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THE  
ERIC ALBADA JELGERSMA  
COLLECTION  
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LONDON, 7 DECEMBER 2018



CHRISTIE'S







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**THE  
ERIC ALBADA JELGERSMA  
COLLECTION**  
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**THE  
ERIC ALBADA JELGERSMA  
COLLECTION**

IMPORTANT OLD MASTER PAINTINGS

Thursday 6 December 2018  
at 6.00 pm

**VIEWING**

30 November – 6 December  
8 King Street, St. James's  
London SW1Y 6QT

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**AUCTION**

Friday 7 December 2018  
at 10.00 am (Lots 501-820)

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

**VIEWING**

Friday	30 November	9.00 am – 4.30 pm
Saturday	1 December	12.00 pm – 5.00 pm
Sunday	2 December	12.00 pm – 5.00 pm
Monday	3 December	9.00 am – 4.30 pm
Tuesday	4 December	9.00 am – 8.00 pm
Wednesday	5 December	9.00 am – 4.30 pm
Thursday	6 December	9.00 am – 3.00 pm

**AUCTIONEERS**

Arlene Blankers, Hugh Creasey & Sophie Bremers

**AUCTION CODE AND NUMBER**

In sending absentee bids or making enquiries, this sale should be referred to as **EAJ-COL-16217**

**AUCTION RESULTS**

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

[25]

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Please note that lots 755, 757, 794, 796, 798, 807, 808, 812, 814 and 818 will not be on view at Christie's, 8 King Street. If you wish to view any of these lots please contact Toby Weatherall to arrange an appointment.



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

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A detailed oil painting of a man with white hair and glasses, wearing a green suit and a blue tie, sitting in a white chair. He is in a room with blue walls, a large crystal chandelier, and numerous framed paintings. A desk with a globe and a small table with books are also visible.

*Our father, Eric Albada Jelgersma, had given much thought to the future of his Old Master Picture Collection, which he – together with our mother Marie-Louise Albada Jelgersma – formed over many decades with love, knowledge and passion. During lengthy discussions with us in 2017, he made the decision to sell parts of the collection at auction, enabling these splendid works to pass on to a new generation of collectors. Earlier this year, our father chose to entrust Christie's with these sales and, following his very sad passing last June, we are honouring our father's wishes.*

Dennis, Derk and Valerie Albada Jelgersma



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# THE ERIC ALBADA JELGERSMA COLLECTION

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It was a great privilege to travel to the Swiss mountains to visit Eric and to discuss with him the plans for the dispersal of his collection. It will be a huge honour for me to stand in the rostrum and offer so many of his favourite objects to collectors who share his passion for classical paintings and great works of art.

Eric Albada Jelgersma had an eye for beauty in every field. He was a tastemaker of his generation who scoured the art market for a generation looking for Old Master paintings of the highest calibre and Decorative Arts of the finest quality with which to decorate his many beautiful homes. Along the way, he made many great friendships and took the advice of many other connoisseurs and dealers, but at the end of the day he had a very particular taste for classical beauty which he followed with his own certainty. The result is a collection of great breadth and scope and serves as a perfect example of how classic and modern art can be shown together to brilliant effect and how they can complement each other beautifully, when they are of the highest calibre. We look forward to recreating Eric's sophisticated vision in our exhibition rooms at Christie's later this year.

Jussi Pykkänen  
Global President  
Christie's



Eric Albada Jelgersma

The remarkable collection formed by Eric and Marie-Louise Albada Jelgersma is a vivid testimony to their shared passion for the arts and for the Golden Age of Dutch and Flemish painting in particular. The sale of this superb collection, which includes masterpieces by Frans Hals, Judith Leyster, Jan Breughel the Elder, Frans Snyders, Anthony Van Dyck and Ambrosius Bosschaert, is one of the most significant of its kind to take place in recent years.

Eric Albada Jelgersma was a collector in the best sense, striving to source the very best pictures, guided by his recognition of quality, rarity, importance and condition. Moreover, he bought what he loved and derived enormous pleasure from the art that he lived with his entire life. The pictures were housed in a number of beautiful homes created by Eric and his wife, often in collaboration with their friend, the designer Axel Vervoordt. The extraordinary collection of objects, curiosities, works of art and furniture, which is also being sold, provided an ideal *kunstkamer* setting for the picture collection.

Eric Albada Jelgersma's taste in Old Masters was expansive, wanting examples from all the different genres – portraits, landscapes, still-lives, allegories and

genre paintings, selecting only those works that were exceptional in some way, or that stimulated his interest. Each acquisition was made only after the most careful deliberation, taking into account every aspect of the work's qualities. In this respect, Eric Albada Jelgersma often sought the advice of art historians, museum directors and dealers – none more important than the London and Maastricht dealer Robert Noortman, with whom Eric struck up a close and enduring friendship, and from whom so many of the pictures in this sale were acquired. Through Noortman, Eric Albada Jelgersma also gained the discerning advice of Simon Levie, the former director of the Rijksmuseum, Amsterdam. The result of these exciting years of discovery and acquisition is a remarkably complete and well balanced private collection, representative of the Golden Age of Dutch and Flemish paintings in all its glory.

These works have held an integral place in the lives of Eric and Marie-Louise Albada Jelgersma. Now their sale offers, to both established and new collectors alike, the chance for them to grace the walls of new homes where Eric would no doubt wish them to give the same enormous pleasure that they gave him.



## ERIC ALBADA JELGERSMA – A PERSONAL RECOLLECTION BY AXEL VERVOORDT

*'For Eric Albada Jelgersma, the best was just good enough'*



I met Eric in the early 1980s when he and Marie-Louise visited our family's home in the Vlaeykensgang in Antwerp's old centre. They were on a search for inspiration, furniture, and objects for their new home in Laren. We had an immediate connection. They arrived about noon and we talked until late in the evening after dinner. We started what became a lifelong friendship. Our friendship grew closer over the years with a familiarity that feels like family. Our children have grown up together and Eric was a mentor to my sons, especially Boris. I'll always be grateful for this.

Over four decades, we worked on many projects together – homes in London, Spain, Château du Tertre, Verbier, Amsterdam, and even two Liberty boats at sea. It was an adventure. We searched for inspiration for every project based on its geography and history. If there was an overall theme, it was to restore architecture to its origins and make each home feel as if the family had always lived there.

Eric always wanted to have the best objects, paintings, and furniture. We often combined the atmosphere with old doors, ceilings, paneling, and antique floors. Everything we found had a universal spirit. He was a shrewd negotiator, but it's important to remember that quality was the most important for him. It's a timeless value that we both share. Each home we created had a welcoming atmosphere, which suited the family's way of life. It was the image they projected to the world. If you were a friend of the Albadas, you were always welcome and well received at any time of day.

To work with Eric and Marie-Louise was to follow a path of mutual inspiration. They had great taste and understood each other very quickly. Eric knew that his incredible Old Master paintings added depth to his collection and by moving them from one city to the next, they gave his

houses a totally new dimension. Like no one else I've ever known, Marie-Louise has a magic touch to make a house livable, warm, stylish, and welcoming. Together, they both insisted and demanded the best, but the true lesson is learning how to live with things. With every home they had, Marie-Louise could move in after one day and put her own touch with a lot of everyday objects to make each space come magically to life.

In Dutch, there is a word that describes what it feels like to be in one of the Albada's homes. It's a word that describes a feeling of comfort, coziness, and familiarity. It's called *gezellig*. It's difficult to translate in English because it's something that you feel very close to your heart. It's about time spent with family and friends. An emotion felt from the inside of your body, like the comfort of a fireplace – a warmth in your soul.

I would like to thank Marie-Louise and the wonderful children – Dennis, Derk, and Valerie – and the entire Albada family for the great adventures. And to Eric – an unforgettable man for so many reasons – most of all for his strength of will, self-assuredness, determination, and never-ending courage. He lived a big, colorful life. He was a man of standards – unwavering in his decisions. He had a great eye and exemplary taste. For more than forty years, he was a precious friend and the rare type of client who encouraged everyone he met to go as far as possible in search of quality and excellence.

I thank Eric for the power of his friendship and for what we shared, which gave both of our lives a new dimension. I'll never forget.

Axel Vervoordt  
November 2018

















(part)

■ 501

A GEORGE II SOLID MAHOGANY SIDE CHAIR  
CIRCA 1730, POSSIBLY IRISH

Together with a George II walnut armchair, mid-18th century, back rail stamped '498 120', the drop-in seat upholstered in cream suede

39 in. (99 cm.) high; 21½ in. (55 cm.) wide

(2)

£1,000–1,500

\$1,300–1,900  
€1,200–1,700

PROVENANCE:

The Bannermans, The Grove, Chippenham, Wiltshire (the walnut example).  
Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999 (both).

■ 502

A GROUP OF HALL FURNITURE  
EARLY 19TH AND LATER

Comprising: a Regency mahogany and brass boot rack, early 19th century; a turned beech coat stand, late 19th/20th century and a pair of leather stick stands, modern

The boot rack: 36 in. (91 cm.) high; 36 in. (91 cm.) wide; 13 in. (33 cm.) deep

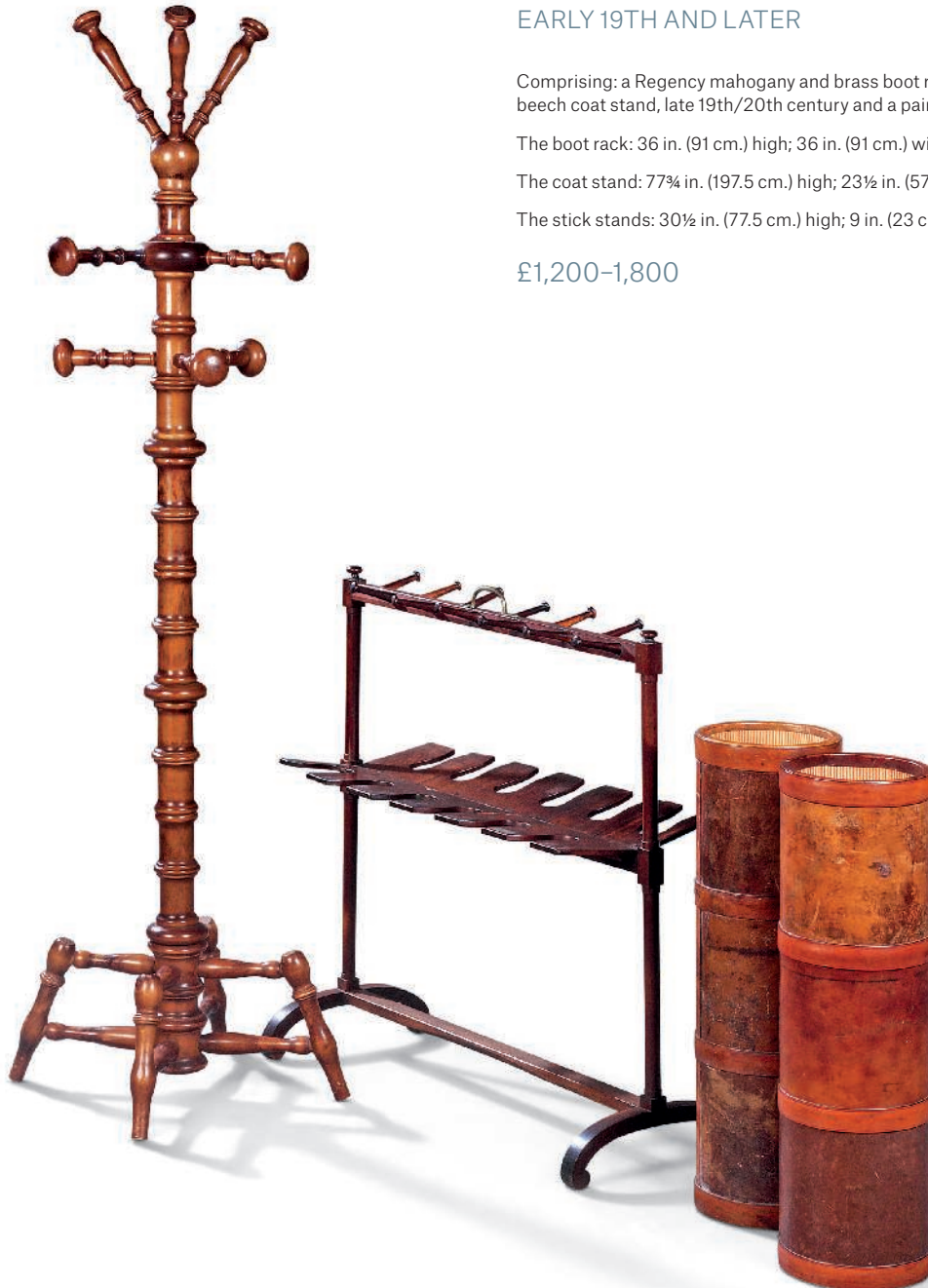
The coat stand: 77¼ in. (197.5 cm.) high; 23½ in. (57 cm.) wide

The stick stands: 30½ in. (77.5 cm.) high; 9 in. (23 cm.) diameter

(4)

£1,200–1,800

\$1,600–2,300  
€1,400–2,000









■ - 503

A FLEMISH BRASS-MOUNTED EBONY, KINGWOOD,  
TORTOISESHELL AND IVORY-INLAID CABINET  
SECOND HALF 17TH CENTURY

Of architectural form, with an arrangement of thirteen drawers around the central cupboard enclosing a mirrored interior, flanked by twelve drawers, with a slide, on later bun feet and with a modern perspex stand

33¾ in. (85.5 cm.) high; 47¼ in. (120 cm.) wide; 17½ in. (44.5 cm.) deep; the stand: 33½ in. (85 cm.) high;  
46½ in. (118 cm.) wide; 19 in. (48 cm.) deep

(2)

£15,000-25,000

\$20,000-32,000  
€17,000-28,000





■ 504

A PAIR OF ITALIAN PORTASANTA MARBLE URNS

LATE 19TH/EARLY 20TH CENTURY

Originally with covers, each drilled to one side for a spout

29 in. (73.5 cm.) high; 20 in. (51 cm.) diameter

(2)

£7,000-10,000

\$9,000-13,000  
€7,900-11,000













**505**  
**A GROUP OF TREEN STANDS**  
 19TH CENTURY

Comprising a pair of North European walnut tazze; together with a large mahogany tazza stamped '1196 46', a mahogany and brass Lazy Susan stamped '8979', a large oak tazza with turned rim and a North European walnut tazza, 19th century and later

9 3/4 in. (24.5 cm.) high; 12 in. (30.5 cm.) wide, the pair of tazze

(6)

£1,000-1,500

\$1,300-1,900  
 €1,200-1,700

**506**  
**A CONTINENTAL ANTIQUARIAN FRUITWOOD**  
**FOLDING CIRCULAR TABLE**  
 19TH CENTURY INCORPORATING EARLIER ELEMENTS,  
 PROBABLY AUSTRIAN

The top and plinth with hinged flaps converting the form from circular to square, the pedestal base of arched architectural form on plinth, replacements

32 in. (81 cm.) high; 61.5 in. (156 cm.) diameter, extended

£6,000-10,000

\$7,700-13,000  
 €6,800-11,000





~507

## A CHARLES II LIGNUM VITAE WASSAIL BOWL 17TH CENTURY

With a 20th century continental silver liner

10¼ in. (26 cm.) high; 9¼ in. (23.5 cm.) diameter

£2,000–4,000

\$2,600–5,100  
€2,300–4,500

**PROVENANCE:**

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1997.



507

■508

## AN ENGLISH PADOUK LARGE WASSAIL CEREMONIAL BOWL AND COVER 19TH/20TH CENTURY

Painted with the cross of St. George and the Garter motto below the rim, with six baluster finials and dipping cup, label underneath 'Universal Studios 57523854', replacements

29½ in. (75 cm.) high; 18½ in. (47 cm.) diameter

£6,000–10,000

\$7,700–13,000  
€6,800–11,000

**PROVENANCE:**

Universal Studios, LA.

Dr. Jules C. Stein (1896-1981).

Anonymous sale; Christie's, Park Avenue New York, 21-22 January 1998, lot 350.

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.

Dr. Jules C. Stein (1896-1981), co-founded the Music Corporation of America (MCA) in 1924 and by 1937 had opened an office in Hollywood. Stein became a legendary agent to major stars of the time including Greta Garbo, Ingrid Bergman and Frank Sinatra. MCA went on to acquire Decca Records and Universal Pictures. Stein was a passionate collector of English furniture and counted such renowned collectors as Hearst among his friends. His Hollywood Hills home 'Misty Mountain' was decorated in considerable style and was the scene of much entertaining in Hollywood during the period. The present lot, with a plaque 'Universal Studios 57523854', is likely to have been used as a prop in a film.



508





■ 509

## AN IRISH GEORGE II MAHOGANY TRAY-TOP TABLE

CIRCA 1740

The rounded rectangular dish-moulded top above a shaped apron on acanthus leaf carved cabriole legs and squared paw feet

28½ in. (72 cm.) high; 30 in. (76 cm.) wide; 20 in. (51 cm.) deep

£5,000–8,000

\$6,500–10,000  
€5,700–9,000

**PROVENANCE:**

The Wilson Family, Summerhill House, County Wicklow.  
Anonymous Sale; Christie's, London, 23 April 1998, lot 104.  
Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.

An Irish table with identical apron and acanthus leaf carving was sold Anonymous Sale; Sotheby's, London, 15 September 2000, lot 31, formerly in the collection of The Earl of Kimberley (1826-1902) at Kimberley Hall, Norfolk and likely acquired by him while Lord Lieutenant of Ireland.





■ 510  
 A PAIR OF REGENCY MAHOGANY AND  
 CANED LIBRARY BERGERES  
 ATTRIBUTED TO GILLOWS, CIRCA 1815

Each with loose buttoned red leather cushions to back and seat, the padded out-scrrolled arms with foliate-carved terminals, on reeded tapering legs with brass caps and castors, stamped J.B. for John Barrow

40½ in. (103 cm.) high; 32 in. (81 cm.) wide; 32 in. (81 cm.) deep (2)

£30,000–50,000

\$39,000–64,000  
 €34,000–56,000

PROVENANCE:

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.

These chairs bear striking resemblance to a pair of chairs (part of a set of four) supplied by Gillows for the two libraries at Hackwood Park, Hampshire and sold Christie's, London, 20 - 22 April 1998, lot 55 (£84,000). It was common that standard designs were altered slightly so that they were bespoke to each client or room they were designed for thus explaining the difference to the shape of the back and to the carved arm supports.

The journeyman stamp J.B. is for John Barrow, son of William Barrow, who was apprenticed to Leonard Redmayne on 26 September 1826. The stamp J.B. is found on other known Gillows pieces in the 1830s, including a pair of George IV yew-wood and elm shepherd's crook armchairs, formerly owned by Perceval Griffiths, and sold from The Collection of Benjamin F. Edwards III, Christie's, New York, 26 January 2010, lot 230. Susan Stuart records an oak library table of 1841 and a brown oak social table of 1848 by Barrow (See S. Stuart, *Gillows of Lancaster and London 1730-1840*, Woodbridge, 2008, p. 215).





■ 511  
 A PAIR OF BROWN AND GREY VEINED  
 MARBLE COLUMN LAMPS AND AN ONYX  
 BALUSTER LAMP  
 20TH CENTURY

The pair with a navy and a red shade, the onyx lamp with brown shade,  
 each drilled for electricity

23 in. (58.5 cm.) high, the pair, excluding fitments

£2,000–4,000

\$2,600–5,100  
 €2,300–4,500

PROVENANCE:

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 2000 (the pair).

■ 512  
 A CHESTERFIELD SOFA  
 LATE 20TH CENTURY

Upholstered in red velour, with four scatter cushions

31 in. (79 cm. high); 88 in. (223 cm.) wide; 40½ in. (103 cm.) deep

£1,000–2,000

\$1,300–2,600  
 €1,200–2,300

PROVENANCE:

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium.

(3)





**513**  
A PAIR OF QUEEN ANNE-  
STYLE BRASS ANDIRONS  
19TH CENTURY

Each with baluster stem above the bust of a queen, on  
scrolled dolphin feet

19 in. (48 cm.) high; 13 in. (33 cm.) wide;  
26½ in. (67 cm.) deep

(2)

£1,200–1,800

\$1,600–2,300  
€1,400–2,000



**514**  
A PAIR OF POLYCHROME-  
PAINTED DUMMYBOARDS  
19TH/20TH CENTURY

Depicting a boy and a girl

42½ in. (108 cm.) high; 14 in. (35.5 cm.) wide, the largest  
(2)

£2,000–3,000

\$2,600–3,800  
€2,300–3,400







**515**  
**A GROUP OF SIX GREEN SERPENTINE  
 SPHERES**  
 20TH CENTURY

Various sizes, four with hardstone stands  
 4¾ in. (12 cm.) diameter, the largest stand

£2,500–4,000

\$3,300–5,100  
 €2,900–4,500

**PROVENANCE:**  
 Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium.

**516**  
**A PAIR OF REGENCY-STYLE MAHOGANY  
 BENCHES**  
 LATE 20TH CENTURY

Each with fluted sides on spiral fluted legs and castors  
 19 in. (49 cm.) high; 63½ in. (161 cm.) wide; 25 in. (63 cm.) deep

£6,000–10,000

\$7,700–13,000  
 €6,800–11,000

**PROVENANCE:**  
 Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium.







■ 517

AN AGRA CARPET  
NORTH INDIA, CIRCA 1880

The shaded crimson-red field with an intricate overall flowering lattice, within an ivory flowering vine border between narrow floral minor stripes

18 ft. 7 in. x 14 ft. 5 in. (573 x 445 cm.)

£25,000–35,000

\$33,000–45,000  
€29,000–39,000





**518**  
ITALIAN, 18TH CENTURY  
*Emperor Vespasian*

Bronze portrait relief; inscribed 'VESPASIAN' to truncation; on a modern metal stand  
11 $\frac{1}{2}$  in. (29 cm.) high; 12 in. (30.3 cm.) high, overall

£1,200–1,800

\$1,600–2,300  
€1,400–2,000



**519**  
ITALIAN, 19/20TH CENTURY  
*Head Of Hercules*

Bronze head; after the antique  
11 $\frac{1}{2}$  in. (30 cm.) high

£700–1,000

\$900–1,300  
€790–1,100





■ 520  
ITALIAN, ROME, 19TH CENTURY  
*Marcus Aurelius On Horseback*

Bronze group; after the antique; on a marble pedestal with an inscription on each side  
24 in. (61 cm.) high, overall

£4,000–6,000

\$5,200–7,700  
€4,500–6,800

PROVENANCE:  
Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1993.





521

DIRCK VAN DER LISSE  
(The Hague 1607-1669)

*An Italianate landscape with nymphs by a waterfall*

signed with monogram 'DVL' (lower left)  
oil on panel  
11½ x 16 in. (29.2 x 40.7 cm.)

£12,000-18,000

\$16,000-23,000  
€14,000-20,000

**PROVENANCE:**

Douairière W.R.A.C. Graaf van Rechteren Limpurg; her sale, A. Mak BV, Dordrecht, 10 November 1953, lot 16, as 'Poelenburgh'.  
Anonymous sale; Frederik Muller & Cie, Amsterdam, 25-28 November 1958, lot 19, as 'Poelenburgh'.  
with Noortman, Hulsberg, 1975.  
Anonymous sale; Christie's, London, 30 November 1979, lot 96 (£9,000).  
with Noortman (Maastricht) BV, May 1982, from whom acquired.





522

DIRCK WIJNTRACK  
(Heusden 1605/1625-1678 The Hague)  
AND JORIS VAN DER HAAGEN  
(Arnhem 1615-1669 The Hague)

*A wooded landscape with geese in the foreground*

oil on canvas  
21 $\frac{7}{8}$  x 27 $\frac{7}{8}$  in. (55.5 x 70.3 cm.)

£20,000–30,000

\$26,000–38,000  
€23,000–34,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 8 December 1995, lot 257 as 'Dirck Wijtrack'.  
with Noortman, London and Hulsberg.  
Private collection, The Netherlands.  
with Noortman (Maastricht), 24 March 2003, from whom acquired.





523

PIETER WOUWERMAN  
(Haarlem 1623-1682 Amsterdam)

*A cavalier on a grey mount in a landscape*

signed with monogram 'P.W.' (lower right)  
oil on copper, oval  
11¼ x 13½ in. (28.5 x 34.3 cm.)

£15,000–25,000

\$20,000–32,000  
€17,000–28,000

**PROVENANCE:**

with Eugene Slatter, London, by 1958.  
Private collection, U.S.A.  
Anonymous sale; Christie's, London, 7 July 2000, lot 117.  
with Noortman, (Maastricht) BV, 27 October 2003, from whom acquired.





524

PIETER WILLEMSZ.  
VAN DER STOCK  
(Amsterdam active 1636-1665)

*David as a young man in the Israelite army camp  
being brought before Saul*

signed with initials and dated 'PW 1636' (on the column base, lower right)  
oil on canvas, unframed  
30½ x 49 in. (76.5 x 124.5 cm.)

£12,000–18,000

\$16,000–23,000  
€14,000–20,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 31 January 1997, lot 45.  
with Axel Vervoordt, 's-Gravenwezel, Antwerp, 1997, from whom acquired.



■ 525

MICHAEL PLANER  
(active in the 16th  
and 17th centuries)

*A five-fold painted screen*

signed and dated 'Micael / Planer [?]/ f. 1653' (lower left, on the sarcophagus)  
oil on canvas  
91½ x 147⅞ in. (232.4 x 375.8 cm.) overall

£60,000–80,000

\$77,000–100,000  
€68,000–90,000

PROVENANCE:

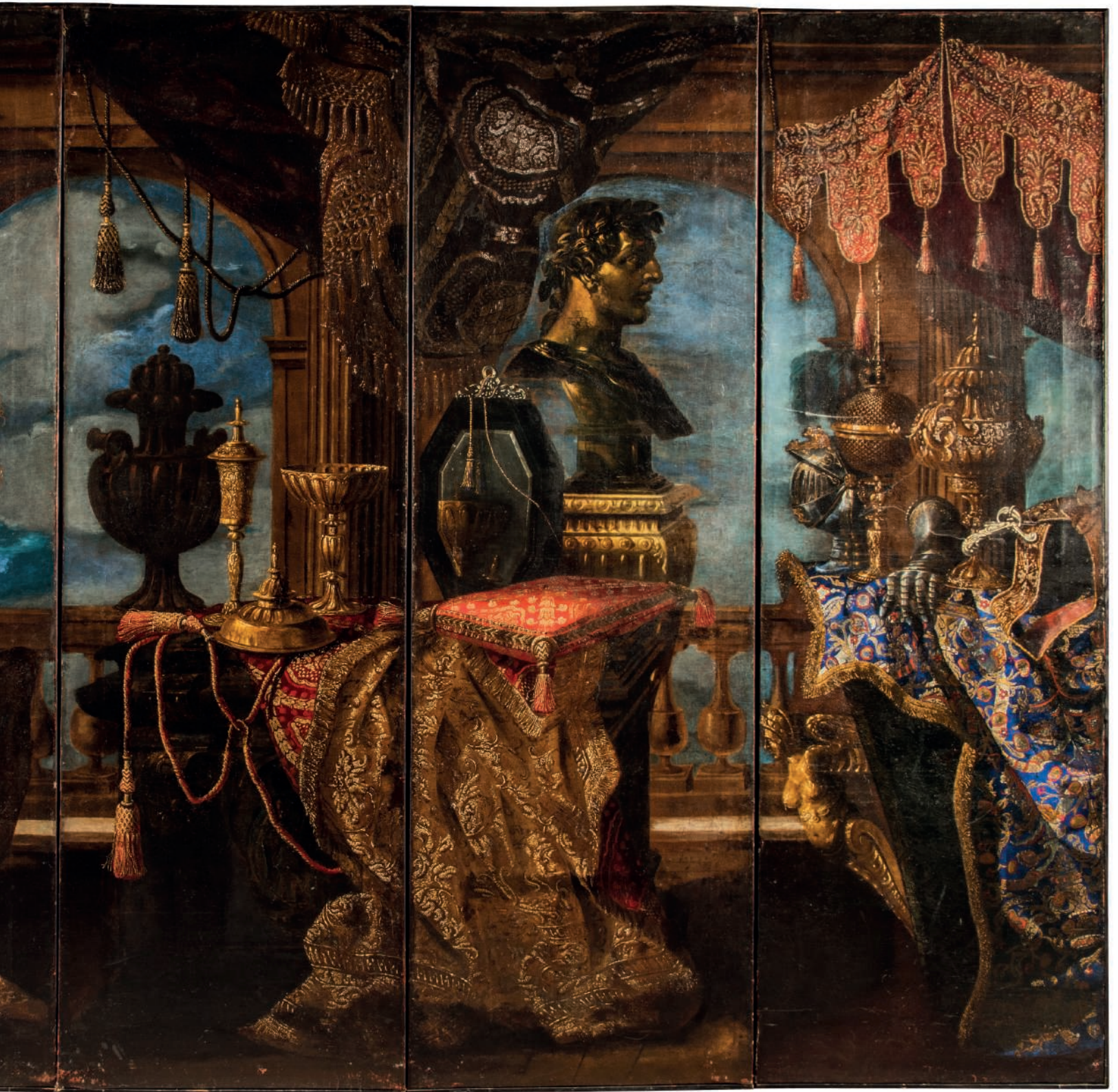
with Axel Vervoordt, s'Gravenwezel, Antwerp, 1995, from whom acquired.

*Trompe l'oeil* painting became particularly popular throughout Europe during the seventeenth century. In the Netherlands, the genre saw its development from the established still life tradition of the region. The artist and theorist Samuel van Hoogstraten in 1678 wrote in his *Inleyding tot de hooge schoole der schilderkonst* (*Introduction to the Academy of Painting*) about the role of art as a lifelike imitation of art, a practice Hoogstraten frequently translated into his own work in the many *trompe l'oeil* subjects he painted. The present work, depicting an array of rich decorative objects, Classical antiquities and luxury textiles, was probably originally designed as part of a larger decorative scheme adorning the walls of a study or dining room. Such schemes had existed since at least the Renaissance (like the famed *studiolo* of Federico da Montefeltro, Duke of Urbino made between 1473 and 1475) and continued to be popular in the decoration of large houses and palaces. The carefully worked perspective of the present *trompe l'oeil* suggests the work was originally displayed flat, possibly as a single monumental canvas. It is likely that it was removed from its original setting later in its history and divided into five sections serve as a decorative screen.

Of the objects spread across the canvases, many represent those typically used for their symbolic connotations in still life painting. The array of gilt metalwork, richly embroidered carpets and Antique treasures, following in the tradition of the *pronkstilleven*, were traditionally seen as *vanitas* symbols, conveying a moral lesson that referred to life's transience – symbolised also by the broken strings of the lute – and the emptiness of wealth and earthly possessions. The idea of transience is emphasised in the present scheme through the inclusion of the large gold clock, which served as a reminder to viewer to practice moderation and temperance.











■ 526  
 A LATE GEORGE IV MAHOGANY DESK CHAIR  
 CIRCA 1825

The curved crest rail and seat upholstered in tufted green leather the cylindrical baluster tapering legs terminating in brass caps and castors, the front seat rail stamped 'MI' or 'IW'

30 in. (77 cm.) high; 26¾ in. (68 cm.) wide

£1,200–1,800

\$1,600–2,300  
 €1,400–2,000

PROVENANCE:  
 Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium. 1999.

■ 527  
 TWO PAIRS OF ANGLO-DUTCH  
 BEECH STOOLS  
 19TH CENTURY, INCORPORATING EARLIER ELEMENTS

Each padded seat upholstered with a gingham or flat woven slip cover, with tapering legs on bun feet joined by an X-stretcher

18 in. (45.7 cm.) high; 21 in. (53.3 cm.) wide; 20 in. (50.8 cm.) deep, the larger (4)

£1,500–2,500

\$2,000–3,200  
 €1,700–2,800











■ 528  
 THREE SIMULATED PORPHYRY URN LAMPS  
 LATE 20TH CENTURY, SUPPLIED BY AXEL VERVOORDT

Each with cream shade, fitted for electricity  
 15½ in. (40 cm.) high, excluding fitments

£1,200-1,800

\$1,600-2,300  
 €1,400-2,000

(3)

■ 529  
 A PAIR OF GEORGE I-STYLE MAHOGANY  
 WING ARMCHAIRS  
 LATE 20TH CENTURY

Each upholstered in yellow canvas  
 43 in. (109 cm.) high

£3,000-5,000

(2)

\$3,900-6,400  
 €3,400-5,600

PROVENANCE:

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium.







■ 530  
A PAIR OF GEORGE II MAHOGANY  
PEMBROKE TABLES  
CIRCA 1740

Each with a rectangular top above a frieze drawer, on round legs joined by a concave X-form stretcher, on recessed castors

27½ in. (70 cm.) high; 40½ in. (103 cm.) wide extended; 24 in. (60.5 cm.) deep (2)

£4,000–6,000

\$5,200–7,700  
€4,500–6,800

**PROVENANCE:**

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium.

There are several models of Pembroke table with rounded legs at Boughton House, Northamptonshire and Longford Castle, Wiltshire. An almost identical single example, also with rounded legs, was sold Simon Sainsbury Collection; Christie's, London, 18 June 2008, lot 44 (£42,050).





531

**A GERMAN SILVER-GILT TAZZA**  
AUGSBURG, DATED 1628, MAKER'S MARK INDISTINCT

On spreading circular foot and with lobed baluster stem, the shallow bowl chased with vases of flowers and strapwork on a matted ground, the centre with a laurel wreath enclosing and boss engraved with two coats-of-arms below initials 'A.R.V.N:F.R.G.V.W.' and dated '1628', *marked on foot*

6½ in. (16.5 cm.) diameter  
9 oz. 4 dwt. (286 gr.)

The arms and the initials F.R.G.V. W. are for the von Welsberg family, Tyrol, Austria.

£5,000–8,000

\$6,500–10,000  
€5,700–9,000

532

**A GERMAN SILVER PARCEL-GILT SCHAUPLATTE**  
19TH CENTURY, BEARING MARKS FOR AUGSBURG

Oval, the centre chased with a medieval scene of the presentation of a crown, the broad border further chased with Roman emperor masks surrounded by wheat sheaves, flowers, vines, C-scrolls, foliage and fruits, *marked near rim*

24¼ in. (61.7 cm.) long  
47 oz. 6 dwt. (1,472 gr.)

£3,000–5,000

\$3,900–6,400  
€3,400–5,600

**PROVENANCE:**

Anonymous sale; Christie's, Amsterdam, 14 October 2003, lot 155.





533

A GERMAN PARCEL-GILT SILVER WINE-CUP  
MARK OF HEINRICH STRAUB, NUREMBERG, 1630-1636

On pierced hexafoil foot, with baluster stem and foliage calyxes, the tapering hexafoil bowl engraved with birds, fruit and flower garlands, *marked near rim*

7½ in. (19 cm.) high  
6 oz. 4 dwt. (193 gr.)

£5,000–8,000

\$6,500–10,000  
€5,700–9,000



534

A GERMAN PARCEL-SILVER-GILT WINE-JUG  
THE BODY MID-17TH CENTURY, THE FOOT POSSIBLY  
ASSOCIATED, LATER STRUCK WITH PSEUDO MAKER'S  
MARK HHM MONOGRAM AND PSEUDO AUGSBURG  
TOWN MARK

On raised domed foot with eagle stem, the shaped bowl in the auricular style chased with monsters, with bird head spout, *marked on foot with pseudo marks*

9¾ in. (25 cm.) high  
23 oz. 4 dwt. (722 gr.)

£5,000–7,000

\$6,500–9,000  
€5,700–7,900







**535**  
**A GERMAN PARCEL-GILT SILVER BEAKER**  
 MARK OF JACOB PFAFF, NUREMBERG, 1677-1681

Tapering cylindrical on three ball feet, chased with scrolling flowers and foliage, *marked on base*

3½ in. (8 cm.) high  
 2 oz. 8 dwt. (75 gr.)

£800–1,200

\$1,100–1,500  
 €900–1,400

**PROVENANCE:**

A European Private Collector; Christie's, London, 14 June 2005, lot 46 (part).  
 Anonymous sale; Christie's, London, 21 July 2009, lot 279 (part).  
 Acquired from Honourable Silver Objects, Antwerp, 2009.



**537**  
**A GERMAN PARCEL-GILT SILVER BEAKER**  
 MARK OF REINHOLD RUHL, NUREMBERG, CIRCA 1660

Tapering cylindrical and on three ball feet, chased with scrolling foliage, the base engraved 'VCWH', *marked on base*

3 in. (7.5 cm.) high  
 2 oz. (63 gr.)

£500–800

\$640–1,000  
 €570–900

**PROVENANCE:**

A European Private Collector; Christie's, London, 14 June 2005, lot 46 (part).  
 Anonymous sale; Christie's, London, 21 July 2009, lot 279 (part).  
 Acquired from Honourable Silver Objects, Antwerp, 2009.



**536**  
**A GERMAN PARCEL-GILT SILVER**  
**RÖMERBECHER**  
 MARK OF JOHANN HOLZMANN, NUREMBERG, 1702-1704

On spreading foot and with cylindrical stem chased with foliage, the bowl chased with three Roman emperor portrait busts with fruit and foliage between, *marked on base*

4½ in (11.5 cm.) high

£2,500–3,500

\$3,300–4,500  
 €2,900–3,900

**PROVENANCE:**

A European Private Collector; Christie's, London, 14 June 2005, lot 40 (part).  
 Anonymous sale; Christie's, London, 21 July 2009, lot 279 (part).  
 Acquired from Honourable Silver Objects, Antwerp, 2009.



**538**  
**A GERMAN PARCEL-GILT SILVER BEAKER**  
**AND COVER**  
 MARK OF HANS LEONHARD WOOLF, NUREMBERG,  
 1690-1692

Tapering cylindrical and on three ball feet, the body chased with oval landscape scenes framed by fruit and foliage, the cover with floral finial, *marked underneath and on cover, further marked near rim and on cover with later Vienna marks for 1806-1807*

9 in. (23 cm.) high  
 7 oz. 14 dwt. (241 gr.)

£2,500–3,500

\$3,300–4,500  
 €2,900–3,900







539

A GERMAN PARCEL-GILT SILVER CUP AND COVER  
MARK OF HANZ ZEYHER, NUREMBERG, 1592-1594

On circular domed foot, the vase shaped stem with scroll brackets, the tapering cylindrical bowl chased with strapwork, masks, birds and military trophies, the cover surmounted by a soldier with shield and spear, the shield engraved with a coat-of-arms, *marked near rim and on foot*

15½ in. (39 cm.) high  
21 oz. 10 dwt. (670 gr.)

£15,000–20,000

\$20,000–26,000  
€17,000–23,000







540

### A GERMAN SILVER-GILT CUP AND COVER

MARK OF PAUL IMHOFF I, BAMBERG, CIRCA 1600

On raised domed foot, the baluster stem with support, the body chased with C-scrolls and cherubs, the lower body chased and engraved with landscapes in cartouches, the detachable cover with winged cupid finial, *marked on foot, near rim and on cover, further marked on cover and near rim with later duty mark for Lemberg*

13¼ in. (33.5 cm.) high  
12 oz. 3 dwt. (378 gr.)

£10,000–15,000

\$13,000–19,000  
€12,000–17,000





541

A GERMAN PARCEL-GILT SILVER PINEAPPLE CUP AND COVER  
MARK OF HEINRICH MACK, NUREMBERG, CIRCA 1620

On raised lobed foot, the stem modelled as a tree-trunk with applied figure of a woodsguard, with lobed body and cover with vase of flowers finial, marked on bowl rim and foot, further marked on bowl rim and cover with later tax mark for Lemberg 1806-1807 and Austro-Hungarian duty free mark for 1809-1810

14½ in. (37 cm.) high  
13 oz. 3 dwt. (410 gr.)

£10,000-15,000

\$13,000-19,000  
€12,000-17,000





542

A GERMAN PARCEL-GILT SILVER PINEAPPLE CUP AND COVER  
MARK OF HEINRICH STRAUB, NUREMBERG, 1609-1629

On raised domed foot with gadrooned border, the stem formed as a tree trunk with a woodsman and dog, the lobed body and cover with floral finial, *marked near rim and on foot*

16½ in. (42 cm.) high  
17 oz. 7 dwt. (540 gr.)

£15,000–20,000

\$20,000–26,000  
€17,000–23,000





543

A GERMAN PARCEL-GILT SILVER PINEAPPLE CUP AND COVER  
MARK OF MICHEL MÜLLNER, NUREMBERG, 1641-1642

On raised lobed foot, with vine bound tree-trunk stem with a woodsman with an axe, the lobed body with detachable cover with vase of flowers finial, engraved with scratch weight under foot 'Iz6 LOT 39'2, marked on foot and bowl, the foot with 19th century Dutch import mark

13 $\frac{3}{4}$  in. (34 cm.) high  
11 oz. 5 dwt. (350 gr.)

£6,000-12,000

\$7,700-15,000  
€6,800-14,000





544

A GERMAN PARCEL-GILT SILVER CUP AND COVER  
MARK OF PHILIPP PLAPERT, NUREMBERG, 1645-1651

On raised foot, the waisted lobed body with vase-shaped stem with scroll brackets, the detachable lobed cover with floral finial, *marked near rim and on foot*

13 $\frac{3}{4}$  in. (34 cm.) high  
9 oz. 6 dwt. (290 gr.)

£12,000–18,000

\$16,000–23,000  
€14,000–20,000





**545**  
AN ITALIAN BUST OF EMPEROR  
MARCUS AURELIUS  
20TH CENTURY

On circular spool shaped plinth, after an antique bust, *marked on plinth*

9½ in. (24 cm.) high

£700-1,000

\$900-1,300  
€790-1,100

**546**  
AN ITALIAN SILVER FIGURE OF A FAUN  
20TH CENTURY

Modelled sitting on a tree stump holding a large gourd

7¾ in. (19.5 cm.) high  
31 oz. 10 dwt. (981 gr.)

£700-1,000

\$900-1,300  
€790-1,100





547

A DUTCH SILVER PLAQUETTE MEDAL  
APPARENTLY UNSIGNED, THE NETHERLANDS, CIRCA 1666,  
ALSO STRUCK WITH LATER DUTCH DUTY MARK

Circular, the obverse with the portrait of Admiral Michiel Adriaensz de Ruyter, bust length, bareheaded and turned three quarters to the right, a triton and nereid above holding a naval crown, flanked by scrolls and military trophies, a scrolling band beneath the inscription 'M.A.D. RUYTER LUYT ADMIRAAL GEN.' and the rim with 'DE RUYTER DIE DEN BRIT SYN MOET GETEUGELT HEEFT, ALDUS DOOR MULLERS HANT INT GOUT EN SILUER LEEFT. A<sup>o</sup> MDCLXVI DEN XIII JUNY.'; the reverse with a sea-battle between the Dutch and English navies, the foreground with an English ship sinking, the border inscribed 'HIER STRYCKT HET BRITISCH GEWELT VOOR NEDERLANT DE VLAGH, DE ZEE HEEFT NOIT GEWAEGHT VAN ZULK EEN ZWAEREN SLAGH', with later suspension ring

3 in. (7.8 cm.) diameter  
2 oz. 8 dwt. (76 gr.)

£700–1,000

\$900–1,300  
€790–1,100

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 14 October 2003, lot 239.

For a similar medal see: J. W. Frederiks, *Dutch Silver, Embossed Ecclesiastical and Secular Plate from the Renaissance Until the End of the Eighteenth Century*, The Hague, 1961, vol. IV, no. 218, pl. 218.



548

A DUTCH SILVER VOC  
(VEREENIGDE OOST-INDISCHE COMPAGNIE)  
INGOT FROM THE BREDENHOF BULLION  
WITH ASSAY MASTER'S MARK OF GERRIT VAND DRIEL,  
MIDDELBURG, CIRCA 1752

Oblong and with an irregular finish, stamped 'Z.VOC.M' for the Dutch East Indian Company Zeeland Chamber in Middleburg and assay master's mark

5½ in. (14 cm.) wide  
58 oz. 4 dwt. (1,811 gr.)

£2,000–3,000

\$2,600–3,800  
€2,300–3,400

PROVENANCE:

The Bredenhof Bullion; Christie's, Amsterdam, 4 December 1986, lot 8.

In September 1752 the Dutch Council of Seventeen of the V.O.C. ordered the Chamber of Middleburg to send the *Bredenhof* via Ceylon (Sri Lanka) to Bengal. The *Bredenhof*, built in 1746 was a vessel of 136 feet and 800 tons. It sailed from Zeeland for the Cape on 31 December. On its return from the Cape it was wrecked on a reef some 120 miles south of Mozambique on 6 June 1753. The cargo consisted of twenty-nine chests of silver ingots and a chest of 5,000 gold ducats. The gold ducats were salvaged during the wreckage. The silver was destined for Bengal to be minted into silver Rupees. Due to the value of the cargo, the V.O.C. ordered two successive salvage attempts, in 1754 and in 1755. Both were unsuccessful; it was not until 1986 that the wreck was salvaged.







549

A MORAVIAN SILVER-GILT CUP AND COVER  
BRNO, CIRCA 1630, MAKER'S MARK LACKING

On domed foot chased with bands of strapwork and shells, with baluster stem, the tapering cylindrical bowl chased with classical masks of Mars, Venus and Cupid, the detachable domed cover with soldier finial with spear and shield engraved with crossed swords and the initials 'AK', marked on foot with indistinct mark and with later Dutch import mark and Austro-Hungarian tax mark for Brno, 1810-1824

12¼ in. (32.5 cm.) high  
14 oz. 18 dwt. (465 gr.)

£4,000–6,000

\$5,200–7,700  
€4,500–6,800

550

A GERMAN GILT-BRASS HEXAGONAL  
STRIKING TABLE CLOCK

GEORGE ABRAHAM REYER, DANZIG, MID-18TH CENTURY

Engraved with foliate scrolls to the angles and with glazed side panels, the silvered dial with Roman hours and Arabic five minutes, the three train movement with chain fusee to going train and verge balance wheel escapement, engraved standing barrels to ting tang rack strike and alarm

3½ in. (8 cm.) high; 4¾ in. (11 cm.) diameter

£4,000–6,000

\$5,200–7,700  
€4,500–6,800

PROVENANCE:

Acquired from Honourable Silver Objects, Antwerp, 2007.











**551**  
**A BRASS EQUINOCTIAL RING DIAL**  
 ENGLISH, LATE 18TH CENTURY

Engraved chapter ring with hours I-XII-I-XII divided to 5 minutes, equinoctial ring with degree scale 90-0-80° and declination scale to reverse, the bridge with sliding pinhole gnomon on calendrical and zodiac scales

8 in. (20 cm.) diameter

£3,000–5,000

\$3,900–6,400  
 €3,400–5,600



**552**  
**AFTER JACQUES CALLOT (1592-1635),**  
 NETHERLANDISH, CIRCA 1620-30  
*Louis Of Lorraine, Prince Of Phalsbourg*

Gilt-copper plaquette  
 7¼ in. (18.5 cm.) high

£1,500–2,500

\$2,000–3,200  
 €1,700–2,800

**PROVENANCE:**  
 Acquired from Honourable Silver Objects, Antwerp, 2009.

The inspiration for this plaquette was Jacques Callot's etching of Louis de Lorraine, who was an important figure in the court of Lorraine at Nancy. It is probable that the plaquette scene is in reverse because its maker was working in repoussé copying directly from Callot's etching.





553

A GERMAN GILT-BRASS STRIKING TABLE CLOCK 'TURMUHR'  
CIRCA 1659, PROBABLY AUGSBURG

Engraved overall with foliage, a figure to each side, inscribed *HODIE MIHI GRAS TIBI* and dated to underside '1659', the iron posted frame fusee movement with verge balance wheel strike to bell and alarm

9½ in. (24 cm.) high; 5¼ in. (13.3 cm.) square

£7,000-10,000

\$9,000-13,000  
€7,900-11,000

PROVENANCE:

Acquired from Honourable Silver Objects, Antwerp, 2007.



~ 554

A FLEMISH REPOUSSE GILT-METAL AND SILVER-MOUNTED RED TORTOISESHELL CASKET

SECOND HALF 17TH CENTURY

The corner clasps centred by antique masks, the top centred by a profile portrait

9½ in. (3.5 cm.) high; 16 in. (6 cm.) wide; 4½ in. (12 cm.) deep

£2,500–4,000

\$3,300–5,100  
€2,900–4,500

PROVENANCE:

Acquired from Honourable Silver Objects, Antwerp, April 2009.



~ 555

A NORTH EUROPEAN BRASS-INLAID TORTOISESHELL AND EBONY CASKET

19TH CENTURY

The hinged lid opening to reveal an Indian rosewood interior; together with two 19th century legal documents relating to Mrs Elizabeth Radge, 1856 and Mr John Speck and Mr Thomas Radge, 1820

4½ in. (12 cm.) high; 11½ in. (29 cm.) wide; 8 in. (20 cm.) deep

£1,500–2,500

\$2,000–3,200  
€1,700–2,800



~ 556

A FLEMISH REPOUSSE GILT-METAL AND SILVER-MOUNTED RED TORTOISESHELL CASKET

17TH CENTURY

The corner clasps centred by embracing putti and a portrait bust, the top centred by Venus and Cupid, paper-lined interior depicting a courting couple

2½ in. (7 cm.) high; 8 in. (20 cm.) wide; 6 in. (14.5 cm.) deep

£2,000–4,000

\$2,600–5,100  
€2,300–4,500

PROVENANCE:

Acquired from Honourable Silver Objects, Antwerp, 2012.





557

**557**  
**TWO ETCHED STEEL**  
**CASKETS**  
 NUREMBERG, LATE 16TH OR  
 EARLY 17TH CENTURY

Each with a central handle and decorated with exotic birds; the larger casket with the Habsburg double-headed eagle  
 5¼ x 8¾ x 5½ in. (13.4 x 22.3 x 13 cm.)  
 and 4¼ x 6¾ x 4½ in. (10.5 x 17.2 x 11.5 cm.)

£3,000–5,000      \$3,900–6,400  
 €3,400–5,600

(2)

**558**  
**MISSAL CASKET**  
 FRENCH, CIRCA 1500

Wrought-iron casket; with later red velvet interior  
 5 x 10¼ x 7 in. (12.8 x 26 x 18 cm.)

£2,500–4,000      \$3,300–5,100  
 €2,900–4,500

**PROVENANCE:**  
 Anonymous sale; Christie's, London, 24 September  
 2003, lot 635.



558

**559**  
**STRONGBOX**  
 GERMAN, 17TH CENTURY

Iron box; the lock shooting five bolts; the interior painted red;  
 on later wood feet  
 28¾ x 16½ x 14½ in. (73 x 42 x 36.2 cm.)

£2,000–3,000      \$2,600–3,800  
 €2,300–3,400



559



**560**  
**TABLE ALTAR**  
 DUTCH, DATED 1653

Gilt-bronze and silver-mounted stained tortoiseshell and ebonized wood table altar; the silver mounts inscribed 'DHEER ADRIAEN DHAMERE HEER VAN REYBROVCH/ ENDE IOE. YSABEAU LE DUCQ SYNE HW SURAV. 1653', the top bearing the date '1653'; the front with a coat-of-arms showing three hammers and a crescent moon; one sides with a coat-of-arms showing a stag's head below three roses and the other side a coat-of-arms with three acorns 26½ in. (67.3 cm.) high

£6,000–10,000

\$7,700–13,000  
 €6,800–11,000

**PROVENANCE:**  
 Acquired from Honourable Silver Objects, Antwerp, 15 April 2009.







~561

## AN IVORY KUNSTKAMMER GROUP EUROPEAN, 17TH-18TH CENTURY

Comprising an ivory relief of Hercules and a satyr, Flemish, 17th century, in a later gilt-wood frame; an ivory composite hunting trousse, German, 17th century, in a fitted leather case comprising a large knife, the ivory handle with a figure of a putto, a smaller broad-bladed knife and a two-pronged fork each with ivory handle with serpent heads; an ivory figure of a faun with pipes, after the antique, German, 18th century, on a later gilt-wood pedestal; an ivory memento mori figure of a putto, German or Flemish, 17th century, the putto reclining, holding a skull below his head, on a later ebonised plinth; an ivory figure of a standing male, German, 18th century, on a later ebonised wood plinth; an ivory plaque depicting the Battle of the Gods and Giants, German, 17th century, in a later ebonised wood frame; an ivory die, 19th century; an ivory letter opener, French, 19th century, the handle carved with grape vines and an empty shield; a coral tree, Italian, 17/18th century, on a gilt-copper base; and an ivory male figure, possibly a pilgrim saint, German, late 17th century

Faun with Pipes: 16½ in. (42.1 cm.) high, overall

Hunting Trousse: 22 in. (56 cm.) long, overall

(10)

£12,000-18,000

\$16,000-23,000

€14,000-20,000

### PROVENANCE:

All acquired from Honourable Silver Objects, Antwerp, between 2007 and 2012; apart from the ivory letter opener, acquired from Axel Vervoordt, N. V., 'S-Gravenwezel, Belgium, 1999.







**~ 562**  
**A GROUP OF TURNED AND CARVED IVORY**  
**KUNSTKAMMER OBJECTS**  
 EUROPEAN, 18TH AND 19TH CENTURIES

Comprising a turned ivory cup and cover, German, late 19th century, with indistinct inscription '...1886' (?); an ostrich egg on a turned ivory stand; German, 18th century, with a turned ebonised wood finial; an ivory and gilt-bronze figure of Henri IV of France, after Barthelemy Tremblay, French, 19th century, on a marble plinth; and an Anglo-Indian ebony and ivory candlestick, 19th century  
 Ostrich egg on stand: 14 in. (35.6 cm.) high, overall  
 Candlestick: 12½ in. (32 cm.) high (4)

£12,000–18,000

\$16,000–23,000  
 €14,000–20,000

**PROVENANCE:**  
 Acquired from Honourable Silver Objects, Antwerp between 2007 and 2012.





563

**563**  
 LIMOGES, SECOND QUARTER 16TH CENTURY  
*Descent From The Cross*

Enamel plaque; in a giltwood and velvet-covered wood frame  
 9½ x 8½ in. (24.4 x 21.5 cm.)

£3,000–5,000

PROVENANCE:  
 with J. Divven, Eindhoven.

**564**  
 LIMOGES, MID-16TH CENTURY  
*The Passion Of Christ*

A set of nine parcel-gilt polychrome enamel plaques; set into a later red velvet and gilt-metal frame  
 22 x 29 in. (56 x 74 cm.) overall; 6½ x 5 in. (16.8 x 12.8 cm.) each plaque (9)

£12,000–18,000

\$16,000–23,000  
 €14,000–20,000







■ 565

NETHERLANDISH, CIRCA 1510-20

*The Virgin*

Oak figure; with traces of polychrome, the reverse hollowed out  
50 $\frac{7}{8}$  in. (129.3 cm.) high

£7,000-10,000

\$9,000-13,000  
€7,900-11,000







■ 566

SOUTH GERMAN, FIRST QUARTER 16TH CENTURY

*Mary Magdalene*

Limewood figure; embroidered band to top of dress inscribed 'OIABIN R(?)'; the reverse hollowed out and with a modern metal support  
36½ in. (93.1 cm.) high

£4,000–6,000

\$5,200–7,700  
€4,500–6,800

This figure was possibly originally intended to be a figure of Deborah, a prophet and judge of Israel, who defeated King Jabin of Canaan in the plain of Esdraelon, and is considered a saint in the Catholic Church.





567

**567**

**GERMAN, LATE 17TH CENTURY**  
*St John The Evangelist And St Thomas*

Two oak reliefs; together with a pair of wood wall brackets in the form of moustached faces, Dutch, 17th century style, the tops associated  
 13½ and 12 in. (34.4 and 31 cm.) high, the reliefs;  
 8¾ in. (22.2 cm.) high, the brackets

(4)

£600–900

\$770–1,200  
 €680–1,000



**568**

**NETHERLANDISH, CIRCA 1520**  
*A Male Figure, Possibly A Tax Collector*

Polychrome oak figure; on later velvet-covered wood stand  
 17¼ in. (43.8 cm.) high; 19 in. (48.3 cm.) high, overall

£1,500–2,500

\$2,000–3,200  
 €1,700–2,800

**PROVENANCE:**  
 with J. Divven, Eindhoven.



**569**

**GERMAN, 14TH CENTURY STYLE**  
*The Virgin And Child Enthroned*

Wood group; with traces of polychrome and gilding, the reverse hollowed out  
 17¼ in. (43.8 cm.) high

£3,000–5,000

\$3,900–6,400  
 €3,400–5,600

■ 570

NORTH GERMAN, EARLY 15TH CENTURY  
*God The Father Enthroned*

Polychrome oak figure; on a moulded wood base  
35½ in. (90.5 cm.) high, overall

£8,000–12,000

\$11,000–15,000  
€9,000–14,000









**574**  
**MALINES, LATE 16TH CENTURY**  
*The Entombment Of Christ*

Parcel-gilt polychrome alabaster relief; in a later velvet-covered parcel-gilt wood frame  
 22 in. (55.8 cm.) wide; 25 in. (63.5 cm.) wide, overall

£6,000–9,000

\$7,700–12,000  
 €6,800–10,000

**COMPARATIVE LITERATURE:**  
*Exposition de Sculptures anglaises et malinoises d'albâtre*, exh. cat. Musées royaux d'art et d'histoire, Bruxelles, 1967.















577

## A PAIR OF REGENCY TABLE GLOBES

DUDLEY ADAMS, 1806/7

The 12-inch globes with cartouche to the terrestrial signed *Dudley Adams 1806* and the celestial *1807*, each comprised of two sets of 12 half-gores applied to spheres, with engraved brass hour rings in graduated meridians, supported on turned legs united by cross-stretchers, bearing horizon ring with hand-coloured engraved paper calendrical scales.

Each 18 in. (46 cm.) high

(2)

£10,000–15,000

\$13,000–19,000  
€12,000–17,000





■ 578  
DUTCH, CIRCA 1680-90  
*An Allegory Of Exploration*

Shaped wood relief; depicting six children before the sea studying the globe, with a naval ship in the background and a youthful Mercury above on a bed of clouds with a cockerel  
71¼ x 50½ in. (181 x 128.5 cm.)

£12,000–18,000

\$16,000–23,000  
€14,000–20,000

PROVENANCE:  
Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium.

This animated relief was carved at a time when the Netherlands had established itself as the foremost maritime and economic power in the world. In the relief a young Mercury surveys a group of equally youthful figures engaging in activities related to both trade and travel. The characteristics of the faces are reminiscent of Artus Quellinus the Elder (1609-1668), who had a major impact on sculptors working in Antwerp and the surrounding area. The shape of the relief suggests it was made as a specific commission, probably for the interior of a church. It may have been commissioned by a merchant guild. A precedent for such a commission are the five marble reliefs by Quellinus' pupil, Guilielmus Kerricx the Elder, made in 1678 for the altar of the Cooper's Guild of Antwerp in the Cathedral of Notre-Dame, Antwerp, which were sold in these rooms, 2 July 1991, lots 82-4.



**579**  
**A 2-INCH POCKET TERRESTRIAL GLOBE**  
 CARL BAUER, CIRCA 1830

The globe comprised of hand-coloured gores applied to sphere, the cartouche *Die Erde wie sie jezt bekant CB*, in original paper-covered card box with remains of wax seal

2½ in. (6.4 cm.) diameter

£1,500-2,500

\$2,000-3,200  
 €1,700-2,800



**580**  
**AN ENGLISH 3-INCH POCKET GLOBE**  
 R.B. BATE, 1818

With applied retailers's cartouche *R.B. BATE 17 POULTRY London 1818* probably over [LANE's Pocket GLOBE LONDON] *J. Mynde Sc.* the globe comprised of twelve hand-coloured engraved gores, two metal axis pins to poles allow the globe to rotate in its original fishskin case with interior celestial gores.

3¼ in. (8.5 cm.) diameter

£3,000-5,000

\$3,900-6,400  
 €3,400-5,600



**581**  
**A LATE VICTORIAN BRASS-MOUNTED MAHOGANY TWO-DAY MARINE CHRONOMETER**  
 JOHN BRUCE & SONS, LIVERPOOL, NO. 2167, CIRCA 1900

In a two-tiered fitted box, the silvered dial inscribed *GOLD MEDAL LIVERPOOL 1886* and signed *John Bruce & Sons/ MAKERS TO THE ADMIRALTY/ 60 SoCastle St. Liverpool*, the chain fusee movement with maintaining power, detent escapement, blued helical spring and diamond end stone

6⅞ in. (17.5 cm.) high; 6⅞ in. (17.5 cm.) square

£800-1,200

\$1,100-1,500  
 €900-1,400

**PROVENANCE:**  
 With Trevor Philip & Sons, London.

John Bruce & Sons, established 1867, maker to the Queen of Spain.



582

CELLARIUS, ANDREAS

HAEMISPHAERII BOREALIS COELI ET TERRAE SPHAERI  
CASCENOGRAPHIA [AND:] HAEMISPHAERIUM SCENOGRAPHICUM  
AUSTRALE COELI STELLATI ET TERRAE. [AMSTERDAM: JOANNES  
JANSSONIUS, 1660 OR 1661].

2 celestial charts, framed and glazed (each with plate mark 440 x 510mm), the *Haemisphaerium Scenographicum* incorporating South America, southern Africa and an imaginary Antarctic continent. (Modern colouring, substantial repairs to *Haemisphaerium Scenographicum*, portion of lower foreground in *Haemisphaerii Borealis* in watercolour facsimile.) Sold together with four other celestial charts by Cellarius from the Valk and Schenck edition of 1708, and one celestial chart by M. Seutter, all with modern colour (7)

£1,500-2,500

\$2,000-3,200  
€1,700-2,800



582 (part)

0583

ANNALS OF THE NETHERLANDS AND HER COLONIES

NEDERLANDSCHE JAERBOEKEN. AMSTERDAM: F. HOUTTUYN, 1748-1765.  
[AND:] NIEUWE NEDERLANDSCHE JAERBOEKEN. LEIDEN: P. VAN DER EYK  
AND AMSTERDAM: F. HOUTTUYN, 1767-1782 AND AMSTERDAM: J. VAN  
DER BURGH, 1783-1798.

**Very rare near complete run** of the Dutch annals recording the memorable events which took place in the United Provinces and the colonies. The plates are evocative, and many include scenes of horrific fires and riots. 'The volumes embracing the years of the American war, are **full of valuable materials for the American historian**' (Sabin 55287).

111 vols, octavo. First work comprising 36 vols, 3 supplementary vols and an index, engraved frontispiece and title printed in red and black in first vol., engraved plates, some folding, and maps, one partially hand-coloured, folding tables (lacking vol. IV.2 for 1750, IX.1 for 1755, dampstaining to vols I.2, V.1, V.2, VIII.1, XII.2, XV.1, XVII.1, occasional light spotting and browning). Second work comprising 71 vols, numerous folding tables, (lacking first 3 vols for 1766-1767, VI.2 for 1771, XII.1 for 1777, XIII.2 for 1778, XIX.2 for 1784, XX.2 for 1785, dampstaining to vols XVI.1 and XXIV.2, heavy browning to vols XXX.4, XXXI.1-3 and XXXII.1-2, minor worming to a few leaves at end of vols V.2 and VII.1). Vols 1-84 bound in contemporary vellum, the remainder in modern vellum (these latter with acidic endpapers browning the titles and final leaves in each volume). Sold as a periodical, not subject to return. (111)

£3,000-5,000

\$3,900-6,400  
€3,400-5,600



582 (part)





**584**  
 ITALIAN OR SPANISH, 17TH OR 18TH CENTURY  
*A Reclining Dragon*

Polychrome wood figure, with glass eyes; together with a giltwood skull, German, 18th century, on a later turned ebonised wood socle; and a terracotta pot depicting tritons and sea-nymphs, Italian, 19th century, the the underside stamped 'MA/NIFATTU/RA.DI.SI/ GNA' and inscribed '1130/B'  
 The dragon: 16 in. (40.6 cm.) wide  
 The skull: 6¾ in. (17.1 cm.) high, overall

£1,500-2,000

\$2,000-2,600  
 €1,700-2,300

**585**  
 A COLLECTION OF NORTH EUROPEAN BRASS  
 18TH CENTURY AND LATER

Comprising a pair of Netherlandish pricket candlesticks, a Dutch brass box with two engraved portraits of William and Mary, a pair of brass candle-snuffers and tray, a pair of steel candle-snuffers, a bronze inkwell, a Flemish repousse brass oval dish, late 18th Century, centred by a profile portrait of an emperor, a German bronze medal of St. Thomas More, 16th Century style, a brass medal of Spinoza, inscribed 'SPINOZA' and a lead relief of the procession of Coriolanus, on a perspex stand

The candlesticks 10 in. (25.4 cm.) high

(12)

£700-1,000

\$900-1,300  
 €790-1,100





**586**  
 AFTER ARNOLFO DI CAMBIO, ITALIAN,  
 EARLY 19TH CENTURY  
*Saint Peter*

Bronze figure; on an alabaster throne base and an onyx, grand antique and black marble base; with a label bearing an inscription  
 16¼ in. (41.3 cm.) high, overall

£3,000–5,000

\$3,900–6,400  
 €3,400–5,600



■ **587**  
 TWO FRENCH ARCHITECTURAL MODELS  
 19TH CENTURY

The first walnut, the second elm, formed as a bracket  
 38½ in. (98 cm.) high; 17¾ in. (45 cm) wide, the larger

(2)

£2,500–4,000

\$3,300–5,100  
 €2,900–4,500





Hackwood Park, ©Christie's

■ 588  
**A PAIR OF GEORGE III MAHOGANY LIBRARY  
 OPEN ARMCHAIRS**  
 CIRCA 1765

Each with rectangular padded back, with down swept arm-supports and on square legs joined by an H-shaped stretcher, on Regency brass caps and castors, repairs to feet, one back seat-rail inscribed in pencil 'Green room, Lord Bolton', minor differences

39 in. (99 cm.) high; 28 in. (71 cm.) wide; 32 in. (81 cm.) deep (2)

£10,000–15,000

\$13,000–19,000  
 €12,000–17,000

**PROVENANCE:**

Supplied to Charles, 5th Duke of Bolton (d.1765) for Hackwood Park.  
 By descent until sold in 1935 with Hackwood Park to William Berry, 1st Viscount Camrose (d.1954).  
 Thence by descent until sold Christie's house sale, 20-22 April 1998, lot 114.  
 Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.

Lots 588 and 589 were among a group of similar armchairs and side chairs, supplied to Hackwood Park in the early 1760s. See Hackwood Park, Christie's house sale; 20-22 April 1998, lot 114.15, 16, 113, 115, 297-299. The side chairs were distributed in groups of four around the principal bedrooms and each group was accompanied by an 'elbow ditto', such as the present examples. The slight differences in the size and construction of the present chairs and the others sold in the Hackwood sale are thus explained by their being intended to be used only in small groups in each bedroom.

■ 589  
**A GEORGE III MAHOGANY OPEN LIBRARY  
 ARMCHAIR**  
 CIRCA 1765

The rectangular back, arm-rests and seat covered in woven material, on square legs joined by a box stretcher and on Regency brass castors, the front seat-rail replaced  
 41½ in. (105.5 cm.) high; 27¾ in. (70.5 cm.) wide; 27 in. (68.5 cm.) deep

£3,000–5,000

\$3,900–6,400  
 €3,400–5,600

**PROVENANCE:**

Supplied to Charles, 5th Duke of Bolton (d. 1765) for Hackwood Park.  
 By descent until sold in 1935 with Hackwood to William Berry, 1st Viscount Camrose (d. 1954).  
 Thence by descent until sold Hackwood Park; Christie's, 20-22 April 1998, lot 115.  
 Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.





588



South Library, Hackwood Park, circa 1950



589



■ 590  
 A GEORGE II MAHOGANY ARCHITECT'S  
 TABLE  
 MID-18TH CENTURY

With ratcheted top and frieze drawer to one side, on canted square legs with brass and leather castors, originally with a double ratchet mechanism

31 in. (79.5 cm.) high, closed; 25 in. (63 cm.) wide; 18 in. (45.5 cm.) deep

£2,000–3,000

\$2,600–3,800  
 €2,300–3,400

■ 591  
 A PAIR OF MAHOGANY FENDER STOOLS  
 LATE 20TH CENTURY

Each on turned baluster legs and castors, Kilim upholstery, together with a further mahogany fender stool on cabriole legs, 20th century, Kilim upholstery (3)

14½ in. (37 cm.) high; 40½ in. (103 cm.) wide; 26 in. (66 cm.) deep, the pair

13 in. (33 cm.) high; 49 in. (124.5 cm.) wide; 21 in. (53.5 cm.) deep, the single example

£2,000–3,000

\$2,600–3,800  
 €2,300–3,400

PROVENANCE:  
 Acquired from David Seyfried Antiques, London, 1987.







■ 592  
TWO SETS OF ENGLISH BRASS-MOUNTED  
MAHOGANY FOLDING LIBRARY STEPS  
20TH CENTURY

34¾ in. (88 cm.) high; 30¼ in. (77 cm.) wide; 15¼ in. (38.5 cm.) deep

£800-1,200

\$1,100-1,500  
€900-1,400

(2)



■ ~593  
A REGENCY INDIAN ROSEWOOD  
CANTERBURY  
ATTRIBUTED TO GILLOWS, EARLY 19TH CENTURY

The canterbury with a Cuban cedar-lined drawer, on turned legs with brass caps and castors; together with a Victorian folio stand, 19th century

22 in. (56 cm.) high; 25½ in. (65 cm.) wide; 17 in. (43 cm.) deep, the canterbury

35 in. (89 cm.) high; 28 in. (72 cm.) wide; 22.5 cm. (57 cm.) deep, the folio stand (2)

£1,200-1,800

\$1,600-2,300  
€1,400-2,000

**PROVENANCE:**

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1982 (the folio stand).

An identical model to the present canterbury is illustrated in Gillows' *Estimate Sketch Books*, dated April 10th 1827, folio 3582.





594

**594**  
 CIRCLE OF GIROLAMO CAMPAGNA, VENICE,  
 LATE 16TH CENTURY  
*Venus*

Bronze figure; on a later ebonised square wood base; base inscribed with inventory number '180.48' and label to underside inscribed 'Gu/ 487'  
 8½ in. (21.4 cm.) high; 11 in. (27.9 cm.) high, overall

£2,500–4,000

\$3,300–5,100  
 €2,900–4,500



595

**595**  
 CIRCLE OF ROBERT LE LORRAIN (1666-1743),  
 FRENCH, CIRCA 1700  
*Venus*

Bronze figure  
 13 in. (32.9 cm.) high

£5,000–8,000

\$6,500–10,000  
 €5,700–9,000

The elegant form and rich brown patination of the present figure most likely places it amongst the bronzes created during the reign of Louis XIV (1638-1715) in France. The square base, which is enveloped by overhanging drapery at the reverse, is typical of bronzes from the late seventeenth century onwards by the likes of Sebastian Slodtz and François Girardon. The ovoid face, wide-set, narrow eyes and thin nose are characteristics seen in the work of Robert Le Lorrain (see G. Bresc-Bautier, G. Scherf and J. Draper, eds., *Cast in Bronze: French Sculpture from the Renaissance to Revolution*, exh. cat., Paris, 2009, pp. 424-5), and the author of the present figure must emanate from his circle.



596

ROME, LATE 18TH CENTURY  
*The Farnese Hercules*

Bronze figure; after the antique  
11 in. (28 cm.) high

£3,000–5,000

\$3,900–6,400  
€3,400–5,600



596

597

AFTER GIAMBOLOGNA, SOUTH GERMAN,  
18TH CENTURY  
*Hercules Wielding The Club*

Bronze figure; on a later porphyry and marble plinth  
17 in. (43.2 cm.) high, overall

£4,000–6,000

\$5,200–7,700  
€4,500–6,800

COMPARATIVE LITERATURE:

C. Avery and A. Radcliffe, eds., *Giambologna: Sculptor to the Medici*, Arts Council of Great Britain, exh. cat., London, 1978, no. 90.



597



**598**  
AFTER FRANCESCO FANELLI (1577-1661),  
18TH CENTURY  
*Pacing Horse*

Bronze model; on a later wood base  
6 in. (15.1 cm.) high; 9½ in. (23.8 cm.) high, overall

£8,000-12,000

\$11,000-15,000  
€9,000-14,000





■ 599

## A SENNEH CARPET

WEST PERSIA, LATE 19TH CENTURY

The deep indigo field with an overall design of rows of ivory 'Mother and Child' *boteh* enclosed by an abundance of small flower heads, amulets and *boteh*, in an indigo angular *boteh* vine and ivory floral meander minor stripes

12 ft. 4 in. x 8 ft. 4 in. (380 x 257 cm.)

£4,000–6,000

\$5,200–7,700  
€4,500–6,800









**600**  
AN ITALIAN FRUITWOOD ARCHITECTURAL  
MODEL OF A TEMPLE  
LATE 18TH/EARLY 19TH CENTURY

Modelled after the Temple of Portunus, one facade hinging to reveal a removable and hinged model of an ancient Roman catacomb, the exterior applied with hand-painted scenes from the Old and New Testaments and Latin verse, depicting Moses striking the rock, the multiplication of the loaves, the good shepherd, Jonah and the whale and the raising of Lazarus, the exterior of the model inscribed faintly in pencil to the lower edge of one side 'Livelle del Almane'

17 in. (43 cm.) high; 26¼ in. (66.5 cm.) wide; 18 in. (46 cm.) deep

£50,000–80,000

\$65,000–100,000  
€57,000–90,000

**PROVENANCE:**

Michael Liptich; sold Sotheby's, London, 22 May 1998, lot 345.  
Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1998.

**EXHIBITED:**

The LAPADA Show, Royal College of Art, 16–20 October, 1991 (loan exhibit).

**LITERATURE:**

H. Mallalieu, 'Around the Saleroom', *Country Life*, Vol. CXCII, No. 27, 2 July 1998, pp. 108–109 (illus.).





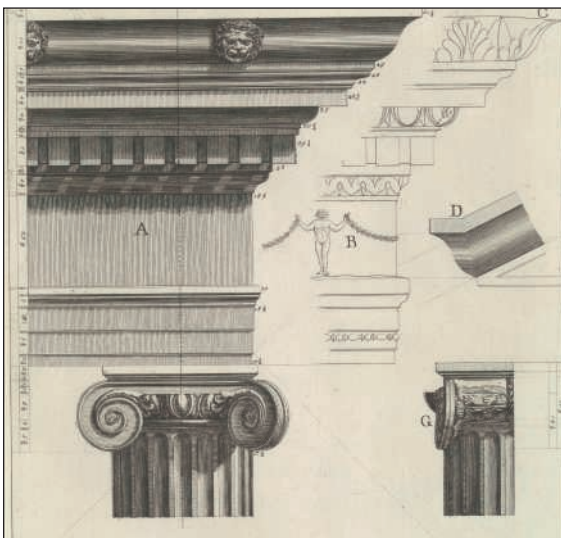
Giovanni Battista Piranesi (1720-1778), *Veduta del Tempio della Fortuna Virile*, 1758 ©Christie's

This rare architectural model is based closely on the Temple of Fortuna Virilis in Rome, now more correctly referred to as the Temple of Portunus, a particularly important example of Classical Architecture. It was one of the principal monuments of the Ancient Roman Forum and remains in an excellent state of preservation.

The Temple of Portunus has inspired many artists and architects over the centuries and has been widely imitated. Andrea Palladio, for example, recorded its classical order in his seminal *Quattro Libri dell'Architettura* of 1570. The building is likewise recorded in a series of engravings by Piranesi illustrated in *Varie Vedute di Roma Antica e Moderna and Vedute di Roma* (J. Wilton-Ely, Giovanni Battista Piranesi, *The Complete Etchings*, 2 vols., 1994, vol. I, p. 134, pl. 94 and p. 205, pl. 162). Such works allowed these fascinating Classical buildings to reach England, where Neoclassical architects were inspired to create their own interpretations. In 1767 architect Thomas Prowse provided Sir Charles Kemeys-Tynte designs for

The Temple of Harmony, a folly recalling the architecture of the Temple of Portunus, built in the pleasure gardens of Halswell House, Somerset, with features by Robert Adam and Thomas Stocking.

Models of Ancient Greek and Roman buildings were especially popular in the 18th and early 19th century when the taste for the antique art and architecture, and the fascination with archaeology were at their height, driven by the rediscovery of sites such as Herculaneum in 1709 and the Grand Tour. See, for example, such exhibitions as that of Richard Dubourg's collection (Messrs Squibb & Son, *A Catalogue of the Celebrated Cork Models of Mr. R. Dubourg, forming the Exhibition at No. 68, Lower Grosvenor Street, London, 1819*). In the early 19th century the architect Sir John Soane amassed an impressive collection of architectural models including a copy of the Temple of Fortuna Virilis (Temple of Portunus) which had previously belonged to the architect Charles Heathcote Tatham. (Sir John Soane Museum collection number: MR77 and Thornton and H. Dorey,



Details of the Temple of Portunus, Rome, Giovanni Battista Piranesi, c.1756 - c.1757, Rijksmuseum





*A Miscellany of Objects from Sir John Soane's Museum*, 1992, p.67). Another model of the same subject by Chichi is in the Hessische Landesmuseum, Darmstadt, and a further example made by Carl May between 1792-1811, is in the Staatliches Museum, Chwerin (H. Werner and K. Valentin, *Rom Über die Alpen Tragen*, 1993, pp. 251-254).

The present architectural model features many defining characteristics of the Temple of Portunus. Both have a rectangular footprint, Ionic order and frieze of putti between garlands. It is distinguished from other recorded models by its further interior model depicting realistic catacombs, which is revealed when one of the facia of the model hinges open. Several identifications for the catacombs on which this model is based have been suggested. The arrangement of the niches are similar to that of the catacomb of Priscilla which was excavated in the 18th century (see F. Antonio, *The Unknown Catacomb*, Glasgow, 1991, p. 26). The Catacomb of Saints Gordianus and Epimachus on Via Latina is also a possible source of inspiration for the present model.

Helen Dorey, in her article 'Sir John Soane's Model Room', *Perspecta*, Vol. 41, Grand Tour (2008), pp. 171, discusses 19th century architectural models of tombs. Soane originally had four such examples, made by Domenico Padiglione of Naples, the internal furnishings and decoration of which were made by the vase conservator of the Museum in Naples, Raffaele Gargiulo. The Soane models also hinge to reveal detailed interiors of famous excavations of the period and were intended to provide context for the location of rediscovered classical vases.

The text on the exterior of the model of the catacomb is written in Latin and Greek. Loosely translated it refers to a boy of six years old who was faithful to God and gave thanks to him every year on his birthday. His grandmother has dedicated the model to the memory of the boy who passed away.



■ 601

## A RARE ANGLO-INDIAN SOLID SAMPAGE OR CHUMPAWOOD LIBRARY TABLE

CIRCA 1861

The single plank top inset with a brass plaque engraved 'Single Plank of Sampage or Chumpa tree, 11 ft 4.12 in x 4 ft 6½ in, given to Viscount Powerscourt by Major F. Cunningham at Bangalore, Madras, India, March 1861'; one leg cut through and temporarily raised in height, the table assembled upon arrival from India with birch bearers and threaded capitals

29.5 in. (75 cm.) high; 137 in. (348 cm.) wide; 53 in. (136.5 cm.) deep

£30,000–50,000

\$39,000–64,000  
€34,000–56,000

### PROVENANCE:

A gift to Mervyn Wingfield, 7th Viscount Powerscourt (1836-1904) from Major Francis Cunningham (1820-1875) in March 1861 at Bangalore, Madras, India.

Thence by descent to Mervyn Patrick Wingfield, 9th Viscount Powerscourt, Powerscourt House, County Wicklow, Ireland until sold with the house to Mr and Mrs Ralph Slazenger, 1961.

Mr. and Mrs. Ralph Slazenger, Powerscourt, Enniskerry, Co. Wicklow, Ireland, sold Christie's House sale, 24-25 September 1984, lot 474 (£1,728).

### LITERATURE:

7th Viscount Powerscourt, *A Description and History of Powerscourt*, 1903, p. 16 (illus.).



The Entrance Hall at Powerscourt showing the present table *in situ*, circa 1913

Mervyn Edward Wingfield, 7th Viscount Powerscourt (1836-1904) of Powerscourt House, Wicklow, was an Irish peer, art collector and avid gardener. His memoir, *Description and History of Powerscourt*, is a particularly valuable resource that details the history of this magnificent house and contents. He recounts the acquisition of the present table: "In the Entrance Hall is a large table made of a single plank of a tree called the chumpa or sampage tree, given to me by Major F. Cunningham at Bangalore, Madras, India, in 1861. This tree grows in the southern forests of India to an enormous size; I measured one tree of this kind, which was 57 ft. in girth, in the Beelgharungum Hills." 7th Viscount Powerscourt, *Ibid*, 1903, p. 16. Lord Powerscourt travelled to India on a sporting expedition between November 1860 and June 1861 accompanied by Captain Richard Bateson. The present table appears in a photograph, circa 1903 of the entrance hall at Powerscourt, surrounded by many other souvenirs acquired in India during this trip. Francis Cunningham, who gave this table to Lord Powerscourt was an officer in the Madras Army, a member of the Mysore



Commission as secretary to Mark Cubbon, and a literary editor. Described by Powerscourt as Sampage or Chumpawood, the present table is made of *Magnolia champaca*, more commonly referred to as Champak. This is perhaps the only known piece of British or Irish furniture made from this exotic wood.

Powerscourt, one of Ireland's great historic homes, was granted to the Wingfield family by James I in 1609 and the house and formal gardens were largely redesigned by the architect Richard Castle in the 1730s and 1740s. The 7th Viscount, who acquired this table, was an inveterate collector and well-known connoisseur who spent considerable sums ornamenting the house, its interiors and gardens. He was an important figure in the cultural life of Dublin in the late 19th century, an avid supporter of the Royal Hibernian Academy. He also served as chairman of the Art Union of Ireland and president of the Royal Dublin Society.





*Single Plank of  
Sampagor Champa Tree  
11ft 4in x 11ft 6in  
given to  
Viscount Powerscourt  
by  
Major F. Cunningham  
at Bangalore, Madras, India.  
March 1861.*

■ 602

## JOHN SCARLETT DAVIS (Leominster 1804-1845 London)

*An imaginary gallery*

signed 'DAVIS' (lower right)  
oil on canvas  
52½ x 75 in. (133.3 x 190.5 cm.)

£60,000–80,000

\$77,000–100,000  
€68,000–90,000

**PROVENANCE:**

Laffin Collection.  
Saint Jean Baptiste Church, New York.  
Anonymous sale; American Art Galleries, New York, 20 January 1911, lot 55.  
with Noortman (Maastricht) BV, 25 September 1992, from whom acquired.

Between 1830 and 1842, John Scarlett Davis travelled extensively through France, the Low Countries, Italy and Germany. Renowned as both a watercolourist and painter in oils, Davis excelled in depicting detailed interiors, typically of churches and picture galleries, within which small-scale representations of paintings are usually clearly identifiable. Some of Davis' pictures almost accurately represented the hang of specific galleries and exhibitions, like his *Interior of the British Institution Gallery* painted in 1829 (New Haven, Yale Center for British Art). Others, however, grouped famous paintings in European collections, which Davis would have seen and studied on his European tour, into imaginary galleries, often placed within *capriccio* buildings.

This large work appears to have been such a representation. Most of the paintings included in this fictive gallery form part of the collection of the Palais des Beaux-Arts in Lille, including Rubens' *Magdalene in Ecstasy*, *Decent from the Cross* and *Saint Francis receiveing the Christ Child*, as well as Van Dyck's *Miracle of the Mule* and *Crucifixion*. Other pictures included on the gallery walls, however, are found in the Alte Pinakothek in Munich, like van Dyck's *Rest on the Flight into Egypt* and his *Portrait of Hendrick Liberti* (the prime version of which was recently sold in these Rooms, 2 December 2014, lot 13). All of the paintings depicted on the main wall in Davis' gallery are after works by Rubens and his circle, including pictures by Artus Wolffort (the *Saint Jerome in the Wilderness* to the left of the composition), Thomas Willeboirts (*The Coronation of the Virgin* in the upper right) and Jan Boeckhorst (*The Martyrdom of St Maurice and his companions*, to the right of Van Dyck's *Crucifixion*). The two groups of figures are dressed in seventeenth-century costume, which likewise seems to specifically reference a Rubensian idiom, especially the figure of the woman in the centre of the composition. Davis, in fact, produced a number of historicising gallery scenes, which, including the present work, feature small figures dressed not in contemporary clothing but in fashions of the seventeenth century (see for example, the *capriccio* view of the Mauritshuis; Private collection, Christie's, Edinburgh, 25 October 1995, lot 924). Others functioned more like historical genre paintings, like his *Rembrandt's Studio* (1841; Hereford, Hereford Museum and Art Gallery) which shows the master seated at his easel surrounded by some of his most famous works.







**603**  
**JEAN-CÉSAR FENOUIL**  
(active Lyons c. 1738-1746)

*Portrait of a gentleman, half-length*

signed 'fenouil/px' (lower right)

oil on canvas

32 x 25¾ in. (81.3 x 65.4 cm.)

The frame with the coat-of-arms of King Charles II of Spain (b.1661, r.1665-1700) and his second wife Queen Mary Anna of Spain (1667-1740), daughter of Philip, Elector Palatine of Neuberg

£6,000–8,000

\$7,700–10,000  
€6,800–9,000

**PROVENANCE:**

Anonymous sale; Galerie Georges Petit, Paris, 21 April 1921.

Anonymous sale; Hôtel Drouot, Paris, 22-24 November 1926.

Duc de la Force; his sale (\*), Christie's, London, 16 April 1999, lot 85 (£6,325).





604

CORNELIS VAN POELENBURGH  
(Utrecht c. 1593-1667)

*An Italianate landscape with nymphs in the foreground*

signed with initials 'C.P.' (lower left)  
oil on panel  
11¾ x 15 in. (29.8 x 38.1 cm.)

£12,000–18,000

\$16,000–23,000  
€14,000–20,000

**PROVENANCE:**

Anonymous sale; Frederik Muller & Cie, Amsterdam, 25-28 November 1958, lot 10.  
Anonymous sale; Sotheby Mak van Waay, Amsterdam, 11 June 1974, lot 615.  
Anonymous sale; Christie's, London, 7 July 2000, lot 117.  
with Noortman BV, Amsterdam, 31 January 1986, from whom acquired.

605

## NICOLAES MAES (Dordrecht 1634-1693 Amsterdam)

*Portrait of Wigbold Slicher (1627-1718), three-quarter-length*

signed 'NMAES (lower right, 'NM' in ligature)  
oil on canvas  
42½ x 36 in. (107.9 x 91.4 cm.)

£40,000–60,000

\$52,000–77,000  
€45,000–68,000

**PROVENANCE:**

The sitter Wigbold Slicher (1627-1718), Amsterdam, receiver general of the Amsterdam Admiralty, and by descent to his son, Antonis Slicher (1655-1745), The Hague, and by descent to his son, Hieronymus Slicher (1689-1755), and by descent to his son, Wigbold Slicher (1714-1790), The Hague, the presiding judge at the Court of Holland, and through his second wife, Dina Henriette Backer (d. 1801), by inheritance to his eldest son, Jan Slicher (1745-1815), Burgomaster of The Hague, and possibly by inheritance to his sister, Anna Catharina Slicher (1739-1827), and probably by descent sold by the heirs. with Wildenstein, New York, by 1951. Anonymous sale; Christie's, New York, 14 January 1993, lot 44 (\$28,600) with Noortman BV, Amsterdam.

**LITERATURE:**

E. Moes, *Iconographia Batava*, Amsterdam, 1905, vol. II, p. 386, no. 7270.  
C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, London, 1916, vol. VI, p. 544, no. 264.  
R. Ekkart, 'A Portrait Historie with Venus, Paris and Cupid: Ferdinand Bol and the Patronage of the Spiegel Family', *Simiolus*, XXIX, no. ½, 2002, pp. 14-41.

Among the most talented of Rembrandt's pupils, Nicolaes Maes settled in Dordrecht after training with the master in Amsterdam between 1648/50 and 1653. In his early career, Maes painted biblical episodes and genre scenes that convey the influence of Rembrandt's works of the 1640s. By 1660, however, Maes began to paint portraits of Dordrecht and, following a move in 1673, Amsterdam's elite. Maes' talent was so celebrated that his biographer Arnold Houbraken wrote: 'so much work came his way that it was deemed a favour if one person was granted the opportunity to sit for his portrait before another, and so it remained for the rest of his life.'

Wigbold Slicher, Lord of the Manor of Westerbeek, was born in Amsterdam on 27 June 1627 and died 5 June 1718. He is documented as a lawyer in Amsterdam in 1650, Commissioner of Bankruptcy in 1653, Commissioner of Petty Affairs in 1654, Town Clerk from 1655-69 and Receiver-General of the Amsterdam Admiralty between 1669 and 1713. Slicher married Elisabeth Spiegel on 6 June 1651, with whom he had thirteen children. Maes' pendant portrait of Spiegel is now untraced, but, like the present painting, is known through a partial copy in pastel by his descendant Raimond Slicher (private collection). At his death, Slicher's estate was valued at 600,421 guilders, making him one of the richest men in Amsterdam. Some years earlier, Slicher sat with his wife and one of his children for a portrait in the guise of Paris, Venus and Amor by the fashionable Amsterdam portrait painter Ferdinand Bol, a work that is dated 1656 and is today in the Dordrechts Museum.

We are grateful to Dr. William W. Robinson for endorsing the attribution to Maes on the basis of photographs and suggesting a date of *circa* 1674-76.







606

DAVID VINCKBOONS  
(Malines 1576-1629 Amsterdam)

*An elegant gentleman and a woman working in a garden*

oil on panel  
9½ x 6¾ in. (24.3 x 17.3 cm.)

£10,000–15,000

\$13,000–19,000  
€12,000–17,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 11 December 1992, lot 207 (£11,000).  
with Salomon Lilian, Amsterdam, 1993, from whom acquired.

**LITERATURE:**

K. Ertz & C. Nitze-Ertz, *David Vinckboons 1576-1632, Monographie mit kritischem Katalog der Zeichnungen und Gemälde*, X, Lingen, 2016, p. 385, no. 140.





607  
LOUIS DE MONI  
(Breda 1698-1771 Leiden)

*A young girl and a masquerader*

signed 'L: De Moni / F.'  
oil on panel  
11¼ x 9¾ in. (28.5 x 24.5 cm.)

£10,000-15,000

\$13,000-19,000  
€12,000-17,000

**PROVENANCE:**  
Anonymous sale; Sotheby's, London, 6 April 1977, lot 30 (£4,400).  
with Noortman (Maastricht) BV, 1980, by whom acquired.



608

**608**  
**ANTHONIE JANSZ. VAN DER CROOS**  
 ((?) Alkmaar c.1606 - c.1663 (?)  
 The Hague)

*A river landscape with fishermen by the bank*

oil on paper, laid down on board  
 1 5/8 x 3 3/8 in. (4.2 x 7.9 cm.)

£3,000–5,000

\$3,900–6,400  
 €3,400–5,600

**PROVENANCE:**

Anonymous sale; Christie's, New York, 19 May 1993, lot 178A.  
 with Noortman (Maastricht) BV, from whom acquired.

**609**  
**ATTRIBUTED TO BENJAMIN**  
**GERRITSZ. CUYP**  
 (Dordrecht 1612-1642)

*A landscape with a horseman on a track*

oil on panel  
 9 1/4 x 13 1/4 in. (23.5 x 33.6 cm.)

£2,000–4,000

\$2,600–5,100  
 €2,300–4,500



609





610

ANTHONIE JANSZ. VAN DER CROOS  
(c.1606- c.1663 possibly The Hague)

*A panoramic landscape*

indistinctly signed with monogram(?) (lower left)  
oil on panel  
3¾ x 8 in. (9.5 x 20.3 cm.)

£7,000–10,000

\$9,000–13,000  
€7,900–11,000

PROVENANCE:

Bühler, Zurich.

with Noortman BV, Hulsberg, 1 September 1977, from whom acquired.





611  
**GASPAR PEETER VERBRUGGEN II**  
 (Antwerp 1664-1730)

*Flowers in a bowl on a ledge, with scattered fruit;  
 and Fruit in a bowl on a ledge, with scattered flowers*

the first signed 'gasper. pdro. / verbruggen' (lower left); the second  
 signed 'gas. p. verbruggen./ f' (on the ledge, lower right)  
 oil on canvas  
 25% x 33% in. (64.5 x 84.6 cm.)

a pair

£50,000–80,000

\$65,000–100,000  
 €57,000–90,000

**PROVENANCE:**

with Gebroeders Douwes, Amsterdam and London.  
 with Noortman, (Maastricht) BV, 31 January 1986, from whom acquired.

Admitted to the Antwerp Guild of Saint Luke at the age of just thirteen, Gaspar Pieter Verbruggen succeeded his renowned father as a leading painter of flower and fruit still lifes in the late seventeenth century. His use of impasto brushwork and the abundant, overflowing compositions of the present works show the influence that Italianate models had on the painter's mature *oeuvre*, particularly the work of artists like Mario Nuzzi (1603-1673) and Michele Pace del Campidoglio (1625-1669). The works can be dated to after 1691, a date at which the artist began to sign his works using the Italianised or Hispanic 'Pedro' for his middle name, instead of his native 'Peeter'.









612  
ROMAN SCHOOL, CIRCA 1700

*Melons and other fruit on a forest floor*

oil on canvas  
28½ x 40¾ in. (72.5 x 103.5 cm.)

£30,000–50,000

\$39,000–64,000  
€34,000–56,000

PROVENANCE:

Arthur A. Michele.  
Private collection, The Netherlands.  
with Noortman, Hulsberg and London, 1978, from whom acquired.





613

## JAN PAUWEL GILLEMANS I (Antwerp 1618-1675)

*A festoon of fruit hanging from a bow-tied ribbon  
in a niche*

signed 'J.P. GILLEMANS' (lower right)  
oil on canvas  
25 $\frac{3}{8}$  x 21 in. (64.5 x 53.4 cm.)

£30,000–50,000

\$39,000–64,000  
€34,000–56,000

**PROVENANCE:**  
with Noortman (Maastricht) BV, 13 October 1989, from whom acquired.

Jan Pauwel Gillemans worked in Antwerp, where he initially trained as a goldsmith, before later specialising as a still life painter. In this *Festoon*, as with much of Gillemans' *oeuvre*, the painter's stylistic and compositional influence from the work of Jan Davidsz. de Heem is evident. The *trompe l'oeil* festoon of fruit, hanging in a fictive niche, was a subject which had been popularised by artists like de Heem in the *circa* 1650s. Gillemans has paid careful attention to the rendering of the different textures and accents of light across the work, from the pale bloom on the grapes to the shining catchlights on the cherries. Some of the fruits, like the peach, fig and plum at the bottom of the swag have split open. This over-ripeness, anticipating the fruit beginning to decay (as some of the grapes in Gillemans' still life have already begun to do) would have been understood as a traditional *vanitas* symbol of the transience of life and all worldly goods.



■ 614

A SET OF SIXTEEN MAHOGANY DINING-CHAIRS  
SEVEN GEORGE III, SECOND HALF 18TH CENTURY, NINE LATER

Comprising eight side chairs and eight armchairs, each with shaped and moulded back centred by a husk patera issuing trailing bellflowers, above a pierced fluted splat, on canted legs joined by H-stretchers, with velvet seats and white cotton loose covers; seven armchairs and two side chairs 20th century, the eighteenth century chairs are all re-railed or re-supported

35 in. (89 cm.) high; 23½ in. (59.5 cm.) wide; 21 in. (54 cm.) deep

(16)

£10,000–20,000

\$13,000–26,000  
€12,000–23,000





■ 615

A GEORGE III-STYLE LARGE CUT-GLASS  
EIGHTEEN-LIGHT CHANDELIER  
20TH CENTURY

The two glass dishes issuing S-scroll branches and hung with garlands and pear-shaped drops, with an orb boss, the two dishes fitted for electricity, repairs and replacements

60½ in. (154 cm.) high; 48½ in. (123 cm.) diameter

£15,000-25,000

\$20,000-32,000  
€17,000-28,000



■ 616

A VICTORIAN LARGE MAHOGANY  
EXTENDING DINING-TABLE

BY GILLOWS, LATE 19TH CENTURY, AFTER A DESIGN  
CIRCA 1882

Stamped twice GILLOW & CO and numbered 12957, with Cope's patent castors, the caps stamped 'GILLOW & CO'; stencilled to the underside 'V.LEDUC & CIE, 45 PASge DES PANORAMAS, PARIS, 2e', with ten leaves and standing leaf-case

29 in. (74 cm.) high; 313½ in. (796.5 cm.) wide extended; 65.5 in. (167 cm.) deep

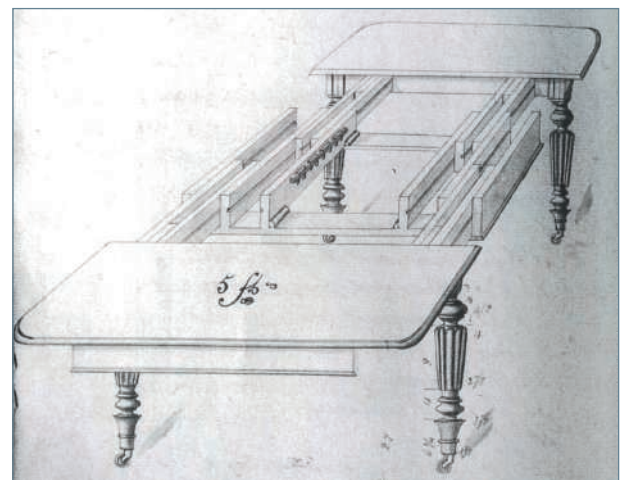
£20,000–40,000

\$26,000–51,000  
€23,000–45,000





In 1804 Gillows 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 superseded 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 for many years. A related Imperial telescopic dining-table, dated 1849 is illustrated in the Gillow's Estimate Sketchbooks no. 5516, retailed through Ferguson & Co., for their client Mr Allfrey. A further two related examples are illustrated in Susan E. Stuart, *Gillows of Lancaster and London 1730-1840*, Woodbridge, 2008, pp. 246-274, pl. 243 and 245.



Design for a similar table, Gillow's Estimate Sketchbooks, no. 5516, 1849







■ 617  
 A NEAR PAIR OF GEORGE II MAHOGANY  
 SIDE TABLES  
 CIRCA 1750, WITH SLIGHT MODIFICATIONS

Each with later *brèche violette* top above an egg-and dart moulding, plain frieze and carved with bead-and-reel, on acanthus-carved cabriole legs and claw-and-ball feet, minor differences to carving and construction, one originally with a wooden top

30½ in. (78 cm.) high; 54½ in. (138.5 cm.) wide; 29 in. (73.5 cm.) deep and slightly smaller

£30,000–50,000

(2)  
 \$39,000–64,000  
 €34,000–56,000

PROVENANCE:  
 Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium.

■ 618  
 A REGENCY PATINATED BRONZE-MOUNTED  
 MAHOGANY WINE COOLER  
 CIRCA 1815

The panelled body and with lotus-cast scrolled handles, on lion's-paw feet and a plinth base, with original lead liner beneath a later lead liner, on castors, formerly with a cover

18 in. (46 cm.) high; 38 in. (96.5 cm.) wide; 22 in. (56 cm.) deep

£4,000–6,000

\$5,200–7,700  
 €4,500–6,800

PROVENANCE:  
 Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium.

A Regency cellaret with patinated bronze handles of identical form to the present lot was offered Anonymous sale; Christie's New York, 11 October 2007, lot 233.







‡ 619

## CHATEAU GISCOURS 1995-2015 IN MAGNUM

### Château Giscours

1995	magnum (6)
1996	magnum (6)
1997	magnum (6)
1998	magnum (6)
1999	magnum (6)
2000	magnum (6)
2001	magnum (6)
2002	magnum (6)
2003	magnum (6)
2004	magnum (6)
2005	magnum (6)
2006	magnum (6)
2007	magnum (6)
2008	magnum (6)
2009	magnum (6)
2010	magnum (6)
2011	magnum (6)
2012	magnum (6)
2013	magnum (6)
2014	magnum (6)
2015	magnum (6)

£15,000–18,000

\$20,000–23,000  
€17,000–20,000



Château Giscours

‡ 620

## CHATEAU DU TERTRE 1997-2015 IN MAGNUM

### Château du Tertre

1997	magnum (6)
1998	magnum (6)
1999	magnum (6)
2000	magnum (6)
2001	magnum (6)
2002	magnum (6)
2003	magnum (6)
2004	magnum (6)
2005	magnum (6)
2006	magnum (6)
2007	magnum (6)
2008	magnum (6)
2009	magnum (6)
2010	magnum (6)
2011	magnum (6)
2012	magnum (6)
2013	magnum (6)
2014	magnum (6)
2015	magnum (6)

£9,000–12,000

\$12,000–15,000  
€11,000–14,000



Château du Tertre



**621**  
**A SET OF FOUR GEORGE III SILVER  
 SALT-CELLARS**  
 MARK OF ROBERT HENNEL, LONDON, 1792

Circular *bombé* and each on three shell-cast feet, with gadrooned border,  
*marked underneath*

3 in. (7.5 cm.) diameter  
 12 oz. 16 dwt. (399 gr.)

£700-1,000

(4)

\$900-1,300  
 €790-1,100

**622**  
**A DUTCH SILVER TABLE-SERVICE**  
 MARK OF C. P. HART, THE HAGUE, 1938

Plain thread pattern, *all marked on handles*, comprising:  
 Twenty-nine table-spoons      Sixty-eight table-forks  
 Forty-three dessert-spoons      Forty-three dessert-forks

with filled handles, the knives with steel blades:  
 Fifty-eight table-knives      Twenty-three cheese-knives  
 Twenty-four cake-knives      Twenty-four cake-forks,  
 the majority in six fitted boxes;

together with in the same pattern:  
 Twenty-four fish-forks  
 Twenty-four fish knives, mark of Kempen en Begeer, Zeist/Voorschoten, 1964,  
 Two serving spoons, mark of C. J. Begeer, Utrecht, 1900,  
 A soup-ladle, mark of C. J. Begeer, Utrecht, 1917 and  
 A serving fork, mark of Zilverfabriek 'Vooschoten', 1941  
 weighable silver 471 oz. 9 dwt. (14,664 gr.)

(364)

£5,000-8,000

\$6,500-10,000  
 €5,700-9,000







**623**  
 A SET OF FOUR GEORGE III SILVER ENTREE-  
 DISHES AND COVERS  
 MARK OF ROBERT SHARP, LONDON, 1789

Elongated octagonal and with gadrooned border, the domed covers with reeded loop handle, engraved on each side of the cover and inside the dish with a coat-of-arms below a baron's coronet, *marked on dish and inside cover further engraved with a number on each piece and a number and scratch weight 'No. 1 41"14'; 'No. 2 42"5'; 'No. 3 43"2' and 'No. 4 43"10'*

10 $\frac{1}{2}$  in. (27 cm.) wide  
 157 oz. 8 dwt. (4,897 gr.)

The arms are those of Smith quartering Carrington for Robert John Smith, later Carrington, 2nd Baron Carrington of Upton, Nottinghamshire. He succeeded to the title on the death of his father in 1838. Educated at Christ's College, Cambridge. He was M.P. for Wendover from 1818 to 1820 then Bucks from 1820 to 1831 and finally for High Wycombe from 1831 to 1838. (4)

£7,000–10,000

\$9,000–13,000  
 €7,900–11,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 2 November 2011, lot 443.  
 Acquired from Honourable Silver Objects, Antwerp, 2012.

## THE VISCOUNT LIMERICK DINNER SERVICE

The following four lots are part of a magnificent dinner service engraved with the arms of James Hamilton, created Baron Clanboye and Viscount Limerick in 1719, and those of his wife, Henrietta, daughter of William Bentick, 1st Earl of Portland. Hamilton, a Whig politician, was the son of James Hamilton, of Tollymore, co. Down, an Irish landowner of Scottish descent. His mother was the Hon. Anne Mordaunt, the daughter of the 1st Viscount Mordaunt. He first stood for parliament in Ireland, and was elected as member for Dundalk in 1715 serving until 1719. In that year he was created Baron Clanboye and Viscount of the City of Limerick in the Peerage of Ireland. This was expedient, as an Irish peer he could stand for a seat in the English House of Commons. He was successively elected as a Whig M.P. for the seats of Wendover, Tavistock and Morpeth, serving

almost without interruption from 1727 until 1754. He was one of the leaders of the Whigs opposed to Walpole and was responsible for the hostile motion brought before the House of Commons in 1742 for an inquiry into the Walpole administration. It was defeated by only two votes. In 1746 he was appointed as a member of the Privy Council of Ireland. In 1756 he was further elevated as Earl of Clanbrassil, in the Irish peerage. His final appointment, as the Governor of County Louth came in 1756. He died in Ireland in 1758. His marriage produced two children, James and Anne, who married Robert Jocelyn, 1st Earl of Roden. He was succeeded by his only son, James Hamilton, who died without issue. The family estates passing to Anne, Lady Roden.



624

### A SET OF FOUR GEORGE II SILVER SECOND-COURSE DISHES MARK OF JOHN LE SAGE, LONDON, 1728

Octagonal and with gadrooned border, engraved with a coat-of-arms below a viscount's coronet, *marked underneath, further engraved underneath with scratch weights '30=5; '30=11; '30=11' and '31=8'*

10½ in. (26.8 cm.) diameter

114 oz. 5 dwt. (3,553 gr.)

The arms are those of Hamilton impaling Bentinck, for James Hamilton, 1st Baron Clanboye and 1st Viscount of Limerick (1694-1758), later created 1st Earl of Clanbrassill and his wife Lady Harriet Bentinck, daughter of Hans William Bentinck, 1st Earl of Portland, whom he married at The Hague in 1728

(4)

£10,000–15,000

\$13,000–19,000  
€12,000–17,000

**PROVENANCE:**

James Hamilton, 1st Baron Clanboye, 1st Viscount Limerick (1694-1758) later created Earl of Clanbrassil.

R. D. Vivian, Esq.; Sotheby's, London, 19 October 1961, lot 129 (part).

A New York Collector; Christies, New York, 15 October 1985, lot 326.





**625**

**A SET OF THREE GEORGE II SILVER SECOND-COURSE DISHES**  
MARK OF JOHN LE SAGE, LONDON, 1728

Each octagonal and with gadrooned rim, engraved with a coat-of-arms below a viscount's coronet, *each marked underneath, further engraved with scratch weights '77=9'; '76=14' and '76=9'*

16 in. (40.5 cm.) diameter

211 oz. 3 dwt. (6,568 gr.)

The arms are those of Hamilton impaling Bentinck, for James Hamilton, 1st Baron Claneboye and 1st Viscount of the City of Limerick, (1694-1758), later created 1st Earl of Clanbrassill, and his wife Lady Harriet Bentinck, daughter of Hans William Bentinck, 1st Earl of Portland, whom he married at The Hague in 1728. (3)

£20,000–30,000

\$26,000–38,000  
€23,000–34,000

**PROVENANCE:**

James Hamilton, 1st Baron Clanboye, 1st Viscount Limerick (1694-1758), later created Earl of Clanbrassill.

R. D. Vivian, Esq.; Sotheby's, London, 19 October 1961, lot 129 (part).

A New York Collector; Christies, New York, 15 October 1985, lots 324 and 325.



**626**  
**A GEORGE II SILVER BASIN**  
 MARK OF BENJAMIN GODFREY, LONDON, 1733

Octagonal and with gadrooned rim, engraved with a coat-of-arms below a viscount's coronet, *marked underneath, further engraved with scratch weight '79=6'*

16. in. (41 cm.) diameter  
 72 oz. 11 dwt. (2,257 gr.)

The arms are those of Hamilton impaling Bentick, for James Hamilton, 1st Baron Clanboye and 1st Viscount Limerick (1694-1758), later created 1st Earl of Clanbrassil, and his wife Lady Harriet Bentick, daughter of Hans William Bentick, 1st earl of Portland, whom he married at The Hague in 1728.

£10,000–20,000

\$13,000–26,000  
 €12,000–23,000

**PROVENANCE:**

James Hamilton, 1st Baron Clanboye, 1st Viscount Limerick (1694-1758), later created Earl of Clanbrassil.  
 R. D. Vivian, Esq.; Sotheby's, London, 19 October 1961, lot 129 (part).  
 A New York Collector; Christies, New York, 15 October 1985, lot 323.

**627**  
**TWENTY-FOUR GEORGE II SILVER**  
**DINNER-PLATES**  
 TWENTY-TWO WITH MARK OF ELIZA GODFREY, LONDON,  
 1742, TWO UNMARKED, ONE POSSIBLY ASSOCIATED

Each octagonal and with gadrooned border, engraved with a coat-of-arms below a viscount's coronet, *twenty-two marked underneath, each further engraved with a number and scratch weight 'No. 25 20=5; 'No. 26 19=4; 'No. 27 19=19; 'No. 28 18=9; 'No. 29 20=6; 'No. 30 19=19-½; 'No. 31 19=7-½; 'No. 32 19=15; 'No. 33 19=3-½; 'No. 35 20=5; 'No. 36 19=16; 'No. 37 19=18; 'No. 38 20=2-½; 'No. 39 20=3; 'No. 40 19=15-½; 'No. 41 20=4; 'No. 42 19=15; 'No. 43 20=0; 'No. 44 19=7; 'No. 45 19=19-½; 'No. 46 19=11-½ and 'No. 47 19=5', two later engraved 'No 48' and '54 16-13'*

9¼ in. (23.3 cm.) diameter  
 445 oz. 2 dwt. (13,845 gr.)

The arms are those of Hamilton impaling Bentinck, for James Hamilton, 1st Baron Clanboye and 1st Viscount of Limerick (1684-1758), later created 1st Earl of Clanbrassill, and his wife Lady Harriet Bentinck (1705-1792), daughter of Hans William Bentinck, 1st Earl of Portland, whom he married at The Hague in 1728. (24)

£40,000–60,000

\$52,000–77,000  
 €45,000–68,000

**PROVENANCE:**

James Hamilton, 1st Baron Clanboye, 1st Viscount Limerick (1694-1758) later created Earl of Clanbrassil.  
 R. D. Vivian, Esq.; Sotheby's, London, 19 October 1961, lot 129 (part).  
 A New York Collector; Christies, New York, 15 October 1985, lot 322.









**628**  
**A WILLIAM III SILVER TAZZA**  
 MARK OF ROBERT TIMBRELL, LONDON, 1697

Circular and with trumpet-shaped foot, with gadrooned borders, engraved with a coat-of-arms, *marked near border and on foot, the foot further engraved with scratch weight '16=5'*

10¼ in. (26 cm.) diameter; 3½ in. (8 cm.) high  
 15 oz. 16 dwt. (492 gr.)  
 The arms are those of Otway.

£1,500–2,000

\$2,000–2,600  
 €1,700–2,300

**PROVENANCE:**  
 Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.



**630**  
**A GEORGE II SILVER WAITER**  
 MARK OF ROBERT ABERCROMBIE, LONDON, 1732

Shaped square and on four hoof feet, engraved with a coat-of-arms, the underneath with initials 'M.T.', *marked underneath*

7½ in. (18 cm.) square  
 10 oz. (311 gr.)

The arms are those of Meux quartering others impaling Bruce quartering Brudenell, for Sir Henry Meux, 2nd Bt. (1817-1883) and his wife Lady Louisa Caroline Brudenell-Bruce, daughter of Ernest, 3rd Marquess of Ailesbury (1811-1886), whom he married in 1856. Sir Henry was educated at Eton College and Christ Church, Oxford. He was head of the London brewery company Meux and Co and a Member of Parliament.

£500–800

\$640–1,000  
 €570–900



**629**  
**A QUEEN ANNE SILVER TAZZA**  
 MARK OF JOSEPH WARD, LONDON, 1704

Circular and on trumpet-shaped foot, with gadrooned borders, engraved with a vacant cartouche, *marked near border and on foot*

12¼ in. (31 cm.) diameter; 3¾ in. (9 cm.) high  
 27 oz. 19 dwt.

£1,500–2,500

\$2,000–3,200  
 €1,700–2,800

**PROVENANCE:**  
 Sir Arthur Douglas Bateman Scott 5th and 4th Bt. (1860-1884) and his mother Mildred, Lady Bateman Scott (d.1909), Great Barr Hall, Birmingham,  
 Sir Arthur Douglas Bateman Scott, deceased and Lady Bateman Scott deceased, Great Barr Hall, Birmingham; Christie's, London, 24 February 1910, lot 75 (£62 to Crichton)  
 Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.



**631**  
**A PAIR OF GEORGE II SILVER WAITERS**  
 LONDON, 1748, MAKER'S MARK POSSIBLY WH FOR WILLIAM HUNTER

Shaped circular and with shell and scroll border, on three hoof feet, engraved with a coat-of-arms, *marked underneath*

7¼ in. (18.5 cm.) diameter  
 18 oz. 5 dwt. (565 gr.)

The arms are those of Caldecot impaling Duncombe, for Gilbert Caldecot (1711-1796), of Holton Hall, Lincolnshire, and his wife Sarah (d.1779), daughter of Thomas Duncombe, of Duncombe Park, co. York, whom he married in 1746/7. (2)

£600–800

\$770–1,000  
 €680–900

**PROVENANCE:**  
 Acquired from Honourable Silver Objects, Antwerp, 2012.





632

A GEORGE IV SILVER-GILT SALVER  
 MARK OF REBECCA EMES AND EDWARD BARNARD,  
 LONDON, 1821

Shaped circular, the border cast and chased with shells, rocaille, and foliage scrolls, further chased with a band of fruiting foliage scrolls on a matted ground, on four shell and flower cast scroll feet, later engraved with a coat-of-arms, *marked underneath*

22¾ in. (58 cm.) diameter  
 182 oz. 8 dwt. (5,674 gr.)

The later arms are those of Wilmot quartering Horton impaling Boyce for George Lewis Wilmot-Horton, later 5th Bt. (1825-1887) and his wife Frances Augusta, daughter of Henry-Pitches Boyce, whom he married in 1849.

£5,000–8,000

\$6,500–10,000  
 €5,700–9,000

PROVENANCE:

Sir George Lewis Wilmot-Horton 5th Bt. (1825-1887).  
 Property from the Collection of J. Paul Getty (1892-1976), formerly in use at Sutton Place; Sotheby's, New York, 19 April 1991, lot 194.  
 Anonymous sale; Sotheby's, Australia, 27 May 2008, lot 359.  
 Acquired from Honourable Silver Objects, Antwerp, 9 December 2008.

LITERATURE:

A. Sassoon and G. Wilson, *Decorative Arts. A Handbook of the Collections of the J Paul Getty Museum*, Malibu, 1986, p. 134, no. 293.



633

A SET OF TWELVE DUTCH SILVER  
CANDLESTICKS WITH A PAIR OF MATCHING  
THREE-LIGHT BRANCHES

MARK OF DIRK EVERT GRAVE, AMSTERDAM, SIX 1785, SIX 1786,  
THE BRANCHES, 1785

Each on partly fluted domed foot and with fluted tapering stem and vase-shaped socket with beaded and acanthus foliage border, the detachable branches each applied with laurel leaf swags centred by a vase with detachable flame finial, the stems each applied with a coat-of-arms beneath a coronet, *marked on base*

the candlesticks 11¼ in. (30 cm.); the branches 9¼ in. (23.5 cm.) high  
356 oz. 12 dwt. (11093,5 gr.)

The arms are those of Lewe accollé with those of Alberda of Groningen, as borne by Gerhard Lewe (1751-1793) of Groningen and his wife Josina Petronella (1751-1828), daughter of Unico Evert Alberda, of Vennebroek and Nyenstein Castle. They were married in 1775. Gerhard Lewe is recorded as a member of the board of the Ommelanden in 1781. In 1805, Josina Petronella Lewe purchased the castle at Nyenstein, near Zandeweer, a property which had formerly belonging to her father. The coats-of-arms and genealogies of these families are recorded in *Nederland's Adelsboek*, The Hague, 1998, pp. 51 and 209. (14)

£100,000–150,000

\$130,000–190,000  
€120,000–170,000

PROVENANCE:

Anonymous sale; Christie's, New York, 20 October 1999, lot 124.

A similar candlestick, also by Grave, dated 1792, is in the collection of the Museum Boymans-van Beuningen, Rotterdam. A related set of eight candlesticks by the same maker, 1777, with a pair of three-light branches, dated 1779, by Hendrik Christoph Wiedeman, were sold Sotheby's, New York, May 20, 1994, lot 64.







**634**  
**A QUEEN ANNE SILVER TAZZA**  
 MARK OF JOHN CORY, LONDON, 1702

Circular and on trumpet-shaped foot, with gadrooned borders, later engraved with a crest, further engraved underneath with initials "F" above "TA" and dated '1702', *marked near rim and on foot*

10 in. (25.4 cm.) diameter; 3 in. (7.5 cm.) high  
 13 oz. 10 dwt. (420 gr.)  
 The crest is that of Trist.

£2,000–3,000

\$2,600–3,800  
 €2,300–3,400

**PROVENANCE:**

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.



**635**  
**A GEORGE I IRISH SILVER TAZZA**  
 DUBLIN, 1715, MAKER'S MARK RUBBED, POSSIBLY AS  
 FOR ANTHONY STANLEY

Circular and on trumpet foot, with plain borders, engraved with a coat-of-arms, *marked near border and on foot, further engraved with scratch marks '24 oz = 7 d'*

10½ in. (26.4 cm.) diameter; 2¾ in. (7.5 cm.) high  
 23 oz. 13 dwt. (736 gr.)  
 The arms are those of Staunton.

£3,000–5,000

\$3,900–6,400  
 €3,400–5,600

**PROVENANCE:**

John Craggs (1881-1969), antique dealer, North Bay House, and 3 High Street, Tenby  
 Anonymous sale [John Craggs]; Christie's, London, 29 July 1931, lot 91.  
 Anonymous sale; Christie's, London, 19 October 1988, lot 203.  
 Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.

**636**  
**A GEORGE II SILVER SALVER**  
 MARK OF ROBERT ABERCROMBY, LONDON, 1737

Shaped circular with pie-crust border, engraved with a coat-of-arms and flanked by *putti* within an elaborate engraved cartouche, incorporating two *putti*, one holding a bow and arrow, the other a flaming torch, emblematic of love, on four short shell-cast feet, the back engraved with an inscription and a coat of arms, *marked underneath*

19½ in. (50 cm.) diameter  
 112 oz 6 dwt. (3,493 gr.)

The arms are those of Lee quartering Warney, Whetenham and Howe impaline Milles, for Henry Lee Warner (1688-1760), of Walsingham Abbey, Norfolk and his wife Mary, daughter of Samuel Milles M.P. of Nackington, whom he married in 1721, The inscription reads 'This w.th a Coffee Pott left me as a Legacy by/ Mr. Serjant Baynes ob.26 Feb. 1736 at. 59'.

£6,000–8,000

\$7,700–10,000  
 €6,800–9,000

**PROVENANCE:**

Purchased with a legacy from Henry Baynes (d. 1737) of Havering, Essex, Serjeant at Law, bequeathed to, Henry Lee Warner (1688-1760), of Walsingham Abbey, Norfolk, by descent to, Chandos Brydges Lee Warner (1863-1944), of Walsingham Abbey, later of Tyberton Court, Herefordshire, Major C. B. Lee Warner; sold Christie's, London, 30 November 1921, lot 81 (£118 to Willson).  
 Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.

Henry Baynes' will, dated 11 September 1734 and proved on 6 April 1717, reads 'I give to my much respected relations Mr Justice Comyns and Lee Warner Esq. ten pounds for mourning and fifty pounds apiece to buy rings...' It would appear Mr. Lee Warner preferred to commemorate his relation with a piece of plate rather than the usual mourning ring. Mr Justice Comyns is presumably the judge and M.P. Sir John Comyns (c.1667-1740).





637

## A PAIR OF WILLIAM AND MARY SILVER CANDLESTICKS

LONDON, 1693, MAKER'S MARK B OR IB SCRIPT WITH  
CROWN ABOVE

On stepped square base with canted corners, the octagonal stem with reeded knop and spool-shaped socket, engraved with a crest, *marked on bases and one socket*

6½ in. (16.8 cm.) high  
28 oz. 5 dwt. (879 gr.)

(2)

£5,000–8,000

\$6,500–10,000  
€5,700–9,000

The maker's mark on this lot does not appear to be recorded by either Ian Pickford in *Jackson's Goldsmiths and Their Marks*, Woodbridge, 1989, or by Dr David Mitchell in his new work *Silversmiths in Elizabethan and Stuart London Their Marks and Their Lives*, Woodbridge, 2017. The mark can be compared to one attributed by Dr Mitchell to John Bache, *op. cit.*, pp. 238-240. Bache's later Britannia standard mark certainly appears on candlesticks and therefore it is possible that the mark on the present candlesticks is a variation of his mark.



638

## A PAIR OF LOUIS XIV SILVER CANDLESTICKS

PARIS, 1693, MAKER'S MARK C? PERHAPS CP FOR  
CHARLES DELAFOND

Each on stepped circular base with baluster knopped stem and spool-shaped socket, the base engraved with a coat-of-arms, *marked under base, the sockets further marked with the décharge of Pierre Pointeau and Robert Talbot*

6½ in. (16.5 cm.) high  
20 oz. 15 dwt. (646 gr.)

The coat-of-arms is that of Montillet, Bresse, Bugey and Savoie, probably for Guy de Montillet, *Seigneur de Champdore, Conseiller au Parlement des Dombes* in 1699. (2)

£7,000–10,000

\$9,000–13,000  
€7,900–11,000

Charles Delafond entered his first mark in January 1659. He adopted a new mark following changes in the legislation in May 1680. For the majority of his career he resided near Saint-Severin. He died there in 1708. His production recorded in M. Bimbenet-Privat, *Les orfèvres et l'orfèvrerie de Paris au XVIIe siècle*, Paris, 2002, p. 303 reveals at least two pairs of candlesticks by him, both on square bases and dated respectively 1680-1681 and 1682-1683.





■ ~ 639

A GEORGE III MAHOGANY AND EAST  
INDIAN SATINWOOD BREAKFRONT  
SECRETAIRE BOOKCASE  
CIRCA 1790

The pierced scrolling crest inlaid with flowerheads, above a dentilled frieze and four astragal-glazed doors enclosing adjustable shelves above four slides, the base with three secretaire drawers, enclosing fitted interiors with satinwood drawers and ivory handles, above a central arched filing cabinet with tambour doors, flanked by panelled doors enclosing drawers, on splayed feet, the drawer locks stamped 'I \* BRAMAH'

112½ in. (284.5 cm.) high; 114½ in. (291 cm.) wide; 23½ in. (60 cm.) deep

£15,000–25,000

\$20,000–32,000  
€17,000–28,000

PROVENANCE:

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1987.

Elements of the design of the present secretaire-bookcase recall the work of Thomas Sheraton. A swan neck cresting on a breakfront secretaire-bookcase, for example, appears in *The Cabinet-Maker's London Book of Prices*, the design attributed to Shearer. The interior arrangement of drawers recalls exactly an arrangement in the same publication. (See E. White, *Pictorial Dictionary of British 18th Century Furniture Designs*, Woodbridge, 1990, p.230).





■ 640  
A PAIR OF GEORGE II MAHOGANY  
GATE-LEG TABLES  
MID-18TH CENTURY

Each with oval twin-flap top above a frieze drawer on cabriole legs and hoof feet, minor differences

29 in. (73 cm.) high; 40 in. (102 cm.) wide extended; 36 in. (91 cm.) deep; and very slightly smaller

(2)

£3,000–5,000

\$3,900–6,400  
€3,400–5,600

PROVENANCE:

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1998.

■ 641  
A GEORGE III MAHOGANY WING ARMCHAIR  
LATE 18TH CENTURY

Upholstered in red and white checked cotton, with a cushion, on castors, the rails re-supported

46 in. (117.5 cm.) high; 30 in. (71 cm.) wide; 30 in. (71 cm.) deep

£3,000–5,000

\$3,900–6,400  
€3,400–5,600





642

**642**  
TWO CHINESE BLUE AND WHITE  
BOWLS AND A 'KRAAK' DISH  
CIRCA 1645

Each bowl with a central river-landscape and decorative bands of flower-scrolls and landscapes, the exteriors with bands of flying horses above floral sprays, the *kraak* dish decorated with a central star-shaped panel enclosing a flower-vase, the cavetto with alternating panels of flowers and *lingzhi* fungus

The *kraak* dish 14 in. (35.5 cm.) diameter (3)

£1,000-2,000 \$1,300-2,600  
€1,200-2,300

PROVENANCE:  
The Hatcher Collection; sold Christie's, Amsterdam,  
12-13 June 1984.



643

**643**  
A COLLECTION OF CHINESE BLUE  
AND WHITE AND POWDER-BLUE-  
GLAZED PORCELAIN  
CIRCA 1645

Comprising a bowl and cover and three cosmetic boxes and covers, all decorated with a powder-blue-glaze with flower-heads on a petal-shaped ground, two blue and white cosmetic boxes and covers, four powder-blue-glazed bowls and a powder-blue-glazed stem cup

The largest 3 $\frac{5}{8}$  in. (9.2 cm.) diameter (11)

£1,000-2,000 \$1,300-2,600  
€1,200-2,300

PROVENANCE:  
The Collection of Captain Michael Hatcher; sold Christie's,  
Amsterdam, 14 February 1985.



644

**644**  
A COLLECTION OF CHINESE BLUE  
AND WHITE PORCELAIN  
CIRCA 1645

Comprising a globular teapot and cover decorated with insects amongst flowers and rocks, three cups each with a dragon chasing the flaming pearl, five dishes decorated with a central stylised flower-head, apocryphal Chenghua marks to the bases, and four miniature vases decorated with flowers and rocks

The tallest 5 $\frac{1}{4}$  in. (13.5 cm.) high (13)

£1,000-2,000 \$1,300-2,600  
€1,200-2,300

PROVENANCE:  
The Hatcher Collection; sold Christie's, Amsterdam,  
12-13 June 1984.



645

### A CHINESE BLUE AND WHITE BOTTLE VASE CIRCA 1645

The body decorated with prunus, chrysanthemum, bamboo and lily, the tall garlic neck with pomegranate and further flower sprays

14½ in. (36 cm.) high

£3,000–5,000

\$3,900–6,400  
€3,400–5,600

**PROVENANCE:**

The Hatcher Collection; sold Christie's, Amsterdam, 12-13 June 1984.



645

646

### A SET OF FIFTEEN CHINESE BLUE AND WHITE 'NANKING CARGO' PLATES QIANLONG PERIOD, CIRCA 1750

Each painted with the 'boatman and six-flower border' pattern, depicting a fisherman punting in a broad riverscape with a two-storey pavilion beside pine, *wutong* and rocks on the near bank and a retreat on the other, six floral sprays at the border

9 in. (23 cm.) diameter

(15)

£1,500–2,000

\$2,000–2,600  
€1,700–2,300

**PROVENANCE:**

The Nanking Cargo Chinese Export Porcelain & Gold; sold Christie's, Amsterdam, 28 April - 2 May 1986, various lots including 1715, 1718, 1723, 1730 and 1731.

The 'Nanking cargo', was the well-documented VOC ship 'De Geldermalsen' which sunk during her homeward journey in 1752. The contents were salvaged by Captain Michael Hatcher and offered for sale at Christie's Amsterdam in the spring of 1986. Besides some finds of metalwork, bronzes and gold, the amount of porcelain retrieved was spectacular: more than 150,000 pieces and a great variety of shapes of export porcelain was present.



646



■ 647  
**A PAIR OF ITALIAN CARVED WALNUT  
 URN LAMPS**  
 19TH CENTURY

Each profusely carved with satyr masks, garlands and acanthus leaves, some replacements to carving, with cream shades, later fitted for electricity

22 in. (56 cm.) high, excluding fitments

£4,000–6,000

\$5,200–7,700  
 €4,500–6,800

**PROVENANCE:**

The Collection of Paolo Asta, Palazzo Mocenigo, Venice; sold Christie's house sale, 7-8 October 1996, lot 108.  
 Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium.

(2)

■ 648  
**A GEORGE IV MAHOGANY BREAKFRONT  
 SERVING-TABLE**  
 CIRCA 1820-30 AND LATER

The later green marble top above six tapering square legs carved with roundels, buttons and reeds, on paw feet, the reverse stamped 'CO', originally with a wooden top, the feet possibly associated

37 in. (94 cm.) high; 90 in. (229 cm.) wide; 30 in. (76 cm.) deep

£10,000–15,000

\$13,000–19,000  
 €12,000–17,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 11 February 1988, lot 81 (with specimen marble top).











**649**  
 A COLLECTION OF MOROCCAN BERBER  
 TERRACOTTA PAINTED VESSELS  
 19TH CENTURY

Comprising three two-handled jugs and two jugs with double spouts  
 10¼ in. (26 cm.) high; 8½ in. (21.5 cm.) wide, the tallest

£800–1,200

\$1,100–1,500  
 €900–1,400

**650**  
 AN ITALIAN ALABASTER  
 CENTERPIECE BOWL  
 LATE 19TH/EARLY 20TH CENTURY

Carved with swags between antique masks  
 (5) 7½ in. (19 cm.) high; 16 in. (40.5 cm.) diameter

£2,000–3,000

\$2,600–3,800  
 €2,300–3,400









651

ATTRIBUTED TO GIOVANNI BANDINI  
(1540-1599), URBINO, SECOND HALF

16TH CENTURY  
*Reclining Hercules*

Terracotta figure; reclining on a lion-pelt and rocky outcrop, his club resting against the rocks  
15 $\frac{7}{8}$  x 21 $\frac{1}{2}$  in. (40.3 x 54.6 cm.)

£50,000–80,000

\$65,000–100,000  
€57,000–90,000

**PROVENANCE:**

French private collection.  
Anonymous sale; Christie's, London, 15 December 1998, lot 101.  
Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.

**LITERATURE:**

**COMPARATIVE LITERATURE:**

M. Leithe-Jasper and P. Wengraf, *European Bronzes from the Quentin Collection*, exh. cat., Frick Collection, New York, 2004, no. 17, pp. 188-193.  
C. Avery, 'Giovanni Bandini (1540-1599) Reconsidered', *Antologia di Belle Arti, La Scultura: Studi in onore di Andrew S. Ciechanowiecki*, no. 48-51, 1994, pp. 1627.

This model of *Reclining Hercules* can almost certainly be ascribed to the

same hand as a terracotta pair of *Mars* and *Venus* in the Quentin Collection (Leithe-Jasper and Wengraf, *loc. cit.*) currently on loan to the Metropolitan Museum of Art, New York (accession no. L.2017.40.7). The extremely sophisticated and expressive facial features, with deeply set eyes and a pinched aquiline nose, furrowed brow, pointed ears and extensively tooled lines of the hair are characteristics of both these and the present figure, and must have been made within a close time frame of each other. The present figure also shares the same interest in the mannerist inventions of Michelangelo, in particular the highly developed musculature. Further evidence in favour of this connection is the seemingly comparable method of creation, and the colour of the surface which has been treated to simulate bronze. Technical studies of the Quentin *Mars* and *Venus* reveal that after they had been fired in a kiln, they were covered with metal foil to create a dark, reddish-brown patina usually associated with bronzes, and it is possible that this is also the case with the *Reclining Hercules*.

The figure of *Reclining Hercules* is strongly influenced by Michelangelo's *Dusk* in the New Sacristy of San Lorenzo, Florence. Commissioned by Giulio de Medici, later Pope Clement VII, as a mausoleum for members of the Medici family, the Medici Chapel in the New Sacristy featured four reclining figures representing *Night* and *Day* and *Dawn* and *Dusk*. These were carved by Michelangelo between 1524 and 1534, although Michelangelo's departure from Rome in 1534 meant that they were not installed until 1545 by Niccolo Tribolo. The present figure follows exactly the composition of *Dusk*, albeit the sculptor has transformed the figure from a representation of dusk into Hercules; the head has been straightened, is alert and has the discernible features of the mythical god, whilst a lion-skin has been draped across and underneath his body, reappearing next to his club on the rocky base.

The Quentin *Mars* and *Venus* were first attributed to the great Florentine sculptor of the 16th century Giovanni Bandini in the catalogue of the exhibition of the collection held at the Frick Collection, New York in 2004-5. It was suggested that the statues might correlate to 'e statue di Marte e Vulcano' that Bandini was paid 70 scudi for in November 1585 by Francesco Maria II della Rovere, Duke of Urbino, and that the *Mars* and *Venus* 'exemplify Bandini's response to the taste favoured at the court of Urbino' and therefore was stylistically distinct from his previous Florentine output. As was noted, the *Mars* and *Venus*, and by implication the *Reclining Hercules*, bear striking resemblance to Bandini's bronze *Meleager Hunting Boar* in Madrid, his portrait busts of Duke Francesco Maria I of Urbino, and that the pose of *Mars* was closely parallel to Bandini's later marble figure of the same Duke.

A thermoluminescence analysis carried out by Oxford Authentication (sample no. N198x18) states that this was last fired between 300 and 550 years ago.















■ **652**  
**FRENCH OR FLEMISH, LATE 17TH OR  
 EARLY 18TH CENTURY**

*Allegorical Reliefs Representing Apollo And  
 Knowledge*

A pair of parcel-gilt polychrome wood reliefs; each set in a later wood frame  
 26½ x 32¾ in. (67 x 83.5 cm.) and 24¾ x 32¾ in. (62.7 x 83.4 cm.)

(2)

£4,000–6,000

\$5,200–7,700  
 €4,500–6,800

**PROVENANCE:**  
 Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, before 1997.

**654**  
**ITALIAN, LATE 18TH CENTURY**  
*Seated Bacchic Putto With The Mask Of Silenus*

Terracotta group; putto sitting on a goat pelt  
 18¾ in. (48 cm.) high

£5,000–8,000

\$6,500–10,000  
 €5,700–9,000

**653 No lot**



**655**

**A ROMAN BRONZE RIGHT FOOT**  
CIRCA 1ST-2ND CENTURY A.D.

Hollow-cast, originally from a life-sized statue, with toenails delineated, a recessed pierced flange at the top of the ankle for attachment to separately made leg

11½ in. (29.3 cm.) long

£10,000–15,000

\$13,000–19,000  
€12,000–17,000

**PROVENANCE:**

Dorotheum, Vienna, 6 December 1997, lot 43.

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.









656

**656**  
**A ROMAN BRONZE SANDALLED FOOT**  
**FRAGMENT**  
 CIRCA 1ST-2ND CENTURY A.D.

The left foot encased in a sandal with lacing on the front and toe thong, the long toes with details of joints and toe-nails

4½ in. (10.5 cm.) long

£800-1,200

\$1,100-1,500  
 €900-1,400

**PROVENANCE:**

Acquired from Axel Vervoordt, N.V., S-Gravenwezel, Belgium, 1999.

For a description of the different types of sandals worn in the Roman world, see Chapter 1.6, pp. 101-129 in J. L. Sebesta and L. Bonfante, *The World of Roman Costume*, Madison (Wi), 2001.

**657**  
**FOUR ROMAN BRONZE OBJECTS**  
 CIRCA 3RD CENTURY B.C.-2ND CENTURY A.D.

Including a left foot fragment; a deer leg; a vessel handle with lion head, all 1st-2nd Century A.D.; and a Aes Grave As, with bearded head of Janus, 'I' horizontally below on one side, and a the prow of a galley, 'I' vertically above on the other, circa 240 B.C.

10½ in. (26.7 cm.) long max.

As: 2½ in. (6.4 cm.) diameter

(4)

£2,000-3,000

\$2,600-3,800  
 €2,300-3,400

**PROVENANCE:**

Foot: Antiquités, P.-E. Becker, Cannes, acquired by Axel Vervoordt, N.V., 'S-Gravenwezel, Belgium, in 1996.

Deer leg: Antiquities, Sotheby's, New York, 17 December 1996, lot 304.

Vessel handle: Acquired from Axel Vervoordt, N.V., 'S-Gravenwezel, Belgium, 1999.



657





■ 658

A ROMAN MARBLE SATYR CARRYING  
A WINESKIN  
CIRCA 1ST CENTURY A.D.

The youthful satyr standing with his weight on the right leg against a tree-trunk support, depicted nude but for a *nebris* worn diagonally across his torso and over his left shoulder, with a muscular attenuated body, his left arm originally lowered, a wineskin resting on his raised right arm, his head turned sharply to the left with dimpled chin and cheeks, furrowed brow and wavy hair surmounted by a fragmentary wreath

34½ in. (87.7 cm.) high

£100,000–150,000

\$130,000–190,000  
€120,000–170,000

**PROVENANCE:**

Antiquities; Sotheby's, New York, 13 June 1996, lot 74.

Satyrs are represented either with the god Bacchus (see no. 82 in Giroire and Roger, *Roman Art from the Louvre*) or shown on their own in various activities, including making music, dancing and holding the infant Bacchus (nos. 214-215 in Simon, "Silenoi," in *LIMC*).

This statue is a Roman variation of the so-called Pouring Satyr, a type known in numerous copies, dated to circa 375-350 B.C., and attributed to Praxiteles. For two well-preserved copies in Dresden, see K. Knoll, et al., eds., *Staatliche Kunstsammlungen Dresden. Katalog der antiken Bildwerke*, vol. 2, 2011, pp. 863 ff., no. 207 f. For a discussion of the debated identification of the original with a Satyr by Praxiteles mentioned by ancient authors as standing in the so-called Tripod Street in Athens, see S. Kansteiner, et al., eds., *Der Neue Overbeck*, vol. 3, 2014, pp. 15 Off., no. 40. For a similar garden fountain representing a young satyr pouring from a wineskin, which he carries on his shoulders, from the House of the Stags at Herculaneum, see B. Conticello, et al., *Rediscovering Pompeii*, p. 271, no. 191.

A satyr such as the one above probably would have been commissioned by a wealthy Roman to decorate his villa or gardens. The hortus, which could incorporate a colonnaded peristyle, fountains, and frescoes, as

well as bronze and marble sculptures, reflected a 'blending of Roman and Greek ideas and concepts' (P. Roberts, *Life and Death in Pompeii and Herculaneum*, London, 2013, p. 148), and was the forum for showcasing the owner's wealth and culture. With the development of aqueducts under emperor Augustus, the use of pressurized piped water for private houses revolutionized garden design. "Piped water allowed the development of fountains, which became a major feature of the new gardens. The ornamental use of water – the ultimate control of nature – became a vital part of the conspicuous display of wealth and status. When most ordinary citizens still used wells and cisterns, the ability to maintain fountains was a badge of pride, the first emperor had brought this piped water to the cities, so fountains, pools and watercourses also showed the benefits of, and dependence on, the new imperial order" (P. Roberts, *op. cit.*, p. 154).

Bacchus's association with nature, his mastery of the countryside and its produce (in particular wine), as well as relaxation and leisure, made him and his followers – satyrs, maenads and animals such as fauns and goats – a fitting choice for garden ornamentation. In particular, the use of satyrs as fountains can be explained in the close relation of these and other figures from the Bacchic circle to fresh spring water.







659

**659**  
A GREEK ALABASTER AMPHORISKOS  
HELLENISTIC PERIOD, CIRCA 3RD-1ST CENTURY A.D.

The tapering body with sharp shoulder and twin flattened angular handles

4½ in. (11.5 cm.) high

£4,000–6,000

\$5,200–7,700  
€4,500–6,800

**PROVENANCE:**

Private collection, Antwerp, prior to 1990.  
Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, in 1999.

**660**  
AN EGYPTIAN GRANODIORITE JAR  
PRE-DYNASTIC PERIOD, CIRCA 3400-3000 B.C.

With squat ovoid body, lug handles, and wide disc rim

9 in. (22.9 cm.) wide

£7,000–9,000

\$9,000–12,000  
€7,900–10,000

**PROVENANCE:**

Michel Abemayor, New York.  
Property from the Estate of Michel Abemayor; sold Sotheby Parke Bernet,  
New York, 11 December 1976, lot 183.  
Anonymouse sale; Christie's, New York, 18 December 1997, lot 43.  
Acquired from Axel Vervoordt N.V., 'S-Gravenwezel, Belgium.



660





■ 661

A BACTRIAN STONE RITUAL OBJECT  
CIRCA LATE 3RD - EARLY 2ND MILLENNIUM B.C.

The long cylindrical shaft tapering at both ends

53¼ in. (135 cm.) long

£7,000-9,000

\$9,000-12,000  
€7,900-10,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 18 December 1997, lot 6 (part).  
with Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, acquired from the above.



**662**  
**NINE CHINESE MOTTLED  
 GREEN AND BROWN JADE BI  
 DISCS AND AN ARCHAISTIC  
 JADE VASE**

Each flat disc of various size carved with a central aperture, the stone of varying shades of brown, pale, mottled and spinach green, together with an archaic jade vase

The *bi* discs 2¾-10 in. (7.4-25 cm.) diameter (10)

£3,000-5,000      \$3,900-6,400  
 €3,400-5,600

**PROVENANCE:**  
 Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999

662 (part)



**663**  
**A COLLECTION OF BRONZE  
 VESSELS, BRONZE FITTINGS  
 AND A BRONZE BELL**

Comprising an inlaid bronze bowl decorated to the exterior with a double vajra and calligraphy, two archaic bronze bowls of rounded form, a bronze elephant bell with two disc-shaped ridges and suspension ring, two bronze fittings with disc-shaped ridges

The largest 8¼ in (22 cm.) diameter (6)

£1,000-2,000      \$1,300-2,600  
 €1,200-2,300

663









664

**664**

**ITALIAN, LATE 16TH CENTURY STYLE**  
*Head Of A Female Nude*

Fragmentary marble relief; on a modern metal stand  
10 in. (25.3 cm.) high; 11½ in. (31.8 cm.) high, overall

£800–1,200

\$1,100–1,500  
€900–1,400



665

**665**

**FLEMISH, EARLY 18TH CENTURY**  
*Young Bacchic Faun*

Marble bust; with a grapevine garland headdress and an animal pelt over left shoulder  
8 in. (20.3 cm.) high

£1,200–1,800

\$1,600–2,300  
€1,400–2,000



■ 666

ROME, SECOND HALF 18TH CENTURY

*Homer*

Marble bust; on a circular marble socle  
26 $\frac{3}{8}$  in. (68 cm.) high, overall

£12,000–18,000

\$16,000–23,000  
€14,000–20,000

This iconic bust carved from Carrara marble follows a well-known antique model described by the Roman writer Pliny the Elder (23/4-79 CE) as having been invented for the library of the Attalid kings of Pergamon in the 2nd century BCE. The portrait shows the blind poet of Greek antiquity staring into the black distance, 'seeing' the events of his epic Iliad and Odyssey unfold. The success of the portrait lies in the inherent irony that its focus is found solely in the deeply drilled ocular orbits and the frowning brow: the poet's blindness is apparent only because of his transfixed gaze. Multiple ancient Roman versions of the model exist, the most notable being the Homer Caetani in the Louvre (inv. no. MR 530), which was purchased by Pope Clement XII in 1733, before being confiscated by France in 1797.









Ancient stone steles from Ecuador are the oldest stone sculptures known to exist in the New World, and are probably idols that were used in ritual contexts. They date as far as back as the 4th millennium BC and while each stele is unique, there are some common characteristics. They are all made from the same pearly grey sandstone and are also fairly uniform in their 'blockish' form. The steles have four common themes: the shaman

with stylised owl-like facial features, the serpent/arrow, the sun chart and the star chart or 'cosmogram'. A consistent aspect of the shaman stele is the formation of the eyes, which is always carved like the capital letter 'B' turned on its side. It was believed that the owl was a mystical creature of the night that had the ability to fly to other worlds and was therefore very closely associated with the shaman.



**667**

## VALDIVIA STONE FIGURE

CIRCA 2300-2000 B.C.

Carved with an anthropomorphic figure distinguished by a wide face, squared eyes, crest rising above and the body with recessed grooves defining the raised limbs and long arms; in grey-green limestone

9¾ in. (25 cm.) high

£6,000-8,000

\$7,700-10,000  
€6,800-9,000

**PROVENANCE:**

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999



**668**  
VALDIVIA STONE DOUBLE-SIDED FIGURE  
CIRCA 2300-2000 B.C.

The unusual double-sided figure with deep grooves delineating the torso and neck and slightly tapering head; in grey-green limestone

8 in. (20.2 cm.) high

£5,000–8,000

\$6,500–10,000  
€5,700–9,000

**PROVENANCE:**

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999

**669**  
VALDIVIA STONE FIGURE  
CIRCA 2300-2000 B.C.

The stylized figure, possibly that of a shaman, of overall rectangular shape with sunken facial area and crested headdress; in grey-green limestone

8¾ in. (22.5 cm.) high

£1,500–2,500

\$2,000–3,200  
€1,700–2,800

**PROVENANCE:**

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.





**670**  
VALDIVIA STONE FIGURE  
CIRCA 2300-2000 B.C.

The effigy possibly representing a shaman with rectangular-shaped head with stepped headdress, the stylized body with deep recessed grooves defining the arms; in grey-green limestone

8½ in. (21 cm.) high

£5,000-7,000

\$6,500-9,000  
€5,700-7,900

**PROVENANCE:**  
Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.

**671**  
VALDIVIA STONE FIGURE  
CIRCA 2300-2000 B.C.

The elongated body with arched grooves indicating the legs; in grey-green limestone  
9 in. (22.5 cm.) high

£4,000-6,000

\$5,200-7,700  
€4,500-6,800

**PROVENANCE:**  
Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.



**672**

**VALDIVIA STONE FIGURE**

CIRCA 2300-2000 B.C.

With deep diagonal grooves indicating the highly stylized legs, sunken facial plane with arched brow ridge; in grey green limestone

8½ in. (21.8 cm.) high

£4,000–6,000

\$5,200–7,700  
€4,500–6,800

**PROVENANCE:**

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.



**673**

**VALDIVIA STONE FIGURE**

CIRCA 2300-2000 B.C.

Carved with an anthropomorphic figure with sunken facial area, elongated torso and with rudimentary limbs defined by grooves; in grey-green limestone

8½ in. (21 cm.) high

£4,000–6,000

\$5,200–7,700  
€4,500–6,800

**PROVENANCE:**

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.



674

## VALDIVIA STONE FIGURE

CIRCA 2300-2000 B.C.

The highly stylized body with sunken pectoral, the wide head with sunken facial area and top crest; in grey-green limestone

8½ in. (22 cm.) high

£5,000–7,000

\$6,500–9,000  
€5,700–7,900

**PROVENANCE:**

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.



675

## VALDIVIA STONE PLAQUE

CIRCA 2300-2000 B.C.

Of trapezoidal shape incised with a double-pointed arrow motif covered overall with a pattern of punctate indentations

10 in. (25.5 cm.) high

£3,000–5,000

\$3,900–6,400  
€3,400–5,600

**PROVENANCE:**

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.





676



678

**676**  
**VALDIVIA STONE FIGURE**  
 CIRCA 2300-2000 B.C.

With elongated torso, diminutive legs and tapering head; in grey-green limestone  
 9 in. (22.5 cm.) high

£1,500-2,500

\$2,000-3,200  
 €1,700-2,800

**PROVENANCE:**  
 Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.

**677**  
**VALDIVIA STONE PLAQUE**  
 CIRCA 2300-2000 B.C.

Carved with two arrows possibly stylized serpents; in pale green stone  
 6½ in. (16 cm.) high

£1,000-1,500

\$1,300-1,900  
 €1,200-1,700

**PROVENANCE:**  
 Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.



677

**678**  
**VALDIVIA STONE PLAQUE**  
 CIRCA 2300-2000 B.C.

Divided into 3 portions with rows of punctate motifs separated by incised double bands; in grey-green limestone

6¾ in. (17.5 cm.) high

£1,500-2,500

\$2,000-3,200  
 €1,700-2,800

**PROVENANCE:**  
 Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.





679

**679**  
**VALDIVIA STONE PLAQUE**  
 CIRCA 2300-2000 B.C.

Incised with double bands containing punctate motifs possibly representing celestial phenomenon 'cosmograms'; in grey-green limestone

7½ in. (18.4 cm.) high

£2,000-3,000

\$2,600-3,800  
 €2,300-3,400

**PROVENANCE:**

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.



680

**680**  
**VALDIVIA STONE FIGURE**  
 CIRCA 2300-2000 B.C.

The stylized figure with elongated torso and diminutive grooved legs and a tapering head; in grey-green limestone

6¾ in. (17.5 cm.) high

£800-1,200

\$1,100-1,500  
 €900-1,400

**PROVENANCE:**

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999



681

**681**  
**VALDIVIA STONE PLAQUE**  
 CIRCA 2300-2000 B.C.

Featuring two arrow-shaped motifs

7½ in. (19 cm.) high

£1,500-2,500

\$2,000-3,200  
 €1,700-2,800

**PROVENANCE:**

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.

■ 682

A PAIR OF 'KENTIAN' WHITE-PAINTED  
BREAKFRONT BOOKCASES  
CONSTRUCTED USING SOME 18TH CENTURY ELEMENTS

Each with foliate-carved, egg-and-dart and dentil cornice above a frieze carved with oak leaf and acorns, centred by a garlanded tablet, with four doors enclosing adjustable shelves, above a panelled base with four doors, on a carved plinth, fitted for electricity

123 in. (312 cm.) high; 116 in. (294 cm.) wide; 23 in. (58 cm.) deep (2)

£30,000–50,000

\$39,000–64,000  
€34,000–56,000

PROVENANCE:

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium.











683

**~683**  
 TWO GEORGE III LIGNUM VITAE WASSAIL  
 BOWLS AND COVERS  
 LATE 18TH/EARLY 19TH CENTURY

Each with later brass finial, the bases later  
 14 in. (35.5 cm.) high; 8½ in. (21 cm.) diameter

£1,200–1,800

\$1,600–2,300  
 €1,400–2,000

(2)

**684**  
 AN ITALIAN ONYX TAZZA  
 LATE 19TH/EARLY 20TH CENTURY

Together with an Italian alabaster tazza, 19th century, the top and base associated;  
 and a carved alabaster fragment, 19th century, with four dolphins on an acanthus base,  
 previously with further elements to the top

8 in. (21 cm.) high; 16 in. (41 cm.) diameter, the onyx tazza

(3)

£3,000–5,000

\$3,900–6,400  
 €3,400–5,600



684





■ 685  
 A PAIR OF ITALIAN PORTASANTA TWO-  
 HANDLED AMPHORA VASES AND COVERS  
 LATE 19TH/EARLY 20TH CENTURY

23 in. (58.5 cm.) high

£4,000–6,000

**PROVENANCE:**

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium.

■ 686  
 AN EARLY VICTORIAN MAHOGANY  
 SIDEBOARD  
 CIRCA 1840

(2) The breakfront D-shaped top above three frieze drawers with scallop-shell handles, on volute-headed square tapering legs and paw feet

37 in. (93.5 cm.) high; 95½ in. (242.5 cm.) wide; 30 in. (76.5 cm.) deep

£4,000–6,000

\$5,200–7,700  
 €4,500–6,800





687

**687**  
**WORKSHOP OF GIOVANNI BONAZZA**  
 (1654-1736), ITALIAN, CIRCA 1700  
*King Athanaric Of The Goths*

Marble profile relief; inscribed 'ATHANARICVS R. GOTHOR ET IT.'; paper label to reverse inscribed '393132/ GOTHOR/ VNY'  
 13¾ x 9½ in. (34 x 24 cm.)

£2,000–3,000

\$2,600–3,800  
 €2,300–3,400

**PROVENANCE:**

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, June 1993.



688

**688**  
**ITALIAN, LATE 17TH CENTURY**  
*Roman Emperor, Probably Julius Caesar*

Marble profile relief; set onto a later oval mirror and in a faux-marble wood frame  
 17½ in. (44.5 cm.) high, overall

£2,000–3,000

\$2,600–3,800  
 €2,300–3,400



689

**689**  
**ITALIAN, 19TH CENTURY**  
*Roman Emperor*

Composite stone relief; the plaster background painted to simulate red marble; in an oval oak frame  
 25¾ in. (65.4 cm.) high, overall

£1,500–2,500

\$2,000–3,200  
 €1,700–2,800

**690**  
**AFTER JACQUES LAUDIN, LIMOGES,**  
**PROBABLY 19TH CENTURY**  
*Twelve Roman Emperors*

A set of twelve parcel-gilt polychrome enamel plaques; depicting Tiberius, Nero, Vitellius, Otho, Vespasian, Domitian, Galba, Titus, Caligula, Claudius, Augustus and Julius Caesar; bearing signature '.I.L.' to reverse of Julius Caesar; each in a later giltwood frame

Each 5¾ in. (14.2 cm.) diameter, overall

(12)

£3,000–5,000

\$3,900–6,400  
 €3,400–5,600









691

**691**  
 A COLLECTION OF FIVE CHINESE  
 HAN-STYLE ARCHAISTIC BRONZE  
 'GARLIC-HEAD' VASES

Each vase with a compressed globular body raised on a slightly tapering foot, the mouths of the tall cylindrical necks shaped as a lobed garlic bulb

The tallest 15¾ in. (40 cm.) high

£2,000–3,000

\$2,600–3,800  
 €2,300–3,400

(5)

**PROVENANCE:**

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, pre-1997.

**692**  
 A COLLECTION OF THREE CHINESE  
 HAN-STYLE ARCHAISTIC BRONZE  
 RITUAL VESSELS

Comprising a square bronze censer, *fangding*, cast with twin upright handles; a wine vessel, *hu*, with twin *taotie*-mask handles with loose rings, cast with three raised concentric bands and supported on a stepped foot; and a cylindrical container and domed cover raised on tripod mask-shaped feet, with two loop handles, one with a loose ring

The tallest 17¾ in. (45 cm.) high

£2,000–3,000

\$2,600–3,800  
 €2,300–3,400

(3)

**PROVENANCE:**

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, pre-1997.



692









**693**  
TWO CHINESE COPPER-RED-GLAZED  
BOTTLE VASES  
20TH CENTURY

Each modelled with bulbous body and tall cylindrical neck, covered in a mottled red glaze of crushed strawberry tone, thinning to mushroom below the rim

14½ in. (37 cm.) high

£500-1,000

\$640-1,300  
€570-1,100

**694**  
A SET OF FOURTEEN CHINESE MING-STYLE  
GILT-BRONZE BELT FITTINGS, A CHINESE  
TANG-STYLE EQUESTRIAN POTTERY FIGURE,  
TWO CHINESE HAN-STYLE BRONZE MIRRORS

Comprising eight rectangular, four lobed and two arched gilt-bronze belt fittings, a pottery female rider seated on a horse, and two archaic bronze mirrors

(2)

The pottery equestrian figure 11¼ in. (30 cm.) wide

(17)

£1,500-2,500

\$2,000-3,200  
€1,700-2,800





■ 695

A SCAGLIOLA CENTRE TABLE  
20TH CENTURY

The octagonal top on a column base and slate square plinth

29½ in. (75 cm.) high; 44 in. (112 cm.) diameter

£2,000–3,000

\$2,600–3,800  
€2,300–3,400

■ 696

JULES DESBOIS, (FRENCH, 1851-1935)  
*La Vigne (The Vine)*

signed 'J. Desbois', with foundry mark 'CIRE / PERDUE / A A HEBRARD',  
on black and green marble waisted socle  
brown patinated bronze  
21½ in. (54.5 cm.) high overall  
This bronze *circa* 1910

£1,000–1,500

\$1,300–1,900  
€1,200–1,700



■ 697

A SCAGLIOLA COLUMN  
20TH CENTURY

With rotating top

44.5 in. (113 cm.) high; 13 in. (33 cm.) diameter

£1,200–1,800

\$1,600–2,300  
€1,400–2,000





■ ~ 698  
**A NORTH ITALIAN GILT-METAL MOUNTED  
 IVORY-INLAID EBONY TABLE CABINET**  
 LATE 17TH CENTURY

The fall-front inlaid with a scene depicting two centaurs and a lady, the interior inlaid with strapwork and comprising eight drawers centred by a doorway opening to reveal a compartment and two further drawers, raised on associated bun feet

17 in. (43 cm.) high, 21 in. (53.5 cm.) wide, 14½ in. (37 cm.) deep

£5,000–8,000

\$6,500–10,000  
 €5,700–9,000

**PROVENANCE:**

Acquired from Honourable Silver Objects, Antwerp, 2004.



■ 699  
**A PAIR OF EBONISED ARMCHAIRS**  
 BY AXEL VERVOORDT, LATE 20TH CENTURY

Each on sabre legs, upholstered in white cotton

38.5 in. (98 cm.) high; 26 in. (67 cm.) wide; 29.5 in. (75 cm.) deep

£1,500–2,500

\$2,000–3,200  
 €1,700–2,800

(2)







**700**  
**DUTCH COLONIAL, LATE 18TH CENTURY**  
*Temple Of Venus*

Coquilla nut; with mythological scenes including Venus and Cupid and Venus and Adonis; paper label to underside inscribed '596 1208/ FR...16 OE/ VY\$/ ESO'  
 11½ in. (29.3 cm.) high

£2,000–4,000

\$2,600–5,100  
 €2,300–4,500

**PROVENANCE:**  
 Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.



**701**  
**ITALIAN, ROME, 19TH CENTURY**  
*Column Of Marcus Aurelius*

Silver and rosso antico marble group; front of base inscribed 'M. AVR. IMP./ ARME.  
 PART. GERM/ BELLO. MAX DEV./ TRIVMP. HANC/ COL. REB. GES/ INSIGNIMP.  
 ANT. PIO/ PATRI. DIC'  
 18¾ in. (66.8 cm.) high, overall

£1,200–1,800

\$1,600–2,300  
 €1,400–2,000



■ **702**  
AN ITALIAN BRECHE VIOLETTE MARBLE  
BALUSTER VASE LAMP  
LATE 20TH CENTURY

With cream shade, fitted for electricity  
26 in. (67 cm.) high, excluding fitments

£1,500–2,500

\$2,000–3,200  
€1,700–2,800

■ **703**  
A SIMULATED GIALLO ANTICO DECAGONAL  
EXTENDING DINING-TABLE  
MODERN

On an octagonal baluster base and spreading foot  
30½ in. (77.5 cm.) high; 71 in. (180.5 cm.) wide closed; 51 in. (129.5 cm.) deep

£1,000–1,500

\$1,300–1,900  
€1,200–1,700





■ 704

JOSJE VAN RIEMSDIJK (BELGIAN, 1915-2005)  
*Nun of St Vincent de St. Paul de Chartres*

signed 'JR III'  
bronze, gold patina  
30 in. (76 cm.) high

£2,500–4,000

\$3,300–5,100  
€2,900–4,500

Josje van Riemsdijk was a Belgian artist. Her figurative sculpture often focuses on human and animal figures. She was a member of The Pulchri Studio, The Hague and the Dutch Circle of Sculptors. A full size version of the *Nun of St Vincent de St. Paul de Chartres*, dated 1990 is placed where the streets Willemstraat and Academiesingel meet in Breda, Belgium. The title of this work relates to two Catholic congregations, 'The Daughters of Charity of Saint Vincent de Paul' and 'The Sisters of Saint Paul of Chartres'.



■ 705

A SPANISH WALNUT AND WROUGHT IRON  
TRESTLE TABLE

19TH CENTURY, THE LEGS LATE 17TH/18TH CENTURY

The single plank top on turned baluster supports joined by leaf scroll stretchers  
32½ in. (83 cm.) high; 73½ in. (187 cm.) wide; 39 in. (100 cm.) deep

£2,000–3,000

\$2,600–3,800  
€2,300–3,400





706 (part)



707



706

ANGELO CAMPANELLA (1746-1811),  
AFTER ANTON RAPHAEL MENGES AND  
ANTON VON MARON  
*Roman frescos of the Villa Negroni*

the complete set of eight engravings with hand-colouring in gouache, 1778, each on laid paper, each retaining the printed inscriptions below, the colours still fresh and bright, generally in very good condition, each framed  
Sheets 562 x 817 mm. (and smaller)

£2,000-3,000

\$2,600-3,800  
€2,300-3,400

This series of eight plates show the different walls of the so-called Villa Negroni, which was excavated in Rome near the Baths of Diocletian in July 1777. The series was engraved by Angelo Campanella after drawings by Anton Raphael Menges and Anton von Maron.

707

FOUR FRAMED GROUPS OF PLASTER  
CAST MEDALLIONS  
19TH CENTURY

Depicting classical and famous figures; each in a later parcel-gilt wood frame; together with two further frames, one with four wax seals; the other with two bronze medals by Jules Lagae called 'Amélioration de l'espèce chevaline en Frandres orientales', 1908, with a lengthy inscription  
15¼ x 9 in. (39 x 23 cm.), overall, each frame with the plaster medallions (4)

£700-1,000

\$900-1,300  
€790-1,100

708

AFTER GIAMBOLOGNA, ITALIAN, FIRST HALF  
19TH CENTURY  
*Flying Mercury*

Gilt-bronze figure; on a *porfido verde egiziano* plinth, within stiff-leaf, gadrooned and beaded galleries, on a square grey marble platform  
29½ in. (79.2 cm.) high, overall

£5,000-8,000

\$6,500-10,000  
€5,700-9,000

PROVENANCE:

Souvenirs of the Grand Tour, Christie's, South Kensington, 20 October 1999, lot 79.

■ 709

AN ITALIAN SCAGLIOLA COLUMN  
19TH CENTURY

On an ebonised wood base

42¼ in. (107 cm.) high; 10 in. (25.5 cm.) diameter

£1,000-1,500

\$1,300-1,900  
€1,200-1,700



708



709



■ 710  
A CHINESE CARVED WHITE MARBLE HEAD  
OF GUANYIN

The face with serene expression, downcast eyes and full sensuous lips, the hair pulled high behind a tiara

18½ in. (47 cm.) high

£3,000–5,000

\$3,900–6,400  
€3,400–5,600

**PROVENANCE:**  
Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.



■ 711  
A CHINESE CARVED WHITE MARBLE HEAD  
OF BUDDHA

His face with serene expression, downcast eyes and full sensuous lips, his curly hair dressed in a topknot

19¼ in. (49 cm.) high

£3,000–5,000

\$3,900–6,400  
€3,400–5,600

**PROVENANCE:**  
Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.





■ 712  
A PAIR OF TERRACOTTA CAMPANA URNS  
20TH CENTURY

Each part fluted, the body and rim with scrolls and anthemion, the fluted socle above square base

38 in. (96.5 cm.) high; 22 in. (56 cm.) diameter

£500-800

\$640-1,000  
€570-900

(2)

■ 713  
A MARBLE OCTAGONAL TABLE  
ON PEDESTAL BASE  
20TH CENTURY

31 in. (79 cm.) high; 55½ in. (141 cm.) diameter

£1,000-2,000

\$1,300-2,600  
€1,200-2,300

PROVENANCE:  
Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium.













■ 714  
 A PAIR OF ITALIAN WALNUT CANDLESTICK  
 LAMPS AND A PATINATED-BRONZE  
 CANDLESTICK LAMP  
 19TH/20TH CENTURY

Each with fluted column and tripartite base terminating in paw feet, each with cream shade, fitted for electricity

26½ in. (67.5 cm.) high, the pair (3)

£2,000–3,000 \$2,600–3,800  
 €2,300–3,400

PROVENANCE:  
 Acquired from Axel Vervoordt, N. V., 'S-Gravenwezel, Belgium.

■ 715  
 AN ENGLISH MAHOGANY TUB BERGERE  
 LATE 19TH CENTURY

The blue cotton-covered backrail and arms above a slat back, on turned tapering legs and bobbin-turned H-form stretcher, previously with castors

33 in. (84.5 cm.) high; 23 in. (58 cm.) wide; 19½ in. (50 cm.) deep

£500–800 \$640–1,000  
 €570–900

PROVENANCE:  
 Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1997.







**716**  
**A MATCHED PAIR OF AMERICAN**  
**TABLE GLOBES**  
 1833/55

The celestial with cartouche *LORING'S CELESTIAL GLOBE ... Boston, Josiah Loring 136 Washington St. 1833* on original stand; the terrestrial on later stand, the cartouche *LORING'S TERRESTRIAL GLOBE ... Revised by G.W. Boyton 1855*

Each 17 in. (43 cm.) high

(2)

£4,000–6,000

\$5,200–7,700  
 €4,500–6,800

**717**  
**A MAHOGANY DINING-TABLE**  
 EARLY 20TH CENTURY

The rounded top on foliate-carved slightly cabriole legs terminating in hoof feet

29½ in. (75 cm.) high; 102½ in. (260 cm.) wide; 47½ in. (121 cm.) deep

£4,000–6,000

\$5,200–7,700  
 €4,500–6,800

**PROVENANCE:**

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium.





■ - 718

## A WILLIAM IV ROSEWOOD AND MAHOGANY TILT-TOP CENTRE TABLE

CIRCA 1830, POSSIBLY IRISH, IN THE MANNER OF  
WILLIAMS & GIBTON

The circular top on scrolled tripod base terminating in hairy-paw feet and brass castors, two castors stamped G. H.

30 in. (76 cm.) high; 58.5 in. (149 cm.) diameter

£6,000–10,000

\$7,700–13,000  
€6,800–11,000

**PROVENANCE:**

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1997.

Another rosewood centre table, attributed to Williams & Gibton and with related tripod base and vibrantly carved claw feet was sold Aynhoe Park; Christies, South Kensington, 9 October 2012, lot 274. Williams & Gibton was a highly successful Dublin firm of cabinet-makers and upholsterers founded by the partnership of John Mack, Zachariah Williams and William Gibton. The firm held a court appointment as 'Upholders' to the King's Architectural Board of Works and were supplying and restoring furniture for some of the most important public buildings in Ireland, including Dublin Castle, the Four Courts, the War Offices, the Barracks Office, the Treasury and the Viceregal Lodge. They traded together from 1810 in Stafford Street, Dublin until John Mack's death in 1829, when Williams and Gibton continued to work together until the death of Gibton in 1842.





■ 719  
A SET OF SIX WILLIAM IV MAHOGANY  
DINING-CHAIRS  
CIRCA 1830, POSSIBLY BY GILLOWS

Each with buttoned red leather back and seat on baluster-turned and lapped-headed tapering legs, brass caps and castors

34 in. (86.5 cm.) high; 19 in. (49 cm.) wide; 19 in. (48 cm.) deep (6)

£6,000-10,000

\$7,700-13,000  
€6,800-11,000

PROVENANCE:

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.



■ 720

BARBEDIENNE FOUNDRY,  
LAST QUARTER 19TH CENTURY  
*Sophocles*

Bronze figure; after the antique; the base inscribed 'F.BARBEDIENNE.FONDEUR' and impressed with the A Collas *Reduction Mechanique* seal; underside inscribed '94'; with a paper label inscribed '388/154/ VSY'  
25 in. (63.5 cm.) high

£800–1,200

\$1,100–1,500  
€900–1,400

■ 721

A GROUP OF NINE EUROPEAN HALBERDS  
AND OTHER POLEARMS  
16TH CENTURY AND LATER

Comprising five German or Swiss halberds, an Italian roncone (bill), a military spear, and two military partizans, all on wooden hafts

60½ in. (153.5 cm.) to 95 in. (242 cm.) long, overall

(9)

£1,500–2,500

\$2,000–3,200  
€1,700–2,800









■ 722  
**A WILLIAM IV MAHOGANY RECUMBENT  
 EASY ARMCHAIR**

BY R. DAWS, CIRCA 1830-35

Stamped three times 'R.DAWS / N V' and with coronet between 'G' and 'R' above 'PATENT'; printed paper Daws instruction label, dated January 1831 describing the chair's patent, the footrest lacking, the legs possibly slightly reduced in height

40½ in. (103 cm.) high; 25¾ in. (65.5 cm.) wide; 31 in. (79 cm.) deep

£1,500-2,500

\$2,000-3,200  
 €1,700-2,800

Robert Daws (or Dawes), cabinet-maker and upholster of 17 Margaret Street, Cavendish Square, patented his 'Improved Recumbent Chair' in 1827, and the design was illustrated in J.C.Loudon, *Encyclopaedia of Cottage Farm and Villa Architecture and Furniture*, 1833, fig. 1913. An very similar chair by Daws is illustrated in C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, pg. 176, fig. 282.

■ 723  
**A WALNUT AND CAST-IRON LONG LOW TABLE  
 DESIGNED BY AXEL VERVOORDT, LATE 20TH CENTURY**

Stamped under top '209 99 H'

15 in. (38 cm.) high; 73¾ in. (187.5 cm.) wide; 16½ in. (42 cm.) deep

£1,500-2,500

\$2,000-3,200  
 €1,700-2,800





■ 724

A GEORGE III MAHOGANY AND CANED  
TUB BERGERE  
LATE 18TH CENTURY

With padded leather armrests, on sabre legs terminating in brass caps and castors, horsehair squab cushion upholstered in cream linen, stamped 'S' to seat rail

38 in. (96.5 cm.) high; 23 in. (59 cm.) wide; 22.5 in. (57 cm.) deep

£1,200–1,800

\$1,600–2,300  
€1,400–2,000

PROVENANCE:

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium.



■ - 725

AN EMPIRE MAHOGANY TRIC-TRAC TABLE  
AND A FRENCH EBONY AND IVORY FOLDING  
GAMES-BOARD

THE TABLE EARLY 19TH CENTURY, THE GAMES-BOARD  
19TH CENTURY

The leather-lined lift-off top with baize to the underside, above a backgammon board to the interior, with ivory counters and leather dice cups, with a drawer to each end, on square tapering legs and castors; the games board enclosing a backgammon board with thirty-two ivory and green-stained ivory counters

29¾ in. (75.5 cm.) high; 44½ in. (113 cm.) wide; 22½ in. (57.5 cm.) deep, the table (2)

£3,000–5,000

\$3,900–6,400  
€3,400–5,600

PROVENANCE:

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium.









726

A EUROPEAN CLOSE HELMET FROM A  
CUIRASSIER ARMOUR  
EARLY 17TH CENTURY

Decorated with incised lines to the principle edges, with pivoting visor and  
bevors, the upper bevor pierced with nine small ventilation holes

11 ½ in. (29 cm.) high

£2,000–3,000

\$2,600–3,800  
€2,300–3,400



~727

A DUTCH COLONIAL ENGRAVED  
WHITE METAL-MOUNTED  
TORTOISESHELL CASKET  
PROBABLY 18TH CENTURY

Each side with bail handle, the interior lined in salmon silk

10 ½ in. (27 cm.) high; 18 ½ in. (47 cm.) wide; 10 ¾ in. (27.5 cm.) deep

£3,000–5,000

\$3,900–6,400  
€3,400–5,600





**728**  
A NORTH ITALIAN COMB  
MORION & A CABASSET  
LAST QUARTER OF THE 16TH CENTURY

Each formed of one piece and with a row of lining rivets around the base, each with a wooden stand  
11 in. (28 cm.) and 10 ¾ in. (27 cm.) high, excluding stand (2)

£800–1,200

\$1,100–1,500  
€900–1,400

**~729**  
A CHINESE METAL-MOUNTED  
*HUANGHUALI* BOX  
18TH/19TH CENTURY

The sides with bail handles  
10½ in. (26.5 cm.) high; 15¾ in. (40 cm.) wide; 11½ in. (29 cm.) deep

£800–1,200

\$1,100–1,500  
€900–1,400

**730**  
ARMADA CHEST  
GERMAN, 17TH CENTURY

Polychrome iron chest; the reverse of the lid painted with a swan, the interior red-painted; the lock shooting five bolts  
22 x 16 x 16½ in. (56 x 40.8 x 42 cm.)

£1,000–1,500

\$1,300–1,900  
€1,200–1,700



729



730





**731**  
 AFTER BARTHÉLEMY PRIEUR (1536-1611),  
 FRENCH, 17TH CENTURY  
*A Cavalier And A Maiden*

Pair of bronze figures; each on a later ebonised wood and faux-tortoiseshell base  
 8 $\frac{7}{8}$  and 8 $\frac{1}{8}$  in. (22 and 20.7 cm.) high; 14 $\frac{1}{4}$  and 13 $\frac{1}{2}$  in. (36.3 and 34 cm.) high, overall (2)

£12,000-18,000

\$16,000-23,000  
 €14,000-20,000

**PROVENANCE:**

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.

The two figures, depicting a cavalier with a plumed hat and his lady, form a courtly pair. The two figures were designed to be looking at each other; both with one foot forward, almost indicating a dance, their gestures are answered. The woman turns to the gentleman to give him a fruit.

The figures are now universally accepted by scholars as being by Prieur, and indeed are amongst the most typical and admired of his compositions. Excellent examples are in the Huntingdon Library, San Marino (illustrated in W. Bode, *The Italian Bronze Statuettes of the Renaissance*, 1907, ed. and rev. J. Draper, New York, 1980, pl. CCXVI, and p. 107) along with those in the Rijksmuseum, Amsterdam, and the Liebighaus, Frankfurt (Berlin, *Skulpturensammlung, Staatliche Museen zu Berlin, Preussischer Kulturbesitz, Von allen Seiten schön: Bronzen der Renaissance und des Barock*, V. Krahn, ed., 31 October, 1995 - 28 January 1996 nos. 144-145).



732



734

**732**  
 CIRCLE OF PIERRE LEGROS (1629-1714),  
 EARLY 18TH CENTURY  
*A Philosopher*

Bronze figure; on an associated alabaster socle  
 8¾ in. (21.1 cm.) high, overall

£700-1,000

\$900-1,300  
 €790-1,100

This figure of a ragged old man has close similarities with two bronzes in Budapest and known in numerous other casts (see L. Larsson, *European bronzes 1450-1700*, Stockholm, 1992, pp. 46-7), that Eve Szomodis-Eszlary argued were cast after models by Pierre Legros the Elder. She based this on comparisons with the statue of Aesop by Legros from the garden of Versailles. The bronze models are identified as the philosophers Aesop, Diogenes and Thales and the present figure is likely from the same series.



733

**733**  
 VENETIAN, LATE 16TH OR EARLY  
 17TH CENTURY  
*Allegorical Female Figure With A Cockerel*

Bronze figure; on a granite pedestal  
 15½ in. (39.4 cm.) high, overall

£2,000-3,000

\$2,600-3,800  
 €2,300-3,400

**734**  
 FLEMISH, FIRST HALF 19TH CENTURY  
*A Jester*

Bronze figure; on a circular bronze plinth  
 8¼ in. (20.8 cm.) high, overall

£500-800

\$640-1,000  
 €570-900



■ 735

A CONTINENTAL PATINATED-BRONZE  
FIGURE OF A FEMALE NUDE  
20TH CENTURY

On a grey marble plinth

63½ in. (161.5 cm.) high; 9½ in. (24 cm.) wide; 9¾ in. (25 cm.) deep

£2,000–3,000

\$2,600–3,800  
€2,300–3,400

■ 736

AFTER GIAMBOLOGNA, ITALIAN OR FRENCH,  
FIRST HALF 19TH CENTURY

*Flying Mercury*

Bronze figure; on marble pedestal with a bronze circular relief depicting putti in an Allegory of Astronomy; and later wood plinth; lacking caduceus  
32 in. (81.6 cm.) high, overall

£3,000–5,000

\$3,900–6,400  
€3,400–5,600

PROVENANCE:

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium.

■ 737

A NORTH ITALIAN WALNUT PEDESTAL  
19TH CENTURY

Fluted and on a square base, possibly adapted

35½ in. (90 cm.) high, 23 in. (58.5 cm.) wide, 23 in. (58.5 cm.) deep

£500–800

\$640–1,000  
€570–900

PROVENANCE:

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium.



735



736



737



■ 738  
 A KOREAN BRASS-MOUNTED ELM AND  
 BURR-ELM CABINET  
 19TH CENTURY

With four frieze drawers above two cupboards, on a fixed stand with scrolled  
 bracket feet

55½ in. (141 cm.) high; 42½ in. (108 cm.) wide; 20 in. (51 cm.) deep

£1,000–2,000

\$1,300–2,600  
 €1,200–2,300

■ ~739  
 A MASSIVE INDIAN IRON-MOUNTED  
 ROSEWOOD COFFERED CHEST  
 LATE 19TH/ EARLY 20TH CENTURY

The entire chest with square framed panels, on four sides centred with carved rosettes,  
 surmounted by octagonal finials and raised on squared feet and large wooden castors, a  
 hinged door to the cover with chain fastening opening to reveal a large compartment to  
 the right of the interior and sliding doors revealing a series of compartments to the left,  
 a further hinged door to the bottom right of the front revealing a compartment

40½ in. (103 cm.) high; 65 in. (165 cm.) wide; 31 in. (78.5 cm.) deep

£800–1,200

\$1,100–1,500  
 €900–1,400

739



738





**740**  
 AFTER GABRIEL GRUPELLO, FRENCH,  
 FIRST HALF 18TH CENTURY  
*Meleager And Atlanta*

A pair of bronze figures; each on a later black marble plinth  
 Each 10½ in. (26.7 cm.) high, overall

£3,000–5,000

\$3,900–6,400  
 €3,400–5,600

(2)

**741**  
 A PAIR OF EBONISED ARMCHAIRS  
 BY AXEL VERVOORDT, LATE 20TH CENTURY

Each on sabre legs, two velvet scatter cushions

38½ in. (98 cm.) high; 26 in. (67 cm.) wide; 29½ in. (75 cm.) deep

£1,500–2,500

\$2,000–3,200  
 €1,700–2,800

(2)





**742**  
 A COLLECTION OF SEVEN  
 TREEN TOBACCO JARS  
 AND COVERS  
 19TH CENTURY

9½ in. (24 cm.) high, the tallest (7)  
 £3,000–5,000 \$3,900–6,400  
 €3,400–5,600



■ **743**  
 A GEORGE III YE-WOOD  
 COCKPEN ARMCHAIR  
 THIRD QUARTER 18TH CENTURY

Each with a rectangular trellis back with re-entrant upper corners and similar arms above a padded drop-in seat, on square legs joined by H-form stretcher, on brass castors

36½ in. (92.5 cm.) high; 23 in. (59 cm.) wide;  
 22½ in. (57 cm.) deep

£1,500–2,500 \$2,000–3,200  
 €1,700–2,800

**PROVENANCE:**  
 Acquired from Axel Vervoordt N. V., 'S-Gravenwezel,  
 Belgium, 1998.







■ 744

## A GEORGE III MAHOGANY CABINET

CIRCA 1760

The dentilled pediment above an arched panelled door flanked by fluted Ionic pilasters hung with swags, enclosing three shelves, the rusticated brickwork lower door enclosing three drawers, stamped '2038' to the top edge, nine tacks for a label to the top, with associated 18th century handles

102½ in. (260.5 cm.) high; 73 in. (160 cm.) wide; 22 in. (56 cm.) deep

£30,000–50,000

\$39,000–64,000  
€34,000–56,000

**PROVENANCE:**

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium.

The distinctive architectural form of the present cabinet is comparable with a bookcase, circa 1745, of architectural form incorporating fluted pilasters and a brickwork case sold The Collection of Robert Hatfield Ellsworth Part V; Christie's, New York, 21 March 2015, lot 1029 (\$485,000). The nine tacks to the top of the present cabinet undoubtedly secured a carriage label denoting the original delivery address. See for example the label tacked in a similar fashion to a serving-table by John Cobb, sold Anonymous sale; Christie's, London, 6 July 2000, lot 137, which records the delivery of the serving table to Banks Fee, Gloucestershire.









**745**  
TWO PAIRS OF CHINESE  
PORCELAIN LAMPS  
MODERN

One pair blue and white porcelain on wood stands and with blue shades, the other a near pair of sang-de-boeuf, one with a blue shade the other cream, fitted for electricity

The sang-de-boeuf pair 11 in. (28 cm.) high

The blue and white pair 10 in. (25 cm.) high

£1,000-1,500

\$1,300-1,900  
€1,200-1,700

**746**  
A PAIR OF LATE VICTORIAN  
MAHOGANY PEDESTALS  
LATE 19TH/EARLY 20TH CENTURY

Each top carved with ribbon-wrapped rosettes on a tapering square panelled support and stepped base

42½ in. (108 cm.) high; 12 in. (30.5 cm.) wide;  
12 in. (30.5 cm.) deep

£1,500-2,500

\$2,000-3,200  
€1,700-2,800

**747**  
A GEORGE IV MAHOGANY  
AND CANED READING  
ARMCHAIR  
CIRCA 1830

With lotus scroll arms and a buttoned brown leather squab cushion, the seatrail stamped '1287 14', formerly with castors, lacking reading slope

31½ in. (79 cm.) high; 24 in. (61 cm.) wide;  
24 in. (61 cm.) deep

£1,000-1,500

\$1,300-1,900  
€1,200-1,700

**PROVENANCE:**  
Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium.





■ 748

A GEORGE III MAHOGANY LIBRARY  
ARMCHAIR  
CIRCA 1760

Square back and down-swept arms above square legs joined by H-form stretcher, with large wooden castors, upholstered in black leather, the back possibly adapted

40½ in. (103 cm.) high; 29 in. (74 cm.) wide overall; 29 in. (74 cm.) deep

£4,000–6,000

\$5,200–7,700  
€4,500–6,800

~ 749

A NORTH EUROPEAN KINGWOOD, EBONY,  
FRUITWOOD AND STAINED BONE LACE  
OR GLOVE BOX  
EARLY 18TH CENTURY

The interior inlaid with geometric designs centred by stars, fitted with six compartments

3½ in. (9 cm.) high; 15¾ in. (40 cm.) wide; 11¼ in. (32.5 cm.) deep

£1,500–2,500

\$2,000–3,200  
€1,700–2,800



■ 750

THREE ADJUSTABLE BRASS AND  
MAHOGANY READING LAMPS  
LATE 20TH CENTURY

One brass and mahogany, with two adjustable rests, two telescopic arms and pleated green silk shades; the other two brass with a cream shade, one with mahogany brass gallery, fitted for electricity

51½ in. (131 cm.) high, the tallest

£1,000–1,500

\$1,300–  
€1,200-





■ 751

A PAIR OF GEORGE III MAHOGANY STOOLS  
LATE 18TH/19TH CENTURY

Each raised on square legs joined by a stretcher, upholstered in red leather, together with a George III fruitwood stool, stamped 1095 30 under seat rail and upholstered in yellow cotton

18 in. (46 cm.) high; 21½ in. (54.5 cm.) wide; 16 in. (40.5 cm.) deep, the pair (3)

£2,500–4,000

\$3,300–5,100  
€2,900–4,500

■ 752

A PAIR AND A SINGLE GEORGE III-STYLE  
WING ARMCHAIRS

LATE 20TH CENTURY, SUPPLIED BY AXEL VERVOORDT

One covered in brick red wool and with scatter cushion, two covered in orange fabric, with various loose covers

42 in. (106.5 cm.) high; 32 in. (81 cm.) wide; 29 in. (73.5 cm.) deep, the largest (3)

£1,500–2,500

\$2,000–3,200  
€1,700–2,800







■ 753  
A MAHOGANY AND WALNUT TORCHERE  
THE SHAFT SECOND HALF 18TH CENTURY

The tray top above a fluted shaft and tripod base  
57 in. (144.5 cm.) high; 19.5 in. (49.5 cm.) wide

£800-1,200

\$1,100-1,500  
€900-1,400

■ 754  
A GEORGE IV MAHOGANY  
LIBRARY ARMCHAIR  
CIRCA 1820, IN THE MANNER OF GILLOWS

Upholstered in buttoned dark green leather with brass caps and castors  
27½ in. (70 cm.) high; 27½ cm. (70 cm.) wide; 27½ cm. (70 cm.) deep

£1,000-1,500

\$1,300-1,900  
€1,200-1,700

PROVENANCE:  
Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium.

■ - 755  
A GEORGE III BROWN OAK AND BURR OAK  
BUREAU-CABINET  
CIRCA 1770, NORTH COUNTRY, PROBABLY LANCASHIRE

With two doors enclosing five shelves, the fall-front opening to reveal a leather writing-surface and enclosing a fitted interior with eight pigeonholes and twelve drawers, above three frieze drawers and three graduated long drawers, the replaced Brazilian rosewood handles inlaid with mother of pearl

93 in. (236 cm.) high; 49 in. (124 cm.) wide; 22 in. (56.5 cm.) deep

£1,500-2,500

\$2,000-3,200  
€1,700-2,800





■ 756

A WILLIAM IV MAHOGANY DINING-TABLE  
CIRCA 1830, POSSIBLY BY GILLOWS

With five additional leaves, some possibly later

28 in. (72 cm.) high; 159 in. (404 cm.) wide extended; 66 in. (168 cm.) deep

£15,000–25,000

\$20,000–32,000  
€17,000–28,000

An almost identical table, attributed to Gillows, was sold Anonymous sale; Christie's, South Kensington; 23 January 2007, lot 100. Another slightly smaller example, in the manner of Gillows and with similar stout reeded legs was sold The Daphne Baker Collection; Christie's, Melbourne, 21 June 2005, lot 67.

■ 757

A CONTINENTAL LARGE FIFTY-LIGHT  
MOULDED GLASS CHANDELIER  
19TH CENTURY AND LATER, PROBABLY VENETIAN

With scrolled branches in three tiers on a bulbous stem, hung with drops

99 in. (251.5 cm.) high; 58 in. (147.3 cm.) diameter

£10,000–20,000

\$13,000–26,000  
€12,000–23,000







758

A GEORGE III MAHOGANY DECANTER TRAY  
LATE 18TH CENTURY

Stamped '796168'; together with a pair black and gilt lacquer wine coasters, a mahogany pierced waste-paper basket, 19th century and four various serving trays, two with sofa clips, 19th/20th century

6¼ in. (16 cm.) high; 13½ in. (34.5 cm.) square, the decanter tray

(8)

£800–1,200

\$1,100–1,500  
€900–1,400

PROVENANCE:

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium (the decanter tray).

■ ~759

A LATE WILLIAM IV BRAZILIAN ROSEWOOD  
TELESCOPIC THREE-TIER DUMB WAITER  
CIRCA 1835

On fluted column and tripartite base

37½ in. (95 cm.) high extended; 20¾ in. (53 cm.) diameter

£1,200–1,800

\$1,600–2,300  
€1,400–2,000

■ 760

A PAIR OF FRENCH ROUGE GRIOTTE  
MARBLE TABLE LAMPS  
EARLY 20TH CENTURY

Each with paper label 'LÉON GÉRUZET / BAGNERES DE BIGORRE', one with black shade, one with pink shade, fitted for electricity

14 in. (36.5 cm.) high, excluding fitments

(2)

£1,500–2,500

\$2,000–3,200  
€1,700–2,800

PROVENANCE:

Acquired from Axel Vervoordt, N. V., 'S-Gravenwezel, Belgium.







**761**

**AN EXTENSIVE ITALIAN TABLE SERVICE**

MARK OF FABBRICA ARGENTERIA CLEMENTI, BOLOGNA, AFTER 1968;  
 MOST STAMPED WITH RETAIL MARK OF BUCCELLATI

With plain threaded handle, each engraved with the monogram of *the Liberty*, marked on handles, comprising:

- |                               |                            |
|-------------------------------|----------------------------|
| Twenty-six table spoons       | Thirty-one table-forks     |
| Thirty dessert spoons         | Twenty-seven dessert-forks |
| Fourteen teaspoons            | Ten coffee-spoons          |
| Thirty-three fish-knives      | Twenty-two fish-forks      |
| Twenty-four small fish-knives | Twenty-three lobster-forks |
| Twelve oyster-forks           | Ten butter-knives          |
| Twenty sorbet-spoons          | Forty-four cake-forks      |
| Two sauce-ladles              | Five serving-spoons        |
| Five caviar-knives            | Three serving-forks        |
| A fish-serving fork           | A fish-slice               |
| A large pair of serving-tongs | A pair of sugar-tongs      |
| A soup-ladle                  |                            |

and with filled handles and steel blades:

- |                           |                          |
|---------------------------|--------------------------|
| Thirty-three table-knives | Thirty cheese-knives     |
| Two cheese serving-knives | A carving-knife and fork |
- weighable silver 505 oz. 10 dwt. (15,723 gr.)

(413)

£10,000-20,000

\$13,000-26,000  
 €12,000-23,000







**764**  
**A PAIR OF VICTORIAN SILVER SWEETMEAT STANDS**  
 MARK OF GEORGE ANGELL, LONDON, 1874

Each with shell-cast bowl supported on cast mermaid and merman stem with arms raised, each supported on an ebonised wood base with applied later laurel and berry band, the interior of the bowls gilt, *marked on base*

12½ in. (32 cm.) high

(2)

£5,000–8,000

\$6,500–10,000  
 €5,700–9,000

**PROVENANCE:**

Acquired from Honourable Silver Objects, Antwerp, 2012.

**765**  
**A VICTORIAN SILVER THREE-LIGHT CANDELABRUM CENTREPIECE**  
 MARK OF FREDERICK ELKINGTON, BIRMINGHAM, 1874

On shaped triangular base with plinth with hairy lion's paw feet, with sphinxes above, the baluster stem with three scroll branches, each terminating in a spool-shaped socket, the central stem with part open work basket, *marked on base, plinth, sphinxes, fixed wax-pans, branches, sockets, upper stem and under basket, the base further stamped 'Elkington and Co' and numbered '7792'*

24¾ (62 cm.) high  
 gross weight 152 oz. (4,727 gr.)

£3,000–5,000

\$3,900–6,400  
 €3,400–5,600





766



**766**

**A PAIR OF GEORGE III SILVER  
CANDLESTICKS**

MARK OF JOHN MOORE, LONDON, 1766

On stepped square base with fluted column stem and Ionic capital socket, with gadrooned borders, *marked on bases and nozzles*, with filled base

11¼ in. (28.7 cm.) high

(2)

£1,200–1,800

\$1,600–2,300  
€1,400–2,000

**PROVENANCE:**

Anonymous sale; Bonham's, London, 13 April 2011, lot 437.



767



**767**

**A PAIR OF GEORGE II SILVER-GILT  
CANDLESTICKS**

ONE MARK OF THOMAS GILPIN, LONDON, 1756, ONE WITH  
INDISTINCT MARKS, ATTRIBUTED TO THOMAS GILPIN,  
CIRCA 1756

On stepped square base with stop-fluted column with Corinthian capital, the base and detachable nozzle with foliage-tied reeded border, the base and nozzle each engraved with a crest, *marked on bases and nozzles*, the bases filled

14 in. (35.5 cm.) high

(2)

£3,000–5,000

\$3,900–6,400  
€3,400–5,600

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 17 February 2004, lot 242.  
Acquired from Honourable Silver Objects, Antwerp, 2012.



768

## A PAIR OF DUTCH SILVER CANDLESTICKS

UTRECHT, 1784, MAKER'S MARK A FISH FOR EITHER  
ADAM VISCH OR JOHAN SNOEK

On square base applied with foliage swags, the fluted stem with Corinthian capital and there applied with foliage bands, with husk border, *marked inside bases*

10½ in. (26.6 cm.) high  
38 oz. 7 dwt. (1,193 gr.)

(2)

£4,000–6,000

\$5,200–7,700  
€4,500–6,800



768

769

## A PAIR OF AUSTRIAN SILVER SEVEN-LIGHT CANDELABRA

MARK OF MAYERHOFER AND KLINKOSCH, VIENNA, 1847

Each on fluted domed circular base and with fluted baluster stem, the detachable scroll branches, each with drip-pan and socket, and with a similar central light, engraved with a coat-of-arms, with the Order of the Golden Fleece below and a coronet above, *marked on bases, the bases and branches with later Dutch tax mark, the bases filled*

29¼ in. (74.5 cm.) high

(2)

£3,000–5,000

\$3,900–6,400  
€3,400–5,600



769



**770**  
**A GEORGE I SILVER CASTER**  
 MARK OF THOMAS BAMFORD, LONDON, 1726

Baluster and on spreading foot, the pierced detachable cover with baluster finial, engraved with a coat-of-arms, *marked underneath and on cover bezel*

7½ in. (19 cm.) high  
 8 oz. 16 dwt. (273 gr.)

£800–1,200

\$1,100–1,500  
 €900–1,400

**PROVENANCE:**  
 Acquired from Honourable Silver Objects, Antwerp, 2012.



**772**  
**A PAIR OF GEORGE V SILVER TAZZE**  
 MARK OF LIONEL ALFRED CRICHTON, LONDON, 1924

Circular and on trumpet-shaped foot, with gadrooned borders, engraved with a coat-of-arms within plume mantling, one engraved underneath with an inscription, *marked underneath, further stamped 'Crichton Bros 22 Old Bond Street London'*

8¾ in. (21.8 cm.) diameter; 2¾ in. (6 cm.) high  
 26 oz. 5 dwt. (817 gr.)

The arms are those of Cholmondeley.  
 The inscription reads *'For the Officers of the 1st B.n Welsh Guards, to the Hon. T. P. H. Cholmondeley, on the occasion of his marriage. June 14th 1924.'* (2)

£700–1,000

\$900–1,300  
 €790–1,100

**PROVENANCE:**  
 A wedding gift from the Officers of the Welsh Guards to the Hon. Thomas Pitt Hamilton Cholmondeley (1900-1979), later 4th Baron Delamere, on his marriage to Phyllis Anne (1904-1978), daughter of Lord George William Montagu Douglas Scott, younger son of the 6th Duke of Buccleuch.  
 Acquired from Honourable Silver Objects, Antwerp, 2012.



**771**  
**A PAIR OF GEORGE III SILVER CANDLESTICKS**  
 MARK OF JOHN PARSONS AND CO, SHEFFIELD, CIRCA 1780

Each on square base with tapering stem, vase-shaped socket, and beaded borders, with detachable nozzles, engraved on each side with foliage wreath, one side further engraved with a crest, *marked on bases and nozzles*, the bases filled

12 in. (30.5 cm.) high

(2)

£800–1,200

\$1,100–1,500  
 €900–1,400

**773**  
**AN ELIZABETH II SILVER TAZZA**  
 MARK OF GARRARD AND COMPANY LTD, LONDON, 1963,  
 BRITANNIA STANDARD

Circular and with detachable trumpet foot, with gadrooned border, applied underneath with cut-card ornament, engraved with a coat-of-arms, *marked near border and on foot*

13½ in. (34.2 cm.) diameter; 4¼ in. (10.8 cm.) high  
 43 oz. 9 dwt. (1,352 gr.)

The arms are those of Rowan, Scotland.

£500–800

\$640–1,000  
 €570–900

**PROVENANCE:**  
 Acquired from Honourable Silver Objects, Antwerp, 2012.





**774**  
**TWO DUTCH SILVER BASKETS**  
 THE SMALLER BASKET WITH MARK OF ZILVERFABRIEK,  
 VOOSCHOTEN, 1940; THE LARGER BASKET WITH MARK OF  
 L. MARCELIS, VOOSCHOTEN, 1943

Each oval, pierced with slats and scrolls, *marked underneath and on sides*

12 in. (31 cm.) and 13 in. (33 cm.) wide  
 29 oz. 19 dwt. (933 gr.)

£1,000–1,500

(2)

\$1,300–1,900  
 €1,200–1,700



**776**  
**TWO DUTCH SILVER BISCUIT-BOXES**  
 MARK OF VAN KEMPEN, VOORSCHOTEN, 1870

One shaped oblong, the other shaped square, each with hinged cover, *marked inside, on cover bezels and inside covers*

5¾ in. (14.5 cm.) wide and smaller  
 18 oz. 7 dwt. (571 gr.)

(2)

£1,000–1,500

\$1,300–1,900  
 €1,200–1,700

**PROVENANCE:**

Acquired from Honourable Silver Objects, Antwerp, 2012.



**775**  
**A PAIR OF DUTCH SILVER CANDLESTICKS**  
 MARK OF BONEBAKKER AND ZOON, AMSTERDAM, 1895

Each on square base with applied husk swags, foliage wrapped fluted column stem and Corinthian capital socket, nozzles lacking, *marked on bases, the bases filled*

12¼ in. (32 cm.) high

(2)

£1,000–1,500

\$1,300–1,900  
 €1,200–1,700

**PROVENANCE:**

Acquired from Honourable Silver Objects, Antwerp, 2012.



**777**  
**A DUTCH SILVER FISH-SLICE**  
 MARK OF J. M. VAN KEMPEN, VOORSCHOTEN, 1913

The bowl pierced and engraved to simulate a fish caught in a net, *marked on stem*; together with a modern sterling Mexican oblong dish with four shallow compartments and shell and foliage border, a silver-plated rectangular dish and two small silver-plated butter-dishes and covers of entree-dish form

the Mexican dish 16½ in. (42 cm.) wide  
 weighable silver 42 oz. 13 dwt. (1,327 gr.)

(5)

£500–800

\$640–1,000  
 €570–900



778

778

**KARL PIERRE DAUBIGNY**  
(French, 1846-1886)

*On the road home*

signed and dated 'Karl Daubigny/1860' (lower right)  
oil on canvas  
34¼ x 28¾ in. (87 x 73 cm.)

£3,000-5,000

\$3,900-6,400  
€3,400-5,600

**PROVENANCE:**

with Noortman BV (Maastricht), inv. no. 751.  
Anonymous sale; Christies, London, 2 October 1981, lot 84 from  
whom acquired.



779

779

**ALEXANDRE-RENÉ VERON**  
(French, 1826-1897)

*Au bord de la rivière*

signed and dated 'AR.Veron.1861' (lower left)  
oil on canvas  
21¾ x 28¾ in. (54.5 x 73 cm.)

£1,500-2,500

\$2,000-3,200  
€1,700-2,800

**PROVENANCE:**

with Noortman BV (Maastricht), from whom acquired.





780  
HENRI DELABORDE  
(French, 1811-1899)

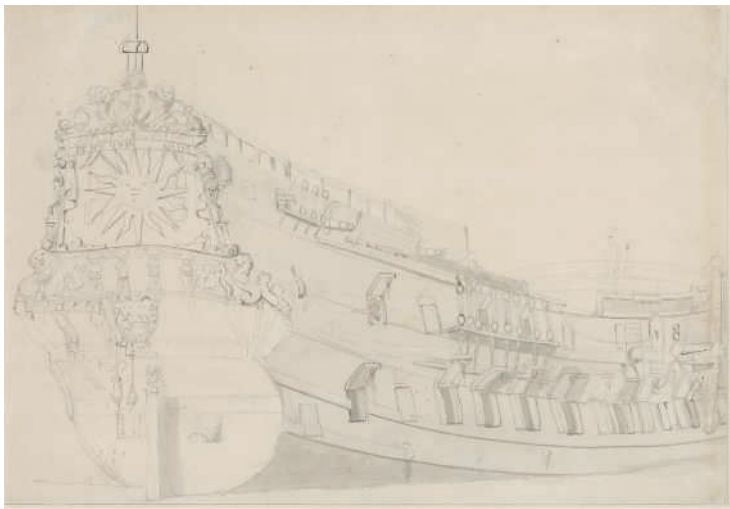
*Virgil in the Campagna*

signed and dated 'HENRI DELABORDE.1845' (lower left)  
oil on canvas  
35 $\frac{5}{8}$  x 47 $\frac{1}{4}$  in. (90.5 x 120 cm.)

£10,000–15,000

\$13,000–19,000  
€12,000–17,000

PROVENANCE:  
Anonymous sale; Tajan, Paris, 18 May 1998, lot 58, from whom acquired.



781

**781**  
**CIRCLE OF WILLEM VAN DE VELDE II**  
 (Leiden 1633-1707 Greenwich)

*Portrait of the ship 'De Zon'; Portrait of an unidentified ship*

with inscription 'Willm van de Velde' (verso ii)  
 black chalk, grey wash, watermark Arms of Amsterdam (ii)  
 11 $\frac{1}{8}$  x 17 $\frac{1}{4}$  in. (29 x 43.7 cm.); 15 $\frac{7}{8}$  x 11 $\frac{1}{4}$  in. (40.4 x 28.5 cm.)

£1,500-2,000

\$2,000-2,600  
 €1,700-2,300

(2)

Two offsets which also show the ship 'De Zon', are in the Museum Boijmans Van Beuningen (inv. MBV1866/T 237 and MB1866/T 273; *The Willem van de Velde Drawings in the Boijmans-van Beuningen Museum, Rotterdam*, I, p. 110, II, 187-188, ill.) while a third is in The National Maritime Museum (M.S. Robinson, *Van de Velde Drawings. A Catalogue of Drawings in the National Maritime Museum made by the Elder and Younger Willem van de Velde*, Cambridge, 1974, II, no. 995, ill.).



782

**782**  
**JULES-ACHILLE NOËL**  
 (French, 1815-1881)

*Au bord de la mer*

signed 'JULES NOËL.' (lower left)  
 oil on canvas  
 21 $\frac{1}{8}$  x 29 $\frac{1}{2}$  in. (54.9 x 74 cm.)

£3,000-5,000

\$3,900-6,400  
 €3,400-5,600

**PROVENANCE:**  
 with Noortman BV (Maastricht), from whom acquired.





783

PIERRE GOURDAULT  
(French, 1880-1915)

*An elegant lady in front of a mirror*

signed and dated 'P. Gourdault 1909' (lower right)  
oil on panel  
21½ x 18 in. (53.5 x 45.7 cm.)

£8,000-12,000

\$11,000-15,000  
€9,000-14,000



**784**  
**FRANCESCO GONIN**  
(Italian, 1808-1889)

*A Rocky outcrop*

signed with initials 'f.G.' (lower right)  
oil on canvas  
14½ x 23¾ in. (36.8 x 60.3 cm.)

£3,000-5,000

\$3,900-6,400  
€3,400-5,600

**PROVENANCE:**  
Anonymous sale; Antoine Ader, Paris, 16 March 1997, lot 131.



**785**  
**ANTON RUDOLF MAUVE**  
(Dutch, 1876-1962)

*Playing billiards*

signed 'A. R. Mauve' (lower right)  
oil on canvas  
21¼ x 25⅞ in. (55.3 x 65.7 cm.)

£1,500-2,500

\$2,000-3,200  
€1,700-2,800



**786**  
**FRENCH SCHOOL, 17TH CENTURY**

*A table laden with books, a violin, an urn, a bust and a shell in a garden*

oil on canvas, laid down on panel  
32 x 31¾ in. (81.2 x 79.6 cm.)

£3,000-5,000

\$3,900-6,400  
€3,400-5,600





■ 787

A PAIR OF SIMULATED MARBLE URN LAMPS  
LATE 20TH CENTURY, SUPPLIED BY AXEL VERVOORDT

Each with clay brown shade, fitted for electricity

17 in. (44 cm.) high, excluding fitments

(2)

£800-1,200

\$1,100-1,500  
€900-1,400

■ 788

A GEORGE III WALNUT CHEST-ON-STAND  
NORTH COUNTRY, SECOND HALF 18TH CENTURY

With two short and three long drawers between fluted corner columns, the base with one long and three short drawers, the interior with inscription 'J. Hill given March 28th 1912'

66½ in. (169 cm.) high; 41¼ in. (106 cm.) wide; 23 in. (58.5 cm.) deep

£1,000-1,500

\$1,300-1,900  
€1,200-1,700

PROVENANCE:

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1999.

■ 789

A NORTH ITALIAN GILTWOOD GIRANDOLE  
SECOND QUARTER 18TH CENTURY

The plate etched with classical figures, surmounted by a pierced foliate cresting, with mask issuing a single branch

33¾ in. (85.5 cm.) high; 12¼ in. (31 cm.) wide

£700-1,000

\$900-1,300  
€790-1,100





■ -790

A PAIR OF VICTORIAN INDIAN  
ROSEWOOD CHILD'S CHAIRS  
MID-19TH CENTURY

Each with padded back and seat upholstered in yellow cotton

(2)

£500–800

\$640–1,000  
€570–900

PROVENANCE:

Acquired from Axel Vervoordt, N. V., 'S-Gravenwezel, Belgium.

■ 791

A LATE VICTORIAN MAHOGANY  
COAT RACK  
LATE 19TH CENTURY

Together with a George IV mahogany luggage stand, replacements to the top

76 in. (139 cm.) high, 36 in. (91.5 cm.) wide, the coat rack

19 in. (49.5 cm.) high, 26 in. (67 cm.) wide, 17½ in. (14.5 cm.) deep,  
the luggage stand

(2)

£2,000–3,000

\$2,600–3,800  
€2,300–3,400

■ 792

TWO ENGLISH MAHOGANY WHATNOTS  
19TH CENTURY

Each with baluster supports, the first with seven tiers, the second with three tiers

76 in. (193 cm.) high, 27 in. (68.5 cm.) wide, 11½ in. (29 cm.) deep

42½ in. (108 cm.) high, 52 in. (132 cm.) wide, 16 in. (41 cm.) deep

(2)

£1,000–1,500

\$1,300–1,900  
€1,200–1,700



791 (part)





■ 793

A LOUIS XVI-STYLE GILTWOOD  
ANEROID BAROMETER  
RONQUETTE, PARIS, LATE 19TH CENTURY

With acanthus, husks and flowering garlands, flanked by cornucopia and surmounted by a flowering urn, the dial inscribed *par Ronquette/ G de Rue du Faubg St. Antoine*, with various weather indications, the thermometer tube damaged

45¼ in. (114.5 cm.) high; 19¾ in. (50 cm.) wide; 4¼ in. (10.7 cm.) deep

£1,500–2,500

\$2,000–3,200  
€1,700–2,800

■ 794

A VICTORIAN MAHOGANY MASSIVE  
INVERTED BREAKFRONT WARDROBE  
MID-19TH CENTURY

With eight drawers flanked by two cupboards, possibly originally with a pediment

101½ in. (258 cm.) high; 114 in. (289.5 cm.) wide; 26½ in. (67 cm.) deep

£3,000–5,000

\$3,900–6,400  
€3,400–5,600





■ 795

## A LOUIS PHILLIPE MAHOGANY BANQUETTE DE BILLIARD

BY JEANSELME, CIRCA 1840

With hinged foot rest, upholstered in green cotton, stamped in ink twice to back seat rail 'JEANSELME', also stamped '197 57'

47½ in. (120 cm.) high; 43 in. (109 cm.) wide; 28 in. (71 cm.) deep

£1,200–1,800

\$1,600–2,300  
€1,400–2,000

**PROVENANCE:**

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium, 1997.

The firm Jeanselme began in 1824 as JEANSELME FRERES, with the stamp changing over the century as it passed to various members of the family and outside partners. Charles-Henri Jeanselme was born in 1856 and joined the firm in 1880. The original street where the workshop was located was called rue du Harlay until 1879, when it was renamed Rue des Arquebusiers. The stamp changed to 'Ch. JEANSELME ET CIE' only in 1883 and was used until 1930.



■ 796

## A GEORGE II MAHOGANY CUPBOARD MID-18TH CENTURY

The upper section enclosing one later shelf, the conforming base enclosing eight drawers, flanked by two secret cupboards, one with four drawers, the other with two shelves

90 in. (228.5 cm.) high; 61¼ in. (155.5 cm.) wide; 17¼ in. (44 cm.) deep

£2,000–4,000

\$2,600–5,100  
€2,300–4,500

**PROVENANCE:**

Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium.





■ 797  
A PAIR OF EBONISED ARMCHAIRS  
BY AXEL VERVOORDT, LATE 20TH CENTURY

Each on sabre legs, upholstered in cream cotton, one with green slip cover, each with a cream and a green cushion

38½ in. (98 cm.) high; 26 in. (67 cm.) wide; 29½ in. (75 cm.) deep (2)

£1,200-1,800

\$1,600-2,300  
€1,400-2,000

■ 798  
AN IRISH GEORGE II MAHOGANY ESTATE  
BUREAU-CABINET  
MID-18TH CENTURY

The upper section with two cupboard doors and a sliding door enclosing a fitted interior and shelves, above a fall enclosing a further fitted interior, above a frieze drawer, the base with nine drawers, with later swan neck cresting and dentil moulding, the handles associated

97¼ in. (247 cm.) high; 54½ in. (138.5 cm.) wide; 24¾ in. (63 cm.) deep

£2,000-4,000

\$2,600-5,100  
€2,300-4,500





799

## A SET OF SEVEN PEWTER PLAIN RIM CHARGERS

Stamped 'DTA'; together with a collection of mostly 19th century Continental and English measures and tankards, various dates comprising: three dishes, six jugs of various forms, two with hinged covers, twelve drinking vessels of various forms, two miniature drinking vessels, a tulip cup, a porringer, a crucifix-form holy water stoup, probably 18th century, an whale oil lamp, a baluster coffee urn, a vessel with overhead swing handle

16½ in. (42.5 cm.) diameter, the chargers

£2,000–4,000

\$2,600–5,100  
€2,300–4,500



800



■ 800

## TWO NEAR PAIRS OF ENGLISH YEWE, ASH AND ELM WINDSOR ARMCHAIRS THREE CHAIRS 19TH CENTURY, ONE TALL CHAIR LATER

Some minor variations to carving

43 in. (109 cm.) high; 24.5 in. (62 cm.) wide;  
20 in. (52 cm.) deep and smaller

36 in. (92 cm.) high; 22.5 in. (57 cm.) wide;  
18 in. (46 cm.) deep and smaller

(4)

£1,200–1,800

\$1,600–2,300  
€1,400–2,000

**PROVENANCE:**

Acquired from Axel Vervoordt, N. V., 'S-Gravenwezel, Belgium.



800



■ 801

## AN ENGLISH OAK DRESSER BASE SECOND HALF 18TH CENTURY

The plate rack with stepped dentilled cornice, above three open shelves divided and flanked by fluted columns, the base with arched cupboard door enclosing a shelf, with three drawers to either side, handles replaced

86½ in. (220 cm.) high; 88½ in. (225 cm.) wide;  
23¼ in. (59 cm.) deep

£2,000–3,000

\$2,600–3,800  
€2,300–3,400





Lot 801





**~ 802**  
**A COLLECTION OF ENGLISH AND  
 DUTCH LIGNUM VITAE MORTARS  
 AND PESTLES**  
 18TH CENTURY

Comprising three English mortars, a Dutch mortar and pestle, 18th century and two English pestles, 18th century; together with a pair salts, 19th century

9 in. (23 cm.) high, the largest (9)

£2,000–4,000 \$2,600–5,100  
 €2,300–4,500



**803**  
**A SET OF TWENTY-THREE PEWTER  
 CIRCULAR DINNER-PLATES**  
 20TH CENTURY

9½ in. (24 cm.) diameter (23)

£1,500–2,500 \$2,000–3,200  
 €1,700–2,800



**■ 804**  
**AN ENGLISH OAK JOINT STOOL**  
 17TH CENTURY, THE TOP ASSOCIATED

The moulded rectangular plank seat above a waved frieze, on ring-turned legs joined by a box-stretcher, the plank seat marked WS or SM to the underside, repairs to the stretchers

21½ in. (55 cm.) high; 18 in. (46 cm.) wide; 12½ in. (32 cm.) deep

£500–800 \$640–1,000  
 €570–900

**PROVENANCE:**

Anonymous sale; Christie's, Amsterdam, 24 September 2003, lot 586.



**805**  
A VENETIAN CARVED  
POKERWORK CEDAR BOX  
17TH CENTURY

Carved and pounced to the sides with hunting scenes and strap-work, centred by a double-headed eagle, the interior of the lid similarly carved and engraved with pen-work depicting the marriage of a couple to the centre, the sides with iron carrying handles

9½ in. (24 cm.) high; 24½ in. (62 cm.) wide;  
14 in. (35.5 cm.) deep

£1,500-2,500

\$2,000-3,200  
€1,700-2,800



**806**  
A GEORGE III OAK BREAKFRONT  
ESTATE CUPBOARD  
MID-18TH CENTURY

The partially re-fitted interior with drawers and pigeon holes, with later glazed display drawers to the upper section, the base with four slides, two short and three long drawers flanked by a cupboard to each side, traces of inscriptions on drawers to the interior, originally fitted into an alcove, later side mouldings and sides, with restorations and replacements

97¼ in. (247 cm.) high; 70 in. (178 cm.) wide;  
19 in. (48.2 cm.) deep

£5,000-10,000

\$6,500-13,000  
€5,700-11,000

**PROVENANCE:**

Acquired from Axel Vervoordt, N. V., 'S-Gravenwezel, Belgium.







■ 807  
**AN ENGLISH OAK DRESSER BASE**  
 18TH CENTURY AND LATER

With three drawers over an open shelf, replacements  
 32½ in. (83 cm.) high; 70½ in. (179 cm.) wide; 17 in. (43 cm.) deep  
 £300-500

\$390-640  
 €340-560

■ 808  
**AN EARLY VICTORIAN BROWN OAK**  
**BREAKFRONT WARDROBE**  
 MID-19TH CENTURY

The central section with linen press above two short and two long drawers, flanked by cupboards, the hinges stamped 'HORNE'S / PATENT', one lock stamped 'PATENT', the cupboards with later rails  
 84¾ in. (215.5 cm.) high; 92 in. (233.5 cm.) wide; 25 in. (63.5 cm.) deep

£1,500-2,500

\$2,000-3,200  
 €1,700-2,800

**PROVENANCE:**  
 Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium.





809

## A COLLECTION OF BRONZE MORTARS

EUROPEAN, 15TH CENTURY AND LATER

A group of ten bronze mortars and four other bronze objects; a small ribbed bronze mortar, 15th century; the largest mortar bearing inscription 'HEINRICH TER HORS ME FECIT ANNO 1607', possibly 19th century, and with a bronze pestle; together with a Dutch brass mortar and pestle, late 17th Century; a German bronze mortar and pestle, 16th/17th Century; a Spanish circular bronze mortar, 16th Century, together with a wood pestle; a group of five Renaissance-style bronze mortars, probably 19th Century, variously cast with masks; a bronze cauldron, North European, 16th Century, the bulbous body with flaring rim and a later loop handle to the arm, on three legs; a bronze tripod skillet, North European, 17th Century, with flaring rim, on three legs, with later wood handle; a set of German bronze graduated weights, dated 1746, cased; and a bronze tap surmounted by a fan motif, 17th Century

Mortars: 8½ in. (21.5 cm.) diameter, the largest; 4 in. (10 cm.) diameter, the smallest  
Cauldron: 9½ in. (24.8 cm.) diameter, the largest (18)

£4,000-6,000

\$5,200-7,700  
€4,500-6,800

**PROVENANCE:**

Mortars: Christie's, London, 24 September 2003, lots 564-568 and Christie's, Amsterdam, 24 September 2003.

Cauldrons: Christie's, Amsterdam, 24 September 2003, lot 263 (part lot).



■ 810

## A SET OF EIGHT FOLDING GREY-PAINTED SIDE CHAIRS

LATE 20TH CENTURY, SUPPLIED BY AXEL VERVOORDT

With blue and white striped cotton loose covers

36½ in. (93 cm.) high; 20 in. (51 cm.) wide; 19¼ in. (49 cm.) deep (8)

£3,000-5,000

\$3,900-6,400  
€3,400-5,600



■ 811  
A PAIR OF VICTORIAN BUTTONED BROWN  
LEATHER EASY ARMCHAIRS  
THIRD QUARTER 19TH CENTURY

On turned legs with brass castors  
33 in. (84 cm.) high; 32 in. (81 cm.) wide; 27½ in. (70 cm.) deep

£2,000–3,000

\$2,600–3,800  
€2,300–3,400

(2)



■ 813  
A BLACK BUTTONED LEATHER  
CHESTERFIELD SOFA  
20TH CENTURY

On square ebonised legs; together with two needlepoint scatter cushions  
29 in. (74 cm.) high; 64 in. (163 cm.) wide; 26 in. (67 cm.) deep

£1,000–1,500

\$1,300–1,900  
€1,200–1,700

PROVENANCE:  
Acquired from Axel Vervoordt N. V., 'S-Gravenwezel, Belgium.



■ 812  
A JACOBAN-STYLE OAK, STAINED  
FRUITWOOD AND EBONISED COFFER  
19TH CENTURY

The front with three geometric carved and inlaid panels between friezes of arches and foliage

24½ in. (62.5 cm.) high; 54 in. (137.5 cm.) wide; 20 in. (51 cm.) deep

£500–800

\$640–1,000  
€570–900



■ 814  
A FRENCH OR FLEMISH OAK CHEST  
19TH CENTURY, PROBABLY INCORPORATING EARLIER  
ELEMENTS

The hinged panelled rectangular top enclosing a later candle box

27 in. (69.5 cm.) high; 57½ in. (146 cm.) wide; 25 in. (63 cm.) deep

£700–1,000

\$900–1,300  
€790–1,100

PROVENANCE:  
Anonymous sale; Christie's, Amsterdam, 24 September 2003, lot 574.





■ 815  
AN ENGLISH CARVED OAK  
PANELBACK ARMCHAIR  
19TH/20TH CENTURY, POSSIBLY INCORPORATING  
EARLIER ELEMENTS

With a hinged plank seat, one back and one front leg replaced, with a loose cushion  
42½ in. (108 cm.) high; 22 in. (56 cm.) wide; 19½ in. (49.5 cm.) deep

£800-1,200

\$1,100-1,500  
€900-1,400

PROVENANCE:  
Anonymous sale; Christie's, Amsterdam, 24 September 2003, lot 581.



■ 817  
A DUTCH COLONIAL GILT-METAL MOUNTED  
TEAK COFFER  
18TH CENTURY

Of rectangular form, some losses and additions to the mounts, replacements  
14 in. (36 cm.) high; 28 in. (72 cm.) wide; 16.5 cm. (42 cm.) deep

£800-1,200

\$1,100-1,500  
€900-1,400



■ 816  
AN ENGLISH OAK GATELEG TABLE  
LATE 17TH CENTURY

The twin-flap top above baluster-turned legs joined by stretchers, the top reshaped or possibly associated, repairs and replacements

30½ in. (78 cm.) high; 56 in. (143 cm.) wide extended; 50 in. (127.5 cm.) deep

£700-1,000

\$900-1,300  
€790-1,100



■ ~ 818  
A FLEMISH 'ANTIQUARIAN' INDIAN  
ROSEWOOD, OAK AND EBONISED  
CUPBOARD 'ZEEUWSE KAST'  
SECOND HALF 19TH CENTURY

The geometric carved panelled doors flanked by lion's masks and caryatids, the lower section enclosing a single shelf, on bun feet

64 in. (162 cm.) high; 64 in. (162 cm.) wide; 27 in. (69 cm.) deep

£800-1,200

\$1,100-1,500  
€900-1,400







**819**  
ENGLISH OR FLEMISH,  
SECOND HALF 18TH CENTURY  
*Herculaneum Pig*

Lead model; after the antique; on a lead base  
14½ in. (37 cm.) high; 16½ in. (42 cm.) wide;  
10¼ in. (26 cm.) deep

£1,500-2,500

\$2,000-3,200  
€1,700-2,800



**820**  
AN ENGLISH OAK  
CREDENCE TABLE  
17TH CENTURY AND LATER

The oval planked top above turned column legs joined by  
stretchers, the top fold and gate replaced

30 in. (76 cm.) high; 43 in. (109 cm.) wide;  
41 in. (104 cm.) deep, open, 20½ in. (52 cm.) deep, closed

£1,500-2,500

\$2,000-3,200  
€1,700-2,800



# 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, 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](http://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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on is <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

#### (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](http://www.christies.com). We must receive your completed Written Bid

Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(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  $\lambda$  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:

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

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

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you give notice to 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 claims notified within 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(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 sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

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

### 3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with 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 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

## 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 you 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) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you 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** within thirty days following the auction we can, at our option:
- charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage Conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.

## 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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto: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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto: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 **W** 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: carpets, 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 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) Other import restrictions

Some countries, including the US, entered into bilateral agreements with other countries, including Latin American countries, with respect to the movement of cultural goods originating from these countries. Countries which have concluded such agreements, in particular the US, are thus likely to prohibit or refuse the importation into their territory of objects which have been exported from their country of origin after a certain date, generally the date of the signature of the agreement with the country of origin. Christie's may not be held liable for any difficulties or an impossibility for the buyer of a **lot** to export such **lot** to one of the countries concerned by these agreements. It is your responsibility to inquire about the possibility of exporting a **lot** before bidding on it.

#### (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

#### (g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £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.

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your **warranties** in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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 notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy).

## 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](http://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](http://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](http://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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> 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 <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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"> <li>• If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . 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:

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

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.

# STORAGE AND COLLECTION

## COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm 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](mailto:cscollectionsuk@christies.com).

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060  
Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com)

## 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](mailto:PostSaleUK@christies.com).

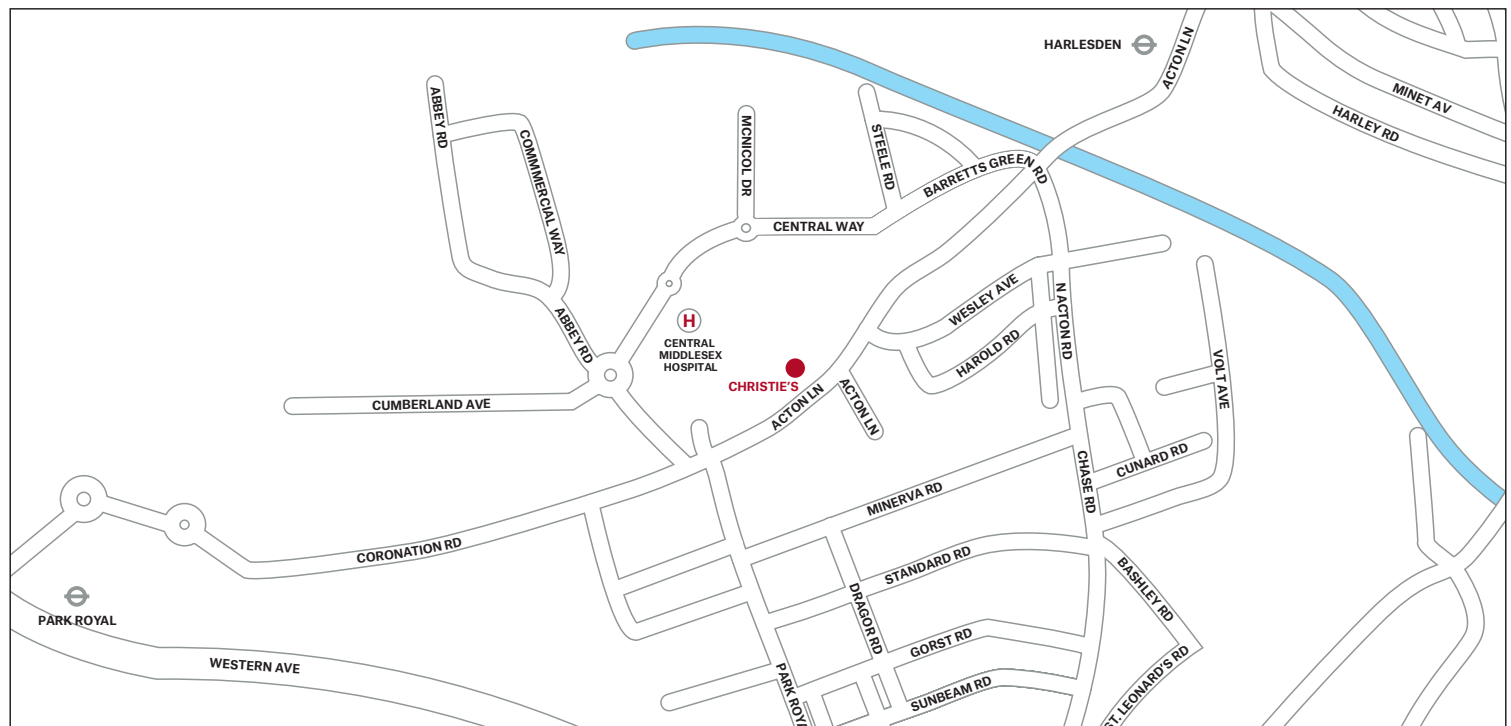
## CHRISTIE'S PARK ROYAL

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.







**VINCE CAMUTO**  
**DESIGNER & COLLECTOR**  
*New York, April 2019*

**VIEWING**  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**  
Gemma Sudlow  
gsudlow@christies.com

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

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