicated also by the subject matter, typical of 17th Century Neapolitan painting.



*** 141**

AFTER THOMAS GAINSBOROUGH

The Blue Boy

oil on canvas
45½ x 33 in. (115.7 x 84 cm.)

£2,500–4,000

\$3,400–5,400

€2,900–4,500

After the picture in the Henry E. Huntington Art Gallery, San Marino, California.



*** 142**

**JEAN-BAPTISTE MONNOYER (LILLE 1636-1699
LONDON)**

Carnations, peonies and other flowers in a sculpted urn

with signature 'J Baptist.f.' (lower right)

on canvas laid down on board
28½ x 23¾ in. (72.3 x 60.2 cm.)

£10,000-15,000

\$14,000-20,000
€12,000-17,000

PROVENANCE:

(Possibly) Sir Thomas Lowther, 2nd Bt. (d. 1745), Marske and Holker Hall, and by descent to his son, Sir William Lowther, 3rd Bt. (1727-1756), and by inheritance at Holker through his cousin, Lord George Augustus Cavendish (d.1794), and by inheritance to his nephew, George Cavendish, 1st Earl of Burlington (1754-1834), and sold by the following, The Property of the Trustees of the Holker Estates; Christie's, London, 8 December 1994, lot 74.



λ 143

JEAN SOUVERBIE (1891-1981)

Maternité

signed 'Souverbie' (lower right); further signed and titled 'MATERNITÉ/
Souverbie' (on the reverse)

oil on canvas

18½ x 15½ in. (46 x 38.4 cm.)

£6,000-8,000

\$8,100-11,000

€6,800-9,000

PROVENANCE:

with Galerie de Chaudun, Paris.

Private Collection, Paris; sale, Artcurial, Paris, 26 October 2004, lot 129.

Acquired from the above sale by the present owner.



144

ALBERT CHARLES LEBOURG (1849-1928)

Les bords du lac de Genève, à Saint-Gingolph

signed, dated and inscribed 'S. Gingolph 1900 -/a.Lebourg.' (lower right);
signed again and titled 'A Lebourg, Bord du lac de Genève/S.Gilgolph' (on the
stretcher)

oil on canvas

21½ x 32.2/8 in. (54.6 x 82 cm.)

£18,000-25,000

\$25,000-34,000

€21,000-28,000

PROVENANCE:

Jules Augry, Paris.

with Arthur Tooth and Sons Ltd., London.

Anonymous sale; Calmels, Chambre, Cohen, Paris, 1 August 2000, lot 23.

Acquired from the above sale by the present owner.

EXHIBITED:

Paris, Galeries Georges Petit, Exposition Albert Lebourg, 3-19 November
1923, no. 13.

LITERATURE:

L. Bénédite, *Albert Lebourg*, Paris, 1923, p. 182 (illustrated, p. 175; dated 1898
or 1899).

François Lespinasse has confirmed the authenticity of this work.



145

ANDRIES VERMEULEN (DORDRECHT 1763-1814 AMSTERDAM)

A winter landscape with figures before a hamlet

signed 'A.Vermeulen' (lower right)

oil on canvas

16½ x 21 in. (41 x 53.5 cm.)

£7,000-10,000

\$9,500-14,000

€8,000-11,000

PROVENANCE:

Anonymous sale; Christie's, London, 10 October 1969, lot 4.

Anonymous sale; Christie's, London, 8 July 1994, lot 148.



146

**ROELOF JANSZ. VAN VRIES (HAARLEM C. 1630/1-1681
AMSTERDAM)**

Peasants resting on a sandy track before a farm

indistinctly signed and dated 'VR (...) 1656' (lower centre)

oil on canvas

34½ x 26¼ in. (87.5 x 66.5 cm.)

£7,000–10,000

\$9,500–14,000

€8,000–11,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 17 November 1994, lot 82.



147

ATTRIBUTED TO JAN COELENBIER
(KORTRIJK 1610-1680 HAARLEM)

*A winter river landscape with figures playing
kolf and conversing before a village*

oil on canvas
23 $\frac{3}{8}$ x 29 $\frac{7}{8}$ in. (59 x 76 cm.)

£5,000–7,000

\$6,800–9,500
€5,700–7,900

PROVENANCE:

Anonymous sale; Sotheby's, London, 2 November
2000, lot 266.



148

CIRCLE OF PHILIPS WOUWERMAN
(HAARLEM 1619-1668)

Figures in an encampment

With indistinct signature 'PW' (lower right)
oil on panel
13 x 18 $\frac{1}{4}$ in. (33 x 46.5 cm.)

£5,000–8,000

\$6,800–11,000
€5,700–9,000

PROVENANCE:

J.R.P. Stewart, Florence House, Leamington, 1882.
Lady Pirbright, Paris; her sale, Christie's, London,
30 March 1908, lot 152 (13 $\frac{1}{2}$ gns. to Stelitski), as
'Wouwerman'.
Anonymous sale; Phillips, London, 3 July 1990, lot
33, as 'Philips Wouwerman'.
Anonymous sale; Bruun Rasmussen Auctioneers,
28 August 1991, lot 199, as 'Philips Wouwerman'.
Anonymous sale; Christie's, London, 29 October
1993, lot 9, as 'attributed to Pieter Wouwerman'.



■ Δ 149

A RUSSIAN BRASS AND CUT-GLASS FOUR-LIGHT CHANDELIER
CIRCA 1800

The brass band to the top of lantern-form body stamped with alternating hearts and flowers, minor losses and replacements, fitted for electricity
35 in. (89 cm.) high; 19¼ in. (48.5 cm.) diameter

£6,000-9,000

\$8,100-12,000

€6,800-10,000

■ 150

A PAIR OF LOUIS XVI ORMOLU-MOUNTED MAHOGANY
MEUBLES-D'APPUI
LATE 18TH CENTURY

Each with a Spanish *brocatella* marble top above two frieze drawers and pair of glazed doors enclosing shelves, the doors possibly replaced
45 in. (114 cm.) high; 34½ in. (87.5 cm.) wide; 13½ in. (34.5 cm.) deep (2)

£6,000-10,000

\$8,100-14,000

€6,800-11,000

PROVENANCE:

Acquired from Etienne Lévy, Paris, 1994.





■ 151

A PAIR OF GILT-METAL MOUNTED AND PATINATED BRASS CEILING LIGHTS

BY MAISON MEILLEUR, 20TH CENTURY

Fitted for electricity

26 in. (66 cm.) high, approximately (2)

£2,000–3,000

\$2,700–4,100

€2,300–3,400

This lot was designed and made for the present owner as a unique commission.



Drawing of the original design



152

A NORTH EUROPEAN ORMOLU-MOUNTED CUT-CRYSTAL TABLE FOUNTAIN

CIRCA 1820, PROBABLY RUSSIAN

The gadrooned cover and body flanked by serpent handles and issuing a silvered spout with faceted crystal stopper, above a stepped socle and base, on a plinth cast with oak leaves

24 in. (61 cm.) high; 11 in. (28 cm.) wide; 9¾ in. (25 cm.) deep

£4,000–8,000

\$5,400–11,000

€4,600–9,000

PROVENANCE:

Acquired from William Redford, London, June 1979.

153

**A PAIR OF CHINESE BLUE AND WHITE
VASES FITTED AS LAMPS**

KANGXI PERIOD (1662-1722)

Each painted with panels of peony sprays, fitted for
electricity

19¾ in. (50 cm.) high (2)

£4,000-6,000 \$5,400-8,100

€4,600-6,800

PROVENANCE:

Acquired from Duchange-Garmingny, Paris, May 1978.



154

**A LARGE CHINESE BLUE AND WHITE JAR
AND COVER**

KANGXI PERIOD (1662-1722)

Painted in bright shades of cobalt blue depicting panels
of birds and flowers

24 in. (61 cm.) high (2)

£3,000-5,000 \$4,100-6,800

€3,400-5,700

PROVENANCE:

Acquired from Duchange-Garmingny, Paris, May 1978.





155

**A PAIR OF LOUIS XV STYLE ORMOLU-MOUNTED WHITE CHINESE
PORCELAIN CRANES**

THE PORCELAIN QIANLONG PERIOD (1736-1795), THE MOUNTS 19TH
CENTURY

Each naturalistically modelled as cranes with ormolu collar, on a pierced *rocaille*
base

18½ in. (47 cm.) high

(2)

£15,000-25,000

\$21,000-34,000

€17,000-28,000

PROVENANCE:

Collection Pierre Saqué, Paris.

Acquired from Lefebvre et Fils, Paris, May 1997.



156

A PAIR OF EUROPEAN GILT-BRONZE MOUNTED CHINESE CLOISSONNÉ ENAMEL VASES

THE VASES QIANLONG-JIAQING PERIOD (1736-1820)

Each vase delicately enamelled with the flowers of the four seasons, all below butterflies in flight and reserved on a turquoise ground, mounted with European gilt-bronze leafy branches and blooms

The vases 18½ in (47 cm.) high, overall height 35½ in. (90 cm.) (2)

£15,000–20,000

\$21,000–27,000

€17,000–23,000

PROVENANCE:

Acquired in China in the late 19th century and thence by descent to the current owner.



PROPERTY OF BARONESS VON HOHENBERG

■ 157

A JAPANESE PAINTING OF BUDDHA

19TH CENTURY

Flanked by Manjusri and Samantabhadra, surrounded by Heavenly Kings, a diverse divine and demonic retinue, set upon a green and gold ground plane below a blue sky

79 $\frac{7}{8}$ x 30 in. (203 x 76 cm.), framed in glass

£6,000–8,000

\$8,100–11,000

€6,800–9,000

PROPERTY FROM AN ENGLISH COLLECTION

■ ~ 158

A FAUX BAMBOO HUALIMU ALTAR TABLE

19TH CENTURY

The top panel veneered with bamboo, carved with intricate inter-twining bamboo design, with an open work gallery and legs

56 $\frac{1}{2}$ in. (143.5 cm.) wide, 35 in. (89 cm.) high, 17 in. (43.2 cm.) depth

£5,000–8,000

\$6,800–11,000

€5,700–9,000



(reverse)

159

**TWO SIMILAR MASSIVE CHINESE FAMILLE VERTE
'LANDSCAPE' DISHES**

KANGXI SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

Each dish decorated with scholars and attendants before a pavilion and figures in sampans amongst various trees in a mountainous river landscape, all in reserve on an intricately detailed iron-red brocade background, the rim of the dish is embellished with bamboo leaves and flower heads on a cracked-ice band, the exterior decorated with a further mountain landscape scene, one dish with a channelled foot ring
20½ in. (52 cm.) diam.

(2)

£15,000-25,000

\$21,000-34,000
€17,000-28,000

Compare the current dishes to a pair of unusual *doucai* dishes of similar size and comparable iron-red ground, from the collection of the 7th Earl of Castle-Stewart, sold at Christie's London, 11 November 2003, lot 135.

See also a *famille verte* baluster jar in the Butler Family Collection with comparable iron-red cell pattern ground and the unusual inclusion of turquoise enamel seen on the current dishes, illustrated by Sir Michael Butler, Margaret Medley and Stephen Little in *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, Virginia, 1990, p. 107, no. 60. This jar is dated to the Shunzhi period (1645-1655), suggesting that the current dishes would date to the earlier part of the Kangxi reign (1662-1722).



In situ image from the sale of the collection of Alberto Pinto.

160

A CHINESE FAMILLE ROSE LARGE PART DINNER-SERVICE

QIANLONG PERIOD, CIRCA 1760-1765

Each piece brightly and finely enamelled and gilt with flowers, comprising: a circular tureen and cover, five oval tureens and covers, four with stands, two sauce-tureens and covers, three oval dishes in sizes, ten circular dishes in sizes, ten saucer-shaped dishes in sizes, three oval baskets, two tripod sweetmeat dishes, two sauce-boats, two salts, two moulded oval bowls, seventy-two plates, seven soup-plates; and a candlestick, similarly decorated

£25,000-40,000

\$34,000-54,000

€29,000-45,000

PROVENANCE:

Collection Alberto Pinto; Christie's Paris 12-14 September 2017, lot 275 (part).





161

A SOUTH GERMAN BRASS AND SILVER TABLE CLOCK

CHRISTIAN GRIELENBECKH, THIRD QUARTER 17TH CENTURY

Mounted with finely engraved scrolling pierced floral ornament, signed *Christian Grielsenbeckh* with balance wheel escapement and countwheel strike to bell mounted to underside
3¼ in. (8.3 cm.) high; 4¾ in. (11.5 cm.) diameter

£1,500-2,500

\$2,100-3,400
€1,700-2,800



162

A PAIR OF ITALIAN BRASS THREE-LIGHT PHOTOPHORES

20TH CENTURY

Each with a shell-form cover above a cylindrical glass shade and supported by three dolphin feet
30¼ in. (77 cm.) high; 13½ in. (34.5 cm.) diameter (2)

£1,000-1,500

\$1,400-2,000
€1,200-1,700



■ **163**

A NORTH ITALIAN GILTWOOD CONSOLE TABLE

LATE 18TH CENTURY

With a 19th century *breccia Africano* marble top
36½ in. (93 cm.) high; 51¼ in. (131.5 cm.) wide;
26½ in. (67.5 cm.) deep

£5,000-8,000

\$6,800-11,000
€5,700-9,000



Photography: Michael Sinclair; Styling: Louisa Grey



■ 164
A PENTAGONAL BRASS AND GLASS LARGE HALL LANTERN
 EARLY 20TH CENTURY

With five scrolling acanthus-clad arms, on pinecone feet, fitted for electricity
 45 in. (114.5 cm.) high; 21 in. (53.5 cm.) diameter

£800-1,200

\$1,100-1,600
 €910-1,400



■ 165
A SET OF FOUR FRENCH ORMOLU THREE-LIGHT WALL-LIGHTS
 OF LOUIS XVI STYLE, LATE 19TH / EARLY 20TH CENTURY

Fitted for electricity
 37½ in. (95.5 cm.) high; 18 in. (45.7 cm.) wide (4)

£5,000-8,000

\$6,800-11,000
 €5,700-9,000



■ 166
AN ITALIAN GILTWOOD CONSOLE
 PROBABLY ROMAN, EARLY 18TH CENTURY, THE TOP 19TH CENTURY

The gilt-gesso top incised with scrolling acanthus centred around winged putti
 31½ in. (80 cm.) high; 44 in. (111.5 cm.) wide; 13¼ in. (33.5 cm.) deep

£1,500-2,000

\$2,100-2,700
 €1,700-2,300



■ 167

**A PAIR OF FRENCH ORMOLU AND CUT-GLASS TWENTY-FOUR
LIGHT CHANDELIERS**
EARLY 20TH CENTURY

Hung overall with chains of faceted and drops, the central band inset with cut-glass roundels between and issuing scrolling branches concealing spokes to the central stem further mounted with lighting fixtures, fitted for electricity
46 in. (117 cm.) high; 46 in. (117 cm.) diameter (2)

£20,000-30,000

\$27,000-41,000
€23,000-34,000



168

■ 168

A CANAPE MERIDIENNE

MODERN

Covered in green two-tone velvet, with two loose cushions
34 in. (86.5 cm.) high; 71 in. (180.5 cm.) wide; 57½ in. (146 cm.) deep

£1,200-1,500

\$1,700-2,000
€1,400-1,700

■ 169

A GREEN VELVET THREE-SEATER SOFA

MODERN

Covered in two-tone green velvet, with three loose cushions
33¼ in. (84.5 cm.) high; 104 in. (264 cm.) wide; 43 in. (109.5 cm.) deep

£1,500-2,500

\$2,100-3,400
€1,700-2,800



169



■ 170
**A HARLEQUIN SET OF SIX DUTCH
 WALNUT MARQUETRY DINING CHAIRS**
 19TH CENTURY

Each with a drop-in seat covered with green cut-
 velvet
 the arm chairs: 45½ in. (115.5 cm.) high; 26¼ in.
 (66.5 cm.) wide; 19¾ in. (50 cm.) deep (6)

£600–1,000 \$810–1,400
 €680–1,100

■ 171
**A DUTCH BURR-WALNUT AND
 FRUITWOOD MARQUETRY 'BAKWAAIER'
 CABINET**
 MID-18TH CENTURY

The pair of doors, enclosing eight silk-lined shelves
 and five drawers, the base with four drawers
 95½ in. (242.5 cm.) high; 76 in. (193 cm.) wide;
 26½ in. (67.5 cm.) deep

£4,000–6,000 \$5,400–8,100
 €4,600–6,800





172

172

A COLLECTION OF SIXTY-THREE FRENCH FRAMED SPRING-BALANCE COVERS

18TH/19TH CENTURY, THE FRAME LATER

Each pinned to a brown velvet backing and mounted in a parcel-gilt and faux-tortoiseshell frame

11 x 14¼ in. (28 x 36.3 cm.), the frame

£500–800

\$680–1,100
€570–900



174



173



173

173

A BRITISH ROYAL NAVY BICORN HAT AND A GROUP OF SEVEN ITALIAN ORDERS

LATE 19TH EARLY / 20TH CENTURY

The hat with original velvet lined japanned tin box, the orders mounted on velvet backing including the Badge and Star of the Order of the Crown of Italy, Badge with suspension loop deficient, Badge of the Order of Saints Maurice, Lazarus Badge of the Order of Merit for Labour, and Papal Badge of the Order of Sylvester

The hat: 6 in. (15.2 cm) high; 17¼ in. (43.5 cm.) wide; 7 in. (17.5 cm.) deep, (without box)

The orders: 20 x 20 in. (51 x 51 cm.), framed

(8)

£1,500–2,500

\$2,100–3,400
€1,700–2,800

174

A GERMAN ORMOLU-MOUNTED MAHOGANY JARDINIÈRE IN THE MANNER OF JOHANNES KLINCKERFUSS AND CASIMIR MÜNCH, STUTTGART, CIRCA 1815

The octagonal foliate and swan-decorated gallery above a moulded top, foliate and anthemion-mounted baluster shaft supported by a concave-sided stepped square base

35½ in. (90.2 cm.) high; 20 in. (51 cm.) diameter

£5,000–8,000

\$6,800–11,000
€5,700–9,000

This *jardiniere* with its vase-shaped shaft recalls an occasional table by Klinckerfuss in Schloss Rosenstein, similar to Klinckerfuss's model M198, while the base is nearly identical to model M252, as outlined in W. Wiese *Johannes Klinckerfuss* (Sigmaringen, 1988), ill. TA23.



Photography: Michael Sinclair; Styling: Louisa Grey



■ 175

A PAIR OF BRASS AND GREEN-PAINTED HALL-LIGHTS
MID-20TH CENTURY

Each on a square grey-veined *breche* marble base, fitted for electricity
101 in. (256.5 cm.) high; 13¾ in. (35 cm.) square, the base

(2)

£2,000–3,000

\$2,700–4,100
€2,300–3,400



■ 176

AN ITALIAN WALNUT CENTRE TABLE
LATE 19TH CENTURY / EARLY 20TH CENTURY

The radially veneered circular top on ebonised paw feet
31½ in. (77.5 cm.) high; 47¼ in. (120 cm.) diameter

£800–1,200

\$1,100–1,600
€910–1,400

■ ~177

**A PAIR OF NORTH ITALIAN TULIPWOOD, ROSEWOOD, BURR-
WALNUT AND FRUITWOOD MARQUETRY CENTRE TABLES**
LATE 18TH / EARLY 19TH CENTURY, PROBABLY LOMBARDY

Each top inlaid with panels of foliate ornament, rural scenes, and classical
instruments, above one frieze drawer, the ball feet later
29½ in. (75 cm.) high; 35½ in. (89.2 cm.) wide; 22¼ in. (56.5 cm.) deep

(2)

£5,000–8,000

\$6,800–11,000
€5,700–9,000



■ 178

**A JAPANESE MONUMENTAL CLOISONNÉ
ENAMEL VASE, FITTED AS A LAMP**
19TH CENTURY

Fitted for electricity
70 in. (178 cm.) high

£4,000–6,000

\$5,400–8,100
€4,600–6,800





179

179

AN ENGLISH MAJOLICA GREEN-GLAZED LEAF-MOULDED COMPOSITE PART DESSERT-SERVICE

19TH CENTURY, SOME PIECES WITH IMPRESSED WEDGWOOD MARKS

Comprising: two Wedgwood two-handled oval comports, two Wedgwood leaf-shaped dishes and two Wedgwood rectangular dishes, together with two oval serving-dishes, two large circular serving-dishes and twenty-two dessert plates

(32)

£1,500-2,500

\$2,100-3,400
€1,700-2,800

■ ~ 180

A GROUP OF FOUR CHINESE MERANTI SEAT FURNITURE
19TH / 20TH CENTURY

Comprising a pair of chairs, bench detailed with poetic inscriptions and a small rectangular table

The bench: 37¼ in. (94.5 cm.) high; 50½ in. (128 cm.) wide; 21 in. (53.3 cm.) deep

(4)

£3,000-5,000

\$4,100-6,800
€3,400-5,700



180



■ 181

TWO FAMILLE VERTE LARGE JARS AND COVERS

ONE JAR AND COVER KANGXI PERIOD (1662-1722),
THE OTHER PROBABLY SAMSON, PARIS, 19TH CENTURY

Both relief-moulded, enamelled and gilt with deer, cranes, pine trees and *lingzhi* fungus, within floral borders, the domed covers with crane roundels, on later gilt-metal stands

The jars and covers 34 in. (86.5 cm.) high; 43½ in. (110.5 cm.) including stands
(2)

£25,000-40,000

\$34,000-54,000
€29,000-45,000



(detail)



182

■ 182
A PAIR OF GREEN VELVET OTTOMANS
 MODERN

16¾ in. (42.5 cm.) high; 33 in. (84 cm.) wide;
 26 in. (66 cm.) (2)

£600-800 \$810-1,100
 €680-900



183

■ 183
A TAPESTRY AND VELVET OTTOMAN
 20TH CENTURY

16 in. (40.5 cm.) high; 73 in. (185.5 cm.) wide;
 27 in. (68.5 cm.) deep

£800-1,200 \$1,100-1,600
 €910-1,400

■ 184
TWO LARGE VELVET SOFAS
 MODERN

Each covered in green patterned velvet, with three
 matching loose cushions
 37½ in. (95.5 cm.) high; 108 in. (274.5 cm.) wide;
 41½ in. (105.5 cm.) deep (2)

£3,000-5,000 \$4,100-6,800
 €3,400-5,700



184



184



■ 185
**AN ITALIAN WALNUT ADJUSTABLE
 LIBRARY STAND**
 FIRST HALF 19TH CENTURY

The book support and adjustable shaft on a tripartite base with ebonised bun feet 55¼ in. (140.5 cm.) high, at lowest height

£800-1,200

\$1,100-1,600
 €910-1,400



■ 186
**A MATCHED PAIR OF EARLY VICTORIAN
 MAHOGANY AND
 RED LEATHER ARMCHAIRS**
 MID-19TH CENTURY

Each with padded back, arms and loose cushion covered with tufted red leather, differences in carving
 45 in. (114.5 cm.) high; 36½ in. (92.5 cm.) wide;
 35 in. (89 cm.) deep, the larger (2)

£2,000-3,000

\$2,700-4,100
 €2,300-3,400



■ ~ 187
**A LATE GEORGE III MAHOGANY
 AND TULIPWOOD CROSS-BANDED
 BREAKFRONT SECRETAIRE BOOKCASE**
 LATE 18TH / EARLY 19TH CENTURY

The six oval astragal glazed doors each enclosing three adjustable shelves, with a central secretaire drawer with fitted interior and leather lined writing surface, flanked by four drawers and a drawer over a cupboard, the drawers probably replaced 106¾ in. (271 cm.) high; 147¼ in. (374 cm.) wide; 19 in. (48.2 cm.) deep

£8,000-12,000

\$11,000-16,000
 €9,100-14,000





188

188

A MEISSEN MANTLE-CLOCK AND A STAND

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

The *rocaille*-moulded case surmounted with Venus and Cupid, each side painted with panels of elegant figures in parkland including *Commedia del Arte* figures, the later circular enamel dial fronting a replacement clock movement, the canted rectangular stand painted with flower-sprays and *ombrierte* insects 19½ in. (48.5 cm.) high overall; the clock-case 15¼ in. (38.7 cm.) high

£4,000-6,000

\$5,400-8,100
€4,600-6,800

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

189

A MEISSEN CHESS-SET

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

Probably modelled by *J.J. Kändler*, one side decorated in puce, the other in blue with flower-sprays, the kings and queens with pierced crowns, the knights as horse's heads and the rooks as turrets, brown-edged rims, comprising: thirty-six pieces

The king 3½ in. (9.2 cm.) high; the pawns 1½ in. (4.8 cm.) high

£7,000-10,000

\$9,500-14,000
€8,000-11,000

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



189



190

190

A GEORGE III SILVER SOUP-TUREEN AND COVER
 MARK OF JOHN WAKELIN AND WILLIAM TAYLOR, LONDON, 1778

Engraved with coat-of-arms, the cover with crest, *marked underneath and on cover, with scratchweight '81'3'*

16¼ in. (41.2 cm.) wide
 79 oz. 13 dwt. (2,477 gr.)

The arms are for the Rev. Andrew Burnaby D.D. (d.1848) of Baggrave Hall, co. Leicester, Archdeacon of Lincolnshire and vicar of Greenwich, and his wife Anna, daughter and heir of John Edwyn of Baggrave Hall, whom he married in 1770.

£3,000–5,000

\$4,100–6,800
 €3,400–5,700



191

191

THREE PAIRS OF CHINESE FAMILLE ROSE SOUP-PLATES
 YONGZHENG/EARLY QIANLONG PERIOD, CIRCA 1730-1750

One pair with furniture and scholars' utensils within elaborate borders, another pair with a couple and attendant beside a phoenix in flight, and the third pair with a peacock beside peony and bamboo
 9½ in. (23.3 cm.) diameter and smaller (6)

£800–1,200

\$1,100–1,600
 €910–1,400

192

AN AUBUSSON PASTORAL TAPESTRY
 MID-18TH CENTURY

Woven in wools and silks, depicting a scene from *Les Amusements de la Campagne* by Jean Daullée, within a floral garland border, with restored vertical cuts

9 ft. 5 in. x 12 ft. 5 in. (287 x 378 cm.)

£2,000–3,000

\$2,700–4,100
 €2,300–3,400



192



■ 193

A REGENCE GILTWOOD MIRROR
CIRCA 1715, PROBABLY ITALIAN

The rectangular plate within a moulded border headed by an arched strap-work cresting surmounted by a coronet
55 in. (140 cm.) high; 34¾ in. (88.5 cm.) wide

£4,000-6,000

\$5,400-8,100
€4,600-6,800

■ 194

A PAIR OF LOUIS XV BEECHWOOD FAUTEUILS
CIRCA 1740

Each covered in associated foliate silk, one numbered 'II', the other with remains of historic depository label 'ORANGE'
38½ in. (98 cm.) high; 27 in. (69 cm.) wide; 27½ in. (70 cm.) deep (2)

£2,000-3,000

\$2,700-4,100
€2,300-3,400





■ 195

A FLEMISH 'TENIERS' TAPESTRY

AFTER DAVID TENIERS THE YOUNGER, LATE 17TH / EARLY 18TH CENTURY

Woven in silks and wools, depicting with a village feasting within a pastoral landscape, centred by a crowned figure beneath a floral wreath, with some areas of reweaving and with later gilt brocade border
 8 ft. 5 in. x 16 ft. 6 in. (261.6 x 502.9 cm.)

£15,000-20,000

\$21,000-27,000
 €17,000-23,000

This late 17th-early or 18th century Brussels tapestry is from a series known as *Scenes of Country Life 'after Teniers'*. It is derived from a painting by David Teniers the Younger (d. 1690) entitled 'Country Feast', dated 1647, which is in the collection of the Prado Museum, Madrid (Inv. PO1786). Another version of this tapestry is in the Palacio Real de El Pardo, Madrid; the latter was based on a cartoon, now lost, created in the 18th century by Antonio González Ruiz for the Santa Bárbara Royal Tapestry Manufactory

(Inv. 10072777, silk and wool, 298 x 400 cm.). A third variant of this scene was sold Sotheby's, London, 26 May 1989, lot 29 (315 x 385 cm. - reduced). Similarly, to the present tapestry, the two comparable tapestries are not faithful reproductions of the painting but takes vignettes from the original artwork, most notably the wedding feast beneath a drapery canopy.

Genre tapestries after Teniers were produced from the 17th to 19th centuries in different workshops, Lille, Audenarde and Beauvais, but especially in Brussels by, among others, the Van der Borcht and Leyniers families; thus, identification to a particular workshop or designer is difficult to determine (H. Smit, 'New Data on the History of a Set of *Scenes of Country Life 'after Teniers'* in the Rijksmuseum, Amsterdam', *Flemish Tapestry in European and American Collections*, Turnhout, 1953, p. 153). As depicted in other Teniers tapestries from this series and date, the original border for this tapestry was probably woven to depict a carved giltwood frame (E. Hartkamp-Jonxis, H. Smit, *European Tapestries in the Rijksmuseum*, Amsterdam, 2004, pp. 155-165).



196

**AN ORMOLU AND WHITE MARBLE
CHARIOT CLOCK**

PROBABLY SPANISH, EARLY 19TH CENTURY

With a white enamel dial to each side and single barrel movement

16½ in. (42 cm.) high; 18½ in. (47 cm.) wide; 6¾ in. (17 cm.) deep

£3,000-5,000

\$4,100-6,800
€3,400-5,700

■ **197**

**A PAIR OF NAPOLEON III ORMOLU
SIX-LIGHT FIGURAL CANDELABRA**

BY HENRI PICARD, PARIS, THIRD QUARTER
19TH CENTURY

Each with later cut-glass drip pans and fitted for
electricity, stamped 'GG/ H. PICARD' and '1911'

32 in. (81 cm.) high

(2)

£4,000-6,000

\$5,400-8,100
€4,600-6,800



198

A FRENCH ORMOLU CLOCK

AFTER THE MODEL BY JEAN-JOSEPH DE SAINT-GERMAIN,
SECOND-HALF 19TH CENTURY

The white enamel dial with Roman numerals and signed 'VERNEAUX/A PARIS'
28½ in. (72.5 cm.) high; 23 in. (58.5 cm.) wide

£3,000–5,000

\$4,100–6,800

€3,400–5,700

■ 199

**A PAIR OF NAPOLEON III ORMOLU
EIGHT-LIGHT CANDELABRA**

THIRD QUARTER 19TH CENTURY

Modelled with conforming scenes of mermaid and merman with cherubs, each stamped '1775' and 'B'
32 in. (81 cm.) high (2)

£2,000–3,000

\$2,700–4,100

€2,300–3,400





(detail)



■ ~ 200

AN ITALIAN ORMOLU AND PIETRA DURA-MOUNTED EBONY AND ROSEWOOD LARGE CABINET-ON-STAND

LATE 19TH CENTURY AND LATER

Of architectural form and inlaid overall with hardstones including *Alabastro di Busca*, lapis lazuli and marbles, the upper section surmounted by ormolu flaming urn finials and set to the outer edges with lapis lazuli panels concealing six drawers and two sets of towers of four drawers flanking a central cupboard enclosing mirrored interior with ivory-inlaid base and secret compartments, the sides similarly decorated, above a stand with eight tapering legs and square feet

107¾ in. (274 cm.) high; 95¾ in. (243 cm.) wide; 29¼ in. (74 cm.) deep

£15,000–25,000

\$21,000–34,000

€17,000–28,000

A nearly identical cabinet with variant hardstones and without the gallery to the upper section was sold Sotheby's, London, 5 March 2008, lot 295.



■ 201

A LOUIS XV ORMOLU QUARTER-STRIKING BRACKET CLOCK
THE MOVEMENT BY ANTOINE BERTRAND, PARIS, CIRCA 1745-49,
THE BRACKET LATER

The white enamel dial signed 'ANTOINE BERTRAND / A PARIS', the large twin barrel movement with rack striking to two bells, later Brocot regulation, the case struck with the *C couronné poinçon*
31½ in. (80 cm.) high; 12 in. (30.5 cm.) wide; 5¼ in. (13.3 cm.) deep

£6,000-8,000

\$8,100-11,000

€6,800-9,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 08 July 2008, lot 171.

■ 202

TWO NORTH ITALIAN LARGE WALNUT SOFAS EN SUITE
VENETO, MID-18TH CENTURY

Each with scrolling pierced back centred by carved cresting depicting musical instruments and covered in yellow velvet, restorations

The larger: 38¾ in. (98.5 cm.) high; 169 in. (429 cm.) wide; 30 in. (76 cm.) deep

The smaller: 37 in. (94 cm.) high; 123½ in. (313.5 cm.) wide;

27 in. (68.5 cm.) deep

(2)

£5,000-8,000

\$6,800-11,000

€5,700-9,000

PROVENANCE:

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



■ 203

AN ITALIAN GILTWOOD MIRROR

19TH CENTURY, PROBABLY ROMAN

The frame carved with fruiting vine and birds, surmounted by *putti*, with later plate, probably originally a picture frame

48 in. (122 cm.) high; 42½ in. (108 cm.) wide

£2,500–4,000

\$3,400–5,400

€2,900–4,500

PROVENANCE:

Anonymous sale; Wannenes, Genoa, 18 September 2007, lot 168.



■ 204

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

£4,000–6,000

\$5,400–8,100

€4,600–6,800

PROVENANCE:

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





■ 205

A SET OF TEN NORTH ITALIAN PARCEL-GILT AND 'LACCA' SIDE CHAIRS
MID-18TH CENTURY

Each decorated with scrolling floral vines on light blue ground, upholstered à chassiss in cream and pale blue silk cut-velvet
36 in. (91.5 cm.) high; 20¼ in. (51.5 cm.) wide; 17½ in. (44.5 cm.) deep (10)

£3,000-5,000

\$4,100-6,800
€3,400-5,700

■ 206

A NORTH ITALIAN GILTWOOD SERPENTINE CONSOLE TABLE
VENICE, SECOND QUARTER 18TH CENTURY

The *verde antico* marble top bordered with *giallo antico*, on cabriole legs
34½ in. (88 cm.) high; 67 in. (170 cm.) wide; 30 in. (76.5 cm.) deep

£6,000-10,000

\$8,100-14,000
€6,800-11,000





■ 207

**A SET OF FOUR NORTH ITALIAN GILT
PAPIER-MACHE AND 'LACCA' WALL-LIGHTS**
SECOND-HALF 18TH / 19TH CENTURY,
PROBABLY PIEDMONT

Each with a *chinoiserie* panel above a *tôle* branch, re-gilt
28 in. (71 cm.) high; 20 in. (51 cm.) wide (4)

£4,000–6,000

\$5,400–8,100

€4,600–6,800

PROVENANCE:

Anonymous sale; Della Rocca, Turin, 11 June 2008,
lot 117.

■ 208

**A GEORGIAN GILT-METAL MOUNTED
BLACK, GILT AND POLYCHROME JAPANNED
CABINET-ON-STAND**

18TH CENTURY, THE STAND LATER

The doors enclosing an arrangement of eleven drawers,
the decoration refreshed

66¾ in. (167.5 cm.) high; 41 in. (104 cm.) wide; 20 in. (51
cm.) deep

£4,000–6,000

\$5,400–8,100

€4,600–6,800

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 20 May
2008, lot 191.





■ 209

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)

£5,000-8,000

\$6,800-11,000
€5,700-9,000

PROVENANCE:

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

■ 210

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

With three doors above a fall-front enclosing a fitted interior, over three long drawers

70½ in. (179 cm.) high; 44 in. (102 cm.) wide;
22¼ in. (56.5 cm.) deep

£5,000-8,000

\$6,800-11,000
€5,700-9,000

PROVENANCE:

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



211



212



■ 211

A PAIR OF LOUIS XV CREAM AND BLUE-PAINTED BERGERES
MID-18TH CENTURY

With cream floral embroidered upholstery, indistinctly stamped, re-decorated
35 in. (89 cm.) high; 28½ in. (72 cm.) wide;
28¾ in. (73 cm.) deep (2)

£1,500-2,500

\$2,100-3,400
€1,700-2,800

■ 212

A PAIR OF REGENCE GREY-PAINTED FAUTEUILS
CIRCA 1720

Each covered in pale pink silk with a loose cushion, re-decorated
41½ in. (105.5 cm.) high; 30 in. (76 cm.) wide;
22½ in. (57.5 cm.) deep (2)

£1,000-1,500

\$1,400-2,000
€1,200-1,700

■ 213

A LOUIS XVI PARCEL-GILT AND GREY-PAINTED LIT A LA POLONAISE
LATE 18TH CENTURY

Upholstered in ivory and polychrome foliate silk, reduced in size
45 in. (104.5 cm.) high; 78½ in. (199 cm.) wide;
41 in. (104 cm.) deep

£2,500-4,000

\$3,400-5,400
€2,900-4,500



213



■ ~ 214

A LOUIS XV ORMOLU-MOUNTED BRASS AND TORTOISESHELL-INLAID 'BOULE' MARQUETRY BRACKET CLOCK

THE MOVEMENT BY JEAN-BAPTISTE DUCHESNE, CIRCA 1730

The movement signed 'J.B. Duchesne A Paris', the cast dial with strap-work and floral motifs inset with enamelled Roman hours, losses
 47¼ in. (120 cm.) high; 17½ in. (44.5 cm.) wide; 9 in. (23 cm.) deep (2)

£2,000-3,000

\$2,700-4,100
 €2,300-3,400



■ 215

A PAIR OF LOUIS PHILIPPE ORMOLU AND PATINATED BRONZE SEVEN-LIGHT CANDELABRA

CIRCA 1840

Each with reeded Corinthian column issuing acanthus-clad candle branches, on a leaf-wrapped stem, the tripod base with lion paw feet, on a canted triangular *rouge* marble plinth with moulded edge
 41 in. (104 cm.) high (2)

£2,000-3,000

\$2,700-4,100
 €2,300-3,400



(detail)

■ ~ 216

A COLLECTION OF PLASTER AND WAX INTAGLIOS

MOST SECOND-HALF 19TH CENTURY

Depicting historical figures, architectural elevations and mythological subjects, many with a paper label to the reverse, in a Regency mahogany, rosewood, tulipwood, and amaranth medal cabinet

19½ in. (49.5 cm.) high; 18¼ in. (46.5 cm.) wide; 12¼ in. (31 cm.) deep

£4,000–6,000

\$5,400–8,100

€4,600–6,800

PROVENANCE:

Anonymous sale; Christie's, London 7 December 2006, lot 224.

■ 217

A FRENCH ORMOLU-MOUNTED MAHOGANY CENTRE TABLE

BY GERVAIS-MAXIMILIEN-EUGÈNE DURAND, LATE 19TH CENTURY

The *bleu turquin* marble top over one true and three faux drawers above a marble under-tier stamped to the underside of top G. DURAND, some mounts lacking 29¾ in. (75.5 cm.) high; 32¼ in. (82 cm.) diameter

£2,000–3,000

\$2,700–4,100

€2,300–3,400





■ ~ 218

**A FRENCH ORMOLU-MOUNTED TULIPWOOD AND AMARANTH
REGULATEUR
OF LOUIS XV STYLE, 19TH CENTURY**

The enamelled dial with Roman hours and Arabic minutes
77½ in. (197 cm.) high; 21 in. (53.5 cm.) wide; 9¼ in. (23.5 cm.) deep

£5,000-8,000

\$6,800-11,000
€5,700-9,000



■ 219

**A LOUIS PHILIPPE MAHOGANY AND GILT-TOOLED LEATHER
CARTONNIER
CIRCA 1840**

With sixteen gilt-tooled red leather covered boxes
76½ in. (194.5 cm.) high; 17 in. (44.5 cm.) wide; 42¼ in. (107.5 cm.) deep

£1,000-1,500

\$1,400-2,000
€1,200-1,700



220
FRENCH SCHOOL, 18TH / 19TH CENTURY
Elegant company fishing; and Elegant company disporting by a river
 reverse painted glass
 a pair (2)
 21⁹ in. x 15 1/2 in. (54 x 39.5 cm.)

£1,000–1,500 \$1,400–2,000
 €1,200–1,700

221
AN ITALIAN MAHOGANY, FRUITWOOD MARQUETRY AND PARQUETRY WRITING TABLE
 EARLY 19TH CENTURY AND LATER
 The rectangular top centred by a roundel or a female figure, bordered by four landscape medallions, with conforming medallions to each side, above a frieze drawer
 30 3/4 in. (78 cm.) high; 42 in. (107 cm.) wide; 29 1/2 in. (75 cm.) deep

£1,500–2,500 \$2,100–3,400
 €1,700–2,800

PROVENANCE:
 Property of Comte Guillaume de Toulouse-Lautrec, Sotheby's, London, 8 July 2008, lot 353.

222
A BIEDERMEIER EBONIZED AND PEN-WORK GAMES TABLE
 FIRST QUARTER 19TH CENTURY

The top enclosing a green baize playing surface and enclosing a well above a continuous ochre-painted frieze of scrolling acanthus centred by a winged *putto* mask to front and reverse, the frieze to the sides centered by two facing eagles, supported by tapering legs
 28 1/4 in. (71.5 cm.) high; 36 1/2 in. (92.5 cm.) wide; 17 1/2 in. (44.5 cm.) deep

£1,000–1,500 \$1,400–2,000
 €1,200–1,700



223

**NICOLA MARIA RECCO (ACTIVE NAPLES,
FIRST HALF OF THE 18TH CENTURY)**

A seal, a turtle and fish on a shore

oil on canvas
33½ x 50¼ in. (85.1 x 127.6 cm.)

£4,000-6,000

\$5,400-8,100
€4,600-6,800

PROVENANCE:

Anonymous sale; Sotheby's, London, 25 July 1973, lot 16, as 'Giuseppe Recco'.

We are grateful to Professor Nicola Spinosa for confirming the attribution on the basis of photographs. Nicola Maria Recco, son of Giuseppe, was born into a distinguished dynasty of still-life painters that spanned the whole of the 17th century.



224

**AN EMPIRE ORMOLU-MOUNTED MAHOGANY
SEMAINIER**

EARLY 19TH CENTURY

The later *bleu turquin* marble top above seven drawers, partially remounted, previously with further mounts
64¾ in. (164.5 cm.) high; 43¼ in. (110 cm.) wide;
16½ in. (42 cm.) deep

£5,000-8,000

\$6,800-11,000
€5,700-9,000

PROVENANCE:

By repute Jean-Jacques Regis de Cambacères (1753-1824), presumably amongst the furnishings given by Napoleon in 1807 for the *hôtel* de Roquelaure, Paris. Acquired from Renoncourt, Paris, June 1993. The Champalimaud Collection; Christie's, London, 6 July 2005, lot 187.



225

JEAN-FRANÇOIS DE TROY (PARIS 1679-1752 ROME)

The Bath of Diana

signed and dated 'DETROY Fils 1718' (on the tree)

oil on panel

20½ x 32¼ in. (52 x 82 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

LITERATURE:

J.-L. Bordeaux, 'Jean François de Troy, still an artistic enigma : some observations on his early work', *Artibus et Historiae*, vol. 20, 1989, p. 152.

C. Bailey and S. Levine *et al.*, *Les Amours des Dieux: La Peinture mythologique de Watteau à David*, Paris, 1991, pp. LXXXII-LXXXIV, fig. 12, pp 134-7, fig. 2.

C. Bailey *et al.*, *The Loves of Gods: Mythological Painting from Watteau to David*, Paris, 1992, pp. 82-84, fig. 12, pp. 230-233, fig. 2.

C. Leribault, *Jean-François de Troy (1679-1752)*, Paris, 2002, p. 241, no. P.67.

PROVENANCE:

with Heim Gallery, London, 1977.

Private collection, Uzès.

Anonymous sale; Artcurial, Paris, 18 December 2008, lot 27.



226

PANDOLFO RESCHI (GDÁNSK C. 1640-1696 FLORENCE)

A rocky river landscape with travellers resting by a waterfall

oil on canvas

41¼ x 56¾ in. (104.5 x 144 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Finarte-Semenzato, Venice, 23 June 2002, lot 132.



227

FRANCESCO LONDONIO (MILAN 1723-1783)

Shepherds with their grazing sheep; Shepherds resting with their flock; and Peasants travelling with donkeys and sheep

one signed indistinctly 'F Londino' (lower right)

oil on canvas

17¾ x 24½ in. (45.2 x 62.3 cm.) a set of three (3) (3)

£12,000–18,000

\$17,000–24,000

€14,000–20,000

PROVENANCE:

Anonymous sale; Christie's New York, 26 January 2005, lot 220.

ENGRAVED:

Two engraved in reverse by an anonymous artist, 18th Century.



*** 228**

FOLLOWER OF GASPAR PIETER VERBRUGGEN I

Flowers in an amphora

oil on canvas

53¼ x 40½ in. (135 x 101.9 cm.)

£2,000–3,000

\$2,700–4,100
€2,300–3,400



*** 229**

SAMUEL HOFMANN (ZURICH 1595-1649 FRANKFURT)

Portrait of a young lady, half-length, holding a feather

signed 'Hoffman . fec' (upper right)

oil on canvas

39¾ x 32 in. (100 x 81.6 cm.)

£3,000–5,000

\$4,100–6,800
€3,400–5,700

PROVENANCE:

Acquired by the present owner by 1967.

LITERATURE:

I. Schlégl, 'Samuel Hofmann, ein Schweizer Maler in den Niederlanden', *Bulltin van het Rijksmuseum*, XV, 1967, pp. 10-11, fig. 8.

I. Schlégl, *Samuel Hofmann (um 1595-1649)*, Munich, 1980, p. 113, no. 43.

Schlégl dates the portrait by the sitter's costume to *circa* 1636 (*op.cit.*, 1980). He notes similarities with the composition of 1625 of the portraits of Philips Ram and his wife (see C. de Jonge, *Paulus Moreelse*, Assen, 1937, figs. 61 and 62).



*** 230**

FOLLOWER OF LAMBERT SUSTRIS

Venus and Cupid

oil on canvas

40 x 32 $\frac{1}{2}$ in. (101.7 x 82.3 cm.)

£4,000–6,000

\$5,400–8,100

€4,600–6,800

PROVENANCE:

Anonymous sale; Christie's, Milan, 26 November 2009, lot 30, as 'School of Fontainebleau'.



*** 231**

MANNER OF JAN VAN HUYSUM

Three still lifes with flowers in a basket on a ledge

with signature 'Jan van Huysum fecit' (lower right); 'J. van Huysum f.' (lower centre); and 'J. V. Huysum fecit' (lower left)

oil on canvas

22 $\frac{1}{8}$ x 18 $\frac{1}{8}$ in. (56.2 x 46 cm.); 21 $\frac{1}{8}$ x 16 in. (55.8 x 41 cm.); and 20 x 15 $\frac{1}{4}$ in. (50.9 x 40 cm.) 3 (3)

£1,500-2,500

\$2,100-3,400

€1,700-2,800

* 232

MANNER OF JAN VAN HUYSUM

Flowers in a vase with grapes

with signature 'Jan van Huysum fecit' (lower centre)

oil on copper

31 x 25 $\frac{3}{8}$ in. (78.8 x 64.4 cm.)

£2,000–3,000

\$2,700–4,100

€2,300–3,400



■ * 233

AN ITALIAN PIETRA DURA AND GILTWOOD GUERIDON

BY PIERRE BAZZANTI ET FILS, FLORENCE, LATE 19TH CENTURY

The circular top centred by a floral bouquet encircled by alternating fruit and birds, the underside of the top inscribed 'PIERRE BAZZANTI/ ET FILS' and with paper labels inscribed 'FOURNISSEURS DE S.A / LE ROI D'ITALIE' and 'FOURNISSEURS DE S.A / LE PRINCE HER.R DE PRUSSE...'; the base re-gilt

30 $\frac{3}{4}$ in. (78 cm.) high; 24 $\frac{1}{2}$ in. (61 cm.) wide

£4,000–6,000

\$5,400–8,100

€4,600–6,800

PROVENANCE:

With Adrian Allen, London.



(detail of top)





■ Ω 234

AN ITALIAN SPECIMEN MARBLE TABLE TOP

20TH CENTURY

Inset with various marbles and hard stones including *verde antico*, *giallo*, and Spanish brocatelle

38½ in. (98 cm.) diameter

£1,500-2,500

\$2,100-3,400

€1,700-2,800

■ Ω 235

A PAIR OF FRENCH ORMOLU AND PATINATED-BRONZE GUERIDONS OF EMPIRE STYLE, MODERN

Each with a veneered *breche violette* marble top and conforming undertier

32¼ in. (82 cm.) high; 34 in. (86.5 cm.) diameter (2)

£4,000-6,000

\$5,400-8,100

€4,600-6,800



■ * 236

**A NAPOLEON III ORMOLU-MOUNTED
AMARANTH, SYCAMORE, BOIS
CITRONNIER AND PARQUETRY WRITING
TABLE**

BY HENRY DASSON, DATED 1880 AFTER
THE MODEL BY JEAN-HENRI RIESENER

The pierced three-quarter gallery signed 'Henry
Dasson 1880', over a frieze drawer and opposing
false drawer

28 in. (72 cm.) high; 27¼ in. (69 cm.) wide; 18¾ in.
(47.5 cm.) deep

£5,000-8,000

\$6,800-11,000

€5,700-9,000



■ * 237

**A PAIR OF VICTORIAN GILTWOOD
ARMCHAIRS**

OF GEORGE II-STYLE, LATE 19TH CENTURY

Covered in green silk damask, regilt

46 in. (117 cm.) high; 28 in. (71 cm.) wide; 29½ in.
(75 cm.) deep (2)

£3,000-5,000

\$4,100-6,800

€3,400-5,700

PROVENANCE:

With Cheverton's of Edenbridge.





*** 238**

**TWELVE HAND-COLOURED ENGRAVINGS FROM 'HISTOIRE
NATURELLE DES OISEAUX'**

FRANCOIS NICHOLAS MARTINET (1725-1804)

Recently mounted and framed

16½ x 13¾ in. (42 x 35 cm.), including frame

(12)

£2,000-3,000

\$2,700-4,100

€2,300-3,400

■ * 239

**A PAIR OF LATE EMPIRE ORMOLU AND
PATINATED BRONZE FIGURAL THREE-LIGHT
CANDELABRA**

CIRCA 1815

Each modelled as a winged figure of Victory with both arms supporting a floral wreath, lacking drip-pans
23½ in. (59.5 cm.) high; 8 in. (20.2 cm.) diameter (2)

£3,000–5,000

\$4,100–6,800

€3,400–5,700

■ Ω 240

**A PAIR OF FRENCH ORMOLU-MOUNTED
BURR-ELM GUERIDONS**

IN THE MANNER OF ADAM WEISWEILLER,
LATE 19TH / EARLY 20TH CENTURY

Each top centred with a gilt-metal relief depicting a classical figure riding a chariot above a raised undertier
29½ in. (75 cm.) high; 17 in. (43 cm.) diameter (2)

£3,000–5,000

\$4,100–6,800

€3,400–5,700





PROPERTY OF A EUROPEAN COLLECTOR

241

A GERMAN ORMOLU AND BRASS-MOUNTED MAHOGANY TEA CADDIE
 ATTRIBUTED TO ABRAHAM ROENTGEN,
 CIRCA 1755-60

The stepped hinged lid with handle and brass moulding revealing three brass containers above a stepped plinth with secret drawer and on bracket feet

7 in. (18 cm.) high, 8¾ in. (22 cm.) wide, 5½ in. (14 cm.) deep

£4,000–6,000

\$5,400–8,100
 €4,600–6,800

LITERATURE:

D. Fabian, *Abraham und David Roentgen*, Bad Neustadt, 1996, p.248, fig. 568. (illustrated)



PROPERTY OF A SWISS FAMILY

■ * 242

A SWISS ORMOLU-MOUNTED WALNUT COMMODE
 BY MATTHÄUS FUNK, BERN, CIRCA 1760

The shaped grey-veined red marble top above two feather-banded drawers divided by brass fluting 34¼ in. (87 cm.) high; 37½ in. (95 cm.) wide; 22 in. (56 cm.) deep

£8,000–12,000

\$11,000–16,000
 €9,100–14,000

Matthäus Funk (1697-1783) was one of the most celebrated Swiss cabinet-makers. With his two brothers, Johann Friedrich, a carver and sculptor and Daniel Beat Ludwig, a watchmaker, he established an *atelier* which soon became a large and successful workshop in Bern. It is assumed that together they manufactured entire interiors. The present lot is characteristic of Funk's long standing and most popular commode model.

Comparable models can be found in the comprehensive literature by H. von Fischer, *FONCK A BERNE, Möbel und Ausstattungen der Kunsthandwerkfamilie Funk im 18 Jahrhundert in Bern*, 2001, pp. 102-103, nos. 170,172,173,174. A comparable example was sold at Christie's London, Noble & Private Collections Part I, 26 April 2016, lot 134 (GBP 19,000) and another pair sold Christie's, London, *Au Bord de la Mer & A Swiss Villa*, 17 April 2013, lot 320 (GBP 61,875, including buyer's premium).

PROPERTY FROM A GERMAN COLLECTOR

■ 243

**A GERMAN GILTWOOD AND GILT-LEAD
EIGHT-LIGHT CHANDELIER**

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

39½ in. (100 cm.) high; 40 in. (102 cm.) diameter

£4,000–6,000

\$5,400–8,100

€4,600–6,800

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



PROPERTY OF A SWEDISH GENTLEMAN
(LOTS 244-250)

244

**A PAIR OF SWEDISH ORMOLU-
MOUNTED MARBLE AND CUT-GLASS
THREE-LIGHT CANDELABRA**

EARLY 19TH CENTURY

Each with a Belgian grey Saint-Anne marble base
issuing three leaf-clad candle-arms and scrolling
gilt-metal supports hung with cut-glass drops
encircling a glass stem issuing further cut-glass
drops and surmounted with a crescent moon finial
22¼ in. (56.5 cm.) high; 11 in. (28 cm.) diameter (2)

£3,000–5,000

\$4,100–6,800

€3,400–5,700





245

A RUSSIAN PORCELAIN PORTRAIT CUP AND SAUCER

PROBABLY BY THE BATENIN FACTORY, ST PETERSBURG, FIRST HALF 19TH CENTURY

The cylindrical cup painted with a portrait of Nicholas I after George Dawe, half length, dressed in uniform, within a circular cartouche and tooled gilt flutes, the reverse with two gilt panels tooled with trophies of war and cornucopia, with upswept scroll handle, the interior gilt; the saucer similarly decorated, *apparently unmarked*

The cup 5 in. (12.6 cm.) high

(2)

£3,000-5,000

\$4,100-6,800

€3,400-5,700

246

A PAIR OF RESTAURATION ORMOLU AND PATINATED-BRONZE CHENETS

CIRCA 1825

Each modelled as a winged sphinx on shaped base

8 in. (20½ cm.) high; 11 in. (28 cm.) wide; 3¼ in. (8.5 cm.) deep

(2)

£2,000-3,000

\$2,700-4,100

€2,300-3,400

247

A DIRECTOIRE MAHOGANY GUERIDON

CIRCA 1795

With a *bleu turquin* marble top above a later under-tier, on castors

27½ in. (70 cm.) high; 23¾ in. (60 cm.) diameter

£800-1,200

\$1,100-1,600

€910-1,400





■ ~ 248

A SWEDISH ORMOLU-MOUNTED ROSEWOOD AND TULIPWOOD BOMBE COMMODE

ATTRIBUTED TO LORENZ NORDIN, MID-18TH CENTURY

The white marble top over three drawers framed overall by fruitwood banding over a shaped apron on outswept feet

33¼ in. (82.5 cm.) high; 44 in. (109 cm.) wide; 23¼ in. (59 cm.) deep

£5,000–8,000

\$6,800–11,000

€5,700–9,000

Lorentz Nordin's interpretation of Louis XV-style furniture for Swedish taste contributes to him being considered one of the greatest Swedish cabinet-makers of the 18th century. Appointed cabinet-maker to the court in 1743, and master cabinet-maker from 1752-73, a significant characteristic of Nordin's furniture is chamfering to the back of the sides to enhance the Rococo shape, a device also employed by fellow furniture-maker Olof Martin and which is demonstrated on the present commode. Nordin employed ormolu in a sparingly aesthetic manner, although, as was fashionable at the time, framed the drawer fronts and side panels in ormolu, also seen on the present lot. Some unsigned commodes can be attributed to the workshop on the basis of the characteristic shape of the apron, which is further evidenced in this commode. Between 1759-1769, Nordin exported significant quantities of furniture made of indigenous and exotic woods. Among the masterpieces created by him was a commode now exhibited at the Nordiska Museet. Until the 1970s, this commode was considered to be veneered in walnut but more recently the timber has been identified as olivewood. The present commode is closely comparable to one stamped 'Nordin', which is of similar form and includes many of the same ormolu mounts, illustrated in T. Sylvén, *Måstarnas Möbler: Stockholmsarbeten 1700-1850*, Stockholm, 1996, p. 293. A virtually identical model is at Rydboholm Castle, Uppland, Sweden, in 'The Family Room', see B.G. Söderberg, *Manor Houses and Royal Castles in Sweden*, Malmö, 1975, p.109.



The Family Room in Rydboholm Castle, Uppland, Sweden
© 1975 by Aktiebolaget Allhem / Erik Liljeröth



■ 249

A PAIR OF EMPIRE ORMOLU-MOUNTED MAHOGANY FAUTEUILS

FIRST QUARTER 19TH CENTURY

Upholstered in ivory silk woven with golden bees

34 in. (86.5 cm.) high; 22¼ in. (56.5 cm.) wide; 22¾ in. (58 cm.) deep (2)

£2,500-3,500

\$3,400-4,700

€2,900-4,000

■ 250

A FRENCH ORMOLU-MOUNTED MAHOGANY OCCASIONAL TABLE

OF EMPIRE STYLE, 20TH CENTURY

The *verde antico* marble top above freize drawer supported on female herm-headed tapering legs joined by a concaved stretcher mounted with a ribbon-tied laurel wreath on bun feet

29¼ in. (74½ cm.) high; 19¾ in. (50 cm.) diameter

£700-1,000

\$950-1,400

€800-1,100



251

**A PAIR OF CHARLES X GILT AND PATINATED BRONZE
 CANDELABRA**
 CIRCA 1830

Each in the form of a Corinthian fluted column above a acanthus-clad baluster base on a lion paw incurved tripod base, fitted for electricity
 21¾ in. (55.5 cm.) high, excluding fitment (2)

£2,000–3,000 \$2,700–4,100
 €2,300–3,400



PROPERTY OF A GENTLEMAN

■ **252**

A SET OF TWELVE EMPIRE MAHOGANY DINING CHAIRS
 BY JACOB FRERES, CIRCA 1805-1815

Each covered in blue wool, one stamped 'JACOB MESLEE'
 34¾ in. (88.5 cm.) high; 18¼ in. (46.5 cm.) wide; 17 in. (43 cm.) deep (12)

£8,000–12,000 \$11,000–16,000
 €9,100–14,000

In the neo-gothic style, this set of seat-furniture features the quatrefoil on the back splat, also found on other neo-gothic models by Jacob Frères, including: a single chair, circa 1805, stamped 'Jacob D.R. Meslee', sold Christie's, New York, 24 September 1998, lot 60, and an armchair, stamped 'Jacob, rue Meslee', sold Ader Picard, 10 June 1966, lot 86. Further gothic examples by the firm are illustrated in D. Ledoux-Lebard, *Le Mobilier Français du XIXe Siècle 1795-1889*, Paris, 1989, p. 289, and Leon de Groer, *Les Arts décoratifs de 1790 à 1850*, Fribourg, 1985, p. 225, fig. 432. A neo-gothic armchair sold 'Le Gout Steinitz, II', Christie's, Paris, 14 November 2007, lot 46 (54,250 Euros inc. premium).



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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch 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 two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

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 £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever 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 reclaims 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 any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **Heading**). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms 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 no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

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

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

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on 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, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

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

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

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

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you 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:

(i) 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: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) 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.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other 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. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any lot you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots 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

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol  in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

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

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

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

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

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

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

VAT refunds: what can I reclaim?

If you are:

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

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

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **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.

ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, *, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

○ **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 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.

THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

“Eventually all these objects which have brought so much pleasure to Peggy and me will go out into the world and will again be available to other caretakers who, hopefully, will derive the same satisfaction and joy from them as we have over these past several decades.”

— DAVID ROCKEFELLER

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

New York, May 2018

CONTACT

Rockefeller@christies.com
212.636.2000

To receive updates, and for more information,
please visit us at [Christies.com/Rockefeller](https://www.christies.com/Rockefeller),
follow our dedicated Instagram feed [@ChristiesRockefeller](https://www.instagram.com/ChristiesRockefeller)



A LARGE CHINESE EXPORT 'TOBACCO LEAF' PORCELAIN ASSEMBLED DINNER SERVICE
CIRCA 1775
181 pieces
\$200,000-300,000

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 10.30am on the day of the sale will, at our option, be removed to Christie's Park Royal. 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 Christie's Park Royal, 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 Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold 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. | | |

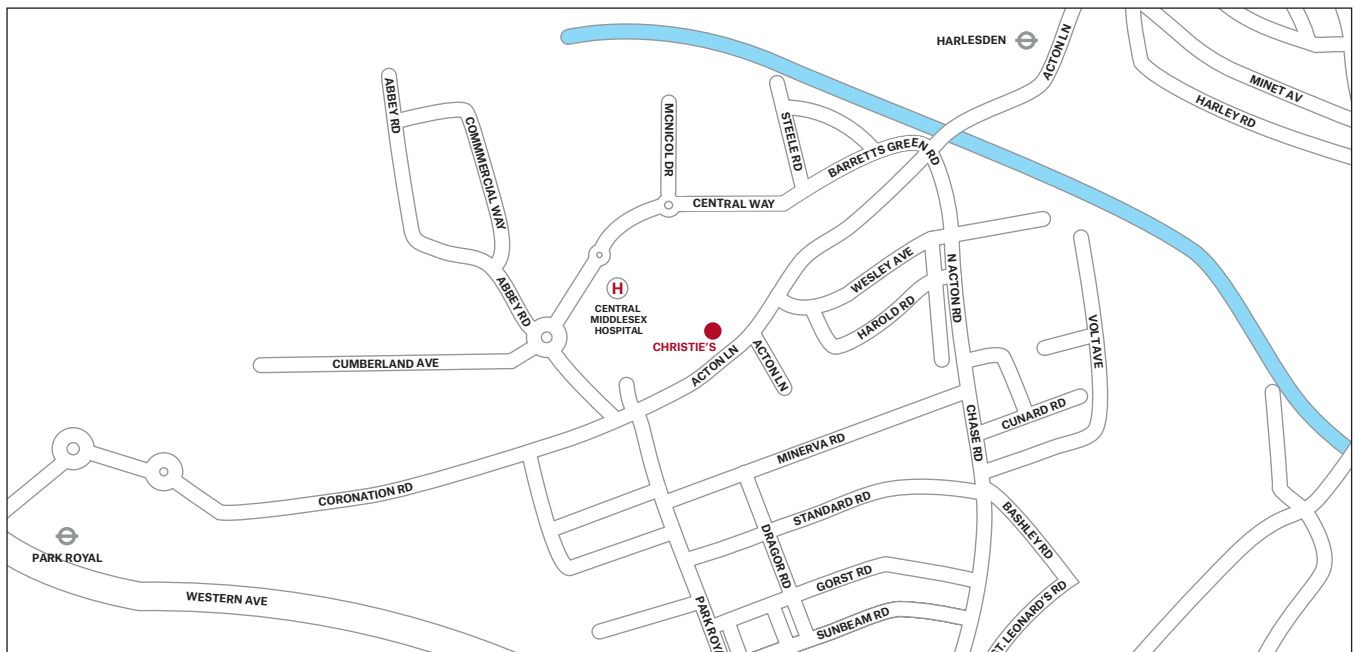
CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.



25/01/18

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