

INTERIORS

LONDON, 10 APRIL 2019



CHRISTIE'S

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INTERIORS

INCLUDING NOBLE & PRIVATE COLLECTIONS

LONDON, 10 APRIL 2019



CHRISTIE'S LATES
Monday 8 April, 6.00 - 8.30 pm

For the full program please see
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2. The Gulf Cooperation Council (GCC) has imposed a ban on the importation of Iranian goods to or via its member states. Please check with your shippers whether you will be able to ship Iranian artworks to the GCC member states prior to bidding.

AUCTION

Wednesday 10 April 2019
at 10.30 am
Lots 1-311
8 King Street, St. James's
London SW1Y 6QT

VIEWING

Friday	5 April	9.00 am - 4.30 pm
Saturday	6 April	12.00 pm - 5.00 pm
Sunday	7 April	12.00 pm - 5.00 pm
Monday	8 April	9.00 am - 4.30 pm & 6.00 pm - 8.30 pm
Tuesday	9 April	9.00 am - 8.00 pm

AUCTIONEERS

Peter Flory, Rachel Koffsky & Arlene Blankers

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **NOBLE-16804**

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CHRISTIE'S

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GUEST CURATOR BEATA HEUMAN

A PAIR OF CHINESE CLOISONNE ENAMEL LARGE CRANES

19TH-20TH CENTURY

£5,000-8,000

Lot 21

CHINESE SCHOOL, 18-19TH CENTURY

*Set of Twelve Paintings Depicting
Chinese Ladies in a Summer Garden*

£40,000-50,000

Lot 22

A LOUIS XV ORMOLU-MOUNTED TULIPWOOD AND AMARANTH OCCASIONAL TABLE

MID-18TH CENTURY

£1,000-1,500

Lot 53

A SET OF THREE GEORGE III WHITE-PAINTED CANED BERGERES

CIRCA 1790

£800-1,200

Lot 102



Be inspired by Beata at our King Street Galleries from 5-9 April, where she will be styling a space using furniture and objects from the Interiors sale. Photography: Michael Sinclair

Beata's London home featuring a Soane Venus chair, bespoke shelving and a range of *objets* collected from around the world.



Christie's has partnered with Beata Heuman to guest curate the April Interiors sale.

Having trained under Nicky Haslam for nine years, Beata established her eponymous studio in 2013. Today, the designer is known for her playful and original work characterised by a Scandinavian attention to detail and longevity.

With multiple projects in London and the U.S. under her belt, and several more currently in progress around Europe, Beata's sources of inspiration are ever-evolving. Her portfolio also stretches beyond residential projects, having masterminded the design of commercial spaces such as London's Farm Girl Cafés. In 2018, the studio's unique approach to design saw them awarded House & Garden magazine's inaugural Interior Designer of the Year accolade.

In addition to interior design work, Beata has developed an expanding collection of fabrics, wallpapers, lighting and furniture.

Guest Curator, Beata Heuman

Our work is all about creating original rooms and using antiques is a wonderful way to achieve this, placing special pieces in unexpected combinations for a layered feel. To be asked by Christie's to style their April Interiors sale was therefore a very exciting prospect. The East London 18th century townhouse provided a beautiful backdrop of faded grandeur, something that can be said for many of the delectable pieces that are part of this sale; the Italian sedan chair adapted to a drinks cabinet which we used in the drawing room to name but one.



**A CONTINENTAL RED, GILT
AND BLACK JAPANÉD
OCCASIONAL TABLE**
18TH CENTURY, LATER DECORATED
£1,500-2,500
Lot 188



**FLORENTINE SCHOOL,
16TH CENTURY**

*Portrait of a gentleman, bust-length,
in profile*

£5,000-8,000

Lot 146

**A PAIR OF CHINESE 'POWDER
BLUE'-GROUND FAMILLE VERTE
BALUSTER VASES**

19TH CENTURY

£3,000-6,000

Lot 3

**A GEORGE II PLAN OF LONDON
MOUNTED ON A VICTORIAN
MAHOGANY EIGHT-LEAF
SCREEN**

THE MAP DATED 1746, THE FRAME
LATE 19TH CENTURY

£3,000-5,000

Lot 112



I was especially thrilled about the bathroom – a room people tend to overlook and furnish in a one-stop shop kind of way. The sheer scale of those beautiful hand-painted Chinese screens makes for the most fantastic feature.

It was fun to break the sets up with more modern objects to make it feel vibrant and current – to me, it's all about contrast and not minding too much about convention, and this was the perfect opportunity to showcase how this can be done.

–Beata Heuman



PROPERTY OF A EUROPEAN GENTLEMAN

1

A PAIR OF CHINESE BLUE AND WHITE BOWLS

KANGXI PERIOD (1662-1722)

Each with flared sides and decorated on the exterior with a leafy grapevine, and on the interior with a peach spray with two fruit, the base inscribed with an apocryphal six-character Jiajing mark

6 $\frac{5}{8}$ in. (16.6 cm.) diameter (2)

£3,000-5,000 US\$4,000-6,500
€3,500-5,700



PROPERTY FROM A DUTCH PRIVATE COLLECTION

2

A CHINESE YELLOW-GLAZED JAR AND COVER

KANGXI PERIOD (1662-1722)

Potted with a broad shoulder and slightly flaring neck, the domed cover surmounted by a conical finial, and covered all over with an unctuous deep yellow glaze

13 $\frac{3}{4}$ in. (35 cm.) high, wood stand

£4,000-6,000 US\$5,300-7,800
€4,600-6,900

PROVENANCE:

A Dutch Private Collection, acquired prior to 1976, and thence by descent within the family.



5

A MATCHED PAIR OF CHINESE DEHUA BUDDHIST LION JOSS-STICK HOLDERS

THE PORCELAIN KANGXI PERIOD (1662-1722), THE ORMOLU MOUNTS 19TH CENTURY

Each seated on rectangular plinths, with their opposite paws resting on a brocade ball, on gilt-bronze stands
9 $\frac{3}{8}$ (23.8 cm.) high excluding stands (2)

£4,000-6,000

US\$5,300-7,800

€4,600-6,900



6

A PAIR OF LARGE CHINESE WHITE-GLAZED MOULDED VASES

QING DYNASTY (1644-1911)

The hexagonal vases relief-moulded with 'antiques' and be-ribboned emblems

28 $\frac{1}{4}$ in. (71.8 cm.) high (2)

£3,000-5,000

US\$4,000-6,500

€3,500-5,700



9

**TWO CHINESE EXPORT LACQUER
TEA CADDIES**

19TH CENTURY

The first of elongated octagonal form, raised on three dragon's head feet, the exterior painted with cartouches enclosing flowers surrounded by gilt decorative borders and flowers; the second of rectangular shape and decorated in gilt on a black lacquer ground with harbour scenes, with pewter caddy

7 $\frac{3}{8}$ and 11 in. (20 and 28 cm.) long (2)

£1,000-2,000

US\$1,400-2,600

€1,200-2,300

PROVENANCE:

Collection of Sir Trevor Lawrence (1831-1913), 2nd Baronet, KCVO MRCS.

Sold at Christie's London, 29 May-1 June 1916, lot 135 (part lot).

Private English Collection.



10

**A JAPANESE LACQUER KODANSU
(SMALL CABINET)**

EDO PERIOD (LATE 17TH - EARLY
18TH CENTURY)

Of typical rectangular form on four small feet and with hinged door opening to reveal three variously-sized inner drawers, the cabinet decorated overall in gold *hiramaki-e*, *takamaki-e* and *hirame* with panels containing pavilions amongst waterfall landscapes, the edges with a geometric pattern, the drawers and inside of the door with flowers and branches, engraved silver fittings

4 in. (10 cm.) high; 5 $\frac{1}{4}$ in 13.5 cm.) wide;

3 $\frac{1}{2}$ in. (9 cm.) deep

£1,200-1,800

US\$1,600-2,300

€1,400-2,100

PROVENANCE:

Collection of Sir Trevor Lawrence (1831-1913), 2nd Baronet, KCVO MRCS.

Private English Collection



13

A SMALL CHINESE CORAL-RED-GROUND JAR AND AND COVER

QIANLONG PERIOD (1736-1795)

The four-sided compressed jar with a shaped panel on each side containing foreigners and landscapes, reserved on a coral-red ground gilt with floral motifs, the cover similarly decorated 2¼ in. (5.6 cm.) wide

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

PROVENANCE:

Collection of Sir Trevor Lawrence (1831-1913), 2nd Baronet, KCVO MRCS.
 Private English Collection.



14

A CHINESE BLUE AND WHITE BOWL

KANGXI PERIOD (1662-1722)

The exterior decorated in shades of blue with 'The Seven Sages of the Bamboo Grove', and the interior with a central roundel enclosing an attendant

7½ in. (18.2 cm.) diameter

£3,000-5,000 US\$4,000-6,500
 €3,500-5,700

PROVENANCE:

Collection of Sir Trevor Lawrence (1831-1913), 2nd Baronet, KCVO MRCS.
 Private English Collection.



15

**A PAIR OF CHINESE *FAMILLE VERTE*
'FISH' DISHES**

KANGXI PERIOD (1662-1722)

Each heavily-potted dish decorated with four fish with details picked out in gilt, amongst lilies, prunus and lotus
10 3/8 in. (26.4 cm.) diameter (2)

£4,000-6,000

US\$5,300-7,800
€4,600-6,900

PROVENANCE:

Collection of Sir Trevor Lawrence (1831-1913), 2nd Baronet, KCVO MRCS.
Sold at Christie's London, 29 May-1 June 1916, lot 519 (part lot).
Private English Collection.

16

A PAIR OF CHINESE *FAMILLE ROSE* PLATES
EARLY QIANLONG PERIOD (1736-1795)

Each delicately decorated with a bird perched amongst branches of peony and another beside it on rocks, within a blue enamel Meissen-style lacework border
8 3/4 in. (22.4 cm.) diameter (2)

£1,000-2,000

US\$1,400-2,600
€1,200-2,300

PROVENANCE:

Collection of Sir Trevor Lawrence (1831-1913), 2nd Baronet, KCVO MRCS.
Private English Collection.





PROPERTY OF A DUTCH NOBLE FAMILY

■17

A CHINESE FAMILLE ROSE PART-DINNER SERVICE

QIANLONG PERIOD (1736-1795)

Each piece finely enamelled with flowers on leafy stems within gilt borders, comprising: two oval tureens, covers and stands, eleven oval dishes in various sizes, a circular dish, three sauce-boats, a salt, and thirty-three plates with scalloped edges

The largest oval dish 17¼ in. (43.9 cm.) wide

£10,000-20,000

US\$14,000-26,000

€12,000-23,000



PROPERTY OF A PRIVATE ENGLISH COLLECTION

18

A COLLECTION OF SIX LARGE CHINESE BLUE AND WHITE DISHES

KANGXI PERIOD (1662-1722)

Comprising a pair of deep dishes decorated with a central peony branch; a pair of dishes painted with a central lotus surrounded by two rows of petal-shaped panels; and two dishes decorated flowers in a rockwork garden, surrounded by shaped panels at the well and a floral rim
13½ in. (34 cm.) - 15½ in. (39 cm.) diameter (6)

£2,000-3,000

US\$2,700-3,900
€2,300-3,400

PROVENANCE:

Collection of Sir Trevor Lawrence (1831-1913), 2nd Baronet, KCVO MRCS.
Private English Collection.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

19

TWO PAIRS OF CHINESE EXPORT ARMORIAL DISHES FOR THE DUTCH MARKET

YONGZHENG PERIOD, CIRCA 1725-1730

Each pair with the arms of De Neufville and De Wolff, encircled by clouds and flowers reserved on a gilt diaper ground, the wide rim with groups of birds, flaming pearls, double-gourds, lotus, and a pagoda

The large pair 12½ in. (32.1 cm.) diameter

(4)

£4,000-6,000

US\$5,300-7,800
€4,600-6,900

PROVENANCE:

Acquired by the vendor's grandfather in the late 19th century, thence by descent within the family.



PROPERTY OF AN ENGLISH LADY

20

A RARE CHINESE FAMILLE ROSE 'TYROLEAN DANCERS' GROUP

QIANLONG PERIOD, CIRCA 1752

After a Meissen model, the couple in the midst of a lively dance, clasping each other's hands and balancing on one foot as they look over each other's shoulder

5½ in. (14.2 cm.) high

£5,000-8,000

US\$6,600-10,000
€5,800-9,200



■21

**A PAIR OF CHINESE CLOISSONNE ENAMEL
LARGE CRANES**

19TH-20TH CENTURY

Each standing on a rocky base, with a pricket candle holder
in the form of a prunus branch held in the beak
42 in. (107 cm.) high (2)

£5,000-8,000

US\$6,600-10,000

€5,800-9,200

PROVENANCE:

Gifted by a German noble family about 10 years ago.



PROPERTY OF A EUROPEAN LADY

■22

CHINESE SCHOOL, 18TH-19TH CENTURY

Set of Twelve Paintings Depicting Chinese Ladies in a Summer Garden

spurious signature of Sun Cheng'en

ink and colours on silk, mounted and framed

Each painting: 80¼ x 25¼ in. (203.5 x 61.5 cm.)

Each frame: 83¼ x 27¾ in. (211.5 x 69.4 cm.) (12)

£40,000-50,000

US\$53,000-66,000

€47,000-58,000

PROVENANCE:

Acquired in Paris in the early twentieth century, thence by descent to the present owner.

These twelve paintings depict women gathering in the garden of a wealthy household in Southern China. The blossoming lotuses and thick banana leaves place the scene in late summer.

Using bright mineral and gold pigments the painter has captured the dress and accessories in sumptuous detail. Richly patterned silk textiles, jade and pearl hair ornaments, and a golden phoenix hairpin are rendered in a meticulously descriptive style, known as *gongbi*.

The women are engaged in refined cultural pursuits associated with both status and learning. In one group a servant carries a *qin*, or zither, anticipating a musical performance. In another three women pour over the black and white counters of a game of *weiqi*, better known in English by the Japanese name of *go*.







PROPERTY OF A EUROPEAN COLLECTOR
(LOTS 23 - 42)

23

**A SET OF FOUR CHINESE
VERTE-IMARI 'GOVERNOR
DUFF' PLATES**

YONGZHENG PERIOD, CIRCA
1730

Each decorated with the Governor-
General and his wife in a garden with
their dog, within an elaborate border
9 in. (23 cm.) diameter (4)

£3,000-4,000 US\$4,000-5,300
€3,500-4,600

24

**A CHINESE FAMILLE ROSE
PRONK 'ARBOUR' PLATE**

EARLY QIANLONG PERIOD,
CIRCA 1738

Decorated after the design by the
Dutch artist, Cornelis Pronk (1691-
1759), the reverse with an iron-red and
purple lambrequin border
9¼ in. (23.5 cm.) diameter

£1,500-2,500 US\$2,000-3,300
€1,800-2,900





25

**A RARE PAIR OF VERY LARGE
CHINESE VERTE-IMARI
'GOVERNOR DUFF' DISHES**

YONGZHENG PERIOD, CIRCA
1730

Each depicting the Governor-General
and his wife strolling in a garden with
their dog, within an elaborate border
16¾ in. (42.8 cm.) diameter (2)

£12,000-18,000 US\$16,000-24,000
€14,000-21,000



26

A LARGE CHINESE ARMORIAL DISH
EARLY QIANLONG PERIOD, CIRCA 1748

Depicting a coat-of-arms and crest for a Welsh family, possibly Griffith, at the centre, and four seascape cartouches at the border
13 $\frac{3}{8}$ in. (34.7 cm.) diameter

£2,500-3,500

US\$3,300-4,600
€2,900-4,000

For the arms, see David S. Howard, *Chinese Armorial Porcelain*, London, 1974, p. 327.

27

A CHINESE FAMILLE ROSE ARMORIAL SAUCER-DISH AND A SOUP-PLATE, FOR THE BELGIAN MARKET

YONGZHENG PERIOD (1723-1735)

The saucer-dish with the arms of Goos de Ghyseghem, Vecquemans and Golbeau; the plate with the arms of de la Bistrate of Anvers, Brabant *accollée* with Proli of Anvers and Milan

The dish 9 $\frac{7}{8}$ in. (24.9 cm.) diameter

(2)

£2,000-3,000

US\$2,700-3,900
€2,300-3,400





32

32

TWO UNUSUAL CHINESE PUCE-ENAMELLED 'EUROPEAN-SUBJECT' TEAPOTS AND COVERS

QIANLONG PERIOD, CIRCA 1745-1755

One decorated on each side with a roundel depicting an amorous couple in an interior being watched by a youth peering through the window; the other teapot with a fisherman in a landscape, after *Le Pêcheur* by Abraham Bloemaert

The first: 7½ in. (18.2 cm.) wide (2)

£2,000-3,000

US\$2,700-3,900

€2,300-3,400



32

33

A RARE CHINESE FAMILLE ROSE 'FOUR ELEMENTS' TEAPOT AND COVER DEPICTING 'EARTH'

QIANLONG PERIOD, CIRCA 1740

Enamelled with a design taken from one of a series of paintings by Francesco Albani (1578-1660), with a continuous scene depicting Gaia and her attendants in a chariot surrounded by putti

6¾ in. (17 cm.) wide

£4,000-6,000

US\$5,300-7,800

€4,600-6,900

For a cream-jug *en suite* to the first teapot, see Hervouët and Bruneau, *La Porcelaine des Compagnies des Indes à Décor Occidental*, Paris, 1986, p. 173, fig. 7.95.



33



34

34
**TWO CHINESE GRISAILLE, IRON-RED AND GILT-
 DECORATED MYTHOLOGICAL PLATES**

QIANLONG PERIOD, CIRCA 1745

One of hexagonal form depicting Zeus with his eagle amongst clouds at the centre; the other, circular, depicting a couple, probably Cupid and Psyche or Venus, reclining in a forest, their bodies picked out in flesh tones

The first 9 in. (23 cm.) maximum width (2)

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



35

**TWO CHINESE GRISAILLE, IRON-RED AND GILT
 'EUROPEAN-SUBJECT' PLATES**

QIANLONG PERIOD, CIRCA 1740-1750

The first decorated with 'Le Cuvier' after an engraving by Le Mesle and taken from a fable by La Fontaine; and the other plate with 'Les Oies de Frère Philippe', after an unknown print source.

The first 8 7/8 in. (22.6 cm.) diameter (2)

£2,000-3,000 US\$2,700-3,900
 €2,300-3,400

PROVENANCE:

For the hexagonal plate: The J. Louis Binder Collection, Christie's London, 17 June 2003, lot 126.



35



36

36

**A PAIR OF CHINESE FAMILLE ROSE
'EUROPEAN-SUBJECT' PLATES**

QIANLONG PERIOD, CIRCA 1750

Each enamelled with two scantily-clad lovers, possibly representing Galatea and the shepherd Acis, seated below a tree, within a grisaille cell-pattern border reserved with puce-enamelled cartouches
8 $\frac{1}{8}$ in. (22.7 cm.) diameter

(2)

£2,000-3,000

US\$2,700-3,900

€2,300-3,400

37

**A PAIR OF CHINESE FAMILLE ROSE
'EUROPEAN-SUBJECT' PLATES, AND A TEAPOT
AND COVER**

QIANLONG PERIOD, CIRCA 1750

The plates enamelled at the centre with *'The Departure of the Pilgrims for the Isles of Cythera'* after an engraving of 1708 by Bernard Picart; the teapot decorated with a version of the same scene, circa 1760-1765

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

(3)

£2,500-3,500

US\$3,300-4,600

€2,900-4,000

For a saucer with the same design as the teapot, see Hervouët and Bruneau, *La Porcelaine des Compagnies des Indes à Décor Occidental*, Paris, 1986, p. 161, fig. 7.54.



37

27



38

38
A SMALL CHINESE FAMILLE ROSE FIVE-PIECE GARNITURE

EARLY QIANLONG PERIOD, CIRCA 1735-1745

Each vase is delicately decorated with a bird perched on a flowering branch beside rocks, comprising three baluster vases and covers and two beaker vases

The vases and covers 8¾ in. (22.3 cm.) high (5)

£5,000-7,000 US\$6,600-9,100
 €5,800-8,000

39
A CHINESE FAMILLE ROSE 'HUNTING' PUNCH BOWL

QIANLONG PERIOD (1736-1795)

Decorated on the exterior with a continuous landscape showing various stages of the hunt, after the set of paintings by James Seymour (c.1702-1752), the interior with a mounted huntsman at full gallop

11¼ in. (28.6 cm.) diameter

£3,000-5,000 US\$4,000-6,600
 €3,500-5,800

40
A RARE CHINESE 'LIBERTY' PUNCH BOWL
 QIANLONG PERIOD (1736-1795)

Enamelled on each side with a cartouche portrait of John Wilkes below the inscription *ARMS OF LIBERTY*, beside a portrait of Lord Mansfield, each portrait with supporters and mottoes, the interior with a flower and fruit cluster

10⅛ in. (25.8 cm.) diameter

£3,000-4,000 US\$4,000-5,300
 €3,500-4,600

See D. S. Howard, *Chinese Armorial Porcelain*, 1974, p. 955 for an identical bowl, and where the author points out that these bowls, together with the similar, more commonly-found bowls inscribed 'Wilkes and Liberty', are more political than heraldic. John Wilkes (1725-1797) was a popular campaigner for liberty and was elected to Parliament on several occasions, as well as elected Mayor of London in 1774. Lord Mansfield, representing 'The Establishment', was Lord Chief Justice from 1756-1788.



39



40



41

41
**A CHINESE FAMILLE ROSE SOUP-TUREEN,
 COVER AND STAND, AND SIX PLATES, EN SUITE**
 QIANLONG PERIOD (1736-1795)

The tureen of oblong octagonal form with hare-head handles and frond finial, brightly enamelled with flowers; the octagonal plates, *en suite*

The stand 14¾ in. (37.4 cm.) wide (7)

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

42
**A PAIR OF CHINESE FAMILLE ROSE OVAL
 DISHES**
 EARLY QIANLONG PERIOD, CIRCA 1735-1745

Each decorated with an open scroll depicting tree peony and bamboo growing from rocks, reserved on a whorl-pattern floral ground

13⅞ in. (35.3 cm.) wide (2)

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



42



***43**

SIX CHINESE FAMILLE VERTE PLAQUES
KANGXI PERIOD (1662-1722)

Of various sizes, depicting court scenes, warriors
and auspicious objects, each within a gilt metal
border frame

15½ in. (39.5 cm.) high; 10½ in. (27 cm.) wide,
the largest (6)

£3,000-5,000

US\$4,000-6,600

€3,500-5,800



■*44

A SET OF FOUR FRENCH ORMOLU TWO-LIGHT WALL-LIGHTS

ONE PAIR 18TH CENTURY, THE OTHER 19TH CENTURY

Fitted for electricity, re-gilt

13 in. (33 cm.) high; 11½ in. (29 cm.) wide

£2,000-4,000

(4)

US\$2,700-5,200

€2,300-4,600

■*45

A SET OF FOUR LOUIS XV WALNUT FAUTEUILS
MID-18TH CENTURY

Covered in striped floral silk, on cabriole legs

35 in. (89 cm.) high; 25 in. (64 cm.) wide;

20 in. (51 cm.) deep

(4)

£1,200-1,800

US\$1,600-2,300

€1,400-2,100



■*46

A REGENCE GILTWOOD MIRROR

FIRST HALF 18TH CENTURY, THE CRESTING
ASSOCIATED

The bordered plate with further applied giltwood
decoration, losses and restorations, the plates apparently
18th or 19th century
61 x 31¾ in. (155 x 80.5 cm.)

£2,000-3,000

US\$2,700-3,900
€2,300-3,400



■*47

A PAIR OF FRENCH ORMOLU CANDELABRA

EARLY 19TH CENTURY

Each modelled as a cherub holding a flowering cornucopia,
now fitted as lamps, with cream shades
18 in. (46 cm.) excluding fitments (2)

£1,500-2,500

US\$2,000-3,300
€1,800-2,900



■*48

**A SET OF FOUR LOUIS XV BEECHWOOD SIDE
CHAIRS**

BY JEAN-BAPTISTE GOURDIN, MID-18TH CENTURY

Each covered in striped foliate silk, on cabriole legs, one
stamped I. GOURDIN to back rail
34 in. (86.5 cm.) high; 21 in. (53.5 cm.) wide;
18½ in. (47 cm.) deep (4)

£1,000-1,500

US\$1,400-2,000
€1,200-1,700

Jean-Baptiste Gourdin, *maître* in 1748.





■Ω49

**A PAIR OF GILT-METAL AND
MOULDED GLASS TWO-LIGHT
WALL-LIGHTS**

PROBABLY BY MAISON BAGUES,
MID-20TH CENTURY

Modelled as flowering vases
19¼ in. (49 cm.) high, overall (2)

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

■*50

**A FRENCH GILTWOOD AND
GILT-COMPOSITION MIRROR**
19TH CENTURY

39 in. (99 cm.) high;
29½ in. (75 cm.) wide

£600-1,000 US\$800-1,300
€700-1,200



■*51

**A PAIR OF BALTIC ORMOLU,
CUT-GLASS AND WHITE
MARBLE TWO-LIGHT
GIRANDOLES**

FIRST-QUARTER 19TH CENTURY,
PROBABLY SWEDISH

21½ in. (55 cm.) high;
10 in. (26 cm.) wide;
8 in. (20 cm.) deep (2)

£2,000-3,000 US\$2,700-3,900
€2,300-3,400



■Ω52

**A SET OF THREE GILT-METAL
AND MOULDED GLASS
'PARROT' WALL-LIGHTS**

PROBABLY BY MAISON BAGUES,
MID-20TH CENTURY

Comprising one three-light
centrepiece; together with two single-
light examples

The largest: 20½ in. (52 cm.) high,
excluding fittings (3)

£2,000-4,000 US\$2,700-5,300
€2,400-4,600

■~*53

**A LOUIS XV ORMOLU-
MOUNTED TULIPWOOD AND
AMARANTH OCCASIONAL
TABLE**

MID-18TH CENTURY

The oval inset marble top above a
single frieze drawer
29 in. (73.5 cm.) high; 23¼ in. (59 cm.)
wide; 17 in. (43 cm.) deep

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



54 NO LOT



λ*55

**ANNA DE WEERT
(BELGIAN, 1867-1950)**

Les pavots

signed 'A. De Weert' (lower left)

oil on canvas

19¾ x 13½ in. (50.2 x 34.3 cm.)

£10,000-15,000 US\$14,000-20,000

€12,000-17,000

PROVENANCE:

with Willy De Jonge Art Gallery,
Antwerp.



*56

**LÉON GIRAN-MAX
(FRENCH, 1867-1927)**

*A woman carrying a basket in a
poppy field*

signed 'GIRAN-MAX' (lower right)

oil on canvas

23¾ x 28¾ in. (60.5 x 73.2 cm.)

£2,000-3,000 US\$2,700-3,900

€2,300-3,400





■*60

A SET OF FOUR FRENCH ORMOLU SINGLE-LIGHT WALL-LIGHTS 'AU PERROQUET'
SECOND HALF 19TH CENTURY

Fitted for electricity
17¼ in. (44 cm.) high; 5¼ in. (13 cm.) wide (4)

£5,000-8,000

US\$6,600-11,000
€5,900-9,300



■*61

**A PAIR OF FRENCH ORMOLU
TWO-LIGHT WALL-LIGHTS
'AUX OMBRELLES'**

19TH CENTURY

16½ in. (42 cm.) high;

10½ in. (27 cm.) wide

(2)

£1,000-1,500

US\$1,400-2,000

€1,200-1,700

■*62

**AN EMPIRE MAHOGANY
FAUTEUIL DE BUREAU**

IN THE MANNER OF JACOB
DESMALTER, CIRCA 1815

The close-nailed green leather seat
above winged lion monopodiae
supports

32½ in. (82.5 cm.) high

£2,000-3,000

US\$2,700-3,900

€2,300-3,400



■*63

**A FRENCH ORMOLU-
MOUNTED MAHOGANY
CIRCULAR EXTENDING
DINING-TABLE**

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

Mounted overall, with two later leaves

28¾ in. (79 cm.) high;

47½ in. (125 cm.) diameter,

unextended

£2,000-3,000

US\$2,700-3,900

€2,300-3,400



67

***67**

FOLLOWER OF JAN VAN HUYSUM

Grapes, plums and other fruit with a birds' nest on a ledge

inscribed and indistinctly dated 'Jan. Van Huysum / fecit...2' (lower right)
oil on panel, unframed
11½ x 10 in. (28.2 x 25.4 cm.)

£4,000-6,000

US\$5,300-7,900
€4,700-7,000

PROVENANCE:

Anonymous sale; Galerie Koller, Zurich, 12 March 1992, lot 46, as 'attributed to Jan van Huysum'.

***68**

FOLLOWER OF ANDRIES DANIELS

Tulips, peonies, bluebells in a classical vase

oil on panel, unframed
20% x 17% (53 x 44 cm.)

£5,000-8,000

US\$6,700-11,000
€5,900-9,300

PROPERTY OF A PRINCE OF HANOVER (LOTS 69-70)

69

**JOHANN HEINRICH SCHRÖDER
(GERMAN, 1757-1812)**

Portrait of Princess Friederike von Meckenburg-Strelitz in a blue dress and white shawl; and a portrait of Princess Charlotte von Meckenburg-Strelitz in a white dress and red shawl

pastel, oval
20 x 16% in. (50.6 x 42.2 cm.)
23% x 16¼ in. (51.9 x 41.4 cm.)

(2)

£6,000-10,000

US\$8,000-13,000
€7,000-12,000

PROVENANCE:

The Royal House of Hanover, Schloss Marienburg, Germany, room no. 72, inventory no. 409 and 412, thence by descent to the present owner.

LITERATURE:

Spangenberg, M. *Der Meininger Porträtmaler Johann Heinrich Schröder (1757-1812). Monographie und Werkverzeichnis.* Meiningen : Staatl. Museen, 1995, pps 43 and 46.



68



69

Princess Charlotte and Princess Friederike von Mecklenburg-Strelitz were daughters of Charles II, Grand Duke of Mecklenburg-Strelitz and his first wife Princess Friederike von Hesse-Darmstadt. Princess Charlotte married Friedrich Herzog von Sachsen-Hildburghausen-Altenburg. Princess Friederike's third husband was Prince Ernst August, Duke of Cumberland the fifth son of King George III of Great Britain and Hanover. The couple become King and Queen of Hanover in 1837.

70

AFTER SIR WILLIAM BEECHEY R.A.

Portrait of George III (1738-1820), full-length, wearing the uniform of a General Officer with the Garter Star on his coat and Windsor Castle in the background

oil on canvas

34 x 24 in. (86.5 x 61 cm.)

with collection label 'Kgl. Schloss Herrenhausen./

Fürstenhaus/Oelgemälde.No.315' (lower left)

with Barker trade label (verso)

stencilled 'EAFC' (Ernst August Fideicommiss) (verso)

£3,000-5,000

US\$4,000-6,600

€3,500-5,800

PROVENANCE:

King Ernst August of Hanover 'Duke of Cumberland' (1771-1851), Castle Herrenhausen, Germany, thence by descent to the present owner.

LITERATURE:

Ingamells, J., *Mid-Georgian Portraits 1760-1790*, National Portrait Gallery, London, 2004, pp. 193-194, no. 2502, note 5.



70



■71

**A PAIR OF FAMILLE ROSE-
STYLE PORCELAIN TABLE
LAMPS**

19TH CENTURY, PROBABLY
SAMSON

Decorated with shaped floral panels
reserved on a black ground enamelled
with green floral scroll, and with silk
shades

15 in. (38 cm.) high, excluding fitments
(2)

£2,000-3,000 US\$2,700-3,900
€2,400-3,500

■72

**A PAIR OF FRENCH ORMOLU
AND PATINATED BRONZE
CHENETS**

SECOND HALF 19TH CENTURY

Each modelled with a snarling dog
emerging from pierced scrolling
acanthus support

12 in. (30.5 cm.) high; 13¼ in.
(33.5 cm.) wide; 6 in. (15 cm.) deep (2)

£2,000-4,000 US\$2,700-5,300
€2,400-4,700







■73

A PAIR OF FRENCH ORMOLU-MOUNTED WHITE MARBLE 'DULAC' VASES
SECOND HALF 19TH CENTURY

Each with removable domed lid with pine-cone finial, the lower section with a Greek-key border above a pierced Vitruvian-scroll band frieze with lion-mask ring-handles to each side joined by swagged lion's pelts, the tapering ovoid body above a Greek-key panelled square base 18½ in. (47 cm.) high; 11½ in. (25 cm.) diameter (2)

£6,000-10,000

US\$8,000-13,000
€7,000-12,000

These impressive vases, with lion's mask handles joined by drapery swags on a base cast with Greek-key, are based on the celebrated model developed by the marchand Jean Dulac in the 1770's. With their bold 'à la Grecque' mounts and often incorporating the amusing device of pop-up candlearms, the 'vases Dulac' were popular among the sophisticated collectors of the day, with examples acquired by Mme du Barry, Horace Walpole and Prince Baryatinski for Grand Duke Paul's apartments at Pavlovsk.

A similar pair of vases after Dulac's model with blue-ground porcelain bodies were sold Pinto Collection, Christie's Paris, 12 September 2017, Lot 78 (€ 10,620, including premium).

■74

**A LOUIS XV ORMOLU-MOUNTED CHINESE
LACQUER COMMODE**

MID-18TH CENTURY, THE LACQUER RESTORED

The serpentine *rouge de Pyrénées* marble top above two drawers decorated *sans-traverse* with Chinoiserie figures, pavilions and flowering foliage, the angles headed with dolphins, on cabriole legs, spuriously stamped 'DUBOIS' and 'JME', remounted
33½ in. (35 cm.) high; 50 in. (127 cm.) wide;
24¼ in. (62.5 cm.) deep

£8,000-12,000

US\$11,000-16,000

€9,200-14,000

PROVENANCE:

The Gloria Gurney Collection until sold Sotheby's, New York, 9 November 2007, lot 48.





■75

A PAIR OF ORMOLU-MOUNTED PORCELAIN VASE TABLE LAMPS

OF LOUIS XVI STYLE, 20TH CENTURY

20 in. (51 cm.) high, excluding fittings

(2)

£3,000-5,000

US\$4,000-6,500

€3,500-5,700

■76

A SET OF FOUR LOUIS XV BEECHWOOD FAUTEUIS

BY ETIENNE MEUNIER, MID-18TH CENTURY

Each with padded back, arms and seat covered in close-nailed cream cotton upholstery, each chair stamped 'E. MEUNIER'; previously decorated

37½ in. (95 cm.) high; 25½ in. (65 cm.) wide; 24 in. (61 cm.) deep

(4)

£2,000-3,000

US\$2,700-4,000

€2,400-3,500

The *maitrise* date for Etienne Meunier is not recorded.



■77

A LOUIS XV STYLE SAVONNERIE CARPET

FRANCE, LATE 19TH CENTURY

Full pile throughout, a short unrepaired tear within the field and a couple of restorations, a light surface dirt, otherwise good condition

13ft.4in. x 16ft.1in. (410cm. x 493cm.)

£6,000-8,000

US\$8,000-11,000

€7,000-9,300





78

**CIRCLE OF FRANZ XAVER WINTERHALTER
(GERMAN, 1805-1873)**

Portrait of Emperor Franz Joseph I of Austria (1830-1916), half length, in the uniform of an Austrian Field Marshal

oil on canvas, oval
30 $\frac{1}{8}$ x 24 $\frac{1}{4}$ in. (76.5 x 61.5 cm)

£4,000-6,000

US\$5,300-7,900

€4,700-7,000

PROVENANCE:

By repute the collection of Archduke Ludwig Viktor of Austria (1842-1919).

Anonymous sale; Tajan, Paris, 26 June 2008, lot 109.



79

AUSTRIAN SCHOOL, 19TH CENTURY

Portrait of Emperor Franz Joseph of Austria (1830-1916) half-length; and portrait of Empress Elizabeth of Austria (1837-1898), half-length

oil on canvas

27½ x 22⅝ in. (69.4 x 56.8 cm.)

(2)

£5,000-8,000

US\$6,700-11,000

€5,900-9,300

PROVENANCE:

King Ludwig III of Bavaria (label verso).

Anonymous sale; Sotheby's, Amsterdam, 17 December 2008, lot 162.



■80

**A FRENCH ORMOLU THIRTY-SIX LIGHT LARGE
CHANDELIER**

OF EMPIRE STYLE, 20TH CENTURY

Fitted for electricity

64 in. (162.5 cm.) high; 48 in. (122 cm.) diameter

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Anonymous Sale; Christie's, New York, 20 April 2010, lot 65.





■ 84

ÉMILE OTHON FRIESZ (FRENCH, 1879-1949)

Les Paysans en Italie

signed 'E Othon Friesz' (lower left)

oil on canvas

77 x 51¼ in. (195 x 130 cm.)

Painted in 1921

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

Jonas Netter, by whom acquired directly from the artist, and thence by descent to the present owner.

LITERATURE:

M. Gauthier, *Othon Friesz*, Geneva, 1957, no. 78 (illustrated; with incorrect dimensions).



85

λΩ85

**JEAN COCTEAU
(FRENCH, 1889-1963)**

*Danseuse et Musiciens (from
Danses antiques)*

signed and dated 'Jean Cocteau 1958'
(lower right), marked and numbered
'Edition originale de Jean Cocteau
Atelier Madeline-Jolly 14/50'
grey painted terracotta, oxide crayon
and coloured glaze
10 $\frac{1}{8}$ in. (27.6 cm.)
conceived in 1958 and executed in a
numbered edition of 50

£1,000-1,500

US\$1,400-2,000
€1,200-1,700

LITERATURE:

A. Guédras, *Jean Cocteau céramiques
catalogue raisonné*, Teillet-Dermit,
Paris, 1989, p. 140, no. 218 (another
example illustrated).



86

λΩ86

**JEAN COCTEAU
(FRENCH, 1889-1963)**

Le Juge

signed 'Jean Cocteau' (lower right),
marked and numbered 'Edition
originale de Jean Cocteau Atelier
Madeline-Jolly 4/30' (underneath)
terracotta with oxide crayon and
coloured glaze
12 $\frac{3}{8}$ in. (31.5 cm.) diameter
conceived in 1958 and executed in a
numbered edition of 30

£1,200-1,800

US\$1,600-2,300
€1,400-2,100

LITERATURE:

A. Guédras, *Jean Cocteau céramiques
catalogue raisonné*, Teillet-Dermit,
Paris, 1989, p. 54, no. 73 (another
example illustrated).



λ89

CARLOS NADAL (SPANISH, 1917-1998)

L'église, Uccle Belgique

signed 'cNadal' (lower right); signed, dated and inscribed 'Nadal 80, Eglise/
Uccle/Belique' and with atelier stamp (on the reverse)

oil on panel

19¾ x 24 in. (50.2 x 61 cm.)

painted in 1980

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Christie's, London, 20 February 1990, lot 270.

The authenticity of this painting has been confirmed by the Comité Nadal.



λ90

CARLOS NADAL (SPANISH, 1917-1998)

Vue de L'Atelier

Signed 'cNadal' (lower right)
acrylic on paper laid down on canvas
21¼ x 25½ in. (54 x 64.8 cm.)

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

PROVENANCE:

with Sala Pares, Barcelona.
with Galeria del Cisne, Madrid, where acquired by the current owner.

The authenticity of this painting has been confirmed by the Comité Nadal.

PROPERTY FROM CHRISTOPHER GIBBS' SET AT ALBANY, PICCADILLY, LONDON (LOTS 91-111)
SOLD BY ORDER OF THE EXECUTORS OF THE LATE CHRISTOPHER GIBBS



Christopher Gibbs, 1938-2018.

Born into an aristocratic family of renowned collectors in 1938, Christopher's love of 'the antique' began at school. He opened what was to be his first of many successful and much admired shops in Camden Passage, Islington just before the Swinging 60s took hold. John Harris wrote "*the vibes in his first shop gave out unusual resonance*", in his introduction to the Christie's sale of the contents of Christopher's Manor House at Clifton Hampden in 2000. Christopher was a legendary antique dealer and decorator, in the traditional sense; he treasured the history and provenance of an object and created homes that were true to their beginnings, while installing an atmosphere of continuous generations of occupancy. Following his move to Morocco, Christopher thrived on the generosity, friendship and natural beauty that Tangier provided. His intellect was renowned and his sense of taste a '*true modern phenomenon*' that will be held up as a beacon by followers of the 'English Country House Look' for many years to come.



Christopher Gibbs' sitting room at Albany © Tobias Alexander Harvey

■91

A LATE REGENCY GILTWOOD AND SIMULATED BAMBOO OVERMANTEL MIRROR
FIRST HALF 19TH CENTURY

The arched rectangular mirror plate within a bamboo simulated frame carved with flames
63½ in. (161 cm.) high; 56 in. (142 cm.) wide

£1,500-2,500

US\$2,000-3,300
€1,800-2,900



■92

A GEORGE III MAHOGANY PARTNERS DESK
LATE 18TH CENTURY

The top with inset tooled green leather writing surface and rest, above an arrangement of drawers
31¼ in. (80.5 cm.) high; 51 in. (129.5 cm.) wide;
37¾ in. (96 cm.) deep

£4,000-6,000

US\$5,300-8,000
€4,700-7,000

PROVENANCE:

Almost certainly Brogyntyn Hall, Shropshire and by descent until moved to Glyn Cywarch, Gwynedd. Glyn Cywarch, The Property of Lord Harlech; sold Bonhams, London, 29 March 2017, lot 185.



ly Hermitage. . . .
ell, and truths retreat. . . .
entions, folly's rage. . . .
nes of grandeur beat.
e walks of luxury hide,
aps in beds of flowers,
ouchant tiger, pride. . . .
springs from beauty's bowers
I. II



■93

**A GEORGE II MAHOGANY DISPLAY
CABINET-ON-STAND**

CIRCA 1750

Enclosing three shaped adjustable shelves, the glazed door
apparently original

74 in. (188 cm.) high; 37 in. (94 cm.) wide;

22 in. (56 cm.) deep

(2)

£2,500-5,000

US\$3,300-6,600

€3,000-5,800

PROVENANCE:

The Manor House at Clifton Hampden, Oxfordshire.

Opposite: Christopher Gibbs' curiosities cabinet at the Manor
House at Clifton Hampden, Oxfordshire, photographed in 2000.



■94

A REGENCY OAK HALL CHAIR
FIRST QUARTER 19TH CENTURY

The back centred by a later painted crest depicting a

chained portcullis surmounted with the letters 'W. H'

34½ in. (87.5 cm.) high; 18¼ in. (46.5 cm.) wide;

18¼ in. (46.5 cm.) deep

£300-500

US\$400-660

€350-580



■97

**A NORTH EUROPEAN JAPPANED
MIRROR**

PROBABLY GERMAN, INCORPORATING
17TH/EARLY 18TH CENTURY ELEMENTS

The chinoiserie decoration depicting figures in
landscapes, restorations

48 in. (122 cm.) high; 38¼ in. (97 cm.) wide

£4,000-6,000

US\$5,300-7,900

€4,700-7,000



■98

A PAIR OF REGENCY BRASS-MOUNTED OAK BOOKCASES
CIRCA 1800

The doors with brass grilles lined with apricot silk, with conforming pair of doors below, originally part of a fitted library and now with subsequent alterations

86 in. (218.5 cm.) high;

44 in. (112 cm.) wide;

16 in. (41 cm.) deep

(2)

£3,000-5,000

US\$4,000-6,600

€3,500-5,800

PROVENANCE:

John, 4th Earl Poulett (1756-1819), Hinton House, Hinton St. George, Somerset and by descent at Hinton until sold from the house circa 1968. Property from the London Residence of the Later Sir Paul Getty, K.B.E.; Christie's, South Kensington, 25 November 2004, lot 136.

LITERATURE:

C. Winn, *The Pouletts of Hinton St. George*, London, 1976, p. 143 and plate opposite p. 129, illustrated *in situ* in the Library at Hinton House.

For further information please see christies.com.



(part lot)



•103

RAFAEL GARZON (SPANISH, 1863-1923)

Nine views of the Alhambra Palace, Granada

albumen prints

image: 18 x 22½ in. (45.7 x 56. cm.); and similar (9)

£800-1,200

US\$1,100-1,600

€930-1,400

PROVENANCE:

The executors of the Late Lady Magnus-Allcroft, Stokesay Court, Shropshire; sold Sotheby's, house sale, 29 September 1994, lot 1471.

λ•104

RICHARD AVEDON (AMERICAN, 1923-2004)

David Wynn, 1960s

gelatin silver print

signed in ink (image)

image/sheet: 10 x 9½ in. (25.5 x 24.2 cm)

£1,200-1,800

US\$1,600-2,400

€1,400-2,100



105

•105

CHARLES WILLIAM DAY, 19TH CENTURY

Pompeys Pillar, Alexandria

inscribed and dated 'Pompeys Pillar, Alexandria, 1838./

March 3rd 1838.' (lower left)

pencil and watercolour on paper

6¼ x 9½ in. (15.9 x 23.2 cm.)

£500-800

US\$660-1,100

€590-930

PROVENANCE:

Robert Kime, David Bedale, Piers von Westenholz and Christopher Gibbs, The English Home; sold Christie's, South Kensington, 30 April 2014, lot 163.

•106

THOMAS BROWN, 19TH CENTURY

Mr Brown's room

signed and dated 'T Brown. 1811.' (lower right)

pencil and watercolour on paper

image: 9½ x 12¾ in. (23.2 x 32.4 cm.)

£400-600

US\$530-790

€470-700

The subject in this drawing is an apparent self portrait of Thomas Brown, who was a partner with James Watt in the engineering firm of Boulton, Watt & Company, Birmingham.



106



(part lot)



•107

**A SET OF FOUR SCRAPWORK
COLLAGE PANELS**

20TH CENTURY

The text to the panels with quotes from Coleridge, Keble, Byron and others, in modern giltwood frames

21¾ x 16½ in. (55.2 x 42 cm.)

(4)

£400-600

US\$530-790

€470-700

•108

**A TOILE-DE-JOUY PRINTED-COTTON
PANEL**

DESIGNED BY 'REX WHISTLER (1905-1944),
CIRCA 1932

The central cartouche enclosing 'Clovelly' with scenes of the village around, mounted on a modern stretcher

30 in. (76 cm.) high; 33 in. (83.5 cm.) wide

£500-1,000

US\$660-1,300

€580-1,200

•109

**PHILIPPE THOMASSIN (1562-1622)
AFTER GIOVANNA BATTISTA RICCI
(1537-1627)**

The Fall of the Rebel Angels

engravings, printed from nine plates, circa 1600-1620, on nine joined sheets of laid paper, an impression of the first state (of two), before Ricci's address, the sheet toned with a long vertical tear through the lower central sheets, other defects, framed

Overall sheet size: 1650 x 1147 mm.

£1,000-1,500

US\$1,400-2,000

€1,200-1,700

LITERATURE:

Bruweart 5.

M. Berry, *The Print in Italy 1550-1620*, London, 2001, no. 101.



(part lot)

•110

AFTER THOMAS SANDBY, R.A.

Views of Windsor Great Park

engravings published by P. Sandby, E. Rooker, F. Vivares and W. Austin, six plates from the set of eight, in parcel-gilt and ebonised frames

16 x 25½ in. (40.7 x 65 cm.), including frames (6)

£400-600

US\$530-780

€460-690

PROVENANCE:

Chatsworth: The Attic Sale; sold Sotheby's, house sale, 5 October 2010, lot 275.



■111

AN ENGLISH PLANE-TREE AND ROOTWOOD TABLE

FIRST HALF 19TH CENTURY

The top of octagonal form, with remains of Christopher Gibbs label to underside

31 in. (79 cm.) high; 36 in. (91.5 cm.) wide;

35 in. (89 cm.) deep

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

PROVENANCE:

Acquired from the Country Seat, Henley-on-Thames.







THE PROPERTY OF A GENTLEMAN

■112

A GEORGE II PLAN OF LONDON MOUNTED ON A VICTORIAN MAHOGANY EIGHT-LEAF SCREEN

THE MAP DATED 1746, THE FRAME LATE 19TH CENTURY

The front decorated with a panoramic map of London on twenty-four sheets and extensively inscribed, on a moulded mahogany plinth with channelled border and embossed red leather reverse, slightly distressed and with some overpainting

Each leaf: 89 in. (246 cm.) high; 19 in. (48.5 cm.) wide

£3,000-5,000

US\$4,000-6,600
€3,500-5,800

PROVENANCE:

The plan possibly acquired by John Russell, 4th Duke of Bedford (d.1771) for Woburn Abbey, Woburn, Bedfordshire; thence by descent at Woburn Abbey, Bedfordshire; until sold by The Trustees of the Bedford Estates and members of the Russell Family, Christie's house sale, 20-21 September 2004, lot 251.

Out of the Ordinary the Discerning and Individual Taste of Christopher Gibbs and Harris Lindsay; sold Christie's, London, 10 May 2006, lot 106.

For further information please see christies.com.

PROPERTY OF A LADY

■113

AN ENGLISH OAK REFECTORY TABLE

LATE 19TH / EARLY 20TH CENTURY, INCORPORATING EARLIER ELEMENTS

The rectangular top above carved pedestal supports joined by a stretcher 29½ in. (75 cm.) high; 90¼ in. (229 cm.) wide; 33 in. (84 cm.) deep

£1,500-2,500

US\$2,000-3,300
€1,800-2,900



PROVENANCE:

By repute, Ham House, Richmond. Wenefryde Agatha Scott, 10th Countess of Dysart (1889-1975) and thence by descent.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■114

A SET OF VICTORIAN OAK LIBRARY STEPS
SECOND HALF 19TH CENTURY

With four treads, the sides carved as eagles
35 in. (89 cm.) high; 21 in. (53.5 cm.) wide;
25 in. (63 cm.) deep

£1,200-1,800

US\$1,600-2,400

€1,400-2,100

■115

AN ANGLO-INDIAN CARVED TEAK OCCASIONAL CAMEL TABLE

LATE 19TH/EARLY 20TH CENTURY

The octagonal top carved with scrolling flowering foliage,
with shaped base on ball feet
30½ in. (77.5 cm.) high; 15½ in. (39 cm.) wide;
27 in. (69 cm.) deep

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

THE PROPERTY OF A LADY

■116

AN ENGLISH SOFA

BY HOWARD & SONS, LATE 19TH/20TH CENTURY

Upholstered in grey tweed, back left leg stamped '19665 /
2336 / HOWARD & SONS / BERNERS ST', later castors
33 in. (84 cm.) high; 73 in. (186 cm.) wide;
37 in. (94 cm.) deep

£2,000-3,000

US\$2,700-3,900

€2,300-3,400





Isabelle Ståhl
Just nu är jag här

OMNIBUS



(part lot)

117

**INDIAN COMPANY SCHOOL,
19TH CENTURY**

Twelve portraits of trades and occupations

pencil, ink, watercolour, heightened with bodycolour

16¼ x 15½ in. (42¼ x 39¾ cm.),

including frames

(12)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900



118

**TWO MEISSEN PORCELAIN
MODELS OF PAROTS**

LATE 19TH CENTURY, BLUE
CROSSED SWORDS MARKS,
ONE INCISED NO 63, THE OTHER
INCISED 20 AND WITH VARIOUS
PAINTERS' MARKS

The largest 12¼ in. (31 cm.) high (2)

£2,000-3,000

US\$2,700-4,000

€2,400-3,500

119

**A BRASS AND COPPER
GAME BIRD**

ATTRIBUTED TO SERGIO
BUSTAMANTE, CIRCA 1970

19¼ in. (49 cm.) high;

43¾ in. (110 cm.) long

£1,000-1,500

US\$1,400-2,000

€1,200-1,700





Hexton Manor in Hertfordshire, originally an early seventeenth century farmhouse was enlarged and altered in the eighteenth century for the French de Lautour family. Caroline Young de Lautour, the eventual heiress of the estate made great improvements in the mid-nineteenth century adding pleasure grounds and extensive internal alterations. It was purchased in 1918 by the wool merchant Sir James Hill, 1st Baronet (1849-1936) before being sold to Scottish Businessman Sir Patrick Ashley Cooper (1887-1961) in 1935. Sir Patrick was a steely and articulate businessman, serving as Governor of the Hudson's Bay Company for over two decades and eventually as a Director of the Bank of England. He served with distinction in the First and Second World Wars, in the latter organising army supplies for the Government, and was knighted in 1944 for his wartime service. His descendants continued to live at Hexton until 2018. The collection offered today was purchased by Sir Patrick during his tenure at Hexton, with some pieces probably from the well-known dealers Phillips of Hitchin, only a few miles away.

Photo Courtesy of Nick Ingram

THE PROPERTY OF THE LATE SIR PATRICK ASHLEY COOPER, HEXTON MANOR, HERTFORDSHIRE
(LOTS 122-129)

λ122

**SIR OSWALD JOSEPH HORNBY BIRLEY, R.O.I.,
R.P. (BRITISH, 1880-1954)**

*Portrait of Sir Patrick Ashley Cooper (1887-1961),
seated three-quarter length in a grey suit*

signed and dated 'Oswald Birley 1947' (upper right)
oil on canvas
51 x 40 in. (129.5 x 101.6 cm.)

£1,000-1,500

US\$1,400-2,000
€1,200-1,700

Sir Oswald Birley painted several members of the Cooper family in the 1940s, probably following Sir Patrick Ashley Cooper's knighthood in 1944.



■123

**TWO ENGLISH PRESENTATION ROWING OARS
ONE BY E. NORRIS, LONDON, THE OTHER BY A. R.
TOZER, TEDDINGTON, DATED 1908 AND 1912**

One oar with P. A. Cooper for Sir Patrick Ashley Cooper and
the other J. R. Cooper for his brother, John Russell Cooper
140.5 in. (357 cm.) long (2)

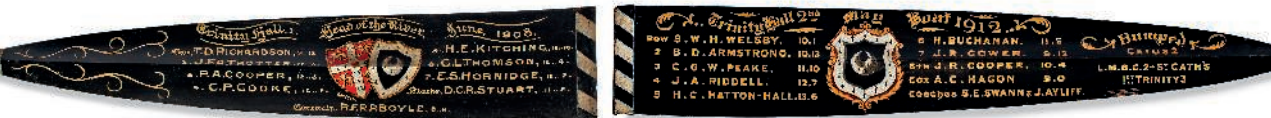
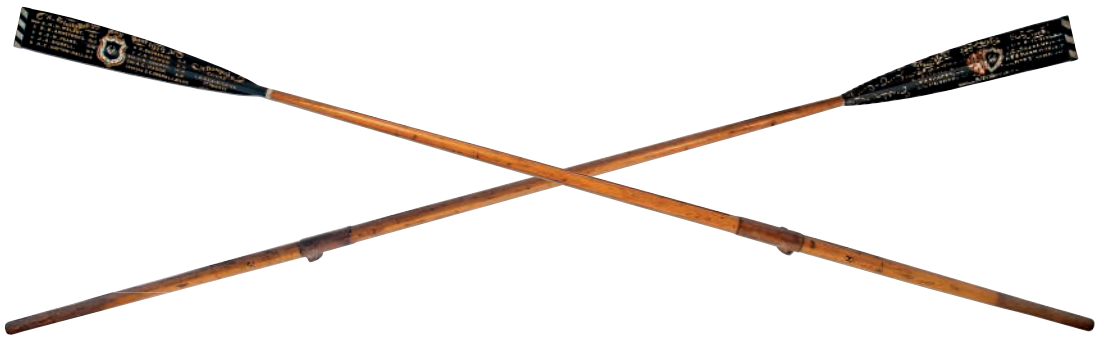
£700-1,000

US\$920-1,300
€820-1,200

PROVENANCE:

Sir Patrick Ashley Cooper (1887-1961), Hexton Manor,
Hertfordshire and by descent.

For further information please see christies.com.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■124

TWO CHARLES II CANED OAK CHAIRS

LATE 17TH CENTURY, ONE STAMPED 'RF', THE OTHER 'EK'

Each with pierced scroll crest centred by putti, spiral column supports and caned seat above scroll one stamped twice 'RF' and also 'S' to reverse, the other stamped twice 'EK', replacements

46 in. (117 cm.) high;

24 in. (61 cm.) wide;

17 in. (43 cm.) deep

(2)

£700-1,000

US\$920-1,300

€810-1,100

PROVENANCE:

Sir Patrick Ashley Cooper (1887-1961), Hexton Manor, Hertfordshire and by descent.



■125

A QUEEN ANNE WALNUT BUREAU-BOOKCASE

CIRCA 1700

The fall front enclosing a fitted interior, the sides with carrying handles, feet replaced

77 in. (196 cm.) high;

41½ in. (105.5 cm.) wide;

24 in. (61 cm.) deep

£3,000-5,000

US\$4,000-6,500

€3,500-5,700

PROVENANCE:

Sir Patrick Ashley Cooper (1887-1961), Hexton Manor, Hertfordshire and by descent.



■126

**A PAIR OF REGENCY FIDDLEBACK MAHOGANY
LARGE BOOKCASES**

ATTRIBUTED TO GILLOWS, CIRCA 1810-20

Each with glazed doors enclosing adjustable shelves, some replacements to the cornices, plinths and sides, previously part of a larger bookcase

100 in. (254 cm.) high; 56 in. (142.5 cm.) wide;

17 in. (43 cm.) deep

(2)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Almost certainly the de Latour family, Hexton Manor, Hertfordshire.

Probably Hexton, Hertfordshire (house sale); sold Oxenham and Sons., 10 July 1843, lot 436 or 437.

By descent at Hexton until purchased by Sir Patrick Ashley Cooper (1887-1961), *circa* 1935, and by descent.

For further information please see christies.com.



λ127

**EDWARD SEAGO, R.W.S., R.B.A.
(BRITISH, 1910-1974)**

North west gale on the Orwell

signed 'Edward Seago' (lower left) and with inscription
'NORTH WEST GALE ON THE ORWELL' (on the reverse)
oil on board
16¼ x 24 in. (41.3 x 61 cm.)
painted in 1970

£8,000-12,000

US\$11,000-16,000
€9,200-14,000

PROVENANCE:

with Marlborough Fine Art Ltd., London, where acquired by
the present owner's parents.

■128

**A VICTORIAN PARCEL-GILT AND POLYCHROME
PAINTED DESK**

POSSIBLY BY DRUCE AND CO.,
SECOND HALF 19TH CENTURY

The leather writing surface with hinged writing slide,
decoration refreshed, losses
28¼ in. (72 cm.) high; 47¼ in. (121 cm.) wide; 34½ in. (88
cm.) deep

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

PROVENANCE:

Sir Patrick Ashley Cooper (1887-1961), Hexton Manor,
Hertfordshire and by descent.





Photo Courtesy of Nick Ingram

■129

A MAHOGANY GLAZED BREAKFRONT BOOKCASE

LATE 19TH/EARLY 20TH CENTURY, IN THE MANNER OF WRIGHT AND ELWICK

The corbelled open pediment and cornice, above a blind arcaded cavetto frieze, above four glazed doors with geometric astragals, the base section with a pair of shaped panelled doors enclosing six graduated later-baize lined drawers the first of which later fitted as a display cabinet, flanked on each side by four graduated quatrefoil blind fretwork drawers, above a frieze of blind fretwork Chinese paling and a plinth base
85¼ in. (216.5 cm.) high; 72 in. (183 cm.) wide;
18 in. (46 cm.) deep

£6,000-10,000

US\$7,900-13,000
€7,000-12,000

PROVENANCE:

Sir Patrick Ashley Cooper (1887-1961), Hexton Manor, Hertfordshire, probably acquired for the house *circa* 1935, and by descent.

COMPARATIVE LITERATURE:

R.W. Symonds, *The Present State of Old English Furniture*, London, 1921, fig. 99.

M. Jourdain, 'Mr. C. D. Rotch's Collection of Furniture, Part 1', *Country Life*, 7 June 1924, p. 937, fig. 1.

P. Macquoid and R. Edwards, *The Dictionary of English Furniture*, London, 1924-27, vol. I, fig. 77.

R. Edwards & P. Macquoid, *The Dictionary of English Furniture*, London, rev. ed., 1954, vol. I, p. 87, fig. 24

A near identical bookcase, dating from the eighteenth century, and possibly by Wright and Elwick, formerly in the collection of Mr Claude D. Rotch, was sold Christie's, London, 28 November 2002, lot 110 (£100,150, including premium).

This impressive pedimented bookcase, conceived in the 'Roman' manner, epitomises the variety of the style popularised by Thomas Chippendale in his *Gentleman and Cabinet-Maker's Director*, 1754. Its general form, comprising a 'commode' base with nest-of-drawers, corresponds to Chippendale's 'Library Bookcase' pattern (pl. LXII). The glazing with octagon compartments, together with the arcaded entablature beneath an open pediment, also featured in bookcase patterns, published by Robert Sayer in *A Society of Upholsterers, Cabinet-Makers etc., Household Furniture in Genteel Taste*, pt. II, 1760, pls. 37 and 36. The base features a double-braced Chinese fret pattern which, like its scalloped cornice, is found in Chippendale's 'China Case' pattern of 1761 (illustrated in the 3rd edition of the *Director*, 1762 (pl. CXXXVII).





130



THE MARQUESS OF LONDONDERRY'S MUNICH 'PEACE IN OUR TIME' CIGARETTE BOX

130

A SILVER-PLATED COMMEMORATIVE CIGARETTE BOX AND A GEORGE V SILVER CIGARETTE BOX

THE SILVER BOX WITH MARK OF TF AND COMPANY, LONDON, 1929

Applied with a map of Europe and inscription 'Peace for our Time, London - Munich Sept 29 1938 / Munich London Sept 30 1938'; the interior with plaque 'To Lord Londonderry from his grateful passenger on a memorable flight G.W.P'; the other rectangular with engine-turned hinged cover engraved 'R.C. from R.W 1931', *marked on side* 8½ in. (20.5 cm.) and 9 in. (22.6 cm.) wide (2)

£600-800

US\$790-1,100

€700-930

PROVENANCE:

Presented by George Ward Price (1886-1961), the Daily Mail's celebrated foreign correspondent, to Charles, 7th Marquess of Londonderry, K.G., (1878-1949), to commemorate their flight to Munich at the time of the signing of the Munich Agreement with Hitler in September 1938, and then by descent.

For further information please see christies.com.



131

131

A GEM-SET CIGAR CASE, BY CARTIER

FRENCH ASSAY MARKS FOR 18K GOLD; STAMPED 'CARTIER. PARIS. LONDRES. NEW YORK', 'MADE IN FRANCE' AND NO 03412

Plain rectangular with two compartments, the cover with three-stone sugarloaf sapphire pushpiece and engraved with a Marquess' crown, *marked inside*, in a fitted case 6 in. (15.3 cm.) long 5 oz. 1 dwt. (158 gr.)

£2,500-3,500

US\$3,300-4,600

€3,000-4,100

PROVENANCE:

Almost certainly Charles Vane-Tempest-Stewart, 7th Marquess of Londonderry, K.G., (1878-1949) and then by descent.

132

A GEORGE III SILVER-MOUNTED TRAY

MARK OF ROBERT JONES AND JOHN SCOFIELD, LONDON, CIRCA 1780 (LETTER-DATE LACKING)

Oval with openwork neoclassical gallery cast with laurel swags and cut-out oval handles, engraved on centre with the Royal arms and a crest within a Garter motto beneath marquess' coronet, *market on side* 25¼ in. (64 cm.) wide

The Royal arms are those of King George III (r.1760-1820). The crest is that of Stewart, probably for Charles, 3rd Marquess of Londonderry (1778-1854)

£600-800

US\$800-1,100
€700-930

PROVENANCE:

Probably Charles William Vane (formerly Stewart), 3rd Marquess of Londonderry K.G. (1778-1854), and then by descent.



132

~133

A GEORGE III DRESSING CASE

VARIOUS MAKERS' MARKS, LONDON, 1799, 1809, 1811 AND 1818

Plain silver-gilt and comprising a shaving bowl, four circular boxes and covers of differing sizes, two rectangular boxes of differing size with openwork hinged cover, a plain rectangular box, a small tray with openwork hinged cover and two glass bottles with silver caps, two metal hooks, a pair of scissor, a card box, all in a red leather fitted mahogany case applied with letter L beneath a coronet, and engraved with crest and monograms CS and CB, *fully marked* shaving bowl 8 in. (20.2 cm.) wide 57 oz. 7 dwt. (1,784 gr.)

The majority with crest and monogram for Charles, 3rd Marquess of Londonderry (1778-1854). (20)

£1,000-1,500

US\$1,400-2,000
€1,200-1,700

PROVENANCE:

Charles William Vane (formerly Stewart), 3rd Marquess of Londonderry K.G. (1778-1854)(1778-1854) and by descent.



133

134

A GEORGE VI IRISH SILVER TRAY

MARK OF REID AND SONS, DUBLIN, 1918

Shaped rectangular with moulded border and side handles, engraved on centre with 'To Viscount Castlereagh from the Workmen of Seaham Colliery on his coming of age 18th November 1923', *marked underneath*

26¾ in. (26.5 cm.) wide 114 oz. 8 dwt. (3,559 gr.)

The engraving refers to Edward Charles Stewart Robin Vane-Tempest-Stewart, 8th Marquess of Londonderry (1902-1955).

£800-1,200

US\$1,100-1,600
€940-1,400

PROVENANCE:

Edward Charles Stewart Robin Vane-Tempest-Stewart, 8th Marquess of Londonderry (1902-1955), and then by descent.



134



135



135

**A PAIR OF GEORGE II SILVER TAPERSTICKS
MARK OF EBENEZER COKER, LONDON, 1763**

On stepped square bases with gadroon borders, the columns resting on a spirally fluted dome and with fluted knobs, engraved around the base, *marked underneath* 6¼ in. (16 cm.) high
16 oz. 1 dwt. (500 gr.)

The inscription reads 'Presented to the Viscount & Viscountess Castlereagh by the Rt Hon.ble B. d'Israeli October 2nd 1875'.

(2)

£2,000-3,000

US\$2,700-4,000
€2,400-3,500

PROVENANCE:

Given by the Prime Minister, Benjamin Disraeli, as a wedding present to Charles, Viscount Castlereagh, later 6th Marquess of Londonderry K.G. (1852-1915) and his wife Lady Theresa, daughter of Charles, 19th Earl of Shrewsbury, on the occasion of their marriage on 2 October 1875, and then by descent.



136

136

**SIX BRONZE PAPERWEIGHTS AND AN INKPOT
FRANCE AND ENGLAND, 19TH CENTURY**

Four on black marble base; a Greek helmet, an eagle and a heron, a seated dog holding a mother-of-pearl bowl and a seated bear reading a silver-plated copy of 'The Times'; two on white marble base, one with children playing on a seesaw and a model of an ear with inscription 'through this thy love in trembling accents came and to my heart enraptured bore the flame, May 5th 1846-1854' with label on underside 'Alph. Giroux & Cie, Paris, Bronze et Fantaisies'; together with an owl-shaped inkpot with Victorian registration mark, with white glass liner
The ear 6¾ in. (17.2 cm.) wide

(7)

£1,000-1,500

US\$1,400-2,000
€1,200-1,700

PROVENANCE:

The 'ear' paperweight, probably Frances Anne, Marchioness of Londonderry and then by descent.

137

A GEORGE III SILVER TREASURY INKSTAND
 MARK OF HENRY NUTTING, LONDON, 1805

Rectangular with reeded borders and on four scroll feet, the double hinge cover with swing handle and engraved with the Royal arms and a coat-of-arms under a coronet, the interior fitted on one side with three compartments with a glass inkwell and sander with silver covers, *marked underneath, all covers and handle*
 11½ in. (30.2 cm.)
 93 oz. 19 dwt. (2,923 gr.)

£4,000-6,000

US\$5,300-7,900
 €4,700-7,000

PROVENANCE:

Robert Stewart, Viscount Castlereagh, later 2nd Marquess of Londonderry (1769-1822) and then by descent.

For further information please see christies.com.



137

138

A GROUP FIVE SILVER, SILVER-GILT AND GOLD BOXES

THE DOUBLE-HINGED BOX WITH MARK OF THOMAS PHIPPS AND EDWARD ROBINSON, LONDON, 1799; THE TRAVELLING INKSTAND WITH MARK OF WILLIAM PARKER, LONDON, 1816 AND THE BOX WITH MARK OF THOMAS DILLER, LONDON, 1843; THE POCKET BAROMETER BOX WITH MARK OF WRIGHT AND DAVIES, LONDON, 1899; THE GOLD CASE WITH MARK OF ADIE BROTHERS LIMITED, BIRMINGHAM, 1923; THE CIGARETTE CASE WITH MARK OF DEAKIN AND FRANCIS LIMITED, BIRMINGHAM, 1927

The parcel-gilt box with monogram CB, *marked inside and in both covers*; the silver-gilt travelling inkstand box, engraved to inkstand lid with S under a coronet for Viscount Seaham, *marked underneath the box and the inkstand, on cover of box and on shell thumbpiece*; the pocket barometer box cover engraved C under a viscount coronet for Viscount Castlereagh, *marked in cover and underneath and stamped 'Thornhill Bond Street, London, W'*; the gold match box engraved with crest, *marked inside*; the plain rectangular silver cigarette case engraved 'Castlereagh 10132S House of Commons', *marked inside*
 the cigarette case 4¾ in. (12 cm.) long
 gross weight 24 oz. 8 dwt. (760 gr.) (5)

£1,000-1,500

US\$1,400-2,000
 €1,200-1,700



138

For further information please see christies.com.

■139

A PAIR OF 'KENTIAN' GILTWOOD SIDE TABLES

EARLY 20TH CENTURY

Each with a veneered Siena marble top
32¾ in. (83 cm.) high; 48¼ in. (122.5 cm.) wide;
27½ in. (70 cm.) deep (2)

£6,000-10,000

US\$8,000-13,000
€7,000-12,000

140

NEAPOLITAN SCHOOL, 17TH CENTURY

A pair of ornate vases with flowers, on a ledge

oil on canvas
70¾ x 39¼ in. (179.7 x 99.8 cm.) a pair (2)

£10,000-20,000

US\$14,000-26,000
€12,000-23,000







•141

**FOLLOWER OF
JAN VAN HUYSUM**

*A still life with flowers and fruit
on a stone ledge in a niche*

with indistinct signature '[...]sum fecit'
(lower left)
oil on canvas
33¼ x 26⅞ in. (84.5 x 66.2 cm.)
inscribed with inventory number
'1241.' (lower right)

€3,000-5,000 US\$4,000-6,500
€3,500-5,700

PROVENANCE:

Empress Elizabeth of Russia (1709-1762) at Tsarskoye Selo, and by descent.

Private collection, Paris, circa 1917-1934, from whom acquired by the following;

Anonymous sale; Sotheby's, London, 5 July 1989, lot 39, as 'Jan van Huysum', where acquired by the present owner.



142

**GERMAN SCHOOL,
CIRCA 1800**

Portrait of an artist, three-quarter-length, in a red frock coat holding a palette and brushes, in a chair, with another young man, by an easel

oil on canvas
47 x 36½ in. (119.9 x 92.7 cm.)

€3,000-5,000 US\$4,000-6,600
€3,500-5,800



143

**HECTOR CHARLES AUGUSTE
OCTAVE CONSTANCE
HANOTEAU
(FRENCH, 1823-1890)**

*Horses in a wooded landscape
before a pond*

signed 'h.hanoteau' (lower left)
oil on canvas
50¼ x 63½ in. (127.7 x 161.4 cm.)
in a carved giltwood frame

€1,500-2,500 US\$2,000-3,300
€1,800-2,900



144

FOLLOWER OF SALVATOR ROSA

*A wooded river landscape with soldiers and fishermen
in the foreground, a castle beyond*

oil on canvas

45 $\frac{1}{8}$ x 57 $\frac{1}{8}$ (114.5 x 145 cm.)

in a carved giltwood frame

£5,000-8,000

US\$6,600-10,000

€5,800-9,200



145

**CIRCLE OF CORNELIS DE WAEL
(ANTWERP 1592-1667 ROME)**

A commedia dell'arte troupe performing on the outskirts of a town with classical ruins

oil on canvas
26½ x 48 in. (67.3 x 121.9 cm.)

£4,000-6,000

US\$5,300-7,800

€4,600-6,900

PROPERTY OF A LADY

146

FLORENTINE SCHOOL, 16TH CENTURY

Portrait of a gentleman, bust-length, in profile

oil on copper
8¾ x 6½ in. (21.6 x 16.5 cm.)
inscribed with inventory number '261' (lower left)

£5,000-8,000

US\$6,600-10,000

€5,800-9,200

PROVENANCE:

Corsini collection, Florence, inv. no. 68 (according to a label on the reverse).

G. Ricasoli (according to a label on the reverse).

with Sandro Orsi Antichità, Milan (according to a label on the reverse).





PROPERTY OF A NOBLEMAN

147

DIRCK HALS (DUTCH, 1591-1656)

A merry company drinking and making music

signed and dated 'ANO DHALS 1639[?]' (upper right, on the frame of the portrait)

oil on panel

19¼ x 26⅝ in. (49.7 x 67.3 cm.)

£7,000-10,000

US\$9,200-13,000

€8,100-11,000

PROVENANCE:

Private collection, Germany, since the nineteenth century, and by descent to the present owner.

We are grateful to Dr. Fred G. Meijer for confirming the attribution after inspection of the original.



■148

A SWEDISH GILT-LEAD AND GILTWOOD MIRROR
SECOND QUARTER 18TH CENTURY, IN THE MANNER OF BURCHARD PRECHT

The arched bevelled and divided plate within a foliate-painted bevelled mirror surround with basket-weave clasps, surmounted by an eagle flanked by fruiting urn, the arched upper plate probably replaced 49 ½ in. (126 cm.) high; 25 ¼ in. (64 cm.) wide

£4,000-6,000

US\$5,300-7,800

€4,600-6,900



(detail of top)



■149

A SWEDISH 'BLYBERG' PORPHYRY TABLE TOP
FIRST HALF 19TH CENTURY, ON A LATER STAND

31½ in. (80 cm.) high; 52¾ in. (134 cm.) wide; 26¾ in. (68 cm.) deep

£4,000-6,000

US\$5,300-7,900

€4,700-7,000

PROVENANCE:

A gift from David Style Esq., Wateringbury Place, Kent, to the present owner.

THE PROPERTY OF THE LATE
MICHAEL INCHBALD

150

**A SOUTH GERMAN GILT-
BRASS AND BRONZE
'TURMCHENUHR' STRIKING
TABLE CLOCK WITH ALARM**

NICHOLAUS SCHMIDT,
AUGSBURG, EARLY 17TH
CENTURY

CASE: the stepped domed top with obelisk finial and pierced arcaded galleries, the rectangular case with panels of engraved foliate scrolls flanked by fluted columns to the angles, the square base raised on bun feet, the detachable sides both stamped 'NS' within a shaped shield to the reverse DIALS: the silvered chapter ring with Roman hours and alarm disc to centre, the minute ring below, both with later blued steel hands, the rear with two subsidiary dials indicating the quarters and strike phases for the hours, the arbors disconnected MOVEMENT: the gilt-brass movement with square section pillars, with later verge and pendulum escapement (formerly foliot or balance), gut fusee for the going train, going barrels for the hour and quarter strike

14¼ in. (36.2 cm.) high; 6¾ in. (16.8 cm.) wide; 6½ in. (16.5 cm.) deep

£8,000-15,000 US\$11,000-20,000
€9,300-17,000

PROVENANCE:

Courtenay A. Ilbert (1888-1956) and
by descent to Michael Inchbald.

LITERATURE:

R.W.Symonds, *A History of English
Clocks*, London 1947, p. 11.

For further information please see
christies.com.





(part lot)

151

TWELVE HAND-COLOURED ENGRAVINGS FROM WEINMANN'S 'PHYTANTHOZA ICONOGRAPHIA'

JOHANN WILHELM WEINMANN (1683-1741)

Each in modern oak frames
17¼ in. x 13 in. (43.8 x 33 cm.)

£4,000-6,000

(12)

US\$5,300-7,900
€4,700-7,000

152

NINE CHINESE BLUE AND WHITE BLUE AND WHITE FACETED MINIATURE VASES

KANGXI PERIOD (1662-1722)

The faceted bodies supported on pedestal feet and decorated in blue and white with leafy flowers, and five with matched covers

Largest 7½ in. (18 cm.)

(9)

£800-1,200

US\$1,100-1,600
€940-1,400



153

A DERUTA MAIOLICA ARMORIAL ALBARELLO

CIRCA 1520-1530

Named for *MI NICOLAI* on a ribbon, a pharmacy cypher below and a shield above, within a ribbon-tied *robbiana* 8¾ in. (20.2 cm.) high

£2,000-3,000

US\$2,700-3,900
€2,300-3,400

The drug label probably refers to *requies Nicolai* or *Nicholas's Ropose*, an opiate, the formula of which was devised by Nicolaus Myrepsus.



154

A VICTORIAN SILVER COIN BEAKER

MARK OF JAMES BARCLAY HENNELL, LONDON, 1882

Plain tapering on spreading foot, set with thirty coins each engraved with name and date of accession of English monarch from William I to Queen Victoria, and engraved on base with 'This cup weighing oz 12 was made to receive 30 coins of English history', marked on body 8 in. (20 cm.) high 13 oz. 16 dwt. (430 gr.)

£1,500-2,000

US\$2,000-2,600
€1,800-2,300

The oldest coin is a William I (1066-1087) silver penny and the most recent a Victorian Gothic Florin.

Δ155

A GERMAN SILVER-GILT MOUNTED COCONUT (COCOS NUCIFERA) CUP AND COVER

APPARENTLY UNMARKED, PROBABLY 19TH CENTURY

The mounts engraved with scrolling motifs on matted ground, the coconut held by three silver straps, each capped with an applied cast mask, the hinged cover with warrior finial holding a spear and a shield engraved with a merchant's mark and dated 1554 9½ in. (24 cm.) high

£2,000-4,000

US\$2,700-5,300
€2,400-4,600





■156

A BRONZE BUST OF AUGUSTUS

BY DE ANGELIS & FILS, NAPLES, 1904

Inscribed to reverse 'Sab DE Angelis & Fils / Naples 1904'; on a circular marble socle 19 in. (48 cm.) high

£1,000-1,500

US\$1,400-2,000
€1,200-1,700

■157

AN ITALIAN SPECIMEN MARBLE TABLE TOP

THE TOP FIRST HALF 19TH CENTURY, THE BASE LATER

The circular top inlaid with lapis lazuli, malachite, porphyry, granite, alabaster and breccia marble among others

31¼ in. (79.5 cm.) high;
29¾ in. (75.5 cm.) diameter

£5,000-8,000

US\$6,600-10,000
€5,800-9,200





PROPERTY OF A PIEDMONTSE GENTLEMAN (LOTS 158 & 160)

■-160

TWO NORTH ITALIAN ORMOLU-MOUNTED TULIPWOOD AND KINGWOOD OCCASIONAL TABLES
GENOA, MID-18TH CENTURY

With Spanish brocatelle marble top, one with later cupboard doors
32 in. (81 cm.) high; 23 in. (58 cm) wide; 13 in. (33 cm.) deep (2)

£2,000-3,000 US\$2,700-4,000
€2,400-3,500

■161

AN ITALIAN WALNUT SIDE CABINET
SECOND HALF 16TH CENTURY, PROBABLY TUSCANY

46 in. (117 cm.) high; 44 in. (112 cm.) wide; 24½ in. (62 cm.) deep

£3,000-5,000 US\$4,000-6,500
€3,500-5,700

PROVENANCE:

Anonymous sale; Sotheby's, London, 29 October 2003, lot 150.



■162

**AN ITALIAN OAK PARQUET
FLOOR**

EARLY 20TH CENTURY

Comprising approximately two
hundred and four square panels and
twelve small rectangular panels
Approximately 84 square metres

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

■163

**AN ITALIAN WALNUT
CREDENZA**

LATE 16TH CENTURY AND
LATER, PROBABLY TUSCANY

41½ in. (105.5 cm.) high;
64 in. (162.5 cm.) wide;
23 in. (58.5 cm.) deep

£3,000-5,000 US\$4,000-6,600
€3,500-5,800

PROVENANCE:

Anderson Galleries, New York, 1
October 1932, no. 1035.
Gismondi, Antibes, 1979.
Anonymous Sale; Sotheby's, London,
29 October 2003, lot 138.







164

**A PAIR OF NAPLES PORCELAIN
TWO-HANDLED VASES**

LATE 18TH CENTURY, VARIOUS
INCISED LETTERS AND
NUMERALS

Of campana form, painted with
vendors and their wares, with marble
effect handles, rims and footrims,
enriched in gilding
6½ in. (16.2 cm.) high (2)

£2,000-3,000 US\$2,700-4,000
€2,400-3,500

165

**AN ITALIAN GILTWOOD AND
POLYCHROME-PAINTED
SEDAN CHAIR**

LATE 18TH CENTURY, ADAPTED
TO A DRINKS CABINET

Fitted with a later glazed and panelled
door, fitted for electricity, redecorated
66 in. (168 cm.) high; 33 in. (84 cm.)
wide; 35½ in. (90 cm.) deep

£3,000-5,000 US\$4,000-6,500
€3,500-5,700





■166

AN ITALIAN GILTWOOD PRIE-DIEU

LATE 17TH/EARLY 18TH CENTURY

The bookrest inscribed 'TOT. PULGRA/ ET. MARIA/ F. T. MAGULA. NO/ LST. IN. TE.', redecorated

38 in. (96.5 cm.) high; 26 in. (66 cm.) wide; 25 in. (64 cm.) deep

£3,000-5,000

US\$4,000-6,600

€3,500-5,800



■~167

AN ITALIAN WALNUT, ROSEWOOD AND EBONY WORK TABLE

MID-18TH CENTURY

30½ in. (77.5 cm.) high; 30¼ in. (77 cm.) wide; 15¼ in. (39 cm.) deep, closed

£1,000-1,500

US\$1,400-2,000

€1,200-1,700

■~168

A PAIR OF SICILIAN BRASS-MOUNTED KINGWOOD PARQUETRY SERPENTINE COMMODINI

THIRD QUARTER 18TH CENTURY

Each with a serpentine-fronted *breche violette* marble inset top, losses and replacements to mounts, losses to veneers

Each 32½ in. (83 cm.) high;

22½ in. (57 cm.) wide; 11¼ in. (30 cm.) deep

(2)

£2,500-4,000

US\$3,300-5,300

€2,900-4,600



169

FOLLOWER OF MARCO RICCI

A river landscape with noblemen and beggars by a classical fountain and ruined tower; and a Venetian landscape with figures by a classical ruin

oil on canvas

20½ x 24.7.8 in. (51.5 x 63.4 cm.)

a pair (2)

£6,000-8,000

US\$8,000-11,000

€7,000-9,300



■170

**A LOUIS XV BLACK AND GILT VERNIS MARTIN
COMMODE**

THIRD QUARTER 18TH CENTURY

With Pietro Corsi label, re-mounted
32½ in. (82.5 cm.) high; 49 in. (124.5 cm.) wide;
23 in. (58.5 cm.) deep

£5,000-8,000

US\$6,600-10,000

€5,800-9,200

PROVENANCE:

With Pietro Corsi, Turin.





■173

**AN ITALIAN BLACK, RED AND GILT-JAPANED CHINOISERIE
BUREAU BOOKCASE**

LATE 18TH CENTURY AND LATER

The upper doors enclosing a fitted and red-japaned interior, the fall front opening to reveal conforming decoration, above a pair of cupboard doors, restorations, some replacements to fitted interior, the lower section doors replaced

95 in. (241 cm.) high; 41 in. (104 cm.) wide; 22½ in. (57 cm.) deep

£4,000-6,000

US\$5,300-7,900

€4,700-7,000



■174

**A PAIR OF FRENCH ORMOLU CHENETS
OF LOUIS XV STYLE, LATE 19TH CENTURY**

Modelled as young mermen resting on scrolls, re-gilt,
one stamped '240'
18 in. (46 cm.) high; 16 in. (41 cm.) wide (2)

£1,500-2,500

US\$2,000-3,300
€1,800-2,900



■175

**A FRENCH ORMOLU FENDER
OF LOUIS XV STYLE, 20TH CENTURY**

Stamped '2576'
66 in. (167.5 cm.) wide

£3,000-5,000

US\$4,000-6,500
€3,500-5,700



■176

**A PAIR OF LATE LOUIS XV
BEECH FAUTEUILS**

CIRCA 1760, PROBABLY NORTH
ITALIAN

Each cartouche-shaped padded back
and cushioned seat covered in floral
silk, restorations

41 in. (104 cm.); 29 in. (74 cm.) wide;
24 in. (61 cm.) deep (2)

£6,000-10,000 US\$7,900-13,000

€6,900-11,000



■177

**A PAIR OF NORTH EUROPEAN
ORMOLU FOUR-LIGHT
CANDELABRA**

LATE 18TH/ EARLY 19TH
CENTURY

Previously adapted for electricity,
re-gilt

19 in. (48 cm.) high;

12 in. (30.5 cm.) wide (2)

£4,000-6,000 US\$5,300-7,800

€4,600-6,900



■178

**A NORTH ITALIAN
WALNUT SOFA**

VENETO, THIRD QUARTER 18TH
CENTURY

Covered in floral silk with three squab
cushions, restorations

38½ in. (98 cm.) high;

100 in. (254 cm.) wide;

29 in. (74 cm.) deep

£2,000-3,000 US\$2,700-3,900

€2,300-3,400





(detail)



(detail)



■179

A PAIR OF NORTH ITALIAN WALNUT, OLIVEWOOD AND MARQUETRY CENTRE TABLES

THE TOPS EARLY 18TH CENTURY, THE LEGS ASSOCIATED

Each with amaranth-crossbanded top
27½ in. (70 cm.) high; 37 in. (94 cm.) wide;
36¼ in. (92 cm.) deep

£3,000-5,000

US\$4,000-6,500
€3,500-5,700

(2)

■180

A CONTINENTAL WALNUT, AMBOYNA AND GILTWOOD CENTRE TABLE

19TH/20TH CENTURY

The circular moulded top with ebony crossbanded border, on recessed castors

28½ in. (72.5 cm.) high; 71 in. (180.5 cm.) diameter

£2,000-3,000

US\$2,700-3,900
€2,400-3,500





■181

A NORTH ITALIAN GILTWOOD MIRROR

VENICE, MID-18TH CENTURY

The later plate within rectangular foliate frame and trailing pierced foliage, pagodas, and mirrored cartouches, re-gilt, the reverse with brand 'PP/E'

73 in. (185.5 cm.) high; 52 in. (132 cm.) wide

£6,000-8,000

US\$7,900-10,000

€6,900-9,200



182

PROPERTY FROM THE PATRICIA HART COLLECTION
(LOTS 182 - 183)

182

A CHELSEA PORCELAIN FIGURE OF PIERROT CIRCA 1755, RED ANCHOR MARK TO BACK OF BASE

Modelled by *Joseph Willems*, playing a pipe in his left hand and a drum with his right hand
6½ in. (15.5 cm.) high

£3,000-5,000

US\$4,000-6,500

€3,500-5,700

PROVENANCE:

With Armin B. Allen, London.
With Errol Manners, London, from whom acquired, 19 May 2005.

LITERATURE:

Birte Abraham, *Commedia dell'Arte, The Patricia & Rodes Hart Collection of European Porcelain and Faience*, Amsterdam, 2010, pp. 174-175.



183

183

A PAIR OF HÖCHST PORCELAIN FIGURES OF HARLEQUIN PLAYING THE BAGPIPES AND COLUMBINE OR HARLEQUINE DANCING

CIRCA 1750-53, HARLEQUIN INCISED CH 2,
HARLEQUINE INCISED I / ME, BLACK PAINTER'S
B MARK FOR PHILIPP MAGNUS BECHEL, BLACK
SCRIPT INVENTORY NUMBER D.13.

Both probably modelled by *Johann Gottfried Becker*,
Harlequin seated on a rocky mound playing bagpipes
formed as a goat
6¾ in. (16.1 cm.) high

(2)

£7,000-10,000

US\$9,300-13,000

€8,200-12,000

PROVENANCE:

Harlequin: A Private Collection, near Düsseldorf, Germany.
With Angela, Gräfin von Wallwitz, Munich, from whom
acquired, 26 January, 2007.
Harlequine: With Angela, Gräfin von Wallwitz, Munich,
from whom acquired, 17 March 2005.

LITERATURE:

Birte Abraham, *Commedia dell'Arte, The Patricia & Rodes Hart Collection of European Porcelain and Faience*, Amsterdam, 2010, pp. 110-111.

PROPERTY OF A GENTLEMAN (LOTS 184 - 185)

184

A MEISSEN PORCELAIN CHINOISERIE LARGE OVIFORM VASE

CIRCA 1730, TRACES OF BLUE CROSSED SWORDS MARK

Painted with an exotic bird perched on flowering foliage, a phoenix in flight above, the reverse with *indianische Blumen* issuing from rockwork, above a gilt-line footrim
14½ in. (36.8 cm.) high

£3,000-5,000

US\$4,000-6,500
€3,500-5,700

185

A LARGE PAIR OF MEISSEN PORCELAIN KAKIEMON DISHES

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

Painted with flowering shrubs issuing from rockwork with three geese on the ground nearby, another in flight above (2)
15½ in. (38.4 cm.) diameter

£2,000-3,000

US\$2,700-4,000
€2,400-3,500



184

PROVENANCE:

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



185





■186

A PAIR OF ITALIAN TWIN-BRANCH GILTWOOD AND ENGRAVED GLASS GIRANDOLE MIRRORS
LATE 18TH/ EARLY 19TH CENTURY

Each with a scrolling foliate frame around a shaped plate etched with a classical figure, fitted for electricity
28 in. (71 cm.) high; 12½ in. (32 cm.) wide (2)

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



■187

A LOUIS XV ORMOLU QUARTER-STRIKING MANTEL CLOCK

JEAN BAPTISTE BAILLON, PARIS, MID-18TH CENTURY, NO. 3334

The dial signed 'JN. BAPTISTE / BAILLON', the three-train movement with silk suspension and countwheel strike to hour bell, striking the quarters to a smaller bell, the backplate engraved 'J. B. Baillon A Paris / No. 3334', the reverse to dial inscribed 'Martinière' and dated '1753', with later bezel

21¼ in. (54 cm.) high; 12½ in. (31.8 cm.) wide;
6¾ in. (17 cm.) deep

£3,000-5,000 US\$4,000-6,600
€3,500-5,800

Jean Baptiste Albert Baillon (I) (1727-1772), clock maker to Queen Marie Lezczinska and later, to Marie Antoinette.



■188

A CONTINENTAL RED, GILT AND BLACK JAPANNED OCCASIONAL TABLE

18TH CENTURY, LATER DECORATED

With frieze drawer, two printed paper labels to underside 'GARDE MEUBLE/ PERRIN & CTE/ LAUSANNE SUISSE/ 5699 and B116' and another handwritten label inside drawer '3963'

26½ in. (67 cm.) high; 30 in. (76 cm.) wide;
20 in. (51 cm.) deep

£1,500-2,500 US\$2,000-3,300
€1,800-2,900

PROVENANCE:

With Galerie Perrin, Paris.



■-191

A SICILIAN BRASS-MOUNTED AND EBONY-BANDED TULIPWOOD COMMODINO

MID-18TH CENTURY

The inset white-veined brown marble top above two drawers, the sides with encadrements
32½ in. (82.5 cm.) high; 23 in. (58.5 cm.) wide;
12 in. (30.5 cm.) deep

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

■192

AN ITALIAN GILTWOOD PORTE-TORCHERE

LATE 18TH CENTURY, PROBABLY ROME

Now fitted as a floor lamp, with cream shade
35½ in. (90 cm.) high, excluding fitments

£500-800

US\$660-1,000
€580-920



■193

AN ITALIAN AMARANTH AND BOIS CITRONNIER COMMODINO

LATE 18TH CENTURY, ROME OR NAPLES

The later *giallo antico* marble top with *verde antico* moulding above a door
31¼ in. (80.5 cm.) high; 24 in. (61 cm.) wide;
16¼ in. (41 cm.) deep

£1,500-2,500

US\$2,000-3,300
€1,800-2,900





■-194

**AN ITALIAN ROSEWOOD, FRUITWOOD AND
TULIPWOOD MARQUETRY COMMODE**

CIRCA 1800, PROBABLY TUSCANY

With *Diaspro di Sicilia* veneered marble top, remounted
36 in. (91 cm.) high; 51½ in. (128 cm.) wide;
23½ in. (60 cm.) deep

£4,000-6,000

US\$5,300-7,900

€4,700-7,000

195 No Lot





■196

AN ITALIAN PARCEL-GILT AND GREY-PAINTED CONSOLE TABLE

LATE 18TH CENTURY

The later veneered *broccatella di Spagna* marble top with *verde antico* moulding, reduced in size
37 in. (94 cm.) high; 47¾ in. (121 cm.) wide;
15 in. (38 cm.) deep

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

■-197

A NORTH ITALIAN ORMOLU-MOUNTED KINGWOOD, WALNUT AND TULIPWOOD-BANDED BOMBE COMMODE

MID-18TH CENTURY, PROBABLY PIEDMONT OR LIGURIA

The shaped pink and grey *breccia* veneered later marble top above a fall-front drawer revealing a fitted interior, two further drawers
38¼ in. (97 cm.) high; 52½ in. (133 cm.) wide;
24 in. (61 cm.) deep

£3,000-5,000

US\$4,000-6,600
€3,500-5,800





■198

**A LOUIS XVI ORMOLU AND WHITE MARBLE
STRIKING MANTEL CLOCK**

MONTJOYE, PARIS, LATE 18TH CENTURY

The drum case mounted above a horse with attendant cupid and cockerel, the white enamel dial signed 'MONTJOYE / A PARIS'; the twin barrel movement with silk suspension and countwheel strike to bell
19¾ in. (50.2 cm.) high; 12 in. (30.5 cm.) wide;
6¼ in. (16 cm.) deep

£2,000-3,000

US\$2,700-4,000

€2,400-3,500



■~199

**AN ITALIAN ORMOLU-MOUNTED TULIPWOOD
AND SATINWOOD BOMBE COMMODE**

ROME, MID-18TH CENTURY

The serpentine top above two long drawers *sans traverse*, the sides conformingly veneered, on cabriole legs; partially remounted

35¾ in. (90.5 cm) high; 49½ in. (126 cm.) wide;
25½ in. (64.5 cm.) deep

£5,000-8,000

US\$6,700-11,000

€5,900-9,300







■200

**A NORTH ITALIAN POLYCHROME LACCA
POVERA SOFA**

MID-18TH CENTURY, PROBABLY GENOA

Decorated overall with scrolling foliage and chinoiserie scenes, the seat covered in cream fabric
38 in. (96.5 cm.) high; 85 in. (216 cm.) wide;
20 in. (51 cm.) deep

£5,000-8,000

US\$6,700-11,000
€5,900-9,300

■201

**A PAIR OF NORTH ITALIAN POLYCHROME-
PAINTED AND MARBLEISED FIGURAL
TORCHERES**

EARLY 18TH CENTURY, POSSIBLY GENOESE

Each modelled as figures holding candle stands aloft, the
decoration refreshed

72 in. (183 cm.) high, overall

(2)

£5,000-8,000

US\$6,700-11,000
€5,900-9,300

202-203 No Lots







THE PROPERTY OF A GENTLEMAN

■-204

A LOUIS XIV PASTORAL TAPESTRY
LILLE, LATE 17TH CENTURY

Woven in silks and wools, depicting two young musicians in a wooded landscape with a palace and formal gardens beyond, within a scrolling foliate stylised picture frame border and brown outer slip, minor losses, the outer slip partially lacking and folded under
9 ft. 9 in. x 6 ft. 5 in. (295 cm. x 195 cm.)

£3,000-5,000

US\$4,000-6,600

€3,500-5,800

PROVENANCE:

The Property of a Lady; sold Christie's, London, 4 November 2010, lot 74.



■-205

A FRENCH ORMOLU-MOUNTED KINGWOOD AND BOIS SATINEE WRITING TABLE

19TH CENTURY/ 20TH CENTURY

The recently replaced brown leather top above a single frieze drawer, on cabriole legs

30 in. (76 cm.) high; 33½ in. (85 cm.) wide;

19½ in. (49.5 cm.) deep

£2,000-3,000

US\$2,700-3,900

€2,300-3,400

PROVENANCE:

Anonymous sale; Christie's, South Kensington; 4 February 2014, lot 196.

PROPERTY OF A LADY

■206

A MEISSEN PORCELAIN MANTEL-CLOCK AND A STAND

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

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

£2,500-4,000

US\$3,300-5,200
€2,900-4,600

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



Δ-207

**A VICTORIAN SILVER-MOUNTED GLASS
CLARET JUG IN THE FORM OF A WALRUS**
MARK OF ALEXANDER CRICHTON, LONDON, 1881

With ivory tusks and glass eyes, the glass body with integral handle etched with pattern mark on underside, *marked on neck and cover*
12 in. (30.5 cm.) long

£5,000-10,000

US\$6,600-13,000
€5,900-12,000

The registration mark of the design, engraved under the body, is for 22 September 1881.



PROPERTY FROM KENNETH NEAME
(LOTS 208-230)



208

■208

A VICTORIAN CUT-GLASS EIGHTEEN-LIGHT CHANDELIER

SECOND HALF 19TH CENTURY, IN THE MANNER OF F. & C. OSLER

Fitted for electricity, restorations and replacements
62½ in. (159 cm.) high; 40½ in. (103 cm.) diameter

£7,000-10,000

US\$9,300-13,000

€8,200-12,000

PROVENANCE:

Esmond Cecil Harmsworth, 2nd Viscount Rothermere
(1898-1978), Warwick House, London.

■209

A PAIR OF GEORGE III CUT-GLASS THREE-LIGHT CANDELABRA

THIRD QUARTER 18TH CENTURY

Each with flowerhead-cut drip-pans, on a square foot,
losses and replacements

29¼ in. (74 cm.) high

(2)

£7,000-10,000

US\$9,200-13,000

€8,100-11,000

PROVENANCE:

Anonymous sale; Christie's, London, 5 June 2008, lot 70.



209



■-210

**A PAIR OF REGENCY BRASS-INLAID AND
PARCEL-GILT KINGWOOD SIDE CABINETS**
ATTRIBUTED TO JOHN WELLSMAN, CIRCA 1820

The mesh-panelled doors enclosing a single adjustable shelf, the *Portor* marble tops replaced
36½ in. (93 cm.) high; 37½ in. (95 cm.) wide;
20 in. (51 cm.) deep (2)

£8,000-12,000

US\$11,000-16,000
€9,300-14,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 26 October 2012, lot 341.

The attribution of these striking pier cabinets to the little-known Regency cabinet-maker John Wellsman (fl. 1813-1823) is based on the comparison with the closely related suite of superb brass-inlaid rosewood furniture supplied by Wellsman to Sir John Davie, 9th Bt. (1798-1824), for the drawing room at Creedy Park, Devon, in 1820. The most important shared feature is the engraved brass inlay,

decorated with hounds and boars, and this unusual and highly distinctive design appears on several of the Creedy pieces and is described in Wellsman's account '*inlaid very superbly with ingraved brass ornaments*' (Devon Record Office, 2436M/E1). The Creedy Park suite, which escaped the fire that destroyed the original house in 1915, remained with the family until sold following the death of Sir Antony Francis Ferguson Davie, 6th Bt., Sotheby's, London, 7 November 1997, lots 87-91.

The Creedy commission is the most significant known commission of this enigmatic craftsman, whose insurance records suggest that he was a cabinet-maker of some note with his 'stock and utensils' insured for £1,200 at their peak in 1821, interestingly there is a second cabinet-maker of the same name listed at Sidbury Devon, albeit sixty years earlier, which may well evidence a link to the area and a possible route for the introduction to his patron at Creedy Park (Ed. G. Beard, C. Gilbert, *Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, p. 958).





■211

**A PAIR OF PARIS PORCELAIN
BLUE-GROUND ARMORIAL
CAMPANA VASES MOUNTED
AS LAMPS**

CIRCA 1840, WITH DARK-BLUE
ENAMEL RETAILER'S MARK

Each painted with a coat of arms
within a circular gilt cartouche, the
reverse painted with floral bouquets
within similar cartouches

27½ in. (70 cm.) high (2)

£1,500-2,000 US\$2,000-2,600
€1,800-2,300

212

**A PAIR OF MEISSEN
PORCELAIN MODELS OF
PARROTS**

LATE 19TH CENTURY, BLUE
CROSSED SWORDS MARKS,
INCISED A43A AND A43B,
IMPRESSED NUMERALS

16¼ in. (41.3 cm.) high (2)

£5,000-8,000 US\$6,600-11,000
€5,900-9,300

PROVENANCE:

Anonymous sale; Christie's, London,
29 November 2016, lot 335.



213

**A PAIR OF BRUSSELS
PORCELAIN TWO-HANDLED
VASES**

CIRCA 1810, ONE SIGNED ON
THE BASE 'J A NEELES'

Each painted with rustic figures in
sepia landscapes, between twin
Egyptian bust handles, on a gilt
square base

15¼ in. (39 cm.) high (2)

£2,000-3,000 US\$2,700-3,900
€2,300-3,400



■216

**A PAIR OF NORTH EUROPEAN GILTWOOD
MARTIAL TROPHY MIRRORS**
19TH CENTURY

The trophy backplates formed of drapery, ribbons, palm fronds, fasces and arrows, re-gilt
48¾ x 27½ in. (124 x 69.5 cm.)

(2)

£7,000-10,000

US\$9,200-13,000
€8,100-11,000

PROVENANCE:

Ancienne Collection d'Héli de Talleyrand Duc de Talleyrand;
sold Christie's, Paris, 26 November 2005, lot 212.

LITERATURE:

S. Roche, G. Courage, P. Devinoy, *Miroirs*, Fribourg, 1985,
p. 63, fig. 90.

These mirrors are inspired by a watercolour produced
by the studio of Giuseppe Maggiolini (1738-1814) and
preserved at Castello Sforzesco in Milan (B94-154).
Amongst the works of art in the collection in Milan, one
can see the influence of the designer Giacondo Albertoli
(1742-1839), who published his models in 1782 and 1787 in
Ornamenti diverso e Alcune decorazioni di nobili sale.



■217

**A PAIR OF LOUIS XVI GILTWOOD MARTIAL
TROPHY FIVE-BRANCH WALL-LIGHTS**
LATE 18TH CENTURY, IN THE MANNER OF JEAN-
CHARLES DELAFOSSE

Each issuing five arms, re-gilt, the wooden nozzles
replaced

55 in. (140 cm.) high; 27½ in. (70 cm.) wide;

12¾ in. (32.5 cm.) deep

(2)

£7,000-10,000

US\$9,200-13,000

€8,100-11,000

PROVENANCE:

The Wildenstein Collection; sold Christie's, London, 14-15
December 2005, lot 319.



218

■218

**A VICTORIAN CUT-GLASS
SEVEN-LIGHT CHANDELIER**
ATTRIBUTED TO F & C OSLER,
MID 19TH CENTURY

Losses and replacements, fitted for
electricity

57½ in. (145.5 cm.) high;
36 in. (91 cm.) diameter

£3,000-5,000 US\$4,000-6,500
€3,500-5,700



219

■219

**A PAIR OF SILVERED-BRASS
AND GLASS TWIN BRANCH
WALL-LIGHTS**
OF GEORGE III STYLE,
CIRCA 1900

Each issuing two branches, losses
and replacements

22 in. (55.8 cm.) high; 16½ in. (42 cm.)
wide; 8 in. (20.3 cm.) deep (2)

£3,000-5,000 US\$4,000-6,500
€3,500-5,700





■220

A GEORGE III GRISAILLE AND POLYCHROME-PAINTED AND AMARANTH-BANDED SATINWOOD COMMODE

ATTRIBUTED TO SEDDON, SONS AND SHACKLETON, CIRCA 1790

The top with central panel painted *en grisaille* with a lyre-playing muse, probably Erato, accompanied by a winged putto, beneath a musical trophy flanked by urns supporting paired birds and a pineapple and joined by grape and floral swags, the sides of the top decorated with lunettes enclosing strawberries, all within a bead and vine border on a pale pink ground the reverse with pencil inscription 'Drawing Room/Front-damaged/Before repair/March 15th 1899/nt [?]'

34 in. (86.5 cm.) high; 59 ½ in. (151 cm.) wide; 29 ½ in. (75 cm.) deep

£5,000-8,000

US\$6,600-11,000
€5,800-9,300

PROVENANCE:

Anonymous sale; Sotheby's, London, 24 February 1995, lot 98.

Acquired by the previous owner from Partridge, London in 1996.

Anonymous sale; Christie's, New York, 13 April 2016, lot 27 (sold after sale).

LITERATURE:

Partridge, *Recent Acquisitions 1996*, no. 24, pp. 62-63.

For further information on this lot, please see www.christies.com



(detail of top)

■221

A GEORGE III SILVER EPERGNE

MARK OF JOSEPH PREEDY, LONDON, 1802

The base oval and on four foliage and paw cast feet, the detachable conforming canopy chased with foliage and with a Victory finial, the central basket suspended from chains supporting an oval cut-glass bowl and with six branches, four supporting round cut glass bowls and two supporting oval cut glass bowls, *marked underneath, near border, on canopy and branches, the finial apparently unmarked*

25 in. (63.5 cm.) high

32½ in. (82.5 cm.) maximum width

weight of silver 204 oz. 4 dwt. (6,351 gr.)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

A Florida Collector; Christie's, New York, 27 October 1987, lot 308.

HSBC's Corporate Art Collection; Sotheby's, New York, 21 October 2004, lot 64.

Anonymous sale; Sotheby's, London, 6 July 2011, lot 77.

Joseph Preedy entered his first mark as a plateworker in February 1777 but it is not until 1791, when he entered another mark in partnership with William Pitts, registered first in Litchfield Street and later Newport Street, that he appears to have distinguished himself. William Pitts was from a distinguished family of silversmiths, his father being Thomas Pitts whose mark appears on a significant number of epergnes through the second half of the 18th century. William, along with his brothers Thomas and Joseph were apprenticed to their father in Air Street, off Piccadilly. Like his father he started making epergne from the 1780s, with his mark appearing on one dated 1783 (Christie's, New York, 14 March 1984, lot 188). That epergne, like another of 1786 (Christie's, London, 18 May 2016, lot 81), demonstrated that he had already started to move away from the form that his father would have recognised and began to exhibit the neo-classical style which was the prevailing style at the time.

The form of the present epergne developed from 1791, when Pitts began his partnership with Joseph Preedy (Christie's, London, 12 June 2006, lot 101). There exist several examples, most often without branches which served as a table centrepiece rather than an epergne, but the present example is among the most fully formed of the type with its six branches and the central hanging baskets.





222



■222

A PAIR OF PARIS (JACOB PETIT) PORCELAIN GREEN-GROUND TWO-HANDLED VASES

CIRCA 1840, BLUE J.P. MARKS

Each reserved with an oval panel of fruit and flowers, the plinth base with a similar panel, the reverse decorated in gilding with a basket of flowers supported on a bracket above pendant garlands, with gilt grotesque mask handles

21½ in. (54.2 cm.) high (2)

£4,000-6,000 US\$5,300-7,800
€4,600-6,900

A garniture of three vases of the same form and similarly decorated is illustrated by Régine de Plinval de Guillebon, *Paris Porcelain 1770-1850*, London, 1972, p. 239, no. 174.



223



■223

A PAIR OF FRENCH PORCELAIN TWO-HANDLED PLATINUM-GROUND VASES
LATE 19TH CENTURY

The ground reserved with exotic birds and insects, the elaborate handles with goat's mask terminals

16½ in. (42.3 cm.) high (2)

£2,000-3,000 US\$2,700-3,900
€2,300-3,400

224

A PAIR OF JAPANESE EXPORT BLACK AND GILT LACQUER OVAL PORTRAIT PLAQUES

EDO PERIOD, LATE 18TH CENTURY

Depicting Frideric III, inscribed to the reverse 'd'Autriche / Commence regner le 1er Janvier 1440. / Mort le 19 Aoust 1493'; and Francois Michel le Tellier, inscribed to the reverse 'Marquis de Louvois Ministre et Secretaire d'Etat, / Né le 18 Janvier 1641, Mort le 16 Juillet 1691', in modern giltwood frames with crimson linen mounts 4¾ x 3¾ in. (12 x 9.2 cm.), excluding mount and frame (2)

£1,500-2,500

US\$2,000-3,300
€1,800-2,900



225

CHINESE SCHOOL, 19TH CENTURY

Ancestor Portraits of Civil Officials and their Wives

Two scrolls, one with textile border, mounted and framed

Ink, colours and gold on paper

Paintings 63% x 37% in. (161.5 x 95.5 cm.) and

50% x 37% in. (158.5 x 93.4 cm.) (2)

£3,000-5,000

US\$4,000-6,600
€3,500-5,800





■226

**AN FRENCH ORMOLU AND PATINATED-BRONZE
TWELVE-LIGHT FIGURAL CHANDELIER**

LATE 19TH/EARLY 20TH CENTURY

The foliate corona issuing chains suspending a domed dish issuing six branches in the form of, fitted for electricity 50 in. (127 cm.) high; 28 in. (71 cm.) diameter

£2,000-3,000

US\$2,700-3,900

€2,300-3,400

■227

**A PAIR OF NEOCLASSICAL BRASS-MOUNTED
AND INLAID MAHOGANY PEDESTALS**

20TH CENTURY, POSSIBLY RUSSIAN

44¾ in. (113.5 cm.) high; 17½ in. (45 cm.) diameter (2)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

PROVENANCE:

Anonymous sale; Christie's, Paris, 22-23 April 2013, lot 334 (a set of four).



■228

A PAIR OF FRENCH ORMOLU CHENETS

Depicting a lady holding a bird and a Chinaman holding aloft a parasol, on pierced acanthus scrolls

16½ in. (42 cm.) high; 13¼ in. (32 cm.) wide (2)

£3,000-5,000

US\$4,000-6,500

€3,500-5,700

PROVENANCE:

A Private Parisian Collection; sold Sotheby's, Paris, 16 December 2004, lot 132 (as 18th century).

■229

**A PAIR OF NEOCLASSICAL BRASS-MOUNTED
AND INLAID MAHOGANY PEDESTALS**

20TH CENTURY, POSSIBLY RUSSIAN

44¾ in. (113.5 cm.) high; 17½ in. (45 cm.) diameter (2)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

PROVENANCE:

Anonymous sale; Christie's, Paris, 22-23 April 2013, lot 334 (a set of four).





(detail of underneath)

■230

**AN EMPIRE ORMOLU AND PATINATED-BRONZE
THREE-LIGHT CHANDELIER**

EARLY 19TH CENTURY

Fitted for electricity

31½ in. (80 cm.) high; 12½ in. (33 cm.) diameter

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

PROVENANCE:

The Collection of Madame Nelia Barletta de Cates; sold
Christie's, Paris, 18 March 2003, lot 266.

This beautiful chandelier, cast and applied with bull's heads, eagles and maidens, is representative of Jupiter, King of the Gods of Olympus, for whom the bull and eagle are sacred animals. A similar chandelier was sold from the Collection of M. Hubert Givenchy; Christie's, Monaco, 4 December 1993, lot 35.



PROPERTY FROM A PRIVATE COLLECTION (LOTS 231 - 235)

231

A MEISSEN PORCELAIN FIGURE OF A WHEELWRIGHT FROM THE ARTISAN SERIES

CIRCA 1750, FAINT BLUE CROSSED SWORDS MARK TO THE BACK OF THE BASE

Modelled by *J.J. Kändler*, working a wheel hub resting on a tree-stump
8½ in. (21.5 cm.) high

£2,000-3,000

US\$2,700-3,900

€2,300-3,400

An example of this model is preserved in the Victoria and Albert Museum, London, museum no. c.128-1993.

232

A MEISSEN PORCELAIN FIGURE OF COUNT BRÜHL'S TAILOR

CIRCA 1745, BLUE CROSSED SWORDS MARK

Modelled by *J.J. Kändler*, with the tailor astride a longhaired goat, carrying two kids on his back and brandishing his scissors

10 in. (25.6 cm.) high

£3,000-5,000

US\$4,000-6,500

€3,500-5,700



233

A MEISSEN AND GERMAN PORCELAIN CRUCIFIXION GROUP

CIRCA 1760, THE MEISSEN GOLGOTHA GROUP WITH BLUE CROSSED SWORDS MARKS, THE FIGURE OF CHRIST POSSIBLY MEISSEN AND POSSIBLY 18TH CENTURY

Modelled by *J.J. Kändler* with Mary Magdalene mourning at the foot of the cross, with Christ nailed to a detachable wooden cross underneath a banderole-shaped plaque with the initials *I.N.R.I.* in gilding
18½ in. (47.5 cm.) high overall

£4,000-6,000

US\$5,300-7,800

€4,600-6,900

234

**AN ORMOLU-MOUNTED MEISSEN PORCELAIN
VASE AND COVER EMBLEMATIC OF THE
SEASONS**

CIRCA 1750

Of square baluster shape, with four masks emblematic of the Seasons above cartouches painted with water fowl, supported by a swan and three putti

14 $\frac{7}{8}$ in. (37.5 cm.) high

£3,000-5,000

US\$4,000-6,500
€3,500-5,700



235

**A MEISSEN PORCELAIN TUREEN AND COVER
THE PORCELAIN PROBABLY CIRCA 1740, BLUE
CROSSED SWORDS MARK, LATER DECORATED**

The cover modelled as Venus in a chariot being drawn by two swans, the tureen modelled with two mermen and the Saxony coat of arms

19 in. (48 cm.) high

£3,000-5,000

US\$4,000-6,500
€3,500-5,700





236

TWO VICTORIAN SILVER-GILT STANDS

MARK OF ROBERT GARRARD, LONDON, 1861-1862

Each on circular base with openwork scroll motifs, the baluster stem applied with four lion masks and beaded borders, one stand numbered 3, *marked on base*
8 in. (20 cm.) high
57 oz. 9 dwt. (1,788 gr.) (2)

£2,000-3,000 US\$2,700-3,900
€2,400-3,500



237

A PAIR OF GEORGE III SILVER CANDLESTICKS WITH FOUR-LIGHT OLD SHEFFIELD PLATE BRANCHES EN SUITE

MARK OF JOHN ROBERTS AND COMPANY, SHEFFIELD, 1807

Each on shaped-circular filled base with shell motif repeated on the baluster stem, the matching branches with three reeded scrolling arms centred by a fourth light, *marked on base and on two sockets*
19 in. high (49 cm.) (2)

£3,000-5,000 US\$4,000-6,500
€3,500-5,700



238

AN EDWARD VII SILVER TWO-HANDLED TRAY

MARK OF EDWARD BARNARD AND SONS LIMITED, LONDON, 1903

Rectangular with gadrooned border, shell and foliage corners and applied handles, the centre chased with a large border of rococo cartouches, flowers and festoons, *marked on reverse*

29½ in. (75 cm.) long
171 oz. 16 dwt. (5,345 gr.)
Engraved on reverse with 'From Joannis Ch. Pateras, 1955'.

£2,000-3,000 US\$2,700-3,900
€2,300-3,400



ernest hemingway For Whom the Bell Tolls
Tropic of Cancer



GIORGIO ARMANI



PROPERTY FROM A PRIVATE COLLECTION IN EATON SQUARE
(LOTS 239-257)

■239

**A GEORGE III GILT-METAL AND GLASS
HANGING-LANTERN**

EARLY 19TH CENTURY AND LATER

With later candelabrum and electrical fitment
35 in. (89 cm.) high; 14 in. (35.5 cm.) diameter

£800-1,200

US\$1,100-1,600

€940-1,400



240

**A PAIR OF NORTH EUROPEAN SIMULATED-
MARBLE AND PARCEL-GILT TWO-
HANDLED VASES**

LATE 18TH/EARLY 19TH CENTURY

On a stepped circular socle and ebonised plinth
13½ in. (34.5 cm.) high; 7½ in. (19 cm.) wide;
6¾ in. (17 cm.) deep

(2)

£1,200-1,800

US\$1,600-2,300

€1,400-2,100



(details of tops)



■-241

**A PAIR OF GEORGE III WENGE, SYCAMORE,
SATINWOOD AND FRUITWOOD
MARQUETRY DEMI-LUNE CARD TABLES
CIRCA 1770**

The Indian rosewood-crossbanded tops centred by
flowering urns, the tops revealing later green-velvet
playing surface

30 in. (76 cm.) high; 44 in. (112 cm.) wide;

19¼ in. (50 cm.) deep

(2)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000



■242

**A GEORGE III SATINWOOD, SABICU AND
YEWOOD OCCASIONAL TABLE**
CIRCA 1770

The lower tier with frieze drawer, the top originally hinged and with a fitted interior
30 in. (76 cm.) high; 18 in. (46 cm.) wide;
14 in. (36 cm.) deep

£2,000-3,000

US\$2,700-3,900

€2,300-3,400

■243

**A GEORGE III MAHOGANY WRITING-
TABLE**
LATE 18TH CENTURY

With later gilt-tooled green leather writing surface, one key with old label inscribed '*Miss Webster's Dressing Table*', the right-hand drawer with later secret drawer to interior
30 in. (76 cm.) high; 41¼ in. (106 cm.) wide;
29½ in. (79.5 cm.) deep

£2,000-4,000

US\$2,700-5,200

€2,300-4,600

PROVENANCE:

With Partridge, London.



λ244

**MAUD FRANCES EYSTON SUMNER
(SOUTH AFRICAN, 1902-1985)**

Sky

signed 'SUMNER' (lower left)

oil on canvas

32 x 45½ in. (81.3 x 115.8 cm.)

£3,000-5,000

US\$4,000-6,500

€3,500-5,700

PROVENANCE:

with the Pieter Wenning Gallery, Johannesburg.



■245

**AN ENGLISH RED AND GILT-JAPANNED
LOW TABLE**

20TH CENTURY, IN THE MANNER OF
MALLETT

The glass top over a painted leather panel centred
by a dragon, scrolled clouds and foliage

15¾ in. (40 cm.) high; 41¼ in. (105 cm.) wide;

25 in. (63.5 cm.) deep

£800-1,200

US\$1,100-1,600

€940-1,400



■246

**A PAIR OF PORTUGUESE MAHOGANY,
WALNUT AND GILT-VARNISHED
SILVERED ('MECCA') OPEN ARMCHAIRS
CIRCA 1750**

Each with drop-in seat covered with later *petit-
point* needlework, on cabriole legs headed with
cabochon scrolls and pad feet

45¼ in. (115 cm.) high; 28¼ in. (72 cm.) wide;

19¾ in. (50.5 cm.) deep

(2)

£3,000-5,000

US\$4,000-6,600

€3,500-5,800



■247

**A PAIR OF ENGLISH UPHOLSTERED
SLIPPER CHAIRS**

PROBABLY BY SIBYL COLEFAX & JOHN FOWLER,
LATE 20TH CENTURY

With curved buttoned backs, the seats with bullion fringe
34½ in. (87.5 cm.) high; 22 in. (56 cm.) wide;
23 in. (58.5 cm.) deep

(2)

£800-1,200

US\$1,100-1,600
€940-1,400

■248

**A PAIR OF HOWARD EASY ARMCHAIRS
AND A SOFA**

BY HOWARD, LATE 20TH CENTURY

The chairs in green and white Howard & Sons printed
cotton, on castors, each chair stamped to the back right leg
'HOWARD CHAIRS LTD. / LONDON, ENGLAND' and with
Lenygon & Morant trade label

30 in. (76 cm.) high; 28 in. (71 cm.) wide;
27½ in. (70 cm.) deep

(3)

£3,000-5,000

US\$4,000-6,600
€3,500-5,800



■249

**A PAIR OF HOWARD EASY
ARMCHAIRS**

BY HOWARD CHAIRS LTD., LATE
20TH CENTURY

Covered in green and white Howard &
Sons printed cotton, on castors, with
Lenygon & Morant trade label
31 in. (79 cm.) high;
28½ in. (72 cm.) wide;
28 in. (71 cm.) deep (2)

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



■250

A HOWARD SOFA

BY HOWARD, LATE 20TH
CENTURY

Covered in green and white printed
cotton, on castors, stamped to back
left and right legs 'HOWARD CHAIRS
LTD. / LONDON, ENGLAND', the
seat cushions replaced
30 in. (76 cm.) high;
74 in. (188 cm.) wide;
32 in. (81 cm.) deep

£800-1,200 US\$1,100-1,600
€920-1,400





251

251

TWO WILLIAM AND MARY SILVER-GILT TAZZE
 MARK OF ANTHONY NELME, LONDON, 1692 AND
 1694

Each on trumpet-shaped foot with gadrooned border, engraved with a coat-of-arms, *marked near rim and under foot, further engraved underneath with scratch weights '24 oz-2 dwt-0' and '23-11'*

11½ in. (28 cm.) diameter

48 oz. 2 dwt. (1,502 gr.)

The arms are those of Fetherston, presumably for Sir Heneage Fetherston (c.1628-1711), 1st Baronet of Blackesware Co. Hertford. Heneage Fetherston purchased from John King the estate of Blackesware in the county of Hertford and was created a baronet by King Charles II on 4 December 1660. Sir Heneage married Mary, daughter of Sir Thomas Bennet, Baronet of Babraham in Cambridgeshire, and had a large family. (2)

£8,000-12,000

US\$11,000-16,000

€9,200-14,000



252

A WILLIAM AND MARY SILVER-GILT TAZZA
 LONDON, 1690, MAKER'S MARK P CROWNED,
 PROBABLY FOR BENJAMIN PYNE

On trumpet-shaped foot with gadrooned border, engraved with a coat-of-arms, *marked near rim and under foot*

11½ in. (28 cm.) diameter

21 oz. 2 dwt. (661 gr.)

The arms are those of Fetherston, presumably for Sir Heneage Fetherston (c.1628-1711), 1st Baronet of Blackesware, Co. Hertford. Heneage Fetherston purchased from John King the estate of Blackesware in the county of Hertford and was created a baronet by King Charles II on the 4 December 1660. Sir Heneage married Mary, daughter of Sir Thomas Bennet, Baronet of Babraham in Cambridgeshire, and had a large family.

£4,000-6,000

US\$5,300-7,800

€4,600-6,900



252



253

**A SET OF THREE GEORGE I SILVER-GILT
CASTERS**

MARK OF PIERRE PLATEL, LONDON, 1718

Each baluster and on circular stepped foot, the bayonet-mounted covers pierced with geometric motifs and with baluster finials, engraved with a crest, *marked underneath and on covers*

9 in. (22.8 cm.) and 6¾ in. (17 cm.) high

42 oz. (1,308 gr.)

(6)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Possibly Colonel Herbert Hall Mulliner (1861-1924).

Colonel H.H. Mulliner, deceased, late of F2 The Albany and Clifton Court Rugby; sold Christie's, London, 9 July 1924, lot 101 (£250 to SL).



254

A GEORGE III SILVER-GILT MOUNTED JAPANESE PORCELAIN BOWL AND COVER

THE SILVER-GILT MOUNTS LONDON, 1812, MAKER'S MARK RUBBED, POSSIBLY THAT OF JOHN ROBINS, THE PORCELAIN EDO PERIOD, LATE 18TH-EARLY 19TH CENTURY

The bowl painted with panels of flowers, birds in foliage in green, yellow, aubergine and iron-red enamels and gilt over underglaze blue, the rim mount cast with palm leaves, the swing handle with guilloche, the cover with a plain band, *marked on bowl and cover mounts*
4¾ in. (12 cm.) diameter

£7,000-10,000 US\$9,200-13,000
€8,100-11,000

PROVENANCE:

Probably William Beckford (1760-1844), Fonthill Abbey.

LITERATURE:

M. Snodin and M. Baker, 'William Beckford's Silver I', *The Burlington Magazine*, Vol. 122, October 1980, pp. 734-748 and 'William Beckford's Silver II', *The Burlington Magazine*, December 1980, vol. 122, p. 833.



255

A PAIR OF CHINESE CLOISSONNÉ ENAMEL MODELS OF MAGPIES

LATE 18TH-19TH CENTURY

Modelled looking to the left and right, each standing on a waisted circular base with T-shaped perch, the birds' bodies characteristically black and white with multi-coloured wing and tail feathers

12¾ in. (31.5 cm.) high (2)

£5,000-8,000 US\$6,600-10,000
€5,800-9,200



256

**A NEAR PAIR OF CHINESE FAMILLE VERTE
PORCELAIN 'PEACH' DISHES**
19TH CENTURY

Each with low rounded sides, the interior enamelled with a large peach, delicately shaded with green and iron-red enamels and further embellished with a stylised gilt *shou* character, the fruit growing on a short stem and detailed with leaves in two tones of green enamels, the reverses with three peach sprays each with two fruits embellished with gilt *shou* roundels, and the undersides with apocryphal Yongzheng six-character marks
11 in. (28 cm.) and 10¾ in. (27.3 cm.) diameter (2)

£3,000-5,000

US\$4,000-6,500

€3,500-5,700

257

**A PAIR OF ENGLISH MAHOGANY BREAKFRONT
CONSOLE TABLES**

THE TOPS REGENCY, EARLY 19TH CENTURY, THE
BASES LATER

Each with pierced brass lattice three-quarter gallery, above a plain frieze and reeded tapering legs on lion's-paw feet, with trade label inscribed 'ANTIQUE FURNITURE/From/NORMAN ADAMS L.T.D./8-10, HANS ROAD, LONDON, S.W.3.

32½ in. (82.5 cm.) high; 53¾ in. (136.5 cm.) wide;

18 in. (46 cm.) deep

(2)

£2,000-3,000

US\$2,700-3,900

€2,300-3,400

PROVENANCE:

With Norman Adams Ltd., London.





258

TWO MATCHING GEORGE II SILVER SECOND-COURSE DISHES

ONE WITH MARK OF AYME VIDEAU, LONDON, 1737; THE OTHER PAUL CRESPIN, LONDON, 1747

Each shaped-circular with egg-and-dart border, engraved on centres with coat-of-arms beneath a coronet and underneath with 'N.127=1' and 'N.222=4', *marked underneath*
 9¾ in. (24.5 cm.) diam.
 41 oz. 3 dwt. (1,280 gr.)

The arms are those of Bateman for John Bateman, 2nd Viscount Bateman (1721-1802), Treasurer of the Royal Household and Master of the King's Buck Hounds. (2)

£2,000-3,000 US\$2,700-3,900
 €2,400-3,500



259

A GEORGE III SILVER COFFEE-POT

MARK OF DANIEL SMITH AND ROBERT SHARP, LONDON, 1763

Plain baluster on spreading foot, with scalloped spout, the hinged cover with cone finial, *marked on body and cover*

11 in. (28 cm.) high
 gross weight 32 oz. 10 dwt. (1,012 gr.)

£2,000-3,000 US\$2,700-3,900
 €2,400-3,500

260 No Lot

261

**A SET OF FOUR GEORGE III
SILVER SAUCEBOATS**

MARK OF CHARLES WRIGHT,
LONDON, 1768

Each on four oblong spreading foot
with gadrooned borders and foliate
loop handle, each engraved with
crest and with scratch weight 'Wt of
4 59=1', *marked below the spout and
underneath*

8¼ in. (21 cm.) wide

58 oz. 9 dwt. (1,818 gr.)

The crest is that of Symonds, possibly
for Thomas Symonds (1719-1793) of
Pengethley, co. Hereford. He married
Sarah, daughter of Joseph Chester of
Gloucester, in 1759.

(4)

£3,000-5,000

US\$4,000-6,500

€3,500-5,700





(part lot)

■262
TWENTY GILTWOOD AND GILT COMPOSITION CONVEX MIRRORS

19TH CENTURY AND LATER

Of varying sizes, the largest: 27¾ in. (70.5 cm.) diameter; the smallest: 8¾ in. (22 cm.) diameter (20)

£3,000-5,000 US\$4,000-6,500 €3,500-5,700

■263
A GEORGE IV GRAINED AND CANED BERGERE
CIRCA 1825, IN THE MANNER OF GILLOWS

34½ in. (87.5 cm.) high; 20 in. (51 cm.) wide; 18¼ in. (46 cm.) deep

£700-1,000 US\$920-1,300 €810-1,100

THE PROPERTY OF A GENTLEMAN
(LOTS 264-265)

■264
AN ENGLISH RED AND GILT-JAPANNED LOW TABLE
20TH CENTURY, IN THE MANNER OF MALLETT

14 in. (35.5 cm.) high; 54 in. (137 cm.) wide; 25¼ in. (64 cm.) deep

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





■ 265

**A REGENCY MAHOGANY THREE PEDESTAL
DINING-TABLE**

EARLY 19TH CENTURY, POSSIBLY SCOTTISH

With two additional leaves, on castors

29 in. (74 cm.) high; 146 in. (371 cm.) wide, fully extended;

49 in. (124.5 cm.) deep

£5,000-8,000

US\$6,600-10,000

€5,800-9,200



266

A PAIR OF VICTORIAN SILVER CANDLESTICKS
MARK OF WALKER AND HALL, SHEFFIELD, 1900

Each on square filled base die-stamped with foliate corners and central urn, the Corinthian column with acorn and oak leaf swags, *marked on base*
13½ in. (34 cm.) (2)

£1,000-1,500

US\$1,400-2,000
€1,200-1,700



Δ267

A GEORGE II SILVER BASKET
MARK OF JOHN JACOB, LONDON, 1736

Shaped oval on openwork foot, the sides pierced with scrolls, the fixed overhead handle engraved with trelliswork and cast with leaf-capped scrolls, engraved on centre with a later crest in rocaille cartouche, *marked underneath and on handle*

12½ in. (32 cm.) wide
55 oz. 18 dwt. (1,740 gr.)

£2,500-3,500

US\$3,300-4,600
€2,900-4,100



268

A VICTORIAN SILVER CENTREPIECE
MARK OF WALKER AND HALL, SHEFFIELD, 1898

Navette-shaped on foliate scroll base with grotesque masks, the lower part of the body fluted, the upper part chased and pierced with flowers framing two vacant cartouches, the upswept sides applied with winged term handles, *marked on side and stamped underneath*
21½ in. (55 cm.) long
112 oz. 8 dwt. (3,497 gr.)

£2,000-3,000

US\$2,700-3,900
€2,400-3,500



269

A GEORGE III SILVER SALVER
MARK OF JOHN COX, LONDON, 1772

Shaped-circular on four ball and claw feet and with gadrooned border, engraved in centre with coat-of-arms and on reverse with scratch weight 61=4, *marked underneath*

16 in. (41 cm.) diam.
58 oz. 14 dwt. (1,826 gr.)

£1,200-1,800

US\$1,600-2,400
€1,400-2,100

PROVENANCE:

In the family by descent to the current owner.



■270

A MEISSEN PORCELAIN PURPLE 'INDIANISCHE BLUMEN' PATTERN COMPOSITE PART TABLE-SERVICE

20TH CENTURY, BLUE CROSSED SWORDS MARKS, VARIOUS PRESSNUMMERN, PAINTERS' NUMERALS AND INCISED NUMERALS

Soup-tureen - 14¾ in. (37.5 cm.) wide

£4,000-6,000

US\$5,300-7,900
€4,700-7,000

PROPERTY FROM AN HOTEL PARTICULIER ON THE AVENUE MONTAIGNE

*271

A SEVRES PORCELAIN COMPOSITE DINNER AND DESSERT-SERVICE

CIRCA 1754-80, BLUE, BROWN AND GILT INTERLACED LL MARK ENCLOSING VARIOUS DATE LETTERS AND PAINTERS' MARKS, INCISED LETTERS AND NUMERALS

The largest tureen stand 18 in. (45.7 cm.) wide (54)

£5,000-8,000

US\$6,600-10,000
€5,800-9,200





272

**JOHN ST HELIER LANDER
(BRITISH, 1869-1944)**

*Portrait of Lady Elizabeth Bowes-Lyon
(1900-2002), Her late Majesty Queen
Elizabeth the Queen Mother*

signed and dated 'John St Helier Lander
1923' (lower left)
oil on panel, oval
29½ x 24¾ in. (74.9 x 62.8 cm.)

£4,000-6,000

US\$5,300-7,800
€4,600-6,900

PROVENANCE:

Commissioned by *The Sketch*, 1923.
Private Collection, Denver, Colorado.

LITERATURE:

The Sketch, 25 April 1923, no. 1578,
illustrated pp. 172-3.

273

**A COLLECTION OF SIXTEEN
ELIZABETH II PARCEL-GILT SILVER
ROYAL COMMEMORATIVE 'QUEEN'S
BEASTS' TABLEWARE MADE FOR
THE SILVER JUBILEE**

MARK OF GARRARD AND COMPANY
LIMITED, LONDON, 1977, ALL NO 25

Comprising a large lobed bowl on detachable
stand applied with the Queen's ten beasts,
ten goblets on spreading circular base, a pair
of bon-bon dishes, a pair of candlesticks and
a wine jug all en suite and all engraved with
'1952 The Queen's Silver Jubilee 1977' and
the Royal cypher or the Royal coat-of-arms,
*marked underneath and engraved for the bowl,
the jug and the goblets No 25 of 25, and for the
candlesticks and the bon-bon dishes No 25
of 250 Prs*, all in velvet lined fitted cases *with
certificates*

the bowl 16 in. (41 cm.) diam.;
the wine jug 14¼ in. (36 cm.) high
412 oz. 7 dwt. (12,827 gr.)

(16)

£4,000-6,000

US\$5,300-7,900
€4,700-7,000



274

**A GROUP OF ELIZABETH II SILVER
ITEMS MADE FOR THE SILVER
WEDDING ANNIVERSARY OF QUEEN
ELIZABETH II AND PRINCE PHILIP,
DUKE OF EDINBURGH**

MARK OF GARRARD AND COMPANY
LIMITED, LONDON, 1972 AND 1973

Comprising a pair of baluster-shaped wine-coolers chased with swirling foliage and applied with tendrils repeated on ring handles held by lion's mask, en suite with a punch bowl, a circular salver on four feet, eight cups on spreading foot and with scroll handle, a punch ladle, a wine jug and thirteen goblets, all engraved with crowned cypher and dates 1947-1972, *marked and numbered underneath*, all in fitted velvet lined cases with certificates

the wine-cooler 10¼ in. (16 cm.) high;

the salver 18 in. (46 cm.)

gross 515 oz. 8 dwt. (16,032 gr.) (17)

£5,000-7,000

US\$6,600-9,200

€5,800-8,100



275

**A PARCEL-GILT SILVER ENSEMBLE
MADE TO COMMEMORATE THE
WEDDING OF CHARLES, PRINCE OF
WALES TO LADY DIANA SPENCER**

MARK OF GARRARD AND COMPANY
LIMITED, LONDON, 1981 NO. 1 AND 2

Comprising a large bowl with applied foliate and ribbon border and standing on three Welsh dragon supports, applied in centre with the Prince of Wales's feathers, two pairs of candlesticks with stem shaped after the Prince of Wales's feathers, two goblets and a tazza en suite, all inscribed "In Celebration of the Royal Wedding, 29th July 1981" and applied with monogram 'C', *marked and stamped on reverse, all numbered 1/50, 1/200, 1/200, 1/500, 2/500 and 1/200*, all in fitted green cases stamped with the Princes of Wales's feathers and Lady Diana Spencer's coat-of-arms, with certificates

the bowl 16 in. (41 cm.);

the candlesticks 7¼ in. (18.5 cm.)

162 oz. 18 dwt. (5,067gr.) (8)

£2,000-3,000

US\$2,700-3,900

€2,300-3,400





276

A CONTINENTAL SILVER-GILT MOUNTED ROCK CRYSTAL BOX

APPARENTLY UNMARKED, POSSIBLY GERMAN, 17TH CENTURY

Oval with borders of stylised foliage and rope, the hinged cover with plain thumbpiece
2 $\frac{3}{4}$ in. (6 cm.)

£1,000-1,500

US\$1,400-2,000

€1,200-1,700

PROPERTY OF A GENTLEMAN



277

A MEISSEN PORCELAIN HAUSMALEREI TEAPOT AND A COVER

CIRCA 1724, BLUE CROSSED SWORDS MARK, THE AUGSBURG DECORATION SLIGHTLY LATER

With a gilt faceted curved spout and scroll handle, painted in the *Auffenwerth* workshop with chiniserie figures at various pursuits, within two gilt cartouches edged with iron-red scrolls and flanked by *indianische Blumen*

5 $\frac{1}{4}$ in. (13.5 cm.) high overall (2)

£1,200-1,800

US\$1,600-2,400

€1,400-2,100

PROVENANCE:

Anonymous sale; Christie's London, 24th February 2003, lot 90.



■278

**A PORTUGUESE SILVER
MIRRORED PLATEAU
AND JARDINIÈRE**

MARK OF REIS E. FILHOS LIMIDA,
PORTO, 1887-1937

Chased with rocaille motifs of shells, scrolls, foliage and trelliswork, the mirrored plateau shaped-oblong on four pad feet with wood base, the jardiniere of bombe-shape with scrolling shell side-handles, fitted with a metal grate, *marked underneath and on side* the plateau 25½ in. (65 cm.) wide total weighable silver 96 oz. 10 dwt. (3,002 gr.) (2)

£2,000-3,000 US\$2,700-4,000
€2,400-3,500

■▲279

**AN ENGLISH ORMOLU-
MOUNTED GILT-BRASS
LANTERN**

18TH/19TH CENTURY

Fitted for electricity
35½ in. (90 cm.) high;
16½ in. (42 cm.) square

£2,000-3,000 US\$2,700-3,900
€2,300-3,400

280

A SWEDISH SILVER TEA-URN

MARK OF ANDREAS
SILFVERBERG, YSTAD, 1819

On square-shaped plinth resting on four ball feet with detachable urn-shaped lamp, the vase-shaped body partly fluted and with lion mask and ring side-handles, the neck with tea leaves border repeated on the domed detachable cover with torch finial, *marked underneath, body, lamp and cover*

20 in. (51 cm.) high
gross weight 92 oz. 6 dwt. (2,872 gr.)

£3,000-5,000 US\$4,000-6,500
€3,500-5,700

The Nordiska Museet in Stockholm holds in its collection a very similar tea-urn dated 1823.





■281

A GEORGE II GILTWOOD MIRROR

MID-18TH CENTURY

With shaped pierced foliate scroll frame and conforming cresting, re-gilt

58 in. (147.5 cm.) high; 27 in. (68.5 cm.) wide

£3,000-5,000

US\$4,000-6,500

€3,500-5,700

PROPERTY OF THE FRESCOBALDI FAMILY

■282

**A PARIS PORCELAIN (DIHL ET GUERHARD)
NANKIN-GROUND COFFEE-SERVICE**

CIRCA 1800, BLUE SCRIPT DIHL MARK, RED AND BROWN STENCILLED FACTORY MARKS, VARIOUS INCISED LETTERS

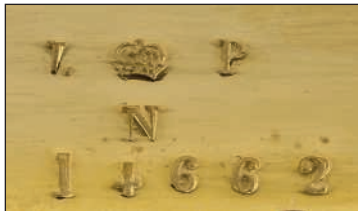
Each piece painted *en grisaille* with children at various playful pursuits in landscapes within gilt-band borders, the coffee-cans with burnished gold interiors, comprising: a coffee-pot and cover, a helmet-shaped milk-jug, a sugar-bowl and cover, a footed bowl, two large cups, covers and stands, sixteen coffee-cans and saucers
Coffee-pot - 7½ in. (19 cm.) high

£3,500-5,000

US\$4,600-6,500

€4,100-5,700





(details of stamps)



PROPERTY FROM A LAKE GENEVA PRIVATE COLLECTION

■*283

A PAIR OF ROYAL LOUIS-PHILIPPE ORMOLU SEVEN-LIGHT CANDELABRA

CIRCA 1830-1840

The palmette-clad baluster stem issuing scrolling foliate candle-arms and supported by up-turned acanthus feet above a tripartite base with laurel wreaths centred by a Classical mask on lion paw feet above a triangular base, stamped with L and P flanking a crown above an N, and marked 14662 and 14663 respectively, regilt 30½ in. (77.5 cm.) high

(2)

£8,000-12,000

US\$11,000-16,000

€9,400-14,000

PROVENANCE:

Almost certainly supplied to duc d'Orléans, later Louis Philippe of France for the Château de Neuilly.

The present pair of candelabra were almost certainly part of a commission ordered by the duc d'Orléans, later Louis Philippe of France (1773-1850) for The Château de Neuilly. The marks LP and N record that these candelabra were part of the inventory at the château.

The Château de Neuilly was originally built for Marc Pierre de Voyer d'Argenson, Secretary of State to Louis XV in the 1750s. Early in the 19th Century it belonged to Joachim Murat, one of Napoleon's most distinguished generals and who subsequently married Napoleon's youngest sister Caroline. When Murat was made King of Naples in 1808, the Château de Neuilly, together with its contents, passed on to his sister-in-law Pauline, Princess Borghese. When Louis Philippe acquired the château in 1819, he appointed Henri Antione Jacques as head gardener and commissioned Pierre-François-Léonard Fontaine to enlarge the château. During the revolutions of 1848 the château was destroyed.



284

A CHARLES X ORMOLU-MOUNTED THUYA WOOD AND CRISTAL DU CREUSOT

CIRCA 1825

Fitted with *cristal du Creusot* inkpots, on paw feet, one inkpot lacking
9 in. (23 cm.) high;
10¾ in. (27 cm.) wide;
5 in. (13 cm.) deep (4)

£2,000-4,000 US\$2,700-5,300
€2,400-4,600

PROPERTY OF A LADY

■~*285

A LOUIS XV ORMOLU-MOUNTED BOIS SATINE, KINGWOOD, AMARANTH AND MAHOGANY MARQUETRY TABLE A ECRIRE

BY ROGER VANDERCRUSE ('R.V.L.C.' and 'JME') DIT LACROIX, MID-18TH CENTURY

The banded and quarter-veneered rectangular top inlaid with a central cartouche, above a shaped apron with a long frieze drawer to one side, on cabriole legs headed by foliate cast chutes and scroll sabots, stamped 'R.V.L.C.' and 'JME'
27½ in. (70 cm.) high;
27¼ in. (69.5 cm.) wide;
16¾ in. (42.5 cm.) deep

£3,000-5,000 US\$4,000-6,600
€3,500-5,800

COMPARATIVE LITERATURE:

F.J.B. Watson, *The Wrightsman Collection Furniture*, New York, 1966, vol. II, cat. 155, pp. 316-7.

Roger Vandercruise (dit Lacroix), *maitre* in 1755.



THE PROPERTY OF A GENTLEMAN

■286

**A PAIR OF REGENCE GILTWOOD
FAUTEUILS**

CIRCA 1715-20

The padded back, arms and seat covered
in close-nailed contemporary *petit-point*
needlework

47 in. (119 cm.) high; 78 in. (71 cm.) wide;

32 in. (81 cm.) deep (2)

£6,000-9,000

US\$7,900-12,000

€6,900-10,000





■287

**A GEORGE II GILTWOOD
MIRROR**

CIRCA 1755

With pierced shaped scroll frame and c-scroll and foliate cresting, the upper section of resting likely an addition, re-gilt

57 in. (145 cm.) high;
33½ in. (85 cm.) wide

£4,000-6,000 US\$5,300-7,800
€4,600-6,900

■288

**A GEORGE II BURR-WALNUT
AND PARCEL-GILT BUREAU-
CABINET**

CIRCA 1730

The pair of doors opening to reveal shelves, pigeon holes and drawers, above two candle slides and a fall front similarly fitted, the top and interior rearranged

85¾ in. (218 cm.) high;
42 in. (107 cm.) wide;
24 in. (61 cm.) deep

£3,000-5,000 US\$4,000-6,500
€3,500-5,700





(detail of underneath)

■▲289

**A GEORGE IV ORMOLU COLZA HANGING-LIGHT
BY HANCOCK AND RIXON, CIRCA 1826**

The foliate corona hung with linked chains, retaining the original colza oil urn, later adapted for electricity, re-gilt 36 in. (91 cm.) high; 23 in. (58 cm.) diameter

£8,000-12,000

US\$11,000-16,000

€9,400-14,000

PROVENANCE:

Lord and Lady Norton, Fillongley Hall, Warwickshire; sold Sotheby's house sale, 24 October 2006, lot 157.

Invoiced by Hancock and Rixon on 15th August 1826 as "1 Elegant 4 light Rich Ormolu Antique suspending lamp...£26 -5. Rich Gilt Iron chain. Short Cieling (sic) hook and rosette £2 - 2".

Hancock and Rixon were perhaps the most eminent makers of chandeliers and lights in England during the second quarter of the 19th century. Their invoice features a drawing of their grand premises on Cockspur Street, Charing Cross, London, and proclaims the patronage of 'His Britannic Majesty' [George IV] and 'His Imperial

Majesty The Emperor of Russia'. They are known to have supplied chandeliers and mirrors to Hampton Court and St. James's Palace in the 1830s, having earlier, as Hancock, Shepherd and Rixon, supplied lights to Stoneleigh Abbey, Warwickshire and Chatsworth House, Derbyshire.

Fillongley Hall, Warwickshire, formerly the seat of Lord and Lady Norton was home to the Adderley family from 1823, when Rev. Bowyer Adderley (1787-1872) purchased the land and old house from Captain Wrench and employed the London architect George Woolcott *circa* 1825-30 to erect a Grecian lodge, which was later enlarged in *circa* 1842 by James Akroyd of Coventry. The skylit hall was described by *Country Life* as 'one of the great unsung interiors of the Greek Revival in England' (Fillongley Hall, Warwickshire, *Country Life*, 20 July 1989, p. 64). The house later passed to Rev. Adderley's nephew John Norton who in due course became the 5th Baron Grantley (1855-1943). The house was sold by the 8th Baron and the contents dispersed at auction in 2006.



■290

**A GEORGE III GILTWOOD
OVAL MIRROR**
CIRCA 1760

The later plate within a carved ribboned acanthus frame surmounted by foliate scrolls, with pierced C-scroll apron centred by trailing husks, the cresting replaced, regilt
55 in. (140 cm.) high;
34 in. (86 cm.) wide

£4,000-6,000 US\$5,300-7,800
€4,600-6,900

■291

**A PAIR OF ENGLISH
GILTWOOD ANDEBONISED
EAGLE CONSOLE TABLES**
20TH CENTURY, IN THE MANNER
OF FRANCIS BRODIE

Each with a rectangular red mottled marble top
31 in. (78.5 cm.) high;
32½ in. (82 cm.) wide;
18 in. (46 cm.) deep (2)

£4,000-6,000 US\$5,300-7,900
€4,700-7,000



■292

**A PAIR OF GREEN-PATINATED
COPPER 'WINDSOR'
LANTERNS**

BY JAMB, MODERN

With gadrooned corona and pierced
heat outlet

33 in. (84 cm.) high;

23 in. (59 cm.) wide (2)

£3,000-5,000 US\$4,000-6,600
€3,500-5,800



■-293

**A PAIR OF LATE REGENCY
PARCEL-GILT AND
ROSEWOOD CARD TABLES**
CIRCA 1820, POSSIBLY IRISH

Each yew-wood banded rounded
rectangular top enclosing a pink
baize-lined playing-surface

29 in. (73.5 cm.) high; 36 in. (92 cm.)

wide 18 in. (45.5 cm.) deep, closed (2)

£4,000-6,000 US\$5,300-7,900
€4,700-7,000





PROPERTY FROM A
PRIVATE COLLECTION

■294

**A FRENCH GILTWOOD, GILT-
GESSO AND MAHOGANY
VITRINE CABINET**
LATE 19TH CENTURY

The central *bombé* glass door enclosing three glass shelves and velvet-lined backing, the reverse branded with the Russian Imperial Warrant

85½ in. (217 cm.) high;
42½ in. (108 cm.) wide;
14¾ in. (37.5 cm.) deep

£4,000-6,000 US\$5,300-7,900
€4,700-7,000

PROVENANCE:

The Russian Imperial Collection.
Bought in Paris in 1970 from the
heirs of an ambassador stationed in
Moscow.



295

TWELVE HAND-COLOURED ENGRAVINGS FROM WEINMANN'S 'PHYTANTHOZA ICONOGRAPHIA'

JOHANN WILHELM WEINMANN (1683-1741), 18TH CENTURY

In later decalcomania style and giltwood frames
19½ x 14½ in. (49.5 x 36.8 cm.)

(12)

£4,000-6,000

US\$5,300-7,900
€4,700-7,000



■-296

AN ITALIAN PARCEL-GILT, GREEN AND POLYCHROME-DECORATED CHILD-SIZE CEMBALO

19TH CENTURY

The hinged shaped triangular top enclosing harpsichord with ivory keys, on free-standing base
31¼ in. (81 cm.) high; 15 in. (38 cm.) ; 31 in. (79 cm.) deep

£2,000-3,000

US\$2,700-3,900
€2,300-3,400

PROVENANCE:

With Mallett, London.

Anonymous sale; Christie's, London, 8 July 2010, lot 194.



(alternative view)



■297

A BACCARAT GLASS PART TABLE-SERVICE
SECOND HALF 20TH CENTURY, ACID ETCHED
FACTORY MARKS

Comprising; eight large wine-glasses, nine large balloon-shaped wine-glasses and eight brandy-glasses
The large wine-glasses 9¼ in. (23.6 cm.) high

£1,000-1,500

US\$1,400-2,000
€1,200-1,700

■298

A MEISSEN PORCELAIN GREEN 'MING DRAGON' PATTERN PART TABLE-SERVICE

20TH CENTURY, BLUE CROSSED SWORDS MARKS, VARIOUS PAINTERS' AND GILDERS' MARKS, PRESSNUMMERN AND INCISED NUMERALS

The large circular serving dish - 13⅞ in. (35.3 cm.) diameter

£2,500-4,000

US\$3,300-5,300
€3,000-4,600





THE PROPERTY OF A GENTLEMAN (LOTS 299 - 300)

299

A CUT GLASS PART TABLE-SERVICE
20TH CENTURY

Each glass cut with six gadrooned panels, on a hexagonal stem and foot, comprising; twelve champagne coupes, ten red wine-glasses, twelve white wine-glasses, ten smaller wine-glasses, ten sherry-glasses, ten liqueur-glasses
The red wine-glasses 7 $\frac{1}{2}$ in. (19.5 cm.) high

£1,000-1,500

US\$1,400-2,000
€1,200-1,700

■300

A SPODE STONE CHINA PART TABLE-SERVICE
CIRCA 1825, BLUE PRINTED FACTORY MARKS AND
SOME IMPRESSED MARKS, RED SCRIPT PATTERN
NUMBERS 2054

Decorated in the Imari style, comprising: one large soup-tureen and cover, two square vegetable-dishes and covers, two small sauce-tureens, covers and stands, two large serving-platters, two medium serving-platters, two small rectangular-dishes, one deep rectangular-dish, twelve soup-plates, sixteen dinner-plates and sixteen dessert-plates

The large serving-platters 14 $\frac{1}{2}$ in. (37 cm.) wide

£2,000-3,000

US\$2,700-3,900
€2,300-3,400





301

'THE THIRST EXTINGUISHER', A SILVER-PLATED COCKTAIL SHAKER

ASPREY AND COMPANY, CIRCA 1932

in the form of a period fire extinguisher, the revolving base with eight cocktail recipes, stamped with manufacturer's marks and number 3212S REGD. NO. 833773
15 in. (38.2 cm.) high

£1,000-1,500

US\$1,400-2,000
€1,200-1,700

302

A ST LOUIS 'MONACO' PATTERN CUT-GLASS TABLE-SERVICE

20TH CENTURY, ACID ETCHED FACTORY MARKS

Each piece cut with a stylised foliate design on a hexagonal stem, comprising: twelve champagne-coupes, twelve red wine-glasses, twelve white wine-glasses, twelve smaller wine-glasses, twelve highball-glasses and twelve liqueur-glasses

The red wine-glasses 7 $\frac{1}{2}$ in. (19.4 cm.) high (72)

£2,000-3,000

US\$2,700-3,900
€2,300-3,400





(part lot)

λ303

NICHOLAS GARLAND O.B.E. (BRITISH, B. 1935)

Annabel's

a set of thirteen linocuts, 1985, on Arches wove paper, each signed and titled in pencil, numbered 69/250 (there were also 25 hors commerce copies), published by Mark Birley, London, the full sheets, lacking the title page, justification and original black cloth-covered portfolio case, each framed

Images 375 x 293 mm.; and smaller

Sheets 500 x 375 mm.

(13)

£4,000-6,000

US\$5,300-7,900

€4,700-7,000

304

A PAIR OF ITALIAN YELLOW MURANO GLASS TABLE LAMPS

LATE 20TH CENTURY

Fitted for electricity

21½ in. (55 cm.) high, overall

(2)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900





■305

**GIO PONTI (1891-1979) &
PIETRO CHIESA (1892-1948)**

CEILING LIGHT, CIRCA 1935

for Fontana Arte, brass, glass

£2,500-3,500

US\$3,300-4,600

€2,900-4,000

■306

PIETRO CHIESA (1892-1948)

COFFEE TABLE, CIRCA 1940

manufactured by Fontana Arte, Milan, Italy, stained wood,
mirrored glass

20¼ high x 45¼ long x 27½ in. wide (51.5 x 115 x 70 cm)

£2,000-3,000

US\$2,700-3,900

€2,300-3,400

LITERATURE:

Sergio Montefusco, *Fontana Arte: repertorio 1933-1943
dalle immagini dell'epoca*, Genoa, 2012, p. 204.





■ 307

**GIO PONTI (1891-1979) &
TOMASO BUZZI (1900-1981)**

EARLY SOFA AND PAIR OF ARMCHAIRS, CIRCA 1930

burr walnut-veneer, fabric

sofa: 33 $\frac{3}{8}$ high x 56 $\frac{1}{4}$ wide x 26 $\frac{1}{2}$ in. deep
(86 x 143 x 67.5 cm)

each armchair: 35 $\frac{5}{8}$ high x 30 $\frac{1}{8}$ wide x
33 $\frac{3}{8}$ in. deep (90.5 x 76.5 x 86 cm)

(3)

£8,000-12,000

US\$11,000-16,000

€9,200-14,000

This lot is sold together with a certificate of expertise
from the Gio Ponti Archives, number 18025/000.



308

PAOLO VENINI (1895-1959)

A 'MEZZALUNA MURRINE' VASE, MODEL NO. 3885,
CIRCA 1954

executed by Venini, Murano, Italy, hand-blown *zolfo* and
black coloured 'mezzaluna' murrine
7 high x 4 $\frac{1}{4}$ in. diameter (17.8 x 11 cm.)

£8,000-12,000

US\$11,000-16,000

€9,200-14,000

PROVENANCE:

Private Collection, Stockholm;
Thence by descent.

EXHIBITED:

Examples of the present model vase have been exhibited at
the X Milan Triennale and XXVII Venice Biennale, in 1954.

LITERATURE:

Other examples of this model illustrated:
'Piccola rassegna di Venini', *Domus*, no. 305, April 1955, p.
52;
M. Barovier, R. Barovier Mentasti, A. Dorigato, *Il Vetro di
Murano alle Biennali 1895-1972*, Milan, 1995, p. 85;
M. Barovier and C. Sonogo, (eds.), *Paolo Venini and His
Furnace*, exh. cat., Le Stanze del Vetro, Venice, 2016, pp.
172, 176-77, for other examples and period images of this
design.

A series of glass pieces with *mezzaluna* murrine were
presented by Paolo Venini at the XXVII Venice Biennale
and X Milan Triennale in 1954.



■ 309

AN ITALIAN REFRIGERATOR

WITH LITHOGRAPHIC DECORATION BY PIERO
FORNASETTI, CIRCA 1955

Enamelled metal and chromed steel
37 in. (91 cm.) high overall; 27 $\frac{1}{2}$ in. (70 cm.) wide;
18 $\frac{1}{2}$ in. (47 cm.)

£1,000-1,500

US\$1,400-2,000

€1,200-1,700

PROVENANCE:

Anonymous sale; Sotheby's, Monaco, 6 October 1985, lot
299
Anonymous sale; Wright, Chicago, 23 May 2006, lot 623,
where acquired at the above by the present owner.

■310

FONTANA ARTE

MIRROR MODEL 1014, CIRCA 1965

mirrored glass, glass, nickel-plated metal
31½ high x 23 in. wide (80 x 58.5 cm)

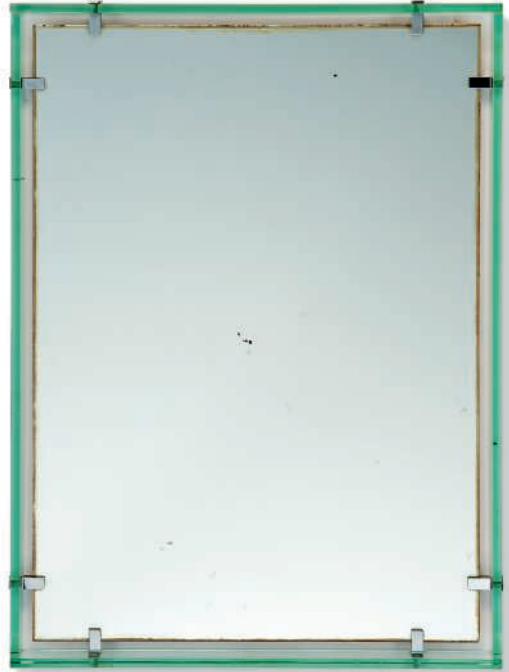
£2,000-3,000

US\$2,700-4,000

€2,400-3,500

LITERATURE:

A model is illustrated in '*Quaderni di Fontana Arte*', no. 1,
Luigi Fontana & Co., p. 33



■311

AN ITALIAN CENTRE TABLE

CIRCA 1955

ebonised wood, associated marble top
30¾ high x 70¾ long x 35¼ in. wide (78 x 179.5 x 89.5 cm)

£4,000-6,000

US\$5,300-7,800

€4,600-6,900



END OF SALE

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

Unless we own a lot (▲ 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 and 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 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 reviewed, 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 lots. 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 using 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 improvement 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 about the sale 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 the 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 refuse 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: (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 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 English, your notification should be 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 Christie's Live™ Sales and bids are governed by the Christie's LIVE™ Terms of Use which are available on <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. 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 CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(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 related to bidding 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 you believe that the auctioneer has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The auctioneer will consider such claim in good faith. If the auctioneer, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a lot, or reoffer and resell a lot, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The auctioneer's decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a lot under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E2(g)(i), F(4) and J(1).

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 whether the bidding should start and the bid increments. The usual bid increments are shown for guidance only in 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 will not invoice you for any error (human or otherwise) 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 £25,000, 20% on that part of the hammer price over

€225,000 and up to and including €3,000,000, and 13.5% of that part of the **hammer price** above €3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

2. TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the tax. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale. If the UK withdraws from the EU without an agreed transition deal relating to the import or export of property, then UK VAT rules only will apply from 11pm (GMT) on 29 March 2019. If you purchased **lot** has not been shipped before 11pm (GMT) on 29 March 2019, your invoiced VAT position will retrospectively change and additional import tariffs will be due on our purchase. Further information can be found in the "VAT Symbols and Explanation" section of our catalogue.

For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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 a **lot** created by the artist is sold. We will collect the **lots** with the symbol **1**, 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
2% 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:

- 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**.
- 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.
- 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 'Terms and Conditions of Sale - Catalogue 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 refer to the list of "Qualified Headings and a **lot's** catalogue description before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- 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 collection any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

- 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;
- drawings, autographs, letters or manuscripts, signed photographs, music, atlases or periodicals;
- lots** not identified by title;
- 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.

3 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 supporting 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(ii)(b) above and the **lot** must be returned to us in accordance with E2(ii)(b) above. Paragraphs E2(a), (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, your **warrant** that:

- you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lots**(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;
- 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;
- 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:

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the "due date").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or your account. You must pay the invoice in full immediately, even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

- Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT, Account number: 00172710, sort code: 30-00-02 Swift code: LOYGB2CLTY. IBAN International bank account number: GB81 LLOY 3000 0200 1272 10.

(i) 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 Cashiers' Department (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 drawn in pounds sterling from a United Kingdom bank.

(d) You must quote the cheque 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, 6 King Street, St James's, London, SW1Y 6QT.

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

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and clear payment 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:

- When you collect the **lot**;
- 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):

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

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

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

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

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

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

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment, we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs G(d) and (ii). In such circumstances paragraph G(d)(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 if you have paid us in full. We may retain **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 will pay any amount you owe to us 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 final 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 7525 3200.
(c) If you do not collect your 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.
- move the lot to another Christie's location or an affiliate or third party warehouse and charge you any storage 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.
- please see the lot in any commercially reasonable way we think appropriate.
- The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

(a) We will enclose a bill of lading 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 arrange 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 7525 3060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any lot you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding if you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7525 3060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are exposing to import a 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 elephant ivory or other wildlife material that could be easily confused with 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 buy or import a lot in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

Gold of more than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ♀ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected personally 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 that as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which will be added to or excluded by law or 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 for any other matter relating to your purchase of or bid for any lot) other than 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 allowed 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 OBLIGATION 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 allow us to contact you 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 content of our catalogues) and any other material 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 the 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.

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy or forger of;

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

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

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

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

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

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

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

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

condition: the physical condition of a lot.

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

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell.

Low estimate: means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (for two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E2 and

Qualified Headings means the section headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

Written statement or representation: in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

◦

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

Ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Pages.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

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.

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In our opinion a later imitation of the period, of the style or of the artist's work.

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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.

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FOR SILVER

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mark of Paul de Lamerie, London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER
circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

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In our opinion a copy or imitation of pieces made in the named factory, place or region.

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In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein."A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both pieces were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

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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 ..."

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In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

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