



Sotheby's EST. 1744



COLLECTIONS
LONDON 31 OCTOBER - 1 NOVEMBER 2107

BACK COVER
LOT 170 (DETAIL)
THIS PAGE
LOT 80 (TOP)



COLLECTIONS



COLLECTIONS

AUCTION IN LONDON
31 OCTOBER & 1 NOVEMBER 2017
SALE L17305

SESSION ONE: 31 OCTOBER AT 10 AM
SESSION TWO: 1 NOVEMBER AT 10 AM

EXHIBITION
Saturday 28 October
12 noon-5 pm

Sunday 29 October
12 noon-5 pm

Monday 30 October
9 am-4.30 pm

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SALE NUMBER
L17305 "GRATS"

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£25 at the gallery



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With special thanks to Natasha Walsh.



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SESSION ONE

LONDON
TUESDAY
31 OCTOBER 2017
10 AM

LOTS 1-284



Property from a Hampstead Collection

LOTS 1-37

All collections are imbued with the personality of their owners. And sometimes there is a further distinctive dimension: a sense of the place in which they were brought together. Besides being a collection of great character and discrimination, this is also in many ways a particularly Hampstead collection, assembled and enjoyed over many years in a beautiful house in this leafy corner of London.

In the 18th and 19th century Hampstead was a village entirely cut off from the city, a place you had to walk to across open countryside, with an urchin lighting the way with a lantern. Keats lived and wrote there. A number of artists, including Constable, painted there. Ford Madox Brown set his masterpiece *Work in Heath Street, Hampstead*. Gradually it acquired a Bohemian, artistic character, in the 20th century home to artists such as Moore, Hepworth and Nicholson, connoisseurs such as Herbert Read and Kenneth Clark, and a large number of writers including George Orwell, J B Priestley, and the Waugh

family. With the Second World War it became the de facto stopping off point for the continental avant-garde fleeing Europe – Gropius, Moholy-Nagy, and Mondrian, for instance, all stopped off in Hampstead on their way to New York. Today it remains the home of writers, actors, film directors, architects, poets and painters.

I knew the owners of this collection well, and remember the warm and civilised atmosphere of their house. They were in the art world, and as such they bought works with an insider's knowledge as well as with natural good taste. Their appreciation of British art of the 20th century is self-evident and based on a deep understanding of its place in European modern art of the same period. Scotland was in their blood too, as is reflected in the charming Farquharson and free-spirited Peplow. And then there was the nineteenth-century copy of Leighton's masterful *The Bath of Psyche* (lot 4) that would greet visitors in the entrance hall, resplendent on the Pugin wallpaper for the full High-Victorian experience.

Collections that evolve and live in specific houses have a unique magic. Great things sit alongside lesser things in easy harmony, reflecting the equal aesthetic and emotional value placed on them by their owners: the fine William Nicholsons hung on the stairs alongside vernacular landscapes; the 16th Century Tibetan Buddhas looking across a room to a signature high-key still-life by Sir Matthew Smith; the charming Douglas Gray oils (lots 5-7 & 17) around the staircases and bookcases, full of first editions and old morocco leather bindings. These are works that have been lived with and appreciated in their relationship to each other over many years. 'Only Connect', wrote EM Forster in *Howard's End*, 'Only Connect the prose and the passion and both will be exalted... Live in fragments no longer.' The owners of this collection most emphatically did that.

Philip Hook

*Senior International Specialist
Impressionist & Modern Art*

SALE CALENDAR

Scottish Art

London 21 November

Modern & Post-War British Art

London 21 & 22 November

Old Masters

London 7 December

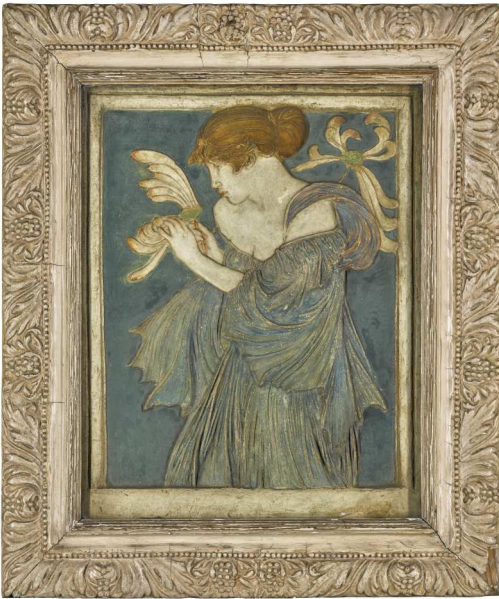
English Literature, History, Children's Books and Illustrations

London 12 December

Victorian, Pre-Raphaelite & British Impressionist Art

London 14 December





1

1

Robert Anning Bell

1863-1933

THE RED HEADED WOMAN

incised, dated and dedicated u.l.: *R.An. Bell. 99/
To Edward Stott. 1900*

painted plaster relief
43 by 33.5cm., 16¾ by 13¼in.

£ 3,000-5,000 € 3,350-5,600

2

Peter Behrens

1868 - 1940

DER KUSS

woodcut printed in colours, 1898, on laid paper,
framed

image: 27.3 by 21.7cm 10¾ by 8½in sheet: 37
by 28.2cm 14½ by 11½in

£ 700-1,000 € 800-1,150

3

England

circa 1800

SILKWORK PICTURE OF A YOUNG LADY EMBARKING A ROWING BOAT

various techniques

in a glazed painted and giltwood frame
52 by 63.5cm., 20½ by 24¾in.

£ 300-500 € 350-600

4

After Frederic, Lord Leighton, P.R.A., R.W.S

1830-1896

THE BATH OF PSYCHE

oil on canvas
188 by 62cm., 74 by 24½in.

PROVENANCE

Tho^s Agnew & Sons, London, where purchased by
the family of the present owners

The present lot is probably an early 20th Century
copy of Sir Frederic Lord Leighton's *The Bath
of Psyche* which was first exhibited at the
Royal Academy in 1890 and is currently in the
collections of *Tate*.

£ 5,000-7,000 € 5,600-7,800



2



3





5

5

Douglas Stannus Gray

1890 - 1959

STILL LIFE OF A GLASS VASE OF SWEETPEAS

oil on canvas
36 by 46cm., 14¼ by 18in.

PROVENANCE

Spink, London, where purchased by the family of the present owners

⊕ £ 2,000-3,000 € 2,250-3,350



6

6

Douglas Stannus Gray

1890 - 1959

AN ELDERLY GENTLEMAN SEATED IN A
DECKCHAIR

oil on canvas
43.5 by 54.5cm., 17 by 21½in.
London, Spink, where purchased by the family of the present owners

PROVENANCE

Spink & Son, London, *Douglas Stannus Gray Exhibition, 1986*

⊕ £ 500-800 € 600-900



7

7

Douglas Stannus Gray

1890 - 1959

INTERIOR WITH FIREPLACE AND MANTLE

oil on canvas
38.5 by 53.2cm., 15¼ by 21in.

PROVENANCE

Spink, London, where purchased by the family of the present owners

EXHIBITED

London, Spink, *Douglas Stannus Gray Exhibition, 1986*, no.95

⊕ £ 1,500-2,500 € 1,700-2,800



8

8

Raymond C. Wylie

fl. 1958-1969

BUFFET BAR AT THE SALISBURY

signed l.r.: *R. Wylie*

oil on board

91.5 by 122cm., 36 by 48in.

EXHIBITED

London, Royal Academy, 1961, no.210

⊕ £ 4,000-6,000 € 4,450-6,700

9

Attributed to Joseph Oppenheimer

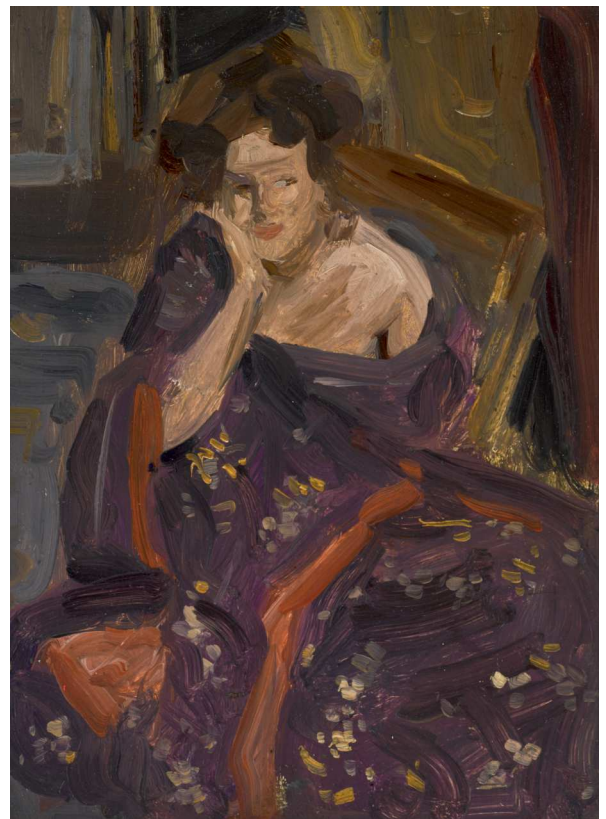
German, 1876 - 1976

PORTRAIT OF A LADY

oil on panel

21 by 16cm., 8¼ by 6¼in.

⊕ £ 600-800 € 700-900



9



10

10

Nine English porcelain 'Blind Earl' pattern plates, early 19th century and later

comprising: two Chamberlains examples, *script mark referring to New Bond Street address*, another similar, *impressed CHAMBERLAINS/ WORCESTER mark*, four *en suite*, unmarked, another similar and a modern Royal Worcester example, 20cm., 7⁷/₈in. diam. (9)

£ 1,200-1,800 € 1,350-2,000

11

A Meissen porcelain composite part-dinner service, late 19th century

each painted with a bird on a branch within borders of sprigs of flowers and butterflies, comprising: two circular sauce tureens and covers, an oval serving dish, eleven soup plates, eleven dinner plates and another slightly larger and nine side plates, *crossed swords marks in underglaze-blue, impressed numerals, together with a continental porcelain oval dish with imitation crossed swords mark* (38)

£ 1,200-1,800 € 1,350-2,000



11

12

A Nymphenburg porcelain tureen and cover, 19th century

of circular form with scroll work handles and four feet edged in gilding, the cover surmounted with a cut-lemon knob, painted with sprays of flowers, *impressed shield mark, impressed numeral 2*, 29.5cm., 11⁵/₈in across handles (2)

£ 500-700 € 600-800



12



13

13

Howard Carter

b.1938

VAN GOGH'S SUNFLOWERS IN A VASE

signed and dated 'Howard Carter 89'
polychrome-painted carved wood and metal
86cm. high, 74cm. wide; 2ft. 10in., 2ft. 5in.

W ⊕ £ 700-1,000 € 800-1,150

14

Two George Jones majolica sardine dishes and covers, circa 1870-75

both of rectangular form, the covers modelled with three sardines among seaweed, one with a pale blue ground modelled with a band of green leaves to the exterior, *impressed GJ monogram within a circle*; the other simulating basketwork on a fixed stand, *registration lozenge, impressed numeral 10*.

14.5cm., 5¾in. and 24cm., 9½in. wide
(4)

£ 500-800 € 600-900



14





15

“The smallest man on the expedition holding the largest dog!”



15

15

Frank Hurley (1885-1962)

DR LEONARD HUSSEY LIFTING SAMSON; THE
ENDURANCE IN THE PACK ICE, WEDDELL SEA,
DECEMBER 1914

black and white photographic prints in glazed frames

modern reproduction

largest 54 by 65cm., 21 by 25½in.

Two of Australian photographer Frank Hurley's most iconic images taken during Ernest Shackleton's ill-fated Imperial Transantarctic Expedition of 1914-1917.

£ 600-800 € 700-900

16

Howard Carter

b. 1938

MAJOR CHARLES & GRACE RADCLYFFE

signed and dated 'Howard Carter 87'

polychrome-painted carved wood and metal

103cm. high, 74cm. wide, 24cm. deep; 3ft. 4½in., 2ft. 5in.,
9½in.

EXHIBITED

Crane Kalman Gallery

Major Charles and his wife were keen anglers and falconers. She at one time held the record for a salmon caught in Norway and the Major is shown with a 41lb salmon he took from the Frome in 1905. An eccentric lurked behind the Major's conformist exterior. His chest was tattooed with his coat-of-arms and his back was covered by a large tattooed falcon chasing partridges.

W ⊕ £ 600-800 € 700-900



16

Douglas Stannus Gray

1890 - 1959

A CRICKET MATCH

oil on canvas-board
18 by 26cm., 7 by 10in.

PROVENANCE

Spink, London, where purchased by the family of the present owners

EXHIBITED

London, Spink, *Douglas Stannus Gray Exhibition*, 1986, no.58

⊕ £ 2,000-3,000 € 2,250-3,350



17



18

Howard Carter

b. 1938

RANJI AND THE CHAMPION

signed and dated 'Howard Carter 86'
polychrome-painted carved wood and metal
37in. high; 30in. wide; 1ft. 2½in., 11¾in.

Ranji and the Champion depicts two of the greatest and most innovative batsmen to have ever played cricket: Colonel His Highness Shri Sir Ranjithsinji Vibhaji, Maharajah Jam Saheb of Nawanag and W. G. Grace. Ranji's 'back-foot' batting style cemented him as a permanent member of the England cricket team and changed the game forever whilst Grace still holds innumerable records in English cricket, being the first player to score a double hundred (Daddy Ton) and take five wickets in the same match. This carving commemorates the brief overlap in their careers, possibly taken from an image of Grace's last England test match in 1899, played against Australia at Trent Bridge, and celebrates the Halcyon Days of English cricket.

W ⊕ £ 800-1,200 € 900-1,350

18



19

Jean-Baptiste Audebert

Rochefort-sur-Mer 1759 - 1800 Paris

'LE MONGOUS' (LEMUR MONGOZ) 'LE VARI'
(LEMUR MACACO, VARIATION A)

Both gouache over black chalk;
both with black chalk subsidiary sketches and
inscriptions

Le Mongous: 524 by 350 mm

Le Vari: 524 by 345 mm

(2)

PROVENANCE

With Kyburg Ltd., London

Jean-Bapiste Audebert was a French artist and naturalist. Originally from Rochefort in France, he travelled to Paris where he honed his skills in the field of drawing and painting and soon gained a considerable reputation as a miniature-painter. Audebert worked alongside Guillaume-Antoine Olivier (1756-1814), a French



entomologist, assisting him in preparing the plates for the *Histoire des Cloportes*. It was during these formative years of training that Audebert acquired a taste for Natural History.

The present drawings are presumably preparatory studies relating to the seminal natural history publication, *Histoire Naturelle de Singes et des Makis* (Paris, 1800). The text of this book was written by Audebert, a member of the *Société d'Histoire Naturelle de Paris*, who also engraved the illustrations after his own drawings.

The engravings for the final publication are all reproduced in the same direction with titles in French and Latin identifying the species illustrated. The two drawings offered here appear to provide the basis for Makis, pl. 1 (Le Mongous) and Makis, pl. 5 (Le Vari).

£ 4,000-6,000 € 4,450-6,700



20

20

Charlotte Knox

b.1951

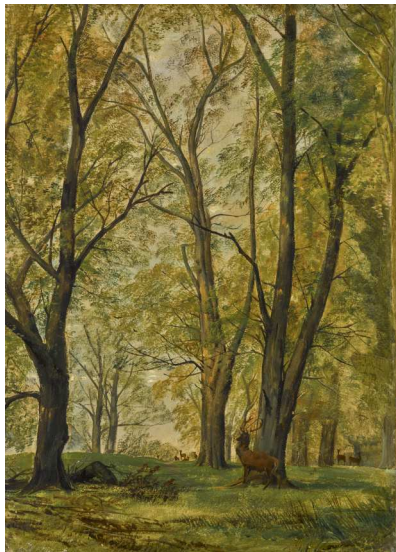
CITRON ETROG AND BUDDHA'S HAND CITRON

titled and inscribed; also signed, titled and dated
1990 on Artist's label attached to the reverse
watercolour, gouache and pencil on paper
26 by 23cm.; 10¼ by 9in.

LITERATURE

Alan Davidson and Charlotte Knox, *Fruit: A
Connoisseur's Guide and Cookbook*, Mitchell
Beazley, 1991, illustrated;
Francesca Greenoak, 'Plant a Marmalade Tree',
The Times, 21st December 1991, illustrated p.16.

⊕ £ 300-500 € 350-600



21

21

Attributed to Thomas Creswick R.A.

1811-1869

A STAG AND HIND IN WOODLAND

oil on canvas
37 by 26.5cm., 14½ by 10½in.

PROVENANCE

Christie's, London, 19 November 1970, lot 24,
where purchased by the family of the present
owners

£ 800-1,200 € 900-1,350

22

Thomas Creswick R.A.

1811-1869

TREES BY THE BANKS OF A STREAM

oil on panel
15.5 by 20.5cm., 6 by 8in.

PROVENANCE

Spink, London, where purchased by the family of
the present owners

£ 600-800 € 700-900



22



23

23

Attributed to John Frederick
Herring Jnr.

1815-1907

FARMER AND PLOUGHMAN AT REST

oil on canvas

38 by 51cm., 15 by 20in.

£ 3,000-5,000 € 3,350-5,600

24

Bertram Nicholls

1883 - 1974

COTTAGES AT HARLECH

oil on canvas-board

31 by 40cm., 12¼ by 15¾in.

PROVENANCE

Christie's, London, 9 December 1966, lot 61,
where purchased by the family of the present
owners

⊕ £ 800-1,200 € 900-1,350



24



25

A collection of five Indian ebony, ivory and porcupine quillwork caskets, 19th century

large rectangular example 9cm. high, 21cm. wide, 16cm. deep; 3½in., 8¼in., 6¼in.

• £ 600-800 € 700-900

26

A George IV penwork and rosewood tilt-top games-table

top and base associated
74cm. high, 53.5cm. wide, 53.5cm. deep; 2ft. 5in., 1ft. 9in., 1ft. 9in.

W • £ 700-1,000 € 800-1,150

27

An Anglo-Indian sarcophagus form silver-mounted ivory inlaid rosewood sewing box, circa 1810

the fitted interior with Sadeli decorated sandalwood compartments and ivory pieces
15cm. high, 33cm. wide, 24.5cm. deep; 6in., 1ft. 1in., 9¾in.

• £ 700-1,000 € 800-1,150



27



28

28

A pair of Victorian parcel-gilt simulated rosewood easy armchairs, last quarter 19th century

on tapering fluted front legs and outswept back legs

W £ 1,000-1,500 € 1,150-1,700

29

A late Regency mahogany circular library bookcase, circa 1820

the leather-lined top above four bays of open shelves
87.5cm. high, 80cm. diameter; 2ft. 10½in., 2ft. 7½in.

W £ 3,000-5,000 € 3,350-5,600



29



30

30

A Regency style mahogany fender stool, 20th century

112cm. wide., 3ft. 8in.

W £ 400-600 € 450-700



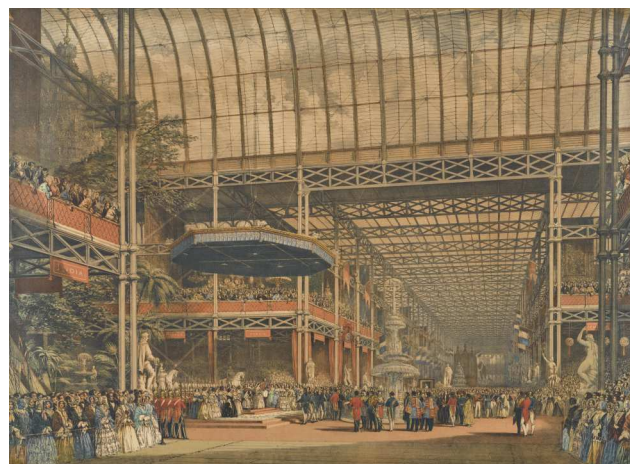
31



32



33



33

31

Attributed to Theodore De Schietero and Eugène Verboeckhoven

Belgian, 19th century

WOODED LANDSCAPE WITH A LAKE

signed *J De Schietero / Eugene Verboeckhoven*, figures lower left

oil on paper laid on canvas
32 by 45cm., 12½ by 17¾in.

PROVENANCE

Christie's, London, 22 July 1971, lot 268

£ 1,000-1,500 € 1,150-1,700

32

Bertram Nicholls

1883 - 1974

COTTAGES AT HARLECH

signed and dated l.l.: *Bertram Nicholls*, 1928.

pencil
21 by 29cm., 8¼ by 11½in.

⊕ £ 500-700 € 600-800

33

Joseph Nash

1808-1878

VIEWS OF THE CRYSTAL PALACE

Two lithographs printed in colours, heightened with watercolour, 1851, on wove paper, each framed
each sheet: approx. 55.5 by 76cm 21⅞ by 29⅞in (2)

£ 300-500 € 350-600

34

William Baumgarten & Co., New York & Chicago

AN INTERIOR SECTION OF THE SIDE WALL OF THE CAPITAL THEATRE, DETROIT, SHOWING A STAIRCASE IN PARTIAL SECTION, BOXES AND DOORS

inscribed l.c.: *SIDE WALL OF AUDITORIUM BROADWAY*

pencil and watercolour heightened with white
68 by 94.5cm., 26¾ by 37¼in.

PROVENANCE

Christie's East, New York, 19 October 1983, lot 146, where purchased by the family of the present owners

£ 800-1,200 € 900-1,350

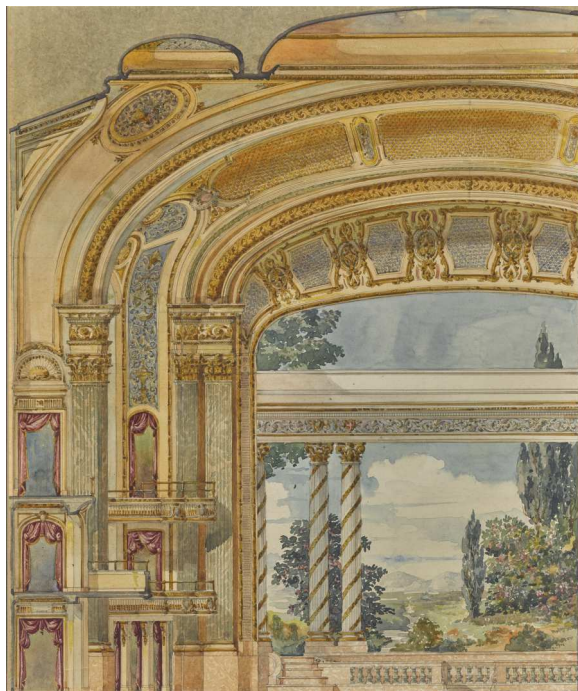


SIDE WALL OF AUDITORIUM BROADWAY

34



35



36



37

35

Paul Jacot

A RENDERED LONGITUDINAL ELEVATION OF THE SIDE OF A CATHEDRAL

indistinctly inscribed, signed and dated l.r.:
L'Architecte et sur...Paul Jacot 1852; inscribed
 u.c.: *FACADE LATÉRALE*
 pen, ink and watercolour
 64.5 by 97cm., 25½ by 38¾in.

PROVENANCE

Christie's, New York, 24 February 1982, lot 67,
 where purchased by the family of the present
 owners

£ 1,200-1,800 € 1,350-2,000

36

William Baumgarten & Co., New York & Chicago

A RENDERED ELEVATION OF THE LEFT HALF OF A STAGE SURROUND, WITH PAINTED CURTAIN, DRAPED BOXES AND GILT DECORATION

pencil, watercolour and gouache
 42.5 by 35.5cm., 16¾ by 14in.

PROVENANCE

Christie's East, New York, 19 October 1983, lot
 155, where purchased by the family of the present
 owners

£ 700-1,000 € 800-1,150

37

William Baumgarten & Co., New York & Chicago

DESIGNS FOR VARIOUS PIECES OF ENGLISH STYLE FURNITURE, INCLUDING CHAIRS, SOFAS, TABLES AND A LACQUER CABINET

pencil and watercolour
 52 by 75.5cm., 20½ x 29¾in.

PROVENANCE

Christie's East, New York, 19 October 1983, lot
 138, where purchased by the family of the present
 owners

£ 500-700 € 600-800



38

38

A pair of Louis XVI style gilt-bronze mounted marble urn candlesticks, 19th century

with paper label to the underside *The Adams Collection*
Bonhams
 44cm. high; 1ft. 5¼in.

PROVENANCE

Bonhams, *The Adams Collections*, Part II, 9 May 1996, lot 31

W £ 2,000-3,000 € 2,250-3,350

39

A Biedermeier mahogany “dachluhr” wall timepiece, Austrian, circa 1830

6½-inch alabaster dial signed *Braendl in Wien*, the weight-driven movement with tapered plates, deadbeat escapement, and beat adjustment on the crutch, fine five wheel train, the case with architectural cresting, six glazed panels to the trunk, concave-sided base

100cm. 39½in. high

W • £ 3,000-5,000 € 3,350-5,600



39

40

An Empire Aubusson carpet, France

first half 19th century
 approximately 388 by 382cm; 12ft. 5in., 12ft. 3in.

W £ 2,000-3,000 € 2,250-3,350



40

41

A pair of George I walnut and marquetry side chairs, circa 1720

see SOTHEBYS.COM for further information

W £ 3,000-5,000 € 3,350-5,600

PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

LOTS 38–47

42

A late George III rosewood banded and parcel-gilt satinwood centre table, circa 1810, possibly by Marsh & Tatham, in the manner of Henry Holland

the tilt-top table with a tulip and quatrefoil ebony inlaid frieze, on brass castors

63cm. high; 119cm. diameter; 2ft. $\frac{3}{4}$ in., 3ft. 11in.

PROVENANCE

Sotheby's London, *Important English Furniture*, 7 May 1993, lot 211

The present table, with its distinctive parcel-gilt trumpet stem and winged lion paw feet, is associated with a group of furniture supplied by William Marsh and Thomas Tatham to Samuel Whitbread II at Southill Park, Bedfordshire, much of it to the designs of architect Henry Holland. His designs were in part inspired by the drawings his pupil and Thomas' brother, Charles Heathcote Tatham made during a visit to Rome in the last decade of the 18th century which provided important source material for his *Etchings representing Fragments of Grecian and Roman Architectural Ornaments*, 1806.

For an octagonal library table with an almost identical fluted stem terminating in winged lion feet, see that formerly in the collection at Normanton Park and illustrated P. Macquoid and R. Edwards, *The Dictionary of English Furniture*, 1954, Vol. III, p. 261, fig. 51.

W • £ 6,000-9,000 € 6,700-10,000



41



42



43

43

A pair of George III style carved giltwood girandoles, circa 1830

with later mirror plates and re-gilt
84cm. high, 34cm. wide; 2ft. 9in., 1ft. 1¼in.

W £ 3,000-5,000 € 3,350-5,600



44

44

A George III mahogany dumbwaiter, circa 1770

the revolving lower section divided into three compartments, the legs with concealed leather castors
103cm. high, 62cm. diameter; 3ft. 4½in., 2ft. ¼in.

W £ 2,000-3,000 € 2,250-3,350



45

A George III carved giltwood mirror, circa 1760, in the manner of Thomas Chippendale

150cm. high, 104cm. wide; 4ft. 11in., 3ft. 5in.

The present mirror is designed in the English rococo style as evinced by the strongly carved foliate tendrils, prevalent in furniture designs up to the end of 1760s. The form suggests the influence of such makers as Thomas Chippendale, who in his *Director* (pl. CLXXII) published a design which relates to the present lot.

W £ 10,000-15,000 € 11,100-16,600

46

A pair of George III carved giltwood console tables, circa 1770

the yellow Siena marble tops *possibly associated*,
one console with journeyman's stamp DR
87cm. high, 115cm. wide, 54cm. deep; 2ft. 10¼in.,
3ft. 9¼., 1ft. 9¼in.

W £ 20,000-30,000 € 22,100-33,100



45



46

47

A Regency mahogany and ebony
strung triple pedestal dining table,
circa 1810

the pedestals with a tilt top action and with two
further leaves
fully extended 71.5cm high, 152cm wide, 386.5cm
deep; 2ft. 4in., 5ft., 12ft. 8¼in.

W £ 10,000-15,000 € 11,100-16,600



47



48

48

PROPERTY OF A GENTLEMAN

A George III mahogany breakfront bookcase, circa 1800, attributed to Gillows

with six astragal glazed doors above six panelled cupboard doors, enclosing adjustable shelves, the reverse inscribed in chalk *GRAHAM EX AUSTELL* and *EX TY WARDREAD* and with paper labels inscribed in ink *No 24*, *No 29*, *No 51* and *No 52*
 275cm high, 432cm wide, 57cm deep; 108½in., 170in., 22½in.

PROVENANCE

West to East: The Niall Hobhouse Collection, Christie's, London, 22 May 2008, lot 90 (£78,500)

This bookcase, with its superb flame-figured mahogany and antique architectural elements, typifies the library furniture of Messrs Gillow of London and Lancaster from the early 19th century. The Grecian inspired cornice and acanthus-wrapped Roman trusses and palmettes relate to Gillow's 'large Elegant Mahogany Library Bookcases' fitted up in 1811 for the Library at Tatton Park, Cheshire (see N. Goodison and J. Hardy, 'Gillows at Tatton Park', *Furniture History*, 1970, plates 6A, 6B and 7A).

W £ 30,000-50,000 € 33,100-55,500

A George I walnut marquetry
month-going longcase clock,
Charles Clay, London, circa 1720

12-inch dial with Indian mask and scroll spandrels, matted centre with subsidiary seconds dial, apertures for date and month, signed on a silvered plaque *Charles Clay, London*, the movement with five knopped pillars, anchor escapement, five wheel trains, striking on a bell, the case with caddy crested and flambeau finials above foliate frieze frets and brass-capped hood pilasters, the trunk with foliate carved silvered corbels to the upper corners, the rectangular trunk door inset with a lenticle and inlaid with bird and arabesque scrolls, the sides crossbanded and divided into panels, the plinth similarly inlaid
272cm. 8ft. 11in. high

Charles Clay was born in Yorkshire but was established as a clockmaker in London by 1716. An innovative maker, he is particularly known for his musical organ clocks, examples of which can be found in the British Royal Collection at Kensington Palace and Windsor Castle. He was clockmaker to his majesty's board of works between 1723 and his death in 1740.

W £ 25,000-35,000 € 27,600-38,600



**Justin Vulliamy No.165.
A mahogany longcase clock,
London, circa 1785**

12-inch engraved dial with subsidiary seconds dial and date aperture, signed *Just Vulliamy, London*, strike/silent lever at XII, the movement with five knopped pillars and rack striking on a bell, later deadbeat escapement with jewelled pallets, numbered along the upper edge of the backplate 165, the pendulum with diamond-profile wood rod and substantial lenticular bob with graduated rating nut, the case with architectural cresting above brass-capped stop fluted hood pillars, the rectangular trunk door flanked by conforming pilasters, panelled plinth with stepped base; together with the original numbered winder 213.5cm. 7ft. high

Francois Justin Vulliamy (c.1712-1797) was the first member of the famous family to receive a reputation for excellence in Britain. He came from Switzerland in circa 1730 and formed a partnership with Benjamin Gray whose daughter he married in 1746. In 1742 George II granted Gray a Royal Warrant and after his death, in 1764, it passed to Vulliamy, remaining with his family for three generations until 1854. During the 1780s Justin and his son Benjamin began a numbering system for their clocks but, to date, the earliest numbers recorded have been in the 160s. Nos. 169 and 172 are mahogany longcase clocks with architectural pediments, and the earliest positively dated clock is 166 of 1787. No. 167 is also dated 1787 and is a magnificent musical pedestal clock sold to the Duke of Northumberland and now at Syon House.

Previously unrecorded, No. 165 is therefore one of the earliest numbered Vulliamy clocks and it is particularly unusual for the numbered original winder to have remained with the clock. Apart from the conversion to the escapement, it has survived in remarkably original condition and is eminently worthy of sensitive restoration.

Sotheby's would like to thank Roger Smith for his help in cataloguing this clock.

W • £ 25,000-35,000 € 27,600-38,600



Detail of original numbered winder





51

51

A tortoiseshell-japanned and parcel gilt longcase clock, Francis Gregg, London, circa 1710

12-inch dial with double cherub and crown spandrels, signed *Fran Gregg, Russell Street, Covent-Garden*, matted centre with subsidiary seconds dial, ringed winding holes and engraved date aperture, the movement with five knopped and ringed pillars, anchor escapement, internal locking plate striking on a bell, the case with caddy cresting and three giltwood finials above a foliate frieze fret and brass-capped hood pilasters, the trunk with foliate carved gilt corbels to the upper corners, rectangular trunk door with circular lenticle, the plinth with stepped base, the whole decorated in gilt with chinoiseries on a simulated tortoiseshell ground
259cm. 8ft. 6in. high

W £ 6,000-9,000 € 6,700-10,000



52

52

A George III mahogany small longcase regulator, dated 1799

10-inch engraved dial with outer minute ring enclosing an hour sector and subsidiary seconds dial, dated 1799 and later signed *G Gulde & Son*, the movement with five knopped pillars, pinwheel escapement, re-instated bolt & shutter maintaining power, high count train with adjustable end stops to the escape and second wheels, footed plates, the pendulum with wood rod and lenticular bob, the case with flat top moulded cornice and stop fluted canted hood corners, rectangular trunk door and panelled plinth with shaped apron
172cm. 5ft. 7¾in. high

Germann Gulde was born in 1851 in the Black Forest area of Germany. He emigrated to London and was naturalised as a British Subject in 1895. He is listed as working as a watchmaker and jeweller at 136 Lower Road, Rotherhithe and worked there with his son Germaine between 1898 and 1906. It is likely that this was their shop regulator.

• **W £ 5,000-7,000 € 5,600-7,800**



53

53

An Edwardian mahogany quarter chiming longcase clock, Goldsmiths & Silversmiths Company, London, circa 1903

13¼-inch silvered dial with finely pierced and engraved gilt mask and centre, subsidiary seconds dial, signed on a plaque *Goldsmiths Company, 112 Regent St. London*, strike/silent lever at IX, subsidiary chime/silent and chime selection dials in the arch, the massive three train movement with deadbeat escapement, mahogany pendulum rod with roller suspension and cylindrical bob, quarter chiming on eight tubular bells and striking the hours on a coiled gong, the 'Chippendale revival' case boldly carved with foliate scrolls, glazed trunk door and panelled base with ogee bracket feet
254cm. 8ft. 4in. high overall

Sold with a letter from The Goldsmiths & Silversmiths Company, London dated 1st December 1903 describing this clock and another version with an option to purchase either for £85 and including a pencil drawing of the present clock.

W • £ 3,000-4,000 € 3,350-4,450

54

A Louis XVI gilt-bronze mounted kingwood and tulipwood parquetry longcase 'regulateur', circa 1770 and later

9½-inch enamel dial with centre seconds, the weight driven movement pin wheel escapement, five-bar grid iron compensation pendulum with lenticular bob, the associated and earlier case with concave-side cresting and armillary surmount, foliate corner mounts to the hood, glazed trunk door, the panelled plinth with a 'green man' mask mount, stepped base, the whole crossbanded and veneered with panels of parquetry
252cm. 8ft. 3¼in. high overall

W • £ 6,000-8,000 € 6,700-8,900



54

55

A gilt-mounted vernis martin table clock, Swiss, circa 1775

9¼-inch enamel dial, the three train movement with pivoted verge escapement & silk suspension, quarter chiming on two bells and striking on a further bell, the cadrature mounted on the backplate, signed on the backplate *J Robert et Fils, a la Chaux de Fonds*, the Louis XV-style waisted case with scroll surmount above foliate scroll and vase mounts, the whole painted with roses on a green ground
83cm. 32¾in. high

W £ 3,000-5,000 € 3,350-5,600



55

56

A Louis XIV-style gilt and patinated bronze mantel clock, French, circa 1880

4¾-inch twenty-five piece cartouch enamel dial signed *Japy, Freres, A Paris*, the Japy bell striking movement with Brocot escapement, the drum surmounted by a seated Oriental gentleman and mounted on the back of an elephant, on a rocaille plinth with bold rococo scroll feet, all in the manner of Jean-Joseph de Saint-Germain
43.5cm. 17in. high

£ 2,000-3,000 € 2,250-3,350



56

PROPERTY FROM AN
ENGLISH PRIVATE
COLLECTION

LOTS 57-64



57



58

57

A green japanned longcase clock,
Windmills & Elkins, London, circa
1740

12-inch dial with mask and scroll spandrels,
signed *Windmills & Elkins, London*, matted centre
with subsidiary seconds dial, the arch with a
date dial flanked by dolphin frets, the movement
with five knopped and ringed pillars, anchor
escapement, rack striking on a bell, the case with
caddy cresting and flambeau finials above panels
of foliate fret, the trunk with foliate carved gilt
corbels to the upper corners, broken-arch trunk
door decorated in gilt with chinoiserie scenes, the
plinth decorated with two chickens, the stepped
base with block feet, gilt scroll decoration
throughout
275cm. 9ft. 1/4in. high

W £ 20,000-40,000 € 22,100-44,100

58

A gilt and patinated bronze mantel
clock, French, circa 1825

3 1/2-inch enamel dial, the bell striking movement
with outside count wheel and silk suspension, the
arched case with acanthus border, the front panel
depicting night encircling the dial with star-set
shroud, the patinated plinth on foliate feet
41cm. 16in. high

£ 1,200-1,800 € 1,350-2,000

59

A pair of George II walnut miniature armchairs, circa 1740

with later upholstered drop in seats, restorations, both with circular brass plaques '1042'

68cm. high; 2ft. 2in.

PROVENANCE

Christie's South Kensington, 19 June 2012, lot 82

W £ 1,200-1,800 € 1,350-2,000



59

60

A George III gilt-brass mounted and rosewood crossbanded mahogany writing table, circa 1800

the adjustable tilt-top with a removable reading stop, above one frieze drawer with fitted compartments and a baize lined writing slide with corresponding writing slides to each return, with three further dummy drawers to each side
74cm. high, 62cm. wide, 43cm. deep; 2ft. 5in., 2ft. ¼in., 1ft. 5in.

W • £ 1,500-2,500 € 1,700-2,800



60

61

A Regency rosewood banded and boxwood strung mahogany strong box, circa 1810

the interior fitted with a *later* metal liner
37cm. high, 56.5cm. wide, 36cm. deep; 1ft. 2½in., 1ft. 10¼in., 1ft. 2in.

W • £ 1,500-2,500 € 1,700-2,800



61



Two Meissen porcelain figure groups of The Capture of the Tritons and Bacchus and Attendants, late 19th century

the first after the model by J.J. Kändler, with two nymphs and a putto hauling in a net filled with fish and tritons, the second group modelled with Bacchus wearing a leopard's pelt seated on a barrel, his companion pouring wine, both on rockwork bases, crossed swords marks in underglaze-blue, incised model numbers C35 and C.35.X., to Tritons group impressed numerals 67, 51., painted numeral 174 in iron-red, 31.5cm., 11 3/8 in. and 32.5cm., 12 3/4 in. high; together with a Meissen porcelain group of the Drunken Silenus, Silenus slumped on the back of a donkey supported by a standing figure on a scroll edged base, crossed swords marks in underglaze-blue, incised model number 2724, impressed numeral 125, 20.5cm., 8 1/8 in. high (3)

£ 5,000-8,000 € 5,600-8,900

62



63

Follower of Charles-Dominique-Joseph Eisen

ALLEGORIES OF PEACE AND WAR

a pair, both oil on canvas
each: 109 x 92.2 cm.; 42 7/8 x 36 1/4 in.
(2)

PROVENANCE

Anonymous sale, London, Christie's, 17-18 July 1986, lot 196
(as Charles-Dominique-Joseph Eisen).

£ 4,000-6,000 € 4,450-6,700



63 Part



63



64

64

Daniel Gardner

Kendal 1745 - 1805 London

PORTRAIT OF CAPTAIN JAMES RICKETTS (1754-1825)
OF THE 60TH ROYAL AMERICANS, HIS WIFE NÉE SARAH
LIVINGSTON (1755-1827) AND THEIR DAUGHTER MARIA
ELIZA PENN, LATER MRS WILLIAM PALMER (1783-1865)

Pastel and gouache
691 by 945 mm

PROVENANCE

Sale, London, Bonham's Knightsbridge, 2 May 2012, lot 199, as
*Portrait of a gentleman, his wife and their daughter, believed to
be the Biddle Family*;
from where acquired by the present owner

LITERATURE

Neil Jeffares, *A Dictionary of pastellists before 1800*, on-line
edition - J.338.1592

Best known for his small scale portraits, Gardner depicts here
the young family of Captain James Ricketts (1754-1825). A
captain in the 60th Royal American Regiment of Foot, Ricketts
and his family lived on his estate, Ridgeland, in Jamaica during
the American Revolution, where they raised their family. His
wife, Sarah Livingston, came from a prominent New York
family and was the daughter of Peter van Brugh Livingston
(1710-1792), a wealthy merchant who served as the first New
York State Treasurer. The Livingston family, who migrated
from Scotland to New York during the seventeenth century,
were heavily involved in political circles, and Philip Livingston
(1716-1778), grandfather of Sarah Livingston, signed the
Declaration of Independence in 1776. The couple are shown
here with their eldest surviving daughter, Maria Eliza (1783-
1865).

Another version of this portrait is in a private collection. We are
grateful to Neil Jeffares for his help when cataloguing this lot.

£ 6,000-9,000 € 6,700-10,000

PROPERTY OF A LADY

LOTS 65–68



65



66

A Louis XVI tulipwood and amaranth marquetry secrétaire à abattant circa 1780

the grey marble top above a frieze drawer, the fall front opening to reveal open compartments and six drawers
137.5cm. high, 91.5cm. wide, 36.5cm. deep; 4ft. 6in., 3ft., 1ft. 3in.

PROVENANCE

Acquired by Lady Lydia Detering (1904-1980) for her residence on Avenue Foch, Paris;
thence by descent to George Bagratouni;
thence by descent to the current owner.

• W £ 2,500-4,000 € 2,800-4,450

65

Jean-François Janinet

1752 - 1814

LE BAISER DE L'AMOUR; AND LE BAISER DE L'AMITIÉ
(AFTER LOUIS DOUBLET) (PORTALIS-BÉRALDI 21-22)

Two colour stipple engravings, both the second (final), on wove paper, framed

each image: approx. 27.5 by 22.5cm 10⁷/₈ by 8⁷/₈in

each sheet: approx. 33.1 by 25.9cm 13 by 10¹/₄in

(2)

PROVENANCE

Acquired by Lady Lydia Detering (1904-1980) for her residence on Avenue Foch, Paris;

thence by descent to George Bagratouni;

thence by descent to the current owner.

£ 700-900 € 800-1,000



66

67

A George I giltwood and gilt-gesso centre table, circa 1720

with a *later* marble top, previously with a giltwood top, *re-gilt*
70cm. high, 75cm. wide, 42cm. deep; 2ft. 3½in., 2ft. 5½in., 1ft.
4½in.

W £ 2,000-3,000 € 2,250-3,350



67

68

A Régence carved giltwood table à gibier
circa 1720

with a moulded breccia marble top; *regilt, restorations*
77cm. high, 174cm. wide, 69cm. deep; 2ft. 6¼in., 5ft. 8½in.,
2ft. 3in.

PROVENANCE

Acquired by Lady Lydia Detering (1904-1980) for her residence
on Avenue Foch, Paris;
thence by descent to George Bagratouni;
thence by descent to the current owner.

W £ 8,000-12,000 € 8,900-13,300



68



69

69

A pair of George III carved oak and caned 'Gothic' window seats, circa 1800, in the manner of James Wyatt

each armrest painted with the family crest of the Barker-Conyers
each 204.5cm. wide; 6ft. 8½in.

PROVENANCE

Formerly in the collection at Clare Priory, Suffolk and probably supplied to Lt Colonel John Barker and his wife Caroline Conyers for the North Gallery in circa 1803

These superb oak benches, with their cluster-column supports, trefoil and quatrefoil motifs, epitomise the refined Gothic style popularised by the architect James Wyatt (d. 1813) who remodelled Windsor Castle for George, Prince Regent, later King George IV in the Gothic taste.

The painted crest is that of the Barker-Conyers of Clare Priory, Suffolk. The Barkers and their kin were longstanding owners of the Priory and there are numerous other crests in the windows of the oratory bearing the muzzled heads of the Barker family crest. Caroline Conyers and Lt Colonel John Barker moved into the Priory

shortly after their marriage in 1803 and it is likely they commissioned the benches and other items of Gothic inspired furniture around this time. Eventually, descendants of the Barker-Conyers enabled the Austin Friars to return to the Priory in 1953, to what had been the order's very first foundation in 1248.

The use of oak as the principle timber was an unusual choice for the period. Typically reserved domestic items, it is however, coupled with the *prie-dieu* style armrests, perfectly in keeping with the ecclesiastical setting of the Priory. There are other notable oak examples from around this date. A related suite of chairs possibly designed for the Gothic Library at Carlton House and thought to be by Wyatt are also carved in oak in circa 1805, examples of which are in the V&A (W.151-1978). Earlier still are a set of Gothic chairs supplied by Gillows for the Grand Dury Room in the Shire Hall, Lancaster Castle in 1801 (see Susan Stuart, *Gillows of Lancaster and London 1730-1840*, China, 2008, Vol. 1, p. 205).

W £ 15,000-20,000 € 16,600-22,100



detail

70

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

A George I giltwood marginal plated pier mirror, circa 1725, in the manner of Gumley and Moore

the rectangular and marginal plates within an architectural and foliate carved frame, with a swan-neck cresting centred by a *probably later* wheat-sheaf, with brass candle-arms
153.5cm high, 84cm. wide; 5ft. ½in., 2ft. 9in.

Of tabernacle form, this superb mirror evinces the emerging neo-Palladian style popularised by such architects as William Kent (c. 1685-1748) and James Gibbs (1682-1754). Whereas most tabernacle mirrors of the period had a central plate within a carved - often giltwood - frame, the present mirror is unusual in that its extensively plated. It therefore required both a highly skilled carver and glass maker, resulting in an item of the utmost luxury.

The design of the mirror shares characteristics with the output of James Moore and his partner John Gumley, 'cabinet-maker and glass-seller to the crown' from 1717 to 1726. The 'Indian Masks' which adorn the present mirror feature on several tables by or attributed to Moore, who was in turn influenced by Continental *ornemanistes* such as Le Pautre. These include one in the collection of the Dukes of Devonshire at Chatsworth and another sold Sotheby's, *The Contents of Benacre Hall*, Suffolk, 9-11 May 2000, lot 34. For a related giltwood mirror, thought to be the earliest known example of an English tabernacle mirror, supplied to Streatlam Castle, Co. Durham, see Adam Bowett, *Early Georgian Furniture 1715-1740*, China, 2009, p. 295, pl. 6:57.

W £ 40,000-60,000 € 44,100-66,500



70

PROPERTY OF A PRIVATE COLLECTOR

A Charles II embroidered casket, second half 17th century

worked in polychrome silks in a variety of stitches, including finely worked knots, with some silvered thread detailing and metal purl, the casket side panels (*not visible in the catalogue photograph*) embroidered depicting: a unicorn flanked by a large flower and house and picket fence, a small blue beetle and a butterfly; a huntsman with horn pursuing a hound chasing a hare, with large flowers, a tree and insect; the back with a monkey and a fox, with flowering stems and a central oak tree, all with knot work clouds and hillocky foreground, all edges applied with silvered braid; the opened lid lined coral coloured silk and inset with a mirror plate applied with saffron yellow ribbon surround, the casket containing small square compartments, two holding later glass containers, the third with coral covered material dividers, together with a larger square, drop in, open box lined internally with a hand coloured print depicting New Testament Biblical subject of the Miraculous Draft of Fishes, the sides lined with mirror plate and applied with later gilded columns in each corner and centre, a later attachment to the centre of the print is a brass square from which four metal rods emanate, each supporting a small feathered bird, a small bird rests on the central square, the outside of the square container covered in marbled purple and white paper, when removed reveals a coral silk lined recess, and access to two small hidden drawers under the front small compartment, all within a large box removable to reveal studded, padded coral silk cushion base, raised on small lobed feet; (within a glazed wooden presentation box)

Casket including the feet: 16.5cm. high, 27cm. wide, 21cm. deep; 6½in., 10½in., 8¼in.



Interior

PROVENANCE

The box is considered to date from the time of the marriage of Anne Trafford (d.1671) to Fisher Dilke of London (d.1690), whose only child, also Anne, married Clement Boehm, Director of the Bank of England, (Highly successful Protestant banking family in London in the 1730s, which had fled from Normandy to England after the Huguenot persecutions in 1685), grandparents of Sir Clement Trafford (d.1786), baptised in 1738, High Sheriff of Lincolnshire who assumed the name of Trafford after that of Boehm; Mrs Jane Baker, of Portland Place and Ovsett Hall, Essex, only daughter of Sir Clement Trafford; Margaret Elizabeth Trafford Southwell, of Honington Hall, Gratham and 19 Princes Gate, who assumed the name of Southwell in 1849 in compliance with the testamentary injunctions of her aunt Mrs Jane Baker; Thence by descent; Sold Sotheby's, London, 5 June 2007, lot 102

Out of the various areas of textile production, it was embroidery that remained domestically produced. It was a task considered appropriate for the home, and was undertaken by women of all levels of society, from daughters of professional families to aristocratic women including Bess of Hardwick. The techniques were learnt by completing samplers and developed on to more elaborate pieces used for clothing and as decoration for luxury items, the skills to be admired and the subject matters serving as moral lessons. Subjects being naturalistic, pastoral and often being biblical, and at this time of political and religious upheaval, and loyalties were implied through the inclusion of particular figures. Several included crowned figures of Kings and Queens, representing Charles I or Charles II and Henrietta Maria or Catherine of Braganza. Paradoxically these embroidered panels depicted biblical subjects, which at this time aroused controversy. The top panel of this



offered box has two figures, not crowned, which could be interpreted as being a representation of The Temptation of Adam and Eve, with the fruiting tree placed between them. See Mary M Brooks, *English Embroideries of the Sixteenth and Seventeenth Centuries, in the Collection of the Ashmolean Museum*, London, 2004, for discussion on collectors, makers, sources and stitches, and illustrations of the specific pieces in the collection.

There was a great demand for rich materials and elaborately ornamented pieces and also a fascination in the natural world. Pattern books emerged which had a great influence on design. An Italian, Federico Vinciolo published a pattern book, which due to popularity had to be constantly reprinted. European printers were all influenced by each other. In England illustrations in herbals were initially the source for inspiration, which later in the 17th century were supplied as patterns by the print sellers and merchants marked satin panels with the designs which could be purchased, worked by the embroiderer in the techniques and colours she desired, and then could be brought back to the merchant to be made up into the caskets which could be individualised to the requirements of the client with regard to the contents of the casket.

An extremely influential English book and print seller, was John Stent (born c.1615-1617) who had by 1662 accumulated the most extensive and diverse stock of engravings of any of his English competitors or predecessors, publishing at least 218 different plates of natural history subjects which were used by artists, teachers and embroiderers and were available at different prices, as broadsheets or as books including a three part work, *A Book of Flowers, Beasts, Birds and Fruits, in three parts, 20 leaves in each l'art*. See Alexander Globe, *Peter Stent London Bookseller Circa 1642-1665*. Stent's inventory included that of earlier engravers and printers, including Thomas Johnson's work of 1530, and most importantly he was indebted to the four-part natural history work engraved by the German Jacob Hoefnagel, and designs by his father, printed in 1592, Stent also commissioned and used new designs by Wenceslaus Hollar, John Dunstall and John Payne and Johann Sibmacher all producers of pattern books.

See extended catalogue note at SOTHEBYS.COM

W £ 15,000-20,000 € 16,600-22,100



71

PROPERTY FROM MALMESBURY HOUSE, SALISBURY

LOTS 72-144



The exquisite Malmesbury House provides a perfect backdrop to this distinct collection of objects, remarkable because of their diversity and theatricality. The house proves itself one of the most important of the historical Grade-I listed buildings situated in the famous Cathedral Close in Salisbury, Wiltshire. Built on the site of a former canonry around 1416, the house's splendid interiors and exteriors owe themselves to the Harris family, who

leased the house from 1660. Its elegant Queen Anne façade was commissioned by James Harris II, most likely designed by Sir Christopher Wren's master builder, John Fort. James Harris II's son was responsible for much of the house's interior, which has been immaculately restored by the present owners. Harris was a great lover of music, and was great friends with Handel, who is said to have performed his first English concert within Malmesbury House's music room. The house acquired its current name

from James Harris IV, who was made the 1st Earl of Malmesbury in 1800. The house also boasts fascinating royal connections. During the civil war, an army of Charles I's supporters assembled here, called upon by the High Sheriff of Wiltshire. Later, in 1655, the house provided Charles II with refuge from a plague-hit London. The king would address the people of Salisbury from the house's oriel window, upon which you will still see his coat of arms.

A Regency mahogany, verre eglomisé and brass wheel barometer, John Russell, Falkirk, circa 1815

10-inch painted dial signed *J Russell, Falkirk, Invt et Fecit, Watch Maker to his R H the Prince Regent*, subsidiary 100th dials, mercury thermometer with Reaumur, Fahrenheit and Royal Society scales, the case surmounted by a gilt-brass finial comprising Prince of Wales feather and a coronet, above verre eglomisé panels and gilt rope twist borders, 121cm high

A similar example from the Percival D. Griffiths Collection and then J.S. Sykes Collection was sold Christie's, London, 16th November 1995, lot 310, £29,900. Further similar examples sold Christie's, London, 9th March 2006, lot 225, £10,800 and Christie's, London, 27th May 2010, lot 17, £15,000

PROVENANCE

Frank Partridge, London

W • £ 12,000-18,000 € 13,300-19,900



72

A ceremonial burse for the Privy Seal, held by the Lord Privy Seal, late 19th/early 20th century

the burse worked in metal-thread and coloured threads, against a burgundy velvet ground, edged with metal thread, applied with with four tassels and with ribbon through the top eyelets, displaying the royal arms and insignia and incorporation the letters 'CR', a crest showing a crown and crowned lion, between two Tudor roses, a lion and a unicorn support the shield, showing the three passant guardant lions of England, the rampant lion of Scotland and the harp of Ireland, which is circled by the emblem of the Order of the Garter: reading *Honi soit qui mal y pense* (May he be shamed who thinks badly of it), below is the motto of English monarchs: *Dieu et mon Droit* (God and my Right), the reverse is plain burgundy velvet; hanging within a specially made glazed mahogany display stand, with hooks so that the burse is detachable (*stand illustrated on-line*)

stand: 92.5cm. high, 85.5cm. wide, 35.5cm. deep; 3ft. 1/2in., 2ft. 9 3/4in., 1ft. 1 3/4in.

W £ 1,000-1,500 € 1,150-1,700



73



74

74

**A Louis XV style five-fold giltwood and painted canvas screen
19th century**

the panels in the manner of Jean-Baptiste Pillement, the central panel with the coat-of-arms of the Duc d'Orléans, the reverse panelled with floral brocade
185cm. high, 55cm. wide; 6ft. 1in., 1ft. 9³/₄in.

PROVENANCE

Christie's London, 15 December 1983, lot 89

W £ 5,000-8,000 € 5,600-8,900

75

**A Regency mahogany sofa table,
circa 1820**

with two drawers and opposing dummy drawers, the top with two drop leaf flaps, with later brass handles
extended 73cm high, 164cm wide, 86cm deep;
2ft. 4³/₄in., 5ft. 4³/₄in., 2ft. 10in.

W £ 1,500-2,000 € 1,700-2,250



75

76

**A pair of William and Mary style
walnut wing armchairs**

upholstered in cut velvet
131cm. high; 4ft. 3³/₄in.

W £ 1,000-1,500 € 1,150-1,700



76



77

77

'Herne's Oak', An English literary tapestry, Royal Windsor Tapestry Manufactory, from the series of eight tapestries from 'The Merry Wives of Windsor', after designs by T.W.Hay circa 1877

depicting Falstaff crouching in the dell by Herne's oak disguised with a buck's head, surrounded by Anne Page, dressed as the fairy queen, and her troop of fairies, and her brother Sir Hugh Evans, dressed as a satyr, (Act. V. Scene V); within a compartmentalised floral upper and lower borders, in the style of 16th century borders, the tapestry woven with the workshop crown mark, and *Windsor Tapestry.1877, N.4., H.Henry. M Brignolas*, in the lower left corner and *T.W.Hay.*, in the lower right corner approximately 198cm high, 256cm wide; 6ft. 6in., 8ft. 4in.

PROVENANCE

Commissioned by Gillow & Co., Oxford Street, London for the Exposition Universelle of 1878. The first known Windsor tapestry 'Queen Victoria' and the set of eight Merry Wives of Windsor were sold that year to Sir Albert Sassoon, Bt., MP, for £1,750 for his dining room at 25 Kensington Gore, London. The price included the portrait of Queen Victoria and a mantle piece Sold in 1912 by Sir Philip Sassoon, Bt., MP (grandson of Sir Albert) to Messrs. Vincent Robinson & Co. Ltd., Oriental Carpet Merchants, of 34 Wigmore Street, London Sold in 1920, a set of seven for £600, to Colonel H.K. Stephenson, DSO, MP, of Banner Cross Hall, Sheffield. He subsequently moved to Hassop Hall, Bakewell, Derbyshire Sold in March 1954 at auction from Hassop Hall Thence by descent Anon. sale, Christie's, London, 15th May 1986, lot 223, £12,960

EXHIBITED

Exposition Universelle 1878, Paris, Gold Medal, The complete set was hung in the Windsor Guildhall, December 1878 Loaned to the House of Lords

LITERATURE

Furniture Gazette, 26th January and 7th September 1878
Windsor, Eton & Slough Express, 7th December 1878
Windsor Express, 9th November 1878
Art Journal, 1879, p.64
 G.G. Cullingham, *The Royal Windsor Tapestry manufactory, 1876-1890*, an illustrated handlist, 1979, pp.17-27
 Beryl Platts, 'A Brace Victorian Venture, The Royal Windsor Tapestry Manufactory, in *Country Life*, 29th November 1979

W £ 8,000-12,000 € 8,900-13,300

Pietro Bazzanti

Italian, 1842-1881

BUST OF THE APOLLO BELVEDERE

signed: *P. Bazzanti / Firenze* inscribed on the base: *APOLLO BELVEDERE (VATICAN)*
white marble, on a verde antico column
bust: 80cm., 31½in.
column: 112cm., 44½in.

£ 5,000-7,000 € 5,600-7,800



79

After models by Antoine Coysevox
(1640-1720)
French, 19th century

LA RENOMMÉE ET MERCURE CHEVAUCHANT
PÉGASE (FAME AND MERCURY RIDING
PEGASUS)

bronze, dark brown patina
Fame: 61 by 56cm., 24 by 22 in.
Mercury: 67.5 by 58cm., 26 $\frac{5}{8}$ by 22 $\frac{7}{8}$ in.

£ 7,000-10,000 € 7,800-11,100



80

A gilt-bronze mounted ebony,
brass, pewter and red tortoiseshell
Bouille marquetry encoignure
probably German, second half 18th
century, the marquetry Southern
Germany or Austria, circa 1700

with two cupboard doors opening to an interior
fitted with one shelf
81cm. high, 75cm. wide, 51cm. deep; 2ft. 8in., 2ft.
5 $\frac{1}{2}$ in., 1ft. 8in.

RELATED LITERATURE

R. Eikermann, *Prunkmöbel am Münchner Hof*,
Munich, 2011

The fine three-tone marquetry panels of the present piece present striking similarities to a bureau mazarin sold these Rooms, *Treasures*, 3 July 2013, lot 18, and attributed to Alexandre-Jean Oppenordt (note, in particular, the scrollwork and quatrelobed reserve on the top, imitating ironwork). A variation of the same design is furthermore found on a Bouille cabinet at Stratfield Saye, Hampshire, the ancestral home of the Duke of Wellington. However, it should also be noted that the employ of red tortoiseshell, pewter and brass inlays appears to be typical of Southern German and Austrian 'Bouille' marquetry dating from around 1700, such as found in the works of Johann Puchwiser. A nearly identical pattern is displayed on a table top with the portrait of Emperor Leopold I (circa 1705) in the Hofburg, Vienna (see Eikermann, *op. cit.*, p. 34).

The pair to this rare encoignure was offered Lempertz Cologne, 13 November 2015, lot 1130.

• W £ 3,000-5,000 € 3,350-5,600





81

81

An Irish George IV ebonised parcel-gilt fruitwood Harp, circa 1825, by John Egan

the brass plate to the top inscribed *John Egan, 30 Dawson St, Dublin*
168.5cm high; 5ft. 6¾in.

John Egan was an Irish musical instrument maker heralded as the father of the modern Irish harp. Active between 1804 - 1830, Egan first began work perfecting the large scale European Pedal Harp, of which the present lot is a fine example. Egan then turned his attention to the innovation of the modern Harp, eventually inventing the Portable Irish Harp, examples of which can be found in the Royal Collection, London and the Metropolitan Museum of Art, New York.

W £ 2,000-3,000 € 2,250-3,350

82

A Regency ebonised parcel-gilt duet stand, circa 1820

125cm. high, 47cm. wide; 40cm. deep; 4ft. 1¼in., 1ft. 6½in., 1ft. 3¾in.

W £ 3,000-4,000 € 3,350-4,450



82

83

A parcel-gilt ebonised and grained rosewood luthier by Andrew Dipper, early 19th century

with a label to the interior *Andrew Dipper / Luthier / 42 Tanton Burford / Oxon together*
with a rosewood and metal inlaid accordion by C. Wheatstone
76cm. high; 2ft. 6in.

• W £ 500-800 € 600-900



83

Anglo-Dutch School, early 18th Century

PORTRAIT OF A MUSICIAN, TRADITIONALLY IDENTIFIED AS GEORGE FRIDERIC HANDEL (1685-1759), PLAYING THE HARP

oil on canvas
76.7 x 63.5 cm.; 30¼ x 25 in.

£ 4,000-6,000 € 4,450-6,700



84

Follower of Sir Godfrey Kneller, Bt.

PORTRAIT OF ELIZABETH, WIFE OF GEORGE SIMON, 2ND EARL HARCOURT, DAUGHTER OF SIR THOMAS VERNON (1746 -1826), THREE-QUARTER-LENGTH, IN PEERESS' ROBES, A CORONET ON THE TABLE BESIDE HER

inscribed upper right: *The R^t: Hon^{ble}: Lady Harcourt / Daughter to S^r: Tho. Vernon*
oil on canvas
127.6 x 101.6 cm.; 50¼ x 40 in.

PROVENANCE

Anonymous sale, London, Christie's South Kensington, 7 March 1996, lot 9 (as Circle of John Vanderbank).

£ 2,000-3,000 € 2,250-3,350



85



86

86

Circle of Jacob Huysmans

PORTRAIT OF A GENTLEMAN,
TRADITIONALLY IDENTIFIED AS KING
CHARLES II, THREE-QUARTER-LENGTH, IN
WHITE AND GOLD ROBES WITH PALE BLUE
RIBBONS

oil on canvas
124.8 x 101.2 cm.; 49½ x 39⅞ in.

PROVENANCE

Anonymous sale, London, Christie's, 30 July 1981,
lot 184 (as 'J. Closterman');
Anonymous sale, London, Christie's, 29 January
1983, lot 7 (as 'J. Closterman').

£ 2,000-3,000 € 2,250-3,350

87

After Sir Anthony van Dyck

PORTRAIT OF A GENTLEMAN IN A SLASHED
BLACK COAT AND SASH WITH A LACE
COLLAR

indistinctly inscribed upper left: *Sir Edward Coke*
oil on canvas
101.6 x 80.2 cm.; 40 x 31 ⅝ in.

PROVENANCE

Colonel Welham Coke (according to a mount at
the Witt Library, London);
Anonymous sale, London, Christie's, 28 January
1983, lot 6 (as Follower of Van Dyck).

LITERATURE

S. Barnes *et al.*, *Van Dyck. A complete catalogue
of his paintings*, New Haven and London 2004, p.
620, under cat.no IV.248 (as a copy).

A period copy after Van Dyck's original portrait of
an unknown man, today in the Museu de Arte de
São Paulo Assis Chateaubriand, São Paulo.¹

1. See Barnes *et al.* 2004, p. 620, cat. no. IV.248,
reproduced.

£ 3,000-4,000 € 3,350-4,450



87

Circle of Sir Peter Lely

PORTRAIT OF KING CHARLES II (1638-1685),
THREE-QUARTER LENGTH, IN GARTER ROBES
AND WEARING THE ORDER OF THE GARTER

oil on canvas
127 x 102.8 cm.; 50 x 40³/₈ in.

PROVENANCE

J. Diston of Woodcote;
Lady Caroline Feilden, The Old Vicarage,
Sheering, Hertfordshire;
Anonymous sale, London, Christie's, 17 June
1983, lot 95;
Anonymous sale, London, Christie's South
Kensington, 28 October 2009, lot 38.

This representation of King Charles II relates to
a three-quarter-length portrait by Lely of which
there are several versions, including one in Glamis
Castle, Angus, Scotland, with variations such as
the addition of a column in the background.

£ 4,000-6,000 € 4,450-6,700



88

Studio of Sir Godfrey Kneller

Lübeck 1646 - 1723 London

PORTRAIT OF KING JAMES II, THREE-
QUARTER-LENGTH, IN ARMOUR, WITH
THE GARTER RIBBON AND WAISTBAND, A
CORONET ON THE TABLE BESIDE HIM

oil on canvas
124.5 x 105.5 cm.; 49 ¹/₈ x 41 ¹/₂ in.

PROVENANCE

Anonymous sale, London, Christie's, 3 April 1987,
lot 119 (as Sir Godfrey Kneller and Studio).

LITERATURE

J. Ingamells, *National Portrait Gallery: Later Stuart
Portraits 1685-1714*, London 2009, p. 128 (as a
version).

This portrait is a version, in reverse, of the
painting by Sir Godfrey Kneller at Saltram,
Plymouth, which depicts a helmet rather than a
crown.¹

1. See Ingamells 2009, p. 128, reproduced.

£ 5,000-7,000 € 5,600-7,800



89

90

A Victorian carved giltwood
firescreen
second half 19th century

in Louis XV style
126cm. high, 71cm. wide; 4ft. 1 $\frac{3}{4}$ in., 2ft. 4in.

PROVENANCE

Sotheby's, Amberley Castle, West Sussex, 30
September - 1 October 1981, lot 250

W £ 800-1,200 € 900-1,350



90

91

A pair of Victorian carved giltwood
bergères, second half 19th century

in Louis XV style, both chairs with old inventory
label 3066

PROVENANCE

Sotheby's, Amberley Castle, West Sussex, 30
September - 1 October 1981, lot 238

W £ 1,500-2,000 € 1,700-2,250



91

92

A Louis XVI style giltwood window
seat
second half 19th century

106cm. wide; 3ft. 5 $\frac{3}{4}$ in.

PROVENANCE

Sotheby's, Amberley Castle, West Sussex, 30
September - 1 October 1981, lot 243.

W £ 1,000-1,500 € 1,150-1,700



92

Circle of Harman Verelst

PORTRAIT OF A BOY, HALF-LENGTH, IN A SLASHED ORANGE COAT, LACE CRAVAT AND GREEN SASH

inscribed on the reverse: *John Milton / painted when he was about / ten years of age, / by Cornelius Jansens, / 1618 from the collection of Dr. Wilson, / A descendant of Milton's family.*
oil on canvas, in a painted oval
76.2 x 63.4 cm.: 30 x 25 in.

PROVENANCE

Dr. Wilson (according to the inscription on the reverse);
Charles Wakefield, 1st Viscount Wakefield (1859-1941) (as Cornelius Janson van Ceulen);
Anonymous sale, London, Christie's South Kensington, 9 September 2008, lot 43 (as English School, circa 1700).

£ 1,000-1,500 € 1,150-1,700

A Victorian carved giltwood sofa second half 19th century

in Louis XV style
137cm. wide; 4ft. 6in.

PROVENANCE

Sotheby's, *Amberley Castle, West Sussex*, 30 September - 1 October 1981, lot 239

W £ 2,000-3,000 € 2,250-3,350





95

A pair of George III marquetry, mahogany and harewood hanging shelves, circa 1775, in the manner of John Cobb

101.5cm. high, 82.5cm. wide, 17.5cm. deep; 3ft. 4in., 2ft. 8½in., ¾in.

PROVENANCE

Diswellstown House, Clonsilla, Dublin; Christie's, London, 17th November 1983, lot 145

The restrained use of floral marquetry, often on a sycamore/harewood ground, is commonly associated with the output of London cabinet-maker John Cobb (c.1710-1778). Cobb produced an 'Extra neat Inlaid Commode' and two stands *en suite* for Paul Methuen at Corsham Court which remain *in situ* though his most extensive commission was for the 6th Earl of Coventry at Croome Court between 1765 and 1773. For a related set of shelves, see R. Edwards and P. Macquoid, *The Dictionary of English Furniture*, 1954, Vol. III, p. 119, fig. 13.

W £ 10,000-15,000 € 11,100-16,600



96

A George III painted satinwood and marquetry Pembroke table, circa 1770, almost certainly by Henry Hill of Marlborough

72cm. high, 83cm. deep; 105cm wide (open); 2ft. 4¼in., 2ft. 8¾in., 3ft. 5¼in.

PROVENANCE

Probably supplied to Arabella Calley (dates) by Henry Hill for Burderop Park, Wiltshire circa 1771; Thence by descent until sold Humbert, Flint, Rawlence & Squarey, 20-22 May 1974, lot 802; with M. Harris & Sons, 1975.

LITERATURE

Lucy Wood, *Catalogue of Commodes*, London, 1994, p. 67, fig. 47.

This distinctive Pembroke table displays all the hallmarks of cabinet-maker Henry Hill of Marlborough and was probably purchased by Arabella Calley for Burdeop Park, Wiltshire in the 1770s. Calley was a frequent patron of Hill from 1771 until his death (Wood, *op. cit.*, p. 67).

Another table of identical serpentine form was supplied to Corsham Court, Wiltshire and also veneered with large-scale lozenge parquetry, which Lucy Wood notes 'seems to have been a speciality of Hill's, with or without the addition of marquetry' (Wood, *op. cit.*, p.68).

Henry Hill was a cabinet-maker, estate agent, auctioneer and representative of the Sun Insurance Company who split his time between London and the fashionable town of Bath. His known commissions for furniture came from landed Wiltshire families (the Duke of Somerset at Maiden Bradley and Henry Hoare at Stourhead were other local clients), although one notable metropolitan commission came from Lord Delaval for his London townhouse in 1775/6.

A Pembroke table of similar form with kingwood parquetry was sold Sotheby's New York, *Kentshire: A Legendary Collection*, 18 October 2014, lot 318 (\$31,250).

W £ 15,000-25,000 € 16,600-27,600



96



97



98



99



100

97

Follower of Paulus Moreelse

PORTRAIT OF A GENTLEMAN, THREE-
QUARTER LENGTH, IN BLACK WITH A WHITE
RUFF, HOLDING GLOVES IN HIS LEFT HAND

dated upper right: A^o. 1609
oil on canvas
108.2 x 75.5 cm.; 42⁵/₈ x 29³/₄ in.

£ 1,500-2,000 € 1,700-2,250

98

Circle of Jean-Baptiste van Loo

PORTRAIT OF A MAN IN A GOLD JACKET
WITH LACE CUFFS, HOLDING A SMALL
BRONZE DISH

oil on canvas, laid down on panel
74.3 x 62.1 cm.; 29¹/₄ x 24³/₈ in.

£ 2,000-3,000 € 2,250-3,350

99

English School, late 17th century

PORTRAIT OF A BOY IN RED, HALF-LENGTH

oil on canvas, in a painted oval
75.8 x 63.4 cm.; 29⁷/₈ x 24⁷/₈ in.

£ 400-600 € 450-700

100

Circle of Charles d'Agar

PORTRAIT OF A LADY IN BLUE,
TRADITIONALLY IDENTIFIED AS MARY HOLT
OF CASTLETON (1691-1749), LATER MRS
CHETHAM, HALF-LENGTH

oil on canvas, in a painted oval
75.5 x 64 cm.; 29³/₄ x 25 in.

PROVENANCE

Anonymous sale, London, Christie's South
Kensington, 19 February 2008, lot 158 (as Circle
of Michael Dahl).

£ 600-800 € 700-900





101

101

Circle of Stephen Slaughter

PORTRAIT OF A GENTLEMAN, TRADITIONALLY IDENTIFIED AS A MEMBER OF THE DEANE FAMILY OF CASTLE COR, COUNTY CORK, HALF-LENGTH, IN A BLUE COAT AND GOLD AND BLUE EMBROIDERED WAISTCOAT

oil on canvas, in a painted oval
76.2 x 63.5 cm.; 30 x 25 in.

PROVENANCE

Anonymous sale, London, Christie's South Kensington, 8 January 2008, lot 117 (as English School, 18th century).

A label on the reverse of the stretcher identifies the sitter possibly as Edward Deane-Freeman (b. 1760), father of Lieutenant Colonel Joseph Deane-Freeman (1783-1840).

£ 1,000-1,500 € 1,150-1,700

102

Follower of Allan Ramsay

PORTRAIT OF A LADY IN BLUE WITH A PINK SHAWL AND PEARLS IN HER HAIR

oil on canvas, in a painted oval
76.2 x 63.5 cm.; 30 x 25 in.

£ 600-800 € 700-900



102



103

103

Follower of William Wissing

PORTRAIT OF A YOUNG WOMAN IN BROWN AND WHITE, THREE-QUARTER-LENGTH, SEATED IN A WOODED LANDSCAPE

oil on canvas
127.6 x 101.3 cm.; 50¼ x 39⅞ in.

£ 800-1,200 € 900-1,350

104

Attributed to Enoch Seeman

Gdańsk circa 1689 - 1744 London

PORTRAIT OF A YOUNG NAVAL OFFICER IN UNIFORM,
PROBABLY MARK CURRIE, HALF-LENGTH, WITH A
TRICORN HAT UNDER HIS ARM

oil on canvas, in a painted oval
76.2 x 63.5 cm.; 30 x 25 in.

PROVENANCE

Anonymous sale, London, Christie's South Kensington, 2
December 2008, lot 53a (as Circle of Enoch Seeman).

A larger version of this painting, attributed to William Hoare
and identified as Mark Currie, was sold London, Christie's, 26
March 1976, lot 51.

£ 1,200-1,800 € 1,350-2,000



104



105

105

Circle of Cornelis Jonson van Ceulen

PORTRAIT OF A LADY IN A BLACK AND WHITE SLASHED
OUTFIT WITH A RUFF

oil on canvas, in a painted oval

£ 1,000-1,500 € 1,150-1,700

106

English School, late 17th century

PORTRAIT OF A YOUNG GIRL IN ORANGE, HOLDING A
WICKER BASKET OF FRUIT

oil on canvas, in a painted oval
72 x 58.5 cm.; 28³/₈ x 23 in.

PROVENANCE

Anonymous sale, London, Christie's South Kensington, 19
February 2008, lot 162 (as English School, 17th century).

£ 1,000-1,500 € 1,150-1,700



106



107

107

Thomas Clement Thompson

Belfast ? circa 1778 - 1857 London

PORTRAIT OF JOHN FAWCETT, AGED 20, HALF-LENGTH, SEATED AT A TABLE WITH BOOKS AT HIS ELBOW

inscribed on the stretcher: *T.C. Thompson 1842*

inscribed on the reverse: *John Fawcett / died June 19th 1843 / aged 20 years / finished 23rd / 1843.*

oil on canvas

83 x 63.7 cm.; 32 5/8 x 25 1/8 in.

£ 500-700 € 600-800

108



108

Ramsay Richard Reinagle, R.A.

1775 - 1862 London

PORTRAIT OF MRS ALEXANDER ALLARDYCE, HALF-LENGTH, IN A PALE BLUE DRESS, SEATED IN AN INTERIOR

inscribed on the reverse: *Mrs Alexander Allardyce / By Ramsay Reinagle R.A.*

oil on canvas

82 x 69.4 cm.; 32 3/8 x 27 3/8 in.

£ 1,500-2,000 € 1,700-2,250

109



109

English School, 19th century

PORTRAIT OF A GENTLEMAN IN BLACK, SEATED IN A LEATHER CHAIR

oil on canvas

91.5 x 71.5 cm.; 36 x 28 1/8 in.

PROVENANCE

Anonymous sale, London, Christie's South Kensington, 8 January 2008, lot 144 (as 'English School, 19th Century').

£ 200-300 € 250-350

110



110

Circle of Michael Dahl

PORTRAIT OF A LADY, BUST-LENGTH, WEARING WHITE AND A BLUE AND PINK SHAWL

oil on canvas laid down on board, oval

70 x 56 cm.; 27 1/2 x 22 in.

PROVENANCE

Anonymous sale, London, Christie's South Kensington, 8 January 2008, lot 116.

£ 600-800 € 700-900

111

Follower of Michael Dahl

Stockholm circa 1659 - 1743 London

PORTRAIT OF ROBERT SUTTON, 2ND BARON LEXINGTON
(1662-1723)

charged with a coat of arms upper right and inscribed: *The Right Hon.^{ble} / ROBERT Lord LEXINGTON. / the 2^d. and last: / ob.1723.*

oil on canvas, unlined
75.8 x 57.3 cm.; 29⁷/₈ x 22⁵/₈ in.

£ 400-600 € 450-700



111

112

Manner of Tiziano Vecellio, called Titian

PORTRAIT OF A YOUNG WOMAN, THREE-QUARTER
LENGTH, SEATED, IN CLASSICAL DRESS HOLDING ROSES
IN HER CLOAK

oil on canvas
120.2 x 97.5 cm.; 47³/₈ x 38³/₈ in.

PROVENANCE

Anonymous sale, London, Christie's South Kensington, 7
March 1996, lot 34 (as English School, early 19th century).

The pose of this figure is based on the figure of Venus in
Titian's *Venus blindfolding Cupid* of circa 1565, in the Galleria
Borghese, Rome.

£ 3,000-5,000 € 3,350-5,600



112

113

English School, late 17th century

PORTRAIT OF A LADY IN GOLD AND BLUE, WEARING A
PEARL NECKLACE, BUST-LENGTH

oil on canvas, oval
73 x 60.4 cm.; 28³/₄ x 23³/₈ in.

£ 400-600 € 450-700



113

114

Manner of Martin van Meytens II

PORTRAIT OF A YOUNG LADY, THREE-QUARTER LENGTH,
IN A BLUE AND WHITE LACE DRESS, A SPRIG OF ORANGE
BLOSSOM IN HER HAND

oil on canvas
73.7 x 62.2 cm.; 29 x 24¹/₂ in.

PROVENANCE

By descent through the Emmet family, Amberley Castle,
Amberley, West Sussex;

By whose executors sold, Amberley Castle, Sotheby's, 30
September - 1 October 1981, lot 526 (as German School, 18th
century).

£ 400-600 € 450-700



114



115

115

A Regency cut-glass and gilt-bronze mounted six light chandelier

80cm. high, 70cm. wide; 2ft. 7½in., 2ft. 3½in.

W £ 3,000-5,000 € 3,350-5,600

116

A George III satinwood and marquetry bookcase

the top and bottom associated, with a pair of glazed doors enclosing five adjustable shelves, with two short drawers below, above a pair of cupboard doors, the left hand cupboard enclosing three short drawers the right cupboard with one shelf

271cm. high, 139cm. wide, 38cm. deep; 8ft. 10¾., 4ft. 6¾., 1ft. 3in.

W £ 2,000-3,000 € 2,250-3,350



116

117

A George IV rosewood open bookcase, circa 1825

with adjustable shelves
102cm. high, 216.5cm. wide, 37cm. deep; 3ft. 4in., 7ft. 1¼in., 1ft. 2½in.

W • £ 800-1,200 € 900-1,350



117

118

An Edwardian painted mahogany tester bed, early 20th century

275cm high, 130cm wide; 9ft. ½in., 4ft. ¾in.

PROVENANCE

The Gell Family, Hopton Hall, Wirksworth, Derbyshire;
Sotheby's, House sale, 5-6th September 1989, lot 1989, lot 1154;
Christie's, London, 26th January 2007, lot 1074

W £ 5,000-8,000 € 5,600-8,900

A Victorian polychrome-decorated satinwood oval Bonheur-du-jour by Druce & Co., late 19th century

with a pierced gallery to the superstructure above four short drawers, the top with a later gilt-tooled red leather inset above one long frieze drawer, with a label to the frieze drawer DRUCE & CO. / UPHOLSTERERS / & CABINET MAKERS / BAKER STREET / PORTMAN SQUARE / LONDON. W. 97cm high, 105cm wide, 74cm deep; 3ft. 2in., 3ft. 5¼in., 2ft. 5in.

PROVENANCE

The Gell Family, Hopton Hall, Wirksworth, Derbyshire;
Sotheby's, House sale, 5-6th September 1989, lot 1153;
Christie's, London, 26th January 2007, lot 1079

Known as "the Baker Street Bazaar", Druce & Co's premises on the corner of Baker Street and Blandford Street was originally the home of a horse bazaar, whose business extended to carriages and other goods.

W £ 3,000-5,000 € 3,350-5,600

120

A polychrome decorated sedan chair late 18th/early 19th century

decorated with putti, flower sprays and coats of arms
164cm. high, 84cm. wide, 84cm. deep; 5ft. 4¾in., 2ft. 9in., 2ft. 9in.

W £ 4,000-6,000 € 4,450-6,700



119



120

118



121

121

A Louis XVI style gilt-bronze and cut-glass
six-light electrolier
20th century

90cm. high, 60cm. diameter; 3ft., 2ft.

W £ 800-1,200 € 900-1,350

122

A Dutch neoclassical satinwood glazed corner
cupboard
circa 1800

the upper section with an arrangement of two shelves and
three frieze drawers above two cupboard doors opening to an
interior fitted with one shelf

210cm. high, 97cm. wide; 6ft. 10¾in., 3ft. 2in.

W £ 1,000-1,500 € 1,150-1,700



122

123

A set of six Edwardian painted cherrywood
and caned armchairs, early 20th century, in
the manner of John Gee

W £ 1,500-2,500 € 1,700-2,800

124

Two pairs of Austrian rococo gilt-bronze and
enamel twin-branch appliques, Vienna
mid-18th century

formerly fitted for electricity
31cm. wide; 1ft.

Enameled chinoiserie appliques or wall lights such as these
were produced in Germany and Austria around the mid-18th
century.

A suite of closely comparable appliques and chandeliers,
clearly from the same workshop, was commissioned for the
East Asian cabinets at Schloss Schönbrunn, in Vienna, around
1755-60, and is still *in situ*.

A pair of similar appliques sold Sotheby's New York, *English
and European Decorative Arts*, lot 275 (\$25,000).

W £ 5,000-7,000 € 5,600-7,800



123



125

A North European bird's-eye maple, amaranth and marquetry 'Harlequin' work table late 18th century

with three rising compartments and four drawers to the front
88cm. high, 55cm. wide, 42cm. deep; 2ft. 10¾in., 1ft. 9¾in., 1ft. 4½in.

• W £ 4,000-6,000 € 4,450-6,700

126

A Regency rosewood cross-banded, ebony and boxwood strung satinwood chaise lounge, circa 1820

163.5cm long; 5ft. 4½in.

PROVENANCE

Christie's, 24th October 1985, lot 44

• W £ 1,000-1,500 € 1,150-1,700



125



126



127

127

A Victorian walnut and cast iron sewing machine by the Britannia Sewing Machine Company, circa 1860

90cm. high, 53cm. wide, 55cm. deep; 2ft. 11½in., 1ft. 9in., 1ft. 9¾in.

W £ 1,000-1,500 € 1,150-1,700

128

A Queen Anne style polished steel, cast iron and brass fire grate

66cm. high, 78.5cm. wide, 31cm. deep; 2ft. 2in., 2ft. 6¾in., 1ft.

W £ 600-800 € 700-900



128

129

A vintage copper and brass Empire Fire Extinguisher No. 3-C, manufactured by John Kerr & Co.

56cm. high; 1ft. 10in.

W £ 200-300 € 250-350



129

130

A group of polished steel, brass and cast iron fire place furniture, late 19th/early 20th century

comprising a George III style fire grate, a Victorian coal scuttle and two sets of fire irons with stands
grate 70cm. high, 93cm. wide, 28cm. deep; 2ft. 3½in., 3ft. ¾in., 11in.

W £ 600-1,000 € 700-1,150



130

131

A vintage hair-dryer manufactured by Mühelos Ltd., Germany, first half 20th century

162cm. high; 5ft. 4in.

W £ 2,000-3,000 € 2,250-3,350



131

132

A collection of luggage, 19th/first half 20th century

comprising: a crocodile skin brief case stamped *M^{rs}. HUGH D. M^{rs}. INTOSH / SYDNEY / AUSTRALIA*, a crocodile skin 'Pakful' hat case by The Lilley Co., a leather satchel with a brass plaque engraved *DONALDSON / Chemist / PORTSEA* and leather satchel with a brass plaque engraved *J. S. Stephens* (4) briefcase: 55cm. wide; 1ft. 9³/₄in.

• W £ 1,200-1,800 € 1,350-2,000

133

A group of three dog collars, 19th century and later

comprising one leather and silver mounted collar with inscription *J. Skinner / Robertsbridge*, a leather and brass mounted and studded example dated 1836; and a large leather and metal studded and mounted example (3) largest 28cm. diameter; 11in.

£ 300-500 € 350-600



132



133

A Charles II walnut child's high chair,
late 17th century

with a *later* safety bar and a gross point needle work
cushion

104cm. high, 41.5cm. wide, 42.5cm. deep; 3ft. 5in.,
1ft. 4 $\frac{1}{4}$ in., 1ft. 4 $\frac{3}{4}$ in.

For a similar example see Edward Gelles, *Nursery
Furniture*, London, 1982, p. 63, fig. 33.

W £ 600-900 € 700-1,000



134



135 part

135

An oak wall plaque mounted with a
set of eight brass bells

together with a Burmese brass gong and stick,
modern, **and** a shoe horse shaped mahogany
coat hanger mounted with a cast brass horse
head

50cm. high; 1ft. 7 $\frac{3}{4}$ in.

W £ 500-700 € 600-800

136

A pine and beech child's cart, 19th
century

165cm. long; 5ft. 5in.

W £ 600-800 € 700-900



136



137

137

A resin replica of the FIFA World Cup
Trophy, 20th century

35cm. high; 1ft. 1 $\frac{3}{4}$ in.

£ 100-150 € 150-200



138

138

Three Victorian glass reverse-painted pharmacy jars, 19th century

one painted with the Prince of Wales feathers, labelled 'Sodae. Tart.'; one with the Royal Pharmaceutical Society coat-of-arms, labelled 'Arrow Root', and another with a version of the Royal Arms of Scotland, labelled 'Acid:Tart', with gilt-domed covers.

each approximately 85cm., 33½in. high (6)

W £ 4,000-6,000 € 4,450-6,700

139

A Victorian taxidermy Golden Pheasant, circa 1873, by J Gardner

mounted naturalistically in a mahogany glazed case, with a paper label *Killed in Gretham Woods Dec. 24th 1873 together with* a similar case with two taxidermy ducks

59cm. high, 99cm. wide, 26cm. deep; 1ft. 11¾in., 3ft. 3in., 10¼in.

James Gardner founded his taxidermy business in the 1840's which was continued by his son James Gardner. It is thought that a third generation

of the same family was also involved as the business which didn't close until 1920. The firm was known at several numbers in Oxford Street and held Royal warrants for 'Her Majesty the Queen Victoria', The Royal Families of England and France and HH The Khedive of Egypt. James Gardner's work is typified with bright groundwork and extremely well executed birds.

W £ 600-1,000 € 700-1,150



139



A Nantgarw porcelain oval footed centre-dish, circa 1818-20

of Duke of Cambridge service type, London decorated with a central flower spray within a border of medallions of exotic birds, buildings in landscapes and still-lives of fruit, reserved within rich-red drapery, the exterior with the same border, impressed NANT-GARW/ CW mark, 35.6cm., 14in. wide

The present centrepiece is probably from the service gifted by the Prince Regent to his brother Prince Adolphus, Duke of Cambridge (1774–1850) on the occasion of his wedding to his second cousin Princess Augusta of Hesse-Kassel (1797–1889) in 1818. The couple were first married at Kassel on 7th May of that year then again at Buckingham Palace on 1st June. The Duke and his new wife lived mostly in Hanover where he served as Viceoy of the Kingdom of Hanover from 1816 until the accession of Queen Victoria.

The decoration of the service is attributed to the Islington based workshop of Thomas Randall. For a plate from the service see W. D. John, and G. J. Coombes, *Nantgarw Porcelain Album*, Glamorgan, 1975, pl. 58. An example of the form from the Marquis of Exeter service was in the Sir Leslie Joseph collection of Welsh porcelain, sold Sotheby's, 14th-16th May 1992, lot 318; see also lot 479, for a further Duke of Cambridge plate.

£ 4,000-6,000 € 4,450-6,700



140 alternate view

A Staffordshire solid-agateware jug, circa 1755-60

of baluster shape supported on three paw feet with lion-mask terminals, marbled in tones of blue, brown and cream, 10cm., 3⁷/₈in. high

£ 1,000-1,500 € 1,150-1,700

A pair of silver-inlaid walnut skates, 19th century

inscribed *Mrs Billy Pitt, on later turned stands*
26.5cm high; 10¹/₂in.

PROVENANCE

S. J. Phillips, London

£ 2,000-4,000 € 2,250-4,450



141

A metal-mounted Nymphenburg porcelain pipe bowl, circa 1760-65

modelled by Franz Anton Bustelli, as the head of Harlequin disguised as a pilgrim with a joyful expression wearing a black hat, the broad brim with a scallop shell badge, the stem terminal with white ruff and puce and gilt foliate moulded section, with a sectional ivory stem, the porcelain model approximately 6.5cm., 2½in. long; overall 56cm., 22in. long

PROVENANCE

Anon. sale, Christie's London, 3rd June 1974, lot 142 (as Frankenthal);
With Winifred Williams, London;
Anon. sale, Christie's London, 30th June 1986, lot 157 (as Frankenthal).

LITERATURE

Alfred Ziffer, *Nymphenburger Porzellan, Sammlung Bäuml*, Stuttgart, 1997, p. 45, listed;
Katharina Hantschmann and Alfred Ziffer, *Bustelli, Nymphenburger Porzellanfiguren Des Rokoko*, Munich, 2004, p. 500, listed.

Enamelled examples of this model are in the collection of the Bavarian National Museum, Munich, Inv.-Nr. Ker 1560, see Hantschmann and Ziffer, *op. cit.* no. 196; and also the Bäuml Collection, no. 61. A rare unrecorded example in the white was sold in these rooms, 6th November 2014, lot 11.

• £ 4,000-6,000 € 4,450-6,700



142

A Meissen porcelain cane handle, circa 1735-40

of curved form terminating in a bridled horse head, the base painted with a continuous harbour scene of merchants in conversation, above a gilt diaper panelled band reserved with cartouches of landscapes in *purpurmalerei*, on a gold-mounted tasselled Malacca, the handle approximately 6cm., 2¾in. long, overall 125cm., 49½in. long

PROVENANCE

Anon. sale, Christie's London, 30th March 1987, lot 83.

Porcelain cane handles are among the most precious of survivors from the 18th century. This exceptionally rare form in Meissen porcelain is recorded only a handful of times at auction. A example painted with a similar harbour scene was sold in these rooms, 14th-15th December 1772, lot 25, then subsequently sold 11th April 1978, lot 329. Another, painted with a countryside landscape was in the collection of Sir Bernard Eckstein, sold by order of the executors in these rooms, 30th May 1949, lot 123, then subsequently sold in an anonymous sale, 21st October 1980, lot 89.

£ 3,000-4,000 € 3,350-4,450



142



143 detail



145



145

A pair of George I gilt-gesso and giltwood torchères, first quarter 18th century, in the manner of James Moore

re-gilt

108cm. high, 37cm. wide (top); 3ft. 6½in., 1ft. 2½in.

Inspired by French models, stands such as these were usually made as part of a 'triad', with a pier glass and table *en suite*. Royal cabinet-maker James Moore is recognised as the leading proponent of the gilt-gesso technique in the first quarter of the 18th century, having supplied pieces to Hampton Court, Blenheim Palace and Boughton house. Interestingly, the square form of the present stands, broken with a foliate knop, can be found on a related pair of stands and a pier table by Moore which remain in the Royal Collection (RCIN 1102 and 1101.1-2), the design of which derived from classical Chinese high tables (see Ed. Desmond Shawe-Taylor, *The First Georgians*, London, 2014, p. 187, no. 101).

W £ 10,000-15,000 € 11,100-16,600

146

A pair of George III gilt-brass mounted satinwood and carved giltwood pier tables, circa 1775

re-gilt, possibly originally with an apron

86cm. high, 127cm. wide, 46cm. deep; 2ft. 10in., 4ft. 2in., 1ft. 6in.

W £ 12,000-18,000 € 13,300-19,900



146

PROPERTY FROM FROM THE ESTATE OF IZZET GHARBAWI

LOTS 145-159



147

A pair of George II style silver two-light candelabras, CJ Vander Ltd., London, 1977

after a model by Paul de Lamerie; waisted scale-work columns with shell embellished shoulders, spreading on to canted square bases embellished with anthemion and rocaille scrolls with engraved diaper-work, the branches with leaf-capped scrolling arms flanking a knopped baluster finial 33.5cm., 13¼in. high 4569gr., 146oz. 17dwt.

PROVENANCE

Asprey, London, 1990

£ 4,000-6,000 € 4,450-6,700



148

148

A pair of Victorian silver-gilt mounted frosted glass ewers, John Samuel Hunt for Mortimer & Hunt, London, 1843

plain frosted bodies, the handle, collar and foot mounts cast as ornate fruiting vines, *incuse stamped 1728*, one *incuse stamped Hunt & Roskell Late Storr, Mortimer and Hunt*
32.3cm., 12³/₄in. high

£ 3,000-5,000 € 3,350-5,600

149

A George III carved giltwood window seat, circa 1785

re-gilt
118cm. wide; 3ft. 10¹/₂in.

PROVENANCE

William Tillman, London

W £ 3,000-5,000 € 3,350-5,600



149

150

A pair of Louis XV giltwood fauteuils by Louis Charles Carpentier mid-18th century

re-gilt, each stamped L.C.CARPENTIER

Louis Charles Carpentier received *maitre* in 1752.

W £ 4,000-6,000 € 4,450-6,700



150

151

A pair of Schumacher terracotta scagliola vases, late 19th/early 20th century

adapted as lamps and fitted for electricity with shades 80cm. high; 2ft. 7½in.

PROVENANCE

Mallett, London

W £ 4,000-6,000 € 4,450-6,700



151



152

152

A blue and white jardinière
Qing Dynasty, 19th century

the gently rounded sides rising to an everted rim, painted in bright cobalt-blue tones with a dense design of peonies borne on leafy branches, below a band of ruyi at the rim and a band of lappets at the base
51cm. high

W £ 3,000-5,000 € 3,350-5,600

153

A Chinese Export gilt and red lacquer four-fold screen

alterations, redecorated

each panel 167cm. high, 47.5cm. wide; 5ft. 5¾.,
1ft. 6¾in.

W £ 4,000-6,000 € 4,450-6,700



153

154



A George I giltwood mirror, circa 1720

with a *later* divided arched bevelled plate, possibly formerly with a cresting, re-gilt

157.5cm. high, 85.5cm. wide; 5ft. 2¼in., 2ft. 9¾in.

For a closely related mirror from the collection at Castle Howard, Yorkshire and with its cresting intact, see P. Macquoid and R. Edwards, *The Dictionary of English Furniture*, Volume II, England, 2000, p. 324, fig. 34.

W £ 6,000-9,000 € 6,700-10,000

155

A George III mahogany and boxwood strung concertina action card table, circa 1770, in the manner of Mayhew and Ince

the folding-top lined with a green baize playing surface, the hinges stamped *H. TIBATS*

73cm. high, 92cm. wide, 46cm. deep; 2ft. 3¾., 3ft., 1ft. 6in.

Many fine pieces of 18th century furniture, particularly card tables, bear the stamp 'H. TIBATS' on their hinges. The stamp almost certainly refers to Hugh Tibbatts, 'hinge and sash fastening maker' of Bell Street Wolverhampton, listed relatively late in the 1781 Pearson & Rollason Directory for Birmingham, Wolverhampton, Walsall, Dudley, Bilston and Willenhall.

W £ 4,000-6,000 € 4,450-6,700



detail of stamp



155

154



156

A George II carved mahogany 'pie crust' tripod table, circa 1755

the tilt-top with a 'bird cage' action support, with a Norman Adams label to the underside
69cm. high, 64.5cm diameter; 2ft. 3in., 2ft. 1¼in.

PROVENANCE

Norman Adams, London

W £ 25,000-40,000 € 27,600-44,100

156

157

A George III style gilt-brass Gothic Revival hall lantern, 19th/20th century

100cm. high, 40cm. wide; 3ft. 3¼in., 1ft. 3¾in.

The form of this lantern is adapted from a design by John Mayhew and William Ince in *The Universal System of Household Furniture*, 1762, plate V.

W £ 4,000-6,000 € 4,450-6,700



157

158

A Regency gilt-brass mounted and inlaid rosewood banded and ebonised brown oak octagonal centre table, circa 1805, in the manner of George Bullock

69cm. high, 94cm. diameter; 2ft. 3in., 3ft. 1in.

PROVENANCE

Glaisher & Nash

The present table, with its richly figured brown oak top banded with a bold 'antique' inspired foliate brass inlay, recalls the work of George Bullock (d. 1818), who struck a patriotic note in his furniture through the use of native British woods. A related octagonal library table, on a similar four-legged base and probably by Bullock, was supplied to the Earl of Mansfield at Scone Place, Scotland (see Anthony Coleridge, 'The Work of George Bullock, Cabinet-Maker, in Scotland', *Connoisseur*, May-August 1965, p. 13, fig. 9).

W • £ 3,000-5,000 € 3,350-5,600



158

159

A George II marginal plated giltwood mirror, mid-18th century

re-gilt and with replaced mirror plates

155cm. high, 100cm. wide; 5ft. 1in., 3ft. 3¼in.

W £ 15,000-25,000 € 16,600-27,600







160 (PART)



160 (PART)



160 (PART)



160 (PART)

160

PROPERTY OF A GENTLEMAN

A set of five Chinese Export reverse glass paintings
late Qing Dynasty, circa 1900

each within a wooden frame

(5)

the largest one 73 cm by 53.5 cm; 28³/₄in. by 21¹/₄in.

£ 1,000-1,500 € 1,150-1,700

161

PROPERTY FROM COLSTOUN, EAST LOTHIAN

A set of four Chinese carved hongmu and marble inlaid chairs,
19th century

the backs inset with white marble roundels, the
seats with mottled pink marble

PROVENANCE

Probably acquired by James Broun-Ramsay, 1st
Marquess of Dalhousie (1812-1860);
Thence by descent.

W £ 3,000-5,000 € 3,350-5,600



The Hall at Colstoun, late 19th century, and illustrating a
chair from lot 161 © Private Collection



161

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

A pair of Chinese Export Nodding Head painted plaster figures, probably Canton, Qing Dynasty, mid-18th century

the finely modelled man and woman dressed in exotic robes and each holding a gilt-metal vase
34cm. high; 1ft. 1¼in.

RELATED LITERATURE

David S. Howard, *A Tale of Three Cities: Canton, Shanghai & Hong Kong, Three Centuries of Sino-British Trade in the Decorative Arts*, London, 1997, p. 146, fig. 188;

Carl Crossman, *Decorative Arts of the China Trade*, 1998, p. 317, pl. 112.

The largest known collection of figures of this type is in Sweden at the Drottningholm Palace. In 1777 over a hundred were recorded, described as 'China dolls', and were collected to provide

an authentic view of Chinese life, with many representing artisans in various occupations. A number of similar but larger figures which were collected by the Prince Regent for the Brighton Pavilion and are recorded in early engraved views of its interiors (Crossman, *op. cit.*, p.318).

For two closely related pairs, most likely from the same workshop, see those illustrated Howard, *op. cit.*, p. 146 and also those sold Sotheby's London, 4 December 2012, lot 454 (£52,850).

£ 25,000-40,000 € 27,600-44,100





163

163

PROPERTY OF AN INTERNATIONAL FAMILY
'Diogenes discarding his bowl', A Literary English Tapestry, Post Mortlake, from The Story of Diogenes circa 1700

woven with Diogenes holding his drinking bowl, pointing out to fellow philosophers, an exemplary youth who with no bowl drinks directly from his hand (Diogenes Laertius, 6: 37), within an extensive landscape setting, within a distinctive four-sided exuberant floral border, the sides with hollowed-out 'sandstone' pillars, on a brown ground, with a narrow bead-and-reel inner border, the top border with a cabochon with visible Latin inscription, '*Diogenes adolescentem manu bibentem intvitus scyphvm provcit*' (Diogenes threw away his bowl upon seeing a young man drinking from/with his hand) approximately 280cm. high, 565cm. wide; 9ft. 2in., 18ft. 6in.

PROVENANCE

Probably Sir William Fermor, 2nd Bart (1648-1711) created Baron Leominster (Lempster) in 1692 Thomas Fermor, 2nd Baron Leominster, created Earl of Pomfret in 1721 Lady Arabella Fermor, daughter of the 4th Earl of Pomfret, who married Sir Thomas Hesketh and thence by descent; Sold Sotheby's, London, 28 April 2016, lot 235

LITERATURE

For a weaving of this subject of the same composition and border type, formerly from Weald Hall (Essex), see Guy Delmarcel, Nicole de

Reyniès & Wendy Hefford, *The Toms Collection Tapestries— 16th to 19th centuries*, Ed. Giselle Eberhard Cotton, Fondation Toms Pauli, Lausanne, 2010, Chp. IV: The English Tapestries, Wendy Hefford, Tapestries from the series The Story of Diogenes, p.248, fig.77.2.

The Diogenes series of tapestries which was almost exclusively of English origin was originally designed at the Mortlake workshop in the 1662-1692 and copied later by Soho workshops. This unusual, moralising subject from the life of the philosopher and cynic Diogenes who renounced his possessions, was popular based on the recorded weavings. The full series contained seven subjects and the probable inspiration for the Diogenes tapestries was '*The Lives of the Philosophers*' by Diogenes Laertius published in English in 1688. The subjects included 'The meeting of Alexander and Diogenes', 'Diogenes meditating', 'Diogenes washing herbs in a stream', 'Diogenes writing on a lintel', 'Diogenes beside his barrel', 'Diogenes discarding his bowl', and 'Academy of Plato'.

In the four *Diogenes* tapestries of Alexander, Plato, Diogenes meditating and Diogenes discarding his Bowl, all groups of figures and the inscriptions in the upper borders are predominantly copied from four etchings of 1662 by Salvator Rosa, though with the name of Diogenes substituting that of Democritus. Rosa's etchings of Democritus/Diogenes are based on his paintings of the early 1650's now in the Statens Museum for Kunst, Copenhagen. Figures in other subjects of the series echo postures found in Rosa's work or imitate his style. As the widest pieces in the series contain

fine landscapes, the creator of these designs were possibly Prosper Henricus Lankrink (d. 1692), who came to England in the 1660's and was noted both for having studied Rosa's work and for landscape. The designer of the tapestries could have been a follower of Rosa working in England, and with Italianate influence used in the landscape design, and the weavers possibly members of the Ro(u)sett family, that were associated with Mortlake and the Great Wardrobe, see Wendy Hefford, 'The Diogenes Tapestries', *CIETA Bulletin*, 1984, pp.67-79.

A set of six Diogenes panels purchased for Charles II, in London in 1683, now in the Palace of Holyroodhouse, Edinburgh, was woven within the acanthus leaf border, and includes a weaving of 'Diogenes washing herbs in a stream, visited by Plato', which bears a Mortlake mark of the St George Cross in the selvage, discussed and illustrated in Margaret Swain, *Tapestries and Textiles: Palace of Holyroodhouse*, HMSO for the Royal Collection, 1988, pp.12-16. A fragment of a border, considered to be from a weaving of 'Diogenes discarding his bowl' has the English shield flanked by initials I (for J) and R, and in addition to the crowned IR for Jacobus Rex, a monogram of the initials I and R, or P or B have been discovered.

For extended catalogue note see SOTHEBYS.COM

W £ 12,000-18,000 € 13,300-19,900



164

164

PROPERTY FROM A NORTHERN EUROPEAN FAMILY COLLECTION

A Flemish Mythological Tapestry, probably Antwerp for the English Export Market second quarter 18th century

possibly from 'The Story of Rinaldo and Armida', depicting the arrival on the enchanted isle, woven with a woven with a barge with seated male and female figure under a red umbrella, with a black boy guiding the barge towards the shore, where they are greeted by a female figure with an armful of fruit and a small spaniel, all figures in contemporary 18th century dress, set with formal landscaped gardens, and the right of the composition with a chateau and fountain with dolphin supports, and exuberant flowering foreground plants, with a female figure standing in the background near the fountain, woven within a red and gold narrow bead-and-real border, with walnut brown outer selvedge; with a central repaired vertical old fold line approximately 199cm. high, 526cm. wide; 6ft. 6in., 17ft. 3in.

The narrative depicted in the tapestries could possibly be from The Story of Rinaldo and Armida, depicting scenes of the abduction of the sleeping Rinaldo in Armida's chariot, the couple having a banquet under the trees, the arrival on (or departure from) the enchanted isle. The story was taken from the Italian epic poem by Torquato Tasso (1544-1595), *Gerusalemme Liberata* (Jerusalem Delivered), 1581, which was an idealised account of the first Crusade. The subject of the lovers story, using mythological and historical characters, of love, their dalliance on the enchanted island, and their final parting (Cantos XIV-XVI), was widely popular with Italian and French artists in the 17th & 18th centuries, and is found depicted in tapestries woven by the French and Flemish tapestry workshops. At this period of late 17th/early 18th century tapestry weaving, the English workshops, largely unidentified and without certain attribution being possible, used Flemish weaver's and trained English weavers. Tapestries predominantly taken from literary subjects, and particularly Ovid, often have interchangeable groupings and compositions with regard to identification, and can not always be attributed to a particular story.

The tapestry offered, with the composition including the barge, is published under English tapestries, in H. Göbel, *Die Wandteppiche*, 1934, Part III, Vol.ii, p.187 & pl. no. 152, as 'Rinaldo and Armida'. Boating Party, London, Soho, 1725, by permission of Misses Ffolliott. Another version of this composition with some variations in details such as the size and orientation of the small dog, and there being more to the composition along the lower edge, to include more plants and tree stump was sold Sotheby's, London, 21 October 1960, lot 103. It was catalogued then as Mortlake. The difference is that the border is a wide exuberant foliate and fruit filled border, incorporating vases and shell work and small dogs in the centre of both horizontal borders, which are in the style of Brussels 17th century borders. It is therefore more than possible that the composition was taken up and produced for the Export market in Brussels, rather than being a London Soho production.

See lots 165 and 166 in this sale for other tapestries from the same set.

W £ 10,000-15,000 € 11,100-16,600



165

165

A Flemish Mythological Tapestry, probably Antwerp for the English Export Market, early 18th century second quarter 18th century

possibly from *The Story of Rinaldo and Armida*, depicting Rinaldo and Armida (Tasso: 16:17-23); woven with a resting male and female figure in contemporary 18th century dress, before a table with a large mirror and accessories, set within the formal gardens of the château seen beyond the trees, with elaborate topiary and a fountain centred with a sculpture of Neptune and his chariot, and three small putti dressing up and playing at soldiers flanked by an exuberant rose bush and fruiting apple tree, woven within a red and gold narrow bead-and-real border, with walnut brown outer selvedge approximately 207cm. high, 234cm. wide; 6ft. 9in., 7ft. 8in.

See catalogue note to lot 164.

W £ 7,000-10,000 € 7,800-11,100

166

A Flemish Mythological Tapestry, probably Antwerp for the English Export Market second quarter 18th century

possibly from *The Story of Rinaldo and Armida*, depicting *The Abduction of Rinaldo* (Tasso: 14:68); woven with a horse led chariot rising through the clouds, guided by a winged putti, and driven by a female, possibly Armida, with a sleeping male beside her, possibly Rinaldo, both in classical dress, with formal château, gardens and woodland below, woven within a red and gold narrow bead-and-real border, with walnut brown outer selvedge approximately 207cm. high, 331cm. wide; 6ft. 9in., 10ft. 10in.

See catalogue note to lot 164.

W £ 7,000-10,000 € 7,800-11,100

167

A French Mythological Classical Tapestry, Aubusson, after Isaac Moillon 17th century

woven with classical figures in a landscape setting, depicting the goddess Athene (Minerva), with a shield with her attribute of the owl, and a weaver seated at a loom under the shade of a textile canopy, with trees beyond and a basket of wool in the foreground, within a four-sided floral border with roses and tulips, against a dark brown ground approximately 287cm. high, 292cm. wide; 9ft. 5in., 9ft. 7in.

Athena, identified by the symbol of the owl upon her shield, was the goddess of weaving and craft in ancient Greek religion and mythology. This scene is possibly related to the Roman fable of Arachne, a weaving student of Athena, whose claims of her superior skill angered the goddess into transforming Arachne into a spider. Nicole de Reynies and Sylvain Laveissiere, *Isaac Moillon (1614-1673), un peintre du roi à Aubusson*, Aubusson, 2015, p. 195, illustrates a tapestry from the series of 'The History of Odysseus (Ulysses)', which includes three female figures, possibly including Helen of Troy, at a loom and basket of wool in the foreground of a banqueting scene, which is the reverse of the oil on canvas attributed to Isaac Moillon, (fig. III.6. a.). For a classical tapestry, from 'The Story of Dido', with a similar floral border, with corner vases, see Nicole de Reynies, *op.cit.*, p.218.

W £ 3,000-5,000 € 3,350-5,600



166



167



168

168

PROPERTY OF A EUROPEAN LADY

A Flemish mythological tapestry,
from The Story of Sappho and
Phaon, Antwerp, from Ovid's
Odyssey

first quarter 18th century

approximately 207cm. high, 343cm. wide; 6ft.
9in., 11ft.

See catalogue note at [SOTHEBYS.COM](https://www.sothebys.com)

W £ 6,000-8,000 € 6,700-8,900

169

PROPERTY FROM THE FRIEDERICH VICTOR
ROLFF FOUNDATION

'Fish Quay', A Flemish 'Teniers'
Tapestry, Brussels, workshop of
Pieter van den Hecke
mid 18th century

within a four-sided woven gold and red frame
pattern border, with the Brussels town mark, and
weaver's mark, P.VAN.DEN.HECKE, (borders cut
and joined)

approximately 309cm. high, 251cm. wide; 10ft.
1in., 8ft. 3in.

See catalogue note at [SOTHEBYS.COM](https://www.sothebys.com)

W £ 5,000-7,000 € 5,600-7,800



169



PROPERTY OF A EUROPEAN COLLECTOR

A rare and finely carved model for a 36-gun VOC type merchantman named 'Stathuys van Dort' and dated '1723',

representing a typical 17th-18th century three-masted vessel the plank-on-frame hull with three wales, *redecorated* and with *later* rigging approximately 190cm. long, 170cm. high

PROVENANCE

Probably commissioned for the City Hall of Dordrecht *circa* 1723

This model is an extremely fine and detailed carved 18th century three-master of museum display quality. The beautifully designed ship with its plank-on-frame hull ends in a flat tuck, mentioning the name and year of the ship: *Stathuys van Dort 1723*. The hull has three wales giving it a splendid sheer. According to the custom of the period the lowermost wale has been finished as a broad band, the other two are placed just above and just below the gunports. The ship has one continuous upper deck with ten guns of a smaller size and one the forecastle there are four more. Apart from the upper deck, the hull also houses a lower located main-deck without guns which was probably intended for the storage of merchandise.

The model measures overall 190 cm and is 170cm high. Taking into account the length stem to stern and the rigging of the present model the scale is probably around 1:30 towards the assumed original ship. The design of this model ship spans 70 years of Dutch boat building. The form of the hull dates to *circa* 1650-1680, whilst the superstructure and further additions are contemporary to its probable commission in *circa* 1723.

Authentic 18th century ship models are a rare find, especially when they are in such a pristine condition as the one currently on offer. However, the rigging and sails are of later date than the hull itself. This is not unusual as fabric lasts only a mere 150 to 200 years; afterwards it falls apart irrecoverably. Fortunately, the rigging has been replaced professionally and in an impeccable way,



Etching of the City Hall of Dordrecht *circa* 18th century

being constructed of – as it should be – hand-made beaten ropes. The current rigging is probably not older than 50 years

The carving, as to be expected in old, perfectly built models, is of great quality and has been carried out with the utmost perfection and refinement: the figurehead with the usual flanking lions, and especially the finely carved stern with the name of the ship and also actually depicting the front of the former medieval city hall of Dordrecht in relief (see image).

As far as known at present no fleet with a V.O.C. ship named *Stathuys van Dort* unfortunately has been registered or known.

Trade and navigation was the basis for the solid economical position during the Golden Age. Maritime defence was important to keep the trading routes on sea open for the Dutch ships. This caused a maritime expansion. V.O.C. had to be accompanied by gun merchantman ships. Mercantile marine and private shipbuilding were therefore closely linked with the navy as supplier of ships and crewmembers.

The return ship was the most important ship which strongly resembled the war ships of the Republic. Usually they were heavily armed with the same types of canons but less than in warships. In times of distress, these ships were lent to the admiralty. Another well-known warship is the 'fregata' which was also used as a merchantman. The average time to build a merchant ship was 5 to 8 months; the costs were approximately 90.000 – 110.000 Dutch guilders. A ship could be used for *circa* 15 years.

The ships of the V.O.C. and the Admiralty of the Dutch Republic dominated the world seas during the 17th and 18th century. The V.O.C. and Admiralty embellished their meeting room or 'Kamer' with ship models in order to impress visitors. Ship models were highly valued well into the 19th century because of their historical and artistic importance. A ship model is an exceptionally complex object. A builder always went to great lengths to produce a replica of a vessel and invested years of his life as well as knowledge, effort and money to make the hull, the anchors, the cannons, the decorations and the rigging.

For a long time it was custom to hang ship models in churches for religious or superstitious reasons. More often, however, a model was made for commercial reasons. In England models often served to persuade the Board of the Navy to order a full scale copy. These so-called Navy board Models are exceptionally beautiful and refined in every detail; even the interior was made on scale. Building such models was a highly specialised craft.

In the Netherlands models were not generally built for commercial reasons. The admiralties all had their own shipyards and did not need to solicit orders. The fact that models were nonetheless built in the 17th century was largely due to notions of status and a desire to show off. The possessions of an imposing ship model confirmed status. It was not uncommon to display models in a room where an important committee congregated. Ship models played a role in decoration of the rooms of the East India Company's executive, the **Heeren XVII**.

Ship models were also used as business gifts. Whereas most models are nowadays being made as pastimes, this was an unheard of luxury in the past. Dutch ship models almost exclusively played a decorative role. It is a myth that a model served as a guide to build a ship. Apart from its aesthetic qualities, a model serves as an important historical source while its technical details reveal the state of technology at the time.

The name *Stathuys van Dort* firmly identifies the model as a merchantman, albeit rather heavy and efficiently armed. The characteristics of the hull bring to mind a strong association to men-of-war. It is even very likely that the original ship and/or this model were especially commissioned by the city of Dordrecht.

Herbert van Mierlo

W £ 40,000-60,000 € 44,100-66,500





PROPERTY FROM A PERSIAN PRIVATE COLLECTION

LOTS 171-196



171

171

A George III style carved giltwood mirror

250cm high, 135cm wide; 8ft. 2½in., 4ft. 5in.

W £ 4,000-6,000 € 4,450-6,700

172

A French carved giltwood console table
late 19th century

with a shaped yellow marble top
95cm. high, 182cm. wide, 58cm. deep; 3ft. 1¼in.,
5ft. 11¼in., 1ft. 11in.

W £ 3,000-5,000 € 3,350-5,600

173

A Victorian cut-glass twelve-light chandelier, circa 1880 and later

120cm diameter; 3ft. 11¼in.

Illustrated opposite with additional images at
SOTHEBYS.COM

W £ 8,000-12,000 € 8,900-13,300

174

A set of cut velvet curtains and
pelmets
20th century

comprising of two pairs of curtains and two
pelmets: see description and measurements
on-line

Partly illustrated opposite with additional images
at SOTHEBYS.COM

W £ 5,000-8,000 € 5,600-8,900



172





175

175

A pair of neoclassical style carved giltwood curule chairs

PROVENANCE

Sotheby's New York, 29 March 1992, lot 259;
Christie's London, *The John Reid Collection*, 17 December 1998, lot 91.

W £ 4,000-6,000 € 4,450-6,700

176

A pair of George III style carved giltwood torchères, in the manner of Robert Adam

147cm. high; 4ft. 10in.

W £ 3,000-5,000 € 3,350-5,600



176

177

A German brass-mounted, painted and parcel-gilt mahogany guéridon circa 1820

the circular top above three adorsed dolphins on concave tripartite base and bun feet
77cm. high, 122cm. deep; 2ft. 6¼in., 4ft.

W £ 4,000-6,000 € 4,450-6,700

178

A pair of giltwood and gilt-gesso mirrors, one George I, circa 1720, the other of a later date, in the manner of John Belchier

the period example *re-gilt* and with *restorations*
140cm. high, 87cm. wide; 4ft. 7in., 2ft. 10¼in.

PROVENANCE

The Hon. George Vestey (d. 1968), Warter Priory, Yorkshire; thence by descent until sold Christie's London, *Important English Furniture*, 10 July 2003, lot 9 (£26,290).

The arch-crested mirror is designed in the early 18th century Roman fashion, and relates closely to a pier-glass designed in the early 1720s for Erddig, Wales (R. Edwards and M. Jourdain, *Georgian Cabinet-Makers*, London, 1955, fig. 36). The Erddig mirror has been identified as the work of the St. Paul's Churchyard cabinet-maker John Belchier (d. 1753) (O. Garnett, *Erddig*, 1999, p. 48). A similar singular mirror is illustrated in Peter Brown, *The Noel Terry Collection of Furniture and Clocks at Fairfax House York, York*, 1987, p. 93.

W £ 15,000-20,000 € 16,600-22,100



177

179

A Rococo style carved giltwood console table circa 1900

of serpentine shape, with a conforming Portor marble top
101cm. high, 166cm. wide, 76cm. deep; 3ft. 3¼in., 5ft. 5¼in., 2ft. 6in.

W £ 5,000-7,000 € 5,600-7,800



178



179

A pair of Louis XVI style gilt and
patinated bronze white marble
three-light candelabra
circa 1880

102cm. high; 3ft. 4in.

W £ 7,000-10,000 € 7,800-11,100



181

A pair of George III rosewood
banded satinwood marquetry and
giltwood demi-lune pier tables, last
quarter 18th century

84cm. high, 120cm. wide, 50cm. deep; 2ft. 9in.,
3ft. 11¼in., 1ft. 7¾in.

W • £ 25,000-40,000 € 27,600-44,100





182



183



184

182

A French rosewood, ebony and walnut marquetry commode part early 18th century

the shaped top within a brass surround and four long drawers, inlaid with mother-of-pearl and ivory
79cm. high, 127cm. wide, 65cm. deep; 2ft. 7in., 4ft. 2in., 2ft. 1½in.

• W £ 3,000-5,000 € 3,350-5,600

183

A set of fourteen Louis XIV style carved giltwood dining chairs

upholstered in yellow and burgundy silk

W £ 8,000-12,000 € 8,900-13,300

184

A pair of Louis XVI carved giltwood canapés by Pierre Bonnemain circa 1780

upholstered under the direction of Pierre Delbée of Maison Jansen, Paris, circa 1965; each stamped *BONNEMAIN* and *JME*
93cm. high, 101cm. wide; 3ft. ¾in., 3ft. 3¾in.

PROVENANCE

Christie's London, 11 December 2003, lot 18

LITERATURE

J. Archer Abbott, *Jansen Furniture*, New York, 2007, p. 331 (illustrated)

Pierre Bonnemain, received *maître* in 1751.

W £ 8,000-12,000 € 8,900-13,300



185

185

An Empire style gilt-bronze
mounted parcel-gilt revolving
fauteuil de bureau
late 19th century

with curved seat and arms ending in carved ram's
heads

PROVENANCE

Christie's New York, 23 May 1996, lot 146;
Christie's London, *The John Reid Collection*, 17
December 1998, lot 140.

W £ 2,500-4,000 € 2,800-4,450

186

A Russian brass mounted
mahogany pedestal desk
19th century

the rectangular top with black leather lining,
above three drawers and two pedestal bases,
each with a door concealing three short drawers
in one and three sliding compartments in the
other; *with alterations, top replaced*
75.5cm. high, 165cm. wide, 53cm. deep; 2ft. 6in.,
5ft. 5in., 1ft. 9in.

PROVENANCE

Hermitage Antiques, London, 1999;
Christie's London, *Le Pavillon Chougny*, 9
December 2004, lot 527.

W £ 6,000-8,000 € 6,700-8,900



186



187

187

A Regency carved giltwood sofa, circa 1812, attributed to Tatham, Bailey and Sanders

upholstered in pink silk damask, branded with *WINDSOR CASTLE ROOM 250*, bearing the inventory label *B250, re-gilt*
211.5cm. wide; 6ft. 11in.

PROVENANCE

Probably supplied to Queen Charlotte (1744–1818) for the Blue Velvet Room, Buckingham House;
Removed to Windsor Castle, where recorded in Room 250 in the 1866 inventory

The present lot is probably one of the giltwood sofas depicted in Charles Wild's (1781-1835) evocative watercolour of the newly refurbished

Blue Drawing Room in the north-west corner of Buckingham House circa 1812.

Published in W. H. Pyne's famous *History of the Royal Residences* (1817), it was one of the few carpeted rooms shown at Buckingham House as George III considered carpets potentially injurious to health, and his own apartments on the ground floor were therefore uncarpeted. Originally used as the Queen's bedroom it became her dressing room from the late 1760s onwards. A suite of giltwood seat furniture was supplied to compliment the new decorative scheme, most probably by Messrs Tatham, Bailey and Saunders, and seven armchairs from the same suite remain in the Royal Collection (RCIN 2413).

The firm were responsible for supplying furniture to the Royal Pavilion and much of the Prince Regent's household. Founded in the 1780s, they

had premises at 14 Mount Street. The partnership was originally between George Elward and William Marsh, with Edward Bailey joining the firm in 1793 and Thomas Tatham (brother of the designer C.H. Tatham) in 1798. From 1803 to 1811 the firm styled itself 'Marsh and Tatham' or 'Tatham and Bailey'. They were joined by Richard Saunders in 1811, and thereafter were generally known as 'Tatham, Bailey and Saunders'.

Following his succession to the throne in 1820, George IV moved his entire household to Windsor Castle and instructed the fashionable firm Morel & Seddon to extensively redecorate the interiors. The work was completed in 1827 and the present sofa is not listed in Morel and Seddon's detailed accounts. It is therefore likely it was removed from Buckingham House between 1827 and 1866.

W £ 20,000-25,000 € 22,100-27,600





188

188

A French 'Japonisme' gilt-bronze and cloisonné enamel three-piece clock garniture late 19th century, attributed to L'Escalier de Cristal, probably designed by Édouard Lièvre

comprising a clock and a pair of vases, the movement by Japy Frères the tallest 66cm. high, 40cm. wide, 54cm. deep; 2ft. 2in., 1ft. 3³/₄in., 1ft. 9¹/₄in.

PROVENANCE

Christie's New York, 24 April 2002, lot 79 (\$38,240)

LITERATURE

'Édouard Lièvre', *Connaissance des Arts*, N° 228, Paris 2004, S. 28 ff. p. 28-29

The French designer Édouard Lièvre (1828-1886) was responsible for some of the most successful pieces of Japanese style, or 'japonisante' furniture and decorative arts, and collaborated with other celebrated cabinet-makers such as Ferdinand Barbedienne and the Maison Sormani, as well as with Christofle.

A relatable set with painted glass, signed by Escalier de Cristal, sold Christie's East, 29 March 2000, lot 214 (\$83,900).

W £ 15,000-20,000 € 16,600-22,100

189

A large blue and white porcelain Chinese dish Ming style, modern

104cm. diameter; 41in.

W £ 500-800 € 600-900



189

190

A set of eight Louis XVI style gilt-bronze appliques
20th century
59cm. high; 1ft. 11 $\frac{1}{2}$ in.

PROVENANCE

Supplied by Alberto Pinto;
Christie's London, *Le Pavillion Chougny*, 10
December 2004, lot 391.

W £ 2,000-3,000 € 2,250-3,350

191

A pair of Louis XVI style gilt-bronze
mounted gilt and black lacquer
ebony meubles d'appui
circa 1900

with conforming Portor marble tops
95cm. high, 102cm. wide, 47cm. deep; 3ft. 1 $\frac{1}{4}$ in.
3ft. 4in., 1ft. 6 $\frac{1}{4}$ in.

W £ 7,000-10,000 € 7,800-11,100

To be included in:
Old Masters Evening Sale
London 6th December

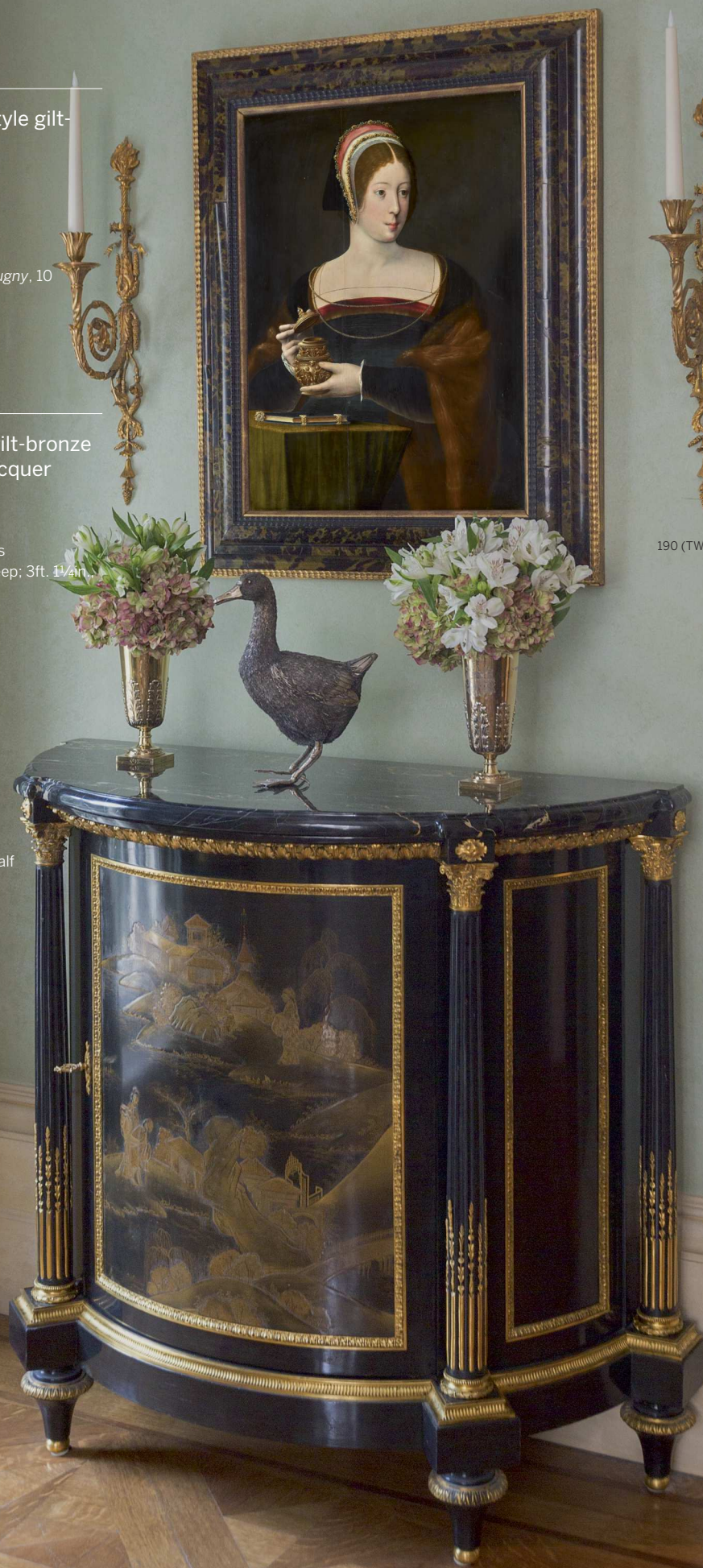
**THE MASTER OF THE
FEMALE HALF-LENGTHS**

Active in Antwerp during the first half
of the 16th Century

**THE MAGDALENE, HALF-LENGTH,
HOLDING A JAR OF UNGUENT**

61.7 X 47 CM.

£ 80,000-120,000



190 (TWO OF EIGHT)

191 (ONE OF A PAIR)



192



193



194

192

A group of nine Italian glass vases, late 20th century

various manufacturers (9)
tallest 49.5cm high; 19½in.

PROVENANCE

Sotheby's New York, *The Collection of Gianni Versace*, 21 May 2005, lots 37, 98 and 99

£ 1,000-1,500 € 1,150-1,700

193

Two "Tessuto" vases by Carlo Scarpa

34.5cm high; 13½in.

PROVENANCE

Sotheby's, New York, *The Gianni Versace Collection*, 21 May 2005, lot 30

£ 2,000-3,000 € 2,250-3,350

194

A pair of opaline glass decanters and spire stoppers, circa 1880, Bohemian or French

with coloured transfer-printed portraits of Mozaffar al-Din Shah Qajar
48.5cm., 19½in. high
(2)

£ 1,000-2,000 € 1,150-2,250

A Bohemian cut and coloured glass eight-light chandelier, made for the Persian market late 19th century

with coloured transfer-printed portraits of Mozaffar al-Din Shah Qajar 110cm. high, 70cm. wide. 3ft. 7¼in., 2ft. 3½in.

W £ 5,000-6,000 € 5,600-6,700

A Regency style mahogany extending circular dining table, modern

72cm. high, 250cm. diameter (extended); 2ft. 4in., 8ft. 2½in.

W £ 6,000-10,000 € 6,700-11,100

To be included in:
Arts of the Islamic World
London 25th October

A LADY PLAYING A DRUM,
PERSIA, QAJAR, FIRST
HALF 19TH CENTURY

£30,000 - 50,000





197

197

A Kuba Perepedil rug, Southeast
Caucasus

late 19th century
approximately 143 by 98cm; 4ft. 8in., 3ft. 3in.

W £ 800-1,200 € 900-1,350

198

A Shirvan rug, East Caucasus

third quarter 19th century
approximately 162 by 110cm; 5ft. 4in., 3ft. 7in.

W £ 2,500-3,500 € 2,800-3,900

199

A Soumakh carpet, East Caucasus

circa 1890
approximately 376 by 183cm; 12ft. 4in., 6ft.

W £ 3,000-5,000 € 3,350-5,600



198



199



200



201

200

A Chelaberd 'Sun-burst' Kazak Rug,
Southwest Caucasus

circa 1875

approximately 255 by 136cm; 8ft. 4in., 4ft. 6in.

W £ 2,000-3,000 € 2,250-3,350

201

A Chinese carpet, Peking

circa 1920

with camelias

approximately 308 by 224cm; 10ft. 1in., 7ft. 4in.

W £ 2,500-3,500 € 2,800-3,900

202

A Tehran carpet, Central Persia

early 20th century

approximately 416 by 316cm; 13ft. 8in., 10ft. 5in.

W £ 4,000-6,000 € 4,450-6,700



202



203



204

203

A Northwest Persian runner

circa 1900

approximately 372 by 120cm; 12ft. 2in., 3ft 11in.

W £ 2,000-3,000 € 2,250-3,350

204

A Northwest Persian Kelleh

mid 19th century

approximately 447 by 148cm; 14ft. 8in., 4ft. 10in.

W £ 3,000-5,000 € 3,350-5,600

205

A Heriz carpet, Northwest Persia

late 19th century

approximately 282 by 267cm; 9ft. 3in., 8ft. 9in.

PROVENANCE

Sotheby's London, 16 October 1996, lot 97

W £ 3,000-5,000 € 3,350-5,600



205

206

A Qum silk rug, Central Persia

mid 20th century
approximately 212 by 141cm; 7ft., 4ft. 8in.

W £ 7,000-10,000 € 7,800-11,100

207

A 'Ziegler' Mahal carpet, Northwest Persia

circa 1880
approximately 388 by 299cm; 12ft. 9in., 9ft. 10in.

W £ 4,000-6,000 € 4,450-6,700

208

A Kashan Debir rug, Central Persia

circa 1930
approximately 206 by 131cm; 6ft. 9in., 4ft. 4in.

W £ 2,500-3,500 € 2,800-3,900



206



208



207



209

209

A Qum silk carpet, Central Persia

third quarter 20th century

signed 'Qum Sadegh Zadeh' in the middle of the upper guard

approximately 419 by 314cm; 13ft. 9in., 10ft. 4in.

W £ 15,000-20,000 € 16,600-22,100

210

A Kashan silk carpet, Central Persia

second quarter 20th century

signed 'Piruzan' in small cartouche in upper edge

approximately 397 by 278cm; 13ft. 1in., 9ft. 2in.

W £ 10,000-15,000 € 11,100-16,600

211

An Amritsar carpet, North India

circa 1910

approximately 456 by 314cm; 15ft., 10ft. 4in.

W £ 5,000-8,000 € 5,600-8,900

212

An Agra carpet, North India

circa 1890

approximately 354 by 269cm; 11ft. 7in., 8ft. 10in.

W £ 12,000-15,000 € 13,300-16,600



210



211



PROPERTY FROM AN IMPORTANT SWISS PRIVATE COLLECTION

LOTS 213-236



213

213

A pair of North Italian sunburst mirrored carved giltwood girandoles possibly 18th century

the sunbursts *later*
74cm. high; 2ft. 5in.

‡ W £ 3,000-5,000 € 3,350-5,600

214

An Italian rococo carved and painted console table Piedmont, circa 1770

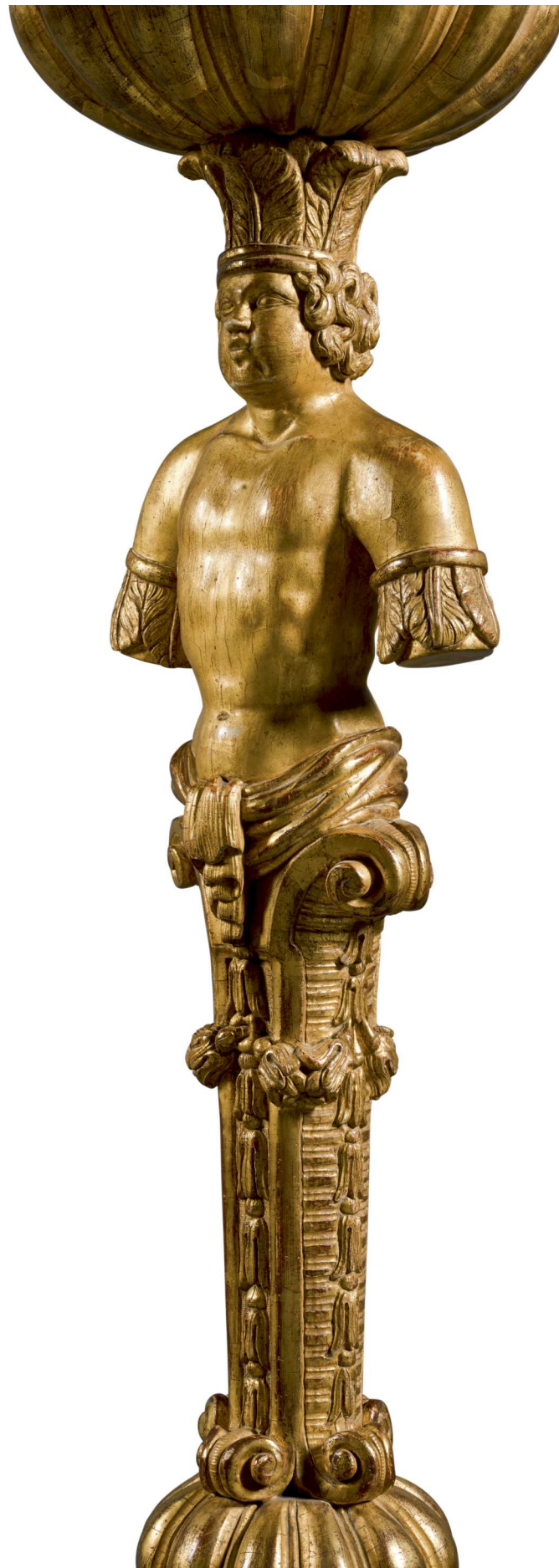
with a faux marble top; *redecorated*
94cm. high, 118cm. wide, 45cm. deep; 3ft. 1in.,
3ft. 10½in., 1ft. 5¾in.

The garlands and tied ribbons on the present console table, already reminiscent of the approaching neoclassical style, are found on a number of contemporary Piedmontese pieces, including a pair sold Sotheby's London, 24 November 2004, lot 133.

‡ W £ 6,000-9,000 € 6,700-10,000



214





215

215

A Louis XVI provincial carved
giltwood mirror
circa 1780

144cm. high, 84cm. wide; 4ft. 8¾in., 2ft. 9in.

‡ W £ 1,500-2,000 € 1,700-2,250

216

A late Régence carved oak table a
gibier
circa 1730

with a red and white veined marble top, *stripped*
77cm. high, 113cm. wide, 63cm. deep; 2ft. 6¼in.,
3ft. 8½in., 2ft. ¾in.

‡ W £ 6,000-9,000 € 6,700-10,000



216

217

A pair of Louis XIV carved giltwood
torchères with busts
circa 1710

carved with feather-topped busts; *regilt*
100cm. high; 3ft. 3¼in.

‡ W £ 8,000-12,000 € 8,900-13,300



218

A Régence style gilt-bronze
mounted kingwood parquetry
commode
in the manner of Étienne Doirat

en arbalète, with three long drawers
83cm. high, 152cm. wide, 59cm. deep; 2ft. 8¾in.,
5ft., 1ft. 11½in

‡ W € £ 20,000-30,000 € 22,100-33,100





219

A Louis XIV style verre églomisé
and carved giltwood mirror

incorporating earlier elements
92cm. high, 74cm. wide; 3ft. 1/4in., 2ft. 5in.

‡ W £ 7,000-10,000 € 7,800-11,100

220

A pair of William IV gilt-bronze
mounted tortoiseshell, brass and
ebony Boulle marquetry torchères,
possibly by Town & Emanuel
mid-19th century

115cm. high; 3ft. 9 1/4in.

Town and Emanuel traded from 103 New Bond Street between 1830 and 1849. Manufacturers of furniture, they also dealt in antiques and curiosities. A games table with similar Boulle marquetry and mounts from around 1835 is in the Royal Collection (inv. no. RCIN 21622).

‡ W € £ 5,000-7,000 € 5,600-7,800

219



220



221

221

A Louis XIV gilt-bronze mounted brass, tortoiseshell and ebony inlaid Boulle marquetrie commode circa 1700

in *contre-partie* with *première-partie* elements, the rectangular top above four graduated long drawers

76cm. high, 109cm. wide, 61cm. deep; 2ft. 6in., 3ft. 7in., 2ft.

LITERATURE

Related literature:

P. Grand, *Le Mobilier Boulle et les ateliers de l'époque*, L'Estampille-L'Objet d'Art, February 1993, pp.48-70;

P. Hughes, *The Wallace Collection, Catalogue of Furniture*, vol. II, London, 1996, p.639, fig. 137 (F39) and p. 649.

The overall shape and drawers marquetrie design relate to the commode in the Wallace Collection (F39) which Peter Hughes tentatively ascribes to

Nicolas Sageot (1666-1731). Although in recent times a number of Boulle marquetrie commodes sharing a similar Berainesque design have been attributed to Sageot, this ébéniste seems to have often acted as a marchand, and it is possible that some of the characteristic marquetrie panels may have been executed by the marqueteur Toussaint Devoye (cf. Grand, *op. cit.*, p. 64).

A similar commode, albeit with a different top, was offered Christie's Monaco, 21 June 1998,

lot 587, whilst two further examples are in the Chateau de Fontainebleau.

A commode from the collection of Nicolas Nicolas Landau and Jacqueline Goldman, sold Sotheby's Paris, 8-9 April 2013, lot 312 (53,100 EUR), appears to be the *première-partie* of the present lot. The survival of a traceable, original pair is a rare occurrence.

‡ © W £ 25,000-35,000 € 27,600-38,600



top



222

A pair of Baroque style giltwood
torchères after a design by Daniel
Marot
late 19th century

160cm. high; 5ft. 3in.

The design of these torchères follows closely the design published by Daniel Marot in his *Nouveaux Livre d'Orfèvrerie*, plate VI, published firstly before 1703.

‡ W £ 8,000-12,000 € 8,900-13,300



223

A Louis XIV style gilt-bronze
mounted pewter, ebony, birch and
tortoiseshell Boulle marquetry
tripod table
late 19th century

the top incorporating an early 18th century panel
75cm. high, 41cm. wide, 36cm. deep; 2ft. 5½in.,
1ft. 4in., 1ft. 2in.

‡ ◉ W £ 3,000-5,000 € 3,350-5,600





224 (bird not included)

224

An oak, ivory and ebonised wood
birdcage
probably French, late 19th century

70cm. high, 48cm. wide; 2ft. 3½in., 1ft. 7in.

‡ € W £ 2,500-3,500 € 2,800-3,900

225

Probably Spanish, 19th century

BUST OF A MAN WITH THE ORDER OF
SANTIAGO

terracotta
49cm., 19¼in.

‡ £ 800-1,200 € 900-1,350



225

226

Italian, 19th century
In Renaissance Style

TONDO WITH A BUST OF A GENERAL

glazed terracotta
70cm., 27½in.

‡ £ 700-900 € 800-1,000



226



227

227

A carved porphyry vase
19th century/20th century

now mounted as a lamp
50cm. high; 1ft. 7³/₄in.

‡ W £ 3,000-5,000 € 3,350-5,600

228

An Italian green lacquered gondola
chair
Venice, 19th century

‡ W £ 2,000-4,000 € 2,250-4,450



228

229

An Italian neoclassical carved
giltwood and cut glass eight-light
chandelier
circa 1800

re-gilt; alterations, formerly fitted for electricity
72cm. high, 103cm. wide; 2ft. 4¼in., 3ft. 4½in.

‡ W £ 3,000-5,000 € 3,350-5,600



229

230

A pair of Louis XIV style gilt-bronze
mounted tortoiseshell and brass
inlaid ebony thermometer and
barometer
circa 1870

each of narrow rectangular shape with domed
outer gilt-bronze band
each 117cm. high; 3ft. 10in.

The *marchand-mercier* Claude-Francois Julliot
is known to have kept a barometer and a
thermometer of almost identical model in his
stock. A related barometer, previously in the
collection of M. and Mme. Henri Rabeau, was
sold Sotheby's Monaco, June 17-18, 1989, lot
846; another one from the Collection of Lily and
Edmond J. Safra was sold Sotheby's New York,
20-21 October 2011, lot 982.

In the 19th century, Gervais-Maximilien-Eugène
Durand (b. 1839) is known to have produced this
model. Active in the fashionable rue St. Antoine,
Durand was the first of three generations of
successful cabinet-makers, exhibiting widely at
the International Exhibitions (see Sotheby's New
York, 22 April 2010, lot 121, \$23,750).

‡ © £ 5,000-8,000 € 5,600-8,900



230



231

231

A pair of red marble vases
19th century

now mounted as lamps; *one socle re-attached*
39cm. high; 1ft. 3³/₄in.

‡ W £ 3,000-5,000 € 3,350-5,600

232

A Transitional gilt-bronze mounted
and lacquered table de salon by
Pierre Garnier
circa 1760

with a brocatelle marble top, stamped P
GARNI(ER); *the top repaired*
72cm. high, 35cm wide; 2ft. 4¹/₄in., 1ft. 1³/₄in.

PROVENANCE

Le Garde Meuble Public, Bedel & Cie, Paris;
Paris, Drouot, 28 April 1995, lot 232.

LITERATURE

C. Huchet de Quénétain, *Pierre Garnier*, Paris,
2003, cat. 47, p. 144 (illustrated).

Pierre Garnier (1726-1800), received *maître* in
1742.

This rare table de salon, unique in Garnier's
oeuvre, is finished in *vernie polie*, a sort of
lacquered oil painting that achieved popularity
in France as a more economical version of the
vernis "façon de la Chine".

The unusual pierced legs have an illustrious
antecedent in the mechanical table by Jean-
François Oeben and RVLC in the Metropolitan
Museum of Art, New York (inv. no. 1982.60.61).

‡ W £ 7,000-10,000 € 7,800-11,100





233

233

A Transitional gilt-bronze mounted kingwood and bois satiné table de salon, attributed to Pierre Garnier circa 1765

the circular moulded top above a pierced geometric frieze on pierced supports and galleried under-tier, raised on slender cabriole legs with cast bronze sabots
72.5cm. high, 35cm. diameter; 3ft. 4¾in., 1ft. 1¾in.

‡ ◉ W £ 5,000-8,000 € 5,600-8,900



234

234

A Louis XV carved walnut fauteuil de bureau
mid-18th century

with reservoirs below arm rests, upholstered in brown velvet damask; *restorations*

‡ W £ 4,000-6,000 € 4,450-6,700



235

235

A Louis XV carved giltwood canapé corbeille
mid-18th century

re-gilt
136cm. wide; 4ft. 5½in.

‡ W £ 2,000-4,000 € 2,250-4,450



236

236

A Régence gilt-bronze mounted kingwood parquetry bureau plat, possibly German circa 1740, incorporating an earlier ebony, ivory, fruitwood and rosewood marquetry panel

the folding central panel opening to reveal a writing tooled leather surface, the side hinged panels also opening to a fitted interior, on cabriole legs ending in cast sabots
76cm. high, 148cm. wide, 81cm. deep; 2ft. 6in., 4ft. 10³/₄in., 2ft. 8in.

‡ ◉ W £ 3,000-5,000 € 3,350-5,600



236 detail of top

237

PROPERTY FROM THE COLLECTION OF ARGINE BENAKI SALVAGO

A European silk embroidered and silver and gilt metal-thread applique floral ecclesiastical chasuble textile fragment, French 18th century

reverse section from a chasuble, with evidence of stylised hood within the design, the polychrome silk embroidered details, finely worked with realistic details are set against gilt and silver metal-threads applied in various designs, applied with silver metal ribbon within design and to edges; now mounted within a later glazed, modern wooden frame.

Glazed frame: 120cm by 83cm; 3ft. 11in., 2ft. 8in.;
Textile approximately: 106cm. high, 69cm; 3ft. 5in., 2ft. 3in.

W £ 1,500-2,500 € 1,700-2,800



237



238

238

A Transitional gilt-bronze mounted tulipwood and amaranth table en chiffonière by Étienne Levasseur circa 1770

the quarter-veneered galleried top above three drawers; stamped E. LEVASSEUR JME to the underside
73cm. high, 42cm. wide, 34cm. deep; 2ft. 4¾in., 1ft. 4½in., 1ft. 1½in.

PROVENANCE

Sotheby's London, *Important French Furniture and Clocks*, 16 June 1989, lot 54

Étienne Levasseur (1721-1798), received *maître* in 1766.

W • £ 3,000-5,000 € 3,350-5,600



239

239

A Louis XV kingwood bureau de dame attributed to Pierre Migeon circa 1765

inlaid overall à quatre faces, the flap enclosing a fitted interior of small drawers, with two drawers below
102cm. high, 82cm. wide, 49cm. deep; 3ft. 4in., 2ft. 8¼in., 1ft. 6¼in.

Pierre Migeon (1696-1758) received *maître* in 1738.

A nearly identical bureau stamped Migeon sold Koller, Zurich, November 1993, lot 1043.

W • £ 3,000-5,000 € 3,350-5,600



240

PROPERTY FROM A PRIVATE COLLECTION

LOTS 238–252



240

A pair of Louis XVI carved beechwood fauteuils à la reine, possibly by Georges Jacob circa 1785

bearing traces of an erased *Jacob* stamp, inventory number stencilled *FS795 F2816 M36* on one and on the other *GM2 GM31*

PROVENANCE

Sotheby's London, *Important French Furniture and Clocks*, 16 June 1989, Lot 63

E. Durmonthier, *Bois de siège*, Paris, 1960, p. 43, illustrates a very similar chair in the Mobilier National. A further pair of fauteuils à la reine with matching carved roundels is in the Musée de Camondo, Paris (inv. no. CAM 647.1). Compare also the suite made for Louis XVI's Salon des Jeux at St. Cloud, a firescreen from which was sold in these rooms, 25 November 1988, lot 130.

W £ 3,000-5,000 € 3,350-5,600

241

A Transitional rosewood and tulipwood marquetry and parquetry commode by Pierre Antoine Veaux circa 1765

the shaped Spanish brocatelle marble top above two drawers; stamped *P. A. VEAUX JME*, remounted
91cm. high, 128cm. wide, 59cm. deep; 3ft., 4ft. 2½in., 1ft. 11in.

PROVENANCE

Sotheby's London, *Important French Furniture and Clocks*, 16 June 1989, lot 65

Pierre Antoine Veaux (1738-1784) received *maitre* in 1766

W • £ 10,000-15,000 € 11,100-16,600





242

242

Emmanuel de Santa Coloma

French, 1829-1886

CAVALIER ESPAGNOL (SPANISH HORSEMAN)

signed: *Santa Coloma*
bronze, rich brown patina
38.5 by 57cm., 15¼ by 22½in.

PROVENANCE

Sotheby's London, 23 July 1993, lot 1509

£ 1,500-2,000 € 1,700-2,250



243

243

An Empire style gilt-bronze mounted mahogany side cabinet by Maison Krieger circa 1880

with a brèche volet marble top above a frieze drawer, two hinged compartments and an adjustable shelf flanked by shelved compartments; stencilled *KRIEGER, PARIS, RUE ST ANTOINE*

89cm. high, 152cm. wide, 49cm. deep; 2ft. 11in., 5ft., 1ft. 7¼in.

W £ 4,000-6,000 € 4,450-6,700



244

244

A Louis XVI style carved giltwood salon suite 19th century

comprising two pairs of fauteuils (one upholstered in faux leopard skin, the other blue silk), and a triple seater canapé covered in floral woven silk

the canapé: 200cm. long; 6ft. 7in.

W £ 4,000-6,000 € 4,450-6,700



245

245

A pair of Italian carved walnut armchairs part 17th century

upholstered with 18th century French needlework

PROVENANCE

The collection of Mrs Vera Hue-Williams, until sold Sotheby's, *Sale of the Contents of Woolton House*, Newbury, Berkshire, 6-7 December 1993, lot 169 (£10,000)

W £ 4,000-6,000 € 4,450-6,700

246

Family of Darius, A Louis XIV
Classical Tapestry, Aubusson,
from The Story of Alexander, after
Charles Le Brun
last quarter 17th century

within a four-sided border with military trophies
against a sable ground, with an associated
fragment of the standing figure to the left of the
composition, all within an associated four-sided
border with military trophies
approximately 275cm. high, 367cm. wide; 9ft.
1in., 12ft.

PROVENANCE

Sotheby's, *The Woolton House Sale*, 6 December
1993, lot 55

W £ 4,000-6,000 € 4,450-6,700



246

247

Aurelio Zingoni

Italian, 1853 - 1922

DISCUSSING THE LOVE LETTER

signed *A. Zingoni / Firenze* lower right
oil on canvas
58 by 79cm., 22¾ by 31in.

PROVENANCE

Sale: Sotheby's, London, 26 March 1997, lot 123

£ 4,000-6,000 € 4,450-6,700



247

248

Adèle Evrard

Belgian, 1792 - 1889

STILL LIFE WITH FLOWERS AND FRUIT IN A
BASKET

signed *Adele Evrard* lower left
oil on panel
56 by 75cm., 22 by 29½in.

PROVENANCE

Sale: Christie's, New York, 24 May 1985, lot 69

£ 4,000-6,000 € 4,450-6,700



248



249

249

A gilt-bronze mounted kingwood
table de salon

with spurious stamp BVRB JME
71cm. high, 33cm. wide, 25cm. deep; 2ft. 4in., 1ft.
1in., 10in.

PROVENANCE

Sotheby's London, *Fine French Furniture, Clocks
and Tapestries*, 16 June 1989, lot 39

W • £ 3,000-5,000 € 3,350-5,600



250

250

A Louis XVI tulipwood and
amaranth commode by Nicolas
Guyot
circa 1785

the variegated grey marble top above three
drawers; stamped GUYOT JME
83cm. high, 96cm. wide, 50cm. deep; 2ft. 8¾in.,
3ft. 1¾in., 1ft. 7¾in.

Nicolas Guyot (1735-1812), received *maître* in
1775

W • £ 4,000-6,000 € 4,450-6,700



251



252

251

**A pair of Directoire white-painted and parcel-gilt sofas
one circa 1800, one a later copy**

with moulded straight top-rail, padded backs and
outswept arms
each 91cm. high, 160cm. wide, 74cm. deep; 3ft.,
5ft. 3in., 2ft. 5in.

PROVENANCE

The collection of Mrs Vera Hue-Williams, until
sold Sotheby's, *Sale of the Contents of Woolton
House*, Newbury, Berkshire, 6-7 December 1993,
lot 195

W £ 4,000-6,000 € 4,450-6,700

252

**A Louis XV gilt-bronze mounted
kingwood bureau plat by Jean-
Baptiste Tuart
circa 1770**

the shaped leather-inset top above two leather-
lined writing slides, the central frieze drawer
flanked by a drawer and a dummy drawer,
opposed by a dummy frieze drawer and two
drawers; stamped five times *J. B. TUART* and
once *JACQUES ANDRE FROMAGEAU JME*
80cm. high, 163cm. wide, 84cm. deep; 2ft. 7½in.,
5ft. 4¼in., 2ft. 9in.

Jean-Baptiste I Tuart, received *maitre* in 1741

A similar bureau plat by Tuart sold Sotheby's New
York, *Property from the Estate of Ogden Phipps*,
19 October 2002, lot 101 (\$65,725).

W • £ 12,000-15,000 € 13,300-16,600

PROPERTY FROM A PRIVATE COLLECTION

LOTS 253-263



253

253

An Italian neoclassical green-painted parcel-gilt mirror probably Naples, late 18th century

the rectangular plate within a moulded border;
restorations

170cm. high, 86cm. wide; 5ft. 7in., 2ft. 10in.

W £ 2,500-5,000 € 2,800-5,600

□ 254

A Louis XVI provincial carved giltwood and painted mirror late 18th century

the rectangular plate within a carved border; *crest repaired*

107cm. high, 63cm. wide; 3ft. 6in., 2ft. ¾in.

W £ 300-500 € 350-600



254

□ 255

A Victorian giltwood overmantel mirror, second half 19th century

the back with a inventory number 120-66
156cm. high, 91cm. wide; 5ft. 1½in., 3ft.

W £ 600-800 € 700-900



255



256



256

256

Roman School, 18th Century

ROME, A VIEW OF THE TEMPIO DELLA
CONCORDIA;

ROME, A VIEW OF THE ARCH OF SEPTIMO
SEVERO

a pair, both tempera on parchment
each: 23.4 x 33.8 cm.; 9¼ x 13¼ in.
(2)

PROVENANCE

Anonymous sale ('Una Importante Collezione
Romana'), Milan, Sotheby's, 12-14 November
2003, lot 167.

£ 8,000-12,000 € 8,900-13,300

□ 257

Italian School, 17th Century

THE MADONNA AND CHILD WITH A NUN,
POSSIBLY SAINT CATHERINE OF SIENA

oil on canvas
47.9 x 38.2 cm.; 18⅞ x 15 in.

£ 1,500-2,000 € 1,700-2,250

□ 258

Genoese School, 17th Century

JACOB AND ESAU

oil on canvas
95 x 110 cm.; 37⅞ x 43⅞ in.

£ 2,000-3,000 € 2,250-3,350



257



258



259

259

An Italian neoclassical walnut
commode
late 18th century

the rectangular top above two frieze drawers and
two long drawers

88cm. high, 115cm. wide, 54.5cm. deep; 2ft.
10¾in., 3ft. 9¼in., 1ft. 9½in.

W £ 4,000-6,000 € 4,450-6,700

□ 260

A North Italian neoclassical walnut
side table
late 18th/early 19th century

the top inlaid with a lozenge, above three frieze
drawers, on square tapering legs and brass-
mounted feet

73.5cm. high, 79.5cm. wide, 46cm. deep; 2ft. 5in.,
2ft. 7½in., 1ft. 6in.

W £ 1,500-2,000 € 1,700-2,250



260

□ 261

A Louis XVI style mahogany and
brass-inlaid bureau à cylindre
late 19th century

the galleried rectangular top inset with red griotte
marble with three frieze drawers above a roll-top
and one long frieze drawer

112cm. high, 100cm. wide, 50.5cm. deep; 3ft. 8in.,
3ft. 3¼in., 1ft. 8in.

W £ 700-1,000 € 800-1,150



261



262

262

A Doccia porcelain set of famille-rose plates and dishes, circa 1770-80

each painted with a vignette of a bird perched on pierced rockwork issuing flowers, the well with a border of four cartouches with stylised trees, the gilt-edged rim with a diaper border, comprising: six plates and two oval dishes in two sizes, the plates 24cm., 9½in. diam.

PROVENANCE

Sotheby's Milan, *Una Importante Collezione Romana*, 12th-13th November 2003, lot 532; acquired at the above sale.

For the pattern see Gino Turchi (ed.), et. al., *Lucca e le porcellane della Manifattura Ginori*, Lucca, 2001, p. 140, no. 79. (8)

£ 3,000-5,000 € 3,350-5,600

263

A North Italian neoclassical rosewood, walnut and fruitwood marquetry commode late 18th century

the rectangular top above a frieze drawer and two long drawers sans traverse, on square tapering legs

87.5cm. high, 119cm. wide, 55cm. deep; 2ft. 10½in., 3ft. 11in., 1ft. 9¾in.

W • £ 6,000-8,000 € 6,700-8,900



263

264



264

An Austrian or Bohemian carved giltwood mirror
mid-18th century

148cm. high, 79cm. wide; 4ft. 10¼in., 2ft. 7in.

For a comparable mirror with similar etched mirror-inlaid carved giltwood frame, and clearly from the same workshop as the offered piece, see H. Kreisel, *Die Kunst der deutschen Möbels*, Band II, Munich, 1970, fig. 697.

A nearly identical mirror sold Sotheby's New York, *Ariane Dandois*, vol. I, 25 October 2007, lot 229; a second one Sotheby's New York, *Fine European Furniture*, 1 October 2010, lot 38; finally, a third was sold these Rooms, *Collections & Collectors*, 28 April 2016, lot 396.

W £ 6,000-9,000 € 6,700-10,000

265

An Italian Baroque carved giltwood lectern

incorporating later elements

174cm. high, 60cm. wide, 95cm. deep; 5ft. 8½zin., 2ft., 3ft. 1¼in.

W £ 4,000-6,000 € 4,450-6,700

266

PROPERTY OF A EUROPEAN GENTLEMAN

A pair of German Rococo sycamore, cherry and floral marquetry encoignures
part second half 18th century

the marquetry panels attributed to the workshop of Abraham Roentgen

76cm. high, 70cm. wide, 50cm. deep; 2ft. 6in., 2ft. 3½zin., 1ft. 7¾in.

W £ 6,000-8,000 € 6,700-8,900



265



266

267

A pair of Russian gilt-bronze mounted
glass vases
19th century
34cm. high; 1ft. 1¼in.

W £ 8,000-12,000 € 8,900-13,300



267

268

PROPERTY OF A EUROPEAN GENTLEMAN

A Louis XIV gilt-bronze mounted and brass
inlaid cherrywood commode
circa 1720

the shaped top above four long drawers
90.5cm. high, 140cm. wide, 64cm. deep; 3ft., 4ft. 7in., 2ft. 1in.

W £ 8,000-12,000 € 8,900-13,300



268



269

269

**A set of four Italian rococo mirrors,
Piedmont
mid-18th century**

each 92cm. high, 58cm. wide; 3ft. ¼in., 1ft. 11in.

A similar treatment of the carved strapwork and entwined c-scrolls is found on a small number of Piedmontese mirrors, including one sold Christie's Rome, 15 October 1992, lot 529, and one, of slightly earlier date, sold Sotheby's London, 8 June 2005, lot 108.

W £ 12,000-18,000 € 13,300-19,900

270

**A North Italian parcel giltwood and
painted chinoiserie mantel clock,
probably Piedmont, circa 1800**

5-inch enamel dial, the movement with standing barrels, anchor escapement and trip repeat striking on a bell, the drum surmounted by a seated figure holding a parasol and carried on a palanquin carried by two figures, a tree to the rear, the plinth base with a scroll frieze, on ball feet

65cm. 25½in. high

A very similar polychrome painted clock was sold Christies, London, 7th December 2006, Lot 122.

W £ 4,000-6,000 € 4,450-6,700



270

271

An Italian rococo carved giltwood mirror, Tuscany
mid-18th century

149cm. high, 78cm. wide; 4ft. 10³/₄in., 2ft. 6³/₄in.

W £ 6,000-9,000 € 6,700-10,000



271

272

An Italian neoclassical carved and painted console table, Venice
circa 1780

the shaped moulded faux-marble top above a
concave frieze and apron on square feather-
headed tapering legs

89cm. high, 141cm. wide, 70cm. deep; 2ft. 11in.,
4ft. 7¹/₂in., 2ft. 3¹/₂in.

LITERATURE

G. Morazzoni, *Il mobile veneziano del '700*, Milan,
1958, tav. cxci (illustrated).

Related literature:

E. Colle, *Il mobile neoclassico in Italia*, Milan,
2005, pp. 263-69.

The neoclassical style arrives late in Venice,
whose palaces had seen the most exuberantly
idiosyncratic flourishing of the gout rocaille.
First in the new taste was the residence of Count
Mangilli at Santi Apostoli, its interiors redecorated
by native architect Giannantonio Selva (1754-
1819), who also designed the furniture.

The present console table stands out as the most
accomplished piece of the long 'transitional'
period between the rococo and neoclassical
styles in the Serenissima. It relates to a group
of furniture which included commodes as well
as tables displaying a well-balanced mixture of
carved decoration such as ribbons, rosettes,
and most characteristic of all, cammeos, and
a light painted decoration of flower sprays on
a classically lacquered empty surface. (See,
for example, a console table in the Fondazione
Querini Stampalia ill. in Colle, *op. cit.*, p. 274.)

W £ 15,000-20,000 € 16,600-22,100



272

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

LOTS 273-284



273

273

A set of five George II Anglo-Chinese padouk side chairs, mid-18th century

the back splats with a carved foliate medallion, with caned seats and cabriole legs, **together with** another similar with shell carved knees and bell flower decoration to the back splat

W £2,000-3,000 € 2,250 - 3,350

274

A Japanese lacquer chest, late 17th century

decorated with Japanese island landscapes, with gilt brass carrying handles, on a George II black and gilt japanned stand
98cm. high, 149cm. wide, 63cm. deep; 3ft. 2½ in., 4ft. 10¾ in., 2ft. ¾ in.

W £ 2,500-4,000 € 2,800-4,450



274



275

275

A set of six George III provincial carved mahogany side chairs, late 18th/early 19th century

with gross an petit point drop in seats

W £ 2,000-3,000 € 2,250 - 3,350

276

Italian, 19th century

RELIEF WITH THREE SLEEPING PUTTI

white marble
74 by 95cm., 29 1/8 by 37 3/8 in.

PROVENANCE

Sotheby's Paris, 30 September 2011, lot 175

This captivating marble derives from a composition in the Galleria Borghese, which is considered to be an anonymous work from the 16th or 17th century, possibly after the antique. Another version of the same subject is in the Palazzo Pitti in Florence.

RELATED LITERATURE

I. Faldi, *Galleria Borghese. Le sculture dal secolo XVI al XIX*, Rome, 1954, p. 13, no. 6

W £ 8,000-12,000 € 8,900 - 13,300



276



277

277

A Copenhagen porcelain vase, circa 1830

of campana form, painted with a view of Rosenborg Castle, above a gilded band painted with green and ruby jewels, wave mark in underglaze-blue, 26cm., 10 1/4 in. high

Rosenborg Castle was originally built as a summer house in 1606. The castle was used by Danish regents as a royal residence until around 1710. After the reign of Frederik IV, Rosenborg was used as a royal residence only twice, once when Christiansborg Palace burned down in 1794, and again during the British attack on Copenhagen in 1801.

£ 800-1,200 € 900-1,350

278

A pair of Bentheimer stone urns, 19th century

both urns decorated with satyrs and bacchanalian scenes
75cm. high; 2ft. 5 1/2 in.

W £ 3,000-5,000 € 3,350 - 5,600



278

279

A George III camel back mahogany sofa, circa 1770

200cm. wide; 6ft. 6½in

W £ 2,000-3,000 € 2,250 - 3,350



279



280

280

A George IV mahogany drum table, circa 1820

with four short drawers and one further drawer fitted with an ink well, with three dummy drawers
78cm. high; 122cm. diameter; 2ft. 6¾in., 4ft.

W £ 2,500-3,500 € 2,800-3,900

281

A Regency gilt and simulated rosewood sofa, first quarter 19th century

192cm. wide; 6ft. 3½in.

W £ 2,500-3,500 € 2,800 - 3,900



281



282

282

A George III carved giltwood sofa,
circa 1780

223cm. wide; 7ft. 4in.

PROVENANCE

*Property of a German Countess, Sotheby's
London, 24 February 2015, lot 121*

W £ 7,000-10,000 € 7,800-11,100

283

A George III mahogany side table,
circa 1770, in the manner of
Thomas Chippendale with a later
grey fossilised marble top

88cm. high, 152.5cm. wide, 76cm. deep; 2ft.
10¾in., 5ft., 2ft. 6in.

PROVENANCE

*Possibly commissioned by the 9th Earl of
Winchilsea and 4th Earl of Nottingham for Burley-
on-the-Hill, Rutland*

W £ 25,000-35,000 € 27,600 - 38,600



283



284

284

A George III giltwood sofa, circa
1770

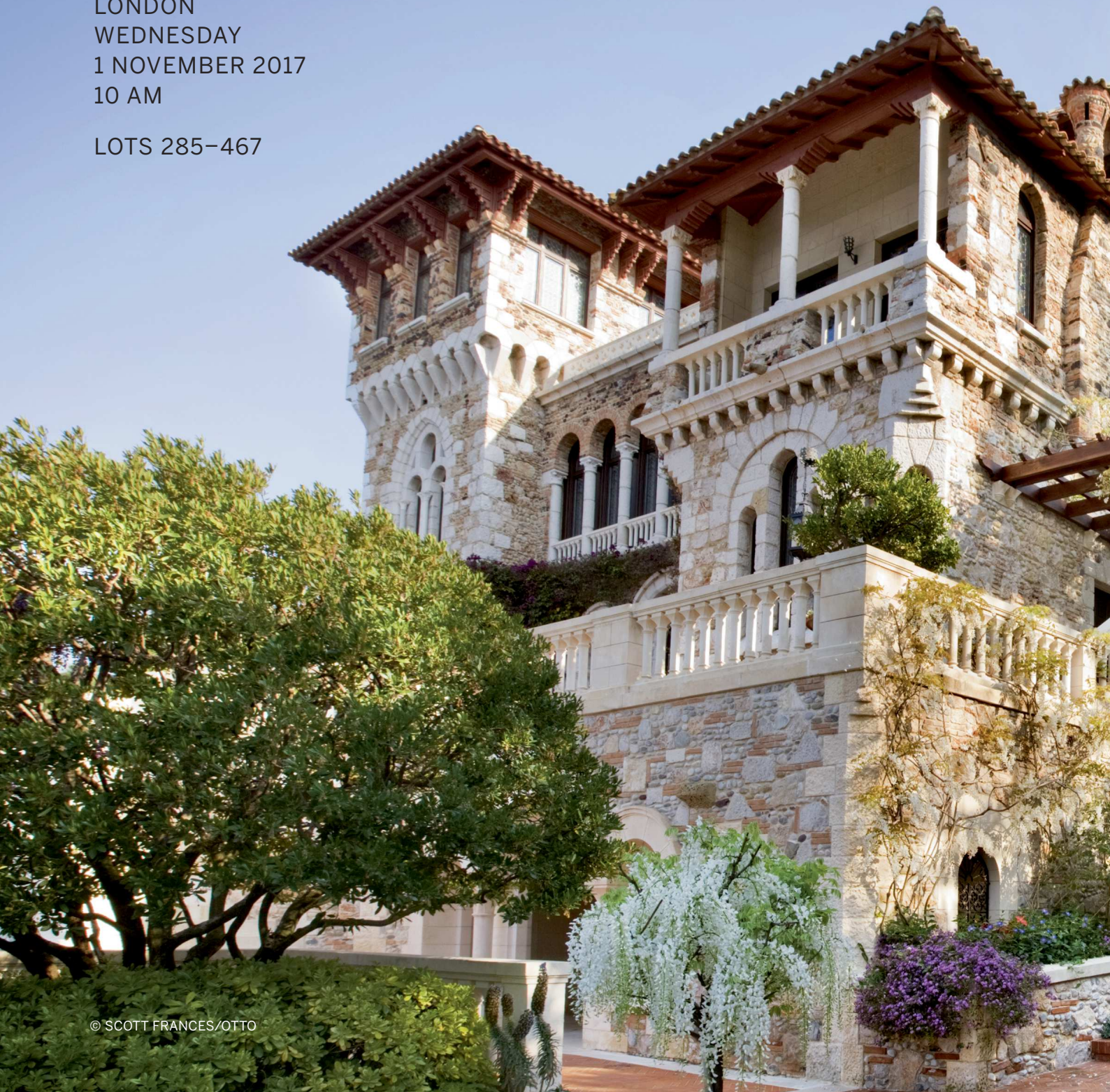
199cm. wide; 6ft. 6¼in.

W £ 2,500-3,500 € 2,800 - 3,900

SESSION TWO

LONDON
WEDNESDAY
1 NOVEMBER 2017
10 AM

LOTS 285-467





PROPERTY FROM VILLA TORRE CLEMENTINA,
ROQUEBRUNE-CAP-MARTIN, FRANCE

LOTS 285-347



285

285

Victor Rousseau

Belgian, 1865 - 1954

THE TWO FRIENDS

signed: *Victor ROUSSEAU* and stamped:
*FONDRÉ EN LES BRONZES / J PETERMANN ST
GILLES BRUXELLES*

bronze, dark brown patina, on a black marble
base

63 by 53cm., 24¾ by 207⁄8in. overall

W £ 4,000-6,000 € 4,450-6,700

286

Probably French, late 19th / early
20th Century

PAIR OF ALLEGORICAL RELIEFS OF SUMMER
AND AUTUMN

white marble

17.5 by 13cm., 6⅞ by 5½in. each

£ 700-1,000 € 800-1,150



286

287

Richard Schnauder

German, 1886-1956

ALLEGORIE DES RUNDFUNKS (ALLEGORY OF
BROADCASTING)

signed: *R. Schnauder.* and stamped: *Guss v.
Pirner u. Franz Dresden.*

bronze, dark brown patina, on a black marble
base

51 by 93cm., 20 by 36¼in. overall

W £ 3,000-5,000 € 3,350-5,600



287

After a model by Giambologna
(1529-1608)
Italian, 19th century

MERCURY

bronze, rich dark brown patina
bronze: 170cm., 69³/₄in.
column: 32cm., 12⁵/₈in.

W £ 8,000-12,000 € 8,900-13,300



289



289

Alexandre-Evariste Fragonard

Grasse 1780 - 1850 Paris

ANCIENT GREEK CLASSICAL ILLUSTRATIONS

All pen and black ink and black chalk; one in pen and brown ink and wash over black chalk; the majority signed lower left: *Fragonard fils* each approximately 187 by 140 mm (6)

£ 3,000-5,000 € 3,350-5,600

290

Gustave Adolphe Mossa

French, 1883 - 1971

ROBERT SCHUMANN

signed, inscribed and dated *GUSTAV ADOLF MOSSA / NICIENSIS PINXIT / 1913*. lower left ink and brown wash over pencil on paper diameter: 19½cm., 7¾in.

PROVENANCE

Sale: Christie's, London, 25 June 1985, lot 312

⊕ £ 1,000-1,500 € 1,150-1,700



290

291

Manner of Hieronimus Custodis

PORTRAIT OF A GENTLEMAN,
TRADITIONALLY IDENTIFIED AS A MEMBER
OF THE WESTON FAMILY

later inscribed upper left: *Anno.1594* and later inscribed upper right: *ÆTATIS 81*
oil on canvas
58.4 x 50.5 cm.; 22 7/8 x 20 in.

PROVENANCE

Anonymous sale, London, Sotheby's Olympia, 30 November 2005, lot 71 (as English School, 19th century).

£ 1,200-1,800 € 1,350-2,000



291

Gustave Adolphe Mossa

French, 1883 - 1971

CLEOPATRA

signed dated GUSTAV ADOLF MOSSA /
NICIENSIS PINXIT 1907 lower right
oil on canvas
73 by 60cm., 28¾ by 23¾in.

PROVENANCE

Félix Marcellin, Paris (by 1985)

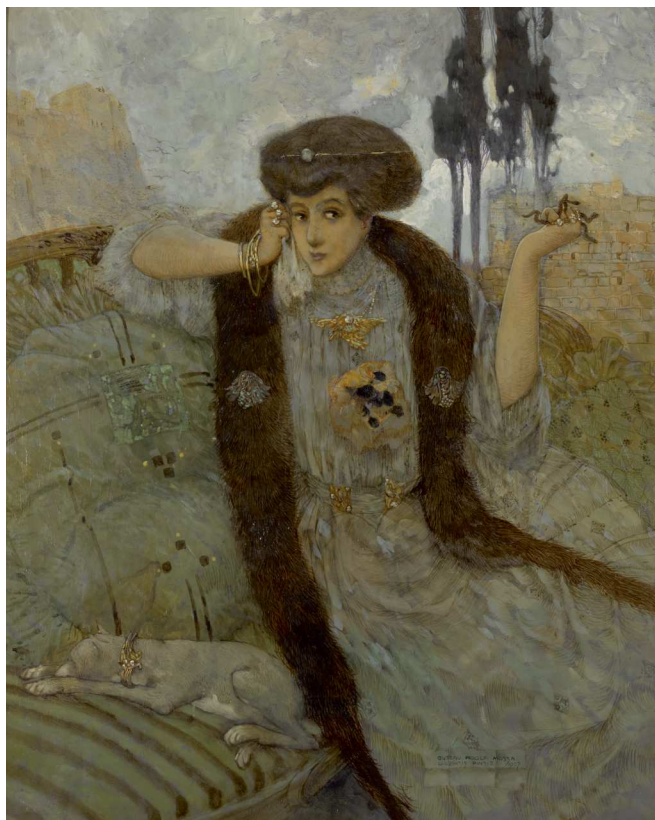
EXHIBITED

Nice, L'Artistique, *Exposition d'oeuvres d'Alexis et de Gustav-Adolf Mossa*, 1909, no. 56
Nice, Musée Jules-Chéret, *Alexis et Gustav-Adolf Mossa, peintres niçois*, 1974, no. 40 (titled *la Dame au canapé*)
Nice, Galerie des Ponchettes, *Gustav Adolf Mossa et les Symboles*, 1978, no. 19, illustrated in the catalogue

LITERATURE

Jacques Morzine, 'l'Exposition Mossa à l'Artistique', in *Reveu des Lettres et des Arts*, 1 April 1909, p. 260
Jean-Roger Soubiran, 'Les huiles symbolistes de Gustav-Adolf Mossa', mémoire de maîtrise d'histoire de l'art sous la direction de M. le Professeur J.-J. Gloton, June 1976, Provence University
Jean-Roger Soubiran, *Gustav-Adolf Mossa*, Nice, 1985, p. 82, illustrated

⊕ £ 12,000-18,000 € 13,300-19,900



292

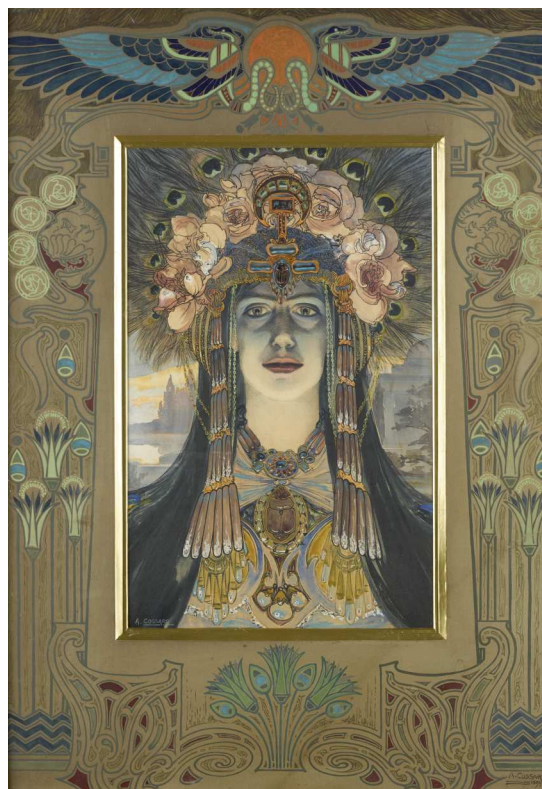
Adolphe Cossard

French, 1880-1952

SALAMBO

signed A. COSSARD lower left; ; signed and dated
A. COSSARD / 1899 on the artist's mount
pencil, watercolour and gouache held in a hand
decorated mount
framed: 79.5 by 57cm., 31¼ by 22½ in.

£ 3,000-5,000 € 3,350-5,600



293



294



294

Louis Majorelle

A PAIR OF BEDSIDE CUPBOARDS

circa 1900
kingwood and marble

with an oval candle holder above a marble top and a single drawer, the under tier above a cupboard door revealing white and grey marble fitted interior
(2)
104cm. high, 40cm. wide, 32cm. deep; 3ft. 5in., 1ft. 3¾in., 1ft ½in.

PROVENANCE

Christie's New York, 27 September 1986, lot 158

LITERATURE

Alastair Duncan, *Louis Majorelle: Master of Art Nouveau Design*, New York, 1991. P. 179

W • £ 1,500-2,000 € 1,700-2,250

295

Louis Majorelle

A PAIR OF TWIN BEDS

circa 1900
carved walnut, kingwood
(2)
each approx.: 152.5 x 115.5 x 213.5 cm
(60 x 45 ½ x 84 in.)

PROVENANCE

Christie's New York, 27 September 1986, lot 157
Acquired from the above by the present owner

A closely comparable double bed is illustrated in Alastair Duncan, *Louis Majorelle: Master of Art Nouveau Design*, New York, 1991. pp. 179, 181

W • £ 2,000-3,000 € 2,250-3,350



295



296

296

Attributed to Paul Follot

BEDROOM SUITE IN FIVE PIECES

circa 1925

comprising: single Bed, Wardrobe, Armchair, side Chair and Jewel Case-Vanity on stand

burr walnut, mother-of-pearl, ivory

(5)

bed: 129 x 206.5 x 11.5 cm (50 ¾ x 81 ¼ x 4 ½ in.)

wardrobe: 139.5 x 192 x 44.5 cm (54 ⅞ x 75 ½ x 17 ½ in.)

chair: 90 x 53 x 45 cm (35 ½ x 20 ⅞ x 17 ¾ in.)

armchair: 93 x 73 x 72.5 cm (36 ⅝ x 28 ¾ x 28 ½ in.)

jewel case-vanity: 82 x 57 x 38 cm (32 ¼ x 22 ½ x 15 in.)

PROVENANCE

Galerie Jean-Jacques Dutko, Paris

Acquired from the above by the present owner, 1985

W • £ 10,000-16,000 € 11,100-17,700

297

Attributed to Jules Leleu

AN ART DECO SIDE CHAIR

circa 1930

burr amboyna, brass, with fabric upholstery

87.9 x 50 x 61 cm (34 ½ x 19 ⅝ x 24 in.)

PROVENANCE

Galerie Jean-Jacques Dutko, Paris

Acquired from the above by the present owner

W • £ 1,200-1,800 € 1,350-2,000



297

298

A French wrought steel occasional table

the pink and grey marble top above three sides wrought with volutes and centred with a star motif

75cm. high, 48cm. wide, 39cm. deep; 2ft. 5½in., 1ft. 7in., 1ft. 3¼in.

W £ 1,800-2,500 € 2,000-2,800



298



299

299

A pair of black and parcel gilt wrought iron beds, 19th century

approximately 141cm. high, 107cm. wide, 199cm. deep;

W £ 1,800-2,500 € 2,000-2,800

300

A Directoire mahogany side table circa 1800

top with tooled leather replaced; of rectangular form with a single frieze drawer on square tapering legs

75.5cm. high, 81cm. wide, 43cm. deep; 2ft. 6in., 2ft. 8in., 1ft. 5in.

W £ 300-500 € 350-600



300



301

301

A pair of Art Deco style simulated shagreen side tables

with a single frieze drawer on columnar supports with an undertier
61.5cm. high, 71.5cm. wide, 46cm. deep; 2ft., 2ft. 4in., 1ft. 6in.

W £ 400-600 € 450-700

302

A set of three Charles X birchwood and amaranth inlaid side chairs circa 1820

each with a slightly concave-carved and open-wheel back splat

W £ 1,000-1,500 € 1,150-1,700



302



303

303

**A Biedermeier burr walnut and fruitwood centre table
German, 19th century**

on a turned column and circular stepped base
71cm. high, 2ft. 4in.

PROVENANCE

Didier Aaron, New York

W £ 800-1,200 € 900-1,350



304 TOP



304

304

An Aesthetic period marquetry and burl walnut card table, circa 1886, designed by J. D. Crace and Son

the hinged top revealing morocco baize playing surface
73cm. high, 99.5cm. wide, 49cm. deep; 2ft. 4¾in., 3ft. 3in., 1ft. 7¼in.

PROVENANCE

Supplied to Mr William Gibbs of Tyntesfield House, Wraxhall, Somerset in 1867;
Mallett, London

This elaborate table, with its mosaic like inlaid marquetry and gothic flourishes, was made by the remarkable firm J. G. Crace & Son. Supplied to Mr William Gibbs of Tyntesfield House, Wraxhall, Somerset in 1867, it is one of a pair, the other now in the Cecil Higgins Art Gallery and Museum, Bedford. The influence of A. W. Pugin is much in evidence and Crace & Son had a strong association with his particular brand of gothic revival design.

W £ 5,000-8,000 € 5,600-8,900



305

305

A suite of six Northern European brass-strung mahogany side chairs, possibly Russian first quarter 19th century

with curved back and top rail inset with ebonised lozenge, the pierced open splat above a circular suede-covered seat

PROVENANCE

Sotheby's New York, 22 May 2001, lot 448

For a set of similar early 19th century chairs in the Russian style, see Sotheby's Amsterdam, *The Toebosch Collection of Important Clocks, Furniture and Good Decorations*, 11 April 2005, lot 133.

W £ 2,500-4,000 € 2,800-4,450



306 TOP

306

An Italian rectangular scagliola panel, Carpi
early 18th century

on a later wrought iron base; *restorations*
128cm. wide, 63.5cm. deep; 4ft. 2½in., 2ft. 1in.

PROVENANCE

Sotheby's Monaco, 20 February 1988, lot 1387

W £ 8,000-12,000 € 8,900-13,300



306

307

A set of Directoire mahogany and ebony
inlaid armchair and a pair of side chairs
attributed to Georges Jacob
circa 1800

the slightly curved paneled top rail inlaid with griffins flanking
an orb on a pedestal

PROVENANCE

Étude Couturier Nicolay, Paris

The distinctive griffins motifs and the pierced and carved splat
are inspired by Georges Jacob's "gout étrusque" developed by
the great *menuisier* in 1790-95. Ebony-inlaid griffins are found
on a suite of seat furniture by Jacob sold Artcurial, 9 June
2015, lot 63.

W £ 6,000-8,000 € 6,700-8,900



307



308

308

Edward Julius Detmold

1883-1957

THE PTARMIGAN

signed with artist's monogram l.r.
watercolour and ink
15 by 19 cm., 6 by 7½in.

⊕ £ 600-800 € 700-900



309

309

Edward Julius Detmold

1883-1957

THE KINGFISHER

watercolour
25.5 by 33 cm., 10 by 13in.

⊕ £ 500-700 € 600-800

310

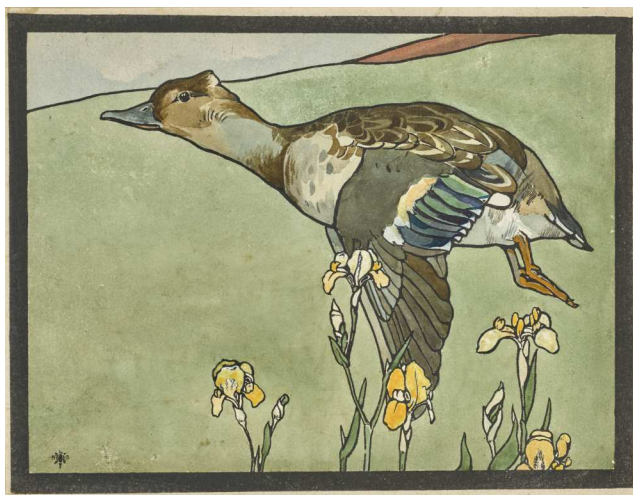
Charles Maurice Detmold

1883 - 1908

THE DUCK

signed with artist's monogram l.l.
watercolour and ink
15 by 19.5cm., 6 by 7½in.

⊕ £ 600-800 € 700-900



310

311

Edward Julius Detmold

1883-1957

THE WRATH OF THE BEE; CORIANTHES
MACULATA; POPPIES, ILLUSTRATIONS FOR
M. MAETERLINCK '*HOURS OF GLADNESS*'

all signed with initials: .EJD.
watercolour
each 20.5 by 12.5cm., 8 by 5in.
(3)

PROVENANCE

The Brook Street Art Gallery, London

⊕ £ 2,500-3,500 € 2,800-3,900



311 part



312 part



313



314

312

Edward Julius Detmold

1883-1957

AN APPLE; A PLUM, A PAIR

both signed with initials and dated: .E.J.D./18.

watercolour

42 by 26.5cm., 16½ by 10½in.

(2)

⊕ £ 1,500-2,000 € 1,700-2,250

313

Edward Julius Detmold

1883-1957

BLUE MACAW PERCHED ON A BOUGH

signed with initials I.I.: .E.J.D.

watercolour and pencil

71 by 50.5 cm., 28 by 20in.

⊕ £ 2,000-3,000 € 2,250-3,350

314

Edward Julius Detmold

1883-1957

CAPE GRASS FINCHES

signed with initials I.I.: EJD

watercolour

34 by 18.5cm., 13½ by 7½

⊕ £ 1,200-1,500 € 1,350-1,700



315

315

Josef Theodor Hansen

Danish, 1848 - 1912

RÖDERGASSE WITH THE MARKUSTURM IN
ROTHENBURG

signed and dated *J.T. HANSEN / ROTHENBURG*
O.T. 1911. lower right and inscribed *RöDERGASSE.*
MARKUSTURM lower left
oil on canvas
38 by 28cm., 15 by 11in.

£ 1,200-1,800 € 1,350-2,000

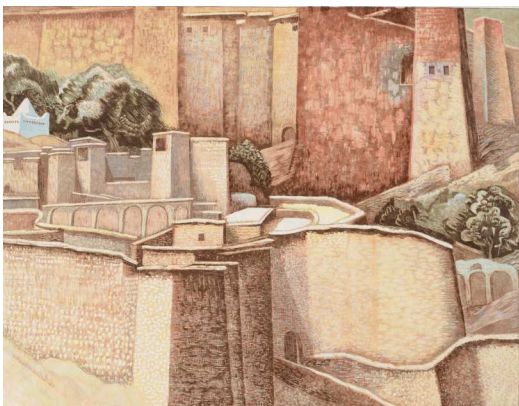
316

Theo Schmeid after Francois Lous Schmeid

SUD-MAROCAIN, GRAND-ATLAS

Thirteen wood engravings with pochoir printed
in colours, 1936, signed in pencil, on Japan nacre
paper each sheet: approx. 32.1 by 41.1cm., 11 $\frac{1}{8}$
by 16 $\frac{1}{4}$ in. (13)

£ 1,800-2,500 € 2,000-2,800



316 part

317

Robert Havell Jr.

1793 - 1878

A PANORAMA OF LONDON

Six hand-coloured aquatints, 1822, on linen
backed paper
(6)
each sheet: approx. 8.5 by 71.5cm., 3 $\frac{3}{8}$ by
28 $\frac{1}{2}$ in., overall: 75.8 by 81.2cm., 29 $\frac{7}{8}$ by 32in.
Published by Rodwell and Martin, London, 1822

£ 1,000-1,500 € 1,150-1,700



316 part



317 part

318

William Hammer

Danish, 1821 - 1889

STILL LIFE OF FIGS IN A BASKET AND FRUIT
ON A LEDGE

signed and dated *William Hammer. / Roma 1855*

lower right

oil on canvas

37 by 49cm., 14½ by 19in.

£ 2,000-3,000 € 2,250-3,350



318

319

William Rogers

fl.1870s

A PERSPECTIVE VIEW OF THE FLOWER
MARKET AT COVENT GARDEN

Watercolour over pencil

410 xy 623 mm

PROVENANCE

With Christopher Wood, London
sale, Sotheby's Olympia, July 13, 2005, lot 60

EXHIBITED

Sutton Place

£ 1,000-1,500 € 1,150-1,700



319

320

Henry Stannard R.B.A

1844-1920

LADY WESTON'S WALK

signed l.l.: *Henry Stannard. RBA*

watercolour

23 by 33cm., 9 by 13in.

£ 700-1,000 € 800-1,150



320



321

A pair of Directoire style mahogany library lamps by Alberto Pinto, modern

with articulated brass arms
127cm. high; 4ft. 2in.

W £ 700-1,000 € 800-1,150

322

A George II mahogany drop leaf table, circa 1740

with gate leg action
extended 74cm. high, 151cm. wide, 152cm. deep;
2ft. 5in., 4ft. 11½in., 5ft.

PROVENANCE

Mallett, London

W £ 800-1,200 € 900-1,350



323

A George IV mahogany bedside commode, circa 1820, attributed to Gillows

with a hinged top above a hinged lower
compartment revealing a porcelain pot, with
hinged sides

75cm. high, 53.5cm. wide, 50.5cm. deep; 2ft.
5½in., 1ft. 9in., 1ft. 7¾in.

W £ 700-1,000 € 800-1,150

324

A pair of George III mahogany bedside night tables, circa 1780

with a cupboard enclosed with a tambour sliding door above pot drawers, adapted with leather inset writing surfaces
79.5cm. high, 50cm. wide, 44cm. deep; 2ft. 7¼in., 1ft. 7¾in., 1ft. 5¼in.

PROVENANCE

Mallett, London

W £ 3,000-5,000 € 3,350-5,600



324



325

325

A pair of William IV rosewood side tables, circa 1835

85.5cm. high, 43cm. side, 35cm. deep; 2ft. 9¾in., 1ft. 5in., 1ft. 1¾in.

PROVENANCE

Sotheby's New York, *Property from the Collection of Lily & Edmond J Safra*, 3 - 4 November 2005, lot 491 (\$30,000)

• W £ 5,000-7,000 € 5,600-7,800

326

A pair of George IV mahogany bed steps, circa 1840

each with green leather inset treads, the upper tread with a cupboard, the middle tread with hinged tops revealing pot drawers
82.5cm. high, 40cm. wide, 74cm. deep; 2ft. 8½in., 1ft. 3¾., 2ft. 5in.

PROVENANCE

Mallett, London

W £ 5,000-7,000 € 5,600-7,800



326



327



328

327

A George II walnut wing armchair,
mid-18th century and later

upholstered in flowered silk

W £ 2,500-3,500 € 2,800-3,900

328

A George II walnut wing armchair,
mid-18th century and later

W £ 2,500-3,500 € 2,800-3,900

329

A set of six George II mahogany
ladderback side chairs, mid-18th
century

with upholstered drop in seats

PROVENANCE

Mallett, London

W £ 1,200-1,800 € 1,350-2,000



329

330

A late Louis XVI mahogany cabinet
circa 1790

the upper part with a rectangular shaped marble top and a white marble open shelf below, the lower part with two moulded cupboard doors
103cm. high, 145.5cm. wide, 29cm. deep; 3ft. 4½in., 4ft. 9½in., 11½in.

PROVENANCE

Alain Atlan, Paris

W £ 5,000-7,000 € 5,600-7,800



330



331

331

A George II walnut wing armchair,
second quarter 18th century

the back feet now with castors

W £ 2,500-4,000 € 2,800-4,450

332

A Regency rosewood writing table,
circa 1815

the gilt tooled leather lined top above two boxwood strung drawers, with later gilt bronze lion mask handles
76cm. high, 92cm. wide, 58cm. deep; 2ft. 6in., 3ft. ½in., 1ft. 11in.

PROVENANCE

Mallett, London

• W £ 2,500-3,500 € 2,800-3,900



332

333



333

**A Gothic revival carved walnut side chair
circa 1840**

the back inset with open leather covered splat, the side rails with foliate finials, on hexagonal carved legs

PROVENANCE

Mallett, London

W £ 300-500 € 350-600

334

**A French Gothic Revival carved oak armoire
circa 1880**

with a pair of panelled doors carved with gothic tracery and quatrefoil motifs

256cm. high, 158cm. wide, 57cm. deep; 8ft. 4¾in., 5ft. 2¼in., 1ft. 10½in.

W £ 3,000-5,000 € 3,350-5,600



334

335

**A pair of Victorian Gothic revival oak stands,
mid-19th century**

76cm. high, 31cm. deep, 31cm. wide; 2ft. 6in., 1ft., 1ft.

PROVENANCE

Mallett, London

W £ 700-1,000 € 800-1,150



335

336

A French Gothic Revival tester bed
circa 1880

the panelled head and footboard carved with gothic tracery and quatrefoils
approx 260cm. high, 167cm. wide, 215cm. deep

W £ 7,000-10,000 € 7,800-11,100



336

337

A French Renaissance style mahogany and carved stained wood drawer leaf table
circa 1860

of rectangular form, the side supports carved with grotesques and stylized motifs
91.5cm. high, 148cm. wide, 94.5cm. deep; 3ft. 1/4in., 4ft. 10 1/4in., 3ft. 1in.

PROVENANCE

Ader Picard & Tajan, Paris

W £ 2,500-4,000 € 2,800-4,450



Profile



337



338

338

Probably Italian, 19th Century

PAIR OF RECUMBENT LIONS

gilt bronze, on red marble bases
16 by 13.5cm., 6¼ by 12in. each overall

£ 2,000-3,000 € 2,250-3,350



339

339

A George I walnut armchair, circa 1725

with shaped back centred by a vase splat, the arms with shepherd's crook supports, the drop in seat drop covered with needlework, on carved cabriole legs with shell carved knees

PROVENANCE

Mallett, London

W £ 5,000-7,000 € 5,600-7,800



340

340

An Italian ebony and ivory inlaid olivewood and walnut octagonal centre table in 17th century style

with ivory stylised floral inlay of flowers, centred with a star motif with radiating stylised leaf, on eight turned legs joined by a carved stretcher and on shaped ball feet
76 cm. high, 131cm. diameter; 2ft. 6in., 4ft. 4in.

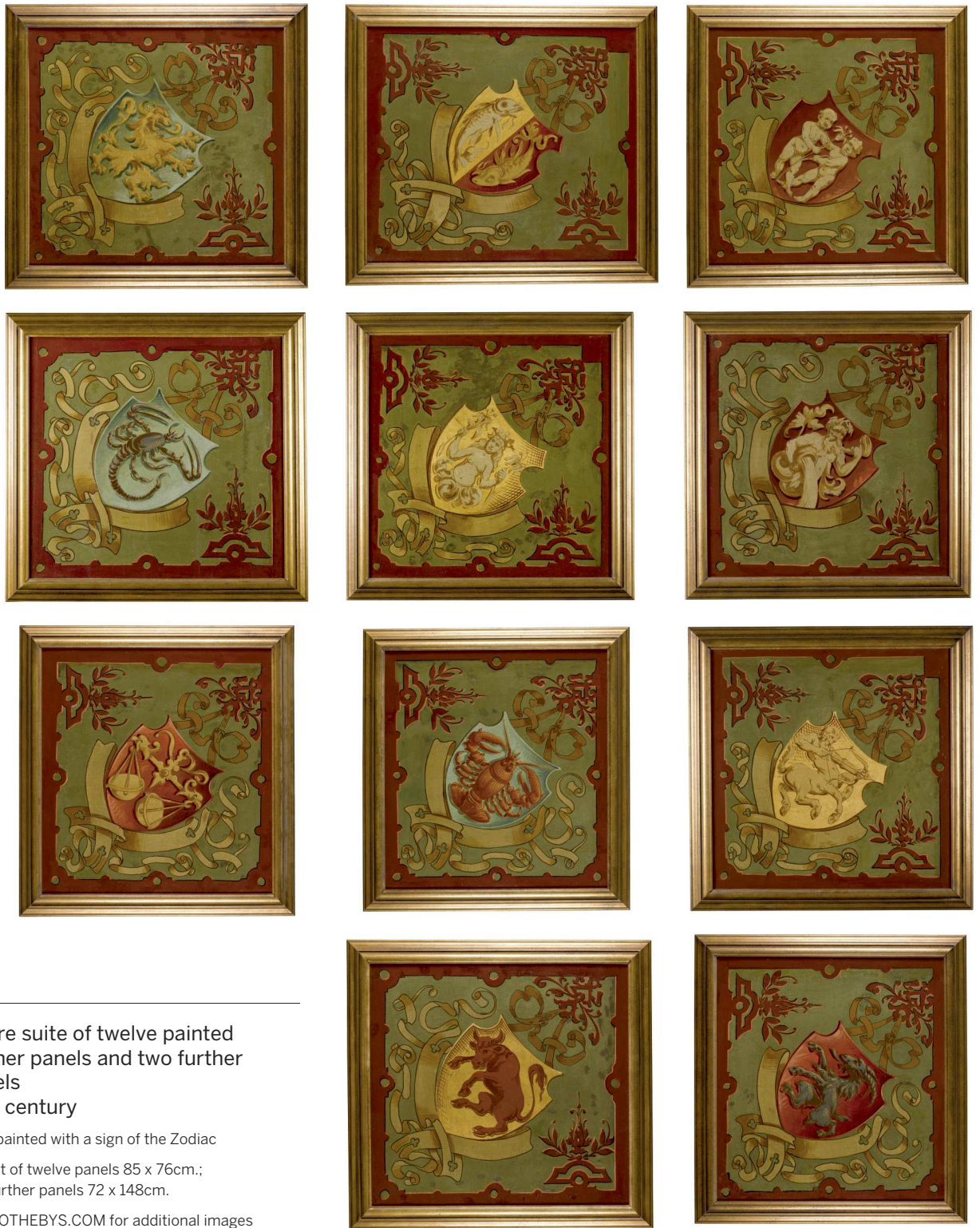
PROVENANCE

Arthur Davidson

W • £ 8,000-12,000 € 8,900-13,300



Top



341

A rare suite of twelve painted leather panels and two further panels
19th century

each painted with a sign of the Zodiac

largest of twelve panels 85 x 76cm.;
two further panels 72 x 148cm.

See SOTHEBYS.COM for additional images

W £ 8,000-12,000 € 8,900-13,300

341 part



342

342

A suite of Directoire carved mahogany seat furniture attributed to Jacob Frères circa 1800

comprising four bergères en gondole and a canapé, upholstered in cream and green velvet; two fauteuils marked *DOHET* the canapé 132cm. wide; 4ft. 4in.

PROVENANCE

Sotheby's Monaco, *Bel Ameublement*, 30 November 1986, lot 940

RELATED LITERATURE

M. Jarry, *Le Siège Français*, Fribourg 1973, pl. III 268

The exhibition catalogue *Le mobilier du General Moreau*, Musée national du Château de Fontainebleau, 16 June-14 September 1992, p. 44, no. 36, illustrates a chair of identical form with rams' mask terminals on the top-rail attributed to Jacob Frères, although with different legs.

Gondoles almost identical to the aforementioned are found in two Palaces of which Percier and Fontaine supervised the decorations: Malmaison and Saint-Cloud. In the boudoir of the small apartments of the Empress at Saint Cloud, there is recorded in the inventory of 1807 'deux causeuses en forme de gondole...'; furthermore, there exists in the Mobilier national a gondole in mahogany with rams' heads and with goats' feet as on the present gondoles.

W £ 10,000-15,000 € 11,100-16,600

343

A set of six Empire mahogany
fauteuils attributed to Francois-
Honoré-Georges Jacob Desmalter
circa 1810

the curved top rail above a padded back, the
armrests with stylised laurel terminating in rams
heads

PROVENANCE

Arcole, Drouot Richelieu, Paris

W £ 18,000-25,000 € 19,900-27,600



343



344



345



346

344

**A suite of Empire mahogany seat furniture
the fauteuils by Jacob Frères, circa 1800**

comprising a pair of fauteuils and a pair of marquises, the two open armchairs stamped Jacob Frères, Rue Meslée; **together with** a modern canapé of the same model the sofa 180cm. wide, the marquises 97cm. wide; 5ft 11in., 3ft. 2in.

PROVENANCE

The Lily & Edmond J. Safra Collection;
sold Sotheby's New York, 2008, lots 330 and 331

W £ 10,000-15,000 € 11,100-16,600

345

**A pair of Directoire mahogany tabourets by
Jacob Frères
circa 1800**

the shaped supports terminating in lion head finals,
upholstered in cream and green cut velvet; both stamped
Jacob Frères

PROVENANCE

Sotheby's Monaco, *Bel Ameublement*, 30 November 1986, lot
939

W £ 5,000-7,000 € 5,600-7,800

346

**A matched pair of Transitional gilt-bronze
mounted tulipwood, satinwood and
marquetry tables à écrire by Jean-Pierre
Dusautoy
circa 1760**

the oval grey-veined white marble top within a pierced gilt-
brass gallery, each with a single frieze drawer fitted with
writing surface and inkwell; each stamped J.P.Dusautoy, *JME*
72cm. high, 49cm. wide, 37cm. deep; 2ft. 4¼in., 1ft. 7¼in., 1ft.
2½in.

PROVENANCE

Ader Picard, Paris, 10 June 1966, lot 110;
Sotheby's New York, 4 May 1989, lot 342;
with Galerie Segoura, Paris, in 2000;
Christie's London, *Le Pavillon de Chougny*, 9-10 December
2004, lot 363 (£35,850).

Jean-Pierre Dusautoy, maître in 1779.

Inspired by the oeuvre of Roger Vandercruise, dit Lacroix
(RVLC), this model is characteristic of Dusautoy's work, who
was also active for the marchand-ébéniste Nicolas Lannuier.

A related table by Dusautoy was supplied to Marie-Antoinette
and followed her in the Prison du Temple, from whence it
passed to Madame Vincent; another is in the Rijksmuseum,
Amsterdam. Finally, a near pair, also with marble tops, sold
Christie's London, *The Collection of Ana Maria Espirito Santo
Bustorff Silva*, 29 April 2015, lot 88 (£31,250).

W • £ 8,000-12,000 € 8,900-13,300



347

347

A suite of Charles X amaranth and
fruitwood inlaid seat furniture
circa 1825

comprising a sofa, two armchairs, two side chairs,
and two stools, upholstered in horsehair

W £ 12,000-18,000 € 13,300-19,900

348

PROPERTY OF A PRIVATE COLLECTOR

**A pair of Italian ebony inlaid a burr
maple stools, Milan
circa 1825**

each with a padded drop-in rectangular seat on
later ebonised toupie feet

PROVENANCE

Sotheby's London, 12 June 2002, lot 400
(£47,800 as a set of four)

W £ 8,000-12,000 € 8,900-13,300



348

PROPERTY OF A GENTLEMAN

LOTS 349-354



349

349

After a model by Francois
Duquesnoy (1597-1643)
French, circa 19th century

BUST OF CUPID

white marble, on a white marble socle
25cm., 9⁷/₈in. overall

£ 2,000-3,000 € 2,250-3,350

350

French, 19th century

BUST OF A YOUNG BOY

marked on the reverse in red paint: 23017
white marble, on a pink veined marble base
33cm., 13in. overall

£ 3,000-5,000 € 3,350-5,600



350



351

351

Jean-Baptiste Carpeaux

French, 1827 - 1875

LE PETIT BOUDEUR (THE SULKY CHILD)

signed and dated: *JB^{TE} Carpeaux 1874* and titled:
LE PETIT BOUDEUR

white marble, on a white marble socle
28cm., 18in. overall

£ 3,000-5,000 € 3,350-5,600



352

352

A George I giltwood and gesso side table, circa 1720, in the manner of Gumley and Moore

re-gilt

74cm. high, 80cm. wide, 51.5cm. deep; 2ft. 5in., 2ft. 7½in., 1ft. 8¼in.

W £ 8,000-12,000 € 8,900-13,300

353

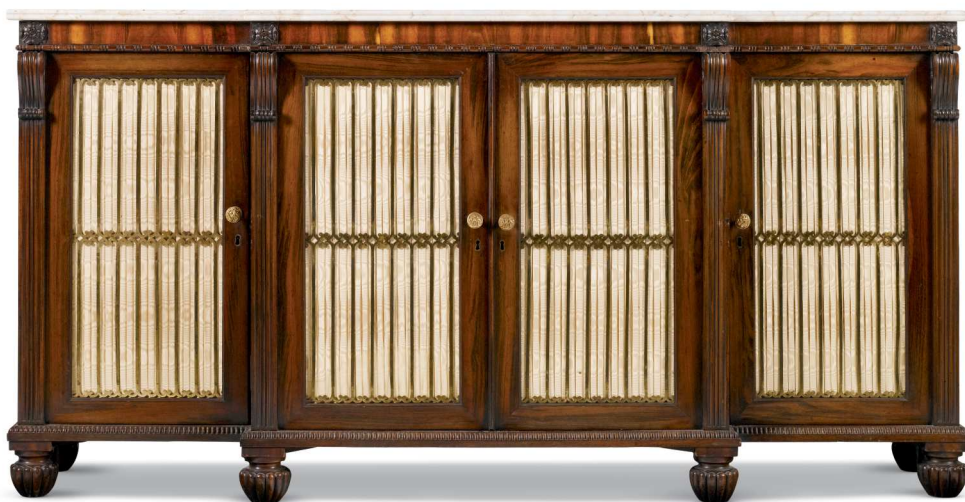
A William IV breakfront gonçalo alves side cabinet, circa 1830, in the manner of Gillows

with a *later* marble top above a central pair of cupboard doors with two shelves and pleated green silk, flanked on either side with conform cupboards, twice stamped *JAMES WINTER 101 WARDOUR STREET SOHO*
92cm. high, 181.5cm. wide, 37cm. deep; 3ft. ¼in., 5ft. 11¼in., 1ft 2½in.

This bookcase's reeded pilasters, with acanthus-wrapped volutes headed with rosettes, reflects the antique fashion introduced by the renowned cabinet-making firm of Gillows. Related library furniture was supplied by Gillows for the Library at Tatton Park, Cheshire.

James Winter was an important furniture dealer, broker and licensed appraiser based in Soho, London between 1823 and 1840.

W £ 5,000-8,000 € 5,600-8,900



353

354

PROPERTY OF A GENTLEMAN

A pair of George III style carved giltwood and mahogany demi-lune tables

the top crossbanded with rosewood and strung in ebony and boxwood, *re-gilt*
79.5cm. high, 71cm. wide, 35cm. deep; 2ft. 7¼in., 2ft. 4in., 1ft. 1¼in.

• W £ 3,000-5,000 € 3,350-5,600

355

PROPERTY OF A GENTLEMAN

A George III mahogany stool, circa 1760

the cupboard with a tambour slide door
54cm. high, 58.5cm. wide, 45.5cm. deep; 1ft. 9¼in., 1ft. 11¼., 1ft. 5¾in.

PROVENANCE

Pelham Galleries, London.

W £ 3,000-5,000 € 3,350-5,600

356

PROPERTY OF A LADY

A George III mahogany dining table, late 18th century

the central section with a single gateleg drop leaf to one side, with one additional leaf and twin D-end, on reeded legs terminating in brass castors
74cm. high, 303cm. extended, 129cm. deep; 2ft. 5in., 9ft. 11½in., 4ft. 3in.

PROVENANCE

Sotheby's Olympia, *The Keil Sale*, 22 July 2004, lot 352

See SOTHEBYS.COM for additional images

W £ 4,000-6,000 € 4,450-6,700

357

PROPERTY OF A GENTLEMAN

A George III gilt-bronze mounted rosewood, sycamore trellis marquetry bombé commode, circa 1770

of serpentine outline with a baize-lined brushing slide and three drawers
81.5cm. high, 131.5cm. wide, 55cm. deep; 2ft. 8in., 4ft. 3¾in., 1ft. 9¾in.

PROVENANCE

By repute, the Earls of Ilchester;
Sotheby's London, 8th November 1963, lot 130.

See SOTHEBYS.COM for further information

W • £ 8,000-12,000 € 8,900-13,300



354



355



356

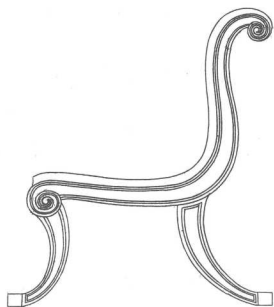
PROPERTY OF A GENTLEMAN

A set of four gilt-brass mounted mahogany side chairs, two Regency, circa 1810, two modern, in the manner of Thomas Hope

covered in later grey suede

These chairs are conceived in the Greek revival style promoted by Thomas Hope (1769-1831) in his *A Collection of Designs for Household Furniture and Interior Decoration* (1807) and are based on a design shown on pl. XL of this work.

W £ 7,000-10,000 € 7,800-11,100



Thomas Hope design from *A Collection of Designs for Household Furniture and Interior Decoration* (1807)



357



358

AN HOMAGE TO RICHARD WAGNER PROPERTY OF A NOBLEMAN

LOTS 359–376

□ 359

Ernst Beck

German, 1879-1941

RICHARD WAGNER

signed: *Beck.* and titled: *WAGNER.*
bronze, light brown patina, on a black marble
base
32cm., 12⁵/₈in. overall

£ 400-600 € 450-700



360

□ 361

Heinrich Kirchner

German, 1902 - 1984

SIEGFRIED SEIN SCHWERT NOTHUNG
ERHEBEND (SIEGFRIED RAISING HIS SWORD
GRAM)

signed: *Kirchner*
bronze, reddish brown patina, on a *nero portoro*
marble base
62cm., 24³/₈in. overall

£ 600-800 € 700-900



362



359

□ 360

Fernand Cian

Italian, Active early 20th century

BUST OF RICHARD WAGNER

signed: *Fernand Cian / Paris* and dated: *Salon*
1923
terracotta, on a veined yellow marble base
24cm., 9¹/₂in. overall

£ 800-1,000 € 900-1,150

□ 362

Alfred Moret

French, 1853- 1913

LE CROISET (PARZIFAL)

signed: *MORET.*
bronze, dark brown patina, on a dark green
marble base
27cm., 10⁵/₈in. overall

£ 700-1,000 € 800-1,150



361

□ 363

A mixed group of 'Wagnerian' items

comprising:
a hunting spear mounted on a wooden shaft;
a pair of gilt metal, wall-mounted candle holders;
a spearhead; and
a metal, winged helmet

See SOTHEBYS.COM for additional images

W £ 200-300 € 250-350

□ 364

A pair of polished steel three-light candelabra

adapted from bayonets

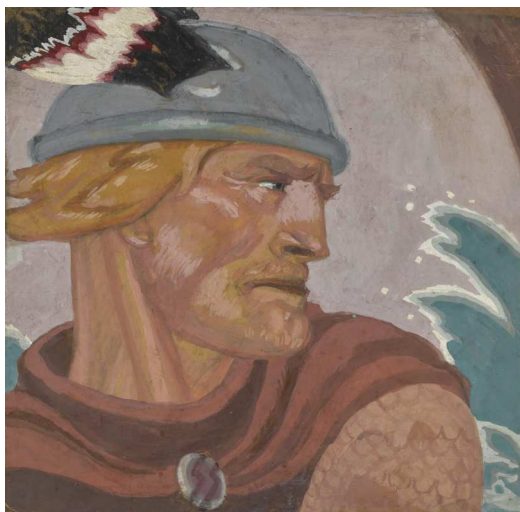
See SOTHEBYS.COM for additional images

W £ 400-600 € 450-700

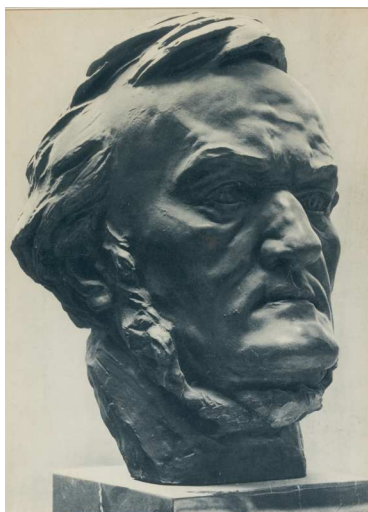
363

364





365 part



366 part



366 part



367 part



367 part



367 part

□ 365

□ 366

Various Artists, including Nikolai Maximenko (1924 - 2016) and Victor Theodor Slama (1890 - 1973)

THREE MALE FIGURES

(i) signed *Slama* lower right; (ii) signed with artist's initials upper left
 (i) oil on board (ii) oil on canvas board (iii) pencil and gouache on paper
 biggest: 52 by 51cm., 20½ by 20in; smallest: 29 by 21cm., 11½ by 8¾in. (3)

PROVENANCE

(ii) Boris Wilnitsky Fine Arts, Vienna

See SOTHEBYS.COM for additional images

£ 600-800 € 700-900

Various Artists

comprising:

a group of four monotone lithographs depicting scenes from *Rheingold*, *Walküre*, *Siegfried*, and *Gotterdammerung*; a bromide silver print of Arno Breker's bust of Richard Wagner, by Charlotte Rolarsbach; a theatre programme for 'Die Meistersinger von Nürnberg', 8th August 1920; a pen and ink and pencil drawing of Siegfried and the Dragon, by Albert Repholtz; an etching depicting Siegfried and the Daughters of the Rhine, by Hans Thoma; a coloured lithograph of various buildings and gardens, including Villa Wahnfried; a coloured engraving of Wagner's theatre in Bayreuth; 'The Fates' after H.B. Doyle, a political cartoon, printed and published by T.M. McLean, London 1847; a pen and ink drawing of Richard Wagner conducting, in a carved giltwood frame; a theatre programme for the Ring Cycle, Bayreuth, 1906; a mezzotint of Richard

Wagner conducting by Hanfstaengl, after Lazar Binbaum; a black and white photograph of Lohengrin, Deutsches Theater Lille, 1917; and a framed group of ten black and white photographs relating to Richard Wagner, designed as bookplates

German School, late 19th/20th century A PORTRAIT OF RICHARD WAGNER Head and shoulders, recto; and moneybags, variously numbered and inscribed with the names of operas, verso. Watercolour on paper, unframed 16½in by 20½in; 45cm by 52cm 16½in by 20½in; 45cm by 52cm (24)

See SOTHEBYS.COM for additional images

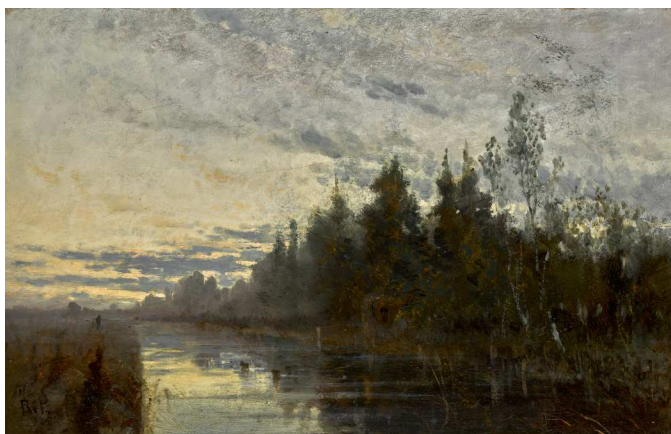
£ 500-700 € 600-800



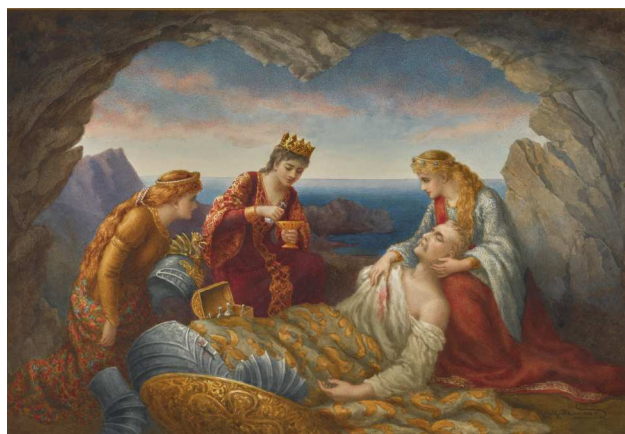
368



369 part



369 part



369 part

□ 367

Various Artists including Theodor Pixis (1831 - 1907) and Moritz von Schwind (1804 - 1871)

19th century

FIVE 19TH CENTURY WAGNERIAN DRAWINGS

(i, ii) with the Theodor Pixis Estate stamp on the reverse

(i, ii, v) pencil on paper (iii, iv) pencil and ink on paper

smallest: 15.5 by 12cm., 6 by 4¾in.; biggest: 23.5 by 28cm., 9 by 11in. (5)

See SOTHEBYS.COM for additional images

£ 800-1,200 € 900-1,350

□ 368

German School, late 19th century

THE THREE BLACK SWANS

bears signature lower right

oil on board

77.5 by 101cm., 30½ by 38¾in.

£ 400-600 € 450-700

□ 369

Various Artists including Jan Frans de Boever (1872 - 1949)

19th century

FIVE 19TH CENTURY WAGNERIAN DRAWINGS

(i) signed *Emily Barnard* lower right

(ii) signed *J de Boever* lower right

(iii) signed with artist's initials *R.P.* lower left

(iv) signed and dated *R.Schmid - 1951.* lower right

(v) signed *L.HENDERYCKX.* lower centre

(i) watercolour, pencil and gouache on board (ii)

oil on panel, with arched top (iii) oil on canvas (iv)

oil on canvas, unframed (v) gouache and pencil

on paper

smallest: 21.5 by 33.5cm., 8.5 by 13.75in.; biggest:

118 by 118cm., 46.5 by 46.5in (5)

PROVENANCE

(i) Sale: Sotheby's, London, 17 July 2002, lot 181

Purchased from the above by the present owner

See SOTHEBYS.COM for additional images

£ 4,000-6,000 € 4,450-6,700



370 part

□ 370

Franz Stassen

German, 1869 - 1949

FIVE MALE NUDE STUDIES

(iv, v) signed *F Stassen* lower right
 black, red and white chalk on paper
 image: (i) 62 by 46cm., 24½ by 18in. (ii) 64 by 43cm., 25 by 19in. (iii) 63.5 by 42cm., 25 by 16½in. (iv) 63.5 by 47cm., 25 by 18½in. (v) 44 by 63cm., 17 by 25in. (5)

These five drawings appear to be have been studies for the artist's tapestries for the Neue Reichskanzlei in Berlin (the Reich Chancellery), which got destroyed during WWII.

See SOTHEBYS.COM for additional images

£ 2,000-3,000 € 2,250-3,350



370 part

□ 371

Various Artists

HERR SCHLOSSER AS MIME, FROM THE RING OF THE NIBELUNGEN

circa 1880
 Black and white photograph
 6½in by 4in; 16.5cm by 10cm

J. Albert was the official photographer to Ludwig II. of Bavaria

Unknown

A PHOTOGRAPH OF JOSEF KAINZ (1858-1910)
 Black and white photograph
 6in by 4in; 15cm by 11cm

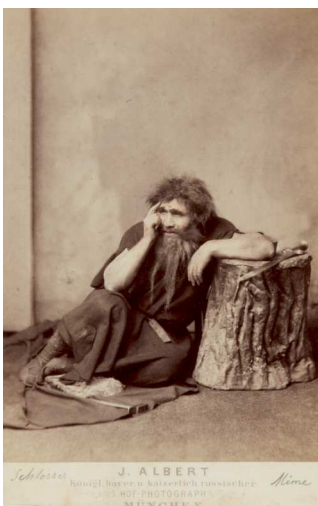
Kainz was to become one of the favourite actors of Ludwig II. of Bavaria

Emmanuel de Diedonné

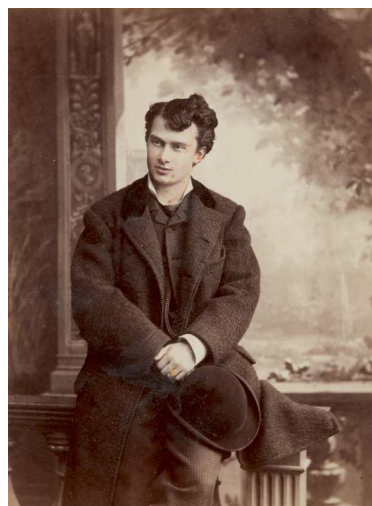
A NORSE WARRIOR
 Signed and dated in the print: *E. Diedonné 1875*
 Etching
 15¾in by 9¾in; 40cm by 24.5cm
 (3)

See SOTHEBYS.COM for additional images

£ 150-200 € 200-250



371 part



□ 372

Richard Guhr

German, 1873 - 1973

SIEGFRIED WITH THE SLAIN DRAGON

signed: *R-GVHR* and inscribed: *Guss v. Pirner u. Franz, Dresden.*

bronze, light brown patina
71cm., 28in.

£ 1,500-2,000 € 1,700-2,250



372

□ 373

A painted bureau 20th century

the decoration depicting Neuschwanstein Castle under moonlight, the fall-front opening to an arrangement of pigeon holes above two drawers and two cupboard doors opening to a single compartment
113cm. high, 92cm. wide, 33cm. deep;

£ 500-700 € 600-800



373

□ 374

Emmanuel Frémiet

French, 1824 - 1910

CREDO

signed: *E. FREMIET*, stamped 570 and titled: *CREDO*
bronze, light brown patina, on a red marble base
41cm., 16in. overall

£ 1,200-1,800 € 1,350-2,000



374



375



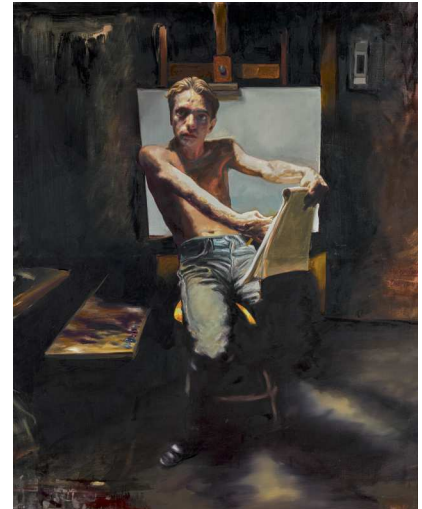
375



375



376



377

□ 375

Pierre Matisse

PORTRAITS OF HENRI MATISSE BY PIERRE MATISSE, THE ARTIST'S SON

Circa 1931-1932

Silver print, printed later.

7¼in by 9¾in; 18.5cm by 24.8cm;

Together with two further framed and glazed silver prints, printed later. The first dateable to 1931 showing Matisse in his studio working on the Barnes Frieze, and the second with Matisse and Miro at Les Deux Magots, Paris (3)

PROVENANCE

Mrs Tana Matisse, by whom gifted to the current owner on 31st December 1998

£ 200-300 € 250-350

□ 376

20th Century

A COASTAL SCENE

oil on canvas

41.5 by 34.5cm.; 16¼ by 13½in.

PROVENANCE

Sale, Bonhams, 8th March 1979, lot 55
Private collection

£ 800-1,200 € 900-1,350

□ 377

Laurent Dauptain

b.1961

SELF PORTRAIT

signed, titled and dated 81; also signed, titled and inscribed on the stretcher bar

oil on canvas

100 by 81.5cm.; 39½ by 32in.

PROVENANCE

The artist
Private collection

⊕ £ 400-600 € 450-700

□ 378

Wagneriana

COLLECTION OF 15 VOLUMES, COMPRISING:

Wagner, Richard *Tristan und Isolde*, Partitur, *Breitkopf & Härtel, Leipzig etc. 1905*, 3 vols., copy number 46, edition with text in German, French and English, brown leather binding--
Pfizer, Gustav *Der Nibelungen Noth*, illustriert mit Holzschnitten nach Zeichnungen von Julius Schnorr von Carolsfeld und Eugen Neureuther, *Cotta, Stuttgart a. Tübingen 1843*--together with 11 others, *occasional spotting and browning*

An attractive set of scores and related literature.

See SOTHEBYS.COM for additional images

£ 300-400 € 350-450

□ 379

A pair of Regency style simulated
rosewood open bookcases, 20th
century

with four shelves

171cm. high, 70.5cm. wide; 30.5cm. deep; 5ft.
7¼., 2ft. 3¾in., 1ft.

See SOTHEBYS.COM for additional images

W £ 800-1,200 € 900-1,350



379 part



380

□ 380

A Renaissance style carved walnut armchair
19th century

W £ 400-600 € 450-700



381

□ 381

A Regency style mahogany serving table

86.5cm. high, 134cm. wide, 47.5cm. deep; 2ft. 10¼in., 4ft. 4¾in., 1ft. 6¾in.

W £ 500-800 € 600-900



382

□ 382

A late Victorian three-fold mahogany rule joint screen
circa 1900

183cm. high, 165cm. wide;

W £ 1,500-2,000 € 1,700-2,250

□ 383

A Northern European mahogany side cabinet
late 19th century

the painted decoration by Duchess Sophie of Bavaria (1875-1957)

PROVENANCE

Duchess Sophie of Bavaria (1875-1957)

W £ 800-1,200 € 900-1,350



383

□ 384

A Chinese Export gilt-brass mounted black lacquer cabinet
18th century

the interior with an arrangement of nine drawers, on a *later* stand
69cm. high, 91.5cm. wide, 50.5cm. deep; 2ft. 3in., 3ft. ¼in., 1ft. 8in.

PROVENANCE

Sotheby's, Baden-Baden, *Die Sammlung der Markgrafen und Grossherzöge von Baden*, 5 - 21 October 1995, lot 6652

LITERATURE

Schloss Baden Inventory number 143, plate LX

W £ 2,500-4,000 € 2,800-4,450



384

□ 385

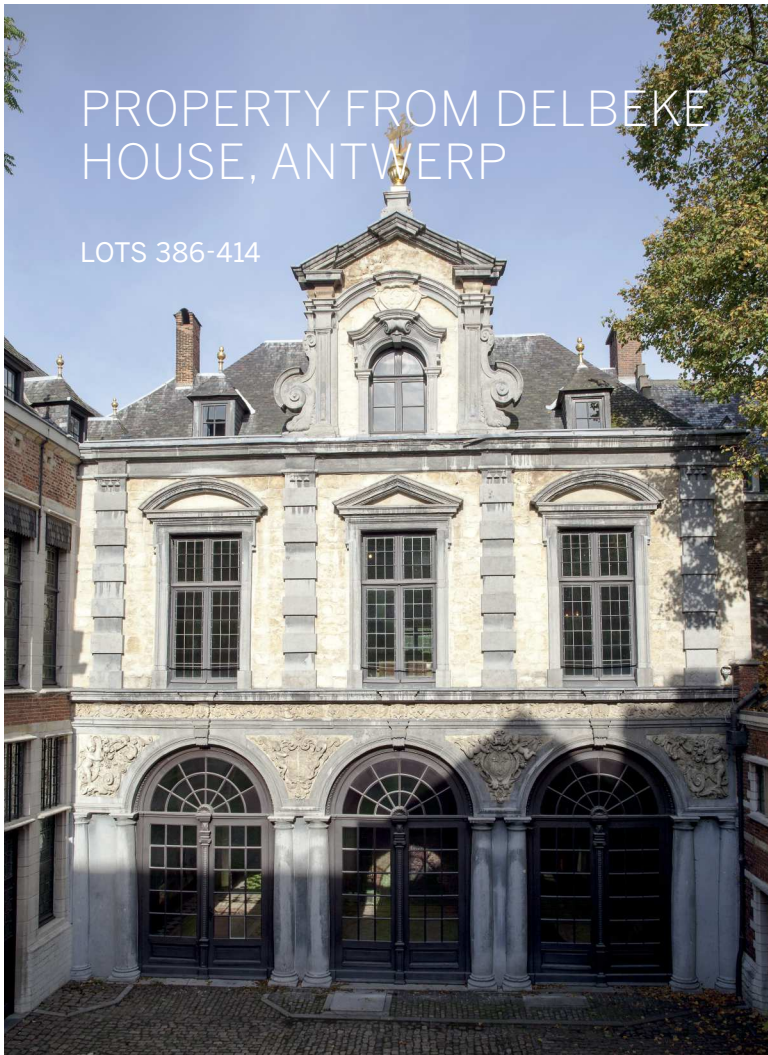
A pair of Louis XV style gilt-bronze chenets
19th century

of rocaille shape, with budding oak and acanthus leaves; **together with** another similar pair
the largest pair: 41cm. high, 30cm. wide, 29cm. deep;

W £ 1,500-2,500 € 1,700-2,800



385



PROPERTY FROM DELBEKE
HOUSE, ANTWERP

LOTS 386-414

386

**An Empire ormolu mantel clock,
circa 1815**

4-inch enamel dial signed *F Demanet a Bruxelles*, bell striking movement with outside count wheel and silk suspension, the case with a winged male figure and lyre, the base with martial and science mounts, on knurled feet, together with a painted mahogany stand and glass cover, 51cm. 20in. high

W £ 2,500-3,500 € 2,800 - 3,900

387

**An Empire style patinated and gilt-bronze colza chandelier
early 20th century**

the foliate cast corona with three chains supporting the reservoir with cast arms and etched glass globes and central flamed glass finial 140cm. high, 70cm. diameter; 4ft. 7in., 2ft. 3½in.

W £ 2,000-3,000 € 2,250-3,350

388

Italian, circa 1800

A PAIR OF SUPPORTS IN THE FORM OF ANGELS BEARING FLOWER BASKETS

gilt and silvered fruitwood
50cm., 19¾in.

£ 1,500-2,000 € 1,700 - 2,250

389

**A suite of Empire style mahogany chairs
early 20th century**

including a pair of armchairs, a large bergère and a pair of side chairs, each with upholstered seat and back

W £ 2,000-3,000 € 2,250-3,350



388



387



386



389

390

Louis François Joseph Dupuis

Belgian, b.1842

PAIR OF BUSTS OF BARON DELBEKE AND
FONS JANSSENS

one stamped: *LOUISDUPUIS*; the other inscribed:
L DUPUIS Fecit, and entitled: *FONS JANSSENS*,
the book dated: 1897
terracotta

together with two bronze and cast iron profile
medallions of the same sitters; Baron Delbeke by
Josue Dupon and Fons Janssens by Louis Dupuis
(4)

Delbeke: 26cm., 10¼in.

Janssens: 13cm., 5½in.

Profile of Delbeke: 31cm., 12 2/8 in. diameter

Profile of Janssens: 25cm., 9⅞in. diameter

£ 1,000-1,500 € 1,150-1,700



390 part

391

Bertel Thorvaldsen (1768-1844)

Italian, Rome, circa 1832

BUST OF A GENTLEMAN, PROBABLY JOHN
O'BRIEN

monogrammed: *AT*

white marble

51cm., 20in.

see catalogue note at SOTHEBYS.COM

W £ 8,000-12,000 € 8,900 - 13,300



391



392

392

French School, 19th Century

PORTRAIT OF A GENTLEMAN

indistinctly dedicated, signed and dated *à mon
neveu alex [...] 1898* lower right

oil on canvas

61 by 48.5cm., 24 by 19in.

£ 800-1,200 € 900-1,350

393

Rinaldo Rinaldi

Italian, 1793-1873

BUST OF A GENTLEMAN

signed: *Rinaldo Rinaldi 7 / Roma_1863*

white marble

76cm., 30in. overall

W £ 3,000-5,000 € 3,350 - 5,600



392

394

Cantagalli workshop
Italian, Florence, late 19th century

BUST OF A WOMAN

with the Cantagalli cockerel mark on the inside
glazed terracotta, on an ebonised wood base

bust: 46cm., 18½in.

base: 7cm., 2¾in.

£ 700-900 € 800-1,000



394

395

French, probably 18th century

BUST OF A LADY,
POSSIBLY MADAME DU BARRY

terracotta

80cm., 31½in. overall

W £ 2,000-3,000 € 2,250 - 3,350



395



396

396

Follower of Jakob Ferdinand Saeys

CAPRICCIO ARCHITECTURAL SCENES WITH ELEGANT FIGURES PROMENADING

a pair, both oil on canvas
each: 56.8 x 84.5 cm.; 22³/₈ x 33¹/₄ in.
(2)

£ 4,000-6,000 € 4,450 - 6,700

397

After Thomas Willeboirts Bosschaert

SAINT SEBASTIAN

oil on canvas
57.8 x 46.4 cm.; 22³/₄ x 18¹/₄ in.

A copy after Bosschaert, the original now in the Petit Palais, Potsdam.¹

1. See A. Heinrich, *Thomas Willeboirts Bosschaert*, Turnhout 2003, vol. II, reproduced p. 496, fig. 18.

£ 1,500-2,000 € 1,700-2,250



397

398

Circle of Gillis Mostaert

SCENES FROM THE LIFE OF JACOB IN THE BOOK OF GENESIS: JACOB WRESTLING THE ANGEL; JACOB REMOVING THE STONE FROM THE WELL TO WATER LABAN'S SHEEP; AND THE DREAM OF JACOB'S LADDER

oil on oak panel
106.7 x 203.2 cm.; 42 x 80 in.

W £ 4,000-6,000 € 4,450 - 6,700



398



399



399

399

Attributed to Christoffel Jacobsz. van der Laemen

Brussels 1606/15 - 1651 Antwerp

THREE SCENES OF ELEGANT COMPANY

a set of three, all oil on panel
each: 48.7 x 64.3 cm.; 19 1/8 x 25 1/4 in.
(3)

PROVENANCE

Anonymous sale, London, Christie's South Kensington, 29 October 2015, lot 129 (as Christoffel Jacobsz. van der Lamem).

£ 5,000-7,000 € 35,600 - 7,800



399

400

Flemish School, 17th century

STILL LIFE OF FRUIT, VEGETABLES AND BIRDS IN AN INTERIOR

oil on canvas
121.8 x 201.7 cm.; 48 x 79 3/8 in.

£ 3,000-5,000 € 33,350 - 5,600



400



401

401

Flemish School, 18th Century

A SET OF SEVEN DECORATIVE WALL PANELS:
LANDSCAPE WITH A WATERFALL AND A
BRIDGE; THE WATERFALLS OF TIVOLI;
SCHAFFHAUSEN, VIEW OF THE WATERFALLS;
THE BAY OF NAPLES WITH A VIEW OF
MOUNT VESUVIUS; ROME, VIEW OF THE
COLOSSEUM; LANDSCAPE WITH A GARRISON
ENCAMPED BESIDE A RIVER; RIDERS AND
THEIR DOGS APPROACHING A VILLAGE IN A
MOUNTAINOUS LANDSCAPE

all oil on canvas, the second and third with
shaped lower edges

the first: 222.3 by 94.6 cm.; 87½ by 37¼ in.

the second and third: 223.5 by 180.4 cm.; 88 by
71 in.

the fourth and fifth: 222.9 by 254 cm.; 87¾ by
100 in.

the sixth and seventh: 223.6 by 234.9 cm.; 88 by
92½ in.

(7)

W £ 30,000-40,000 € 33,100-44,100





402



403

402

A Directoire style painted brass and gilt bronze five-light gasolier early 20th century

the fluted stem ending on central vase issuing the straight fluted arms with column shaped holders and frosted glass globes
170cm. high, 90cm. wide; 5ft. 7in.2ft. 11½in.

W £ 2,000-3,000 € 2,250-3,350

403

A pair of Empire style gilt-bronze three light candelabra 19th century

each with a winged putto holding a lyre and three scrolling branches
61cm. high; 2ft.

W £ 1,000-1,500 € 1,150 - 1,700



404



404

A pair of Baroque style oak and ebonised tables late 19th century

the inlaid top above arches on column legs joined by an x-shaped stretcher
95.5cm. high, 54cm. wide, 45cm. deep; 3ft 1½in., 1ft 9¼in., 1ft 5½in.

W £ 2,000-3,000 € 2,250 - 3,350



405

405

An Empire style mahogany chaise longue
circa 1900

with slightly curved upholstered back, the upright ends with paterae carved to sides, all on plain stepped plinth base
70cm. high, 183.5cm. long, 70cm. deep; 2ft 3½in.; 6ft 1in., 2ft 3½in.

W £ 1,500-2,000 € 1,700-2,250

406

An Empire style gilt-bronze eight-light oval chandelier

the foliated cast corona with eight stems holding the pierced anthemion frieze, issuing curved arms, fitted for electricity
112cm. high, 140cm. wide, 110cm. deep; 3ft. 4¼in., 4ft. 7in., 3ft. 7in.

W £ 2,000-3,000 € 2,250 - 3,350



406

407

An Empire style mahogany settee
early 20th century

of rich flamed mahogany veneers, with out-splayed arms, now upholstered in cream-coloured silk
215.5cm. wide; 7ft. ¾in.

W £ 800-1,200 € 900-1,350



407

408

An Empire style painted and ebonised suite of furniture
in the manner of Jean-Joseph Chapuis

comprising a centre table, four armchairs and six side chairs
the table 75.5cm. high, 110.5cm. diameter; 2ft. 5¾in., 3ft. 7½in.

W £ 2,500-3,500 € 2,800-3,900



408



409

409

An alabaster and brass hanging lantern

first half 20th century

70cm. high, 25cm. diam.: 2ft 3½in; 10in.

W £ 2,000-3,000 € 2,250 - 3,350

410

A pair of Rococo style gilt-bronze eight-light chandeliers

together with another pair and a large wall light, fitted for electricity

133cm. high, 80cm. wide; 4ft. 4¼in., 2ft. 7½in.

W £ 4,000-6,000 € 4,450 - 6,700



410

411

A Louis XV style bronze hanging lantern

first half 20th century

of circular form with shaped glass sides
117cm. high, 48cm. wide; 3ft. 10in., 1ft. 7in.

W £ 3,000-5,000 € 3,350 - 5,600



411



412



413

412

**A Charles X Savonnerie carpet,
France**

circa 1830
approximately 435 by 317cm; 14ft. 3in., 10ft 5in.

PROVENANCE

Sotheby's New York, Important English and European Furniture, Silver, Porcelain and Carpets, 23 May 2012, lot 208
Dildarian, Inc., New York, 1987

See catalogue note at SOTHEBYS.COM

W £ 6,000-8,000 € 6,700 - 8,900

413

A Louis XIV style Savonnerie carpet

approximately 944cm by 382cm; 31ft. 1in., 12ft. 6in.

W £ 3,000-5,000 € 3,350-5,600

414

An Aubusson carpet, France

late 18th century

restorations
approximately 461 by 419cm; 15ft. 2in., 13ft. 9in.

W £ 1,000-1,500 € 1,150-1,700



414



415

A pair of Italian patinated bronze 'Medici' and 'Borghese' vases 19th century

one a copy of the Medici vase, depicting Iphigenia seated below a statue of goddess, perhaps Diana, with heroic warriors on either sides, the fluted loop handles rising from satyrs' heads, on an acanthus-leaf carved base raised on a gadrooned base and square plinth; the other loosely based on the 'Borghese' vase

each: 34cm. high, 24cm. diameter; 1ft. 1¼in., 9½in.

PROVENANCE

Koller, Zürich, 26 March 2009, lot 1241

The monumental 'Medici' vase, sculpted in the 1st century AD as a garden ornament, resurfaced in the inventory of Villa Medici, Rome, in 1598, and has been on display in the Uffizi Gallery, Florence, since 1780. The 'Borghese' vase, on the other hand, made in Rome in the latter half of the 1st century BC, depicts a Bacchanalian procession. Acquired by the Borghese family in the 16th century, it was later bought by Napoleon I and has been displayed in the Louvre since 1811.

For a nearly identical pair in gilt-bronze, see Sotheby's New York, *Fine European Furniture*, 3 April 2009, lot 206.

£ 4,000-6,000 € 4,450-6,700



416

Italian, 19th century After the Antique

FARNESE ANTINOUS

bronze, greenish brown patina, on a veined green marble base
66cm., 26in. overall

PROVENANCE

Gianni Versace, Villa Fontanelle, Moltrasio, Italy;
his sale, Sotheby's London, 18 March 2009, lot 65

£ 3,000-5,000 € 3,350-5,600



417

Italian, Naples, 19th century After the Antique

POMPEIAN DANCING SATYR

with an old collection label to the underside inscribed:
VERSACE COLLECTION / INV. N. 1229

bronze, greenish black patina, on a mottled red marble base
49cm., 19¼in. overall

PROVENANCE

Gianni Versace, Villa Fontanelle, Moltrasio, Italy;
his sale, Sotheby's London, 18 March 2009, lot 399

£ 2,000-3,000 € 2,250-3,350

RETOUR D'EGYPTE
VILLA MONTEVERDE, SPAIN
THE PROPERTY OF A NOBLEMAN

LOTS 415-467





418

418

After the Antique, French, 19th century

EGYPTIAN GODDESS HATHOR

stamped: *F. BARBEDIENNE. Fondateur.*, the base inscribed with hieroglyphs
bronze, green brown patina
96 by 104cm., 37¾ by 41in.

PROVENANCE

Mark Ransom, London

W £ 10,000-15,000 € 11,100-16,600

419

Italian, early 20th century

PAIR OF SPHINXES

terracotta
100cm., 39¾in. each

PROVENANCE

Artur Ramon, Barcelona

W £ 20,000-30,000 € 22,100-33,100



419





420 part



421



422

420

Follower of Carle van Loo

THE FOUR SEASONS

a set of four, all oil on canvas
each: 90.5 x 109.3 cm.; 35⁵/₈ x 43 in.

PROVENANCE

Gianni Versace (1946-1997), Villa Fontanelle, Lake Como;
His sale, London, Sotheby's, 18 March 2009, lot 89.

See SOTHEBYS.COM for further images

£ 5,000-7,000 € 5,600-7,800

421

Italian, circa 1900

RELIEF WITH A CLASSICAL *DISPUTATIO* SCENE

indistinctly inscribed: SA
white marble, in a gilt wood frame
73.5 by 100cm., 28⁷/₈ by 39³/₈in. overall

PROVENANCE

Gianni Versace, Villa Fontanelle, Moltrasio, Italy;
his sale, Sotheby's London, 18th March 2009, lot 180

£ 5,000-7,000 € 5,600-7,800



423

422

Teodoro Matteini

Pistoia 1754 - 1831 Venice

PORTRAIT OF A YOUNG LADY LEANING
AGAINST A PEDESTAL

pastel
622 by 505 mm

PROVENANCE

With W. Apolloni, Rome;
Gianni Versace,
his sale, London, Sotheby's, *Paintings, Furniture
and Works of Art from the Collection of Gianni
Versace Villa Fontanelle, Moltrasio*, 18 March
2009, lot 460

£ 5,000-7,000 € 5,600-7,800

423

**A set of four Italian paintings on
glass depicting the four Elements,
after Louis de Boullogne the
Younger, Venice
late 18th century**

within later giltwood frames
each: 52cm. high, 66cm. wide; 1ft. 8¼in., 2ft. 2in.

PROVENANCE

Sotheby's London, *Paintings, Furniture and Works
of Art from the collection of Gianni Versace Villa
Fontanelle, Moltrasio*, 18 March 2009, lot 216

LITERATURE

Related literature:
H. Guicharnaud, "Le Quartre Eléments de Louis
de Boullogne: etudes préparatoires," in *Revue du
Louvre*, No. 4, 1985, pp. 265-274

The composition is after a series of four paintings
by Louis de Boullogne the Younger (Paris, 1654-

1733) representing the Elements and which had
become known throughout Europe thanks to
engravings by Charles Depuis (*Air* in 1718 and
Earth in 1721) and Louis Desplaces (*Fire* in 1717
and *Water* in 1718). A version by Boullogne of *Fire*,
or *Venus in the Forge of Vulcan*, sold Sotheby's
New York, *The Courts of Europe*, 30 January
2014, lot 118.

Earth, represents the triumph of Cybele, seated
between Bacchus and Ceres on a chariot drawn
by two lions and surrounded by maidens, satyrs
and putti. *Fire* shows Venus seated on a cloud
and accompanied by the Three Graces and
Cupid, ordering Vulcan to make arms for her son
Aeneas (*Aeneid*, VIII, 365-396). *Water* represents
Neptune on a horse-drawn scallop-shell with
a nymph, surrounded by further tritons and
nymphs. Finally, *Air* shows Juno asking Aeolus
to unleash the winds against Aeneas' fleet (*Aeneid*,
I, 54-85).

W £ 15,000-20,000 € 16,600-22,100



424

424

Follower of Giovanni Paolo Panini

**SOLDIERS AND PHILOSOPHERS AMONGST
RUINS**

oil on canvas
81.7 x 158.5 cm.; 32¼ x 62⅜ in.

PROVENANCE

F.E.G. Bagshawe Esq., Snitterton Hall, Derbyshire,
by 1957 (according to a label on the reverse);
With Daniel Hunt Fine Art, London.

The composition derives from Giovanni Paolo
Panini's *Predica di un apostolo* in the Denver Art
Museum, Denver (F. Arisi, *Gian Paolo Panini e i
fasti della Roma del '700*, Rome 1986, p. 445, cat.
no. 432 reproduced).

£ 20,000-30,000 € 22,100-33,100



425

425

Hubert Robert

Paris 1733 - 1801

**FIGURES STROLLING IN THE COLONNADE OF
THE PALAZZO FARNESE AT CAPRAROLA**

Pen and grey ink and brown ink and brown and
green wash over traces of black chalk;
signed and dated on the lintel of the doorway:
H ROBERT 1770
Sight size: 518 by 370 mm

PROVENANCE

Sale, London, Christie's, Belgravia and Lake
Geneva - Two European Collections, 14 May
2009, lot 63

£ 8,000-12,000 € 8,900-13,300



426



428



427



426

Circle of Juan José Carpio

CHRIST AND THE CENTURION

inscribed on the reverse of the frame:

Juan de la Corte

oil on canvas

109 x 170 cm.; 43 x 67 in.

£ 4,000-6,000 € 4,450-6,700

427

After a model by Jean-Antoine Houdon (1741-1828) French, 19th century

DAVID

stamped: *HOUDON*

bronze

39cm., 15½in.

PROVENANCE

Koller Zürich, 26 March 2009, lot 1128

£ 4,000-6,000 € 4,450-6,700

428

A Louis XVI carved giltwood demi-lune console table circa 1775

the moulded white and grey marble top above a carved frieze hung with swags and centred by a ribbon on fluted tapering legs joined by a stretcher topped with an urn; restorations, re-gilt 87cm. high, 132cm. wide, 52cm. deep; 2ft. 10¼in., 4ft. 4in., 1ft. 8½in.

PROVENANCE

Koller, Zürich, 26th March 2009, lot 1150

W £ 25,000-40,000 € 27,600-44,100

429

An Italian gilt-bronze mounted pink granite urn
late 19th century

of baluster form with foliate and human mask cast mounts
53cm. high; 1ft. 9in.

PROVENANCE

Sotheby's London, *Paintings, Furniture and Works of Art from the collection of Gianni Versace Villa Fontanelle, Moltrasio*, 18 March 2009, lot 85

W £ 2,000-4,000 € 2,250-4,450



429

430

An Empire gilt-bronze urn mantel clock,
Lepaute, Paris, circa 1810

3½-inch dial signed *Lepaute à Paris*, bell striking movement with outside count wheel and silk suspension, the case in the form of an urn with pierced cover, martial term handles, foliate and martial mounts
43cm. 17in. high

PROVENANCE

Koller Zürich, 26 March 2009, lot 1207

£ 3,000-5,000 € 3,350-5,600



430

431

A Régence gilt-bronze mounted kingwood
parquetry commode
circa 1720

the brass-banded rectangular top above two short and two long drawers and shaped apron, on scrolled feet
82cm. high, 132cm. wide, 62.5cm. deep; 2ft. 8¼in., 4ft. 4in., 2ft. ½in.

W • £ 8,000-12,000 € 8,900-13,300



431

432 No lot

433

A pair of Italian walnut banquettes
circa 1830

each with a padded seat above an apron containing a drawer with two further secret drawers to the interior, on moulded x-shaped supports
each 54cm. high, 136cm. wide, 40cm. deep; 1ft. 9½in., 4ft. 5¼in., 1ft. 3½in.

PROVENANCE

Sotheby's London, *Paintings, Furniture and Works of Art from the collection of Gianni Versace Villa Fontanelle, Moltrasio*, 18 March 2009, lot 100

W £ 4,000-6,000 € 4,450-6,700



433

434

An Empire gilt-bronze and bronze mounted mahogany console table by Georges Jacob first quarter 19th century

with a rectangular Spanish portor marble top above a frieze drawer centered by a patera flanked by a floral bouquet and leaves on neo-classical female caryatid front supports, the rear pilasters mounted with a thyrsus and mirrored backboard on a concave-fronted plinth base; the reverse with the inventory number in black ink N89; stamped JACOB D. R. MESLÉE

90cm. high, 149.5cm. wide, 43.5cm. deep; 2ft. 11½in., 4ft.11¾in., 1ft. 5¼in.

PROVENANCE

The Collection of Gianni Versace; Sotheby's London, *Paintings, Furniture and Works of Art from the collection of Gianni Versace Villa Fontanelle, Moltrasio*, 18 March 2009, lot 260

Related literature:

Michael Beurdeley, *Georges Jacob (1739-1814) et son Temps*, Saint-Rémy-en-l'Eau, 2002, p. 97, illustrates a console table by Jacob-Desmalter,

with gilt-bronze female figures very similar in conception to those upon this console table, originally in the bedroom of Caroline Murat in 1808, Elysée Palace during the Empire period and now in the Trianon.

Jacob D.R. Meslée was the stamp used by François-Honoré Georges and Georges Jacob, circa 1803-1813.

W £ 15,000-20,000 € 16,600-22,100



434



435



436



437

435

**An Empire gilt-bronze and cut glass chandelier
19th century**

overall hung with beaded chains and pear-shaped diamonds, the central tier issuing eight scrolled candle arms
120cm. high, 91cm. diameter; 3ft. 11½in., 3ft.

PROVENANCE

Galerie Golovanoff, Paris

W £ 6,000-9,000 € 6,700-10,000

436

**A pair of Italian neoclassical carved, white painted and parcel-gilt Corinthian columns
circa 1800**

each: 219cm. high; 7ft. 2¼in.

PROVENANCE

Artur Ramon, Barcelona

W £ 4,000-6,000 € 4,450-6,700

437

A pair of English white painted and brass mounted bookcases, part Regency

each: 250cm. high, 102cm. wide, 28cm. deep; 8ft. 2½in., 3ft. 4in., 11in.

PROVENANCE

Will Fisher, London

W £ 4,000-6,000 € 4,450-6,700

438

An Empire gilt-bronze and patinated bronze ten-branch bronze chandelier
19th century

drilled for electricity

106cm. high, 66cm. diameter; 3ft. 5¾in., 2ft. 2in.

W £ 3,000-5,000 € 3,350-5,600



438

439

A Restauration gilt-bronze mounted carved mahogany centre table
circa 1830

the circular grey and white moulded marble top raised on a tripartite base; *top replaced, the mounts later*

79cm. high, 80cm. diameter; 2ft. 7in., 2ft. 7½in.

PROVENANCE

Koller Zürich, 26 March 2009, lot 1247

W £ 2,000-3,000 € 2,250-3,350

440

A Biedermeier mahogany, burrwood parquetry and alabaster secrétaire à abattant, probably Swedish
circa 1830

the mirrored interior flanked by two concave-fronted drawers above a frieze drawer, the fall-front opening to a fitted interior with pull-out pigeon holes concealing a secret drawer and a further mirrored recess flanked by alabaster columns and three drawers on either side, above a further panelled drawer and two long drawers

105.5cm. high, 107cm. wide, 50cm. deep; 3ft. 5½in., 3ft. 6in., 1ft. 7¾in.,

PROVENANCE

Sotheby's, London, Paintings, Furniture and Works of Art from the collection of Gianni Versace Villa Fontanelle, Moltrasio, 18th March 2009, lot 215

W £ 10,000-15,000 € 11,100-16,600



439



440



441

441

Italian School, circa 1800

CLASSICAL FIGURES IN THE TEMPLE OF MINERVA, POSSIBLY ALEXANDER THE GREAT AND ROXANNA

oil on canvas
38.4 x 50.4 cm.; 14³/₄ x 19⁷/₈ in.

PROVENANCE

Gianni Versace (1946-1997), Villa Fontanelle, Lake Como;
His sale, London, Sotheby's, 18th March 2009, lot 175.

£ 2,000-3,000 € 2,250-3,350



442

442

Dutch School, 17th century

PEASANTS OUTSIDE A TAVERN

indistinctly signed lower left: [...]dorf f
oil on panel
59 x 83 cm.; 23³/₄ x 32³/₄ in.

£ 3,000-4,000 € 3,350-4,450

443

Follower of David de Coninck

Anversa 1636 - 1699 Bruxelles

A DOG ATTACKING FOWL

oil on canvas
128.5 x 178 cm.; 50⁵/₈ x 70¹/₈ in.

PROVENANCE

With Charles Balajj, Lyon, 1998;
Anonymous sale, Paris, Rieunier & Bailly-Pommery, 22 November 1999, lot 61 (as de Coninck);
Anonymous sale, Madrid, Castellana, 24 January 2000, lot 145 (as de Coninck).

EXHIBITED

Paris, Biennale, 1998;
Cieza 2000: *Arqueología, Pintura y Artes Decorativas: Colección Particular*, Museo de Siyâsa, Cieza, 1 April - 26 April 2000, no. 107.

LITERATURE

J. S. Juan, in *Arqueología, Pintura y Artes Decorativas: Colección Particular*, exh. cat., Cieza, 2000, p. 68, cat. no. 107, reproduced in colour p. 69.

£ 20,000-30,000 € 22,100-33,100



443

444

Attributed to Adrian van der Cabel

1630 - 1705

A PAIR OF COASTAL LANDSCAPES

a pair, both oil on canvas
each: 61 x 95 cm.; 24 x 37³/₈ in.
(2)

EXHIBITED

Cieza 1999: *Maestros de la Pintura Flamenca y Holandesa del siglo XVII*, Museo de Siyasa, Cieza, 12 May - 25 May 1999, no. 19.

LITERATURE

M. D. Padrón in *Maestros de la Pintura Flamenca y Holandesa del siglo XVII*, exh. cat., Museo de Siyasa, Cieza, 1999, n. pag., cat. no. 19, reproduced in colour

£ 6,000-8,000 € 6,700-8,900



444



445

445

An Empire gilt and patinated bronze six-light chandelier, possibly Italian early 19th century

the central corona surmounted by a standing figure of Nike, with scrolled branches cast as swans with drip-pans and nozzles, *formerly fitted for electricity*

54cm. diameter; 1ft. 9¼in.

PROVENANCE

Sotheby's Amsterdam, *Furniture, Clocks & Decorative Arts*, 7 April 2009, lot 388

W £ 2,000-3,000 € 2,250-3,350



446

446

A Russian carved mahogany and parcel-gilt armchair

with concave shaped back, the arms terminating in sphinx supports, on square tapering legs raised on carved feet and rear sabre legs

PROVENANCE

Koller Zürich, 26 March 2009, lot 1230

W £ 2,000-3,000 € 2,250-3,350



447

447

An Italian walnut circular centre table, Lucca circa 1830

the top inlaid with radiating veneers and satinwood semicircles, centred by an inlaid monogram AB above a frieze with one drawer, on Egyptian-style caryatid supports and a concave platform frieze, with *Versace Collection inventory label nr 1370*

83cm. high, 130cm. diameter; 2ft. 8¾in., 4ft. 3¼in.

PROVENANCE

Sotheby's London, *Paintings, Furniture and Works of Art from the collection of Gianni Versace Villa Fontanelle, Moltrasio*, 18 March 2009, lot 331

W £ 5,000-7,000 € 5,600-7,800

448

A set of eight Empire white-painted and parcel-gilt fauteuils circa 1805

each with a curved padded backrest and scrolled top rail, downswept wooden armrests carved with rosettes, the bow-fronted seat raised on sabre legs; *redecorated*
91.5cm. high, 56cm. wide; 3ft. 1/4in., 1ft. 10in.

PROVENANCE

Bernard Steinitz, Paris, 1989;

A Private West Coast Collection;
Sotheby's New York, *Important French Furniture and Carpets*, 8 May 2009, lot 197.

W £ 15,000-20,000 € 16,600-22,100



449

An Empire style gilt-bronze mounted mahogany console table

the black marble top above a single frieze drawer on carved and painted monopodia with the shape of Hercules, on a plinth base
87cm. high, 130cm. wide, 48cm. deep; 2ft. 10 1/4in., 4ft. 3 3/4in., 1ft. 7in.

PROVENANCE

Koller Zürich, 26 March 2009, lot 1229

W £ 7,000-10,000 € 7,800-11,100





450

450

Friederich Carl Gröger

Plön 1766 - 1838 Hamburg

PORTRAIT OF FREDERICA VON MECKLENBURG-STRELITZ, DUCHESS OF CUMBERLAND AND QUEEN OF HANOVER (1778-1841), HALF-LENGTH, SEATED HOLDING A LYRE

oil on canvas
116.5 x 93.5 cm.; 45⁷/₈ x 37³/₄ in.

PROVENANCE

Gianni Versace (1946-1997), Villa Fontanelle, Lake Como;
His sale, London, Sotheby's, 18 March 2009, lot 96.

Born Frederica of Mecklenburg-Strelitz, the sitter was the fifth daughter of Charles II, Duke of Mecklenburg-Strelitz. She was married three times: firstly to Prince Friedrich Ludwig Karl von Preussen (1773-1796), then Prince Frederick William von Solms-Braunfels (1783-1806), and finally to the fourth son of King George III of Great Britain - Prince Ernest Augustus, Duke of Cumberland (1771-1851). She reigned as Queen of Hannover from 1837-41.

£ 6,000-8,000 € 6,700-8,900



451

451

Circle of Anne-Louis Girodet de Roucy-Trioson

1767 - 1824

A CLASSICAL SCENE WITH A YOUTH BEING LED AWAY FROM A YOUNG NYMPH BY HIS FATHER, POSSIBLE PYRAMUS BEING LED AWAY FROM THISBE

inscribed on the reverse: *Il Marchese di Gioiosa Caracciolo / d all'ornatissimo Sig. Conte Filiberto Avogadro di Colobiano / D.D.D*

oil on canvas, unlined
35 x 73 cm.; 13³/₄ x 28³/₄ in.

PROVENANCE

Gianni Versace (1946-1997), Villa Fontantelle, Lake Como;
His sale, London, Sotheby's, 18 March 2009, lot 335.

£ 8,000-12,000 € 8,900-13,300



452

452

Heinrich Friedrich Füger

Heilbronn 1751 - 1818 Vienna

STUDY FOR A THEATRE CURTAIN DEPICTING APOLLO AND THE MUSES

oil on canvas
80.5 x 83 cm.; 31¾ x 32⅝ in.

PROVENANCE

The Esterhazy collection, Budapest;
Private collection, Augsburg;
Anonymous sale, Vienna, Dorotheum, 31 March
2009, lot 197.

LITERATURE

Weltkunst, Berlin, March 1967, pp. 826-831;
R. Keil, *Heinrich Friedrich Fuger 1751-1818 Nur
wenigen ist es vergoent das Licht der Wahrzeit
zu sehen*, Vienna 2009, p. 292, cat. no. 294
reproduced

This study was produced as a preparatory work for the curtain of the Alte Burgtheater, Vienna. For such a large-scale venture very few studies relating to the preparation of the project still exist, and in fact this is the only remaining oil sketch. One drawing directly connected to this composition and three other related drawings are housed in the Albertina, Vienna.

Füger enjoyed an extremely successful career; born in Heilbronn, Germany in 1751 he moved to Leipzig at an early age to undertake his studies, and subsequently moved to Vienna. Following two years spent in Rome and Naples he returned to the Austrian capital and went on to become the Director of the Austrian Academy, and later the Director of the Imperial Collection in Vienna in 1806.

£ 15,000-20,000 € 16,600-22,100



453

453

Attributed to Adèle de Romanée

PORTRAIT OF A MOTHER AND CHILD

oil on canvas
184 x 134 cm.; 72½ x 52¾ in.

PROVENANCE

Gianni Versace (1946-1997), Villa Fontantelle, Lake Como; His sale, London, Sotheby's, 18 March 2009, lot 336.

£ 30,000-50,000 € 33,100-56,000

□ 454

Flemish School, circa 1800

CUPID RIDING A LION

oil on canvas
48.8 x 57.7 cm.; 19¼ x 22¾ in.

PROVENANCE

With A.G.G. Subert, Milan (according to a label on the reverse); Gianni Versace (1946-1997), Villa Fontanelle, Lake Como; His sale, London, Sotheby's, 18 March 2009, lot 367 (as Continental School circa 1800).

£ 1,200-1,800 € 1,330-1,990

455

Cajetan Roos, called Gaetano de Rosa

Rome 1690 - 1770 Vienna

LANDSCAPE WITH A SHEPHERD AND HIS HERD BY A RIVER, A BRIDGE AND TOWN BEYOND

oil on canvas
74.4 x 97 cm.; 29¼ x 38¼ in.

PROVENANCE

Anonymous sale, Koller Auktionen AG, Zurich, 27 March 2009, lot 3090.

£ 3,000-4,000 € 3,350-4,450



454



455

Pietro Luchini

Bergamo 1800 - 1883 Bologna

PORTRAIT OF A LADY IN RED, FULL LENGTH, LEANING ON
A COLUMN WITH A LANDSCAPE BEYOND

signed lower right: *P.ro A. Luchini fece*

oil on canvas

208 x 129.5 cm.; 81¾ x 51 in.

PROVENANCE

Gianni Versace (1946-1997), Villa Fontantelle, Lake Como;
His sale, London, Sotheby's, 18 March 2009, lot 335.

£ 25,000-35,000 €27,600 - 38,600



456



457

Louis Hersent

Paris 1777 - 1860

PORTRAIT OF A LADY, FULL LENGTH, WEARING A BLACK
DRESS, HOLDING A COMB AND EMBROIDERY

oil on canvas

164 x 115 cm.; 64½ x 45¼ in.

PROVENANCE

Gianni Versace (1946-1997), Villa Fontanelle, Lake Como;
His sale, London, Sotheby's, 18 March 2009, lot 329.

£ 12,000-18,000 € 13,300-19,900

A Louis XVI carved giltwood lit à la polonaise
circa 1785

the canopy carved with an egg and dart border
above a head-and-footboard with concave
corners

267cm. high, 146cm. wide, 200cm. deep; 8ft. 9in.,
4ft. 9½in., 6ft. 6¾in.

W £ 10,000-15,000 € 11,100-16,600



458



459

459

An Italian Empire parcel-gilt and
mahogany centre table
first quarter 19th century

with an oval veined pink and grey marble
top centred by sparring gladiators within an
anthemion border on square tapering legs
headed by bearded male busts with a drapery
headdress on paw feet

79cm. high, 79cm. wide, 59.5cm. deep; 2ft. 7in.,
2ft. 7in., 1ft. 11½in.

PROVENANCE

Sotheby's London, *Paintings, Furniture and Works
of Art from the collection of Gianni Versace Villa
Fontanelle, Moltrasio*, 18t March 2009, lot 24

W £ 3,000-5,000 € 3,350-5,600

460

A Louis XV carved giltwood canape
mid-18th century

the scrolled frames carved with rocaille and
flowers, on short cabriole legs; *regilt*
178cm. wide; 5ft. 10in.

PROVENANCE

Artur Ramon, Barcelona

W £ 3,000-5,000 € 3,350-5,600



460

A Louis XIV gilt-mounted kingwood
parquetry quarter striking table
clock, circa 1700

8½-inch twelve-piece cartouche enamel dial, the
three train movement with verge escapement,
two outside count wheels for hours and quarters
and *now* striking on two bells, signed on the
backplate *Gribelin A Paris*, the waisted case with
gilt urn surmount above foliate and gilt mounts
and bun feet, the whole geometrically veneered
60cm. 23½in. high

PROVENANCE

Michael Nolte, Münster

W • £ 6,000-8,000 € 6,700-8,900



461



462

462

An Empire gilt-bronze mounted
mahogany centre table

with *later* white veined grey marble top
76cm. high, 64cm. diameter; 2ft. 6in., 2ft. 1in.

W £ 3,000-5,000 € 3,350-5,600

463

A pair of Italian white and verde
antico marble columns
19th century

of tapering square form
each: 108cm. high; 3ft. 6½in.

PROVENANCE

Koller, Zürich, 26 March 2009, lot 1197

W £ 4,000-6,000 € 4,450-6,700



463

464

A pair of North Italian carved giltwood fauteuils en cabriolet circa 1780

PROVENANCE

Artur Ramon, Barcelona

W £ 3,000-5,000 € 3,350-5,600



464

465

A Régence carved oak table à gibier circa 1720

the moulded marble top above a carved frieze above a cartouche issuing scrolling acanthus leaves, on scrolled legs joined by a leaf-carved x-form stretcher

84cm. high, 145cm. wide, 70cm. deep; 2ft. 9in., 4ft. 9in., 2ft. 3½in.

W £ 15,000-20,000 € 16,600-22,100



465

466

A pair of Empire style gilt-bronze chenets

each supported by a flambé torch, surmounted by quiver and wreath motifs, each bearing a Versace Collection inventory label nr 1511 each: 28cm. high, 31cm. wide; 11in., 1ft.

PROVENANCE

Sotheby's London, *Paintings, Furniture and Works of Art from the collection of Gianni Versace Villa Fontanelle, Moltrasio*, 18 March 2009, lot 521

W £ 1,000-2,000 € 1,150-2,250



466

467

A rococo carved walnut tabouret, possibly German mid-18th century

carved overall with acanthus leaves and cartouches

50cm. high, 51cm. wide, 49cm. deep; 1ft. 7¾in., 1ft. 8in., 1ft. 7¼in.

PROVENANCE

Sotheby's Paris, *Important French Furniture and Sculpture*, 28 April 2009, lot 29

Illustrated opposite, see SOTHEBYS.COM for additional images

W £ 2,000-3,000 € 2,250-3,350

END OF SALE



467

Sotheby's EST. 1744
Collectors gather here.



The Library of a European Gentleman

Hunting, Incunabula, Natural History and Atlases

A collection of snuff boxes with
hunting motifs, 18th & 19th century

Auction London 2 November 2017

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ANDY WARHOL. \$(4), 1982

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Sale Number L17305 | **Sale Title** COLLECTIONS | **Sale Date** 31 OCTOBER & 1 NOVEMBER 2017

Please see the important information regarding absentee bidding on the reverse of this form.
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE	FIRST NAME	LAST NAME
COMPANY NAME		
ADDRESS		
	POSTAL CODE	COUNTRY
DAYTIME PHONE	MOBILE PHONE	FAX
EMAIL		

Please indicate how you would like to receive your invoices: Email Post/Mail

Telephone number during the sale (telephone bids only) _____

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		£
		£
		£
		£
		£
		£
		£
		£
		£
		£

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS _____

POSTAL CODE _____ COUNTRY _____

- I will collect in person I authorise you to release my purchased property to my agent/shipper (provide name)
- Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE _____

PRINT NAME _____ DATE _____

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

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BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £175,000; 20% on any amount in excess of £175,000 up to and including £2,000,000; and 12.5% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

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Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any

lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

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3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments

will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

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Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

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For assistance please contact:

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We will send you a quotation for shipping your purchase(s). Transit risk insurance

may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects

EU LICENCE THRESHOLD: ZERO

Elements of artistic, historical or religious monuments

EU LICENCE THRESHOLD: ZERO

Manuscripts, documents and archives (excluding printed matter)

EU LICENCE THRESHOLD: ZERO

Architectural, scientific and engineering drawings produced by hand

EU LICENCE THRESHOLD: £11,766

Photographic positive or negative or any assemblage of such photographs

EU LICENCE THRESHOLD: £11,766

Textiles (excluding carpets and tapestries)

EU LICENCE THRESHOLD: £39,219

Paintings in oil or tempera

EU LICENCE THRESHOLD: £117,657

Watercolours, gouaches and pastels

EU LICENCE THRESHOLD: £23,531

Prints, Engravings, Drawings and Mosaics

EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs

UK LICENCE THRESHOLD: £10,000

Textiles (excluding carpets and tapestries)

UK LICENCE THRESHOLD: £12,000

British Historical Portraits

UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation.

Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot

will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∟ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)

Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros

applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

• Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

II Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue.

Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable

to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer

and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the

property to a place outside the EU

- The property is hand carried from the UK directly outside the EU and Sotheby's pre-logs the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may

become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

- (a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:
- (i) these Conditions of Business;
 - (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
 - (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
 - (iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and
 - (v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website,
- in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business: "Bidder" is any person considering, making

or attempting to make a bid, by whatever means, and includes Buyers; **"Buyer"** is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer. (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or

not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

(i) the information provided to it by the Seller;

(ii) scholarship and technical knowledge; and

(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of

these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

[House Sales: Replacement Condition 7(c)]

7(c) The Buyer is obliged to arrange collection of purchased lots within the time stipulated in the special information or guide to Buying at Auction in the Sale Catalogue. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of: (i) collection or (ii) the expiry of the time specified above for collection. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.]

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of

such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days

of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the

provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance or emailing enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any

court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:

Monday to Friday 9.00am to 5.00pm
34-35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**
Opening hours:

Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit",

subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The

estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = €1.10

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you.

Thank you for your co-operation.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

REMOVAL OF FURNITURE TO SOTHEBY'S GREENFORD PARK

Purchasers wishing to clear items of Furniture from Bond Street on the day of the sale should contact the department administrator as soon as possible.

UPHOLSTERED FURNITURE

Whilst every care has been taken in cataloguing upholstered furniture, no guarantee can be given to the originality of the timber covered by upholstery or fabric.

IVORY

Some items in this sale contain ivory which may be subject to export and import restrictions. In addition, African elephant ivory cannot be imported into the United States. Please refer to the Endangered Species section in the Buying at Auction guide printed in the catalogue. Your attention is also drawn to Condition 10 of the Conditions of Business for Buyers.

CLOCKS

Although condition reports may be given on request, such reports are statements of opinion only and may not specify all mechanical replacements or imperfections in the movement, case, dial, pendulum, separate base(s) or dome. All dimensions are approximate.

SCULPTURE

Casts in bronze, terracotta and other material are catalogued with the full name and dates of the artist that created the original model. In most cases, however, this does not mean that the cast is by the hand of the artist or of that precise date but, rather cast after the model by that artist.

10/15 NBS_NOTICE_FURNITURE €

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 GEORGE III MAHOGANY CHEST OF DRAWERS, THIRD QUARTER 18TH CENTURY

This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

2 GEORGE III MAHOGANY CHEST OF DRAWERS

This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration and in some cases it may also indicate that the piece has been constructed from old parts.

3 GEORGE III STYLE MAHOGANY CHEST OF DRAWERS

The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

10/01 NBS_GLOS_FURNITURE

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NOTES

FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

S.J. PHILLIPS: A BOND

STREET LEGACY

8 October 2017

London

HOWARD HODGKIN: A

PORTRAIT OF THE ARTIST

24 October 2017

London

FROM EARTH TO FIRE

1 November 2017

London

RUGS AND CARPETS

7 November 2017

Londonw



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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