

AN OPULENT AESTHETIC

An Important Private Collection
from an English Country House

LONDON, 9 FEBRUARY 2023



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AN OPULENT AESTHETIC

An Important Private Collection from an English Country House

AUCTION

Thursday 9 February 2023 at 10.30 am

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

VIEWING

Friday 3 February 11.00 am - 5.00 pm

Saturday 4 February 12.00 pm - 5.00 pm

Sunday 5 February 12.00 pm - 5.00 pm

Monday 6 February 9.00 am - 8.00 pm

Tuesday 7 February 9.00 am - 5.00 pm

Wednesday 8 February 12.00 pm - 5.00 pm

AUCTIONEERS

Henry Bailey, Piers Boothman, Peter Flory, Olivia Ghosh, Clementine Sinclair

AUCTION CODE AND NUMBER

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

OPULENT-21919

ABSENTEE AND TELEPHONE BIDS

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OPPOSITE
Lots 81, 85, 87, 92





The house, nestled deep in a quintessentially English landscape, was an exuberant take on the country house aesthetic. Accessed via a long tree-lined drive, passing through woodland, it finally came into sight beyond the brow of a hill. Well away from the road and perfectly positioned on the slopes of a small private valley, the house commands views out onto its own lush green parkland providing the perfect country retreat.

I have known the owner of this collection for a number of years and am pleased to count them as a friend. They have a fantastic eye and, as with all things, always wanted the finest and the rarest - in short, the best. Not confined to a single field of collecting, their interests are many and so the very best was duly sought out whatever the category. From the Dubois lacquer commode, the Charles II silver-gilt garniture and the 18th century bronze of the Death of Dido, to the Constable of Flatford Mill, and the monumental de Dreux paintings, which dominated the dining room and bore witness to many a great dinner celebrated around the equally monumental Irish Regency dining table, originally from Bantry House, Cork.

I was delighted to be invited as a guest to this special house on numerous occasions and so had the good fortune to see all the wonderful paintings, furniture and works of art, which had been so carefully assembled, in their intended setting. Many of the works of art offered here were drawn from great collections, and so, as they were before dispersed, now this collection must also be, with each object continuing its story in new houses and new collections.

David Snowdon.

The Earl of Snowdon
Honorary Chairman, Christie's EMEA



■1
A PAIR OF PATINATED BRONZE MODELS OF SEATED HOUNDS

LATE 20TH CENTURY

Over life-size, modelled seated
 39 in. (99 cm.) high

£4,000-6,000

(2)

US\$4,900-7,300
 €4,600-6,800



■2
A PAIR OF CARVED LIMESTONE OBELISKS

20TH CENTURY, THE DESIGN BASED ON THE MODEL BY
 GIAN LORENZO BERNINI (1598-1680)

Constructed in sections, fractures to central ball supports
 118½ in. (301 cm.) high; 29 in. (74 cm.) wide; 19 in. (48 cm.) deep (2)

£5,000-10,000

US\$6,100-12,000
 €5,700-11,000

The original *Pulcino della Minerva* is situated at the Piazza Santa Maria Sopra Minerva in Rome and was designed by Gian Lorenzo Bernini in 1666-1667. The elephant supports, one of the eleven Egyptian obelisks in Rome, is said to be one of two obelisks moved from Sais, where they were erected during the twenty-sixth dynasty (589 BC-570 BC).



■3
**A LOUIS XV-STYLE GILT-BRONZE AND CUT-GLASS
 EIGHT-LIGHT CHANDELIER**
 20TH CENTURY

Hung with pear-shaped drops and flowerheads
 48 in. (122 cm.) high; 27 in. (68.5 cm.) diameter

£4,000-6,000

US\$4,900-7,300
 €4,600-6,800



■4
**A SET OF FOUR ROCOCO-REVIVAL GILT-PLASTER
 WALL BRACKETS**

LATE 19TH/ EARLY 20TH CENTURY

Each with later serpentine shaped wooden top, above an
 asymmetrically-modelled foliate support
 13¼ in. (33.5 cm.) high; 15 in. (38 cm.) wide; 13½ in. (34 cm.) deep(4)

£1,500-2,500

US\$1,900-3,000
 €1,700-2,800

PROVENANCE:
 Anonymous sale; Christie's, London, 27 September 2007, lot 186.



■5
**A CHINESE EXPORT BRASS-MOUNTED BLACK AND GILT LACQUER CABINET-ON-
 STAND**

THE CABINET 18TH CENTURY, THE STAND LATE 19TH/ EARLY 20TH CENTURY

The cabinet decorated all over with landscapes, the upper part with pair of doors enclosing seven
 variously-sized drawers on a pierced plinth, the drawers numbered with Chinese characters, the gilt-gesso
 stand with Greek-key frieze and leaf-wrapped cabriole legs, partial label to reverse, minor refreshment to
 decoration

47 in. (120 cm.) high; 23½ in. (59.5 cm.) wide; 15 in. (38 cm.) deep

£3,000-5,000

US\$3,700-6,100
 €3,400-5,600

PROVENANCE:
 A Tribute to John Fowler; Christie's, London, 14 September 2006, lot 142.



■6
A NORTH EUROPEAN CARVED GILTWOOD MIRROR
 CIRCA 1730, PROBABLY GERMAN

The arched shaped rectangular plate within an egg-and-dart moulding and a foliate frame with mirrored panels covered by pierced foliage and flowers, the frame with C-scroll and foliate edges surmounted to the angles by dragons and to the top by a pierced C-scroll cresting with trailing flowers, with a printed label to the reverse 'From H. Koopman & Son/ Objects of Art/ 16 East 46th Street, New York', plate replaced
 63½ x 40 in. (161 x 102 cm.)

£5,000-8,000 US\$6,100-9,700
 €5,700-9,000

PROVENANCE:
 With Koopman & Sons, New York.
 Anonymous sale; Christie's, New York, 20 October 2006, lot 349.

■7
A LOUIS XIV-STYLE ORMOLU-MOUNTED, CUT-BRASS AND FAUX-TORTOISESHELL-INLAID EBONY AND EBONISED CONSOLE TABLE
 LATE 19TH/EARLY 20TH CENTURY

The rectangular green marble top above three frieze drawers, each flanked by a female mask, on tapering pilasters headed by an espagnolette mask, the mirrored back on shaped base and tapering square feet
 36¾ in. (93.5 cm) high; 87 in. (221 cm.) wide; 22¾ in. (58 cm.) deep

£5,000-8,000 US\$6,100-9,700
 €5,700-9,000

PROVENANCE:
 Anonymous sale; Christie's, London, 28 September 2006, lot 52.



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.



8
A LATE LOUIS XV ORMOLU AND PATINATED BRONZE STRIKING MANTEL CLOCK
 VIGER, PARIS, CIRCA 1770

The case representing the Sciences with celestial globe and sundial, the fluted pedestal flanked by a seated putto with scroll and pen, on a rectangular raised plinth with *guilloche* banding and outset foliate corners, the white enamel dial, signed 'VIGER A PARIS', with *Roman* hours and *Arabic* five minutes, pierced gilt hands and regulation arbor, the twin barrel movement with verge escapement, silk suspension, numbered countwheel to backplate and strike to bell, the backplate engraved 'Viger A Paris No. 1213'

12½ in. (31.8 cm.) high; 12¼ in. (31 cm.) wide; 5 in. (12.7 cm.) deep
 £7,000-10,000 US\$8,600-12,000
 €8,000-11,000

PROVENANCE:
 Anonymous sale; Sotheby's, Amsterdam, 31 October 2006, lot 265.
 François Viger (c. 1708-1784) was *maître* in 1744. Viger used clock cases by Saint-Germain, the Osmonds, the Caffièris, Bonnet and Morlay. A further example of this model at Fontainebleau, signed by Lepaute, is illustrated in J.P. Samoyault, *Pendules et Bronzes d'Ameublement entres sous le Premier Empire - Fontainebleau*, Paris, 1989, p. 46, no. 1.



9
A PAIR OF NORTH EUROPEAN GREY-PAINTED AND PARCEL-GILT CONSOLES
 PROBABLY 19TH CENTURY

Each with white marble top above a stiff leaf rim and fluted frieze, laurel and berry garlands, scrolled legs with a guilloche-edged shelf on which sits a flaming urn
 31 in. (79 cm.) high; 30½ in. (77½ cm.) wide; 16 in. (40½ cm.) deep (2)
 £10,000-15,000 US\$13,000-18,000
 €12,000-17,000

PROVENANCE:
 Anonymous sale; sold Christie's, New York, 20 October 2006, lot 805.



10
A PAIR OF LATE LOUIS XVI ORMOLU AND CARRARA MARBLE THREE-BRANCH CANDELABRA
 LATE 18TH CENTURY

Each with a classically draped female figure holding aloft a cornucopia issuing three candle-branches and a central berried and floral vine, on cylindrical base with ribbon-tied vines and square plinth, later fitted for electricity, with six pleated silk shades
 Each 31½ in. (80 cm.) high, excluding fittings (2)
 £8,000-12,000 US\$9,800-15,000
 €9,100-14,000

PROVENANCE:
 The Carraro Rizzoli Collection; sold Christie's, London, 14 December 2006, lot 24 (£33,600).

The basic design of the draped nymph on these candelabra recalls the drawing from 1761 by Gabriel de Saint-Aubin (see H.Ottomeyer, P.Proschel, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 254, fig. 4.7.1). The design depicts two pairs of plaster models of figures supporting candelabra which were exhibited at the Salon du Louvre in 1761 by Etienne-Maurice Falconet (1716-1791), Director of the Sculpture studio at Sèvres (1759-1766). A number of similar examples follow Falconet's design, such as the three-light lily candelabra supported by draped nymphs which are conserved in the Royal Castle in Warsaw (SZM 407/3-4) (*ibid.*, p. 254, fig. 4.7.3).



11

A SET OF FLORENTINE PARCEL-GILT AND POLYCHROME-PAINTED LIME BELLOWS
19TH CENTURY

One handle in the form of a seated satyr, one side carved with a central roundel with the coat-of-arms of Aubusson of Marché, France, below a fruiting swag suspended by scrolls issuing from winged female terms supported by C-scrolls flanking a mask above two rows of lion masks, the nozzle issuing from a mustachioed satyr mask, the nozzle cast with grotesque male terms and lion masks, the reverse with a grotesque mask on a stippled ground amongst foliage

30¾ in. (78 cm.) long; 13 in. (33 cm.) wide
£1,500-2,500 US\$1,900-3,000
€1,700-2,800

PROVENANCE:
Anonymous sale; Sotheby's, London, 31 October 2007, lot 119.

13

A MANCHESTER KASHAN CARPET
CENTRAL PERSIA, CIRCA 1920

The indigo field densely filled with ascending columns of flowering vases and stems, in a wine red tree and vase border between gold and red guard stripes

16 ft.9 in. x 11 ft.11 in. (510 x 363 cm.)
£6,000-10,000 US\$7,300-12,000
€6,800-11,000



12

A PAIR OF LOUIS XVI-STYLE GILT BRONZE CHENETS
SECOND HALF 19TH CENTURY

Each with swagged urn finial on a circular column ornamented with classical figures and foliage

17½ in. (44.5 cm.) high; 16 in. (40.5 cm.) wide (2)
£2,000-3,000 US\$2,500-3,600
€2,300-3,400

PROVENANCE:
Anonymous sale; Christie's, South Kensington, 12 September 2006, lot 228.



14

A PAIR OF LATE LOUIS XVI ORMOLU AND WHITE MARBLE THREE-BRANCH CANDELABRA
LATE 18TH CENTURY

Each with the vase-shaped body with fluted neck and cockerel handles surmounted by three scrolling floral and foliate branches terminating in foliate nozzles and removable drip-pans, on a waisted fluted and reeded foot and square stepped base with beaded rim

20½ in. (52 cm.) high (2)
£5,000-8,000 US\$6,100-9,700
€5,700-9,000

PROVENANCE:
Anonymous sale; Christie's, New York, 20 October 2006, lot 678 (\$10,800).

15

A SET OF FOUR LOUIS XV-STYLE CELADON PAINTED AND PARCEL-GILT PLIANTS
FIRST HALF 20TH CENTURY

Each covered in tasselled gilt and rose silk, the moulded X-shaped frames carved with acanthus leaves, joined by waved stretchers on scrolled feet, redecorated

20 in. (51 cm.) high; 24 in. (61 cm.) wide; 18 in. (46 cm.) deep (4)
£6,000-10,000 US\$7,300-12,000
€6,800-11,000

PROVENANCE:
The Collection of Dr. Alexandre Benchoufi; Sotheby's, New York, 9 November 2006, lot 4 (\$27,000).



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16

■16

A PAIR OF LOUIS XV GILTWOOD FAUTEUILS A LA REINE
MID-18TH CENTURY

Each with padded back, seat and arm supports covered in crimson cut-velvet damask, the frame carved with flower heads and trailing foliage
39 in. (99 cm.) high; 27½ in. (70 cm.) wide; 24½ in. (62 cm.) deep (2)

£20,000-30,000 US\$25,000-36,000
€23,000-34,000

PROVENANCE:
With Partridge Fine Arts, London.
The Collection of Dr. Alexandre Benchoufi; Sotheby's, New York, 9 November 2006, lot 13n (\$42,000).



17

■17

A PAIR OF LOUIS XV GILTWOOD BERGERES
MID-18TH CENTURY

Each with padded back, seat and arm supports covered in crimson cut-velvet damask, the frame carved with flower heads and trailing foliage
38½ in. (98 cm.) high; 30 in. (77 cm.) wide; 26½ in. (67 cm.) deep (2)

£30,000-50,000 US\$37,000-61,000
€34,000-56,000

PROVENANCE:
With Partridge Fine Arts, London.
Important French Furniture From the Collection of Dr. Alexandre Benchoufi; sold Sotheby's, New York, 9 November 2006, lot 12 (\$84,000).





18
A PAIR OF NAPOLEON III BRASS TABLE LAMPS
 THIRD QUARTER 19TH CENTURY
 Adapted from oil lamps, each with reeded column on foliate ornamented base, with a label 'LAMP MODERATEUR / PAR BREVET D'INTERVENTION / ET / DE PERFECTIONNEMENT'; with printed cotton shades, fitted for electricity
 19¼ in. (49 cm.) high, excluding fittings (2)
 £800-1,200 US\$980-1,500
 €910-1,400



19
A LOUIS FRENCH ORMOLU PHOTOGRAPH FRAME
 CAST BY FERDINAND BARBEDIENNE, PARIS, LATE 19TH CENTURY
 Surmounted by a ribbon-tied-laurel wreath, above an oval bevelled glass panel, signed 'F. BARBEDIENNE'
 15 x 9 in. (38 x 23 cm.)
 £2,000-3,000 US\$2,500-3,600
 €2,300-3,400

PROVENANCE:
 Anonymous sale; Christie's, London, 27 September 2007, lot 37.



20
A PAIR OF REGENCY ORMOLU-MOUNTED ROSEWOOD CENTRE TABLES
 EARLY 19TH CENTURY
 Each rectangular hinged top with swivel action, above a frieze drawer with applied foliate mount, on vase shaped supports with applied rosette, on rectangular pedestal bases with bun feet, one table with depository label for 'Goddén & Son'
 Each 29¼ in. (75.5 cm.) high; 21¼ in. (55.5 cm.) wide; 15 in. (38 cm.) deep (2)
 £1,500-2,500 US\$1,900-3,000
 €1,700-2,800

PROVENANCE:
 Anonymous sale; Christie's, London, 14 September 2006, lot 133.

21
A PAIR OF NORTH ITALIAN GILTWOOD CONVEX MIRRORS
 CIRCA 1780
 The inner border carved with twisted ribbon and berried laurel leaves, flanked by foliate rinceaux, the corners with floral garlands, probably conceived as picture frames, the convex plates later
 43 in. (109 cm.) high; 36 in. (92 cm.) wide (2)
 £20,000-30,000 US\$25,000-36,000
 €23,000-34,000

PROVENANCE:
 Important French Furniture From the Collection of Dr. Alexandre Benchoufi; Sotheby's, New York, 9 November 2006, lot 153 (\$57,000).



■22
A PAIR OF FRENCH ORMOLU-MOUNTED WHITE MARBLE VASES
 LATE 19TH/EARLY 20TH CENTURY
 Each with a ribbed ovoid body with detachable waisted neck and with looped foliate handles hung with laurel swags, above a guilloche-clasped panelled base
 Each 17½ in. (44.5 cm.) high (2)
 £8,000-12,000 US\$9,800-15,000
 €9,100-14,000

PROVENANCE:
 Anonymous sale; Christie's, New York, 26 April 1990, lot 70.
 Anonymous sale; Christie's, New York, 20 October 2006, lot 308.

■23
A PAIR OF LOUIS XVI-STYLE ORMOLU OVAL GUERIDONS
 20TH CENTURY
 Each with a mottled pink marble top within acanthus-cast rim above a pierced frieze with flowerheads, on fluted legs joined by a shaped stretcher centred by a pine-cone finial, on toupie feet
 29 in. (74 cm.) high; 25 in. (64 cm.) wide; 17 in. (43 cm.) deep (2)
 £4,000-6,000 US\$4,900-7,300
 €4,600-6,800

PROVENANCE:
 Anonymous sale; Christie's, London, 28 September 2006, lot 34.



■24
A PAIR OF LOUIS XV-STYLE ORMOLU THREE-BRANCH WALL-LIGHTS
 LATE 19TH/EARLY 20TH CENTURY
 Each with a foliate backplate issuing scrolling branches with oak-leaves and acorns, terminating in foliate drip-pans and conforming nozzles, drilled and fitted for electricity
 30 in. (76 cm.) high, excluding fittings (2)
 £6,000-8,000 US\$7,300-9,700
 €6,800-9,000

PROVENANCE:
 Anonymous sale; Christie's, New York, 20 October 2006, lot 311.

■25
A PAIR OF LOUIS XV-STYLE ORMOLU THREE-BRANCH WALL-LIGHTS
 LATE 19TH/EARLY 20TH CENTURY
 Each with foliate scrolling backplate issuing scrolling branches with oak-leaves and terminating in foliate drip-pans and conforming nozzles, fitted for electricity
 30¾ in. (78 cm.) high, excluding fittings (2)
 £6,000-8,000 US\$7,300-9,700
 €6,800-9,000

PROVENANCE:
 Anonymous sale; Christie's, New York, 20 October 2006, lot 304.

■26
A GROUP OF TWENTY CUSHIONS
 THE TEXTILES 18TH-20TH CENTURY, SOME FABRICS PROBABLY ORIGINALLY ECCLESIASTICAL AND REUSED
 Comprising eleven red velvet, gilt-thread and cut-silk large cushions of various sizes, seven yellow silk, gilt-thread and cut-silk cushions of various sizes; together with a pair of yellow and red embroidered-silk cushions
 The largest: 20½ x 30 in. (52 x 76 cm.) and similar (20)
 £2,000-3,000 US\$2,500-3,600
 €2,300-3,400





27

**JEAN-BAPTISTE JOSEPH PATER (VALENCIENNES 1695-1736
PARIS)**

An elegant company in a park

oil on canvas
16 1/8 x 22 in. (41 x 55.8 cm.)

£80,000-120,000

US\$98,000-150,000
€91,000-140,000

PROVENANCE:

(Possibly) Daniel Saint (1778-1847); his sale, C.P. Defer, Paris, 4 May 1846, lot 67, catalogue printed as Watteau, with hand written correction to Pater, (sold with its pendant lot 68 for 1035 francs to Favare).
Madame Jean Petin; Palais Galliera, Paris, 22 November 1972, lot 47.
with François Heim, Paris, by June 1975.
Anonymous sale; Hôtel Drouot, Paris, 4 June 1984, lot 10, where acquired by Professor René Küss (1913-2006); (!) Christie's, London, 7 December 2006, lot 15, where acquired by the present owner.

LITERATURE:

(Possibly) F. Ingersoll-Smouse, *Pater*, Paris, 1928, p. 47, under no. 123, 'Dix personnages, hommes, femmes et enfants, les uns assis, les autres debout s'entretiennent ensemble. Gracieux tableau traité en esquisse. Pendant de Paysage no. 108.'



28

28
JEAN-MARC NATTIER (PARIS 1685-1776)
Portrait of a lady, bust-length

signed and dated 'Nattier p. / 1739' (lower right)
 oil on canvas
 32¾ x 25¾ in. (82.2 x 65.4 cm.)

£20,000-30,000

US\$25,000-36,000
 €23,000-34,000

PROVENANCE:
 with Veneziani, Rome.
 The Alberto Bruni Tedeschi Collection; Sotheby's, London, 21 March 2007, lot 74.



29

29
ATTRIBUTED TO JEAN RANC (MONTPELLIER 1674-1735 MADRID)
Portrait of a young nobleman, half-length, in a pink coat and breastplate

oil on canvas
 31¼ x 25½ in. (79.3 x 64.7 cm.)

in a fine 18th Century French carved and giltwood frame with military trophies

£25,000-40,000

US\$31,000-49,000
 €29,000-45,000

PROVENANCE:
 with Pietro Accorsi, Turin.
 The Alberto Bruni Tedeschi Collection; Sotheby's, London, 21 March 2007, lot 58.



30

30
CIRCLE OF LOUIS FABRICIUS DUBOURG
(AMSTERDAM 1693-1775)

Diana and her Nymphs
oil on canvas
27½ x 42½ in. (69 x 107 cm.)

£3,000-5,000
US\$3,700-6,100
€3,400-5,600

PROVENANCE:
Anonymous sale; Sotheby's, Olympia, 31 October 2006, lot 26.

31
CIRCLE OF LOUIS FABRICIUS DUBOURG
(AMSTERDAM 1693-1775)

Bacchus and Ariadne
oil on canvas
27½ x 42½ in. (69 x 107 cm.)

£3,000-5,000
US\$3,700-6,100
€3,400-5,600

PROVENANCE:
Anonymous sale; Sotheby's, Olympia, 31 October 2006, lot 259.



31



32
JACOB GERRITZ. VAN BEMMEL (UTRECHT 1628-1673)

A wooded landscape with a drover and cattle at a pool, with a peasant woman milking a sheep, a town beyond
oil on panel
23¾ x 32¾ in. (59.4 x 83.2 cm.)

£6,000-8,000
US\$7,300-9,700
€6,800-9,000

PROVENANCE:
Collection of Lord Teynham, Kent (the family crest on a seal on the reverse of the panel).
Anonymous sale; Sotheby's, Olympia, 31 October 2006, lot 109.

33
ATTRIBUTED TO JEAN-FRÉDÉRIC SCHALL
(STRASBURG 1752-1825 PARIS)

A young gentleman carrying a lady across a stream
oil on canvas
13 x 9½ in. (33 x 24.2 cm.)

£2,500-3,500
US\$3,100-4,300
€2,900-4,000

PROVENANCE:
Anonymous sale; Sotheby's, Olympia, 31 October 2006, lot 254.





34

FOLLOWER OF MELCHIOR DE HONDECOETER

A peacock, crane, a pheasant, a chicken and chicks, with a squirrel and dog before classical pillars, in a park landscape

oil on canvas
41 x 47¾ in. (104.2 x 121.3 cm.)

£6,000-8,000

US\$7,300-9,700
€6,800-9,000

PROVENANCE:

The Lords Hesketh, Easton Neston, Northamptonshire; Sotheby's house sale, 17-19 May 2005, lot 154.





■35

A LOUIS XVI ORMOLU AND BLANC-DE-CHINE PORCELAIN-MOUNTED RED LACQUER ENCRIER
LATE 18TH CENTURY

With three navette shaped libation cups all with berried laurel swags, the two front ones fitted to form an inkpot and sander, the shaped base decorated with chinoiserie landscapes with pagodas, the base cast with swags and patera, on block feet, remnant of paper label

15¾ in. (40 cm.) wide; 9 in. (23 cm.) deep

£5,000-8,000

US\$6,100-9,700
€5,700-9,000

PROVENANCE:

With Galerie Bensimon, Paris.
The Alberto Bruni Tedeschi Collection; Sotheby's, London, 21 March 2007, lot 127.

■36

A LOUIS XV ORMOLU 'EUROPA AND THE BULL' STRIKING MANTEL CLOCK WITH CALENDAR

THE MOVEMENT BY ROQUE, PARIS, THE ENAMEL DIAL BY GEORGES-ADRIEN MERLET, MID-18TH CENTURY

The drum case with flowers and foliage, with figure of Europa above, the sides with trellis quatrefoil pattern silk-backed sound frets, supported on the standing bull figure, the shaped base with further foliage, rockwork and simulated water, the white enamel dial with Roman hours and Arabic five minutes, gilt minute markers, inner ring for days of month, signed to the centre 'Roque / A Paris' and with painted enameller signature to the lower edge and to the reverse 'G. Merlet', pierced gilt hands and blued steel calendar indicator, the twin barrel movement with tic-tac escapement, silk suspension and countwheel strike to bell, the backplate engraved 'Roque A Paris / No.684' 28½ in. (72.4 cm.) high; 20 in. (50.8 cm.) wide; 10 in. (25.4 cm.) deep

£30,000-50,000

US\$37,000-61,000
€34,000-56,000

PROVENANCE:

The Alberto Bruni Tedeschi Collection; Sotheby's, London, 21 March 2007, lot 68 (£54,000).

The clock, designed in the Louis XV *picturesque* manner, celebrates the Triumph of Love and derives from Ovid's *Metamorphoses* concerning plants, animals and the pagan gods' ability to commune with mortals. Jupiter, the father of the gods, is represented as the loving abductor, who, seeing the nymph Europa gathering flowers by the shore, adopted the guise of a bull to carry her away to the consternation of her companions.

The present clock is a variation on the celebrated model displayed in several collections, typically with a further pair of attendant figures at the base; an example signed by Jean-Joseph de Saint-Germain and originating from the Château de Saint-Cloud and the Tuileries, is exhibited at the Musée de Louvre, Paris (OA5168), and illustrated in H. Ottomeyer, P. Proschel, *et. al., Vergoldete Bronzen*, Munich, 1986, vol. I, p. 125, fig. 2.8.8. Related models with slight variants in the foliage and form from the collections at Schloss Johannisburg, Aschaffenburg and the Fitzwilliam Museum, Cambridge, are illustrated, *ibid.* figs. 2.8.7 and 2.8.9.

Joseph Leonard Roque, *mâitre* 1770, recorded working until 1790.

Georges-Adrien Merlet, 1754-c.1802. The son of a grocer, Merlet was one of the three best known enamellers in Paris during the latter half of the 18th century. The other two were Jean Coteau (1739-1812) and Gobin Etienne, known as Dubuisson.





■37

A PAIR OF LOUIS XV GILTWOOD STOOLS, NOW FITTED WITH CHINESE LACQUER PANELS
THE FRAMES MID-18TH CENTURY, THE ASSOCIATED PANELS 19TH CENTURY

With serpentine rails with trailing foliage and rocaille decoration raised on cabriole legs, the mother-of-pearl inlaid panels heightened in gilt depicting birds in flight and various blossoms, highlighted with mother-of-pearl, on a black ground, both with red ink inventory number '1995-57-12A', one with white paper label inscribed in black in '3335'
14 in. (36 cm.) high; 30½ in. (77.5 cm.) wide; 16½ in. (42 cm.) deep (2)

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

PROVENANCE:

The frames, de-accessioned by the Philadelphia Museum of Art, sold, Sotheby's, New York, 24-25 October 2002, lot 1330 (without lacquer panels).
The Collection of Dr. Alexandre Benchoufi; Sotheby's, New York, 9 November 2006, lot 14 (\$54,000).
Dr. Alexandre Benchoufi worked closely with the renowned interior designer Jacques Garcia, who would have almost certainly sought out and installed the panels to make these stool-frames into coffee tables.



■38

A PAIR OF PATINATED COPPER TRIPOD PLANTERS
PROBABLY ITALIAN, LATE 19TH/EARLY 20TH CENTURY

Each on three dolphin feet and loaded circular copper plinth, minor differences
15 in. (38.5 cm.) high; 14 in. (36 cm.) diameter and similar (2)

£2,000-3,000 US\$2,500-3,600
€2,300-3,400

PROVENANCE:

'The Property of The Marquise De X', (anonymous sale); Christie's, London, 9 November 2006, lot 47

■39

A PAIR OF ENGLISH PADOUK, CHINESE RED LACQUER AND JAPANNED CABINETS ON GILTWOOD STANDS
DOOR PANELS KANGXI PERIOD (1662-1722), THE CABINETS AND STANDS CONSTRUCTED CIRCA 1900, ALMOST CERTAINLY SUPPLIED BY MAPLE & CO., LONDON

Each with acanthus carved cavetto cornice above a pair of padouk-framed doors incorporating Chinese lacquer panels decorated with dragons, calligraphy and cloud swirls enclosing an arrangement of five similarly lacquer-mounted drawers below open shelves, the sides of the cabinets with similarly decorated japanned panels, the elaborate stands carved with displays of flowers and foliage centred by winged cherub's heads on cabriole legs with satyr masks and lion's paw feet
76 in. (193 cm.) high; 62 in. (155 cm.) wide; 22 in. (56 cm.) deep (2)

£15,000-25,000 US\$19,000-30,000
€17,000-28,000



PROVENANCE:

Acquired by Sir Thomas Fermor-Hesketh, by descent until sold, The Lords Hesketh, Easton Neston, Northamptonshire; Sotheby's house sale, 17-19 May 2005, lot 32.

LITERATURE:

Herbert Cescinsky, *English Furniture of the Eighteenth Century*, 1909, 3 vols., vol. I, p. 187, fig. 197.
Also recorded in three inventories of Easton Neston (according to the 2006 catalogue entry), I) 1919, p.1, item 3; II) 1925, p. 1, in the Drawing Room, as 'a pair of Chinese cabinets with five drawers and shelves enclosed by a pair of doors with red ground lacquer panels...removed from 7 Rutland Gate', £700; III) 1927, p. 3, item 43 as 'illustrated in Cescinsky's Book', £700, in the Drawing Room.
Christian, Lady Hesketh, 'Easton Neston, Nicholas Hawksmoor's Baroque Creation in Northamptonshire', *Architectural Digest*, January 1991, p. 141.

These unusual, highly decorative cabinets were historically attributed to the

celebrated firm of Maple and Co. based on the credit line when one of the cabinets was illustrated in Cescinsky (*op. cit.*), however, as that book was published in 1909 (when the cabinets would have been relatively new), and the illustrated example was dated as 18th century, it seem more likely that Maple were merely retailers who believed the cabinets to be of earlier date, furthermore, the nature of these cabinets is not consistent with their *oeuvre*. Francis Lenygon (cofounder of Lenygon & Morant) would seem a more likely candidate as he was known not only for carved giltwood of the highest standard but also for constructing impressive 'antiquarian' furniture such as this, which cleverly employs earlier elements.



■-40

A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD, AMARANTH AND PARQUETRY BREAKFRONT COMMODE

CIRCA 1765, ATTRIBUTED TO JEAN-FRANCOIS OEBEN

With *bleu turquin* marble top and three friezedrawers with pierced guilloche panels and above two long drawers, decorated *sans traverse* with banded panels with applied roundels to the angles, the apron centred by a foliated mask mount, the angles with ram's headed mounts, the sides with conforming raised parquetry panels, on cabriole legs terminating in lion's paw sabots, the top with blue-bordered canted rectangular paper label inscribed '1', three handles and back leg sabots later

35 in. (89 cm.) high; 52 in. (132 cm.) wide; 24¾ in. (63 cm.) deep

£50,000-80,000

US\$61,000-97,000
€57,000-90,000

PROVENANCE:

Anonymous sale, Christie's New York, 20 October 2006, lot 765 (\$120,000).

LITERATURE:

COMPARATIVE LITERATURE

A. Pradère, *Les ébénistes français, de Louis XIV à la Révolution*, London, 1989, fig. 276, pp. 252 and 261. Pierre Kjellberg, *Le mobilier français du XVIIIème siècle*, Paris, 1989, p. 618.

Jean-François Oeben, *ébéniste du roi* in 1754 and *maître* circa 1761.

This elegant model of breakfront commode 'à la grecque', with its elaborate cube parquetry pattern with interlaced circles and strapwork borders, first evolved in the workshop of Jean-François Oeben around 1750-1760 (see F.J.B. Watson, *Louis XVI Furniture*, 1960, p. 68). The design, with its stylized Greek-key framing and bucranium-cast mounts, clearly characterises the nascent neo-classicism of the *goût grec* style of the late Louis XV period.

Closely related commodes à la grecque stamped by Oeben are in the J. Paul Getty Museum, Los Angeles (illustrated in R. Stratmann-Döhler, *Jean-François Oeben*, Paris, 2002, p. 54) and sold Christie's, New York, 11 November 1978, lot 136, while a further example in a private collection is illustrated in A. Pradère, *Les Ebénistes Français de Louis XIV à la Révolution*, Paris, 1989, p. 261, fig. 276.

This model evidently achieved great success and was soon emulated by other Parisian *ébénistes*, such as Jacques Dauriche (*maître* in 1765) and Pierre Macret (*ébéniste suivant la Cour* from 1756). A very similar example stamped by Macret was sold from the estate of the 4th Earl of Wharnclyffe, Christie's, London, 12 June 2003, lot 1195, and a further related example by Dauriche with a Greek key mount to the frieze and slight variation to the apron mount, was sold anonymously in the same sale, lot 1073. More recently a closely related commode attributed to Oeben, albeit on a less impressive scale was sold, Christie's, Paris, 17 November 2011, lot 247 (€70,600).





■41
A FRENCH ROCK CRYSTAL AND SMOKEY QUARTZ-MOUNTED TEN-LIGHT CHANDELIER
 20TH CENTURY

The cage form frame centred by a carved rock-crystal bird, the S-shaped branches with floral-shaped drip-pans and nozzles suspending pear-shaped faceted drops, the lights interspersed with obelisk-finials, alterations, losses and replacements, fitted for electricity
 52½ in. (133 cm.) high; 30¼ in. (77 cm.) diameter

£15,000-25,000 US\$19,000-30,000
 €17,000-28,000

■42
AN INDO-PORTUGUESE ROSEWOOD RECTANGULAR CENTRE TABLE
 MID-19TH CENTURY

With an inset red marble top, above a pierced scrolled shell and berry carved frieze with panelled corner blocks and turned pendants, on turned baluster supports and moulded foliate and shell carved block bases, joined by a turned stretcher

30½ in. (77.5 cm.) high; 52 in. (132 cm.) wide; 25½ in. (65 cm.) deep

£2,000-3,000 US\$2,500-3,600
 €2,300-3,400

PROVENANCE:
 Anonymous sale; Christie's, South Kensington, 12 September 2006, lot 163.





■43
**A PAIR OF LOUIS XIV-STYLE GILT-BRONZE AND
 ROCK-CRYSTAL SIX-LIGHT CANDELABRA**
 LATE 19TH CENTURY

Each central column on turned and foliate-cast base, hung extensively with drops, losses and replacements
 24½ in. (62 cm.) high (2)
 £4,000-6,000 US\$4,900-7,300
 €4,600-6,800

■44
A GEORGE III CARVED GILTWOOD MIRROR
 THIRD QUARTER 18TH CENTURY

With rectangular plate in pierced rockwork and C-scroll surround carved with trailing flowering branches, plate possibly replaced, re-gilt
 47 x 27½ in. (119 x 70 cm.)

£2,000-3,000 US\$2,500-3,600
 €2,300-3,400

PROVENANCE:
 Anonymous sale; Christie's, South Kensington, 12 September 2006, lot 351.



■45
A PAIR OF GEORGE II GILT-MAHOGANY PIER TABLES
 ALMOST CERTAINLY CIRCA 1745, ORIGINALLY ONE CENTRE
 PEDESTAL, LATER CUT TO FORM TWO CONSOLE TABLES AND
 SUBSEQUENTLY GILDED

Each with a later rectangular yellow *breccia* marble top above a mask of Venus flanked by acanthus and foliage scrolls, Greek-key border and spreading fluted socle with acanthus border, on stepped rectangular base
 34 in. (86.5 cm.) high; 21½ in. (55 cm.) wide; 12 in. (30 cm.) deep (2)
 £7,000-10,000 US\$8,600-12,000
 €8,000-11,000

This pair of tables, originally made as one centre pedestal, follows closely William Kent's (d. 1748) design for a table for the 3rd Earl of Burlington's villa, Chiswick House, London. The design was published in John Vardy's *Some Designs of Mr. Inigo Jones and Mr. William Kent*, 1744 (see P. Ward-Jackson, *English Furniture Designs of the Eighteenth Century*, London, 1958, p. 15, fig. 15). One of the Chiswick tables is illustrated in O. Brackett, 'Notable Collections: The Decoration and Furniture of Devonshire House - Part II', *The Connoisseur*, April 1920, p. 212.

Gilding tests have revealed traces of an oil polish beneath the present scheme, suggesting that the pedestal was originally polished mahogany. It may have been further decorated with parcel-gilding to the highlights as seen to other important William Kent designed furniture, such as the 'owl desks' also commissioned by Lord Burlington for the Garden Room at Chiswick House and carved by John Boscawen (see S. Webber ed., *William Kent - Designing Georgian Britain*, New Haven & London, 2014, p. 507, fig. 18.53.).



William Kent's design for a table for the 3rd Earl of Burlington's villa, Chiswick House.

46

A SILVER-PLATED HORN CUP AND COVER

EARLY 20TH CENTURY PROBABLY SCOTTISH

The domed cover with lion rampant and shield finial, the horn with foliate strapwork banding and cone terminal, on a stepped circular base raised on four scroll feet
24½ in. (62.2 cm.) high

£800-1,200

US\$980-1,500

€910-1,400



47

A LATE VICTORIAN SILVER-PLATED INKSTAND

BY HENRY WILKINSON & CO., CIRCA 1890

Shaped oblong, the plateau centred by a stag's head and flanked by two cut-glass ink bottles, on scroll capped claw feet, *marked to underneath* 'H. W. & Co. / 8612'; together with a silver-plate mounted ram's horn inkstand, early 20th century, with stag head cover to oval box flanked by twin glass wells, *unmarked*

The inkstand - 13 in. (33 cm.) wide

The ram's horn inkstand - 14¾ in. (37.5 cm.) wide

(2)

£1,000-1,500

US\$1,300-1,800

€1,200-1,700



48

A SEVRES BISCUIT GROUP OF 'LA CHASSE' AND

BLUE-GROUND PORCELAIN STAND

THE BISCUIT GROUP CIRCA 1865, IMPRESSED FACTORY MARK, THE BASE CIRCA 1863, RED CROWNED N FACTORY MARK

Modelled as a stag caught by hunting hounds, on a blue-ground and gilt-enriched base

27½ in (70 cm.) long, the base

£8,000-12,000

US\$9,800-15,000

€9,100-14,000



49

A RUSSIAN ORMOLU-MOUNTED CUT-GLASS VASE

THE GLASS FROM THE IMPERIAL GLASS FACTORY, EARLY 19TH CENTURY, PROBABLY AFTER A DESIGN BY IVAN IVANOV

The faceted body with waisted neck and out-scrolled rim cast with floral band and beading, flanked by swan handles issuing from acanthus leaves, on a turned waisted socle with spreading base and square cut-cornered plinth with beaded circular feet
13½ in. (33.5 cm.) high

£5,000-8,000

US\$6,100-9,700

€5,700-9,000

PROVENANCE:

Anonymous sale; Christie's, London, 7 December 2006, lot 9.

Glassware from the Imperial glass factory was unrivalled during the Russian Empire period and, known as 'Russian stone'. A pair of related vases is at the State History Museum, Moscow (see A. Gaydamak, *Russian Empire*, Moscow/Paris, 2000, illustrated p. 84), whilst a single example was sold; Christie's, London, 10 June 2004, lot 88 (£31,070, including premium).

■50

A LOUIS XVI GOBELINS TAPESTRY PANEL DEPICTING CATHERINE THE GREAT, EMPRESS OF RUSSIA (1729-1796) IN A CONTEMPORARY RUSSIAN OVAL GILTWOOD FRAME

WOVEN BY THE WORKSHOP OF FRANÇOIS PIERRE COZETTE, GOBELINS MANUFACTORY, AFTER A PAINTING BY FEDOR ROKOTOV, CIRCA 1782, THE FRAME RUSSIAN, LATE 18TH CENTURY

The Empress depicted bust-length wearing a tiara and the chain of the Order of St. Andrew, surmounted with an Imperial crown resting on a tasselled cushion, the cartouche below carved with the Empress's monogram, flanked by oak and laurel garlands, within an egg-and-dart moulded frame

52 x 35½ in. (132 x 90 cm.)

£30,000-50,000

US\$37,000-61,000
€34,000-56,000

PROVENANCE:

Most probably commissioned by Catherine the Great.

The Collection of Dr. Alexandre Benchoufi; Sotheby's, New York, 9 November 2006, lot 61 (\$251,200).

This tapestry belongs to a series of portraits of Catherine the Great (empress of Russia 1762-1796) woven at the Gobelins factory under the direction of Pierre-François Cozette. The image is based on a prototype by the Russian painter Fedor Stepanovich Rokotov executed in 1779. It was reported that the Empress was indeed most pleased with the results, writing to her friend and agent Baron Grimm, on the arrival of three copies in St. Petersburg, which she remarked were *'the most beautiful in the world'*.

Possibly commissioned as diplomatic gifts or for distribution to her regional governors, as were the famed Gubernatorial Services, to convey, disseminate and reinforce the power and authority of the Empress. Two near identical versions of the tapestry are known to survive in institutional collections, one at The Hermitage Museum, St. Petersburg, probably previously at Tsarkoye Selo (see museum inventory no. ЭРТ-16192) and another, bearing a similarly crowned Russian frame at The Hillwood Estate, Washington D.C., bequeathed by the celebrated heiress and collector Marjorie Merriweather Post (see inventory 41.5). Several versions were also recorded in major Russian Collections sold in the nineteenth and twentieth centuries with a further version sold, Christie's, Geneva, 18 November, 1974, lot 64.



A version of the Rokotov portrait Empress Catherine II of Russia, on which the tapestry was based.





■ 51

A PAIR OF LOUIS XVI ORMOLU-MOUNTED, PATINATED-BRONZE AND ALABASTRO FIORITO BRÛLE-PARFUMS
PROBABLY MADE FOR THE RUSSIAN MARKET, CIRCA 1785-1790,
THE ALABASTRO FIORITO BODIES REPLACED, PROBABLY IN THE
LATE 18TH OR EARLY 19TH CENTURY

Of athenienne form, each with shaped bowl and conforming cover mounted with fruit and foliage located on a palmette pierced band, the body further issuing floral garlands, supported by three female herm monopodia on a concave triangular white marble base with central fruiting finial on lapped feet, probably conceived with porcelain bodies, restored breaks to the suspended garlands, loss to one section

27 in. (68.5 cm.) high; 8 in. (20 cm.) diameter (2)

£40,000-60,000

US\$49,000-73,000

€46,000-68,000

PROVENANCE:

Anonymous sale; Christie's, New York, 20 October 2006, lot 770 (\$120,000).

These spectacular brûle-parfums supported by elegant female caryatids, linked by garlands, standing on a triform marble base relate to the work of the celebrated Parisian bronzier François Rémond (1747-1812). Designed in the Louis XVI 'antique' manner, they correspond closely to the taste favoured by George, Prince of Wales, later King George IV at Carlton House under the joint influence of his architect Henry Holland and famed *marchand-mercier* Dominique Daguerre.

The design of these brûle-parfums is derived from the design for a pair of candelabra supplied by Remond for the cabinet turc, as part of a Turkish scheme of design, for the Comte d'Artois at Versailles, 28 November 1783. A pair of candelabra of that model, supplied by Daguerre to the Prince Regent for Carlton House remain in The Royal Collection displayed in The King's Bedchamber at Windsor Castle (RCIN 39216). Although slightly different in form, the basic conceit of the three supporting female figures is the same, also of patinated bronze set against richly gilt ormolu, in that case linked with gilt chains in place of the garlands employed here. Daguerre included a pair of candelabra of that model in one of the series of sales he organised at Christie's, 25-26 March 1791, second day's sale, lot 51.

A pair of related brûle-parfums of this model, but with bodies of white marble, is illustrated in P. Kjellberg, *Objets Montés du Moyen Age à nos jours*, Paris, 2000, p. 160. A further pair of related Louis XVI brûle-parfums, again supported by three female caryatids upon a triform marble base, again with some variance in design to the figures, which, in this case, support associated turquoise Chinese porcelain egg-form bodies but employ a similar circlet both below the porcelain body and to the centre dividing the base and the cover, was sold, anonymous sale [Property of a Private Collector]; Christie's, New York, 21-22 October 2010, lot 546.

François Rémond (1747-1812) was one of the pre-eminent *bronziers* of his era. Appointed *maître-doreur* in 1774 his rise was meteoric, having the fourth highest turnover amongst some eight hundred other *bronziers* in Paris by 1786. He worked as a *fondeur* and *ciseleur*, as well as a *doreur* and thus was able to exercise considerable artistic control over his output. In particular, he worked extensively for Daguerre, for whom he supplied work valued at the staggering sum of 920,000 *livres* between 1778 and 1792.





■52
**A PAIR OF NORTH ITALIAN ROCOCO GILTWOOD
 TABOURETS**
 CIRCA 1740, POSSIBLY GENOA

Each with a square seat covered in 18th century silk *gros-* and *petit-point* embroidery depicting a central spray of tulips by pheasants and doves, the shaped apron with a central scallop-shell flanked by foliate scrolls, on cabriole legs headed by scallop-shells and terminating in scroll-foet with palmette motif, probably re-gilt, the rail numbered in pencil '7190'

19 in. (49 cm.) high; 21 in. (53.5 cm.) square (2)

£20,000-30,000 US\$25,000-36,000
 €23,000-34,000

PROVENANCE:
 With Dalva Brothers, New York.
 Anonymous sale; Christie's, New York, 20 October 2006, lot 777 (\$102,000).
 A stool with identical scallop-shell flanked by foliage to the seat-rail with legs headed by a similar palmette and husk-trails from the collection of 'La Princesse de X.', was sold Sotheby Parke Bernet, Monaco, 24 - 25 June 1984, lot 3211.



■53
**A NORTH EUROPEAN GILTWOOD AND CHINESE
 LACQUER SMALL CENTRE TABLE**
 EARLY 18TH CENTURY

The rectangular top inset with a Chinese lacquer panel depicting a bird perched amidst blossoms in red and gilt on a black ground, the frieze carved with lambrequins raised on scrolled leaf-carved legs joined by shaped moulded stretchers

25¼ in. (65.5 cm) high; 22 in. (56 cm.) wide; 15¼ in. (39 cm.) deep

£8,000-12,000 US\$9,800-15,000
 €9,100-14,000

PROVENANCE:
 The Collection of Dr. Alexandre Benchoufi; Sotheby's, New York, 9 November 2006, lot 15 (\$48,000).



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 A symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■ 54

FOLLOWER OF TIZIANO VECELLIO, CALLED TITIAN, 17TH CENTURY

Venus of Urbino

oil on canvas
47½ x 66½ in. (120.5 x 169 cm.)

£8,000-12,000

US\$9,800-15,000
€9,100-14,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 1 November 2007, lot 17.



55

MICHELE TOSINI, CALLED MICHELE DI RIDOLFO DEL GHIRLANDAIO
(FLORENCE 1503-1577)

Cleopatra

oil on panel
22½ x 17½ in. (57.2 x 44.5 cm.)

£25,000-40,000

US\$31,000-49,000
€29,000-45,000

PROVENANCE:

R.P. Nicols, Esq., Brighton; (!), Christie's, London, 30 April 1875, lot 73, as 'Salviati', (33 gns. to Shield.)
with Robertson & Bruce Ltd., Dundee; Christie's, London, 28 April 1939, lot 13, as 'Salviati', (to Berendt.)
Anonymous sale [The Property of a European Private Collector]; Sotheby's, London, 10 July 2008, lot 176, where acquired by the present owner.



56
CIRCLE OF LUCA GIORDANO (NAPLES 1634-1705)
Allegory of Earth; and Allegory of Fire
 oil on glass, in engaged carved and gilded Rococo frames
 43 x 12 1/4 in. (109.3 x 30.3 cm.) a pair (2)
 £5,000-8,000 US\$6,100-9,700
 €5,700-9,000

PROVENANCE:
 with Harding & Brown, London, by 1967; Christie's, London, 8
 March 1968, lot 138, as 'Cortona', incorrectly catalogued as on
 panel, (315 gns. to Weitzer).
 The Carraro Rizzoli Collection; sold Christie's, London, 14
 December 2006, lot 261.

57
FOLLOWER OF CLAUDE DÉRUET
A courting couple in a landscape
 oil on canvas, oval
 46 x 37 1/4 in. (116.8 x 94.5 cm)
 £3,000-5,000 US\$3,700-6,100
 €3,400-5,600

PROVENANCE:
 Anonymous sale; Sotheby's, Olympia, 31 October 2006, lot 56, as
 'Circle of Claude Déruet'.



58
**A PAIR OF NORTH EUROPEAN GILT-LEAD CACHE-
 POTS**
 MID-18TH CENTURY
 Each with slightly everted lip, modelled with scrolled acanthus leaf
 handles and raised on scroll feet, later gilt
 10 1/4 in. (26 cm.) high; 11 in. (28 cm.) diameter (2)
 £4,000-6,000 US\$4,900-7,300
 €4,600-6,800

PROVENANCE:
 Anonymous sale; Sotheby's, Paris, 25 June 2003, lot 31.
 The Collection of Dr. Alexandre Benchoufi; Sotheby's, New York, 9
 November 2006, lot 56 (\$18,000).



59
A PAIR OF NORTH ITALIAN GILTWOOD PEDESTALS
 PROBABLY TUSCANY, MID-17TH CENTURY

Each with a central winged mask issuing from a foliate decorated
 imbricated tapering body flanked by volutes, the slightly spreading
 base with acanthus scroll, the semi-circular tops with patera and
 flute-decorated friezes and the fluted base plinths probably added
 in the 18th century, re-gilt with traces of black staining beneath,
 minor differences to carving, one with black printed fragmentary
 label '...R. L./...D'OBJETS D'ARTS/...Terrasse PARIS (17e)/
 SEINE 285 799 B'; the other with two fragmentary labels, one
 black printed 'A LA/...PAINE...' the other with red printed border,
 inscribed '...New York/...', designed to be attached to the wall
 56 in. (142.5 cm.) high; 20 in. (51 cm.) wide 16 in. (40.5 cm.) deep (2)

£15,000-25,000 US\$19,000-30,000
 €17,000-28,000

PROVENANCE:
 Anonymous sale [Property from a Distinguished Private Collection]
 Christie's, New York, 20 October 2006, lot 779 (\$45,600), where
 acquired by the present owner.

These vigorously shaped pedestals with their grotesque masks
 growing out of deeply sculptural scrolls and foliage relate to a
 group of baroque sculptural Tuscan works of the late 16th and
 17th Century. A drawing by D.M. Marmi of the late 16th century
 depicts a row of similar heavily scrolled pedestals supporting
 busts (E. Colle, *I Mobili di Palazzo Pitti, Il Periodo dei Medici, 1537 -
 1737*, Florence, 1997, p. 243).

The incorporation of zoomorphic figure heads is found in
 architectural elements such as the pilasters flanking the
 Biblioteca degli Intronati in Siena, which has entire figures
 growing out of the scrolls in the capitals (E. Colle, *Il Mobile
 Barocco in Italia*, Milan, 2000, p. 172). Early examples are
 generally more severe in their form such as in the pedestals
 in the Chiesa dei Santi Quirico e Lucia, Montelupo, where the
 figure-head rests on rectilinear pilasters flanked by scrolls that
 grow the mask (A.M. Massinelli, *Il Mobile Toscano*, Milan, 1993,
 p. 155, cat. XL) or the pedestals in the Museo degli Argenti in the
 Palazzo Pitti, Florence (Colle, *op. cit.*, 1997, p. 243, cat. 80), while
 later examples emphasize the sculptural aspects of the figures
 more strongly as demonstrated by a torchère in the Palazzo Chigi
 Sarancini, Siena, of the third quarter 17th century (Colle, *op. cit.*,
 2000, p. 172).

Interestingly an analysis of the decoration of the present lot
 shows that these pedestals have traces of an earlier dark stain
 or paint surface beneath the present gilding, conforming to the
 decoration of the aforementioned comparable examples.





■60
A PAIR OF ORMOLU-MOUNTED ROCK CRYSTAL AND CUT-CRYSTAL FIVE-LIGHT CANDELABRA
 LATE 19TH/FIRST HALF 20TH CENTURY, PROBABLY SWEDISH

Each in the form of a tapering baluster vase supporting five scrolled candle-arms issuing three concentric rings on a stepped circular white marble base and paw feet, the whole hung with pear, flower and bead shaped drops, fitted for electricity
 Each 36½ in. (93 cm.) high (2)

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

PROVENANCE:
 Collection Sen. Edoardo Agnelli, Turin.
 With Pietro Accorsi, Turin.
 The Alberto Bruni Tedeschi Collection; Sotheby's, London, 21 March 2007, lot 157 (£21,600).



■62
A LOUIS XVI GILTWOOD CANAPE
 BY GEORGES JACOB, CIRCA 1775

Executed in two-tone gilding, the oval upholstered backrest flanked by fluted uprights in the form of quivers and foliate sprays, the curved sides continuing to square tapered fluted legs, covered in celadon velvet
 33 in. (84 cm.) high; 80¼ in. (204 cm.) wide; 23¾ in. (60.5 cm.) deep

£40,000-60,000 US\$49,000-73,000
 €46,000-68,000

PROVENANCE:
 Collection of Baron Alexis de Redé, hôtel Lambert, Paris; Sotheby's, Monaco, May 25-26 1975, lot 274.
 Christie's, New York, October 23 1998, lot 148.
 With Galerie Aveline, Paris.
 The Collection of Dr. Alexandre Benchoufi; Sotheby's, New York, 9 November 2006, lot 141.

LITERATURE:
 M. Baroli ed., *Le Mobilier du XVIIIe Sicle en France et en Europe*, Paris, 1991, p. 126.

Georges Jacob, *maitre* in 1765.

This striking canape, with its severe architectural form of bound Roman fasces uprights flanked by acanthus garlands and with fluted columnar legs, is typical of the *gout grec* style fashionable in the 1760s and popularized by influential designers such as Jean-Charles Delafosse (1734-1791). The oval medallion back with fasces is found on a chair design by Boucher *le jeune* of 1774-5, illustrated in S. Eriksen, *Early Neoclassicism in France*, London,

1974, fig. 497. It is also interesting to note that similar fasces uprights for *lits d'alcove* and used as architectural framing appear in designs by the architect Francois-Joseph Belanger for the bedroom of the comte d'Artois in the chateau de Bagatelle (illustrated in D. Alcouffe *et al.*, *La Folie d'Artois*, Paris, 1988, pp. 132-3).

The most famous and the most prolific of all eighteenth-century French chair makers, Georges Jacob (1739-1814) produced an incalculable quantity of chairs of all types and styles from the reign of Louis XV until the *Consulat*. From 1773 until the revolution, Georges Jacob worked continuously for the French royal family, furnishing the main royal residences including Versailles and undertaking many commissions for members of the royal court.

Alexis von Roseberg, Baron de Redé (1922-2004) was a man of impeccable taste and one of the most important figures of Parisian high society during his life. Born in Zurich he lived in Switzerland and New York before ultimately making his home in France. In 1947 he moved into the seventeenth-century Hôtel Lambert in Paris, which he fully restored; a work for which he was appointed *commandeur* of the Ordre des Arts et des Lettres towards the end of his life. He shared this Parisian home with his married Chilean millionaire partner Arturo López Willshaw, with whom he hosted lavish and extravagant parties famous throughout Europe. The Baron was described as 'the Eugène de Rastignac of modern Paris' by Sir Henry 'Chips' Channon and as the greatest host in Europe.

■61
A CHINESE-EXPORT LACQUER TRAY MOUNTED ON STAND
 THE TRAY 18TH CENTURY, THE BASE 20TH CENTURY

The rectangular tray decorated with pavilions in a watery landscape, later mounted on a Régence-style stand with scrolled foliate-clasped supports joined by scrolled stretchers with a pinecone finial
 17½ in. (44.5 cm.) high; 33½ in. (85 cm.) wide; 23 in. (58.5 cm.) deep

£7,000-10,000 US\$8,600-12,000
 €7,900-11,000

PROVENANCE:
 Collection of Jaime Ortiz Patino; Sotheby's, New York, 20 May 1992, lot 65.
 Property from a Private Florida Collection; Sotheby's, 24-25 October 2002, lot 1265.
 The Collection of Dr. Alexandre Benchoufi; Sotheby's, New York, 9 November 2006, lot 30 (\$60,000).





■63

A LOUIS XV SAVONNERIE CARPET

FRANCE, 18TH CENTURY

The ivory field with floral garlands enclosing a cusped hazelnut medallion with a floral wreath surrounding green floral centerpiece in a chocolate brown border with decorative entwined strapwork, reduced in size scattered areas of restoration, lined
12 ft. x 10 ft.10 in. (365 x 330 cm.)

£20,000-30,000

US\$25,000-36,000
€23,000-34,000

PROVENANCE:

The Collection of Dr. Alexandre Benchoufi; Sotheby's, New York, 9 November 2006, lot 114.

The carpet offered here is a scarce example of an early knotted pile carpet produced outside the Savonnerie workshop. Nonetheless, its design indicates a strong influence from Savonnerie. From the 1740s, the royal workshop came under growing pressure from the burgeoning demand

for luxury carpets of the sort which might have been seen in the Palace of Versailles. The search began for a new weaving centre which might meet that demand, and eventually royal officials settled on the village of Aubusson. In 1748 the weavers received their first royal commission, and after 1750 Louis XV sent them a number of Savonnerie carpets to give them a clearer sense of contemporary taste (Sarah B. Sherill, *Carpets and Rugs of Europe and America*, New York, 1995, p. 102). These early designs are often typified by the central *rose moresque* motif, which had been borrowed directly from Savonnerie, and an overall Rococo aesthetic well suited to the opulence of the *Ancien Régime*.

Continuing their association with sumptuous interiors, comparable early Aubusson pile carpets have been offered as part of significant collection sales. Two featured in the collection of Hubert de Givenchy, Christie's Paris, 15-17 June 2022, lots 106 and 127, while a further one was included in the Ann & Gordon Getty sale, Christie's New York, 22 October 2022, lot 423.



■64

A LOUIS XIV SAVONNERIE CARPET FRAGMENT

FRANCE, LATE 17TH CENTURY

The shaded chocolate-brown field with large scale acanthus leaves and entwined vine tendrils, with a pair of fire-breathing hounds in the lower field, with a pedestal of marble effect supporting the central cartouche which displays a sea and landscape, in a moulded architectural border between golden twisting rope guard stripes, reduced in size
8 ft.9 in. x 10 ft.8 in. (265 x 325 cm.)

£40,000-60,000

US\$49,000-73,000
€46,000-68,000

PROVENANCE:

Commissioned by Louis XIV to furnish the Grand Galerie au bord de l'eau at the Palais du Louvre.
Collection Joseph Bardac; Galerie Georges Petit, Paris, 9 December, 1927.
Collection of Jacques Garcia; Sotheby's, New York, 27 October, 1990, lot 92.
Anonymous sale; Christie's, New York, 20 May, 1998, lot 60.
Anonymous sale; Christie's, London, 14 December, 2000, lot 125.
The Collection of Dr. Alexandre Benchoufi; Sotheby's, New York, 9 November, 2006, lot 91.

On his accession to the throne in 1661, Louis XIV immediately embarked on one of the most ambitious weaving projects ever attempted: carpeting the entire *Grande Galerie* of the Louvre, some half a kilometre in length. Looms were constructed almost ten metres wide to match the width of the corridor,

and Charles le Brun – the First Painter to the King – commissioned to design the cartoons (Sarah B. Sherill, *Carpets and Rugs of Europe and America*, New York, 1995, p. 73). Though Louis XIV's move to Versailles meant that they were never installed in the Louvre, the carpets were used on special occasions and as luxurious gifts to other rulers.

The design of this fragment, like those of all the *Grande Galerie* carpets, balanced the competing demands of making each individual carpet unique and creating a coherent visual whole. The lozenge border motifs on the present lot, as well as the black ground with acanthus scrolls, are shared with most other surviving *Grande Galerie* carpets. The scene in the central cartouche also elaborates on motifs explored in other carpets from the same commission. The landscape on the left resembles the riverine scene on a carpet in the Rothschild collection (Pierre Verlet, *James A. de Rothschild Collection: the Savonnerie*, London, 1982, p. 221). The seascape on the right also has parallels in the several nautical-themed carpets which are attested to archivally, even if their current whereabouts are unknown. These may have been intended to evoke Louis XIV's ambitious ship-building programme and his victories in the Nine Years War. The unusual juxtaposition of the two scenes however makes this both an important addition to our knowledge of this important royal project and a highly decorative testament to the quality of weaving achieved in the Savonnerie workshop in the late seventeenth century.



65
**A PAIR OF LOUIS XVI-STYLE GILT-BRONZE AND
 ROCK-CRYSTAL CANDELABRA**
 LATE 19TH/EARLY 20TH CENTURY

Each centred by a candle nozzle cast with lion masks supporting a prism within a stylised fountain of drops, with a baluster vase issuing six scrolled candle-arms cast with foliate, on a circular berried laurel and acanthus leaf cast base, the whole with diamond and pear shaped drops and beads, drilled for electricity, lacking finial

25¼ in. (64 cm.) high (2)
 £7,000-10,000 US\$8,500-12,000
 €7,900-11,000

PROVENANCE:
 The Alberto Bruni Tedeschi Collection; Sotheby's, London, 21 March 2007, lot 282.

66
**A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD,
 AMARANTH AND PARQUETRY COMMODE**
 BY JEAN-BAPTISTE TUART, CIRCA 1765-1770

The eared moulded breakfront *brèche d'Alep* marble top above three frieze drawers with foliate trellis panels above two long drawers decorated *sans traverse* with cube parquetry and flowerheads, the shaped apron with foliate C-scroll vase mount, the rounded simulated fluted angles adorned with ram's heads chutes above cabriole legs terminating in foliate scrolling feet, thrice stamped 'J.B. TUART' and once 'JME', the marble top with restored breaks

35¼ in. (90.5 cm.) high; 51½ in. (131 cm.) wide; 23¼ in. (59 cm.) deep
 £15,000-25,000 US\$19,000-30,000
 €17,000-28,000

PROVENANCE:
 Anonymous sale; Christie's, New York, 20 October 2006, lot 328 (\$33,500).
 Jean-Baptiste Tuart, *maitre* in 1741.



67
A PAIR OF REGENCE GROS POINT NEEDLEWORK PANELS
 POSSIBLY ST CYR, EARLY 18TH CENTURY

Each worked with a flower-filled urn beneath a lambrequin and a trelliswork arch flanked by a squirrel and a bird, the urn raised on an elaborate plinth woven with floral garlands and scrolling acanthus leaves; contained within a later border of double ribbon entwined around leafy stems, some replacement/reworked areas

124 x 42 in. (315 x 109 cm.) and 122 x 44 in. (312 x 112 cm.) (2)
 £8,000-12,000 US\$9,800-15,000
 €9,100-14,000

PROVENANCE:
 With M. Seligmann, Paris.

Anonymous sale; Sotheby's, Monaco, 14 June 1981, lot 56 (as a set of four).
 Anonymous sale; Sotheby's, London, 14 June 2000, lot 2.
 With Partridge Fine Arts, London.
 The Collection of Dr. Alexandre Benchoufi; sold Sotheby's, New York, 9 November 2006, lot 6 (\$57,000).

EXHIBITED:
 Paris, Musée des Arts Décoratifs, *Louis XIV: Fastes et Décors*, 1960, nos. 787-790 'Quatre pentes. Tapisserie au point. Décor de grands vases et fleurs.'
 Originally from a set of four, the matching pair was sold, Partridge, Christie's, New York, 17 May 2006, lot 137 (\$45,600).



68
A LOUIS XVI BISCUIT PORCELAIN AND ORMOLU STRIKING MANTEL CLOCK
 CIRCA 1790

The rectangular stepped case flanked by the figure of a resting Vestal Virgin and mounted with an urn, a globe and a flowering basket, with stiff-leaf border to plinth and raised on *toupie* feet, the white enamel dial with Arabic hours and quarter-hours, pierced gilt hands, remains of signature '... a Paris', the twin barrel movement with tic-tac escapement, silk suspension, strike to bell via countwheel mounted to backplate

20½ in. (52 cm.) high; 12¼ in. (31 cm.) wide; 8 in. (20.3 cm.) deep
 £8,000-12,000 US\$9,800-15,000
 €9,100-14,000

PROVENANCE:
 Jacques Garcia Collection; Sotheby's, New York, 27 October, 1990, lot 36.
 Anonymous sale; Christie's, New York, 20 May 1998, lot 27.
 The Collection of Dr. Alexandre Benchoufi; Sotheby's, New York, 9 November 2006, lot 119.

69
A PAIR OF SEVRES BISCUIT PORCELAIN FIGURES OF HEBE AND GANYMEDE
 CIRCA 1783

After the models by Simon Boizot
 15¾ in. (39 cm.) high, Hebe (2)
 £6,000-8,000 US\$7,300-9,700
 €6,800-9,000

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.



70

SIR JOSHUA REYNOLDS, P.R.A. (PLYMPTON 1723-1792 LONDON)

Portrait of a lady, traditionally identified as Mrs. Elizabeth Sheridan (1754-1792), half-length, in a pink dress and gold embroidered sash, in a feigned oval

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

£50,000-80,000

US\$61,000-97,000
€57,000-90,000

PROVENANCE:

The Rigby family, Mistley Hall, Suffolk.
W. Thane, Rupell Place, 1834.
Sir John Peter Boileau, 1st Bt. (1794-1869), Ketteringham Park, Wymondham, Norfolk, by 1850, and by descent in the family to his grandson,
Sir Raymond Frederic Boileau, 4th Bt. (1868-1942).
with Scott & Fowles, New York, 1927.
with Knoedlers, New York.
Mary Stillman Harkness (1874-1950), New York, by whom bequeathed in 1951 to the following,
Metropolitan Museum of Art, New York; Christie's, New York, 5 June 1980, lot 131, where acquired by the following,
with Newhouse Galleries, New York, 1980-1982.
Anonymous sale; Christie's, New York, 9 May 1985, lot 22.
The Estate of S.T. Fee; Sotheby's, New York, 12 January 1989, lot 146.
Anonymous sale; Christie's, New York, 19 May 1993, lot 39, where acquired by,
Hon. Douglas D. Everett (1927-2018) and Mrs. Patricia Everett (1927-2010); Christie's, London, 22 November 2006, lot 41, where acquired by the present owner.

EXHIBITED:

London, British Institution, *Pictures by Italian, Spanish, Flemish, Dutch, French and English Masters*, June 1850, no. 85, as 'A Lady', (lent by Sir J.P. Boileau, 1st Bt.).
London, Royal Academy, *Exhibition of Works by the Old Masters and Deceased Masters of the British School*, 1885, no. 42, as 'Mrs. Sheridan', (lent by Sir Francis G.M. Boileau, 2nd Bt.).

LITERATURE:

A. Graves and W.V. Cronin, *A History of the Works of Sir Joshua Reynolds, P.R.A.*, London, 1899, III, p. 1102, as 'Lady in a pink dress'.
Prince Frederick Duleep Singh, *Portraits in Norfolk Houses*, Norwich, 1928, I, p. 370, as 'Mrs. Richard Brinsley Sheridan'.
The Metropolitan Museum of Art Bulletin, Summer 1951, X, pp. 29-30, as 'Mrs. Richard Brinsley Sheridan'.
C. Wright, *Catalogue of Old Master Paintings from a Private Collection in the United States*, Bradford and London, 1984, p. 97, no. 24.
D. Mannings, *Sir Joshua Reynolds. A Complete Catalogue of his Paintings*, New Haven and London, 2000, I, p. 413, no. 1615; II, pl. 1129.

As first President of the Royal Academy in London, Reynolds played a key role in raising the status of art and of artists in Britain in the second half of the 18th century. He is heralded for having transformed portraiture into an art form which had all the ambition, depth and vitality of history painting, while also conveying the psychology of the sitter. His famous Discourses on Art, which were delivered as lectures to students and members of the Academy between 1769 and 1790, had an enduring influence on art theory and criticism in Britain. Based on hairstyle and dress, the present portrait can be dated to circa 1774. From the 1770s onwards, Reynolds' exhibition submissions became increasingly dominated by female portraiture, which 'crafted a new imagery of the aristocratic beauty' (M. Hallett, 'Pall Mall Pastoral', Reynolds: Portraiture in Action, New Haven and London, 2014, p. 253). Between 1773 and 1779, he exhibited 15 full-length female portraits, far more than any other kind of picture. Some of these were later engraved in mezzotint by Valentine Green and published in a series of 'Beauties of the present age', an open homage to the earlier series of 'Beauties' by Sir Peter Lely and Sir Godfrey Kneller in the Royal Collection (Hampton Court). This very public exposure and promotion of his art, at the Academy's annual exhibitions and in printed form, helped fuel demand among the upper echelons of society, who scrambled to have their portraits painted by him.





74

JOHN CONSTABLE, R.A. (EAST BERGHOLT 1776-1837 LONDON)

Flatford Mill from the tow path

oil on paper, laid down on canvas
9¾ x 7⅞ in. (24.7 x 18.2 cm.)

£80,000-120,000

US\$98,000-150,000
€91,000-140,000

PROVENANCE:

(Probably) Isabel Constable (1823-1888); her sale (*), Christie's, London, 17 June 1892, lot 247, 30 gns. to the following, with Dowdeswell Galleries, London.
Anonymous sale [The Property of a Gentleman]; Sotheby's, London, 23 November 2006, lot 89.

EXHIBITED:

(Probably) London, Dowdeswell Galleries, *A Collection of Early British Paintings in Oil*, December 1892, no. 48.

In 1821, Constable wrote to his great friend and patron Bishop Fisher, 'The sound of water escaping from mill-dams, willows, old rotten planks, slimy posts and brickwork, these scenes made me a painter... Still I should paint my own places best: painting is with me but another word for feeling. I associate my careless boyhood with all that lies on the banks of the Stour. They made me a painter and I am grateful'. Flatford Mill is one such element of the Stour landscape and a leitmotif in Constable's oeuvre, appearing first in his 1812 Royal Academy entry (Collection of David Thompson), and subsequently in various drawings and oil sketches in the period 1813-1817, culminating in the large *Flatford Mill "Scene on a Navigable River"*, which he exhibited in 1817 (Tate, London).

Over this time, Constable experimented with various different viewpoints, progressing slowly up-river from the lock in early 1810 sketches, to the present view as seen from the bridge by 1813. This oil sketch relates quite closely to a drawing executed in August 1814 (Victoria and Albert Museum, London), and must have been executed prior to 1816, by which point Constable's drawings show that the right-hand branch of the fork in the main tree had been cut off.

Graham Reynolds assisted in the cataloguing of the picture at the time of the 2006 sale, and we are grateful to Anne Lyles for confirming the attribution after first hand inspection (December 2022).



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.



■75

**A PAIR OF LOUIS XVI ORMOLU AND WHITE MARBLE
THREE-BRANCH CANDELABRA**

CIRCA 1785

Each mounted with a putto, one a boy, the other a girl, seated on an eagle and a globe respectively, each supporting a laurel-hung vase issuing three foliate branches terminating in rose-shaped nozzles, the bases formed on a fluted column and concave-cornered square marble base, some re-gilding

22 in. (56 cm.) high (2)

£7,000-10,000 US\$8,500-12,000
€7,900-11,000

PROVENANCE:

Anonymous sale; Christie's, New York, 20 October 2006, lot 675.



■76

A PAIR OF LOUIS XV GILTWOOD BERGERES

BY JEAN-BAPTISTE CRESSON, MID-18TH CENTURY

Each with arched back, arms and squab-cushion covered in gold embossed-velvet, the cresting with rocaile cartouche flanked by floral scrolls and with scallop-shell angles above the conformingly-carved C-scroll seat-rail and on cabriole legs headed by conforming motifs to the front and with scallop-shells to the back-legs, terminating in raised foliate scroll feet, stamped 'I.B. CRESSON'

41 in. (104 cm.) high; 32½ in. (82.5 cm.) wide; 34½ in. (88 cm.) deep (2)

£60,000-100,000 US\$73,000-120,000
€68,000-110,000

PROVENANCE:

Private American Collection until sold, Anonymous sale, Christie's, New York, 20 October 2006, lot 764 (\$216,000).

Jean-Baptiste Cresson, *maître* in 1741.

The richly carved, fluid line of these generously proportioned bergères is characteristic of the elegant '*pittoresque*' style practised by Parisian *menuisiers* in the 1740s and 1750s. Jean-Baptiste Cresson came from a famous family of *menuisiers*, his father Charles having received his *maîtrise* in 1720.

The Cresson dynasty of *menuisiers* was founded by Charles and Jean Cresson during the R^ègence and continued by Jean-Baptiste, Louis I, René and Michel during the first half of the 18th century. The Cressons, among the most talented *menuisiers* of the era, shared a workshop on the rue de Cléry au Gros Chapelet and not surprisingly, there are common traits in all their documented work.

A related pair of bergères in the Wrightsman Collection by his cousin Louis Cresson, who received his *maîtrise* in 1738, is illustrated in F.J.B. Watson, *The Wrightsman Collection: Furniture*, New York, 1966, vol. I, p. 23, cat. 17.



detail of stamp

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■77

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY REGULATEUR (REGULATEUR AU TOURNESOL)

THE CASE DESIGNED BY GILLES-PAUL CAUVET, CIRCA 1766, ATTRIBUTED TO NICOLAS PETIT, THE MOUNTS PROBABLY SUPPLIED BY ETIENNE MARTINCOURT, THE MOVEMENT BY LEPAUTE

The drum case with sunflower and foliate cresting and ribbon-tied laurel sprig above the lyre-shaped trunk, the backboard mirrored, the glazed apertures with beaded borders, the lower section with a gilt and blue vernis Martin panel with four figures facing a globe representing the four Continents (probably redecorated), the spreading plinth base with boldly cast acanthus leaves, the white enamel dial with Arabic hours and ten minute markers, inscribed 'Le Paute A Paris / HGER. du Roy', pierced gilt-brass hour and minute hands and blued steel seconds hand, the four pillar movement with three wheels and pin wheel escapement, engraved to the backplate 'Lepaute a Paris', suspended from the backplate via a single hook and with four steady feet, the rope drive with brass cased weight and counterweight, compensated nine-bar brass and steel pendulum

80 in. (203.2 cm.) high; 24½ (62.2 cm.) wide; 9¾ in. (24.7 cm.) deep

£40,000-60,000

US\$49,000-73,000

€46,000-68,000

PROVENANCE:

The Collection of Dr. Alexandre Benchoufi; Sotheby's, New York, 9 November 2006, lot 96 (\$72,000).

LITERATURE:

A. Droguet, *Nicolas Petit*, Paris, 2001, pp. 71 and 83-84.
P. Verlet, *French Furniture of the 18th Century*, 1991, fig. 128.

A case of the same design by Nicolas Petit (*maître* in 1761), but without the gilt and lacquer panel to the plinth, was formerly in the Fabre Collection, Paris, also with movement by the Lepaute workshop and with near identical mounts (Droguet, *op. cit.*, p. 73). Lepaute's '*Description de plusieurs ouvrages d'horlogerie*' mentions the mounts for these clocks were made by the sculptor and founder Etienne Martincourt (*maître* in 1762).



■78

A PAIR OF LATE LOUIS XVI GILTWOOD FAUTEUILS A LA REINE
BY ADRIEN-PIERRE DUPAIN, CIRCA 1790

Each with rectangular back with scrolled fluted top rail, the padded armrests on leaf-carved downswept supports, the seat raised on *pieds en console*, covered with Beauvais tapestry circa 1787-91 after designs by Louis-Jean-François Lagrenée (1725-1805) and François-Joseph Casanova (1727-1802), each stamped DUPAIN and JME

36 in. (92 cm.) high; 24 in. (61 cm.) wide; 24 in. (61 cm.) deep (2)

£30,000-50,000

US\$37,000-61,000

€34,000-56,000

PROVENANCE:

Anonymous sale; Ader Picard Tajan, Orsay, Paris, 15 June 1979, lot 72.
With Fabre, Paris.
The Collection of Dr. Alexandre Benchoufi; Sotheby's, New York, 9 November 2006, lot 131 (\$72,000).
Adrien-Pierre Dupain *maître* in 1772.

Dupain settled on the rue de Charonne on the Faubourg Saint-Antoine. Working in the neoclassical style, Dupain is best known for the seat furniture he supplied to Marie-Antoinette for Château de Saint-Cloud circa 1785. The present chairs are notable for the sophisticated use of the *piéd en console*, a device also used by Georges Jacob Royal *menuisier*, on a chair made for Marie-Antoinette at Fontainebleau (M. Jarry, *Le Siège Français*, Fribourg, 1973,

p. 230, fig. 229.). Adrien-Pierre Dupain is also known for his finely carved *athéniennes* including an example formerly in the K.J. Hewitt collection illustrated in F.J.B Watson *Louis XVI Furniture*, London, 1960, fig. 226. Interestingly, a pair of banquettes stamped Dupain formerly in the Dutasta collection share this design with their plain moulded seat rail and reeded uprights carved with rosettes, sold from a private collection, Sotheby's, New York, 4 November 1989, lot 270 (\$176,000 including premium). A comparable pair of fauteuils with beaded and ribbon decoration to the frame were sold Christie's New York, 30 October 1993, lot 345. A further pair was formerly in the collection of Anna Thompson Dodge, Rose Terrace, sold Christie's, 27 September 1971, lot 42.

The superb Beauvais tapestry upholstery was woven between 1787-91 and based on cartoons by Louis-Jean-François Lagrenée (1725-1805) for the figural panels to the backs, and François-Joseph Casanova (1727-1802) for the animal scenes to the seats. A fauteuil with similar Beauvais tapestry upholstery is now in the Musée d'art et d'histoire, Geneva (inv. AD 6948); another set similarly covered and formerly in the collection of Baron Alfred Charles de Rothschild at Halton House, Buckinghamshire, was sold at Sotheby's, Paris, 25 June 2019, lot 13.



■79
**A PAIR OF ORMOLU-MOUNTED SEVRES
 PORCELAIN BISCUIT FIGURES OF MUSES**
 CIRCA 1770-80, ONE GROUP INCISED B

Modelled as 'l'Amour Nourrité par l'Espérance' and
 'Autel de l'Amitié'
 16 in. (40.5 cm.) high overall, the taller (2)
 £7,000-10,000 US\$8,600-12,000
 €8,000-11,000

PROVENANCE:
 The Alberto Bruni Tedeschi Collection; Sotheby's,
 London, 21 March 2007, lot 140.

■80
**A PAIR OF FRENCH ORMOLU-MOUNTED
 BISCUIT PORCELAIN THREE-LIGHT
 CANDELABRA**

THE PORCELAIN PROBABLY SEVRES AND 18TH
 CENTURY, THE MOUNTS 19TH CENTURY

Modelled after Falconet as 'La Jardiniere au Vase' and
 'Le Jardinier au plantoir'
 17 7/8 in. (45.5 cm.) high overall (2)

£3,000-5,000 US\$3,700-6,100
 €3,400-5,600



■81
**A LOUIS XVI ORMOLU AND PATINATED-BRONZE STRIKING
 MANTEL CLOCK**
 LEPAUTE, PARIS, LATE 18TH CENTURY

The case shaped as a wine barrel, adorned with bacchic male and female
 satyrs, the rockwork base with vines, ewer, a tambourine and pipes, the shaped
 plinth with relief panels of further bacchic scenes in the manner of Clodion,
 raised on *toupie* feet, the white enamel dial, signed *Lepaute* / HGER. DU ROI,
 with Arabic hours and five minutes, pierced gilt hands and blued steel seconds
 hand, the twin barrel movement with pin-wheel escapement mounted to the
 backplate, later brocot regulation and countwheel strike to bell
 21 in. (50.8 cm.) high; 23 1/4 in. (59 cm.) wide; 8 3/4 in. (22.2 cm.) deep

£25,000-40,000 US\$31,000-49,000
 €29,000-45,000

PROVENANCE:
 With Pietro Accorsi, Turin (according to paper label).
 The Alberto Bruni Tedeschi Collection; Sotheby's, London, 21 March 2007, lot
 133.

The signature to the present clock 'Lepaute, Horlogier du Roi' is found on
 clocks from 1750, when the company was under the stewardship of Jean-
 André and Jean-Baptiste Lepaute and continued under J. B. Lepaute and his
 nephews Pierre-Basile Lepaute and Pierre Henry until 1792.



■82
A PAIR OF FRENCH CUT-GLASS-MOUNTED BRASS
EIGHT-LIGHT CHANDELIERS
 FIRST HALF 20TH CENTURY

The cage-form frames lined with glass-beads and issuing rosettes branches hung with large faceted drops, losses and replacements, fitted for electricity
 31 in. (79 cm.) high; 29 in. (71 cm.) diameter (2)

£6,000-10,000 US\$7,300-12,000
 €6,800-11,000



■83
A LATE EMPIRE MARBLE AND ORMOLU-MOUNTED
MAHOGANY LIT D'ALCOVE
 CIRCA 1815

The back-scrolled back with scrolling foliate decoration to the sides with central Mercury's mask down-scrolling to a ram's mask and above a vase supported by two chimerae, the side-rail with square and lozenge panels with central Diana's mask, on block feet, previously with castors, the mounts to the front-rail probably associated

45 in. (114 cm.) high; 79½ in. (202 cm.) long; 42 in. (107 cm.) wide
 £15,000-25,000 US\$19,000-30,000
 €17,000-28,000

PROVENANCE:
 Anonymous sale; Christie's, New York, 20 October 2006, lot 792.
 A day-bed with identical ram's heads and very similar foliate scrolls to the uprights was sold anonymously, Sotheby's, Monaco, 9 December 1984, lot 884.



■84
A PAIR OF RESTAURATION ORMOLU CHENETS
 SECOND QUARTER 19TH CENTURY

Each in the form of two hunting dogs flanking a tree, on rockwork, on rectangular base, one with a ribbon-tied stag head the other with a boar head, flanked by oak leaves and acorns, on foliate bun feet, with exhibition label
 22 in. (56 cm.) high; 17¼ in. (44 cm.) wide; 9¼ in. (23.5 cm.) deep (2)

£18,000-25,000 US\$22,000-30,000
 €21,000-28,000

PROVENANCE:
 The Alberto Bruni Tedeschi Collection; Sotheby's, London, 21 March 2007, lot 153.

EXHIBITED:
 Sotheby's/Galerie Charpentier, Paris, *Trésors des Collections privées*, 7-15 March 1998, unnumbered.

The dynamic bounding hounds depicted in this impressive pair of chenets relate to a design for a mantel clock representing *La Repos de Diane après la Chasse* by Jean-Desmosthé Dugourc (collection of the Musée des Arts Décoratifs, Paris). Three recorded examples of this magnificent clock are known, all of which have Royal French provenance. One example with inventory marks from Château de Saint-Cloud, later in the Bergsten collection was sold Christie's, New York, 2 November 2000, lot 228 (\$160,000 including premium). Frustratingly whilst the clockmaker Robert Robin was recorded in 1785, the name of the bronzier was not. Both Quentin-Claude Pitoin (1770-1806) and Jean-Jacques Caffieri (1725-1792) also produced related models with hounds.

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.



A LOUIS XV ORMOLU-MOUNTED JAPANESE LACQUER BOMBÉ COMMODE

ATTRIBUTED TO JACQUES DUBOIS, MID-18TH CENTURY

The serpentine-fronted and moulded *brèche d'Alep* marble top above two bombé shaped drawers edged in kingwood, decorated *sans traverse* with an exotic seascape framed with entwined foliage centred by a rockwork cartouche, the angles with rockwork and foliate scrolls, the shaped sides with mountainous landscapes within conforming frames, the angles with rockwork and foliate clasps terminating in splayed feet with similarly cast sabots, stamped twice 'I.DUBOIS' and 'JME', stamp probably original, numbered in blue chalk '239', the top with sections of veneer added at some time to level the surface beneath the marble but leaving the stamp exposed, marble replaced, the right handle and central mount to the upper drawer replaced, as well as the upper section of the apron mount

34 in. (86.5 cm.) high; 53½ in. (136 cm.) wide; 25¾ in. (65.5 cm.) deep

£70,000-100,000

US\$85,000-120,000

€79,000-110,000

PROVENANCE:

Mrs. Catalina von Pannwitz, Castle Hartekamp, The Netherlands.

With Rosenberg and Stiebel, New York, 1979.

Property of Mrs. Barbara Piasecka Johnson; sold Christie's, New York, 20

October 2006, lot 800.

EXHIBITED:

Amsterdam, Rijksmuseum, *Verzameling von Pannwitz in het Rijksmuseum*,

February 1947.

Jacques Dubois, *maître* in 1742.

JACQUES DUBOIS (1694–1763)

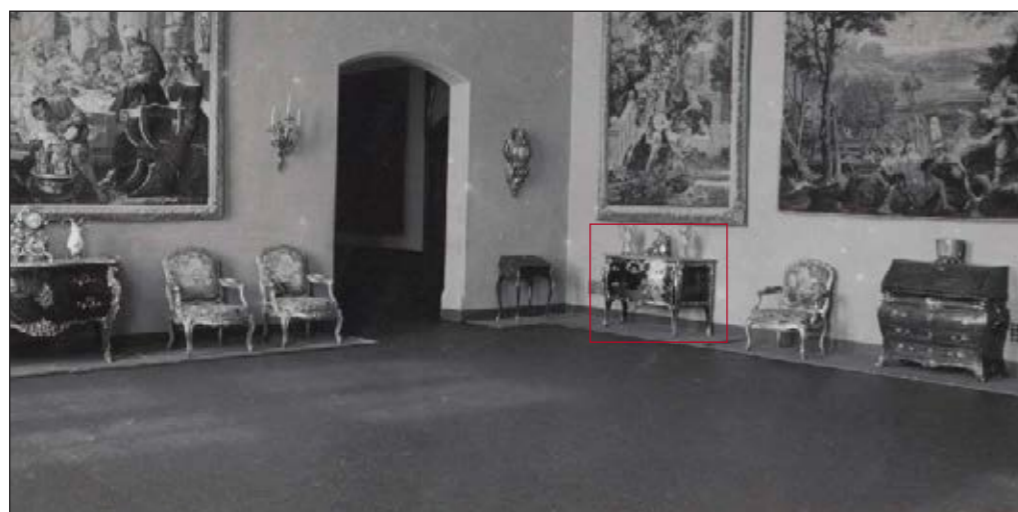
Relatively little is known about Jacques Dubois's life, except that he was the half-brother of Noël Gérard, considered one of the most important Parisian *ébénistes* of the Régence period, in whose workshop it is assumed that he trained. He achieved his *maîtres* relatively late in life in 1742, was elected a *juré* of the guild and then died suddenly in 1763 having been appointed Jean-François Oeben's replacement. Study of the inventory after his death reveals Dubois oversaw a large workshop - with twelve workbenches - and a shop, and the varied list of furniture in his workshop at the time demonstrates his talents were not just in one form. He is known to have developed close relationships with the *marchands-merciers* Antoine-Nicolas-Joseph Bertin and Pierre Migeon II and this commode, with its superb Japanese lacquer decoration lacquer, would almost certainly have been commissioned through the intervention of one of these fashionable dealers.

Dubois is probably best known for his use of Asian lacquer to enrich commodes and encoignures, in particular a small group of commodes decorated completely with Chinese lacquer and richly adorned with scrolling foliate mounts in the form of a cartouche border. Two examples of this model, thought to have been made as a pair, have been offered separately at Christie's in recent years, one from the Collection of Lewis and Ali Sanders; sold Christie's, New York, 29 October 2019, lot 1144 (\$112,500 including premium) and the other formerly with Segoura and illustrated in A. Pradère, *Les Ebénistes Français de Louis XIV à la Révolution*, Paris, 1989, p. 170, fig. 147. His masterpiece is considered to be an impressive encoignure with a tiered superstructure surmounted by an ormolu clock ordered by the *marchand-mercier* Lullier of Warsaw in 1753 for Count Klemens Brenicki (1689-1772) which was later owned by Baron Nathaniel de Rothschild and is now in the J. Paul Getty Museum; it is illustrated in C. Bremmer-David, *Decorative Arts An Illustrated Summary Catalogue of the Collections of the J. Paul Getty Museum*, Malibu, 1993, no. 35, pp. 31-32.

CATALINA VON PANNWITZ

Catalina Roth (1876-1959) was the daughter of a wealthy German-Argentine heiress, and surrounded herself with an impressive art collection which included Rembrandt's *Abraham and the Angels*. In 1908 she married Walter von Pannwitz (1856-1920) a distinguished lawyer in Munich from a Silesian noble family. They had independently assembled significant art collections with the advice of some of Germany's most learned art historians including Max Friedländer and Wilhelm von Bode (1845-1929). Their home from 1914 was a large mansion in Berlin known as Palais Pannwitz that was later transformed into a luxury hotel by Karl Lagerfeld.

Upon Walter's death in 1920 Catalina moved with the collection to Hartekamp, a large country villa in the North Netherlands where she established a social hub for the European aristocracy, which included her close friend Kaiser Wilhelm II (1859-1941). In 1947 her collection, comprising mainly French decorative arts and old master paintings, was exhibited at the Rijksmuseum, where it was much admired and praised in the press. The present commode is visible in a contemporary photograph of the exhibition published in the press, alongside an impressive Louis XV ormolu cartel clock by Charles Cressant, sold in *Provenance Revealed: Galerie Steinitz*, Christie's, London, 21 September 2022, lot 10 (£151,200 including premium).



The commode photographed in situ during the 1947 von Panwitz exhibition at the Rijksmuseum.

88

A SET OF THREE CHARLES II SILVER-GILT FURNISHING VASES AND COVERS

CIRCA 1670-80, APPARENTLY UNMARKED

Each baluster, on a circular spreading foot, the detachable domed covers with leaf-clasped pomegranate finials, chased overall with flowerheads and foliage between bands of stylised acanthus leaves, *each engraved beneath with a number and scratchweight '8 88=0'; '11 33=15' and '12 32=15'*

The larger - 15¼ in. (38.5 cm.) high; the two smaller - 10% in. (27 cm.) high 157 oz. (4,891 gr.) (3)

£70,000-100,000 US\$86,000-120,000
€80,000-110,000

PROVENANCE:

The Earl of Home; Christie's London, 17 June 1919, lot 31 (£120 to Harman).

Acquired from Bulgari, *circa* 1955-1960.

The Carraro Rizzoli Collection; sold Christie's, London, 14 December 2006, lot 100.

EXHIBITED:

London, South Kensington Museum, *Special Exhibition of Work of Art of the Mediaeval, Renaissance and more recent periods*, June, 1862, nos. 5881-5883.

The restoration of Charles II as King of England, in 1660, saw a very sizable expansion in the demand for wrought silver as the taxes which had been levied by both sides to pay for the armies, were lifted. People sought to replace the plate which had been damaged or melted down during the Commonwealth. There was a demand for more exuberant objects in contrast to the somewhat austere plate, which typified the middle of the 17th century. Silversmiths of the day, both English and later the Huguenots who settled in England, having fled persecution in France and arrived in England via the Low Countries, were happy to meet this demand for objects in the latest continental fashions.

Among the unique forms which evolved during this renaissance of English silversmithing were garnitures of silver or silver-gilt vases, known in contemporary inventories as 'furnishing vases' and often referred to as ginger jars, after the Chinese or Dutch porcelain examples. Whilst the earliest example of a silver 'ginger jar' is dated 1658, the height of their fashion came during the 1670s and 1680s when elaborate garnitures, consisting typically of baluster and tapering examples in differing sizes were displayed on furniture, door cases and mantelpieces or on even wall sconces in the same manner as Chinese porcelain. As they were probably produced as special commissions many are unmarked, such as the examples here, although works by makers such as Jacob Bodendick (Christie's, London, 20 November 2001, lot 86) and Thomas Jenkins (Y. Hackenbroch, *English and Other Silver in the Irwin Untermeyer Collection*, no. 28) are known. The size of these garnitures, and subsequent cumulative weight, made them a ready target for melting down when they fell out of fashion in the 18th century. Indeed the garniture which was sold by the executors of the Earl of Home in 1919 consisted of some seven lots, together weighing over 800 oz. While some examples engraved with Chinoiserie decoration were produced in the late 1680s these garnitures fell out of fashion by the end of the 17th century. The limited period of production, as well as the ease with which they could be melted down explains their relative scarcity today.

Whilst the early provenance of the Earl of Home garnitures are not known there are several possibilities. One such patron is Alexander Home, 4th Earl of Home (d.1674) who married Anne Sackville, daughter of Richard Sackville, 5th Earl of Dorset. The connection to the Earl of Dorset is interesting as the Sackville family seat, Knole, Kent, contains an extraordinary garniture, not dissimilar to the present examples, which the Earl of Home and his wife may have sought to recreate at Home Castle. Another possibility is that the garniture entered the family in the 19th century with the marriage of Alexander, 10th Earl, to Elizabeth, second daughter of the Duke and Duchess of Buccleuch. As Elizabeth was the granddaughter of the Earl and

Countess of Cardigan the garniture could therefore have come through either the Cardigan or Buccleuch families, indeed a toilet service of *circa* 1680, engraved with the initials of Mary, Countess of Cardigan was included in the 1919 sale (Christie's London, 30 November 2006, lot 714). Important examples of restoration silver are also in the collection of the Dukes of Buccleuch (C. Oman, *Caroline Silver 1625-1688*, London, 1970, pl. 63A, 66, 83A and 83B).

The vases from the fourteen piece Earl of Home garniture were sold as seven lots in the sale on 17 June 1919. None seem to have appeared at auction since 1970, apart from the present lot and at least one pair of beakers have entered a museum collection. The literature and provenance for each lot from the 1919 sale, where known, is listed below.

Lot 27 (£280 to Harman)

A Pair of Charles II Oviform Vases, unmarked, 198 oz. 8 dwt, 17 in. high.

The collection of Sir Ernest Joseph Cassel (1852-1921).

London, 25 Park Lane Exhibition, 1929, no. 220, loaned by Lady Louis

Mountbatten and the Executors of the late Sir Ernest Cassel.

Lot 28 (£90 to Crichton)

A Pair of Beakers, by Thomas Issod [sic], 166 oz. 10 dwt., 17½ in. high.

Earl of Harewood; Christie's London, 30 June 1965, lot 113.

Judge Irwin Untermeyer, now in the collection of the Metropolitan Museum

of Art, New York.

C. Oman, *op. cit.*, no. 79

M. Clayton, *The Collectors Dictionary of the Silver and Gold of Great Britain*

and North America, Woodbridge, pl. 707

Y. Hackenbroch, *op. cit.*, no. 58.

Lot 29 (£90 to Crichton).

A Beaker, unmarked, 78 oz. 3 dwt., 18½ in. high.

The Earl of Harewood; Christie's London, 30 June 1965, lot 114.

M. Clayton, *op. cit.*, pl. 707.

Lot 30 (£100 to Harman).

A Pair of Charles II Oviform Vases and Cover, unmarked, 123 oz. 3 dwt. 14½

in. high.

Lot 31 (£120 to Harman).

A Set of Three Charles II Oviform Vases and Covers, unmarked, 157 oz. 16

dwt., 15 in and 11 in. high.

The present lot.

Lot 32 (£190 to Harman).

A Pair of Pear-Shaped Bottles and Covers, unmarked, 57 oz. 14 dwt, 12½ in. high.

The collection of Sir Ernest Cassel (1852-1921).

Bequeathed by him to Mr. and Mrs. Winston Churchill.

The Rt. Hon. Lady Spencer Churchill, GBE, Christie's London, 25 Feb 1970,

lot 135.

London, 25 Park Lane Exhibition, 1929, no. 756, loaned by Rt. Hon. Winston

Churchill.

Lot 33 (£60 S.J. Phillips).

A pair of Charles II Beakers, 55 oz. 17 dwt., 12 in.

Sotheby's London, 22 November 1951, lot 123.

London, 25 Park Lane Exhibition, 1929, no. 269, loaned by Mrs. David

Gubbay.



89

AFTER CLAUDE-AUGUSTIN CAYOT (1667-1772), FRENCH, FIRST HALF 18TH CENTURY

The Death of Dido

bronze; on a naturalistic base; cast in several sections; the tree stump beneath the cushion next to Dido's proper left knee stamped with the 'C' couronné poinçon
22½ in. (57 cm.) high

£80,000-120,000

US\$98,000-150,000
€91,000-140,000

PROVENANCE:

Anonymous sale; Christie's Monaco, 16-17 June 2001, lot 703 where acquired by Dr. Alexandre Benchoufi, until sold, The Collection of Dr. Alexandre Benchoufi; Sotheby's, New York, 9 November 2006, lot 65.

COMPARATIVE LITERATURE:

F. Souchal, *French Sculptors of the 17th and 18th Centuries*, A-F, London, 1977, p. 85, no 6.

The son of a sculptor, Claude-Augustin Cayot was born in Paris in 1667 and is recorded as having won first prize for his bas-relief sculptures at the *Academie Française* in both 1695 and 1696. Eventually reaching the position of 'Sculpteur Ordinaire du Roi', Cayot was made an Academician on 31st December 1711 thanks to his submission of a marble version of *The Death of Dido*, now in the Louvre, Paris (inv. no. MR 1780). The composition, upon which the present bronze is based, depicts a moment of high drama demonstrating the theatricality of French rococo style which Cayot adopted in his works.

Shown here is Dido, founder and Queen of Carthage, who fell passionately in love with Aeneas, son of Venus, Trojan hero, wandering in search of his future kingdom. The couple became a point of contention for the gods of Olympus. Mercury, sent from Jupiter, demanded that Aeneas resume his journey. Dido learning of the escape of her lover plunged his sword into her chest and her funeral pyre lit up the Carthaginian sky.



Detail of the 'C' couronne poinçon

A second bronze version of *The Death of Dido* forms part of the Hermitage Museum collection, Saint Petersburg (inv. no. H.CK-2186). From photographs, the Hermitage example is cast in the same way as the present bronze thus suggesting that they were made in the same foundry.

The 'C' couronné poinçon was a tax mark employed on any alloy containing copper between March 1745 and February 1749.





90
FRENCH, LATE 18TH OR EARLY 19TH CENTURY, AFTER A MODEL VARIOUSLY ATTRIBUTED TO FRANÇOIS GIRARDON (1628-1715) OR ANTOINE COYSEVOX (1640-1720)

Louis XIV on horseback

bronze group; on an ormolu-mounted ebony-veneered wood base, Louis XIV in classical dress, seated on a rearing horse
 20 $\frac{3}{4}$ in. (53 cm.) high; 24 $\frac{3}{4}$ in. (63 cm.) high, overall

£15,000-25,000 US\$19,000-30,000
 €17,000-28,000

PROVENANCE:
 The Collection of Dr. Alexandre Benchoufi; Sotheby's, New York, 9 November 2006, lot 70.

COMPARATIVE LITERATURE:
 M. Martin, *Les Monuments Équestres de Louis XIV*, Paris, 1986, pp. 58-60, nos. 30 and 31.

Another example of the present composition is housed in the Grünes Gewölbe Museum in Dresden described as French, early 18th century, inv. no. ZV 3511 (see Martin *loc. cit.*).



91
CIRCLE OF HENRI GASPAR (PARIS 1634/1635-1701 ROME)

Portrait of Dorothy Langley (1668-1688), full-length, as Minerva, in a white dress, cuirass and plumed helmet, holding a spear and shield, before a fountain

oil on canvas
 54 x 45 in. (137.2 x 114.3 cm.)
 inscribed 'Madam Lagley Daughter to/ S^r. Tho. Whitmore.' (lower left)

£12,000-18,000 US\$15,000-22,000
 €14,000-20,000

PROVENANCE:
 Anonymous sale; Christie's, London, 22 November 2006, lot 15.
 The sitter was the daughter and coheir of Sir Thomas Whitmore (c.1642-1682) of Bridgnorth, Shropshire, and his wife the celebrated court beauty Frances Brooke (d.1690), daughter and coheir of Sir William Brooke of Cooling Castle, Kent. Dorothy married Jonathan Langley (1665-1701) of the Abbey Foregate, Shrewsbury, Shropshire in November 1687 at Twickenham, Middlesex. They died without issue; she in 1688, and he in 1701. Jonathan Langley was the sixth and last generation of his family to live at the Abbey, which had been purchased by his ancestor William Langley on 23 July

1546 after the Dissolution of the Monasteries. A portrait of a lady possibly identified as Dorothy Langley by Sir Godfrey Kneller is in the National Trust collection at Chirk Castle (inv. no. NT 1171139).

Painting ladies in court theatrical costume was in vogue throughout the courts of Europe during this period. Given her mother's connections with the court, it is possible that Dorothy performed in an actual court theatrical, and that this portrait commemorates that event. Alternatively, the guise of Minerva may have been adopted to prompt connotations of divine wisdom, invulnerability and chastity. Sir Peter Lely had painted Barbara Villiers, Duchess of Cleveland, one of the King's mistresses and a 'Windsor Beauty' (along with the sitter's mother), in the guise of Minerva (Hampton Court, London; see O. Millar, *Pictures in the Royal Collection: Tudor, Stuart and Early Georgian Pictures*, London, 1963, p. 125, no. 257).



92
ANGLO-DUTCH SCHOOL, 17TH CENTURY
Portrait of a young boy, full-length, in classical costume, a landscape beyond

oil on canvas
51 $\frac{1}{2}$ x 38 in. (130 x 96.5 cm.)

£5,000-8,000 US\$6,100-9,700
€5,700-9,000

PROVENANCE:
Professor Frederick Ernest King, FRS, (1905-1999), by circa 1940.
Private collection, England.
Anonymous sale; Sotheby's, Olympia, 31 October 2006, lot 85.



93
JOHANNES PETRUS VAN HORSTOK (OVERVEEN 1745-1825 HAARLEM)
Portrait of Adriana Petronella van Nassau Woudenberg (1757-1789), as a child, three-quarter-length, in a light brown dress, holding a bird

oil on canvas
26 $\frac{3}{8}$ x 20 $\frac{1}{4}$ in. (68.4 x 52.7 cm.)
with signature, inscription and date 'Adriana Petronella / van Nassau / Woudenberg. / H. Horstok A°1766.'
(transcribed from the original canvas, on the reverse)

£1,000-2,000 US\$1,300-2,400
€1,200-2,300

PROVENANCE:
Anonymous sale; Sotheby's, Amsterdam, 31 October 2006, lot 39.

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.



94

94
JAN GRIFFIER II (ACTIVE LONDON 1688-C.1750)
An Italianate landscape with figures before classical ruins with an obelisk

signed and indistinctly dated 'IOHN / GRIFFIER / A°....' (on a cartouche on the obelisk, centre right)
oil on canvas
23 $\frac{3}{8}$ x 40 $\frac{1}{8}$ in. (60 x 102 cm.)

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

PROVENANCE:
Anonymous sale (The Property of a Nobleman); Christie's, London, 16 May 1984, lot 31.
Anonymous sale; Sotheby's, Olympia, 31 October 2006, lot 110.

95
CIRCLE OF LOUIS FABRICIUS DUBOURG (AMSTERDAM 1693-1775)
Vertumnus and Pomona

oil on canvas, unlined
27 $\frac{1}{8}$ x 42 $\frac{1}{8}$ in. (69 x 107 cm.)

£3,000-5,000 US\$3,700-6,100
€3,400-5,600

PROVENANCE:
Anonymous sale; Sotheby's, Olympia, 31 October 2006, lot 261.



95



96
CIRCLE OF SIMONE DEL TINTORE (LUCCA 1630-1708)
A broken bowl with apples, grapes, peaches, pears and other fruit, on a bank in a landscape
 oil on canvas
 30½ x 37½ in. (77.5 x 95.2 cm.)
 in a carved and giltwood frame

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

PROVENANCE:
 Anonymous sale; Sotheby's, Olympia, 31 October 2006, lot 181.



97
CIRCLE OF JEAN-BAPTISTE MONNOYER (LILLE 1636-1699 LONDON)
Carnations, roses, tulips and other flowers in a wicker basket on a ledge
 oil on canvas
 30⅝ x 38⅝ in. (77.6 x 96.9 cm.)

£5,000-8,000 US\$6,100-9,700
 €5,700-9,000

PROVENANCE:
 Anonymous sale; Sotheby's, Olympia, 31 October 2006, lot 126.

98
FOLLOWER OF ADRIAN VAN UTRECHT
A peacock, a turkey, chickens, chicks and ducks, with a white pheasant before a wall, a landscape beyond
 oil on canvas, shaped
 63½ x 56½ in. (161.2 x 142.5 cm.)
 in a carved and giltwood frame

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

PROVENANCE:
 Anonymous sale (The Property of a Gentleman);
 Sotheby's, London, 1 November 2007, lot 118.

99
ATTRIBUTED TO MARMADUKE CRADOCK (SOMERSET 1660-1716 LONDON)
A peacock, pigeons, a pheasant and partridges before steps in landscape
 oil on canvas
 31½ x 58 in. (80 x 147.3 cm.)

£8,000-12,000 US\$9,800-15,000
 €9,100-14,000

PROVENANCE:
 The Lords Hesketh, Easton Neston, Northamptonshire;
 Sotheby's house sale, 17-19 May 2005, lot 153.







100

A PAIR OF REGENCY ORMOLU FOUR-LIGHT CANDELABRA
CIRCA 1820, PROBABLY DESIGNED BY RUNDELL BRIDGE AND
RUNDELL

With *rinceaux*-form branches fitted with nozzles in the form of oil lamps encircled by serpents, centred by a fourth matching nozzle on a fluted pedestal mounted with lion's masks, the tapered shaft cast with figures emblematic of Temperance, Hope and Flora terminating in eagle claws, the circular fluted base on gadrooned feet
23½ in. (60 cm.) high (2)

£30,000-50,000

US\$37,000-61,000
€34,000-56,000

PROVENANCE:

With Jeremy, Ltd., London.
The Collection of Dr. Alexandre Benchoufi; sold Sotheby's, New York, 9 November 2006, lot 71 (\$96,000).

This pair of magnificent Regency ormolu four-light candelabra was probably supplied by Rundell Bridge and Rundell, the Royal Goldsmiths, almost certainly to a design by the French émigré craftsman Jean-Jacques Boileau (a. 1787-circa 1851). They relate to a splendid set of twenty-four silver-gilt



four-light candelabra hallmarked 1828-29, that form part of George IV's 'The Grand Service' in the Royal Collection (RCIN 51102). George IV was a 'francophile' and enthusiastic collector of French decorative art, who set the tone for the fashionable surrounding the court. It is thus unsurprising to find this model in many great English noble collections including a pair, also in ormolu, bearing the arms of John Cust, 2nd Baron and 1st Earl Brownlow (1779-1853), formerly at Belton House until offered Christie's house sale, 30 April-2 May 1984, lot 23, and another pair with the arms for William Harry Vane, Earl of Darlington, later created 1st Duke of Cleveland (offered Christie's London, 15 July 1975, lot 127). A further single example inscribed 'A LEGACY left to ANNA MARIA JOHNES KNIGHT, by her dear and valued father GENERAL SIR C. CUYLER BART. JUNE 1819', sold Christie's, Paris, 6 November 2014, lot 427 (€43,500 inc. premium). A further pair engraved with English armorials is by repute part of the Derval bequest to the château of Versailles and a set of four from the collection of Hubert de Givenchy sold, Christie's, Paris, 14 June 2022, lot 60 (€163,800).

THE DESIGN

Boileau, who in addition to producing designs, also ran a workshop and supplied gold, silver and ormolu goods to Rundell Bridge and Rundell, the retailer (C. Hartop, P. Glanville *et al.*, *Royal Goldsmiths: The Art of Rundell and Bridge, 1797-1830*, London, 2005, pp. 7, 10 and 34). In his earlier career, he had been employed as a painter by the architect Henry Holland (1745-1806) on the decoration of Carlton House, London, for George, Prince of Wales (later George IV). An 1800 design for a silver or ormolu candelabrum nozzle by Boileau held in the Victoria and Albert Museum, London, illustrates the distinctive vase-shaped form with Greek key square handles and knotted snakes found to this pair of candelabra (Prints and Drawings, 8431.7; 8431.6). Boileau was possibly inspired by French 18th century designers such as Jean-Charles Delafosse (1734-1791), see a design for a two-branch candelabra by Delafosse, circa 1765, with a related tapering stem, now in the Musée des Arts Décoratifs, Paris (H. Ottomeyer/P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 186, fig. 3.9.3).



101

A REGENCY ORMOLU SURTOUT-DE-TABLE
EARLY 19TH CENTURY

Comprising five rectangular sections and a pair of D-end sections, all inset with mirrored-bases, on replaced lion's paw feet
5½ in. (14 cm.) high; 25½ in. (65 cm.) wide; 136 in. (345.5 cm.) long

£15,000-25,000

US\$19,000-30,000
€17,000-28,000

PROVENANCE:

Almost certainly John Russell, 6th Duke of Bedford (d. 1838).
Anonymous sale; Sotheby's, London, 22 November 2006, lot 224.



Detail



■102
A PAIR OF WILLIAM IV ORMOLU WINE COOLERS
 CIRCA 1835

Each with the scrolling everted bowl with floral trails and up-turned icicle clasp above a gadrooned rim and the domed foot with floral trails with lion's mask, with later glass liners, re-gilt
 11½ in. (29 cm.) high (2)

£8,000-12,000 US\$9,800-15,000
 €9,100-14,000

PROVENANCE:
 Property from a Private Canadian Collection; sold Christie's, New York, 20 October 2006, lot 323 (\$36,000).

These wine coolers closely relate to English silver-work of the 1820s. Related examples include a pair of silver wine coolers by Robert Garrard dated 1825 (sold Sotheby's, New York, 11 April 2000, lot 154) and another pair of silver-gilt wine coolers by Benjamin Smith of 1826 (sold Sotheby's, New York, 15 December, 1993, lot 96). Other pieces being supplied by Paul Storr and John Bridge and retailed by the celebrated London firm of Rundell, Bridge & Rundell are also similar to the present wine coolers (see C. Hartop, *Royal Goldsmiths: The Art of Rundell & Bridge 1797 - 1843*, London, 2005, nos. 26 and 56, pp. 87 and 101).

■103
A PAIR OF VICTORIAN PAINTED PLASTER TORCHERES

MID-19TH CENTURY, IN THE MANNER OF PIRANESI

The circular tops with egg-and-dart borders on a fluted pedestal elaborately decorated with floral swags, acanthus leaves and rams' heads, on a tri-form pedestal base
 56½ in. (143.5 cm.) high (2)

£5,000-8,000 US\$6,100-9,700
 €5,700-9,000

PROVENANCE:
 Fasque - The Scottish Seat of the Gladstones; sold Christie's, London, 7 May 2008, lot 65.
 These flower-festooned candelabra with festive bacchic ram and lion masks, provided decorative antique ornament for conservatories etc., and were popularised by 19th century publications such as N.L. Durand's, *Autels, Répieds, Candelabres, Lampes, Meubles*, Paris, 1802; and H. Moses's, *A Collection of Antique Vases, Altars, Paterae, Tripods, Candelabra, Sarcophagi*, etc., London, 1814.



■104
A SET OF SIXTEEN MAHOGANY DINING-CHAIRS
 THIRTEEN GEORGE IV, SECOND QUARTER 19TH CENTURY, THREE OF LATER DATE AND MADE TO MATCH

Including two armchairs, the curved oblong top rails and double scrolled horizontal splats, the seat rails with split turned decoration on octagonal tapering legs restorations, upholstered in foliate-green damask
 34½ in. (88 cm.) high; the armchairs: 20½ in. (52 cm.) wide; 21 in. (53 cm.) deep; the side chairs: 18½ in. (47 cm.) wide; 20½ in. (52 cm.) deep (16)

£7,000-10,000 US\$8,600-12,000
 €8,000-11,000

PROVENANCE:
 Eric Douglas Saumarez, 7th Baron de Saumarez (b. 1956), Shrubland Park, Suffolk, until sold, Shrubland Park, Sotheby's house sale, 19 September 2006, lot 119.





Bantry House, Co. Cork, Éire. © Edwin Smith / RIBA Collections.

■105

AN IRISH REGENCY MAHOGANY FIVE PEDESTAL DINING-TABLE

EARLY 19TH CENTURY

With rounded rectangular top, the pedestals with turned reeded baluster shaft above, four with three reeded tapering squared legs, the central pedestal with four conforming legs, terminating in later brass caps and castors; together with four later leaves, restorations, the edge of the top later reeded, one leg later to the central pedestal possibly originally with three legs and with consequential restorations to the column
29 in. (74 cm.) high; 56 $\frac{7}{8}$ in. (144.5 cm.) wide 175 $\frac{1}{2}$ in. long, excluding leaves, 271 $\frac{1}{4}$ in. (690.5 cm.) long, including leaves

£60,000-90,000

US\$73,000-110,000
€68,000-100,000

PROVENANCE:

Probably acquired by Richard White, 1st Earl of Bantry (d. 1851) or his son, Viscount Berehaven, later 2nd Earl of Bantry (1800-1868), Bantry House, Co. Cork, by descent at Bantry. Anonymous sale; Christie's, London, 8 June 2006, lot 45 (£96,000).

LITERATURE:

D. Guinness & W. Ryan, *Irish houses & castles*, New York, 1971, p. 68.
J. Cornforth, 'Bantry House, County Cork - II', *Country Life*, 3 August 1989, p. 58, fig. 1.
J. O'Brien & D. Guinness, *Great Irish Houses & Castles*, New York, 1992, p. 94.
H. Montgomery-Massingberd & C. Simon Sykes, *Great Houses of Ireland*, London, 1999, p. 184.

Bantry House in County Cork, positioned on the southern shore of Bantry Bay has been the home of the White family and the Earls of Bantry since circa 1765. The 1st Earl (1767-1851), in about 1816 preferred to live at his shooting lodge, styled as a cottage orné in nearby Glengariff. After the death of his wife in 1835 he lived there permanently. It was around this time that Bantry House was made over to his eldest son, Viscount Berehaven (1800-1868), later 2nd Earl of Bantry.

Viscount Berehaven was a collector, who travelled much of Europe and transformed Bantry House to what is seen today. He furnished the house with great opulence, which included such an outstanding array of items that Bantry House became known as 'the Wallace Collection of Ireland'. The alterations to the house took place in the 1840s, and it is therefore possible that this table was acquired by either the 1st or 2nd Earl.



The table in situ Bantry House. © Edwin Smith / RIBA Collections.

The Bantry House Dining Table





106
A PAIR OF LOUIS XVI-STYLE GILT-BRONZE AND CUT-GLASS
EIGHTEEN-LIGHT CHANDELIERS
 LATE 19TH CENTURY

The compound baluster stems cast with twist fluted husk pendants and berried corbels with rope twist serpentine candle-arms hung with faceted pear-drop lustres and suspended from rope twist open cages, fitted for electricity

49 in. (125 cm.) high; 41 in. (104 cm.) diameter (2)

£15,000-25,000 US\$19,000-30,000
 €17,000-28,000

PROVENANCE:
 Eric Douglas Saumarez, 7th Baron de Saumarez (b. 1956), Shrubland Park, Suffolk, until sold, Shrubland Park, Sotheby's house sale, 19 September 2006, lot 160.



107
A PAIR OF GEORGE IV BRAZILIAN ROSEWOOD TEA TABLES
 CIRCA 1820-30

The fold-over tops with foliate-carved border on tapering lotus-carved column with shaped rectangular plinth on paw feet

28½ in. (72 cm.) high; 36½ in. (93 cm.) wide; 18 in. (46 cm.) deep (2)

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

PROVENANCE:
 A Tribute to John Fowler; Christie's, London, 14 September 2006, lot 329. A related pair of card-tables with similar foliate-carved edge was supplied in 1814 to George Home (1747-1820) for Paxton House, Berwickshire, by the Edinburgh cabinet-maker William Trotter (d. 1833) at a cost of £12.15.0. each and described as '2 large elliptic Card Tables to match'. The tables were supplied *en suite* with a matching sofa table with similar shell-enriched edge and paw feet (F. Bamford, *A Dictionary of Edinburgh Furniture Makers*, Leeds, 1983, p. 120 & pl. 61 and *Paxton House*, guide book, Norwich, 1993, pl. 34, showing the pair of card-tables and sofa table *in situ* in the Library).

A related pair with foliage-wrapped stems and shaped platforms was sold anonymously, Bonhams, London, 12 February 2002, lot 84 (£9,000).



108
A LOUIS XVI ORMOLU STRIKING MANTEL CLOCK
 THE MOVEMENT BY CHARLES DUTERTRE, THE CASE

ATTRIBUTED TO ROBERT OSMOND, CIRCA 1780
 The vase-form case with acanthus clasped cone finial and lion mask ring handles, on a spiral-fluted socle and spreading rectangular section plinth with acorn leaf swags, the dial with berried laurel bezel, the white enamel with Roman hours and Arabic five minutes, signed 'Chles. Dutertre / A Paris', the twin barrel movement with tic-tac escapement, silk suspension and strike to bell via numbered countwheel to the backplate, engraved 'Chles. Dutertre A Paris'

24½ in. (62.2 cm.) high; 13 in. (33 cm.) wide; 10 in. (25.4 cm.) deep
 £30,000-50,000 US\$37,000-61,000
 €34,000-56,000

PROVENANCE:
 Christie's, London, July 5 2001, lot 166. The Collection of Dr. Alexandre Benchoufi; Sotheby's, New York, 9 November 2006, lot 23 (\$48,000).

Robert Osmond, *maître* in 1746 Charles-Nicolas Dutertre, *maître* in 1758.

The impressive model of this clock conceived in the elegant *goût grec* was almost certainly first executed by Robert Osmond. *Maître-fondeur en terre et sable* from 1746 and appointed *juré des fondeurs* in 1756, Osmond often signed his pieces. Influenced by the *bronziers* Caffieri, Osmond was one of the first to interpret the new neo-classical style. His work was much in demand among sophisticated collectors and aristocratic patrons. As a result, his *atelier* flourished in the early 1760s. Assisted by his nephew Jean-Bapiste Osmond, *maître-fondeur* in 1764, who succeeded him on his death in 1789, the Osmonds included most of the avant-garde elite of French society amongst their clients. Several clocks of this model are recorded in the eighteenth century. The first, with a movement signed by Julien Le Roy, was purchased by the celebrated collector and arbiter of taste Ange-Laurent Lalive de Jully (1725-1779) around 1764. It is described in the sale of his collection on 5 March 1770, standing on the *cartonnier* of the bureau plat now at Chantilly: 'il y a dessus une pendule en forme de vase, dont le mouvement est de Julien Le Roi'. That clock was subsequently sold at Christie's London, 7 December 1995, lot 79 (£54,300).

In 1777 another clock of this model is recorded in the inventory of the *hôtel particulier* duc de La Villiere's in the Place de la Concorde. The third example is recorded in 1787 at the Palais de l'Elysée, at that date occupied by Nicolas Beaujon, *banquier de la Cour* and now the *résidence* of the French President. The clockmaker Robin supplied the movement for a clock acquired by the *Garde-Meuble de la Couronne* which is recorded in 1788 in the bedroom of Madame Thierry de Ville d'Avray, wife of the *Intendant du Garde-Meuble* (illustrated in J. D. Augarde, *Les Ouvriers du Temps*, Geneva, 1996, p. 255, fig. 200).





■109
A THOMAS GOODE PORCELAIN 'CASTLE OF MEY' PATTERN PART TABLE-SERVICE
 MODERN, GILT FACTORY MARKS
 Decorated with tooled gilt bands, comprising: Two oval platters, thirteen large dinner-plates, sixteen soup-bowls, seventeen luncheon-plates, fifteen bread and butter-plates, four breakfast-bowls, a stand, a small dish, two milk-jugs, a sugar-bowl and cover, six teacups, fifteen coffee-cups and six saucers
 42½ in. (16. 3/4 cm.) wide, the platters

£1,500-2,500 US\$1,900-3,000
 €1,700-2,800

■110
A MOSER 'LADY HAMILTON' PATTERN PART GLASS SERVICE
 20TH CENTURY, ACID ETCHED FACTORY MARKS

Decorated with gilt borders, comprising: Nine large goblets, two smaller, twelve red wine-glasses, ten white wine-glasses, nine champagne-flutes, ten liqueur-glasses and a Moser water-jug of differing pattern
 10¼ in. (26.2 cm.) high, the water-jug

£1,200-1,800 US\$1,500-2,200
 €1,400-2,000



■111
A THOMAS GOODE 'GREEN GARLAND' PATTERN PART TABLE-SERVICE
 MODERN, GILT FACTORY MARKS

Decorated with green garlands and gilt bands, comprising: Three large sauce-boats and stands, twenty-four under-plates, twenty-four dinner-plates, twenty-four luncheon-plates, twenty-four starter-plates, twenty-eight bread and butter plates, twenty-four coffee-cups and twenty-four saucers
 13¾ in. (34 cm.) diameter, the under-plates

£2,000-3,000 US\$2,500-3,600
 €2,300-3,400



■112
A MEISSEN PORCELAIN STRIKING MANTEL CLOCK
 THE PORCELAIN CIRCA 1765, BLUE CROSSED SWORDS AND DOT MARK TO UNDERSIDE, THE MOVEMENT 19TH CENTURY
 The porcelain case surmounted by a figure of Jupiter, the pedestal with Chronos and Vulcan, the porcelain dial with painted Roman hours and Arabic five minute markers, inscribed to the centre 'ETIENNE LENOIR / A PARIS', pierced gilt hands, the later associated twin barrel movement with dead-beat escapement, silk suspension and strike to bell
 27¾ in. (70.5 cm.) high; 12 in. (30.5 cm.) wide; 9 in. (22.8 cm.) deep

£6,000-10,000 US\$7,300-12,000
 €6,800-11,000

PROVENANCE:
 The Alberto Bruni Tedeschi Collection; Sotheby's, London, 21 March 2007, lot 130.



■113
A PAIR OF LOUIS XV BRASS ICE-PAILS
 MID-18TH CENTURY
 Each with moulded rim and handles, the front with a coat-of-arms, on a moulded foot
 7½ in. (19 cm.) high (2)

£2,500-4,000 US\$3,100-4,900
 €2,900-4,500

PROVENANCE:
 The Collection of Dr. Alexandre Benchoufi; sold Sotheby's, New York, 9 November 2006, lot 20.



114 NO LOT

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.



115
A SET OF TWELVE GEORGE III SILVER-GILT DINNER-PLATES
 MARK OF HENRY NUTTING, LONDON, 1807

Circular, with reeded borders, each engraved with coat-of-arms, *marked underneath borders*
 9¾ in. (24.8 cm.) diameter
 218 oz. 14 dwt. (6,802 gr.)
 The arms are those of Chichester of Arlington Court quartering Palmer impaling Hamilton for John Palmer Chichester (1769-1823), Col. of the Royal Cardigan Rifle Corp., who married Agnes, daughter of James Hamilton of Bangour in 1793. Between 1820 and 1823 Col. Chichester had Arlington Court, Devon, rebuilt by the Barnstaple architect Thomas Lee, a pupil of Sir John Soane. (12)

£5,000-7,000 US\$6,100-8,500
 €5,700-7,900

PROVENANCE:
 Christie's, London, 2 December 1981, lot 105.
 Diane Star Heller, Miami Beach; Sotheby's, New York, 23 October 2006, lot 187.

116
A VICTORIAN SILVER TWO-HANDLED TEA-TRAY
 MARK OF CHARLES EDWARD NIXON, SHEFFIELD 1899

Kidney shaped form with twin handles, on leaf-capped paw feet, the border cast and chased with stylised shells and foliage, the centre with a presentation inscription, engraved with crests, retailers mark engraved to underneath 'HALL & CO / KING ST. MANCHESTER', *marked to top of tray*
 32 in. (81.2 cm.) wide
 163 oz. 11 dwt. (5,085 gr.)
 The crests are those of Fermor and Hesketh
 The inscription reads: 'Presented by the Lancashire Tenantry of Sir Thomas George Fermor Hesketh Bart to his eldest son Thomas Fermor Hesketh Esquire, Royal Horse Guards, in commemoration of his coming of age and as a token of their loyalty and affection, November 17th 1902.'

£1,500-2,500 US\$1,900-3,000
 €1,700-2,800

PROVENANCE:
 The Lords Hesketh, Easton Neston, Northamptonshire; Sotheby's house sale, 17-19 May 2005, lot 1032.



117
A GEORGE III SILVER TWO-HANDLED TEA-URN AND COVER
 MARK OF HESTER BATEMAN, LONDON, 1782

Vase-shaped, the domed cover with leaf-clasped ovoid finial, twin reeded handles, on waisted socle and square section base raised on scroll feet, the spigot with composition tap, the cover and body later engraved with crest and coat-of-arms, *marked to cover and inside body and foot*
 19½ in. (49.5 cm.) high
 99 oz. 4 dwt. (3,087 gr.)
 The arms are the Royal arms of Great Britain.
 The crest is the Royal crest within Garter motto and below a Royal duke's coronet.

£3,000-5,000 US\$3,700-6,100
 €3,400-5,600

PROVENANCE:
 The Estate of H.R.H. The Prince Henry, Duke of Gloucester, KG., KT., KP.; Christie's, London, 26 January 2006, lot 64.

118
A SET OF FOUR GEORGE III SILVER ENTRÉE-DISHES AND COVERS
 MARK OF JOHN WAKELIN AND WILLIAM TAYLOR, LONDON, 1782 AND 1784

Each oblong with concave sides, beaded C-scroll handles and shaped borders, engraved with coat-of-arms to covers and dishes, covers and dishes engraved with scratch weights: *No.1 22=8, 22=5; No.2 21=15, 22=10; No.3 22=6, 23=19, and No.21=7, 24=2, marked to underneath of covers and dishes*
 10½ in. (26.6 cm.) wide
 170 oz. 16 dwt. (5,313 gr.)
 The arms are those of George Wyndham, 3rd Earl of Egremont (1751-1837). (4)

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





119

119
AN AMERICAN SILVER-GILT TABLE SERVICE
 LATE 19TH CENTURY, GORHAM, MFG. CO., PROVIDENCE, RI

Versailles pattern, engraved with various monograms, comprising: Twenty-two dinner knives with stainless steel and plated blades; twenty-three dinner forks; twenty-five lunch knives with stainless steel and plated blades; twenty-two lunch forks; twelve fish knives, sixteen fish forks; twenty-one butter spreaders; twenty cocktail forks; twenty-one cake forks, nine salad forks; twenty-five teaspoons; twenty-four tablespoons; twelve dessert spoons; twelve iced teaspoons; ten cream soup spoons; twenty-eight bouillon spoons; fifteen grapefruit spoons; ten chocolate spoons; six demitasse spoons; six Swedish demitasse spoons of similar pattern; a four-piece carving set; two pairs of salad servers; a pea server; a cake knife with stainless steel blade; four large butter knives with stainless steel blades; two sauce ladles, *marked on bowls or handles*; together with a French silver-gilt flatware dessert part-service, mark of Charles-François Languedoc, Paris, *circa* 1880, comprising: eighteen knives; sixteen forks; and fourteen spoons, *maker's mark overstriking another* 9¾ in. (24.8 cm.) long and smaller
 The Gorham service: 443 oz. 16 dwt. (13,805 gr.) weighable silver
 The Languedoc service: 72 oz. 6 dwt. (2,249 gr.)

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

PROVENANCE:
 The Gorham service: Sotheby's, New York, 4 October 2007, lot 23.
 The Languedoc service: Sotheby's, New York, 23 October 2006, lot 56 (part).

120
A FRENCH 'MARLY' PATTERN TABLE SERVICE
 MARK OF CHRISTOFLE, PARIS, 20TH CENTURY, LATER MARKED FOR LONDON 2002

Comprising: Twelve table knives; twelve table forks; twelve dessert forks; seven dessert spoons; twelve lunch knives; twelve cheese knives; twelve fish knives; twelve fish forks; twelve soup spoons; nine coffee spoons; quantity of ladles; serving spoons; six other lunch forks; five tea spoons and another large *lacking London marks*; a soup ladle; a pair of salad servers; a large serving fork; a cake slice; two butter knives and a sauce ladle; eight plated coffee spoons with textured handles; two mustard spoons; a plated sauce ladle; and a plated Kings pattern table spoon

9¾ in. (24.8 cm.) long and smaller
 186 oz. 6 dwt. (5,796 gr.) approximate weighable silver

£1,000-1,500 US\$1,300-1,800
 €1,200-1,700



120



121
A LATE VICTORIAN SILVER FLAGON
 MARK OF ROBERT HARPER, LONDON, 1879

Cylindrical and on spreading foot, the hinged cover with reclining Celtic warrior, leaf-capped scroll handle and Bacchic mask to spout, each side with scenes of Queen Boudica triumphing over Roman invaders, with presentation inscription, *marked to body and inside of cover*
 14 in. (35.5 cm.) high
 64 oz. 13 dwt. (2,011 gr.)
 The inscription reads '1880 LUDLOW HUNTERS CUP / WON BY / W. R. H. POWELLS B. G. MILTON / RIDDEN BY / MR. R. THOMAS'

£2,000-3,000 US\$2,500-3,600
 €2,300-3,400

PROVENANCE:
 with Argenteus, London.



122
A LATE VICTORIAN SILVER ROSE BOWL
 MARK OF HAWKSWORTH, EYRE & CO. LTD, LONDON, 1897

The hemispherical body with twin lion mask ring handles, scalloped rim above a berried laurel band, engraved to one side with a pair of crests within a cartouche amidst fruiting and flowering foliage to the gadrooned sides
 10¼ in. (26 cm.) high; 12 in. (30.5 cm.) diameter
 99 oz. 3 dwt. (3,085 gr.)
 The crests are those of Fermor and Hesketh

£1,500-2,500 US\$1,900-3,000
 €1,700-2,800

PROVENANCE:
 The Lords Hesketh, Easton Neston, Northamptonshire; Sotheby's house sale, 17-19 May 2005, lot 1016.



123
A PAIR OF AMERICAN SILVER SCENT FLASKS
 MARK OF TIFFANY & CO., NEW YORK, CIRCA 1900

Of quatrefoil gourd shape, with hinged covers, on four shell feet, each with panels of foliate garlands, scrolls and shell decoration, with engraved monogram, *stamped underneath* 'TIFFANY & CO. / 8126 M 8923 / STERLING-SILVER'; together with an American silver jewellery casket, *mark of Shreve & Co., San Francisco, circa* 1885, of rectangular outline, the hinged cover engraved with initials 'FBH' within a floral and scroll border, the sides with conforming scrolls enclosing town scenes and floral garlands, raised on leaf-wrapped volute feet with cherub masks, the felt lined interior with a fitted tray, marked underneath 'SHREVE & CO. / SAN FRANCISCO / STERLING'
 The flasks - 7½ in. (18 cm.) high
 The casket - 9¼ in. (23.5 cm.) wide
 22 oz. (685 gr.) (3)

£700-1,000 US\$850-1,200
 €790-1,100

PROVENANCE:
 The Lords Hesketh, Easton Neston, Northamptonshire; Sotheby's house sale, 17-19 May 2005, the flasks lot 1046, the casket lot 1044.



124
A GEORGE IV SILVER TEA-KETTLE, STAND AND LAMP
 MARK OF PAUL STORR, LONDON, 1824

The pear-shaped body profusely chased at the shoulder with flowers, foliage and scrolls against a matted ground, with domed cover, rose finial, leather covered swing handle and fluted spout, the tripod stand with cast and pierced apron decorated with shells and sea creatures, volute supports and shell feet, the body later engraved on one side with a crest below later earl's coronet and on the other with later coat-of-arms, the detachable burner engraved with a crest, *marked to body, cover, stand and burner*
 14¼ in. (36.2 cm.) high
 73 oz. 9 dwt. (2,285 gr.) gross weight
 The arms and crest are those of Fermor, for Thomas Fermor (1770-1833) who later succeeded his brother as 4th Earl of Pomfret in 1830.

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

PROVENANCE:
 Lieut. General Thomas Fermor, 4th Earl of Pomfret, then by descent to; The Lords Hesketh, Easton Neston, Northamptonshire; Sotheby's house sale, 17-19 May 2005, lot 1090.

125
A PAIR OF LATE VICTORIAN SILVER-PLATE MOUNTED ETCHED GLASS CLARET JUGS
 BY ELKINGTON & CO., LATE 19TH CENTURY

Of slender ovoid outline, the hinged covers with written finials, scroll handles and pierced foliate banding, on spreading circular bases, the glass engraved with butterflies and storks amidst foliage, *marked to undersides 'ELKINGTON & CO. / 17553'*
 12 in. (30.5 cm.) high (2)

£700-1,000 US\$860-1,200
 €800-1,100



126
A VICTORIAN SILVER-PLATED ELECTROTYPE FLAGON
 BY ELKINGTON, CIRCA 1880

The tapering body on circular spreading foot, the hinged cover with plumed helmet and panoply, the leaf-capped scroll handle with a female mask, profusely decorated in high relief with a frieze of a battle scene, the underneath with makers' applied lozenge 'ELKINGTON'
 24¾ in. (62.9 cm.) high

£2,000-3,000 US\$2,500-3,600
 €2,300-3,400

PROVENANCE:
 with Argenteus Ltd., London.



127
A VICTORIAN GILT-PLATED SEVEN-LIGHT CENTREPIECE CANDELABRUM
 MID-19TH CENTURY

The shaped triangular base on three scroll feet with baluster naturalistic stem, with six detachable branches about a raised central baluster light with detachable finial, the base engraved with a coat-of-arms
 36 in. (91.5 cm.) high
 The arms are those of Hesketh for Sir Thomas Hesketh, 5th Bt. (1825-1872).

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

PROVENANCE:
 The Lords Hesketh, Easton Neston, Northamptonshire; Sotheby's house sale, 17-19 May 2005, lot 956.



128
A PAIR OF FRENCH SILVER-GILT VEGETABLE DISHES AND COVERS
 19TH CENTURY

Each of écuelle form, the triform handles chased with C-scrolls and stylised shells, the covers with recumbent stag finials, *marked on rims of covers, handles, finials and sides of dishes*
 13 in. (33 cm.) wide
 102 oz. 2 dwt. (3,177 gr.) (2)

£3,000-5,000 US\$3,700-6,100
 €3,400-5,600

PROVENANCE:
 The Collection of Dr. Alexandre Benchoufi; Sotheby's, New York, 9 November 2006, lot 107.

129
A PAIR OF FOUR-LIGHT SILVER-PLATED GILT CANDELABRA
 LATE 19TH CENTURY

Each with detachable branches above an acanthus-clasped baluster stem, the shaped circular base raised on three scroll feet, *unmarked*
 21½ in. (54.6 cm.) high (2)

£2,000-3,000 US\$2,500-3,600
 €2,300-3,400

PROVENANCE:
 The Lords Hesketh, Easton Neston, Northamptonshire; Sotheby's house sale, 17-19 May 2005, lot 955.





130
A PAIR OF ITALIAN CARVED GILTWOOD WALL-TROPHIES
 19TH CENTURY

Each carved with a shield, spears, palm frond and an axe, reduced in height
 86½ in. (220 cm.) high; 14 in. (36 cm.) wide (2)
 £3,000-5,000 US\$3,700-6,100
 €3,400-5,600

PROVENANCE:
 The Alberto Bruni Tedeschi Collection, Sotheby's, London, 21 March 2007, lot 284.



131
A PAIR OF LACQUERED-BRASS ADJUSTABLE STANDARD LAMPS
 20TH CENTURY

Each with a reeded stem on a tripartite base with trefoil feet, with a pleated silk shade, fitted for electricity
 44½ in. (113 cm.) high, excluding fittings (2)
 £2,000-3,000 US\$2,500-3,600
 €2,300-3,400

132
A PAIR OF LACQUERED BRASS TELESCOPIC STANDARD LAMPS
 MODERN

Each on reeded column with Corinthian capital, square plinth and stepped platform base raised on ball and claw feet, with pleated silk shades
 64 in. (163 cm.) high (minimum, including shades); the bases 14½ in. (47 cm.) square (2)
 £1,200-1,800 US\$1,500-2,200
 €1,400-2,000



133
TWO EUROPEAN POLYCHROME-PAINTED FANS
 PROBABLY FRENCH, 18TH CENTURY, ONE SIGNED 'AUBRY'

One depicting various figures in a forest glade setting, with horn, silver and gilt-inlaid sticks; the other depicting a pastoral scene of couples within a riverbank landscape, with mother-of-pearl sticks, both in glazed gilded box frames
 The larger: 13¼ x 22 in. (33.5 x 56 cm.) framed (2)
 £2,000-3,000 US\$2,500-3,600
 €2,300-3,400

PROVENANCE:
 The Alberto Bruni Tedeschi Collection; Sotheby's, London, 21 March 2007, lot 180.

134
AN EARLY VICTORIAN GILTWOOD AND GILT-GESSO LARGE OVERMANTEL MIRROR
 MID-19TH CENTURY

The rectangular plate in a palm-frond carved frame intertwined with floral garlands and C-scrolls, surmounted by an asymmetrically carved cartouche
 111½ x 66½ in. (283 x 169.5 cm.)
 £6,000-10,000 US\$7,300-12,000
 €6,800-11,000

PROVENANCE:
 Eric Douglas Saumarez, 7th Baron de Saumarez (b. 1956), Shrubland Park, Suffolk. Shrubland Park, Sotheby's house sale, 19 September 2006, lot 161.



135
A PAIR OF LARGE BRONZE, POLISHED STEEL AND CAST IRON ANDIRONS
 19TH CENTURY

The mask and foliate carved baluster finials on triangular gadrooned and mask cast supports with incised scrolling bases, hooks supporting a matching detachable twisted steel central bar; together with apparently matching tongs and shovel, a further associated three piece companion set and stand, and a later cast iron basket grate
 32 in. (81 cm.) high; 15 in. (38 cm.) 31 in. (79 cm.) deep; the matching bar 48¾ in. (124 cm.) wide (10)
 £4,000-6,000 US\$4,900-7,300
 €4,600-6,800

PROVENANCE:
 The andirons and bar: Sir Thomas Fermor-Hesketh, 8th Bt., later 1st Baron Hesketh (1881-1944). Easton Neston, Northamptonshire, 17-19 May 2005, lot 41 (£26,400).

LITERATURE:
 H. Avray Tipping, 'Easton Neston II, Northamptonshire, The Seat of Sir Thomas Fermor-Hesketh, Bt., *Country Life*, 27 August 1927, p. 301, fig. 10 (illustrated in the dining room).





■136

A GEORGE I GILT-GESSO PIER-GLASS MIRROR
EARLY 18TH CENTURY

With divided bevelled rectangular plates in a foliate and lapped frame with scrolled broken pediment centred by a cartouche, the sides hung with drapery above a shaped apron, inscribed in chalk on the reverse 'C380' and 'X552', the plates replaced, restorations to pediment and cresting, re-gilt
78½ x 32 in. (199.5 x 81.5 cm.)

£7,000-10,000

US\$8,600-12,000
€8,000-11,000

PROVENANCE:

Anonymous sale; Christie's, New York, 27 October 2006, lot 127.

137

A PAIR OF JAPANESE PORCELAIN NODDING FIGURES
ORMOLU-MOUNTED AS FIVE-LIGHT CANDELABRA
THE PORCELAIN BODIES EARLY 18TH CENTURY, THE
HEADS PROBABLY EUROPEAN 18TH/19TH CENTURY, THE
MOUNTS LATE 19TH/20TH CENTURY

The substantial robed figures decorated in underglaze blue, with overglaze red, black and gilding; the associated nodding heads with ormolu collars; the later candelabra mounts with substantial rococo scrolling bases issuing branches decorated with oak-leaves and acorns, one marked 'Monvoisin' in the casting to the underside 31¼ in. (80.5 cm.) high; 17½ in. (44.5 cm.) wide and similar; the figures 20½ in. (52 cm.) and 20¾ in. (52.5 cm.) high (2)

£30,000-50,000

US\$37,000-61,000
€34,000-56,000

PROVENANCE:

Sotheby's, London, November 29, 1985, lot 87.
With Partridge Fine Arts, London, 1999.
The Collection of Dr. Alexandre Benchoufi; Sotheby's, New York, 9 November 2006, lot 67 (\$96,000).

LITERATURE:

J. Bourne & V. Brett, *Lighting in the Domestic Interior*, London, 1991, p. 194, no. 633.
L. Morton, *Partridge Fine Arts, Recent Acquisitions 1999*, Southend, 1999, p. 162 no. 60.

Dr. Alexandre Benchoufi collaborated with Jacques Garcia on the interiors of his splendid US apartment and it is likely that the celebrated designer may have advised on the purchase of these remarkable figural candelabra.





■138

A PAIR OF LOUIS XVI-STYLE ORMOLU THREE-BRANCH WALL-LIGHTS

19TH CENTURY, AFTER THE MODEL BY PIERRE-FRANCOIS FEUCHERE

Each with a trumpet-shaped fluted tapered backplate surmounted by rose blossoms, grape clusters, seeds pods and foliage, the central curved branch fitted with a putto flanked by curved branches fitted with acanthus leaves and with grape clusters beneath the drip-pans, later drilled and wired for electricity, base pendant to one replaced

28 in. (71 cm.) high; 15 in. (38 cm.) wide; 8½ in. (21.5 cm.) deep (2)

£15,000-25,000

US\$19,000-30,000

€17,000-28,000

A version of these wall-lights was supplied by Feuchère to the *cabinet de toilette* of Marie-Antoinette at St. Cloud in 1787 (illustrated in P. Verlet, *Les Bronzes Dorés Français du XVIIIe Siècle*, Paris, 1987, pp. 380-381, figs. 385-387).



■139

A PAIR OF LOUIS XVI-STYLE GILTWOOD FAUTEUILS

LATE 19TH CENTURY

Each with oval back, padded arms with acanthus-wrapped terminals and acanthus and foliate-carved supports, the seat-rail decorated with a flower-filled chain band and conforming border, covered in light green silk-velvet, each with modern label to the underside bearing printed European coronet and inscribed 'C.C.P./A.1007' and '1' & '3' respectively

40½ in. (103 cm.) high; 28 in. (71 cm.) wide; 28 in. (71 cm.) deep (2)

£4,000-6,000

US\$4,900-7,300

€4,600-6,800

PROVENANCE:

A Tribute to John Fowler; Christie's, London, 14 September 2006, lot 165.

These fauteuils relate particularly to those fashioned by Jacob for the *Salon de la Reine* in the *Château des Tuileries* as well as to the one he supplied in 1787 for the *Château de Saint-Cloud*. The latter is now in the Metropolitan Museum in New York and is illustrated in M. Jarry, *Le siège français*, Fribourg, 1973, pl. 247.





■140

ALFRED DE DREUX (FRENCH, 1810-1860)

The Return

signed and dated 'Alfred DeDreux/ 1859' (lower left)
oil on canvas
64¼ x 51 in. (163.2 x 131.3 cm.)

£400,000-600,000

US\$490,000-730,000
€460,000-680,000

PROVENANCE:

The Property of the Trustees of the Knole Second Fund Trust.
Their sale; Christie's, London, 20 May 2005, lot 62, where acquired by the present owner.

EXHIBITED:

Paris, Salon, 1859, no. 792, as 'Le retour'.

LITERATURE:

M-C. Renauld, *l'univers d'Alfred De Dreux 1810-1860, suivi du catalogue raisonné*, Arles, 2008, p. 47, no. 193, illustrated, p 212.

Exhibited at the Paris Salon of 1859, de Dreux's *The Death* and *The Return* are two of the artist's most important later works (they were the last pictures he would exhibit at the Salon before his death the following year) both of which are included in this illustrious sale as successive lots (140 and 141). Killed in a duel over payment for a portrait of the Emperor Napoleon III, de Dreux's dramatic death ended an artistic career in its prime. Fêted for his equestrian portraits characterised by their luminous colour and bold modelling, he had already been awarded medals for works exhibited at the Paris Salons of 1834, 1844 and 1848, and the Légion d'honneur in 1857.

De Dreux was born in Paris in 1810, the son of the architect Pierre-Anne de Dreux. His interest in art was fostered from an early age by his uncle, the artist Dedreux-Dorcy, a close friend of the painter Géricault, whose choice of subjects, notably horses, were to have a lasting influence on the young artist. During the 1820s he studied under Léon Cogniet, and his equestrian portrait of *The White Stallion*, exhibited at the Paris Salon in 1831, revealed the strong influence of Stubbs on his work, recalling in particular Stubbs's *Horse attacked by a Lion* (1770).

From the mid-1840s de Dreux travelled frequently to England where he particularly admired the work of Landseer. In 1848 he crossed the channel with his most influential patron, Louis-Philippe, the Duc d'Orléans. It is likely that de Dreux was brought to the attention of Queen Victoria through Louis-Philippe at this time, painting a portrait of the pair riding in Windsor Park. In turn, the Queen commissioned several works from the artist.

De Dreux passionately enjoyed participating in, as well as painting, equestrian activities. *The Death* and *The Return* are exceptionally well painted, and can be regarded as particularly fine examples of the culmination of his artistic career.



■141

ALFRED DE DREUX (FRENCH, 1810-1860)

The Death

signed and dated 'Alfred deDreux / 1859' (lower right)

oil on canvas

64½ x 51½ in. (162.9 x 131.3 cm.)

£200,000-300,000

US\$250,000-360,000

€230,000-340,000

PROVENANCE:

The Property of the Trustees of the Knole Second Fund Trust.

Their sale; Christie's, London, 20 May 2005, lot 63, where acquired by the present owner.

EXHIBITED:

Paris, Salon, 1859, no. 793, as 'La mort'.

LITERATURE:

M-C. Renauld, *l'univers d'Alfred De Dreux 1810-1860, suivi du catalogue raisonné*, Arles, 2008, p. 78, inv. no. 343, illus., p. 204.

For more information on this lot see the catalogue note on lot 140.





142

142
AGAPIT STEVENS (BELGIAN, 1848-1924)
An Oriental beauty

signed 'A. Stevens' (upper left)
 oil on canvas
 39½ x 31½ in. (100 x 79 cm.)

£7,000-10,000

US\$8,600-12,000
 €8,000-11,000

PROVENANCE:
 Anonymous sale; Christie's, London, 17 June 1994, lot 188B.



143

143
ÉDOUARD FRÉDÉRIC WILHELM RICHTER (FRENCH, 1844-1913)
La Belle Marocaine

signed, inscribed and dated 'E.Richter/ Paris 1880' (lower left)
 oil on canvas
 82¼ x 39 in. (209 x 99 cm.)

£30,000-50,000

US\$37,000-61,000
 €34,000-56,000

PROVENANCE:
 Anonymous sale; Christie's, London, 17 June 1994, lot 198.

EXHIBITED:
 Paris, *Salon*, 1880, no. 3242, titled *Juive marocaine*.



146

RICHARD ANSDELL, R.A. (BRITISH, 1815-1885)

The wounded hound

signed and dated 'R. Ansdell/ 1847' (lower right)
oil on canvas
58½ x 94 in. (149.5 x 238.5 cm)

£200,000-300,000

US\$250,000-360,000
€230,000-340,000

PROVENANCE:

Thomas Pitt Miller (?), of Singleton Park, Poulton-le-Fylde, near Blackpool, Lancashire.

His sale; Christie's, London, 26 April 1946, lot 5 (10 guineas to Welsh), with The Malcolm Innes Gallery, Edinburgh, 1981.

Private collection.

Anonymous sale; Christie's, London, 22 November 2006, lot 116, where acquired by the present owner.

EXHIBITED:

London, British Institution, 1848, no. 440.

London, Regent Street, Grundy's Gallery, 1849.

Edinburgh, Lancashire, London, *Richard Ansdell R.A. 1815-1885, A Centenary Exhibition*, Malcolm Innes Gallery, Edinburgh, 29 August-10 September 1985; Lytham Hall, Lancashire, 14-16 September; Richard Green Gallery, London, 19 September-3 October, no. 19.

LITERATURE:

The Art Journal, London, 1849, vol. XI, p. 290.

A. Todd, *The Life of Richard Ansdell, R.A.*, London, 1919, p. 36.

ENGRAVED:

W.T. Davey, 1849



This imposing and life-size portrait of a wounded bloodhound and its elderly master was exhibited to considerable acclaim at the British Institution in 1848, a pivotal moment in the artist's career. Ansdell had moved to Kensington in London from Liverpool in 1847 at the time of the painting's execution, and ambitious works such as the present picture increased his reputation in the capital as a leading animal painter to rival his contemporary, Sir Edwin Landseer. Ansdell had already been elected president of the Liverpool Academy 1845-46, and had caught the attention of important local patrons including the 3rd Earl of Sefton. Early success was achieved with such sporting themed works as *The Waterloo Coursing Meeting* (Walker Art Gallery, Liverpool), painted in 1840 when he was only 25, the first of many works he would exhibit at the Royal Academy over the course of his career.

The Wounded Hound, with its clear emotive narrative, marked a departure for Ansdell into a fashionably sentimental genre of painting, in which he could display his particular ability to portray animals both with precision and appeal. It was painted around the same time as *The Combat* (Private Collection), his dramatic painting of two stags rutting, exhibited to particular praise at the Royal Academy in 1847 and in direct competition to Landseer's painting of *The drive - shooting deer on the pass*. *The Wounded Hound* can also be perceived as a response and tribute to Landseer's success in this field as well as to a Victorian taste for narrative sporting art. With its vivid evocation of the dogs' relationship, and its exquisitely detailed setting, the picture in many ways recalls the atmosphere of Landseer's pivotal work from 1827 of *A Scene at Abbotsford*, a depiction of Sir Walter Scott's deerhounds in his house in the Scottish borders, surrounded by the writer's sporting and historical paraphernalia.

Notably, Landseer did not exhibit at the British Institution in 1848, instead showing several works at the Royal Academy, including a dramatisation of the story of Alexander and Diogenes as dogs. In contrast, *The Wounded Hound* reveals a preoccupation with the relationship of dogs not only to themselves but also to people, and in that sense the painting is less anthropomorphised than *Alexander and Diogenes*. Nonetheless, both works showcased the comparable skill with which the respective artists painted their subjects, with a similar attention to detail, from the sheen and texture of the dogs' coats, to the beautifully realised still lives in the background.

Described in *The Art Journal* of 1849 in terms of its dramatic as well as artistic merits: '[The picture] represents a noble bloodhound, whose foot has been injured, submitting it to the careful attentions of an old man...A huge rough deerhound also sits by and howls most piteously as in sympathy with his unfortunate companion. The remaining dramatis personae are a little girl, whose interest is strongly excited by the scene before her, and a small terrier dog...The picture is painted with great power, the incident well told, and the figures, which are life-size, have evidently been carefully studied from nature. Mr Ansdell is, without question, one of the best animal painters of the day...'. Sarah Kellam has suggested that it is likely that the dogs may have been the artist's own, observing also that the old man featured in the work was a favourite model for Ansdell, appearing in other works, but whose identity has since been lost.

Another contemporary critic remarked retrospectively that 'During this and the previous year, Ansdell had never painted better work, and probably never would; *The Wounded Hound* is decidedly the best of all'. It proved such a popular image that steel engravings were produced for the mass market by W.T. Davey in 1849, and it was even reproduced on a Colman's mustard tin of the period. Ansdell's growing commercial success and popularity were mirrored by his election as an A.R.A. in 1861 and R.A. in 1870. Although based in London from 1847 to 1884, a year before his death, he also owned a house in Lytham, Lancashire, and a lodge on Loch Laggan where he painted numerous Highland scenes and indulged in sporting pursuits that in turn inspired his art. *The Wounded Hound* is first recorded as being in the possession of James Eden, of Fairlawn, Lytham. A wealthy industrialist from Bolton, he built Fairlawn in 1846 on what was the most exclusive location west of the centre of Lytham looking out to the coast in the direction of what would later become Blackpool. It is likely that he purchased the painting from Ansdell to decorate his new mansion shortly after its exhibition at either the British Institution in 1848 or at Grundy's Gallery in Regent Street, 1849. Eden would form a lifelong friendship with the artist, encouraged no doubt by the close proximity of their houses in Lytham.

Some years later the painting was acquired from the estate of James Eden by Thomas Miller, an influential cotton manufacturer and art collector from Preston, Lancashire. In his biography of the artist, Arthur Todd records an anecdote relayed by Miller's wife regarding the collector's life-long fascination with *The Wounded Hound*: 'When Mr T.H. Miller was a boy, he used to go with his father to visit a Mr Eden, a friend of his father's...This picture of *The Wounded Hound* was at the time in Mr Eden's Collection. Whilst Mr Miller's father and Mr Eden were chatting together, the boy was left very much to his own resources, and amused himself by looking at the picture and watching the water dripping from the sponge in the man's hand. It fascinated him to see the continual dripping without the sponge becoming dry'. (op. cit., p. 36).

Miller recognised in *The Wounded Hound*, Ansdell's exceptional ability to dramatise a moment in time with a particular sense of its immediacy. It became an important addition to his prestigious collection of 19th Century British art that was later sold on his death at Christie's on 26 April, 1946. As well as two other paintings by Ansdell from around the same period in the artist's career (*The Wolf Slayer*, 1849, and *Two Wolfhounds*, 1849), the collection also included particularly fine works by Landseer, Ward, Frith (with whom Ansdell often collaborated), Millais, Constable, Bonington, and Turner. Unusually for sales of that time, given the superb quality of Miller's collection, several of the pictures were illustrated.

We are grateful to Sarah Dean (formerly Kellam, née Ansdell), for her assistance in preparing this catalogue entry. Sarah welcomes enquiries via her website, with particular regard to the *catalogue raisonné* that she is compiling on her great-great-grandfather, www.richardansdell.co.uk.





λ154
JOHN TRICKETT (BRITISH, B. 1953)
Springer spaniels on a moor
 signed '-John Trickett-' (lower left)
 oil on canvas
 30 x 40 in. (76.2 x 101.6 cm.)
 £3,000-5,000 US\$3,700-6,100
 €3,400-5,600

PROVENANCE:
 Anonymous sale; Christie's, South Kensington, 15 May 2007, lot 269, where acquired by the present owner.

156
ARTHUR WARDLE, R.I., R.B.C. (BRITISH, 1864-1949)
Two labradors in a field
 signed 'Arthur/ Wardle' (lower right)
 oil on canvas
 14 x 22 in. (35.5 x 56 cm)
 £8,000-12,000 US\$9,800-15,000
 €9,100-14,000

PROVENANCE:
 Commissioned by the Porritt family, Bradford, and thence by descent until Anonymous sale; Sotheby's London, 3 October 2007, lot 121.



156

λ157
KIM BROOKS (BRITISH, B. 1936)
Dawn Patrol
 signed and dated '-KIM BROOKS-2001-' (lower left); and further signed inscribed and dated "DAWN PATROL/ (SCARLETT MACAW'S [SIC.] / AS SEEN IN PERU) - & COSTA RICA-/ KIM BROOKS- MARCH. 2001. (C) - " (on the reverse)
 oil on canvas
 25.5 x 60 in. (64.8 x 152.5 cm.)
 £15,000-25,000 US\$19,000-30,000
 €17,000-28,000

PROVENANCE:
 Anonymous sale; Christie's, New York, 1 December 2006, lot 134, where acquired by the present owner.



157



λ155
JOHN TRICKETT (BRITISH, B. 1953)
Ready, willing and able
 signed '-John Trickett-' (lower right)
 oil on canvas
 30 x 40 in. (76.2 x 101.6 cm.)
 £4,000-6,000 US\$4,900-7,300
 €4,600-6,800

PROVENANCE:
 Anonymous sale; Christie's, South Kensington, 15 May 2007, lot 269, where acquired by the present owner.



158
A PAIR OF BRASS AND OAK ADJUSTABLE READING LAMPS
 MODERN
 Each with pleated-silk cream shade
 38 in. (97 cm.) high, excluding fitments (2)
 £2,000-3,000 US\$2,500-3,600
 €2,300-3,400

160
A PAIR OF BUTTONED-LEATHER AND OAK EASY ARMCHAIRS
 20TH CENTURY
 With sprung seats
 31 in. (79 cm.) high; 31½ in. (80 cm.) wide; 25¼ in. (64 cm.) deep (2)
 £2,000-3,000 US\$2,500-3,600
 €2,300-3,400



159
TWO OVERSIZED PEWTER HIP FLASKS
 MODERN
 Each with leather carrying case, one engraved 'THE GROWLER', the other 'THE WASSAIL GROWLER'
 One: 17½ in. (44.5 cm.) high; the other: 17 in. (43 cm.) high (2)
 £600-800 US\$730-970
 €680-900

161
JEMMA PEARSON, (BRITISH, B. 1960)
 'GUARDSMAN': A PRIZE SIMMENTAL BULL SIGNED 'JEMMA PEARSON'; AND INITIALLED AND DATED 'JP 1984'
 Bronze with dark patina
 21 in. (53.5 cm.) high; 39 in. (99 cm.) long
 £3,000-5,000 US\$3,700-6,100
 €3,400-5,600

PROVENANCE:
 Lord and Lady Hesketh, Easton Neston; sold Sotheby's house sale, Northamptonshire, 17-19 May 2005, lot 13.

LITERATURE:
 Christian, Lady Hesketh, 'Easton Neston', *Architectural Digest*, January 1991, p.142, standing in the Entrance Hall.



162
A SET OF SIX GERMAN SILVER-GILT SALT CELLARS
 WITH PSEUDO AUGSBURG MARKS, SECOND HALF 19TH CENTURY
 Triform, the dishes within naturalistic bases, the sides with portrait busts in high relief, the leaf-capped feet with cherub surmounts and on ball feet, each marked to underneath
 5½ in. (14 cm.) wide (6)
 71 oz. 1 dwt. (2,211 gr.)
 £2,000-3,000 US\$2,500-3,600
 €2,300-3,400



163
A SPODE PORCELAIN 'WOODLAND' PATTERN PART TABLE-SERVICE
 20TH CENTURY, BROWN PRINTED FACTORY MARKS
 Decorated with birds and animals within brown borders with flowers and scrolls, comprising: Two ewers, sixteen dinner-plates, sixteen breakfast-bowls, two teapots and covers, a salt-shaker, another smaller, a pepper-shaker, another smaller, two oval sugar-bowls and covers, two milk-jugs, sixteen cake-plates, twelve teacups with shaped rims, two teacups with straight rims and eighteen saucers
 7½ in. (19 cm.) tall, the ewers
 £800-1,200 US\$980-1,500
 €910-1,400

164
A PAIR OF RESTAURATION ORMOLU AND SIENA MARBLE URN TABLE LAMPS
 SECOND QUARTER 19TH CENTURY
 Each urn-shaped body decorated with a river God with a lady surrounded by reeds to one side, and a goddess being carried into the skies by putti to the other, surmounted by a foliate lip and above the foliate bowl with satyr masks, on a fluted spreading foot with laurel rim and a stepped base with foliate rim and later giltwood plinth, with pleated silk shades, later gilt, fitted for electricity
 17¼ in. (44 cm.) high, excluding fitments (2)
 £2,500-4,000 US\$3,100-4,900
 €2,900-4,500

PROVENANCE:
 Property from a Private Canadian Collection; Christie's, New York, 20 October 2006, lot 400.



165

A LATE VICTORIAN SILVER-PLATED WINE COOLER
LATE 19TH CENTURY

Of ovoid outline, with vine rim, stag and fox heads with hunting trophies to the body, openwork vine foot and circular base raised on three beaded bun feet
11¼ in. (29.9 cm.) high

£700-1,000

US\$860-1,200
€800-1,100



166

A GEORGE III SNUFF BOX AND THREE VARIOUS SILVER SPIRIT FLASKS

THE SNUFF BOX UNMARKED, CIRCA 1809, THE FLASKS VARIOUS DATES

The snuff box with twin hinged covers and presentation inscription; the flasks comprising: a shaped oblong flask, hinged cover, mark of Elkington & Co., Sheffield, 1925, stamped to underneath '1 ½ PT', marked to underneath and cover; another, shaped oblong, hinged cover, mark of James Dixon & Sons, Sheffield, 1915, marked to underneath and cover, numbered '048A'; another smaller, shaped oblong, hinged cover, mark of James Dixon & Sons, Sheffield, 1899, engraved initials 'T. F. H.', marked to underneath and cover; and a small nickel-plated leather covered flask
28 oz. 16 dwt. (896 gr.) weighable silver

The oval snuff box inscribed: 'Presented to the Mess of the Leyland & Ormskirk Regiment of Lancashire Local Militia by Rob. Kirkpatrick Capt. 1st Comp. April 1809'. (5)

£1,000-1,500

US\$1,300-1,800
€1,200-1,700



PROVENANCE:

The Lords Hesketh, Easton Neston, Northamptonshire; Sotheby's house sale, 17-19 May 2005, lot 958.

167

A SILVER-MOUNTED HORN SMOKER'S COMPANION
MARK OF JOSEPH BRAHAM, LONDON, 1905, RETAILED BY J. C. VICKERY

Spherical reservoir and burner, gimbal mounted with Antelope horn handle, engraved with initial 'R', retailers mark 'J. C. VICKERY 179, 181, 183 REGENT ST.W.', marked to sphere and gimbal; together with a silver-plated ram's horn snuff mull, early 20th century, the horn on two hoof feet, with tamper, reamer and spike attachments; and a further silver-plated and horn smoker's companion, early 20th century, modelled as a dragon, with reservoir to body

The companion by Braham - 21½ in. (54.5 cm.) long (3)

£1,000-1,500

US\$1,300-1,800
€1,200-1,700



168

A LATE VICTORIAN SILVER MODEL OF A COCKEREL AND A GEORGE V PHEASANT

THE COCKEREL WITH MARK OF SAMSON, MORDAN & CO., LONDON, 1882, THE PHEASANT WITH SPONSORS MARK OF BERTHOLD MULLER AND LONDON IMPORT MARKS FOR 1913, MARK OF NERESHEIMER OF HANAU

Shown standing, hinged head, marked on body and head; Together with eight other silver and silver-plated models of birds, 20th century, comprising: two pairs of smaller pheasants; an owl; a falcon with French import marks; a macaw; two other pheasants; and a pair of silver-plated wine coasters
The cockerel - 14 in. (35.5 cm.) high (12)

£2,000-3,000

US\$2,500-3,600
€2,300-3,400



169

HENRIETTE RONNER-KNIP (DUTCH, 1821-1909)

A mother and her litter in a castle courtyard

signed and dated 'Henriette/ Knip.1846' (centre left)
oil on panel
18 x 14 in. (46 x 36 cm.)

£7,000-10,000

US\$8,500-12,000
€7,900-11,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 17 October 2007, lot 5, where acquired by the present owner.

LITERATURE:

H.J. Kraaij, *Henriette Ronner-Knip 1821-1909 Een virtuoos dierenschilderes*, Amsterdam, 1998, p. 48, no. 41, illustrated, as 'Een hond met zijne jongen'.



170
OTTO EERELMAN (DUTCH, 1839-1926)
A Pinscher
 signed 'O. Eerelman' (lower right)
 oil on canvas
 14¼ x 18½ in. (37.5 x 47 cm.)
 £4,000-6,000 US\$4,900-7,300
 €4,600-6,800

PROVENANCE:
 Anonymous sale; Sotheby's, Amsterdam, 24 April 2007, lot 74.



172
ROBERT POLHILL BEVAN (BRITISH, 1865-1925)
The leader of the pack
 signed with initials and dated 'RPB/ 1890' (lower left)
 oil on canvas
 24 x 36 in. (61 x 91.5 cm.)
 £6,000-8,000 US\$7,300-9,700
 €6,800-9,000

PROVENANCE:
 A gift from the artist to his brother Arthur Walter Bevan and by descent until, Anonymous sale; Christie's, London, 18 May 2007, lot 24a, where acquired by the present owner.



171
THOMAS BLINKS (BRITISH, 1860-1912)
On the scent
 signed and dated 'Thos Blinks 86' (lower right)
 oil on canvas
 10¼ x 15¼ in. (26 x 38.7 cm.)
 £5,000-8,000 US\$6,100-9,700
 €5,700-9,000

PROVENANCE:
 Anonymous sale; Christie's, New York, 1 December 2006, lot 76, where acquired by the present owner.

173
ROSA BONHEUR (FRENCH, 1822-1899)
Study of two dogs
 signed 'Rosa Bonheur' (lower left); stamped with studio seal (on the reverse)
 oil on canvas
 10¼ x 14½ in. (26 x 37 cm.)
 £5,000-7,000 US\$6,100-8,500
 €5,700-7,900

PROVENANCE:
 The artist's studio sale; Galerie Georges Petit, Paris, 30 May 1900, with Victor Franses Gallery, London. Anonymous sale; Sotheby's, London, 3 October 2007, lot 154.





174
S. SLADER, 19TH CENTURY, AFTER SIR EDWIN HENRY LANDSEER

Dash: the head of a spaniel
 signed and dated 'S. Slader/ 1896' (lower left)
 oil on board
 9¾ x 9¼ in. (24.7 x 23.5 cm.)
 £1,000-1,500 US\$1,300-1,800
 €1,200-1,700

PROVENANCE:
 Anonymous sale; Christie's, South Kensington, 7 November 2007, lot 323, where acquired by the present owner.



175
WILLIAM ELSTOB MARSHALL (BRITISH, FL. 1859-1880)

The head of a terrier
 signed with initials 'W.E./M' (lower right) and further signed and inscribed 'W E Marshall/ W*lt** Villa/... Yard/ Lon***' (on a partial label attached to the reverse)
 oil on board, painted circle
 11¾ x 10¾ in. (29 x 27.6 cm.)
 £1,200-1,500 US\$1,500-1,800
 €1,400-1,700

PROVENANCE:
 The Collection of The Marquis and Marquise de Ravenel. Their sale; Christie's, London, 21 November 2007, lot 252, where acquired by the present owner.



176
SOPHIE SPERLICH (GERMAN, 1863-1906)

The Dachshund
 signed and inscribed 'S. Sperlich/ München' (lower right)
 oil on panel
 4¾ x 6¼ in. (12.5 x 16 cm.)
 £1,200-1,800 US\$1,500-2,200
 €1,400-2,000

PROVENANCE:
 Anonymous sale; Christie's, Amsterdam, 17 October 2007, lot 67, where acquired by the present owner.



177
BASIL NIGHTINGALE (BRITISH, 1864-1940)

A bloodhound
 signed and dated 'R. Nightingale/ 1892.' (lower right)
 oil on canvas
 24 x 20 in. (61 x 50.8 cm.)
 £2,000-3,000 US\$2,500-3,600
 €2,300-3,400

PROVENANCE:
 Anonymous sale; Sotheby's, Olympia, 25 January 2007, lot 31.

177

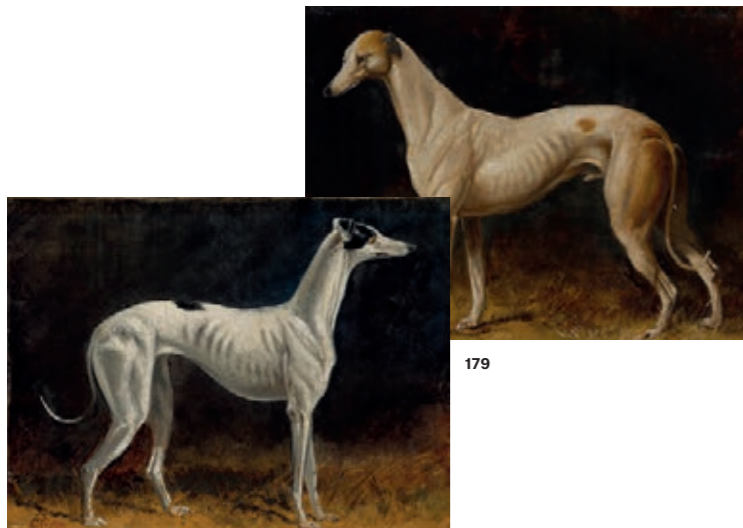
178
ATTRIBUTED TO WILLIAM OSBORNE R.H.A (BRITISH, 1823-1901)

His catch: a terrier with a dead lapwing
 oil on canvas
 18 x 14 in. (45.7 x 35.6 cm.)
 £2,000-3,000 US\$2,500-3,600
 €2,300-3,400

PROVENANCE:
 Anonymous sale; Sotheby's, Olympia, 25 January 2007, lot 30.



178



179

179
COLIN GRAEME ROE (BRITISH, FL. 1858-1910)

A black and white whippet; A tan and white whippet

both signed 'C.G. Roe.' (lower left), the first signed and numbered 'C.G. Roe 4172' (lower left)
oil on canvas
5¾ x 8 in. (14.6 x 20.2 cm.); 5¾ x 8 in. (15 x 20.2 cm.) (2)

£3,000-5,000 US\$3,700-6,100
€3,400-5,600

PROVENANCE:
Anonymous sale; Christie's, London, 18 May 2007, lot 23, where acquired by the present owner.



180

180
PAUL JONES (BRITISH, FL.1856-1879)

Terriers chasing a rabbit; and Terriers flushing a mallard

both signed and dated 'P. JONES./ 1858.' (lower left)
oil on canvas
8¼ x 10 in. (20.9 x 25.3 cm.) (2)

£2,500-3,500 US\$3,100-4,300
€2,900-4,000

PROVENANCE:
with Richard Green, London.
Private Collection, Switzerland.
Anonymous sale; Christie's, London, 18 May 2007, lot 22, where acquired by the present owner.

181
EDWIN LODER (BRITISH, 1827-1885)

The Three Graces; and A good ratter

the latter signed 'E. Loder' (lower left)
oil on board
12½ x 9¾ (30.5 x 23.5 cm.) (2)

£1,200-1,800 US\$1,500-2,200
€1,400-2,000

PROVENANCE:
Anonymous sale; Christie's, South Kensington, 7 November 2007, lot 315, where acquired by the present owner.



182

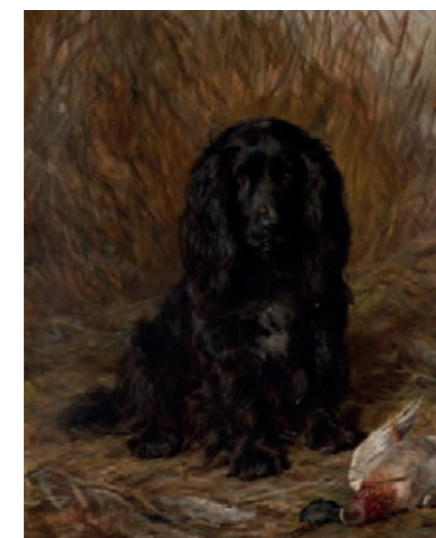
182
SAMUEL JOHN CARTER (BRITISH, 1835-1892)

A spaniel on the divan

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

£2,500-3,500 US\$3,100-4,300
€2,900-4,000

PROVENANCE:
with Arthur Ackermann & Son Ltd., London.
Private Collection.
Anonymous sale; Christie's, South Kensington, 15 May 2007, lot 284, where acquired by the present owner.



183

183
DAVID GEORGE STEELL, A.R.S.A (BRITISH, 1856-1930)

A well-behaved spaniel

signed and dated 'D.G. Steell.1888.' (lower left)
oil on canvas
22 x 18 in. (55.9 x 45.7 cm.)

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

PROVENANCE:
Anonymous sale; Christie's, South Kensington, 15 May 2007, lot 263, where acquired by the present owner.



184

184
WILLIAM OSBORNE R.H.A (BRITISH, 1823-1901)

By order of the board

signed with monogram (lower left), and further signed and inscribed "'By order of the board/ No 5 £115.15/ W Osbourne RHA'" (on the reverse)
oil on canvas
18½ x 14 in. (47 x 35.5 cm.)

£3,000-4,000 US\$3,700-4,900
€3,400-4,500

PROVENANCE:
Anonymous sale; Sotheby's, Olympia, 25 January 2007, lot 32.





185

HARRY HALL (1814-1882)

Dacia, winner of the Cambridgeshire, 1848, with George Brown up before a stable

indistinctly signed and dated 'H.Hall 48' (lower left) and inscribed 'Dacia' (on the doorframe of the stable, centre right)
oil on canvas
20 x 24 in. (50.8 x 61 cm.)

£5,000-8,000

US\$6,100-9,700
€5,700-9,000

PROVENANCE:

F.A. Rhodes.
Anonymous sale; Christie's, London, 20 May 2005, lot 106, where acquired by the present owner.

Dacia is shown in the famous colours of Colonel Peel (brother of the former Prime Minister Sir Robert Peel), with the old 18th Century King's Stand at the end of the Beacon Course at Newmarket in the background. A chestnut filly by *Gladiator* out of *Polyxema*, *Dacia* first belonged to Lord Spencer for whom, as a three-year-old, she won a small handicap at Stamford. After that race she was sold to Colonel Peel for whom she began by running 2nd in a field of 32 in the Cesarewitch, beaten by only a length by *The Cur*. Her next race was the Cambridgeshire where, ridden by Brown, she won having started at 4 to 1 second favourite. She seems to have only run once as a four-year-old, when unplaced in the Chester Cup, and, after two foals at stud, was sold to France.



■186

A GEORGE III MAHOGANY SERPENTINE CHEST

CIRCA 1770

The shaped top with moulded edge above a brushing slide and four graduated drawers between foliate carved angles on shaped bracket feet, the backboard with depositary label for 'Duff's, Wimbledon', handles replaced
34¼ in. (87 cm.) high; 37¾ in. (96 cm.) wide; 22 in. (56 cm.) deep

£5,000-8,000

US\$6,100-9,700
€5,700-9,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 22 November 2006, lot 225.



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 'A' symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



187
JOHN FREDERICK HERRING SNR. (BLACKFRIARS 1795-1865 TUNBRIDGE WELLS)

Jack Spigot, a dark bay racehorse with jockey up
signed and dated 'J.F. Herring./ 1823' (lower right)
oil on canvas
22 x 30 in. (55.8 x 76.3 cm.)

£20,000-30,000

US\$25,000-36,000
€23,000-34,000

PROVENANCE:

with Frost & Reed, London.
Anonymous sale; Christie's, London, 20 May 2005, lot 108.
Jack Spigot, a dark bay colt, was foaled in 1818 by Ardrossan or Marmion out of the sister to Bourbon. He had a distinguished career winning all his four races until he was eventually defeated in a famous race for the Preston

Gold Cup aged 4, where he was marked odds on against the two best horses in the North. His limitations were exposed when he came last of the three, with Reveller coming in first and Doctor Syntax as runner up. In 1821, he won the St. Leger, ridden by William Scott. This was the first of a record nine St. Legers which Scott won although Jack Spigot is said to have had a great dislike for the jockey. He was buried in the centre of Yew Tree Court, Bolton Hall, in June 1843. The jockey in this picture is shown wearing deep yellow with a purple velvet cap, these being the colours of the horse's owner, the Hon. Orde Powlett. Herring painted a number of portraits of Jack Spigot; one showing him in a paddock at Bolton Hall, was sold Christie's, London, 15 December 1993, lot 84 (£70,000).



188
A FRENCH PATINATED-BRONZE GROUP, ENTITLED 'LE GRAND JOCKEY'

CAST BY HIPPOLYTE PEYROL FROM A MODEL BY ISIDORE-JULES BONHEUR (1827-1901), LATE 19TH CENTURY

The naturalistic base signed 'I. Bonheur' and stamped with the foundry mark 'Peyrol Editeur' (to the edge)
24 in. (61 cm.) high; 28¾ (73 cm.) wide; 9 in. (22 cm.) deep

£12,000-18,000

US\$15,000-22,000
€14,000-20,000

PROVENANCE:

Anonymous sale, Christie's, London, 20 May 2005, lot 90.
Perhaps Bonheur's best-known horse and jockey group, *Le Grand Jockey* (no. 4817), was shown in bronze alongside another of his important large equestrian studies, *Un cavalier, époque Louis XV* (no. 4816) at the 1879

Salon. No doubt realising the commercial potential of these large equestrian groups, Bonheur exhibited them again at the 1883 Exposition Nationale (nos. 893 and 894) and for a third time at the 1889 Paris Exposition Universelle (no. 1690), where he was awarded the coveted *Médaille d'Or*.

Bonheur had a close working relationship with his brother-in-law, the celebrated Parisian founder Hippolyte Peyrol, who was married to his sister Juliette. These close ties resulted in the production of exceptionally cast and finely chased bronzes, often identified, as here, by Peyrol's minuscule *cachet*.



■189
A FRENCH CUT-GLASS AND BRASS TWELVE-LIGHT CHANDELIER
 SECOND HALF 20TH CENTURY

Densely hung with cut clear and smoked-glass pear-shaped drops, the base with ball pendant, losses and replacements
 45 in. (114 cm.) high; 32½ in. (82 cm.) diameter

£3,000-5,000 US\$3,700-6,100
 €3,400-5,600

Apparently the pair to lot 193, minor differences to glass pendants.

■190
A MATCHED PAIR OF LOUIS XVI-STYLE ORMOLU-MOUNTED MAHOGANY AND PARQUETRY PEDESTALS

ONE LATE 19TH CENTURY, THE OTHER 20TH CENTURY, AFTER THE MODEL BY JEAN-HENRI RIESENER

Each with stepped veined marble top with canted front corners, above the upper section centred by a mercury mask and sunburst, the angles with an acanthus-cast scrolled volute hung with foliate festoons, the sides inset with foliate swags on lion-paw feet and shaped plinth, on toupie feet, one pedestal with a door to the front concealing three shelves

57¾ in. (147 cm.) high; 19 in. (48 cm.) wide; 13¾ in. (35 cm.) deep (2)

£15,000-25,000 US\$19,000-30,000
 €17,000-28,000

PROVENANCE:
 Anonymous sale; Christie's, London, 26 February 1998, lot 450.
 Anonymous sale; Christie's, London, 27 September 2007, lot 103.



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 r. symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■191
A PAIR OF VICTORIAN BRASS STANDARD LAMPS
 LATE 19TH CENTURY
 Each with adjustable shaft supporting a lobed reservoir, adapted from oil lamps
 53 in. (134.5 cm.), excluding fitments (2)
 £2,000-3,000 US\$2,500-3,600
 €2,300-3,400

PROVENANCE:
 Anonymous sale; Christie's, South Kensington, 12 September 2006, lot 329.



■194
A VICTORIAN ADAM REVIVAL GREEN-PAINTED AND PARCEL-GILT COMPOSITION MIRROR
 CIRCA 1870-80, POSSIBLY BY NOSOTTI, LONDON
 The oval plate overlaid with a border of carved wood flowers with cast laurel leaves and berries with a ribbon-tied cresting and a similar pierced foliate apron
 60½ x 34½ in. (154 x 87.5 cm.)
 £6,000-8,000 US\$7,300-9,700
 €6,800-9,000

PROVENANCE:
 Lady Magnus-Allcroft, Stokesay Court, Ludlow, Shropshire; sold Sotheby's house sale, 28 September - 1 October 1994, lot 138.
 Anonymous sale; Sotheby's, London, 22 November 2006, lot 153.



■193
A FRENCH CUT-GLASS AND BRASS TWELVE-LIGHT CHANDELIER
 SECOND HALF 20TH CENTURY
 Densely hung with cut clear and smoked-glass tear-shaped drops, the base with ball pendant, losses and replacements, fitted for electricity
 44 in. (112 cm.) high; 32½ in. (82 cm.) diameter
 £3,000-5,000 US\$3,700-6,100
 €3,400-5,600

Apparently the pair to lot 189, minor differences to glass pendants.

■192
A PAIR OF NAPOLEON III ORMOLU-MOUNTED, CUT-BRASS AND PEWTER-INLAID, TORTOISESHELL, EBONY AND EBONISED 'BOULLE' PEDESTALS
 THIRD QUARTER 19TH CENTURY
 Each with rectangular black marble top above a cupboard door inlaid with scrolling foliate decoration, each side mounted with a bearded mask, on a stepped plinth base
 44¾ in. (113.5 cm.) high; 17½ in. (44.5 cm.) wide; 11 in. (28 cm.) deep (2)
 £4,000-6,000 US\$4,900-7,300
 €4,600-6,800

PROVENANCE:
 Anonymous sale; Christie's, London, 28 September 2006, lot 14.



■195
A PAIR OF VICTORIAN ORMOLU OIL LAMP BASES
 MID-19TH CENTURY
 Foliate and scroll-cast, with pleated silk-shades, fitted for electricity
 Each 19 in. (48.5 cm.) high, excluding fitments (2)
 £1,500-2,500 US\$1,900-3,000
 €1,700-2,800



■196
**A PAIR OF ENGLISH GILTWOOD AND
 COMPOSITION OVAL MIRRORS**
 20TH CENTURY

Each bevelled plate within a frame decorated with leaf
 tip edge and fruited foliage frieze, with an acanthus
 decorated boss
 35½ x 23¼ in. x (90 x 59 cm.) (2)
 £3,000-5,000 US\$3,700-6,100
 €3,400-5,600

PROVENANCE:
 A Tribute to John Fowler; Christie's, London, 14
 September 2006, lot 167.

■197
**A PAIR OF LOUIS XV-STYLE GILTWOOD
 BERGERES**
 LATE 19TH CENTURY

Upholstered in crimson velvet, the channelled frame
 carved with foliage and surmounted by a rocaille
 shell with an arched padded back above a serpentine
 shaped seat-rail and cushioned seat, with shaped
 scrolled sides and padded armrests, the apron carved
 with a shell, on cabriole legs
 42 in. (107 cm.) high; 33 in. (84 cm.) wide; 24 in. (61 cm.)
 deep (2)
 £2,000-3,000 US\$2,500-3,600
 €2,300-3,400

PROVENANCE:
 Anonymous sale, Christie's, London, 26 February 1998,
 lot 65.
 Anonymous sale; Christie's, London, 27 September
 2007, lot 92.



■198
**A LOUIS XV-STYLE ORMOLU-MOUNTED
 MAHOGANY, SATINWOOD AND PARQUETRY
 BUREAU PLAT**
 LATE 19TH CENTURY

The serpentine top inset with a gilt-tooled brown
 leather writing- surface, above three frieze drawers, the
 sides centred by a bearded mask, on cabriole legs each
 headed by a ram's mask, on pierced foliate-cast feet
 30¾ in. (78 cm.) high; 42 in. (107 cm.) wide; 24 in. (61
 cm.) deep
 £4,000-6,000 US\$4,900-7,300
 €4,600-6,800

PROVENANCE:
 Anonymous sale; Christie's, London, 28 September
 2006, lot 106 (£9,600).



■-199
**A LOUIS XV-STYLE ORMOLU-MOUNTED KINGWOOD, PARQUETRY AND VERNIS
 MARTIN MEUBLE D'APPUI**
 BY FRANÇOIS LINKE, INDEX NUMBER 204, PARIS, LATE 19TH CENTURY

The serpentine *Griotte de Campan Rouge* marble top above a *bombé* door painted with a *scène gallante*,
 the interior fitted with a later sliding and rotating shelf, the front angles each with a scrolling foliate clasp,
 the *bombé* sides decorated with square parquetry fields, on cabriole legs and acanthus-cast sabots, the
 right clasp to the front angle signed 'F. LINKE'
 43¼ in. (110 cm.) high; 36 in. (91 cm.) wide; 17 in. (43 cm.) deep
 £8,000-12,000 US\$9,800-15,000
 €9,100-14,000





200
A NAPOLEON III GILT-BRASS-MOUNTED SIMULATED-MALACHITE JEWELLERY CASKET
 MID-19TH CENTURY
 Of shaped oval form, the top centred by an inset oval medallion modelled as a bearded Classical man; together with a French ormolu-mounted velvet casket, 19th Century, the lid centred by a lion
 The simulated malachite casket: 3½ in. (9 cm.) high; 6¼ in. (16 cm.) wide; 5¼ in. (13.5 cm.) deep
 The ormolu casket 4 in. (10 cm.) high; 4 in. (10 cm.) wide; 3¼ in. (8 cm.) deep (2)
 £1,200-1,800 US\$1,500-2,200
 €1,400-2,000

PROVENANCE:
 The Collection of The Marquis and Marquise de Ravenel; sold Christie's, London, 21 November 2007, lot 475.



202
A PAIR OF LOUIS XV-STYLE ORMOLU AND PATINATED-BRONZE EIGHT-LIGHT CANDELABRA, ADAPTED AS LAMPS
 LATE 19TH/ EARLY 20TH CENTURY
 Each with scrolling branches supported by a female classical figure on trefoil column ornamental with putti on claw feet, with circular foundry mark 'REDUCTION MECHANIQUE / A COLLAS, BREVETE', fitted for electricity, with cream pleated shades
 50 in. (127 cm.) high, overall (2)
 £4,000-6,000 US\$4,900-7,300
 €4,600-6,800

201
A NORTH EUROPEAN GILTWOOD AND GILT-BRONZE-MOUNTED GIRANDOLE MIRROR
 MID-18TH CENTURY, DUTCH OR GERMAN
 The mirror plate set within a rocaille and foliate carved frame issuing a pair of candle-branches
 40 x 24 in. (102 x 61 cm.)
 £2,000-3,000 US\$2,500-3,600
 €2,300-3,400

PROVENANCE:
 Anonymous sale; Sotheby's, Amsterdam, 31 October 2006, lot 31 (€11,400).



203
A DUTCH INLAID MAHOGANY MUSICAL LONGCASE CLOCK WITH AUTOMATON
 KLAAS J. ANDRIESE, GROUW, DATED 1692, THE CASE 18TH CENTURY
 The case with concave sided top and architectural pediment surmounted by Atlas, Chronos and two angels, the hood with glazed door flanked by brass Corinthian capped half columns to the angles, the trunk with fluted columns and brass Corinthian capitals, the door with geometrical inlay, the moulded bombé base with conforming inlay, raised on claw feet, the arched dial with inset silvered chapter ring with Roman hours and Arabic minutes, engraved to the lower edge 'KLASS JOHS. ANDRIESE / A GROUW / 1692', pierced blued steel hands, the matted and engraved centre with subsidiary seconds ring and date aperture flanked by triangular-shaped apertures for months and days of the week, each engraved with conforming figures and respectively with days in each month and symbol for weekdays, the lower edge with painted arc for moonphases and age of moon, the lower panel with painted Netherlandish town and canal scene, with automaton of two fishermen, two windmills and a clock tower, the substantial three-train movement with gut lines, joined by five ringed pillars, with anchor escapement and trip repeating Dutch half-hour striking on two alternating bells, the pin barrel activating twenty-seven hammers striking a nest of fifteen bells with a cam linked to tune selection plate engraved 'No's 1-7' to the lower right edge of the dial, silvered plaque to the inside of the trunk door engraved with tunes:
 No. 1 DE ZONDAAR ONTWAAKT / DE GEOPENBAARDEGODSDIENST
 No. 2 BRUYDEGOMS TROUWE / KERS LIED
 No. 3 PSALM 25 / PSALM 116
 No. 4 PSALM 42 / VROLYKHEYDVANCRISTEN LEEVEN
 No. 5 HEERLYKHEYDS LOP / HARDERS ZANG
 No. 6 HOESCHOONDE MORGENSTER / DE REYSE NA JEERUSALEM
 No. 7 MARSCHD DISERTEUR / MARSCH
 120 in. (305 cm.) high; 27 in. (68.6 cm.) wide; 16 in. (40.6 cm.) deep
 £8,000-12,000 US\$9,800-15,000
 €9,100-14,000

PROVENANCE:
 Sotheby's, Amsterdam, 20 May 2008, lot 487.
 Klaas Johannes Andriess (b. 1761), son of clockmaker Johannes Andriess. In 1787 he made a clock for the council room in Friesland.





204
FLEMISH SCHOOL, 17TH CENTURY

The Return of Jephthah
oil on canvas
26½ x 76¾ in. (67 x 195 cm.)

£3,000-5,000 US\$3,700-6,100
€3,400-5,600

PROVENANCE:
Anonymous sale; Sotheby's, Olympia, 31 October 2006, lot 55.



205
FOLLOWER OF TIBERIO TITI

Portrait of a young boy, traditionally identified as Filippo de' Medici, half-length, in an embroidered white doublet with a lace ruff

oil on canvas
25½ x 20⅞ in. (64.8 x 51.1 cm.)
inscribed 'DON. FILIPPO MEDICI. 1601.' (upper edge)

£3,000-5,000 US\$3,700-6,100
€3,400-5,600

PROVENANCE:
Anonymous sale [Property from an English Private Collection]; Sotheby's, Olympia, 31 October 2006, lot 129.

There are two possible sitters who could be associated with the inscription on the present painting; either Filippino de' Medici (1599-1602) or Fillipo de' Medici (1577-1582).





206
**NORTH ITALIAN SCHOOL, FIRST HALF
 17TH CENTURY**

Portrait of a young girl, half-length, in red dress with a lace collar and sleeves, holding a fan and a glove

oil on canvas
 25¾ x 20¾ in. (64.5 x 52.7 cm.)

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

PROVENANCE:
 Charles Butler (1821-1910), Warren Wood, Hatfield; his sale (!), Christie's, London, 7 July 1911, lot 122 (part lot), as 'Sustermans' (10 gns. to Butler). Anonymous sale (Property from an English Private Collection); Sotheby's, Olympia, 31 October 2006, lot 128.



207
**FOLLOWER OF JAN ANTHONISZ. VAN
 RAVESTEYN**

Portrait of a young girl, small full-length, standing, in a pink embroidered dress with a lace collar and apron, with a coral necklace, holding cherries, a dog at her side

oil on canvas
 33½ x 26 in. (85 x 66 cm.)

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

PROVENANCE:
 Anonymous sale; Sotheby's, Olympia, 31 October 2006, lot 81.



208

208
FOLLOWER OF JAN DE BAEN

Double portrait of a lady and gentleman, three-quarter-length, seated in a landscape

oil on canvas
 36¼ x 47¾ in. (92.1 x 121 cm.)
 inscribed 'G.' (lower right, on the dog's collar)

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

PROVENANCE:
 with ACA Galleries, New York as 'School of Jan de Baen' (according to the label on the reverse). Anonymous sale; Sotheby's, Olympia, 31 October 2006, lot 84.

209
NORTH ITALIAN SCHOOL, 17TH CENTURY

Saint John the Evangelist

oil on canvas
 32¾ x 43¾ in. (83 x 111.2 cm.)
 inscribed 'IN PRINCIPIO ERAT VER / BVM, ET VERBVM / ERAT APVD DEUM, ET DE / VS ERAT VERBVM' (lower centre, on the open book)

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

PROVENANCE:
 Anonymous sale; Sotheby's, Olympia, 31 October 2006, lot 162.



209



210

210
AFTER SIMON VOUET, 17TH CENTURY
The Ecstasy of the Magdalene

oil on canvas
 42½ x 33 in. (108 x 84 cm.)

£3,000-5,000 US\$3,700-6,100
 €3,400-5,600

PROVENANCE:
 The University of Maryland (according to the label on the reverse).
 Anonymous sale; Sotheby's, Olympia, 31 October 2006, lot 150.
 The prime version of this composition is in the Musée des Beaux-Arts, Besançon.

211
FOLLOWER OF SIR ANTHONY VAN DYCK
Portrait of a gentleman, bust-length, in a green shirt

oil on canvas
 21½ x 18¾ in. (55 x 46.5 cm.)

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

PROVENANCE:
 Sir Richard Sutton Bt. (1798-1855), Norwood Park (according to the label on the reverse).
 Anonymous sale; Sotheby's, Olympia, 31 October 2006, lot 74.

213
FRENCH SCHOOL, EARLY 19TH CENTURY
A young woman resting on a leopard skin rug on a bed; and A young woman asleep with roses in her hair

oil on canvas, unlined, oval
 10¼ x 12¾ in. (26 x 32.3 cm.)

£3,000-5,000 a pair US\$3,700-6,100
 €3,400-5,600

PROVENANCE:
 Anonymous sale; Sotheby's, London, 1 November 2007, lot 241.



211



212



213



214
GIUSEPPE MAZZOLINI (CAMERINO 1806-1876 ROME) AFTER GUIDO RENI
The Archangel Michael defeating Satan

signed 'G. Mazzolini fec / Roma' (lower left)
 oil on canvas
 79½ x 51½ in. (201.9 x 130.7 cm.)

£6,000-10,000 US\$7,300-12,000
 €6,800-11,000

PROVENANCE:
 Anonymous sale; Sotheby's, Olympia, 31 October 2006, lot 138, as 'After Guido Reni'.
 Mazzolini was renowned for his outstanding copies of Old Master paintings; the present painting is after Reni's picture executed in 1635 for Santa Maria della Concezione dei Cappuccini, Rome.

215
FOLLOWER OF GIULIO CARPIONI
Susannah and the Elders

oil on canvas
 31 x 41 in. (78.8 x 104.2 cm.)
 in a 19th century Italian carved and pierced giltwood frame

£5,000-8,000 US\$6,100-9,700
 €5,700-9,000

PROVENANCE:
 Anonymous sale [Property of a Deceased Estate];
 Sotheby's, London, 31 October 2006, lot 169.





■216
A PAIR OF REPOUSSE GILT-METAL WALL APPLIQUES
 PROBABLY 17TH CENTURY, DUTCH OR FLEMISH

The oval backplate with a scallop-shell cresting above a shallow recessed centre within a border of putti amongst scrolling foliage and tulips, the base with a grotesque mask issuing a scrolling candle arm terminating in serpent heads, the drip-pan with flowers, the candle nozzle in the form of a flowerhead, drilled for electricity
 26¼ in. (67 cm.) high; 14¾ in. (37.5 cm.) wide; 10¼ in. (26 cm.) deep (2)

£3,000-5,000 US\$3,700-6,100
 €3,400-5,600

PROVENANCE:
 Anonymous sale; Sotheby's, London, 31 October 2007, lot 234.



■219
AN ITALIAN WALNUT REFECTORY TABLE
 LATE 16TH CENTURY

The rectangular top above pierced baluster-shaped trestle end supports joined by a plain stretcher and on block feet
 30¼ in. (77 cm.) high; 107 in. (272 cm.) wide; 27½ in. (70 cm.) deep

£15,000-25,000 US\$19,000-30,000
 €17,000-28,000

PROVENANCE:
 Paolo Canelli, Milan, 1964.
 Anonymous sale; Christie's, London, 9 November 2006, lot 313.

LITERATURE:
 G. Wannenes, *Mobili d'Italia*, Milan, 1988, pp. 68 and 92, ill. 40.

■220
A SET OF EIGHT NORTH EUROPEAN OAK DINING CHAIRS
 LATE 17TH CENTURY

The rectangular backs and seats covered in brown brass-nailed leather on bobbin-turned supports and twist-turned stretcher
 35½ in. (90 cm.) high; 22 in. (56 cm.) wide; 19½ in. (49.5 cm.) deep (8)

£3,000-5,000 US\$3,700-6,100
 €3,400-5,600

PROVENANCE:
 Anonymous sale; Sotheby's, London, Olympia, 8 November 2006, lot 309.

■217
A BRASS DOUBLE-HANDLED BASIN
 FRENCH OR ITALIAN, CIRCA 1700

Of oval form, with two hinged handles to each side, on lion's paw feet
 26 in. (66 cm.) wide

£2,000-3,000 US\$2,500-3,600
 €2,300-3,400

PROVENANCE:
 The Property of the Marquise de X; sold Christie's, London, 9 November 2006, lot 78.



■218
A PAIR OF FRENCH POLYCHROME-CARVED WOOD LECTERNS IN THE FORM OF BIRDS
 19TH/EARLY 20TH CENTURY

Each on a later velvet-covered square base
 22¼ in. (56.5 cm.) high (2)

£3,000-5,000 US\$3,700-6,100
 €3,400-5,600

PROVENANCE:
 The Property of the Marquise de X; sold Christie's, London, 9 November 2006, lot 48.



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.



■221
A SWEDISH BAROQUE GILTWOOD MIRROR
 LATE 17TH/EARLY QUARTER 18TH CENTURY

Of octagonal outline, the moulded frame surmounted by putti holding up drapery folds; the back with ink inscription 'CP.', plate possibly replaced
 38½ x 28½ in. (98 x 72 cm.)

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

PROVENANCE:
 The Collection of Dr. Alexandre Benchoufi; Sotheby's, New York, 9 November 2006, lot 10 (\$48,000).



■222
A WILLIAM IV OAK HALL BENCH
 SECOND QUARTER 19TH CENTURY

With bolster ends carved with rosettes on tapering reeded legs and turned feet
 22 in. (56 cm.) high; 60 in. (152 cm.) wide; 14½ in. (37 cm.) deep

£2,000-3,000 US\$2,500-3,600
 €2,300-3,400



■223
A SPANISH WALNUT CHEST
 19TH CENTURY, INCORPORATING EARLIER ELEMENTS

With a hinged lid above a frieze with foliate corbels and carved to the inside with foliate arches and rosette blocks, the pannelled front and sides carved conformingly, one panel concealing a cupboard with three internal drawers and with two further frieze drawers below, on a moulded plinth and paw feet
 27¾ in. (70 cm.) high; 54¼ in. (138 cm.) wide; 21¼ in. (54 cm.) deep

£2,000-3,000 US\$2,500-3,600
 €2,300-3,400

PROVENANCE:
 Anonymous sale; Sotheby's, London, 13 December, 1996, lot 44.
 Anonymous sale; Christie's, South Kensington, 12 September 2006, lot 137.

Chests of this type were known as *Arca de Nova* or dowry chests. An identical example in the Museo des Artes Decorativas, Madrid, is illustrated by Helena Hayward, *World Furniture*, London, 1969, 3rd edition, p. 61, and by Maris Paz Aguilo Alfonso, *El Meuble en Espana Siglos XVI-XVII*, Madrid, 1993, p. 202, plate 58. An almost identical example was sold Christie's, London, 17 September, 2003, lot 316.



224
A NORTH ITALIAN CARVED WALNUT DOCUMENT CASKET
 17TH CENTURY

The foliate panels with fruitwood inlay, iron hasp and carrying handle, the interior later divided with compartments
 6½ in. (16.5 cm.) high; 17¾ in. (45 cm.) wide; 11½ in. (29 cm.) deep

£1,500-2,500 US\$1,900-3,000
 €1,700-2,800

PROVENANCE:
 Anonymous sale; Sotheby's, London, 31 October 2007, lot 384.

■225
A CHARLES II OAK DRESSER BASE
 SECOND HALF 17TH CENTURY

The four frieze drawers with geometric moulding on three baluster turned front legs and twin rear stiles joined by peripheral stretchers
 32¾ in. (83 cm.) high; 95¼ in. (242 cm.) wide; 21 in. (53 cm.)

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

PROVENANCE:
 Anonymous sale; Sotheby's, London Olympia, 8 November 2006, lot 310.





230

230
SPANISH SCHOOL, CIRCA 1700
An Apocalyptic scene with Time and Death
 oil on canvas
 16¼ x 31½ in. (42.5 x 80 cm.)
 £2,500-3,500 US\$3,100-4,200
 €2,900-3,900

PROVENANCE:
 J.D. Macaulay (according to a label on the reverse).
 Anonymous sale; Sotheby's, Olympia, 31 October
 2006, lot 223.

231
DUTCH SCHOOL, MID-17TH CENTURY
Portrait of a young gentleman, small bust-length, in a black doublet
 oil on copper, oval
 4⅞ x 3¾ in. (12.5 x 9.5 cm.)
 with monogram 'GTB' (centre right)
 £2,000-3,000 US\$2,500-3,600
 €2,300-3,400

PROVENANCE:
 Anonymous sale; Sotheby's, Olympia, 31 October
 2006, lot 224.



231



232

232
FOLLOWER OF GIOVANNI BATTISTA CIMAROLI
An Italianate river landscape with drovers and cattle on a path, a town beyond
 oil on canvas
 37¾ x 50 in. (95 x 127 cm.)
 £5,000-7,000 US\$6,100-8,500
 €5,700-7,900

PROVENANCE:
 Anonymous sale; Sotheby's, Olympia, 31 October 2006, lot 210.

233
MANNER OF FRANCESCO GUARDI
The Grand Canal, Venice, looking east from the Campo di San Vio with the Palazzo Corner, the dome of Santa Maria Della Salute beyond
 oil on canvas
 18¾ x 28¾ in. (47.5 x 60.5 cm.)
 £3,000-5,000 US\$3,700-6,100
 €3,400-5,600

PROVENANCE:
 Anonymous sale [Property from a Private Collection]; Sotheby's, Olympia, 31
 October 2006, lot 278.



233

■234

A PAIR OF ITALIAN 'MECCA' (GILT-VARNISHED SILVERED) AND PARCEL-GILT TORCHERS
18TH CENTURY, ADAPTED AS LAMPS

Each with a metal drip pan above a vase-turned shaft and protruding acanthus leaf handles, on a tripod base carved with a swag, later fitted for electricity
50 in. (127 cm.) high (2)

£2,500-4,000

US\$3,100-4,900
€2,900-4,500



■235

TWO PAIRS OF TAPESTRY CUSHIONS
ONE PAIR AUBUSSON, 19TH CENTURY, THE OTHER PAIR
20TH CENTURY

The first woven with a bouquet of flowers on a light blue ground; the other pair smaller and woven with birds in a landscape, with later silk backings to the first, and velvet to the smaller pair

The Aubusson pair: 22½ x 22½ in. (57 x 57 cm.)

The later pair: 18½ x 18½ in. (37 x 37 cm.)

(4)

£3,000-5,000

US\$3,700-6,100
€3,400-5,600

PROVENANCE:

The Collection of Dr. Alexandre Benchoufi; Sotheby's, New York, 9 November 2006, lot 75.





236

FOLLOWER OF LOUIS TOCQUÉ

Double portrait of a lady and her daughter, half-length, in a white silk dress with lilac ribbons, her daughter in a pink dress

oil on canvas
36½ x 29 in. (92.5 x 73.5 cm.)
in a Louis XV carved and giltwood frame

£5,000-8,000

US\$6,100-9,700
€5,700-9,000

PROVENANCE:

Anonymous sale; Sotheby's, Olympia, 31 October 2006, lot 246.

237

JULES VAN IMSCHOOT (BELGIAN, 1821-1884)

The Battle of Sedan; and The Battle of Gravelotte

both signed 'Jules van Imschoot' (lower right and lower left, respectively)
oil on canvas
22½ x 34 in. (57 x 86.3 cm.)

£7,000-10,000

(2)
US\$8,500-12,000
€7,900-11,000



PROVENANCE:

The Lords Hesketh, Easton Neston, Northamptonshire; Sotheby's house sale, 17-19 May 2005, lot 137.

LITERATURE:

Messrs. Foster, Auctioneers and Valuers, London, *The Hon. Sir Thomas Hesketh: The inventory of the Mansion Easton Neston House*, Towcester, 1910, p.4, as 'A German Battle Scene and Companion', as hanging in Bedroom 1. These two pictures by van Imschoot illustrate two key battles fought towards the end of the Franco-Prussian War in 1870. The Battle of Gravelotte took place on the 18th August when the French army commanded under Marschal

Bazaine were driven back by the Prussians to the fortress of Metz, where they were surrounded, eventually surrendering two months later in October. The Battle of Sedan proved to be the decisive battle in the War, leading to the defeat and surrender of Napoleon III's entire army on 1 September 1870.

These paintings were visibly signed, inscribed and dated 'Charge du 3me Reg des Cuirassiers Francais/ a la Bataille de Sedan. 1 Septembre 1870./ Jules Van Imschoot./ Bruxelles' and 'Charge du huitieme Reg des Cuirassiers/ Prussiens a la Bataille de/ Gravelotte sous Metz 1870/ Jules Van Imschoot/ Bruxelles' respectively, on the reverse, prior to relining.



■238
A GILT-LACQUERD BRASS HALL LANTERN
 MODERN
 Of cylindrical form with four anthemion caped struts issuing acanthus-cast suspension arms, the interior with four-light pendant
 31 in. (78.5 cm.) high; 16 in. (40.5 cm.) diameter
 £2,000-3,000 US\$2,500-3,600
 €2,300-3,400



■240
A PAIR OF LARGE CARARRA MARBLE MODELS OF THE DOG OF ALCIBIADES
 MODERN
 Modelled seated on naturalistic integral rectangular bases
 41 in. (104 cm.) high; 37¼ in. (95.5 cm.) wide; 20 (51 cm.) deep (2)
 £8,000-12,000 US\$9,800-15,000
 €9,100-14,000

■239
A PAIR OF ITALIAN POLYCHROME-PAINTED GILTWOOD FIGURAL PRICKIT CANDLESTICKS
 PROBABLY 18TH CENTURY
 Each modelled as a winged angel holding a torch aloft, minor losses, some decoration refreshed
 34½ in. (88 cm.) high; 16 in. (41 cm.) wide and similar (2)
 £1,500-2,500 US\$1,900-3,000
 €1,700-2,800



■241
A PAIR OF 'ARTIFICIAL STONE' GARDEN URNS
 20TH CENTURY
 Each with removable cover with associated flambeau finial on an associated square cast composition-stone pedestal, restorations
 The urns: 36 in. (91 cm.) high/57½ in. (146 cm.) high overall, the plinths 19 in. (48 cm.) square (2)
 £6,000-8,000 US\$7,300-9,700
 €6,800-9,000





■242
A PAIR OF LOUIS XVI-STYLE GILTWOOD FAUTEUILS
 FIRST QUARTER 20TH CENTURY

Each upholstered in blue silk damask, with a reeded foliate-wrapped frame, the oval padded back with foliate cresting, above a pair of scrolled entrelac-carved arm-rests and padded seat, on acanthus-wrapped tapering legs
 41½ in. (105.5 cm.) high; 27½ in. (70 cm.) wide; 23 in. (58 cm.) deep (2)

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

PROVENANCE:
 Anonymous sale; Christie's, London, 27 September 2007, lot 88.

■243
AN ITALIAN CARVED GILTWOOD EIGHT-LIGHT TORCHERE
 LATE 17TH/EARLY 18TH CENTURY, POSSIBLY BOLOGNESE

The baluster finial with addorsed cherubs above a spirally-turned stem with eight candle nozzles supported on a ring held aloft by female terms, on shaped base with rams' masks to the angles on hoof feet and concave-sided square plinth, the upper section of the shaft later
 88½ in. (225 cm.) high

£3,000-5,000 US\$3,700-6,100
 €3,400-5,600

PROVENANCE:
 Anonymous sale; Sotheby's, London, 31 October 2007, lot 196A.

■244
A GILT AND SILVER THREAD APPLIQUE AND BLUE SILK MIRROR

THE APPLIQUE WORK ITALIAN, 17TH CENTURY, THE MIRROR 20TH CENTURY

The rectangular plate within a cushion-moulded border with concave sides covered with pale blue raw silk applied with associated cut-out motifs of polychrome silk embroidered roses, leaves, stems and buds, together with elaborately couched metal-thread appliqué scrolling foliate and stylised floral motifs and vases, threads tarnished
 55 x 45¼ in. (140 x 115 cm.)

£5,000-7,000 US\$6,100-8,500
 €5,700-7,900

PROVENANCE:
 Anonymous sale; Sotheby's, London, 31 October 2007, lot 223.



■245
AN ITALIAN BLUE-PAINTED AND PARCEL-GILT CREDENZA
 INCORPORATING 17TH CENTURY ELEMENTS

The top painted to simulate Siena marble above a frieze carved with putti issuing flower sprays, the panelled doors enclosing a shelf on a leaf-carved plinth base

42 in. (107 cm.) high; 62½ in. (159 cm.) wide; 22½ in. (57 cm.) deep

£2,500-4,000 US\$3,100-4,900
 €2,900-4,500





■246

A PAIR OF ENGLISH FLUORSPAR TAZZE
FIRST HALF 19TH CENTURY

Of typical form, with spreading socle and square pedestal bases, with historic repairs

8¾ in. (22 cm.) high; 9¾ in. (25 cm.) diameter (2)

£2,000-3,000 US\$2,500-3,600
€2,300-3,400

PROVENANCE:

Anonymous sale; Sotheby's, London, 22 November 2006, lot 4.



■247

A PAIR OF LATE LOUIS XV GREY-PAINTED AND PARCEL-GILT FAUTEUILS A LA REINE

ATTRIBUTED TO NICOLAS HEURTAUT, CIRCA 1760

Each with cartouche-shaped padded back and seat upholstered in foliate stitched pale blue silk, the moulded frames and seat-rails carved with ribbon-tied flower sprays on cabriole legs headed by flowerheads and strapwork, redecorated

42½ in. (108 cm.) high; 29 in. (74 cm.) wide; 26 in. (66 cm.) deep (2)

£15,000-25,000 US\$19,000-30,000
€17,000-28,000

PROVENANCE:

Anonymous sale [The Property of a European Collector]; Christie's, New York, 20 October 2006, lot 705 (\$31,200).



247



■248

A PAIR OF LOUIS XV GREY-PAINTED PARCEL-GILT FAUTEUILS A LA REINE

ATTRIBUTED TO NICOLAS HEURTAUT, CIRCA 1760

Each with cartouche-shaped padded back and seat upholstered in yellow silk, the moulded frames and seatrails carved with ribbon-tied bouquets of flowers on cabriole legs headed by flowerheads and strapwork

37¼ in. (108.5 cm.) high; 32½ in. (72.5 cm.) wide; 26¼ in. (67 cm.) deep (2)

£15,000-25,000 US\$19,000-30,000
€17,000-28,000

PROVENANCE:

Anonymous sale [The Property of a European Collector]; Christie's, New York, 20 October 2006, lot 706 (\$33,600).

Nicolas Heurtaut *maître* in 1753.

These fauteuils are grand examples of the 'symmetrical rococo' which is typical of Heurtaut's *oeuvre* as he significantly contributed to the evolution

of rocaille design into the transitional period. The generous proportions, distinctive outline of the backs with their arched cresting and slightly waisted frame as well as the characteristic floral carvings on the cresting, rails and angles can be seen on related armchairs illustrated in P. Kjellberg, *Le Mobilier Français du XVIIIe Siècle*, Paris, 1998, pp. 402 - 403 and B. Pallot, *L'Art du Siège au XVIIIe Siècle en France*, Paris, 1989, pp. 204 and 251.

Nicolas Heurtaut was remarkable for having achieved the level of master of two guilds; he was first appointed *sculpteur en bois* in 1742, elected *maître menuisier* in 1753. He worked as a master ornamental sculptor from 1742 to 1753 on the rue Neuve-de-Cléry, embellishing seat furniture executed by the likes of Claude Sené and the Tiliard brothers. A fauteuil à la reine stamped N. Heurtaut with comparable floral carving is illustrated B. Pallot, *ibid*, pp. 224 - 225.



248





■254

A PAIR OF FRENCH GILT-METAL AND ONYX TABLE LAMPS

LATE 19TH/EARLY 20TH CENTURY, THE COLUMNS PROBABLY CONCEIVED FOR ARCHITECTURAL USE AND ADAPTED

Each onyx column surmounted by a stylised Corinthian capital, on giltwood bases
19 in. (48.5 cm.) high, excluding fittings (2)

£800-1,200 US\$980-1,500
€910-1,400



■256

A CHARLES X ORMOLU-MOUNTED MAHOGANY LIT-EN-BATEAU

ATTRIBUTED TO SEBASTIEN YOUF, CIRCA 1825

The headboard carved with scrolls, the head and foot in the form of cornucopia with spirally inlaid burr-birch and satinbirch, with a box-spring and mattress, on wooden castors

51 in. (129.5 cm.) high; 86 in. (219 cm.) long; 64 in. (162.5 cm.) wide

£10,000-20,000 US\$13,000-24,000
€12,000-23,000

■255

A PAIR OF BALTIC BRONZED AND PARCEL-GILT TORCHERES

SWEDISH OR DANISH, CIRCA 1800-1810

Each with circular top with gadrooned cap above the fluted and foliate neck and stiff-leaf rim, the baluster shaft with foliate cap and fluting and on circular plinth with semi-circular feet on canted and fluted spreading triform base with later bun feet, decoration refreshed
48¾ in. (124 cm.) high; 12½ in. (32 cm.) diameter, the top (2)

£6,000-8,000 US\$7,300-9,700
€6,800-9,000

PROVENANCE:

Anonymous sale; Christie's, New York, 20 October 2006, lot 324.





■257

A MATCHED PAIR OF MAHOGANY BEDSIDE CUPBOARDS

ONE GEORGE III, LATE 18TH CENTURY, THE OTHER CIRCA 1930, BOTH SUPPLIED BY FRANCIS ELKIN

Each rectangular with a serpentine gallery and pierced handles, above a hinged door, on chamfered legs with a concave undertier, the door replaced to the George III example

31 in. (79 cm.) high; 17 in. (43 cm.) wide; 15 in. (38 cm.) deep (2)

£1,500-2,500

US\$1,900-3,000

€1,700-2,800

PROVENANCE:

The Georgian table: C. Millar, London.
Purchased from the above by Stuart & Turner Ltd., London on 27 June 1931.
Acquired from Stuart & Turner Ltd., London for £15.10 and shipped in March 1932 (listed by Frances Elkins on 28 March); the matching copy made by the firm for which they charged £9.
Anonymous sale; Christie's, New York, 27 October 2006, lot 357.

LITERATURE:

S. M. Salny, *Frances Elkins: Interior Design*, 2005, p. 78.

■258

A MAHAL CARPET

WEST PERSIA, LATE 19TH CENTURY

The terracotta field with an overall floral lattice with spandrels, in an indigo border with khaki palmettes between flower head guard stripes, each between two minor stripes

9 ft.9 in. x 8 ft.11 in. (304 x 273 cm.)

£3,000-5,000

US\$3,700-6,100

€3,400-5,600



■~259

AN EARLY VICTORIAN ORMOLU-MOUNTED KINGWOOD AND INDIAN ROSEWOOD CENTRE TABLE

MID-19TH CENTURY

The shaped rectangular top within a stiff-leaf and acanthus surround, above two frieze drawers to the front, the angles each with a bearded mask mount, on shaped cabriole supports with floral garlands, on scroll feet, joined by a turned stretcher carved with acanthus leaves, on castors

30 in. (76 cm.) high; 55¾ in. (141.5 cm.) wide; 29½ in. (75 cm.) deep

£3,000-5,000

US\$3,700-6,100

€3,400-5,600

PROVENANCE:

Anonymous sale; Christie's, London, 28 September 2006, lot 21.



■-260

A GERMAN GILTWOOD CONSOLE TABLE AND MIRROR
PROBABLY SCHLESWIG-HOLSTEIN, 19TH CENTURY

The mirror plate set within a frame applied with plants and surmounted by a crest with a bird protecting her eggs from a snake, the low console table below with white marble top on turned front supports

The console table: 23 in. (58.5 cm.) high; 40 in. (101.5 cm.) wide; 14¼ in. (36 cm.) deep

The mirror: 98½ x 38½ in. (250 x 98 cm.) (2)

£5,000-8,000

US\$6,100-9,700
€5,700-9,000

PROVENANCE:

Anonymous sale [The Property from an Alsatian Castle]; Sotheby's Amsterdam, session II, 1 November 2006, lot 391 (€15,600).



261

AN AMERICAN ORMOLU-MOUNTED, RED VELVET AND CHROME HUMIDOR

BY EDWARD F. CALDWELL & CO., NEW YORK, CIRCA 1910

Makers plaque engraved E. F. Caldwell & Co. New York, the rectangular top applied with a central foliate cartouche with oval medallion inscribed with 'SHD' monogram, flanked by cherubs and surmounted by a crown, the zink-lined interior with internal lift-up lid with central cartouche and monogram 4 in. (10 cm.) high; 16½ in. (42 cm.) wide; 12½ in. (32 cm.) deep

£1,500-2,500

US\$1,900-3,000
€1,700-2,800

PROVENANCE:

Anonymous sale; Christie's, London, 27 September 2007, lot 38.

From its inception in 1895 through to World War II, the New York firm established by Edward F. Caldwell (d.1914) and partner Victor E. Von Lossberg (d.1942), was the premier American designer and manufacturer of custom lighting fixtures, metalwork and decorative objects. The design for this humidor (A-9543) was registered sometime between 1906 and 1908. Bearing the engraved maker's plaque for 'Edward F. Caldwell & Co. New York', manufacture of the present lot can also be said to predate 1916 when the firm was incorporated.

■-262

A LOUIS XV-STYLE ORMOLU-MOUNTED MAHOGANY AND KINGWOOD PARQUETRY GUERIDON

ATTRIBUTED TO FRANCOIS LINKE, LATE 19TH/ EARLY 20TH CENTURY

The circular ormolu-moulded top inlaid with lozenge parquetry above a conforming garland-hung frieze set to the front with a short drawer, on foliate-hipped cabriole legs joined by an X-shaped stretcher, with scrolled sabots

29¼ in. (74 cm.) high; 20 in. (51 cm.) wide; 20 in. (51 cm.) deep

£3,000-5,000

US\$3,700-6,100
€3,400-5,600

PROVENANCE:

Property from the Collection of Mr. and Mrs. Richard Schilling, Rockford, Illinois; Christie's, New York, 25 October 2007, lot 444.

The table model for lots 262 and 263 relates closely to Linke's index number 156, a *cliché* for which is illustrated C. Payne, *François Linke: The Belle Epoque of French Furniture*, Woodbridge, 2003, p. 489.



262



263

■263

A LOUIS XV-STYLE ORMOLU-MOUNTED MAHOGANY AND PARQUETRY GUERIDON

ATTRIBUTED FRANCOIS LINKE, LATE 19TH/ EARLY 20TH CENTURY

The circular top inlaid with lozenge parquetry above a conforming frieze decorated to each side with a Bacchic mask and set to the front with a short drawer, on foliate-hipped cabriole legs joined by an X-shaped stretcher, with scrolled sabots 29¼ in. (74 cm.) high; 18 in. (46 cm.) diameter

£3,000-5,000

US\$3,700-6,100
€3,400-5,600

PROVENANCE:

Property from the Collection of Mr and Mrs Richard Schilling, Rockford, Illinois; sold Christie's, New York, 25 October 2007, lot 445.

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CONDITIONS OF SALE • BUYING AT CHRISTIE’S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as ‘associated’ are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors’ watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

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

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

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person who will pay Christie’s directly, 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 a principal:** If you register in your own name but are acting as agent for someone else (the “ultimate buyer(s)”) who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie’s is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie’s Live™

For certain auctions we will accept bids over the Internet. For more information, please visit: <https://www.christies.com/buying-services/buying-guide/register-and-bid/> As well as these Conditions of Sale, internet bids are governed by the Christie’s LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(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 a **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot’s low estimate**, unless the lot is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦•.

3 AUCTIONEER’S DISCRETION

The **auctioneer** can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute 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 Sections B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER’S PREMIUM, TAXES AND ARTIST’S RESALE ROYALTY

1 THE BUYER’S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer’s premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including £700,000, 20% on that part of the **hammer price** over £700,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. VAT will be added to the **buyer’s premium** and is payable by you. For lots offered under the VAT Margin Scheme or Temporary Admission VAT rules, 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 buyer. 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**. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only. 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 any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not

authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

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

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

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

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

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

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

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

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

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

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the **Subheading**). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

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 as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you **warrant** that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owners) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) 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;

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

F PAYMENT

1 HOW TO PAY

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

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

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

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

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

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

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

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

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

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law.

We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).

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

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

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

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport@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 the exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

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

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **Lots made of protected species**

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

(d) **US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish &

Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(e) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Jewellery over 50 years old**

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) **Watches**

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

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

I OUR LIABILITY TO YOU

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

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

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video streams are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

VAT SYMBOLS AND EXPLANATION

Important Notice

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the UK 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 UK 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 a UK address or non-UK address: <ul style="list-style-type: none"> • If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the UK 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?

Non-UK buyer		
	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 UK 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. To receive a refund of VAT amounts/Import VAT (as applicable) a non-UK buyer must:

- have registered to bid with an address outside of the UK; and
- provide immediate proof of correct export out of the UK within the

required time frames of: 30 days via a 'controlled export' but no later than 90 days from the date of the sale for * and Ω **lots**. All other **lots** must be exported within 90 days of the sale.

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. Following the UK's departure from the EU (Brexit), **private buyers** will only be able to secure VAT-free invoicing and/or VAT refunds if they instruct Christie's or a third party commercial shipper to export out of the UK on their behalf.

6. **Private buyers** who choose to export their purchased lots from the UK by hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.

7. 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.

If you export via a third party commercial shipper, you must provide us with sufficient proof of export in order for us to cancel the applicable VAT or duties outlined above.

8. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may

become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

9. All re-invoicing requests, corrections, or other VAT adjustments 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.

△

Property in which Christie's or another **Christie's Group** company has an ownership or financial interest. 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.

□

A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**.

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(c) 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(h) of the Conditions of Sale.

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property in which Christie's has an ownership or financial interest**

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such property is identified in the catalogue with the symbol △ next to its **lot** number. 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.

○ **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 who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **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 irrevocable written bid.

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**.

○ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ○. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full **Buyer's Premium** plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers 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.

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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in a catalogue as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under ‘Qualified Headings’ is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the authenticity warranty shall not be available with respect to **lots** described using this term.

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**.

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 sold as collector’s items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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.

DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

Name(s) or Recognised Designation of an artist without any qualification: in Christie’s opinion a work by the artist.

QUALIFIED HEADINGS

“**Cast from a model by...**”: in Christie’s **qualified** opinion a work from the artist’s model, originating in his circle and cast during his lifetime or shortly thereafter.

“**Attributed to...**”: in Christie’s **qualified** opinion probably a work by the artist in whole or in part.

“**Studio of ...**”/“**Workshop of ...**”: in Christie’s **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

“**Circle of ...**”: in Christie’s **qualified** opinion a work of the period of the artist and showing his influence.

“**Follower of ...**”: in Christie’s **qualified** opinion a work executed in the artist’s style but not necessarily by a pupil.

“**Manner of ...**”: in Christie’s **qualified** opinion a work executed in the artist’s style but of a later date.

“**After ...**”: in Christie’s **qualified** opinion a copy (of any date) of a work of the artist.

“**Signed ...**”/“**Dated ...**”/ “**Inscribed ...**”: in Christie’s **qualified** opinion the work has been signed/dated/inscribed by the artist.

“**With signature ...**”/“**With date ...**”/ “**With inscription ...**”: in Christie’s **qualified** opinion the signature/ date/ inscription appears to be by a hand other than that of the artist.

“**Bearing the signature...**”/“**Bearing the date...**”/ “**Bearing the Inscription...**”/“**Bearing the stamp...**”: in Christie’s **qualified** opinion the signature/date/ inscription/stamp is not by the artist or manufacturer.

FOR SILVER AND GOLD BOXES

QUALIFIED HEADINGS

A GEORGE II SILVER CUP AND COVER
mark of Paul de Lamerie, London, 1735

In Christie’s **qualified** 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 **qualified** 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 **qualified** 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.

GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in Christie’s opinion, made in that factory, place or region (e.g. “A Worcester plate”).

“**A Meissen cup and saucer**”: in Christie’s opinion both were made at the factory named and match.

“**A Meissen cup and a saucer**”: in Christie’s opinion both pieces were made at the factory named but do not necessarily match.

“**Painted by...**”: in Christie’s opinion can properly be attributed to that decorator on stylistic grounds.

QUALIFIED HEADINGS

“**A plate in the Worcester style**”: in Christie’s **qualified** opinion a copy or imitation of pieces made in the named factory, place or region.

“**A Sèvres-style plate**”: in Christie’s **qualified** opinion not made in the factory, place or region named but using decoration inspired by pieces made therein.

“**A Pratt-ware plate**”: in Christie’s **qualified** opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

“**Modelled by...**”: in Christie’s **qualified** opinion made from the original master mould made by the modeller and under his supervision.

“**After the model by...**”: in Christie’s **qualified** opinion made from the original master mould made by that modeller but from a later mould based on the original.

“**A composite Herend porcelain table-service**”: in Christie’s **qualified** opinion the service has been put together, possibly at different times, with pieces from different factories and periods.

“**A Baccarat cut-glass part table-service**”: in Christie’s **qualified** opinion the service may be missing some pieces it was originally intended to have.

CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold ‘as is’. Where possible, significant damage is mentioned in the description of the **Lot** although this does not include all faults and imperfections or restoration. Please see section A8 of the Conditions of Sale for further information on the sale of clocks.

PICTURES, DRAWINGS, PRINTS, MINIATURES AND SCULPTURE

Name(s) or Recognised Designation of an artist without any qualification: in Christie’s opinion a work by the artist.

QUALIFIED HEADINGS

“**Attributed to...**”: in Christie’s **qualified** opinion probably a work by the artist in whole or in part.

“**Studio of ...**”/“**Workshop of ...**”: in Christie’s **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

“**Circle of ...**”: in Christie’s **qualified** opinion a work of the period of the artist and showing his influence.

“**Follower of ...**”: in Christie’s **qualified** opinion a work executed in the artist’s style but not necessarily by a pupil.

“**Manner of ...**”: in Christie’s **qualified** opinion a work executed in the artist’s style but of a later date.

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“**With signature ...**”/“**With date ...**”/ “**With inscription ...**”: in Christie’s **qualified** opinion the signature/ date/ inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.

ELECTRICAL GOODS

All electrical goods offered in this catalogue must be reconditioned prior to use, regardless of whether the **lot** is shown lit or in working condition in this catalogue. We strongly advise that any re-conditioning is undertaken by an appropriately **qualified** electrician.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) will, at our option, be removed to Crozier Park Royal (details below). Christie’s will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 12.00pm on the second business day following the sale.

Please call Christie’s Client Service 24 hours in advance to book a collection time at Crozier Park Royal. All collections from Crozier Park Royal will be by pre-booked **appointment only**.

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

If the **lot** remains at Christie’s, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

CROZIER PARK ROYAL

Unit 7, Central Park
Central Way
London NW10 7FY

Vehicle access via Central Way only, off Acton Lane.

COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and lots transferred are not available for collection at weekends.





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From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
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05/04/22

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