

Sotheby's EST. 1744



OF ROYAL AND
NOBLE DESCENT

LONDON 17 JANUARY 2018



FRONT COVER
LOT 91 (DETAIL)
BACK COVER
LOT 74 (DETAIL)
THIS PAGE
LOT 116 (DETAIL)



OF ROYAL
AND
NOBLE
DESCENT



OF ROYAL AND NOBLE DESCENT

INCLUDING NELSON, TRAFALGAR
AND THE BRITISH MARITIME
TRADITION – A PRINCELY
COLLECTION

AUCTION IN LONDON
17 JANUARY 2018
SALE L18306
10.30 AM

EXHIBITION

Thursday 11 January
9 am-4.30 pm


Friday 12 January
9 am-4.30 pm

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The following crowns and coronets are used in the catalogue to designate lots which belong or have previously belonged to Royal and Noble families.



Royal



Prince



Duke



Marquess



Count



Viscount



Baron



Nobleman

PROPERTY OF A FAMILY OF TITLE

LOTS 1-9



1 SOLD WITHOUT RESERVE

After Carlo Dolci

MATER DOLOROSA

oil on canvas, laid on board
50 x 37 cm.; 19⁵/₈ x 14¹/₂ in.

A variant after Carlo Dolci's many treatments of the Mater Dolorosa.¹

1. For the closest prototype by Dolci see F. Baldassari, *Carlo Dolci Complete Catalogue of the Paintings*, Florence 2015, p. 219, cat. no. 115, reproduced in colour.

£ 600-800 € 700-900

2

After Giovanni Battista Gaulli, called Il Baciccio

PORTRAIT OF GIANLORENZO BERNINI (1598 - 1680)

oil on canvas
98.2 x 73.7 cm.; 38³/₄ x 29 in.

A later copy after the portrait of Bernini by Gaulli, of circa 1675, today in the National Gallery of Scotland, Edinburgh.¹ The original painting was the model for the engraved frontispiece of Baldinucci's biography of Bernini and for the artist's official portrait in the Academy of St Luke, Rome.

1. Acc. no. NG 2694; see F. Petrucci, *Pittura di Ritratto a Roma. Il Seicento*, Rome 2007, vol. III, p. 573, reproduced fig. 232.

£ 2,000-3,000 € 2,250-3,400

3

A German rococo gilt-brass mounted
japanned travelling writing box attributed to
the workshop of Martin Schnell, Dresden
circa 1730

the moulded top opening to a single red-lacquered and painted compartment, the main compartment decorated in aventurine lacquer, above a single drawer subdivided in irregular compartments; on a *later* ebonised stand
the box: 31cm. high, 53cm. wide, 31cm. deep; the stand: 51cm. high, 54cm. wide, 30cm. deep; 1ft., 1ft. 9in., 1ft.; 1ft. 8in., 1ft. 9¹/₄in., 1ft.



1



2

PROVENANCE

Possibly King Friedrich Wilhelm III of Prussia (1770-1840), by whom probably gifted to his second wife Auguste von Harrach, Princess von Liegnitz (1800-1873); Her brother Karl Philipp, Reichsgraf von Harrach (1800-1878); By family descent to the present owners.

RELATED LITERATURE

M. Kopplin and G. Haase, exh. cat., "Sächsisch Lacquirte Sachen", *Lackhurst in Dresden unter August dem Starken*, Münster 1999;

H. Kreisel, *Die Kunst des deutschen Möbels*, II, Munich, 1970, p. 43, ill. 43.

This unusual travelling box, distinguished by its subtle lacquering and inventive gilt-bronze mounts, appears to have been produced in Dresden under the reign of August II the Strong (1670-1733), at a time of unparalleled promotion of the city's arts and crafts, whose flourishing made of the Saxon capital one of the greatest cultural centres in Europe.

Martin Schnell (c. 1675-1740) is considered the most important lacquerer active at the Court of the Elector of Saxony and King of Poland. It is thought that Schnell became an apprentice at the Berlin workshop of Gérard Dagly in 1703, before opening his own atelier in Dresden in 1710. His repertoire soon came to include interiors as well as tables, cabinets, chairs, vases and musical instruments. Active for the king, but also for the affluent aristocracy, he had a key role in the decoration of the Japanese Palace and in 1723-29 was employed for the rooms of the Grünes Gewölbe.

The flat painted and lacquered surface of the present box, betraying a European take on 'East Asian art', calls to mind other works by Martin Schnell, often characterised by a red-lacquered ground, see for example the pair of gilt-bronze mounted vases, c. 1727, illustrated in Kopplin, *op. cit.*, cat. 8, pp. 40-41, and a games table attributed to Schnell in the Staatliche Kunstsammlungen Dresden, inv. no. 37 323, ill. in *idem*, cat. 12, p. 45.

The singular mounts, already embracing the rococo spirit, may be compared with those on a lacquered bureau cabinet ill. in Kopplin, *op. cit.*, cat. 26, pp. 66-67 and now in the Victoria & Albert museum (inv. no. W.62:1-1979), as further proof of the great creative gift of Dresdener *bronziers*.

Intriguingly, a similar singular gilt-bronze key escutcheon appears on a contemporary *lacca povera* cabinet on stand formerly at Schloss Moritzburg, near Dresden, which was being remodelled by Augustus between 1723 and 1733 (cf. Kreisel, *op. cit.*, p. 43).

Although only a conjecture, it is tempting to regard this box as having been acquired – or possibly gifted – to the Prussian kings at some point in history, and to have thus entered the collection of the comital Harrach family, one of the most prominent of the Habsburg Empire, through the morganatic marriage of Auguste von Harrach (1800-1873) to King Friedrich Wilhelm III of Prussia (1770-1840), who had already gifted her the recently rediscovered cabinet on stand by Gérard Dagly sold these Rooms, *Treasures*, 5 July 2017, lot 20.

W £ 7,000-10,000 € 7,900-11,300



3



Dorn, Frank

A MAP AND HISTORY OF PEIPING. PEKING.
 TIENTSIN-PEIPING: THE PEIYANG PRESS LTD.,
 1936

Large colour lithographed map of Peking (visible area 850 x 750mm.), framed and glazed, laid down on thick card, map only

THE RARE ORIGINAL EDITION OF THIS HIGHLY VISUAL MAP OF PEKING, showing the principal sites and occupations of the inhabitants, within a border giving a pictographic introduction to Chinese history from 1100 B.C. to 1927. The whole map crowded with amusing vignettes of the life and sights of Peking ranging from the Forbidden City and the Old Execution Ground through to Pigeon Thieves, the Eunuchs' Cemetery, the Dog Temple, the Temple of Eighteen Hells and the Spider Pagoda. A delightful work that provides not only ongoing entertainment and amusement but also much information on little-known aspects of the city.

£ 700-1,000 € 800-1,150



4

5

A Japanese bronze figure of a girl, Meiji Period, 19th century

standing barefoot amongst flowing waves at the base, holding a basket of oysters in one hand and a knife in the other, wood stand

(2)
 75 cm, 29½ in.

£ 2,000-3,000 € 2,250-3,400



5

6

A Japanese gilt and lacquered wood figure of Buddha, Edo Period, 19th century

standing on top of a lotus pedestal situated on an ornate platform, dressed in a flowing robe with hair arranged in an ushnisha, framed by a flaming mandorla

(3)
 57.5 cm, 22⅝ in.

£ 1,000-1,500 € 1,150-1,700



6

7

**A Chinese export painting,
Qing Dynasty, late 19th century**

ink and gouache on paper, painted with Chinese
opera figures, mounted and framed
86 by 61.5 cm, 33³/₈ by 24¹/₄ in.

£ 2,000-3,000 € 2,250-3,400



7

8

Albrecht Dürer

1471 - 1528

THE DEATH OF THE VIRGIN (B. 93; M., HOLL.
205)

Woodcut, 1510, from *The Life of the Virgin*, a fine
black Meder b impression before the Latin book
edition of 1511, printing with great clarity, on
paper with a Bulls head with Cross and Flower
watermark (M. 66), framed
sheet: 290 by 206mm 11³/₈ by 8¹/₂in

PROVENANCE

Ex coll. Staatliche graphische Sammlung
München, their stamp twice (L. 2481a and
L1094a)

£ 4,000-6,000 € 4,500-6,800



8

9

**Two Hispano-Moresque lustre
dishes, 19th century**

with a raised central medallion, moulded and
decorated in lustre, the rim of each with leaves
alternating in blue and lustre, with blue line
borders, one dish decorated with additional
flowers at the central well alternating in blue and
lustre, the reverses with stylised lustred borders,
both approximately 37.4cm., 14³/₄in. diameter
(2)

£ 600-800 € 700-900



9



10

PROPERTY OF AN ITALIAN NOBLEMAN

A South German baroque pewter, brass and tortoiseshell Boulle marquetry cabinet on stand, Munich or Vienna circa 1710

the domed superstructure of serpentine outline centred by a cupboard door and flanked on each side by an arrangement of four drawers, the lower section with eight further drawers, on square tapering legs joined by a stretcher, *the central panelled door inlays altered*
188cm. high, 122cm. wide, 61cm. deep; 6ft. 2in., 4ft., 2ft.

PROVENANCE

By repute, Luigi Moroni, Conte di Loreto;
Thence by descent to the current owner.

RELATED LITERATURE

R. Eikermann (ed.), *Prunkmöbel am Müncher Hof*, Munich, 2011;
G. Hojer, H. Ottomeyer (eds.), *Die Möbel der Residenz München*, Munich, 1996;
H. Kreisel, *Die Kunst des deutschen Möbels*, vol. II, Munich, 1973;
M. Riccardi-Cubitt, *The Art of the Cabinet*, London, 1992.

A nearly identical example of a cabinet on stand with domed top and with faux-drawer marquetry on its central door is illustrated in M. Riccardi-Cubitt, *op. cit.*, 106, ill. 56 (fig. 1), and was offered Sotheby's London, *Important Continental Furniture, Tapestries and Clocks*, 20-27 May 1988, lot 178.

For extended catalogue note see Sothebys.com

W • £ 8,000-12,000 € 9,000-13,500



11

A pair of American or English scrimshaw hour glasses, Continental, dated 1817

each top and base carved with a large rosette, six turned baluster form columns surrounding the clear glass hourglass, its narrow waist enclosed within a Gordian knot of braided leather, their base engraved 'Captain / J. Reuter / 8 March 1817'

19.7cm., 7¾in. high

One almost identical example was sold Sotheby's New York, *The Collection of Craig Wright*, 30 September 2011, lot 163.

PROVENANCE

Most probably sold in *The Estate of Michael Taylor, Butterfield & Butterfield, San Francisco*, April 7-9, 1987, lots 763 and 764;
one, *The Ed Hardy San Francisco Collection*, Bonham's San Francisco, 5 May 2009, lot 1060.

• £ 3,000-4,000 € 3,400-4,500



12



12

PROPERTY OF A DUTCH BARONIAL FAMILY

A Chinese export armorial famille-rose tea set with the coat-of-arms of the House of Orange Qing dynasty, circa 1747

comprising: a tea pot and cover; covered sugar bowl; covered cream jug; waste bowl; a smaller bowl; twelve cups and nine saucers; a small dish; two shell-shaped dishes; each decorated with the arms of Prince William IV Karel Hendrick Friso of Orange (1711-1751) within an elaborate border of floral garlands, inscribed with the motto *VIVAT ORANYE*

(32)

the teapot diameter: 11 cm, 4 $\frac{3}{8}$ in.

PROVENANCE

Probably commissioned by Samuel Baron van Eck van Overbeek (1691-1760) for Huis Overbeek in Velp which was destroyed by a fire in 1704, rebuilt in 1767 and demolished in 1906; Thence by direct descent to the present owner.

RELATED LITERATURE

Dr. Jochem Kroes, *Chinese Armorial porcelain for the Dutch Market*, Zwolle 2007, cat. nr. 226, pp. 309-310, p. 585.

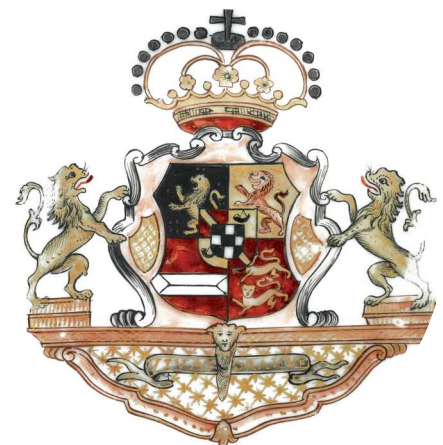
A similar service consisting of thirty-eight pieces also dating from circa 1747 and decorated with the coat-of-arms of Willem IV and the motto 'vivat oranye', but lacking the other decoration, is in the collection of the Rijksmuseum Het Loo (Kroes, *op. cit.*, cat. nr. 318). Further pieces of what were probably originally only two services commissioned by different Orangist patrons include:

- a hexagonal teapot stand with fluted sides, Chinese Porcelain Company New York ('CPC New York'), 28 April-24 May 1994, lot no. 33 (Sotheby's New York, 14 October 1993, lot 170, together with tea caddy and 2 cups and 2 saucers) (Kroes, *op. cit.*, cat. no 226);
- a tea caddy with cover and applied scrollwork at the foot, CPC New York, 28 April-24 May 1994, lot 34;
- 2 teacups and 2 saucers, CPC New York 28 April-24 May 1994, lots 35-36;
- a teacup and saucer, CPC New York, 12 October-4 November 1995, lot 129;
- another teapot stand and tea caddy with cover, Christie's New York, 22 January 2002, lot 169.

£ 15,000-25,000 € 16,900-28,100



Huis Overbeek, Velp





13



13

PROPERTY FROM AN IMPORTANT BERLIN
COLLECTION LOTS 13-17

A Chinese export armorial meat dish with the Royal coat-of-arms of Prussia Qing dynasty, circa 1755

the interior painted in polychrome and gilt with the arms of the Hohenzollerns as borne by Frederick II (The Great), King of Prussia, encircled by the Collar and Badge of the Order of the Black Eagle, supported by two wreathed men standing atop a gold platform inscribed with the motto *Gott mit uns*, with the monogrammed Prussian eagle crest on top interrupting the gilt band at the rim
41.5 cm, 16 $\frac{3}{8}$ in.

RELATED LITERATURE

Beurdeley, *Porcelain of the East India Companies*, 1962, p. 195, cat. 195;

C. Le Corbeiller, *China Trade Porcelain: Patterns of Exchange*, 1974, pp. 80-83;

Hervouët and Bruneau, *La Porcelaine des Compagnies des Indes à Décor Occidental*, Paris, 1986, fig. 14.32, p. 334;

Victoria and Albert Museum, *Chinese Export Art and Design*, London, 1987, no. 46;

R. Krahl and J. Harrison-Hall, *Ancient Chinese Trade Ceramics*, Taipei, 1994, no. 124, pp. 278-279; Kerr and Mengoni, *Chinese Export Ceramics*, London 2011, pp. 54f;

Butz (Ed.), *China und Preußen - Porzellan und Tee*, Exhibition catalogue, Berlin 2012, pp. 14-17.

This meat dish and the following two lots are believed to belong to the celebrated export dinner service ordered by the Prussian East India Company as a gift for King Frederick II, who founded the Company in 1750. Frederick II had recently established trade links with China through the port town of Canton and in 1755, one of the four ships sailing for the Company, the 'Prince of Prussia', was taking some of this service from China to Emden when it ran aground on the East Friesian island of Borkum. The precious cargo was salvaged, taken to Emden and the surviving pieces were sold at auction in 1764.

About 153 pieces from this service were acquired in the late 19th century by the Hohenzollernmuseum. Similar examples to the present lot can be found in other notable museums across the world including the British Museum, the Victoria and Albert Museum, and the Royal Museums of Art and History in Brussels. Other pieces from this service are in the Staatliche Schlösser und Gärten, Berlin, Schloss Charlottenburg, Berlin, Kunstgewerbemuseum, Berlin, Huis Doorn, Doorn, The Netherlands, and in the Hodroff Collection, amongst others.

£ 6,000-9,000 € 6,800-10,100



14

A Chinese export armorial vegetable dish with the Royal coat-of-arms of Prussia Qing dynasty, circa 1755

the centre painted with the arms of the Hohenzollerns as borne by Frederick II (The Great), King of Prussia, with the monogrammed Prussian eagle crest on top interrupting the gilt band at the rim
37.5 cm, 14 $\frac{3}{4}$ in.

See catalogue note at SOTHEBYS.COM

£ 4,000-6,000 € 4,500-6,800



14



15

A Chinese export armorial sugar bowl and cover with the Royal coat-of-arms of Prussia
Qing dynasty, circa 1755

Painted around the bowl and cover with the monogrammed eagle of Frederick II (The Great), King of Prussia, between gilded floral sprays, the rim of both encircled with a gilt band
(2)

14 cm, 5½ in.

See catalogue note at SOTHEBYS.COM

£ 1,500-2,000 € 1,700-2,250



15



16

A Dutch Delft doré plate from the service made for Friedrich I, King of Prussia and Elector of Brandenburg, 1701-10

centred with a crowned medallion enclosing the Prussian eagle and monogram of Friedrich I, within an iron-red scaled wreath at the well, the rim painted with further Prussian eagles alternating with gilded crowned FR monograms, 22cm., 8⅝in. diameter

PROVENANCE

The A. Ploquin collection of faïence (paper label, No. 56);
sold Hôtel Drouot, Paris, 17th-19th February 1891;
The A. Normand collection (paper label, No. 527).

RELATED LITERATURE

Clare Le Corbeiller, *China Trade Porcelain: Patterns of Exchange*, The Metropolitan Museum of Art, 1974, pp. 80-83, no. 32, fig. 35.

It is not clear when this spectacular service was ordered, though it must date between 1701, when Friedrich, who had succeeded his father as Elector of Brandenburg in 1688, became King of Prussia, and his death in 1713. Surviving pieces are usually marked in iron-red for Pieter Adriaensz Kocx, owner of the *De Grieksche A* (The Greek A) factory.

The Greek A factory produced princely services for the European nobility including Nicolas Auguste de la Baume, Maréchal de France (1645-1716), and Louis Alexandre de Bourbon, Comte de Toulouse (1678-1737); for pieces from these services see Henry-Pierre Fourest, *Delftware Faïence Production at Delft*, London, 1980, p. 114, pl. 109.

A large charger from the same service as the present plate, measuring 48cm. diameter with PAK mark is published by C. H. de Jonge, *Oud-Nederlandsche majolica en Delftsch Aardewerk een ontwikkelingsgeschiedenis van omstreeks, 1550-1800*, Amsterdam, 1947, pl. 266. Another plate from this service from the Dr. Jan Boyazoglu collection was sold at Sotheby, Parke-Bernet, New York, 28th January 1986, lot 115; and again in an anonymous sale, Sotheby's Olympia, 22nd April 2003, lot 21.

£ 3,000-4,000 € 3,400-4,500



16

PROPERTY FROM AN IMPORTANT BERLIN
COLLECTION LOTS 13-17

Twenty-four Berlin (K.P.M.) porcelain plates painted with scenes from Goethe's *Faust* circa 1821

within tooled gilded borders, and individual gilded borders at the rims, the first in the series, No. I, signed and dated 'Roentgen. f. 1821.', *sceptre marks in underglaze-blue, painter's marks, all except one with a Roman numeral in black enamel and lines of verse to the reverse, pressnummern 22, 25, impressed mark of three dots, inventory number 'D 218'*, 24.6cm., 9 $\frac{5}{16}$ in. diameter (24)

Faust

Johann Wolfgang von Goethe's tragic play is considered to be his masterpiece and one of the greatest works of German literature. The work concerns the fate of the scholar Faust and his quest for the true essence of life, "was die Welt im Innersten zusammenhält." This fixation leads the devil, in Goethe's version represented by Mephistopheles, to wager he can satisfy all of Faust's desires.

The first appearance of Goethe's work in print was *Faust, a Fragment*, published in 1790. He completed a preliminary version of what is now known as *Part One* in 1806 and its publication in 1808 was followed by the revised 1828–29 edition, the last to be edited by Goethe himself. Goethe finished writing *Part Two* in the last years of this life before he died in 1832. The present

series of plates follows an early publication which uses engravings by the German painter and draughtsman Friedrich August Moritz Retzsch (1779-1857). In 1821, a partial English translation of *Faust Part One* was published anonymously by the London publisher Thomas Boosey and Sons, which also used the illustrations of Retzsch.

Friedrich August Moritz Retzsch

Upon visiting Retzsch in 1834 the English commentator Mrs Jameson would later write "I saw in Retzsch's atelier many things novel, beautiful and interesting... There was, on a small panel, the head of an angel smiling. He said he was often pursued by dark fancies, haunted by melancholy foreboding, desponding over himself and his art", "and he resolved to create an angel for himself, which should smile upon him out of heaven." Mrs Jameson wrote that Retzsch's painting of the angel was radiant in the spirit of joy, though looking upon it was 'enough to exorcise a whole legion of blue devils.'¹

Retzsch was born in Dresden. He joined the Dresden Academy of Fine Arts in 1798 copying the pictures in the collection of the Gemäldegalerie. He was made a member of the academy in 1817 and a professor in 1824. Among his earliest commissions was when the Cotta publishing house asked him to produce twenty-six illustration plates for Goethe's *Faust*. He produced plates for other well-known literary works, most notably Friedrich Schiller's *Lied von der Glocke* of 1799, the *Ballads of Gottfried August Bürger* and works by Shakespeare.

Johann Christoph Roentgen was employed by K.P.M in 1814. He had previously worked at Dagoty's

factory in Paris for five years and to provide proof of this in his application he sent an extract from *Morgenblatt* of 1808 in which he is mentioned. In a passage reproduced by Wittwer, *op. cit.*, he was referred to as being not only Dagoty's favourite assistant but also a personal friend.

A series of twenty-four plates painted with the story of *Faust* after Retzsch's engravings, was sent as a gift to Prince Carl of Mecklenburg-Strelitz (1785-1837), as two groups for Christmas in 1821 and 1822. He was the son of Charles II, Grand Duke of Mecklenburg-Strelitz (1741-1816) and his second wife Charlotte of Hesse-Darmstadt (1755-1785). On the 24th May 1819 the Prince had played the role of Mephisto in the Berlin premiere to great acclaim,² a performance was later given at Schloss Monbijou. Twelve plates from this series were sold in an anonymous sale at Christie's South Kensington, 2nd October 1997, lots 146-157 and are now in the collection of Schloss Charlottenburg, Berlin. This series differs from the present group in the gilded borders and it is probable that the plate with a full gilded border in the present lot originally belonged to the Prince Carl gift. A series of engravings by Retzsch from 1820 is still preserved in the KPM archive.

A plate showing a scene of Gretchen, numbered XVI, which most likely once belonged to the present series of plates, was sold at Lempertz, Berlin, 2nd May 2015, lot 153.

[1] Mrs Jameson, *Visits and Sketches at Home and Abroad*, London, 1834, Vol. I, pp. 128-129.

[2] Dr. Samuel Wittwer, *op. cit.*, p. 73.

£ 60,000-100,000 € 67,500-113,000



Universitätsbibliothek Heidelberg, 'Umriss zu Goethe's Faust', Stuttgart und Tübingen, 1816, tav. 2.



Universitätsbibliothek Heidelberg, 'Umriss zu Goethe's Faust', Stuttgart und Tübingen, tav. 3.



Universitätsbibliothek Heidelberg, 'Umriss zu Goethe's Faust', Stuttgart und Tübingen, tav. 21.







PROPERTY FROM
A MEMBER OF THE
PALLAVICINI FAMILY



LOTS 18-25



18

18

A pair of Japanese Imari beaker
vases
Edo Period, 18th century

each with flaring cylindrical body brightly painted
and gilded with a bird perched on rockwork
amongst floral sprays and leafy branches, the
opposite side with two birds in flight, the neck
circled with panels of mythical beasts against a
dark blue ground

(2)
47.5 cm, 18¾ in.

£ 3,500-5,500 € 3,950-6,200

19

An Italian gilt-bronze mounted
ebony and ebonised pietre dure and
mother-of-pearl inlaid cabinet on
stand
the cabinet part 18th century, the
panels circa 1700, the stand late
19th century

the architectural front with ten drawers, each
inset with two *pietra dura* panels with fruiting
stems, tulips and vases, the central compartment
with a door with a *pietra dura* panel depicting
Venus, flanked by alabaster columns and with
mother-of-pearl inlaid panels, the top with vase
finials and associated gilt-bronze armorial crest,
on a breakfront ebonised and carved giltwood
stand

the cabinet: 76cm. high, 100cm. wide, 37cm.
deep; the stand: 86cm. high, 111cm. wide,
42.5cm. deep;

See catalogue note at Sothebys.com

W £ 30,000-50,000 € 33,700-56,500





20

An Italian baroque gilt-bronze mounted ebony, ebonised and tortoiseshell cabinet on stand, possibly Naples second half 17th century

the architectural front fitted with drawers, the central arched compartment with a bronze sculpture of a classical youth; the ebonised and carved stand 19th century

The cabinet: 57cm. high, 118cm. wide, 36cm. deep; the stand: 81cm. high, 118cm. wide, 37cm. deep; 1ft. 10½in., 3ft. 10½in., 1ft. 2in.; 2ft. 8in., 3ft. 10½in., 1ft. 2½in.

W • £ 4,000-6,000 € 4,500-6,800

21

A North Italian baroque style ebony and pen-engraved ivory inlaid table cabinet 19th century

the doors enclosing a fitted similarly inlaid architectural interior with drawers; on an associated ebonised stand

The cabinet: 58cm. high, 78.5cm. wide, 32cm. deep; the stand: 74cm. high, 82cm. wide, 44cm. deep; 1ft. 11in., 2ft. 7in., 1ft. ½in.; 2ft. 5in., 2ft. 8¼in., 1ft. 5¼in.

W • £ 2,500-3,500 € 2,850-3,950



21



22

22

A pair of Japanese Imari figures of bijin Edo Period, late 17th/early 18th century

each modelled standing with one hand raised to the chest and the other clutching their robes, their elaborate kimono painted in underglaze blue, iron-red and gilt, one decorated with floral arrangements, the other with hares sprinting between fences

(2)
46.5 cm, 18¼ in.

£ 5,000-7,000 € 5,700-7,900

A pair of gilt-bronze mounted Japanese Imari baluster vases and covers, Edo period, late 17th/early 18th century, the mounts probably Viennese, 19th century

each baluster body mounted on a gilt bronze stand with clawed feet, the body brightly painted and gilt with panels of blossoming peonies and chrysanthemums issuing from rockwork beneath overhanging floral branches, the foot, shoulders and neck with further panels of flowers, the domed cover similarly decorated and surmounted by a finial

83 cm, 32 $\frac{5}{8}$ in.

£ 10,000-15,000 € 11,300-16,900



23



24

24

A Japanese Imari beaker vase, Edo Period, 18th century

the cylindrical body with a trumpet neck brightly painted and gilt with a courtesan inside a pavilion amongst flowers and birds, with a further band of courtesans at the neck
40.5 cm., 16in.

£ 400-600 € 450-700

25

A Japanese Imari coffee pot and cover, Edo Period, late 17th/early 18th century

molded in relief around the sides with a group of cranes amongst pine trees and cherry blossoms, the whole raised on three attendants and mounted with a metal tap, the domed cover pierced

(2)

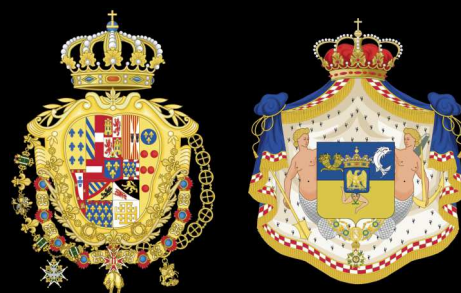
42.5cm., 16 3/4in.

£ 1,200-1,800 € 1,350-2,050



25

A BOURBON GIFT FROM JOSEPH BONAPARTE



26

A Naples Real Fabbrica Ferdinanda cased porcelain service, circa 1790-1800

painted with mythological, topographical and Pompeian subjects, comprising: a topographical plate and a plate depicting Jupiter, a sugar box, cover and stand, a footed bowl, a yellow-ground coffee pot or jug and cover, a small brown-ground milk jug and cover, and six teabowls and saucers crowned N marks in underglaze-blue, together with contemporary fitted leather case

PROVENANCE

Almost certainly the collection of the House of Bourbon;
According to a letter included with this lot, dated 22nd May 1906, the service was in the ownership of a Monsieur Louis Labbez in Paris, when it was presented by him as a wedding gift to the son of the unnamed recipient of the letter.

A rare and important group of Neapolitan porcelain by the *Real Fabbrica Ferdinanda* porcelain manufactory which can be dated to 1790-1800, and includes the original leather case and letter attesting its prestigious provenance as a gift from Giuseppe Bonaparte. The topographical decoration can be attributed to Giacomo Milani, whilst the so-called 'Pompeian figures' are attributable to Giacomo Milani and Giuseppe Cioffi. To the four corners, where the decorations adorning the cover of the case

meet, are the fire-branded lilies of the House of Bourbon, which are also found in the rhomboidal ornament on the centre.

The only other similar 'Giuoco' is conserved in the Duca di Martina Museum at Villa Floridiana, Naples, and displays identical decorative anomalies, consistent in the peculiarity of the friezes and differently coloured borders. The ensemble can almost be read as a 'choice' of what the Bourbon Manufactory was producing at the time. As with the Villa Floridiana service, had the precious case not survived, the single elements would not suffice to understand its full significance. Early on separated from its case, the Neapolitan 'Giuoco' had been forgotten, and various pieces had been exhibited separately for a long time.

It is only with the rediscovery of the red Morocco leather case at the time of the exhibition dedicated to the porcelains of the Bourbons of Naples in 1986 that the present writer was able to reconstruct the ensemble, and to name it 'Souvenir of the Kingdom of Two Sicilies', a name which may also be employed for the present set.¹ Needless to say, the discovery, thirty years later, that of that ensemble – thus far thought a *unicum* - a pendant of the same excellent quality existed, was a source of great emotion in the present writer.

The choice of subjects is another correspondence between the two sets. In it we recognize the

preference customarily given by Domenico Venuti to archaeological references relating to the excavation of Pompeii and Herculaneum. In fact, it is worth mentioning that as well as being the Director of the *Real Fabbrica Ferdinanda della Porcellana*, Venuti was also General Director of the Kingdom's Excavations. The decoration, however, trespasses into the topographical realm so dear to King Ferdinand IV, so much so that such a decoration leads us to believe that these rare ensembles were a royal commission intended from the start as important gifts for court diplomats.

The provenance letter refers to a gift by Giuseppe Bonaparte, which consents us to speculate the set may have been discovered in one of the Bourbon residences, probably in the 'Riposto' of the Royal Palace of Naples – where archival documents inform us the personal porcelains of Ferdinand IV were kept, porcelains which his relatives, and his son Francis I in particular, used to present him with on his birthdays. This hypothesis is corroborated by letters of protest by Carolina Murat who, upon her arrival in Naples, had found the palaces emptied not only by the Bourbons but also by her father-in-law, who, having left for Spain, had taken with him a number of works of art and furniture, together with thousands of ducats, leaving the coffers of the state empty.

These are of course conjectures impossible to prove since, while under the rule of Giuseppe



Bonaparte a scrupulous inventory of the porcelains extant in the Bourbon Manufactory was drawn, there are none from the Bourbon sites that were only inventories following the Bourbon Restoration, starting from 1815-18. It is however known from the same documents that such cases ("cofanetti") were only commissioned once a recipient for the royal gift had been found, and the Bourbon lilies in gold found on the outside of the *cofanetto* seem to confirm the original belonging of the present set to the House of Bourbon.

Although the identity of the intended recipient of the present gift remains shrouded in mystery, it is certain that the set dates from the time of Ferdinand, since the Poulard Prad Manufactory, which operated under the French Decade, only started its operations with the arrival of Gioacchino Murat, and the manufactory mark appearing on the underside of our porcelains is an *N* surmounted by a crown in underglaze blue, which was employed at the time of the Bourbon – a type of crown which, during the French Decade, was substituted by a closed royal crown.²

Conclusion

A suitable conclusion for such an extraordinary ensemble – a homage to the natural and artistic beauties of the Kingdom of the Two Sicilies – may be provided by the following memorable words by Saint Non: "*Il semble que les eaux, le feu, les hommes, l'art & la nature se soient disputé l'Empire de ce recoin de la terre; l'aient alternativement occupé, dévasté, embelli, bouleversé, sans changer en lui que la manière d'être beau, & n'avoir fait qu'ajouter à l'antérêt de la curiosité. Occupé successivement par les Peuples les plus industriels & les plus puissans de l'Univers, les Grecs & les Romains; bouleversé par les tremblements de terre, enfoui sous les cendres des Volcans, portant enfin l'empreinte de tant de formes différentes, il est devenu & sera toujours l'Ecole des Arts, le Laboratoire des Physiciens, & le Médailler de l'Histoire.*"⁷

Angela Caròla-Perrotti

Footnotes

[1] Various authors, *Le Porcellane dei Borbone di Napoli: Capodimonte e Real Fabbrica Ferdinanda (1843-1806)*, exhib. cat., ed. by A. Caròla-Perrotti, Naples, 1986, pp.411-416.

[2] For the Poulard Prad manufactory, see A. Caròla-Perrotti, *Le Porcellane napoletane dell'Ottocento (1807-1860)*, Naples, 1990.

[7] Cf. Abbé de Saint Non...*op.cit.*, vol. II, p. 159.

For a complete catalogue note in Italian and English see Sothebys.com
(23)

£ 30,000-40,000 € 33,700-44,900





PROPERTY OF A GERMAN PRINCESS

LOTS 27-32



27



28

27

Composite German and Dutch table silver, various dates and makers

mainly Thread pattern, comprising: nine table spoons; four, *D. Pijzel, The Hague, circa 1830*, five, *Reils, Berlin, 1848-54*; ten table forks; five, *D. Pijzel, The Hague, circa 1830*, five, *Reils, Berlin, 1848-54*; ten dessert knives and eleven dessert forks, *Koch & Bergfeld, Bremen, circa 1900*, a serving ladle and a straining ladle, *Reils, Berlin, 1848-54*; twelve table knives, predominantly *Reils, Berlin, circa 1860*, all engraved with the monogram *M* below a princely crown, together with ten Fiddle & Thread pattern dessert spoons and six fish knives, *Humbert & Sohn, Berlin, circa 1860*, and a Dutch serving slice, *Van Kempen, Voorschoten, circa 1900*, engraved with a mirror monogram *CC* below a princely crown 3295gr., 106oz. excluding loaded knives

The table silver engraved with the royal crown and monogram *M* is that of Princess Marianne of the Netherlands (1810-83), daughter of King William I and his wife Wilhelmine of Prussia.

£ 500-700 € 600-800

28

A Dutch silver two-handle tea urn, cover, and stand, maker's mark lost, circa 1890

typical urn form with loop handles, incurved dome cover with stylised acorn finial, the tap with ivory handle, openwork stand with reeded rims and acanthus junctions, on ebonised wood plinth, *2nd Standard 1814-1953 mark*, 41cm., 16in. high, **together with** a five-piece German electroplated travelling tea service, *Jean Demuth, Hanau, circa 1930*, in the Art Deco style, comprising: tea pot, tea pot on stand, sugar bowl, cream jug, and tea canister, all engraved with the cypher 'CCC' below a ducal crown, a German silver two-handled sugar bowl and cover, *Humbert & Sohn, Berlin, 1870-1882*, engraved *M* below a princely crown, 13cm., 5 1/4in. high, and a German silver sugar box, *Humbert & Sohn, Berlin, circa 1900*, the cover with loop handle, on four reeded incurved feet, with key, engraved with the mirror monogram 'CC' below a princely crown 12.5cm., 5in. long 1995gr., 64oz. 2dwt.

The tea kettle and tea service are engraved with the crowned cypher of Cecilie, Crown Princess of Prussia and Duchess of Mecklenburg-Schwerin (1886-1954). In 1905 she married the German Crown Prince Wilhelm, the son of the German Emperor Wilhelm II.

The sugar bowl and cover is engraved with the crowned monogram for Princess Marianne of the Netherlands (1810-1883), who married Prince Albert of Prussia.

£ 1,200-1,800 € 1,350-2,050

A German silver three-piece dressing table set, Hermann Bauer, Schwäbisch Gmünd, circa 1900

plain hammered form, engraved with the monogram *M* below a princely crown, comprising: hand mirror, hair brush, and clothes brush, *mirror 26cm., 10 1/4 in. long, together with* six pairs of German silver fish knives and forks, *Gebruder Friedlander, Berlin, circa 1900, rococo style with scrolling vacant cartouches and engraved blades, loaded, 800 standard* knives 21.6cm., 8 1/2in. long

The dressing table set is engraved with the monogram for Princess Marianne of Prussia (1913-1983), the daughter of Prince Friedrich Wilhelm of Prussia.

£ 300-400 € 350-450



30

A Victorian silver and glass part dressing table suite, James Vickery, London, 1860

comprising: four various rectangular boxes, with pierced and foliate engraved covers; two circular and one oval jars, in two sizes; and three rectangular cut-glass bottles with circular tops, all engraved with the monogram *AFM* below a ducal coronet; **together with** a French silver mounted seven piece part dressing suite, *maker's mark JD(?)*, Paris, circa 1900, plain, comprising: three circular boxes, two rectangular boxes and a pair of square bottles, all with silver tops, engraved with the monogram *HR* below a princely crown (17)

Seven pieces engraved with the crowned monogram of Prince Henry XIX Russia (1848-1904). The remaining ten are engraved with the crowned monogram of Duke Adolf Friedrich of Mecklenburg-Schwerin (1873-1969), who married Victoria Princess of Russia in 1917.

£ 600-800 € 700-900



31

A composite set of four German silver candlesticks, three, Sy & Wagner, Berlin, 1863-69

two, a matching pair, the third, larger; with inverted baluster acanthus chased columns, on spreading circular bases with acanthus borders; the fourth, stamped '*ROSE*' and '*S*', almost identical to the smaller pair; all engraved with the cypher *WM* below a duke's coronet, all drilled and later converted for electricity
largest 30cm., 11 3/4in. high
2565gr., 82oz. 10dwt.

The engraved cypher that of Duke Heinrich von Mecklenburg (1876-1934), who married Queen Wilhelmina of the Netherlands in 1901

£ 600-800 € 700-900





32



32

PROPERTY OF A GERMAN PRINCESS

A rare silver, gold and enamel musical necessaire formed as an upright piano, the movement Vacheron Constantin, Geneva, second quarter 19th century

the case formed as an upright piano or *orgue expressif* on four legs with ball supports, a hinged lid applied with stylised gold scrolling foliage and lifting to reveal the enamelled keys below a neo-gothic panel ornamented in gold and enamel to simulate a stained glass church window, this in turn opening to show a plush and silk-lined compartment complete with gold and steel scissors, gold and hardstone thimble, gold needlecase, and mother of pearl spool, the interior containing a musical movement with a 6.5cm cylinder playing 2 airs on a sectional comb, struck with maker's mark VC for Vacheron Constantin and numbered: 5989, the case apparently unmarked, with later key

16 cm., 6¼in. high

see SOTHEBYS.COM for catalogue note

£ 3,000-5,000 € 3,400-5,700



33

PROPERTY FROM A EUROPEAN PRINCELY FAMILY

A large ivory figure of Corpus Christi, French, probably Dieppe, late 19th century

realistically modelled, fixed to the panel with steel spears, with a large gilt wood frame surmounted by an ivory plaque carved 'INRI', now detached

Frame: 130cm., 51¼in. high ; figure: 65cm., 25½in. high

• W £ 4,000-6,000 € 4,500-6,800



33

34



34

A jewelled parcel-gilt silver frame with secret erotica miniatures, possibly late 18th century and later

cartouche form, set with 6 later oval portrait miniatures and one rectangular depicting Louis XV and his mistresses such as Madame du Barry, their hinged frame, probably later, revealing an erotica miniature below, within silver-gilt scrolls on a silver pierced and matted ground applied with flowers, surmounted by a model of the French crown applied with silver-gilt and turquoises or pearls, garnets and enamelled flowerheads, on a red velvet and wooden back, unmarked

73cm., 28¾in. high

• £ 4,000-6,000 € 4,500-6,800



PROPERTY FROM THE COLLECTION OF J. E. SAFRA

A Swiss carved walnut armorial cabinet, probably Basel, 17th century

the upper section with egg-and-dart formation above two frieze drawers, the two doors with coat-of-arms flanked by three supporting figures, including Hercules with the lion's hide holding a club in his left hand, a snake in his right, the lower part with two long frieze drawers above two ornate doors with Melusine depicted as half woman, half fish, the panels flanked by figures of Adam and Eve, the central figure representing the Three Graces; the upper interior with twelve drawers and central panel depicting Diana and Actaeon; the bottom section with twelve drawers and two further drawers above the base 183cm. high, 120cm. wide, 47cm. deep; 6ft., 3ft. 11¼in., 1ft. 6½in.

PROVENANCE

A French Private Collection;
Sotheby's Zurich, *Bedeutende Möbel*, 10 December 1996, lot 221 (150,000 CHF)

RELATED LITERATURE

J. Boccador, *Le mobilier français du Moyen-âge à la Renaissance*, Saint -Just-en-Chaussée 1988, for comparison with 16th century French work;
H. Kreisel, *Die Kunst des deutschen Möbels*, vol. II, Munich, 1981, pp. 435, 437, 438, 439 and 617.
D. Pfister, *Franz Pergo. Zur Nordwestschweizer Möbelkunst um 1600*, Basel 1984;
O. Von Falke, *Deutsche Möbel des Mittelalters und der Renaissance*, Stuttgart 1924.

The present cabinet stands as an outstanding example of Swiss carving, reflecting stylistic features typical of the transitional period between late Renaissance and early Baroque. Furniture in Bern and Basel at the time was greatly influenced by the works of Burgundian masters such as Frantz Perregod and the architect and ornemaniste Hugues Sambin, active in Dijon and Besançon, and author of the influential *Oeuvre de la Diversité des Termes, dont on use en Architecture* (Lyon, 1572). These designs remained popular until dawn of the 18th century.

Similar turtle supports are found on the Basil Council Table from 1676, now in the Historisches Museum Basel, whilst comparable carving can be appreciated on a buffet in Schloss Landshut, Canton Bern (1628) and a cabinet by Hans R. Obergefell and Abraham Züwy from 1633 at Schloss Toffen, Canton Bern (see Kreisel, *op. cit.*, fig. 427).

The coat of arms on the doors would seem to identify the noble families of Brandenburg and Reinach, although further research may shed more light on the identity of who commissioned this magnificent cabinet. The Brandenburg crest might refer to the abbess of Frauenthal, Maria Elisabet Kunigunde Brandenburg v. Zug. Interestingly, a member of the Reinach family, Adelheid von Reinach, was also an abbess in the same abbey in the 14th century – which might suggest a possible link to the commission of this important piece to this abbey in the Zug Canton.

‡ W £ 40,000-60,000 € 44,900-67,500



The cabinet at Schlosstoffen, Canton Bern





PROPERTY FORMERLY IN
THE COLLECTION OF KING
FREDERICK AUGUSTUS III
OF SAXONY



LOTS 36–37



36

36

Workshop of Hans von Aachen

Cologne 1552-1615 Paris

PORTRAIT OF MATTHIAS, HOLY ROMAN
EMPEROR, KING OF GERMANY (1557 - 1619)

inscribed and dated upper right: *J. B. Matthias.
Erzherzog/ Zu österreich zu Ungarn unnd/
Böhmen.u. König.u./ Anno 1611.*

oil on canvas
208 x 108.2 cm.; 81⁷/₈ x 42⁵/₈ in.

PROVENANCE

Presented to the grandfather of the present
owner by Frederick Augustus III, last King of
Saxony (1865-1932), as payment in the early
1920s.

This painting is a workshop variant of Hans
von Aachen's portrait of Matthias, Holy Roman
Emperor, today in Prague Castle, Prague.¹

1. Inv. no. O 304; see J. Jacoby, *Hans von Aachen 1552-1615*,
Berlin 2000, p. 241, cat. no. 88, reproduced in colour plate 11.

£ 10,000-15,000 € 11,300-16,900

37

**Workshop of Juan Pantoja de la
Cruz**

Madrid 1551 - 1608

PORTRAIT OF MARGARET OF AUSTRIA,
QUEEN OF SPAIN (1584 - 1611)

inscribed and dated upper left: *obiit. 1611./ Ætat.
fuce An. XXVII./ MARGARETHA. VII.ª AVSTRIACA
Hispan./ Regina, PHilip. III.º Hiip: Regis Coniunx./
1618.*

oil on canvas
201.5 x 114.3 cm.; 79³/₈ x 45 in.

PROVENANCE

Presented to the grandfather of the present
owner by Frederick Augustus III, last King of
Saxony (1865-1932), as payment in the early
1920s.

Juan Pantoja de la Cruz painted various portraits
of Margaret of Austria; the present work appears
to be a full-length, workshop variant of the artist's
three-quarter length portrait in the Museo del
Prado, Madrid.¹

1. Inv. no. P01032; see M. Kusche, *Juan Pantoja de la Cruz*,
Madrid 2007, p. 130, reproduced in colour p. 131, fig. 84.

£ 12,000-18,000 € 13,500-20,200





PROPERTY OF A DUKE

A silver and hardstone filigree casket, probably Germany, 18th century

the lid set with a later plaque of grey banded agate engraved, 19th century, with a coat of arms flanked by a man and a woman in earlier style picked out in gilt, the filigree casket, rectangular with waisted sides on four pierced ball supports, each side in silver filigree forming flowerheads among scrolls within twisted rope borders, with a lock, unmarked
13.5cm., 5¼in. wide

The arms are replicating those of the von Glauburg family, probably for Johann von Glauburg (1503-1571) who was a Frankfurt councilor, diplomat and patron of the Reformation. He held the office of junior and senior mayor several times and is considered the most important representative of the Patrician family Glauburg.

£ 2,500-4,000 € 2,850-4,500



38

PROPERTY FORM THE COLLECTION OF THE PAINTER ERASMUS BERNHARD VAN DULMEN KRUMPELMAN (1832-1909)

An Italian maiolica armorial istoriato plate, circa 1580-1600, Urbino or District

Painted with a scene probably depicting Daphne embracing her father, the river-god Peneus, with the coat-of-arms of Balladoro of Verona to the top right corner, the reversed inscribed 'Fiume font' (sic),
24.3cm., 9½in. diameter

LITERATURE

For the arms see J. B. Rietstap, *Armorial Général*, Vol. I, p. 105.

An Urbino *istoriato* tondo, workshop of Guido Durantino, painted with the arms of Giacomo Nordi. Bishop of Urbino depicts a similar scene from the story of Daphne and Apollo and was sold at Sotheby's London, 24th May 2006, lot 3. A contemporary engraving by the Master of the Die (active Rome ca. 1530-60), after Baldassare Tommaso Peruzzi (Italian Ancaiano 1481-1536 Rome) probably depicts the episode shown on the present dish, see the example in the Metropolitan museum of Art, New York, acc. no. 66.747.5.

£ 3,000-5,000 € 3,400-5,700



39

PROPERTY OF THE
BARONS VON STUMM
FROM SCHLOSS
RAUISCHHOLZHAUSEN



LOTS 40-44



Schloss Rauschholzhausen, Ebsdorfergrund, Hesse

40

A South German or Austrian
neoclassical figured cherry and
parquetry commode
late 18th century

with three drawers and canted corners, raised on
toupee feet
83cm. high, 120cm. wide, 61cm. deep; 2ft. 8³/₄in.,
3ft. 11in., 2ft.

PROVENANCE

Schloss Rauschholzhausen

W £ 3,000-5,000 € 3,400-5,700



40

41

A South German neoclassical walnut and satinwood parquetry and marquetry commode circa 1770

of breakfront shape, with one frieze drawer above two drawers sans traverse, raised on turned tapering legs; *remounted*
84cm. high, 88cm. wide, 89cm. deep; 2ft. 9in., 2ft. 10¾in., 2ft. 11in.

PROVENANCE

Schloss Rauschholzhausen

W £ 3,000-5,000 € 3,400-5,700



41

42

A German rococo carved and painted display cabinet circa 1770

restorations, redecorated, with mark Schneider & Hanau / Frankfurt AM
220cm. high, 120cm. wide, 45cm. deep; 7ft. 2¾in., 3ft. 11½in., 1ft. 5¾in.

PROVENANCE

Schloss Rauschholzhausen

W £ 5,000-8,000 € 5,700-9,000



42

43

A pair of Villeroy & Boch plates, designed by Keith Haring (1958-1990), 1989

each inscribed at the centre PRINCESS GLORIA/
15 APRIL 1989, signed *K. Haring*, Villeroy & Boch/
W-Germany manufacturing marks,
27.2cm., 10¾in. diameter

These plates were gifts given to guests at the famous 29th birthday party of Princess Gloria von Thurn und Taxis. The party took place at Regensburg Palace and these were specially designed for it by Keith Haring, a friend of the Princess. Haring also designed the party invitations, a picture disk vinyl and sleeve which song on the vinyl was performed by Princess Gloria herself (see collection Museum of Modern Art, NY, inv.nr.854.2013.130).
(2)

£ 2,000-3,000 € 2,250-3,400



43

A Louis XVI style painted centre table

second half 19th century

85cm. high, 116cm. wide, 58cm. deep; 2ft. 9½in., 3ft. 9¾in., 1ft. 11in.

PROVENANCE

Schloss Rauschholzhausen

W £ 2,000-3,000 € 2,250-3,400



44



A George III cream and blue painted pier table, by François Hervé, circa 1790

the moulded grey marble top above a panelled frieze on fluted tapering legs, traces of earlier red paint visible, marble top with old break

97cm. high, 176cm. wide, 59cm. deep; 3ft. 2¼in., 5ft. 9½in., 1ft. 11¼in.

PROVENANCE

Commissioned by William Cavendish, 5th Duke of Devonshire (1748-1811) for the Dining Room at Chatsworth;

Sotheby's, *Chatsworth: the Attic Sale*, 5 October 2010, lot 245

RELATED LITERATURE

I. Hall, 'A neoclassical episode at Chatsworth', *The Burlington Magazine*, June 1980, pl. 53.

See catalogue note at Sothebys.com

W £ 5,000-8,000 € 5,700-9,000



45



46



46

PROPERTY FROM WARWICK CASTLE

A suite of Northern European Louis XVI style carved giltwood seat furniture mid-19th century

comprising one sofa, two armchairs and four chairs; the frames carved with ribbon-tied husks, on fluted tapering legs

PROVENANCE

Probably acquired by George Greville, 4th Earl of Warwick (1818-1893); Warwick Castle, the Blue Boudoir

This salon suite was most likely acquired by George Greville, 4th Earl of Warwick, and his wife Anne, née Charteris (1829-1903) as part of the improvements of Warwick Castle during the nineteenth century, although it is uncertain whether they were acquired shortly before, or after the fire of 1871.

W £ 6,000-9,000 € 6,800-10,100



The present lot in situ at Warwick Castle



47

PROPERTY FROM WARWICK CASTLE

A suite of Northern European Louis XVI style carved giltwood seat furniture mid-19th century

comprising one sofa, two bergères and five side chairs; the frames carved with ribbon-tied husks, on fluted tapering legs

PROVENANCE

Probably acquired by George Greville, 4th Earl of Warwick (1818-1893); Warwick Castle, Green Drawing Room

See note to previous lot

W £ 6,000-9,000 € 6,800-10,100



47

PROPERTY FROM A GERMAN PRIVATE COLLECTION FORMERLY ON LOAN TO THE IVORY MUSEUM IN ERBACH

A Spanish Baroque style metal-mounted rosewood, bone and tortoiseshell inlaid ebonised cabinet on stand mid-19th century

of architectural form with a cresting inlaid with the initial F.Y. surmounted by a crown, above a central door with a niche surmounted by the coat of arms of Ferdinand V, King of Aragon (1452-1516) and Ysabella I, Queen of Castile (1451-1504),

the front elaborately pen-engraved ivory inlaid with a crowned double monogram and the coat-of-arms of King Ferdinand II of Aragon and his Queen Isabella I of Castile and various scenes and a text plaque relating to the siege and the 'Guerra de Granada' where the Queen was protected from the Moors by interference of the Virgin and St. Louis of France and as gratitude founded the monastery San Luis Real de la Zubia in 1543
The cabinet: 152cm. high, 157cm. wide, 51cm. deep; the stand: 88cm. high, 173cm. wide, 58.5cm. deep; 5ft, 5ft. 2in., 1ft. 8in.; 2ft. 10¾in., 5ft. 8in., 1ft. 11½in.



Deene Park, Northamptonshire

PROVENANCE

Possibly acquired by Adeline, Countess of Cardigan and Lancaster (1824-1915) for Deene Park, Corby, Northamptonshire; Christie's London, *19th Century Furniture and Sculpture*, 21 March 2002, lot 297

RELATED LITERATURE

A. Cottino, *Mobiliário do século XVII*, Lisbon, 1989, pp. 58-61.

Betraying Flemish influences, the architectural form of this cabinet reflects the typical Spanish mid-17th century cabinet of the *papelera* type, which was usually veneered in tortoiseshell, ebony and ivory.

The present example belongs to a group ascribable to a same, albeit unknown workshop, whose production included pairs in *première* and *contre-partie*, such as the one sold Art, Genoa, 4 December 2007, lot 539.

Such pieces are strictly related to 17th century ones such as a table cabinet in the Museo de Artes Decorativas, Madrid, and one in the Musée de la Renaissance, Écouen (cf. Cottino, *op. cit.*, pp. 58 and 61).

Deene Park, in the possession of the Brudenells since 1514, was the main seat of James Brudenell, 7th Earl of Cardigan (1797-1868), who led the Charge of the Light Brigade at the Battle of Balaclava, during the Crimean War.

For full catalogue note, see Sothebys.com

W • £ 12,000-18,000 € 13,500-20,200



PROPERTY OF A EUROPEAN FAMILY

A late Gothic tapestry, Southern Netherlands, Brussels 16th century and later

woven depicting a courtly scene with figures in contemporaneous dress, possibly depicting the Old Testament Biblical subject of the Queen of Sheba bringing gifts including gold and precious stones to King Solomon (I Kings 10:1-13); *reduced in size, lacking borders*
approximately 414cm. high, 357cm. wide; 13ft. 7in., 11ft. 8in.

By the last quarter of the 15th century, the tapestry industry had existed for more than a century in the Southern Netherlands and Northern France. The importance of the tapestry industry in Brussels and the determining factors of high standards of guilds and workforce, the reliable access to resources, and the established trade networks ensured the continuing vitality of production. It resulted in a range of production from the excellence of the finest series commissioned to others which were speculative productions and sold at the renowned annual fairs such as Bruges, Antwerp, and Bergen

op Zoom. From here tapestries reached a sophisticated clientele and burgeoning group, for whom tapestries were a well established display of wealth and prestige. This extended patronage may well have contributed to the compositions of the tapestries which were not specific commissions. These weavings have more ambiguous subject matter, with compositions open to interpretation, sometimes intimating at biblical, historical, classical, allegorical and mythological subjects. Compositions increasingly began to be woven without the narrative banderoles across the top, and without names within the compositions. The figures were often in contemporary luxurious status clothing with some hinting at the source of the subject, and the compositions were inspired by the earlier narrative tapestries, with individual groups and architectural settings across the plane of the wide tapestry, which were extracted into compositions of smaller weavings, of single groups with more solitary architectural niches, marble pillar surrounds and textile canopies. The reusing of compositional groups and figural positionings was not uncommon, and therefore made the subject identification of the reinterpreted groupings less certain, especially with hindsight.

For detailed discussion see Thomas Campbell, *Tapestry in the Renaissance, Art and Magnificence*, Metropolitan Museum of Art Exhibition, March-June 2002, Yale University Press, 2002, Netherlandish Production and the rise of Brussels, 1480-1515, pp. 131-145, Cat. nos. 12-17.

Adolph Cavallo, *Medieval Tapestries in the Metropolitan Museum of Art*, 1993, pp.421-445, for examples of Biblical and allegorical narrative tapestries, such as The Story of the Redemption of Man.

Anna Bennett, *Five Centuries of Tapestry*, The Fine Art Museums of San Francisco, 1992, No. 9, pp.50-51, 'Scene at a Royal court', Brussels, circa 1500, (221 by 257cm) with similarities in style and colouring to the offered tapestry.

W £ 12,000-18,000 € 13,500-20,200



50

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

**A mythological hunting tapestry,
Northern Netherlands
late 17th/early 18th century**

with foreground hunting group including equestrian figures in classical dress, watching the stage hunt in progress in the woodland in the background, within a four-sided narrow composite border, with sections of bead-and-reel design, with stylised trefoil design along horizontal borders and foliate design along vertical borders, approximately 262cm. high, 470cm. wide; 8ft. 7in., 15ft. 5in.

† W £ 5,000-7,000 € 5,700-7,900



50

51

PROPERTY FROM A EUROPEAN COLLECTION

**'Spring', A Louis XV classical
tapestry, Aubusson, workshop of
Michel Vergne, from the series The
Four Seasons,
early 18th century**

woven with the Goddess Flora/Venus symbolising Spring, seated on chariot pulled by floral garlands by winged children/cupids, lacking border, with later banded narrow selvedges; *reduced in width, with narrow strip of reweaving up the far right edge,*

Mounted on stretcher: approximately 194cm. high, 236cm. wide; 6ft. 4in., 7ft. 9in.

See catalogue note at sothebys.com

† W £ 2,000-3,000 € 2,250-3,400



51

52

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

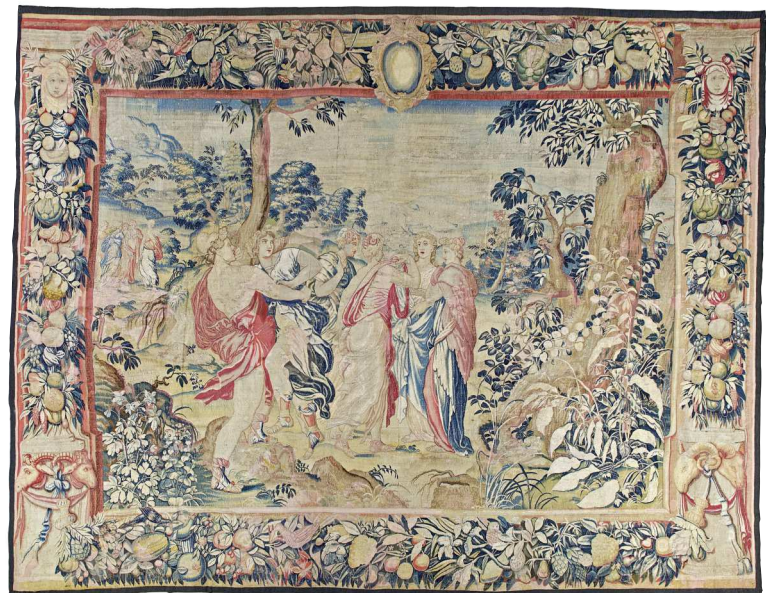
**A Flemish mythological tapestry,
Brussels
late 16th and later**

woven with various figures in a landscape in classical dress within an exuberant four-sided flowering and fruiting border, composition probably depicting scene from the classical story of The Judgement of Paris in which the well know shepherd, Paris, son of Priam the King of Troy, judges the three goddesses, Minerva, Juno and Venus (Hyginus 92: Lucian, *Dialogues of the Gods*, 20)

approximately 391cm. high, 485cm. wide; 12ft. 10in., 15ft. 11in.

See catalogue note at sothebys.com

† II W £ 5,000-7,000 € 5,700-7,900



52



53



53

PROPERTY OF A LADY OF TITLE

An Italian moulded glass 18-light chandelier,
Venice
mid-20th century
112cm. high; 3ft. 8in.

PROVENANCE

Radbourne Hall, Derbyshire

W £ 8,000-12,000 € 9,000-13,500



54

PROPERTY OF AN ITALIAN NOBLE FAMILY

A Venice (Cozzi) porcelain service,
circa 1780

Painted with flower sprays and small sprigs, the gilt-edged shaped-rims decorated with striped green and gilded interlaced ribbons, comprising: 8 wine coasters, 2 leaf-shaped sauceboats and stands, three trencher salts, three pierced oval baskets and pierced stands, 5 plates, 43 smaller plates, 30 soup plates, 2 circular dishes, 6 oval dishes and 2 oval serving dishes, *anchor marks in iron-red* (109)

‡ £ 15,000-20,000 € 16,900-22,500



54



55

PROPERTY OF AN ITALIAN NOBLE FAMILY

A Ludwigsburg porcelain dinner service, circa 1765-1775

Painted with sprays of flowers and sprigs within ozier-moulded borders and brown-edged rims, comprising: 2 tureens and covers, 51 plates, 7 soup plates, 8 oval dishes in four sizes, 6 circular dishes in two sizes, and two larger circular chargers, 35cm., 13 3/4 in. and 37.5cm., 14 3/4 in. diameter, crowned interlaced CC marks in underglaze-blue, various impressed marks (78)

‡ £ 8,000-12,000 € 9,000-13,500



55



56

PROPERTY OF AN ITALIAN NOBLE FAMILY

A Naples porcelain part-service, early 19th century

Painted with flower sprays and small sprigs, comprising: 22 plates, 8 soup plates, a circular dish, and two square shaped dishes, crowned N marks in underglaze-blue, incised marks to inside edge of footrims (33)

‡ £ 3,000-5,000 € 3,400-5,700



56



57

PROPERTY OF A FAMILY OF TITLE

A set of four Italian late baroque carved giltwood mirrors, probably Rome, 18th century

each with carved crest and grotesque masks
each 64cm. high, 44cm. wide; 2ft. 1in., 1ft. 5 1/4in.

RELATED LITERATURE

G. Child, *World Mirrors*, London, 1990, pp. 269-73, figs. 564 and 579

For a similar pair of mirrors, see Sotheby's New York, *The Forster-Gwin Collection*, 24 October 2008, lot 49.

W £ 800-1,200 € 900-1,350



57



PROPERTY OF A BELGIAN COUNT

LOTS 58-62



58

An English silver-mounted carved coconut tankard, the carving probably North German, early 16th century, the unmarked mounts possibly slightly later

the nut body carved in four panels illustrating episodes from the life of Joseph; the flat-dome cover with stylised heart thumb-piece, hollow-scroll handle, reeded scalloped lappets and rims, on a flaring circular foot, the underside with engraved scratch-weight '09o 12dwtt 00gr'
15.8 cm., 6¼in. high

LITERATURE

Illustrated in the French magazine *'Plaisir de France'*, September, 1968.

The first panel portrays Joseph's dream of the sun, moon and eleven stars bowing down before him (Genesis 37:9). The second shows Joseph being placed in the well by his brothers (Genesis 37:12-36). The third represents Pharaoh's dream of the seven lean and seven fat cows (Genesis, 41:20). The fourth depicts and all the nations coming to Egypt buy grain (Genesis 41:57).

An un-mounted German carved coconut in the Kunstmuseum Dusseldorf (inv. 17584), dated to the beginning of the 16th century, appears to come from the same workshop. It also has four scenes in rounded arches bordered by the identical pillars headed by flowers. The action is similarly concentrated on the scene's left side, the figures have the same heavy lidded eyes and Joseph's mother in the dream scene on the present coconut wears an identical wimple to the one worn by Mary's mother, St Anne, on the Dusseldorf coconut. It is clear that the Dusseldorf coconut has been carved for mounting as it has vacant panels on either side of the carved scenes to take silver straps. (Rolf Fritz, *Die Gefässe aus kokosnuss in Mitteleuropa 1250-1800*, Mainz am Rhein, 1983, kat. no. 20)

£ 12,000-18,000 € 13,500-20,200



58

59

French, Maine, 17th century

BUST OF A FRENCH KING, BELIEVED TO BE KING LOUIS XII (1462-1515)

polychromed white terracotta
29 by 37cm., 11¾by 14½in.

PROVENANCE

acquired from Galerie C. de Bruyn at the Foire des Antiquaires Brussels, 1996

This beautiful bust of a French king compares closely with the historicising 17th-century terracotta sculpture from the Maine region of France. Compare with the statue of Saint Louis from the church of Notre-Dame, Saulges, by Michel II Lemesle (circa 1689-1692). The very pale terracotta and the facture, particularly the hole to the reverse, compares with the 17th-century Virgin and Child group from the church of Saint-Martin in Vouvray-sur-Huisne.

RELATED LITERATURE

P. Bardelot, *Terre et ciel: La sculpture en terre cuite du Maine XVIe et XVIIe siècles*, Paris, 2003, pp. 45, 233

£ 6,000-9,000 € 6,800-10,100

After François Duquesnoy (1597-1643)
Southern Netherlandish, 17th century

PAIR OF PUTTI

oak
90cm., 35½in. each

PROVENANCE

Sotheby's London, 22 April 1986, lot 69

£ 12,000-18,000 € 13,500-20,200



59

FORMERLY THE PROPERTY OF HRH PRINCESS LILIANE OF
BELGIUM

Southern Netherlandish, possibly Liège,
17th century

SAINT HUBERT AND THE DEER

polychromed wood
35 by 133 by 73cm., 13¾ by 52¾ by 28¾in.

PROVENANCE

Maison L. Michiels, Brussels, until 1958;
acquired from the above by HRH The Late Princess Liliane of
Belgium, Ferme de la Converserie, inv. no. 497

See *catalogue note* at SOTHEBYS.COM

£ 8,000-12,000 € 9,000-13,500



60



61



62



62

PROPERTY OF A BELGIAN COUNT

A Neoclassical style terracotta garden urn and cover probably late 19th century

the lid with stylised flower finial and gadrooned cover, above a frieze cast with rosettes and a fluted body, on a circular moulded base
135cm. high; 4ft. 5in.

W £ 2,000-3,000 € 2,250-3,400



63

PROPERTY OF A LADY

A pair of Louis XVI carved giltwood side chairs attributed to Georges Jacob circa 1786

each with ribbon-tied cresting above a padded back and seat, with interlaced ribbon-twist moulded frames, on fluted tapering legs; one stamped 'PLS DES TUILES', the other with three fleur-de-lis below a crown and TH, both with copper inventory labels 1209

PROVENANCE

Palais des Tuileries;
The Edward James Collection, West Dean Park, Sussex;
until sold Christie's, 2-6 June 1986, lot 83;
Christie's London, 15 June 1995, lot 46.

RELATED LITERATURE

D. Kisluk-Grosheide, J. Munger, *The Wrightsman Galleries for French Decorative Arts*, New York, 2010, pp. 106-7;
F. B. J. Watson, *The Wrightsman Collection*, New York, 1966, vol. I, pp. 50-51, 60-61.

It is possible that these chairs were originally part of a group delivered by Jacob for the boudoir of Queen Marie-Antoinette at the Tuileries in February 1784, but it cannot be excluded that they formed instead part of the 1786 delivery by the same Jacob for the Château de Fontainebleau.

Indeed, similarities in the carving can be appreciated on a fire screen by Georges Jacob for the queen's boudoir at Fontainebleau and now in the Metropolitan Museum of Art, New York (inv. no. 1971.206.16), most notably in the ribbon-tied cresting and twisted ribbon upper frame (see Kisluk-Grosheide, J. Munger, *op. cit.*, p. 107), although the specific design of the boudoir's suite differs from that of the present chairs.

The same inventory number 1209 is on an Empire *chaise longue* by Jacob Frères also in the Metropolitan Museum (inv. no. 1971.206.13; see Watson, *op. cit.*, cat. 45, pp. 60-61), suggesting that both pieces were at one point in the same room at the Palais des Tuileries. The *marque au feu* found on this pair of chairs was employed at the Palais des Tuileries following the Restoration of the Bourbon monarchy. No inventory numbers or brand were used at the palace during the reign of Louis XVI.

W £ 4,000-6,000 € 4,500-6,800



63

PROPERTY OF A LADY

A Régence style gilt-bronze mounted tulipwood commode in the manner of Alexandre-Jean Oppenordt probably English, mid-19th century

the serpentine front and sides and veined pink-grey marble top, fitted with three drawers, veneered with double panels à quatre faces, in matted gilt-bronze frame with scalloped spandrels and fluted handles depending from scrolls, the central cartouche-shaped lockplates cast with similar motifs, the sides mounted with plaques of maidens emblematic of Astronomy seated on strapwork scrolls, the rear uprights headed by palmettes, the chamfered projecting angles mounted with ormolu uprights headed by ram's heads and ending in curling leaves developing to scrolled bifurcated feet 82cm. high, 124cm. wide, 67cm. deep; 2ft. 8½in., 4ft. 1in., 2ft. 2¼in.

PROVENANCE

An Aristocratic Private Collection; until sold Christie's London, 14 May 1970, lot 129 (as 18th century)

RELATED LITERATURE

F. B. J. Watson, *Catalogue*, London, 1956, nos. F411-412;
A. Pradère, *French Furniture Makers*, London, 1989, fig. 32;

This exquisite commode well exemplifies the taste for 18th century French decorative arts in mid-19th century Europe and England, at a time when collectors such as the Rothschilds and the Hertfords were not only buying important pieces by the best Parisian *ébénistes*, but also commissioning copies and replicas of talented cabinet-makers.

Thus, the fine corner mounts with ram's heads and bifurcated feet on the present piece are after a well-known and rare design by Gilles-Marie Oppenordt (1672-1742), Alexandre's son, as found on the frontispiece of book ten of his *Oeuvres*, engraved by Huguier. Furthermore, they appear on a chimneypiece executed for the Palais of the Duc d'Orléans, and on a design for a lectern at the Abbaye-Sainte-Geneviève, Paris. However, other mounts such as the apron and side mounts are from the repertoire of André-Charles Boulle.

A number of early 18th century commodes with identical mounts attributed to Alexandre-Jean Oppenordt (1639-1715), in *première* and *contre-partie partie*, are known, including one from the collection of Sybil, Dowager Marchioness of Cholmondeley, sold Christie's London, 8-9 December 1994, lot 545. Furthermore, the same ram's masks and handles are found on another 'Boulle' marquetry commode sold Sotheby's Paris, 23 March 2006, lot 63 (415,200 EUR). Finally, for an identical tulipwood commode, see Koller, Zurich, 19 September 2013, lot 1079.

W © £ 15,000-25,000 € 16,900-28,100





65

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

A Berlin (K.P.M) porcelain 'micro-mosaic' tea and coffee service, circa 1823-32

of octagonal form, painted with scenes of 'micro-mosaic' Italian ruins in landscapes alternating with 'lapis-lazuli' and *pietra dura* panels, with tooled and matted-gilt panels, and further iron-red *pietra dura* panels comprising: a teapot and cover, a coffeepot and cover, a sugar box and cover, a milk or cream jug, and three cups and saucers, *sceptre marks in underglaze-blue, printed K.P.M and eagle marks in manganese*

PROVENANCE

The collection of Princess Alexis Dolgorouki (1850-1919), Nashdom House, Burnham, Buckinghamshire; With H. Blairman & Sons, London (paper receipt); acquired from the above by the grandfather of the present owner in August 1925 for £7, 10.; Thence by descent.

RELATED LITERATURE

Erich Köllmann, *Berliner Porzellan, 1763-1963*, Band II, Braunschweig, 1966, pl. 191; Dr. Samuel Wittwer, *Refinement and Elegance: Early Nineteenth-Century Royal Porcelain from the Twilight Collection*, New York, 2007, pp. 190-195.

This spectacular service is a *tour-de-force* in porcelain painting and is in the highest standard of production. '*En mosaïque*' decoration was held in such high regard that it attracted Royal favour. An order for Friedrich Wilhelm III of Prussia was placed on 20th January 1818 for a six-part *déjeuner*, '*Gemalt mit Vögel en mosaïque in erh[abenen] Gold eingeff[abten] Schildern auch Vaschen in florent[iner] mos[aik] in blauen Schildern nebst mehrerer reicher Vergoldung, innerh[alb] die Becher auch Saanekanne Glanzgoldfond.*' [decorated with birds *en mosaïque* in raised gold framed shields, also vases in Florentine mosaic in blue shields as well as much rich gilding, inside the beakers and cream jug also brilliant gold ground.]¹

Of the forty faux micro-mosaic scenes which appear on this service almost all can be identified as being taken from engravings in the two-volume work by the publishers J. Mérigot and R. Edwards, *A select collection of views and ruins in Rome and its vicinity : recently executed from drawings made upon the spot.*² A publication was released in London in 1815 though the plates date to between 1796-1798. An example is still preserved today in the K.P.M archive.

Prince Alexis Dolgorouki (1846-1915) came from a long and distinguished noble family in the direct line of descent from Prince Dolgorouki of Suzdal. He was the Chamberlain to Tsar Nicholas II of Russia and received the Cross of St. George during the Russo-Turkish war. The Princess

Dolgorouki was born Frances Fleetwood Wilson (1850-1919). She was the only child and heiress of the rich industrialist, Mr. Fleetwood Pellew Wilson of Wappenham Manor, Northamptonshire. The pair married in July 1898 in a two-part celebration at the Russian Embassy Chapel and at St Margaret's Church, Westminster Abbey.

Nashdom

When built, Nashdom, the Romanised Russian meaning "our home", was described as having 'the spirit of Versailles' and being reminiscent of 'the great Roman palaces'.³ It was designed for the Prince and Princess by Sir Edwin Lutyens between 1908-1911.

A comparable service depicting 'micro-mosaic' panels of birds from the property from the Royal House of Hanover was sold at Sotheby's Munich, 5th October 2005, lot 2376. A further service with birds and green *pietra dura* panels was sold at Christie's London, *A Century of Berlin*, 1st May 2002, lot 110 and was subsequently sold at Lempertz, Berlin, 3rd May 2017, lot 353.

[1] Quoted, Dr. Wittwer, *op. cit.*, p. 190.

[2] It is interesting to note how the painters at the K.P.M adapted prints or engravings when transferring scenes to porcelain. The painter's sometimes chose to copy only part of a print to best fit the available space.

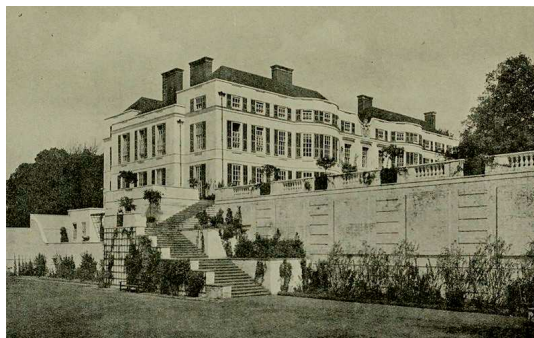
[3] 'Nashdom Taplow, The residence of H.H. Princess Alexis Dolgorouki.', *Country Life*, Vol. XXII - No. 817, 31st August 1912, pp. 292-298.

(13)

£ 20,000-30,000 € 22,500-33,700



Princess Dolgorouki (Née Miss Fleetwood Wilson).



Nashdom House, Taplow.





PROPERTY OF A MEMBER OF A ROYAL FAMILY

LOTS 66-69



66

A group of 10 parasols, late 19th century – early 20th century

comprising: a silk and lace parasol with jewelled pink gold textured handle, *maker's mark EK probably for Erik Kollin, St Petersburg, circa 1890*, with protective cover, 91cm., 35 7/8 in. long ; a silver-mounted brown silk parasol, retailed by Brigg, the silver handle, *Charles Dumesnil Ltd, London, 1889*, formed as a fish with green glass inlaid eyes concealing a scent spray mechanism, the collar engraved: *V from Louise & MacDuff*, bamboo handle, 97cm., 38 1/7 in. long ; a pink silk parasol, Ben Cox & Sons, with simulated tortoiseshell shaft, handle and ferrule ; four black parasols, one with a lapis lazuli and gilt-metal handle, 90cm., 35 1/2 in. long, one applied with Battenberg lace, the handle carved to simulate a horse chestnut and its husk, with protective cover, 94.5cm., 37 1/4 in long ; one with tortoiseshell ferrule with gilt-metal handle and horn mount, 96cm., 37 3/4 in long ; one applied with black lace, with simulated rattan handle, 93cm., 36 1/4 in long ; three cream parasols with bamboo handle, one, 91cm., 35 7/8 in ; one 'Paragon', made by S. Fox & Co Ltd, with bamboo handle and gilt-metal mounts, 100cm., 40 in long ; one with bamboo handle, lined with navy silk, 90.5cm., 35 1/2 in. long, in a leather case with metal plaque engraved 'H.R.H. Princess V' (11)

The second parasol with the inscription: 'V from Louise & MacDuff' was certainly given by Louise, Princess Royal and Duchess of Fife (1867-1931), daughter of King Edward VII, to her sister Princess Victoria (1868-1935). Louise had married that same year, in 1889, Alexander Duff, 1st Duke of Fife, at the Private Chapel in Buckingham Palace. Two days after, he was created Duke of Fife and Marquess of Macduff by Louise' grandmother, Queen Victoria. The business Charles Dumesnil Ltd was established in 1879 by Charles Henry Dumesnil in Soho where he is listed as a general mounter, specialising in 'toilet sets and dressing case fittings in gold, silver and enamel; photo frames of the higher class [...] and orders [that] have been carried out for the retail trade for royalty, many crowned heads of Europe and Indian Rajahs. [...] Of the many items noted, are of special interest: two silver mounted parasols, the scent-spray handles in the form of a rabbit or donkey head, London, 1904' (mentioned by John Culme, *The Directory of Gold & Silversmiths, 1838-1914, 1987, Vol. II, p. 129*).

• £ 2,500-3,500 € 2,850-3,950

67

A Katana, late 19th/early 20th century

the shallow-curving blade signed *Bizen Norimune*, possibly later, within a black lacquer saya of sectioned design, the tsuba and fuchi-gashira of parcel gilt shibuichi with landscape scenes depicting ships and islands, the shagreen handle with two menuki modelled as gourds on a vine in shibuichi and gold takazogan, approx 95cm. long, 37 1/4 in.

£ 300-350 € 350-400



Two tortoiseshell, amber canes with gold mounts, 19th century

the first, probably French early 19th century, the shaft in tortoiseshell with amber tau handle, the gold mounts stamped with scrolls on a matted ground, *unmarked*; the second, malacca shaft with tortoiseshell and gold piqué and posé crop handle, the rolled gold collar engraved with a blank shield among further stars on a reeded ground, *unmarked but probably German* 90cm., 35 1/2 in. long and 80.5cm., 31 3/4 in. long.

• £ 3,000-5,000 € 3,400-5,700

A group of five wood, rattan and ivory walking sticks, the majority English, late 19th/early 20th century

comprising: a gilt-metal mounted rattan example, Brigg of London, the collar engraved with the initial "G" below a Prince's coronet, probably for H.R.H. Prince George, the future George V, 98cm., 38 5/8 in. long; a 9ct gold-mounted example, *J Howell & Co Ltd, Birmingham, 1897*, the gold crook handle terminal engraved with the crest of the Saunders family, 92cm., 36 1/4 in. long; a silver-mounted golf club cane, *J. Howell & Co., London, 1902*, the silver plaque inscribed 'Queen Alexandra', 92cm., 36 1/4 in. long; a shepherd's crook walking stick, with a silver cartouche engraved: *Drumlanrig/1871, unmarked, 83cm., 32 5/8 in. long*; an ivory and metal-mounted ebonised example, the button handle engraved with interlaced C's below a continental princely coronet, 85cm., 33 1/2 in. long (5)

The title of Baron Saunders, county of Wexford, Ireland, was created for Arthur Gore (1703-1773), who was elected to the Irish House of Commons was High Sheriff of Wexford in 1738 and was

admitted to the Irish Privy Council in 1748. In 1758, he was raised to the Peerage of Ireland as Baron Saunders, Viscount Sudley, of Castle Gore in the County of Mayo, and later was created Earl of Arran.

The successive earls of Arran were eminent Members of Parliament, military men and diplomats such as Arthur Saunders Gore, 5th Earl of Arran (1839–1901), who was an Attaché at the British embassies in Hanover, Stuttgart, Lisbon and Paris. His daughters were Lady Mabel Frances Elizabeth Gore (1866–1956), who was Lady of the Bedchamber to Queen Mary, and Lady Cicely Alice Gore (1867–1955), who was an Extra Lady of the Bedchamber to Queen Alexandra.

Drumlanrig Castle, on the Queensberry Estate in Dumfries and Galloway, Scotland, is the home of the Duke and Duchess of Buccleuch and Queensberry. So called the 'Pink Palace' for its distinctive pink sandstone, the castle was built between 1679 and 1689 and contains part of the celebrated Buccleuch art collection which includes Rembrandt's *An Old Woman Reading*, Leonardo da Vinci's *Madonna of the Yarnwinder*, and many other tapestries and objets d'art.

• £ 2,000-3,000 € 2,250-3,400





70



72



71



73



□ 70 SOLD WITHOUT RESERVE

PROPERTY FROM A MEMBER OF THE PRINCELY HOUSE OF THURN UND TAXIS

A German silver mounted travelling dressing table suite, Hermann Bauer, Schwäbisch Gmünd, early-20th century

comprising: two silver backed clothes brushes, five silver-topped varying toilet jars/bottles, a silver-mounted bakelite comb, and a two-piece manicure set, with steel implements, the brushes and bottles all engraved with a royal crown, in a fitted pseudo leather case
case 27cm., 10 1/2in. long

£ 500-800 € 600-900



□ 71 SOLD WITHOUT RESERVE

PROPERTY FROM A MEMBER OF THE PRINCELY HOUSE OF THURN UND TAXIS

A German silver-gilt travelling coffee pot and cream jug, in the French 18th century style, circa 1900

Empire form; both applied with three straps decorated with classical maidens below baskets of flowers, the coffee pot with acorn finial and bird mask spout, each on three spreading paw feet,

wooden handles, engraved with mirrored initials RR below a Royal crown, pot 19.1cm., 7 1/2 in. high, **together with** three Austrian silver-gilt toilet boxes, Josef Johann Bannert, Vienna, circa 1900, two rectangular and one circular, each cover with a leaf-entwined reeded rim, engraved with a coronet
longest 11.4cm., 4 1/2in. long
46oz. 15dwt. total

PROVENANCE

The initials and crown on the coffee set are probably for Prince Raphael Rainer Karl Maria Joseph Antonius Ignatius Hubertus Lamoral, Prince of Thurn and Taxis (1906-1993)

£ 800-1,200 € 900-1,350



72

Enamel, ruby and diamond brooch, 1930s

Of lozenge design, set to the centre with the Royal monogram for Queen Elizabeth, Queen consort of the United Kingdom and the British Dominions (1936-1952), on purple guilloché enamel ground, to a foliate border set with circular-cut and rose diamonds, fitted case stamped Carrington & Co Ltd.

PROVENANCE

By family tradition the brooch was given to the vendor by her Governess, whose twin sister taught the Queen's daughters, the princesses Elizabeth and Margaret, French at Windsor castle.

£ 2,000-3,000 € 2,250-3,400



73

A jewelled 9ct gold and enamel locket, English, circa 1860

oval, the front applied with rose diamonds and rubies forming the initials 'B&C' below a ducal coronet, on black enamel ground, opening to reveal a hand-coloured photograph on paper of Richard Temple-Nugent-Brydges-Chandos-Grenville, 3rd Duke of Buckingham and Chandos (1823-1889) within a gold frame, suspension loop, unmarked
4.5cm., 1 5/8in. high

see SOTHEBYS.COM for note on this lot

PROVENANCE

Richard Plantagenet Campbell Temple-Nugent-Brydges-Chandos-Grenville, 3rd Duke of Buckingham and Chandos (1823-1889) or his daughter Mary Morgan-Grenville, 11th Lady Kinloss (1852-1944); thence by descent

£ 2,000-3,000 € 2,250-3,400

Replica set of the British Crown Jewels, 1950s

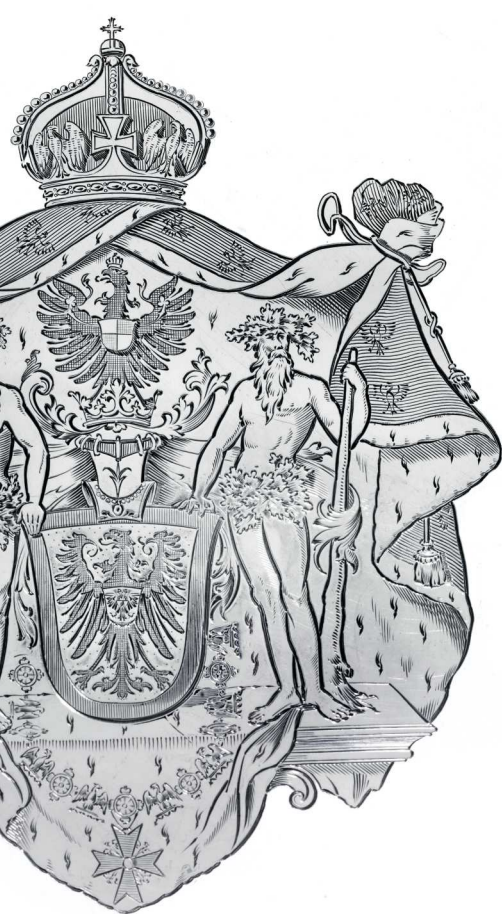
Comprising replicas of various pieces of the Crown Jewels in gilt metal, paste stones, simulant pearls, velvet and imitation ermine trim, including: Five sceptres: St Edward's Staff, *length approximately 154.5cm*; the Queen Consort's ivory sceptre with cross, *white resin imitating the ivory sections, length approximately 114cm*; the Queen Consort's sceptre with colourless paste

stones, *length approximately 129cm*; the Queen Consort's sceptre with multi-coloured paste stones, *length approximately 121cm*; and the Sovereign Sceptre, *length approximately 115.5cm*; Five crowns: Queen Elizabeth the Queen Mother's Crown, *diameter approximately 19.5cm*; the King George Crown, *diameter approximately 18.5cm*; the Imperial State Crown, *diameter approximately 16.5cm*; the Queen Mary Crown, *diameter approximately 19.5cm*; and St. Edward's Crown, *diameter approximately 19cm*; Three swords: the Sword of Spiritual Justice, *length approximately 89.5cm*; the Jewelled Sword of Offering, *length approximately 102cm*; and the Sword of State, *length approximately 138cm*; The Ampulla, modelled as a standing eagle, *height approximately 27.5cm*; the Anointing Spoon, *length approximately 22cm*; the Mace, *length approximately 118cm*; the Sovereign's orb, *diameter approximately 16.5cm*; the Armills of Charles II, *inner circumferences approximately 19cm*; and the King's Spurs; *together with twelve storage boxes and five red velvet cushions. (part illustrated)*

The coronation of Queen Elizabeth II took place on 2nd June 1953 at Westminster Abbey. Several replicas of the crown jewels, of which this is one, were made in honour of the Coronation to be displayed to communities across the Commonwealth. For the ceremony itself, the Queen wore the Imperial State crown, with the Sovereign Sceptre with Cross, containing the famed Cullinan I diamond, in her right hand, and the Sovereign's Orb in her left.

W £ 5,000-7,000 € 5,700-7,900





A ROYAL GIFT

75

Royal. An Edward VII silver presentation pilgrim flask, Elkington & Co. Ltd., Birmingham, the flask, 1900, the cover 1904

In Queen Anne style, the design based on an original bearing the maker's mark of Pierre Platel, on gadroon oval base below a band of applied cut-card work of straps and lobes, engraved on either side with a royal coat-of-arms, supporters, crests and coronets between two massively cast mask and foliage handles supporting a heavy curb link chain, the detachable cover surmounted by the crown of the German Crown Prince, the foot stamped: 'ELKINGTON & CO' 51.3cm., 20 1/4in. high 4891gr., 157oz. 4dwt.

The arms on one side are those of King Edward VII (1841-1910) of the United Kingdom of Great Britain and Ireland and of the British Dominions Beyond the Seas, King, Defender of the Faith and Emperor of India.

The arms on the other side are those of the Crown Prince Wilhelm (1882-1951) of Prussia, son and heir of Wilhelm II (1859-1941), Emperor of Germany.

The likely occasion upon which this flask was given by Edward VII to his great nephew, Crown Prince Wilhelm was the latter's marriage on 6 June 1905 to the Duchess Cecilie Auguste Marie (1886-1954), youngest daughter of Grand Duke Friedrich Franz III von Mecklenburg-Schwerin.

This present flagon is an enlarged copy of the so-called 'Churchill' pilgrim flask, standing 41cm. (16in. high), bearing the maker's mark only of Pierre Platel of London, circa 1710. It was given by the art collector, Claude Dickason Rotch (1878-1961) in 1927 to the Victoria and Albert Museum. The 'Churchill' flask is engraved with the original coat-of-arms of General Charles Churchill (1656-1714) as well as the slightly later arms of his elder brother, John Churchill, 1st Duke of Marlborough (1650-1722). The whereabouts of this Queen Anne masterpiece was unknown during much of the 19th century until it came onto the open market in 1892 when on 27 May it was sold at Christie's as 'the property of a Gentleman, deceased.'

By the end of the 19th century it had become something of a tradition in royal circles to present plate on the occasion of weddings and wedding anniversaries. The pilgrim flask, in various sizes, was often chosen as a fittingly imposing gift, such as the large example from R. & S. Garrard & Co., London, which was presented to the Czar and Czarina of Russia on the occasion of their silver wedding anniversary in 1891 (Sotheby's, *English Silver Treasures from The Kremlin*, a loan exhibition, London, 1 to 28 January 1991, no. 111)

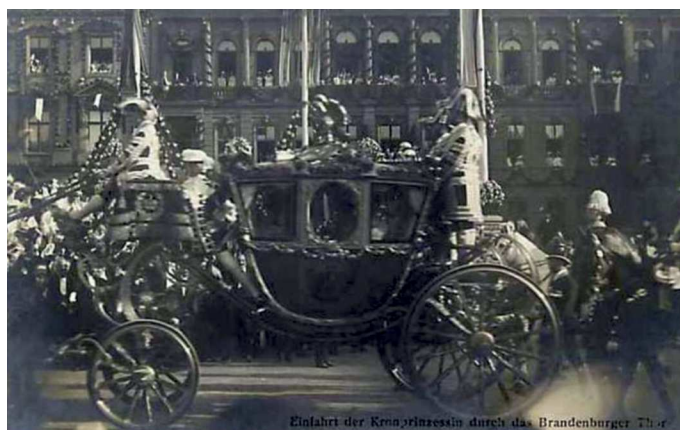
£ 25,000-35,000 € 28,100-39,300



Crown Prince Wilhelm and his wife
Duchess Cecilie of Mecklenburg-Schwerin



King Edward VII of Great Britain



The marriage of Crown Prince Wilhelm and Duchess Cecilie, with the Royal Carriage



Royal. A pair of George IV large silver-gilt triform salts, Thomas Burwash, London, 1821

in the manner of Van Vianen, with three shell-shaped bowls, variously engraved with the initials AF, S and the royal crest below royal coronets for H.R.H. Prince Augustus Frederick, Duke of Sussex (1773-1843), 6th son of George III and Queen Charlotte

14cm., 5½in. high
1249.8gr.; 40oz 2dwt

PROVENANCE

H.R.H. Duke of Sussex, sold Christie's, London, 22 June 1843, lot 120, described as, 'A pair of salt-cellars formed of three shells, each on plinths of ram's heads and frogs.'

The late Baroness Antoinette von Essen (1876-1964), Christie's, London, 3 July 1968, lot 17, purchased by L. Cohen for £1,150. (220gns)

LITERATURE

Michael Clayton, *Christie's Pictorial History of England and American Silver*, London, 1985, p. 273, no. 6

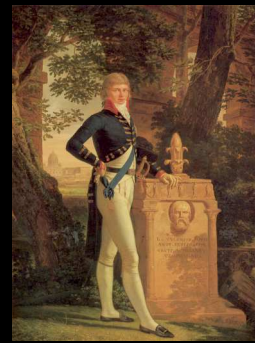
Prince Augustus Frederick, Duke of Sussex (1773-1843) was the 6th son and 9th child of King George III and his consort Charlotte of Mecklenburg-Strelitz. He was sent with his brothers, Prince Ernest, later Duke of Cumberland, and Prince Adolphus, later Duke of Cambridge, to the University of Göttingen in Germany but did not receive military training as he suffered from asthma. He married twice against the consent of his father the King which made his marriages non valid and deprived his children from the royal succession line. The title became extinct at his death in 1843.

The Duke of Sussex was appointed by his brother, William IV, Chief Ranger and Keeper of St. James's and Hyde Parks on 29 January 1831, and by his niece, Queen Victoria, Governor of Windsor Castle in 1842. He was Queen Victoria's favourite uncle and gave her away at her wedding to Prince Albert of Saxe-Coburg-Gotha.

The Duke of Sussex, a well-known patron of the arts, was elected President of the Society of Arts

in 1816, a post which he held for the remainder of his life. He was also President of the Royal Society between 1830 and 1838. The design of these salt cellars was clearly inspired by the work of the 17th century Van Vianen family of silversmiths, probably in part by the Duke's acquisition (sometime after 1795) of a silver ewer and basin, Christian Van Vianen, Utrecht, 1632, whose original owner was Jan van de Haer (1573-1646) (Sold in the Duke of Sussex sale, Christie's, London, 22 June 1843, lot 78). Other elements in the salts' design were selected from further Van Vianen sources, such as the rams' heads on the stems which bear a remarkable resemblance to those on an Ernst Jansz. Van Vianen tazza of 1602 (Victoria and Albert Museum, museum no. 393-1853). For further comment, see Timothy Schroder, 'The Duke of Sussex and his collection,' *The Silver Society Journal*, no. 14, London, 2002, pp. 40-47.

£ 10,000-15,000 € 11,300-16,900



Prince Augustus Frederick, Duke of Sussex (1773 - 1843)



PROPERTY FROM THE 'WURFBAIN'S HOF' FOUNDATION PREVIOUSLY AT THE ESTATE HEUVEN IN RHEDEN (NETHERLANDS).

A red-brown-tinted diamond-point engraved bottle, attributed to Anna Maria Schurman, late 17th century

of flattened ovoid form, with moulded vertical twisting ribs, decorated with a fine calligraphic script with the inscription 'Uw gunst myn leven', [Your favour, my life], the bottom of the bottle engraved with the initials *AMS* or *AMVS*, perhaps the monogram for Anna Maria van Schurman (1607-1678), 17cm., 6 $\frac{5}{8}$ in. high

PROVENANCE

The collection of Catharina Louise Henriette Wurf Bain (1892 - 1976); Thence by descent.

RELATED LITERATURE

Pieter C. Ritsema van Eck, *Glass in the Rijksmuseum*, Zwolle, 1995, Vol. II, pp. 90-92, cat. nos. 71-72;

Frans Smit, *Uniquely Dutch seventeenth-century calligraphy on glass*, Peterborough, 1989, pp. 25-27.

Anna Maria van Schurman (Cologne 1607-1678 Wieuward)

Schurman was born in Germany and moved in 1615 to Utrecht. Renowned for her intellect and scholarly concerns, she spoke twelve languages and was familiar with philosophy, botany, and medicine. When Utrecht University opened in 1636 she attended lectures and thus became one of the first Dutch women to go to University. She exchanged correspondence with the greatest minds of the day including Christina of Sweden, Constantijn Huygens, Jacob Cats and René

Descartes. In different sources she is described as an engraver of glass though only one glass is known to exist with her full signature, which is a green-tinted beaker now in the Rijksmuseum, Amsterdam published by Ritsema van Eck, *op. cit.*, cat. no. 71. Until now, only two glasses with the monogram 'AMS' were known: one engraved 'Vreede en Vryheid', [Peace and Liberty] in the Rijksmuseum, Inv. N.M. 740; and the other engraved 'Welkomst der Vrinde', [Welcome of Friends] in the Centraal Museum, Utrecht, inv. nr. 7855. This bottle is the third object to be discovered with such a monogram signature.

The bottle has been in the possession of the Wurf Bain family for many decades and, more specifically, it was in possession of Mrs C.L.H. (Catharina Louise Henriette) Wurf Bain (1892 - 1976). She was known as "the Miss".

For full catalogue note see Sothebys.com

£ 8,000-12,000 € 9,000-13,500



Detail of monogram



PROPERTY FROM
THE COLLECTION OF
MARIE-CAROLINE,
DUCHESS DE BERRY
AND HER DESCENDANTS



LOTS 78-86



78

78

Follower of Giuseppe Bonito

A PORTRAIT OF CHARLES OF BOURBON III
KING OF SPAIN, VII KING OF NAPLES, V KING
OF SICILY (1716-1788)

oil on canvas, unlined, unframed
102.2 x 75.7 cm.; 40½ x 29¾ in.

£ 4,000-6,000 € 4,500-6,800

79

Pietro Ayres

Italian, 1794 - 1878

INFANTE SEBASTIAN GABRIEL OF BOURBON
AND BRAGANZA (1811 - 1875) AND INFANTE
FRANCISCO DE PAULA OF SPAIN (1794 -
1865)

(i) signed *Pietro Aijres* lower left; (ii) signed *Pietro
Aijres* lower right

watercolour, gouache and pencil on paper
(i) 51 by 40cm., 20 by 15¾in., (ii) 49.5 by 41cm.,
19½ by 16in. (2)

£ 1,500-2,000 € 1,700-2,250



79



80

Attributed to Francesco Podesti

Italian, 1800 - 1895

HENRI V, COMTE DE CHAMBORD AND DUC
DE BORDEAUX (1820-1883)

oil on canvas
135 by 104cm., 53 by 41in.

Son of Charles Ferdinand, Duke of Berry and
Princess Carolina of Naples and Sicily, Henri of
Artois, Count of Chambord was considered by
some the legitimate successor to his grandfather
Charles X of France. The throne went instead
to Louis Philippe of Orléans and the Count of
Chambord was forced into exile on 16 August
1830.

£ 3,000-4,000 € 3,400-4,500



80



82 part



81 part



82 part

81

Attributed to Leopold Fischer

German, 1814 - 1864

COUNT ADINOLFO LUCCHESI-PALLI AND HIS WIFE, INCLUDING OTHER NINE PORTRAITS

indistinctly signed and variously dated
watercolour, gouache and pencil on paper
various dimensions, biggest: 69 by 47cm., 27 by 18½in. (10)

see SOTHEBYS.COM for further images

£ 3,000-5,000 € 3,400-5,700

82

Franz Xaver Nager

Pettau 1790 - 1866 Graz

PORTRAIT OF ARCHDUKE JOHANN OF AUSTRIA (1782-1859)

signed and dated lower right: *Nager/ 1835*
oil on canvas
65.6 x 52.5 cm.; 25⅞ x 20⅝ in.
(3)

Sold together with a *Portrait of a man in a landscape*; indistinctly signed and dated: *D Hand...lle.../ B...nd(r)is 1835*; oil on canvas, unlined; 46 x 32.3 cm.; 18 1/8 x 12 3/4 in. This lot also includes a *Portrait of Francesca Pignatelli, Princess of Campofranco (1784-1837)*; signed lower centre: *Tom.^{so} Aloysio fic.*; watercolour and gouache on paper; 38.2 x 28.8 cm.; 15 x 11 1/8 in.

see SOTHEBYS.COM for further images

£ 1,500-2,500 € 1,700-2,850



83 part

83

After Hyacinthe Rigaud

PORTRAIT OF KING LOUIS XIV OF FRANCE

oil on panel
46 x 36 cm.; 18¹/₈ x 14¹/₄ in.

A bust-length copy after Rigaud's full-length portrait of King Louis XIV, today in the Musée du Louvre, Paris.¹

Sold together with an early 19th century, Italian School, *Portrait of a man*; oil on paper laid on canvas, an oval; 17.4 x 14.1 cm.; 6 7/8 x 5 1/2 in.

1. Inv. no. 7492; see A. James-Sarazin, *Hyacinthe Rigaud 1659-1743. Catalogue raisonné*, Dijon 2016, vol. II, p. 258, cat. no. P.773, reproduced in colour.

£ 800-1,200 € 900-1,350



84

84

French School, early 19th century

PORTRAIT OF A GENTLEMAN, POSSIBLY FRANÇOIS-RENÉ DE CHATEAUBRIAND

oil on canvas
32.5 x 25.9 cm.; 12³/₄ x 10¹/₄ in.

François-René de Chateaubriand (1768-1848) was an author, historian, politician and diplomat, who was the preeminent literary figure in 19th-century France, and is now considered to be the founder of Romanticism in French literature. Over the course of his political career he served as ambassador to Berlin, London and Rome. He was in clear support of the de Berry family as on the occasion of the assassination of the Duc de Berry in 1820 he wrote the *Mémoires sur la vie et la mort du duc*, and in 1833, *Mémoire sur la captivité de Madame la duchesse de Berry*.

£ 800-1,200 € 900-1,350



85

85

Alexander-Pawlowitsh Brüloff

St. Petersburg 1798 - 1877

PORTRAIT OF IRENE CAMPANILE

Watercolour and bodycolour, heightened with gun arabic on paper;
signed centre right: *Alex: Brulloff.*, gilt-metal mount, ebonized wood frame
129 by 102 mm

£ 2,000-3,000 € 2,250-3,400



86

86

European School

19th Century

EMPEROR DOM PEDRO II OF BRAZIL (1825-1891) AND HIS CONSORT DONA TERESA CRISTINA BOURBON OF THE TWO SICILIES (1822-1889)

both, oil on board
(i) 24.5 by 18.5cm., 9³/₄ by 7³/₄in., (ii) 21 by 16cm., 8¹/₄ by 6¹/₄in.
(2)

£ 1,500-2,000 € 1,700-2,250

After Lucas de Heere

PORTRAIT OF PHILIP II, KING OF SPAIN

inscribed upper right: *PHELIPPE Z*

oil on panel

34.5 x 26 cm.; 13⁵/₈ x 10¹/₄ in.

£ 10,000-15,000 € 11,300-16,900



87A

PROPERTY OF A GERMAN BARON.

Attributed to Johann Heinrich Roos

Reipoltskirchen 1631 - 1685 Frankfurt-am-Main

A MOTHER AND CHILD WITH HORSES, CATTLE AND SHEEP BY A FOUNTAIN IN A LANDSCAPE; A HERDSMAN WITH CATTLE, SHEEP AND GOATS BY A WATERFALL IN A LANDSCAPE

a pair, both oil on canvas

each: 68.8 x 91.8 cm.; 26⁷/₈ x 36¹/₈ in.

(2)

£ 6,000-8,000 € 6,800-9,000



87



87A

NELSON, TRAFALGAR AND THE BRITISH MARITIME TRADITION

PROPERTY FROM A PRINCELY COLLECTION

LOTS 88–186



Britain has ever been a maritime nation. From Southampton to Scapa Flow we are a seafaring people. An island race bound by our proud nautical heritage and the inseparable relationship between the sea and English liberty – “for who are so free as the sons of the waves”. Columbus may have discovered the New World and Magellan planned the first circumnavigation of the globe, but it was British ships, particularly in the eighteenth and nineteenth centuries, that came to dominate the Oceans; British merchantmen who controlled the trade routes to India and the Far East; British expeditions that charted the furthest reaches of the known world; and British Men-o’-War that patrolled the High Seas – from the Caribbean to the South China Sea.

Drake, Raleigh, Anson, Hawke, Cook: names such as these echo through the ages, intimately woven into the thread of our nation’s story. None, however, resonates so strongly as that of Lord Nelson. Born in Norfolk, the sixth of eleven children to the rector of Burnham Thorpe, a small village on the North Norfolk coast, Vice-Admiral Horatio Nelson, 1st Viscount Nelson and 1st Duke of Bronte, was born for a life before the mast. Having gone to sea at the age of just twelve he was captain of his first ship by the age of twenty. Described by St. Vincent as “a natural born predator”, Nelson is the archetypal hero. Physically conspicuous, having lost both an eye and his right arm in battle, and brave to the point of recklessness, he was beloved by his men, idolised by a nation and feared by his enemies.

Nelson didn’t just win battles. He annihilated his enemy. In 1798 at the mouth of the Nile he surprised the French fleet at anchor and attacked at dusk, capturing nine Men-o’War and sending another four to the bottom of Aboukir Bay. Only two enemy ships of the line escaped to tell the tale. “Victory is not a name strong enough for such a scene” he is said to have commented when surveying the carnage in the bay the following morning. Famous for his inspirational leadership, superb grasp of strategy and unconventional tactics, like his land based counterpart, Arthur Wellesley, Nelson instinctively understood the fundamental principal that he who put the most lead in the air won the day. At Trafalgar the highly trained British gun crews’ rate of fire was three times that of their French and Spanish opposition and significantly more accurate. They decimated the Franco-Spanish fleet, capturing or destroying twenty-two enemy ships without the loss of a single British vessel. It was the most decisive victory in naval history and spectacularly confirmed Britain’s global naval supremacy for the next hundred years. Nelson’s legend is only increased by his tragic death at the very moment of his greatest triumph – shot down in the heat of battle, in the midst of his men, leading from the front.

A number of the objects in this collection would have been with Nelson at his final hour; including his grog chest (lot 137), with its carefully cased set of fine decanters, that he kept in his cabin at sea; and a fragment of the Union Jack that flew from *Victory’s* stern during the battle (lot 116). Other personal items include his engraved glassware (lots 135 & 136) and a pair of silver sauce tureens emblazoned with his coat of arms (lot 155). Nelson’s personal life both fascinated and scandalised contemporary society and the collection also includes a number of his love letters to his mistress, Emma Hamilton (lots 131-34) – a beguiling window into the relationship between the two most famous English people of their day. Emma’s portrait, by the great Irish neo-classicist Gavin Hamilton, which once hung in her husband’s salon in Naples, is also offered here (lot 130).

The letters, as well as the glassware, are among a group of objects that passed after his death to Nelson’s sister, Kitty Matcham. Though he went to sea when she was barely nine months old, Kitty hero worshiped her famous brother and he in turn adored her. “She shall never want a protector and a sincere friend while I exist” he declared. It was Kitty’s husband, George, who bankrolled Nelson’s purchase of Merton Place – the house he and Emma lived in with her ageing husband Sir William Hamilton in an extraordinary *ménage-a-trois* following their return from Naples – wisely telling his brother-in-law that “your income is not, nor never will be, equal to your generosity”. The Matchams were among a small circle of close friends and family who spent time with Nelson there in August 1805 before he departed for his fateful final mission. The Matcham desert service (lot 151), emblazoned with a fouled anchor and depicting scenes of the battles of Copenhagen and the Nile in the borders, is thought to have been a gift from Nelson to his sister and relates closely to a set recorded at Merton in Emma Hamilton’s possession.

Nelson’s personal cult was already well established by the time of his death. Perhaps no man did more to promote the image of the great hero, both during his lifetime and following his gallant end, than his long-time friend, prize agent and close advisor Alexander Davidson. It was Davidson who commissioned the famous Nile and Trafalgar medals (lots 104, 107 & 109), presented to all those who had served Nelson at his two greatest victories, and the Egyptian Club dirk, presented to the Captains of the ships present at Aboukir Bay in 1798. Davidson was himself awarded honorary membership of the club and his own dirk is included in the collection (lot 111). The breadth and variety of this collection, put together with a deep passion for Britain’s maritime tradition, encompasses a wide range of objects, from paintings to porcelain and silver to scrimshaw. Treasured items tracked down for the story they tell of a rich nautical past and a people bound to the sea. At its core, however, is the spirit of one of England’s greatest heroes.





88

□ 88 SOLD WITHOUT RESERVE

**AFTER THE MODEL BY JOSEPH PITTS (ACTIVE 1830-1870)
BRITISH, DATED 1949**

BUST OF ADMIRAL LORD NELSON

brass, on an ebonised wood base

the base with a printed label to the top inscribed:
*Copy of Model under the direction of / Admiral
Sir William Keller K.C.B. / from the painting by
J. SHELL R.A. / in his possession, by / JOSEPH
PITTS / LONDON / 1853. / modelled by D.N.
CALLAGHAN R.N. / 24th November, 1949 at the
R.N.C. / Dartmouth.*

PROVENANCE

Dreweatt Neate, 7 September 2005, lot 160

See catalogue note at SOTHEBYS.COM

£ 300-500 € 350-600

□ 89 SOLD WITHOUT RESERVE

**A ROYAL DOULTON STONEWARE
COMMEMORATIVE TYG FOR THE
CENTENARY OF THE BATTLE OF
TRAFALGAR, CIRCA 1905**

moulded in relief with three oval panels depicting
a bust profile of the admiral titled 'LORD.'
'NELSON.', inscribed above 'BORN-1758'; 'DIED
1805', another panel inscribed 'ENGLAND/
EXPECTS-EVERY/MAN-WILL-DO/HIS-DUTY',
and the third with Nelson's coat-of-arms, with
three rope-twist handles, *impressed marks, shape
number X6442,*
16.6cm., 6½in. high

£ 150-200 € 200-250



89

□ 90 SOLD WITHOUT RESERVE

BRITISH, 19TH CENTURY

BUST OF ADMIRAL LORD NELSON

inscribed: *NELSON*
bronze, dark brown patina
20cm., 7¾in.

£ 300-500 € 350-600



90



91

91

NELSON, HORATIO, LORD-- NAYLER, GEORGE.

ARMORIAL ACHIEVEMENT

Finely illuminated and heightened in gilt, subscribed with Nelson's titles and honours ("Horatio Lord Viscount Nelson, Baron Nelson of the Nile, Duke of Bronté on Sicily, Knight of the Most Honourable Military Order of the Bath [...] Vice Admiral of the Blue [etc]..."), one vellum membrane (435 x 375mm), signed and dated by Nayler as Blane Coursier Herald and Genealogist of the Order of the Bath, College of Arms, 16 March 1804, framed and glazed

A HIGHLY ATTRACTIVE HERALDIC DOCUMENT DEPICTING NELSON'S HONOURS. Few documents crystallise Nelson's public success as this magnificent heraldic achievement, produced at the height of his contemporary renown. Nelson's arms were a cross fleury sable, a bend gules, surmounted by another engrailed of the field, charged with three bombs, fired proper, augmented after the Nile (as here) with a chief undulated, argent, thereon waves of the sea, from which a palm tree issuant, between a disabled ship on the dexter and a ruinous battery on the

sinister. He chose as his supporters (who after the Nile bore palm leaves) dexter a sailor armed with a cutlass and pair of pistols supporting a staff thereon hoisted a Commodore's flag gules, sinister a lion rampant in his mouth a broken flag-staff, a tri-coloured flag in his mouth. The arms bear a Viscount's coronet (his English title taking precedence over his Sicilian Dukedom). The crests of the two helms are, dexter, the *Chelengk*, or plume of triumph, given to Nelson by the Ottoman Sultan after the Battle of the Nile, and sinister, the stern of a ship inscribed "San Josef", the Spanish battleship he took at the Battle of Cape St Vincent. His motto, "Palmam qui meruit ferat" [Let he who has earned it take the palm], was also granted after the Nile. Finally, the achievement includes the insignia of the orders of honour conferred on Nelson: the Bath, the Sicilian Order of St Ferdinand and of Merit, the Ottoman Order of the Crescent, and the Germanic Order of St Joachim.

The herald George Nayler (1764-1831), had worked closely with Nelson in the original design of his arms and was later to serve as one of the three officials who were deputed by the Admiralty to receive Nelson's body from the *Victory*. The original purpose of this splendid document is

not known but it may have been intended for the heralds of Sicily. Nelson had written to Nayler on 19 October 1803: "I have sent to Sicily for the Arms of Bronté, and the Heralds College there has sent for my English Arms, in order that they may be enrolled amongst those of the Sicilian Nobility; therefore you will be so good as to send me out the same sort of thing which I sent to Germany. I very much doubt that I ever paid for that, and several other things which you have done for me; therefore, I desire (for in a man's trade there are no compliments) that you will send me out your regular bill, for I suppose you cannot live upon air; and if you are never paid, how is the pot to boil?..." (*The Dispatches and Letters*, vol. V, p.257).

LITERATURE

J. S. Clarke and J. McArthur, *The Life of Admiral Lord Nelson* (1809), vol. II, pp.474-80; M. Lincoln, *Nelson and Napoleon* (2005), cat. 104.

PROVENANCE

Sotheby's London, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 93

£ 12,000-18,000 € 13,500-20,200



92

□ 92 SOLD WITHOUT RESERVE

NELSON AND THE BATTLE OF TRAFALGAR--COLLECTION

A COLLECTION OF PRINTED ITEMS, COMPRISING:

i) Pamphlets and Books: [Fairburn, John]. Fairburn's Edition of the Death of Admiral Lord Nelson. *For John Fairburn, [1806]*, 12mo, frontispiece folding plate of the death of Nelson, original printed blue paper wrappers, uncut; Fairburn's Edition of the Funeral of Admiral Lord Nelson. *For John Fairburn, [1806]*, 2nd edition, 12mo, frontispiece folding plate of Nelson's funeral cortege, original printed blue paper wrappers, uncut--The Trafalgar: A New Song Book for 1806. *For Thomas Hughes, [1806]*, 12mo, frontispiece portrait, original printed blue wrappers, uncut, wrappers torn with loss--**Clarke, James Stanier and John McArthur**. The Life of Admiral Lord Nelson, *T. Bensley for T. Cadell and W. Davies, 1809*, 2 vols, 16 engraved plates, quarter calf with marbled boards, *rebacked (vol. 1 retaining original spine) with additional restoration to corners, hinges strengthened, worn*

ii) Broadside and ephemera: National Praise: for the Day of Thanksgiving, *G. Cooke, [1805]*, 280 x 220mm--To the Memory of the Late Lord Viscount Nelson, *G. Cooke, 8 November 1805*, 282 x 220mm, these two pinned together with a covering letter by John Turner, 1 page, 1 December 1805--Britannia's Address to the People of England, *G. Cooke, [1805]*, with engraving, 335 x 205mm--Lord Nelson's Banner of Emblems, *R. Ackermann, 1806*, with aquatint engraving by W.M. Fellows, 385 x 245mm--**FitzGerald, W.T.** Nelson's Tomb A Poem, *G. Andrews, 1806*, with engraving, 220 x 275mm--Britannia Triumphant, *R. Edwards, [1806]*, 440 x 560mm--Advertisement for Orme's Graphic History of the Life, Exploits, and Death of Horatio Nelson, by [John] Nichols, 13 November 1805, with engraving, 185 x 135mm--The Chelengh presented to Lord Nelson by the Grand Seigneur, by *R. Faulder, 10 March 1799*, with engraving, 205 x 160mm

iii) Prints: **J. Gillbank** after **T. Brown**. Lord Nelson, mortally wounded at the glorious victory off Trafalgar, *Gillbank, 1805*, framed and glazed, 490 x 530mm--**P. Roberts**, Admiral Lord Nelson, K.B. and the victory of the Nile, *G. Riley, 1806*, framed and glazed, 585 x 425mm, some paper discolouration and occasional creases

A FINE COLLECTION OF RARE PRINTED EPHEMERA, MOSTLY PRINTED IN THE IMMEDIATE AFTERMATH OF TRAFALGAR. The only known copies of Fairburn's edition of the *Funeral of Nelson* in British institutional libraries are in the British Library; no second copy of the *Death or The Trafalgar* has been located. Thomas Hughes was a regular publisher of song books, including several collections of "sea songs" (e.g. *The Sailor's Pocket-book* of 1810).

PROVENANCE

Sotheby's London, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 198

£ 2,000-3,000 € 2,250-3,400



93

**A COALPORT (JOHN ROSE & CO.)
PARIAN BUST OF LORD NELSON,
DATED 1853**

modelled quarter length in uniform, the reverse of the bust inscribed 'Model.^d under the direction of/ Admiral Sir William Parker K.C.B./ from the painting by Wichell in his possession.', above 'JOS.^h PITTS. SC/ LONDON/ 1853', together with an associated black marble plinth, the bust 24cm., 9½in., overall height 38cm., 15in.

PROVENANCE

Anonymous sale, Christie's South Kensington, Maritime, 16th November 2005, lot 260. (2)

W £ 500-800 € 600-900

**AN ENGLISH STONEWARE FIGURE
OF NELSON, CIRCA 1800**

modelled by Pierre Stephan, standing before a canon inscribed 'Nelson', the edge of the base inscribed 'Stephan. F', together with an alabaster medallion portrait of Nelson, moulded with half-bust profile, 19th century, overall height 30cm., 11¾in. high, the medallion 9.5cm., 3¾in. long

PROVENANCE

The Rev. William Nelson, Trafalgar House, Wiltshire;
Thence by descent;
London, Sotheby's, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 86;
Where acquired by the owner.

RELATED LITERATURE

Hilary Young, *The Birth of the Ceramic Designer, British Ceramic Design 1600-2002, E.C.C.*, 2002, pp. 23-24, pl. 14.

This figure appears to be unrecorded in the literature. Two portrait busts of Nelson in biscuit porcelain and earthenware, modelled by Stephan, are in the National Maritime Museum, Greenwich. He also modelled feldspathic stoneware busts

of Admiral Duncan and Earl St. Vincent for the Herculaneum Pottery in Liverpool. Closely related to the figure of Nelson are Stephan's models of Admiral Rodney and Lord Hood.

An example of Admiral Rodney, probably from the same series as the present figure, also incised with the modeller's name is in the V&A museum, London, museum no. C.134-1937. Hilary Young, *op. cit.*, illustrates two black basalt figures of Rodney and Admiral Howe by Stephan, and an example of Rodney in pearlware was recently sold at Bonham's, 12th November 2014, lot 62.

Stephan is likely to have been of Swiss extraction. He is first heard of in September 1770 when he signed a contract with William Duesbury of the Derby Factory, agreeing to model and repair porcelain for three years. He also produced work for the Wirksworth factory in Derbyshire, for Wedgwood and for Coalport, as well as later occasional work for Derby. For a discussion of Stephan's career, see Hilary Young, *Pierre Stephan; the career of a Derby modeller reviewed*, *Derby Porcelain International Society, Journal* 4, 2000, pp. 83-93. (2)

£ 1,500-2,500 € 1,700-2,850



94



95



96

95 SOLD WITHOUT RESERVE

ENGLISH SCHOOL, 19TH CENTURY

PORTRAIT OF VICE ADMIRAL HORATIO NELSON, 1ST VISCOUNT NELSON (1758-1805); PORTRAIT OF ARTHUR, 1ST DUKE OF WELLINGTON (1769-1852)

Watercolour and bodycolour on ivory; both signed centre right: *David*, gilt-metal mount, gilt-metal and plush lined frames; together with a second portrait of Lord Nelson (English School, late 19th century) 112 by 83 mm; 109 by 81 mm; (3)

PROVENANCE

Sale, Newbury, Dreweatt Neate, 7 September 2005, lot 199; where acquired by the present owner

See SOTHEBYS.COM for further images

• £ 600-800 € 700-900

96 SOLD WITHOUT RESERVE

CHARLES KNIGHT

1742 - circa 1825

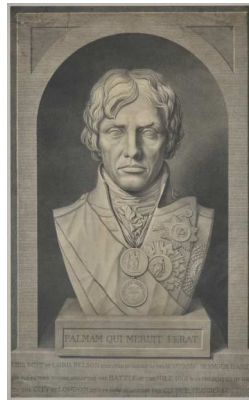
BUST OF LORD NELSON, AFTER ANNE SEYMOUR DAMER

Engraving, 1806, on wove paper, framed sheet: 789 by 492mm 31½ by 19¾in

£ 1,000-1,500 € 1,150-1,700

68

SOTHEBY'S



97



98

97 SOLD WITHOUT RESERVE

WILLIAM BARNARD

1774 - 1849

PORTRAIT OF ADMIRAL LORD NELSON, AFTER LUCIUS GAHAGAN

Mezzotint, 1805, on wove paper, framed plate: 381 by 279mm 15 by 11in sheet: 452 by 330mm 17¾ by 13in

£ 800-1,200 € 900-1,350

98 SOLD WITHOUT RESERVE

NELSON. THREE ENGLISH ENAMEL PILL BOXES, CIRCA 1800 AND LATER

oval, each with pale blue base, one lobed, its lid printed and coloured with a martial trophy and the inscription: *Nelson and British Gratitude*, the others painted with ships and inscribed: *Nelson & Victory*, extensive restoration each 4cm., 1½in. wide (3)

£ 150-200 € 200-250

□ 99 SOLD WITHOUT RESERVE

JAMES PARKER BROOKE

Fl. 1806

PLAN OF THE PLATFORM AND DISPOSITION OF THE BANNERROLLS, TROPHIES ETC. AROUND THE COFFIN AT THE FUNERAL OF THE MUCH LAMENTED LORD NELSON, UNDER THE DOME AT ST PAUL'S CATHEDRAL ON 9TH JANUARY 1806

Watercolour with pen and black ink; signed centre left: *James Parker Brooke. Fecit*, inscribed centre right: *Ackermann's. Print*; further inscribed lower centre with Nelson's pedigree and detailed notes 354 by 284 mm

PROVENANCE

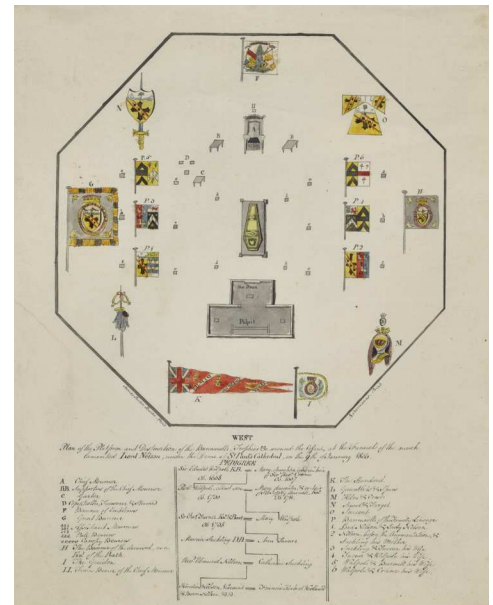
Sale, Newbury, Dreweatt Neate, 7 September 2005, lot 157; where acquired by the present owner

Engraved:

by Rudolph Ackermann

See *catalogue note* at SOTHEBYS.COM

£ 800-1,200 € 900-1,350



99

□ 100 SOLD WITHOUT RESERVE

AFTER AUGUSTUS CHARLES PUGIN

1768/69 - 1832

INTERMENT OF THE REMAINS OF THE LATE LORD VISCOUNT NELSON IN THE CATHEDRAL OF ST PAUL IN LONDON

Etching with aquatint and hand-colouring, 1806, on wove paper, framed

Engraved by Frederick Christian Lewis (1779-1856) sheet: 391 by 492mm 15³/₈ by 19³/₈in

£ 800-1,200 € 900-1,350



100

□ 101 SOLD WITHOUT RESERVE

A JONES & SON BLUE AND WHITE TRANSFER PRINTED DISH, 'DEATH OF LORD NELSON' FROM THE 'BRITISH HISTORY' SERIES, CIRCA 1826-28

printed in blue with the titled scene within a border of union flowers, patriotic symbols and accoutrements, *printed to the reverse with title, manufacturer's name, impressed numeral 14*, 37cm., 14¹/₂in. wide

Jones and Son of Hanley had a short production life lasting only two years, though it is possible the firm continued as Elijah Jones of Hanley. The British History series included depictions of the Signing of the Magna Carta, Cromwell dismissing the Long Parliament and the Battle of Waterloo. See P. D. Gordon Pugh, *Naval Ceramics*, London, 1971, pl. 45A for a fruit dish printed with this scene.

£ 500-800 € 600-900



101

THE TRAFALGAR EGG

102

AN ENAMEL, SILVER-GILT AND PARCEL-GILT METAL COMMEMORATIVE EGG, THEO FABERGE, BIRMINGHAM, 2005

the upper section applied with reliefs of the Battle of Trafalgar and Nelson's Naval Medal on translucent blue enamel over chevron engine-turning, surmounted by a Russian Imperial crown set with a cabochon sapphire, the egg opening to reveal a parcel-gilt metal bust of Nelson, after Flaxman, the base applied with rope-festooned anchors, spreading foot, the base inscribed 'Theo Faberge / Sarah Faberge / No.12', in fitted case

18cm., 7 $\frac{1}{8}$ in. high

(2)

PROVENANCE

Commissioned by the Royal National Lifeboat Institution and City Livery Yacht Club from Théo Faberge and sold Sotheby's London, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 266 Where acquired by the owner.

£ 6,000-8,000 € 6,800-9,000





103

GOLD AND ENAMEL NELSON MEMORIAL RING COMMEMORATING THE DEATH OF ADMIRAL NELSON AT TRAFALGAR, EARLY 19TH CENTURY

the enamel rectangular bezel decorated with the gothic letters 'N' for Nelson surmounted by a Viscount's coronet and a 'B' for Bronte surmounted by a ducal coronet with Trafalgar below, the reverse inscribed 'Lost to this Country 21 Oct 1805 aged 47', the shank engraved 'Palman Qui Meruit Ferat' (let him bear the palm of victory who has won it).

PROVENANCE

Sotheby's London, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 206

After the death of Vice-Admiral Horatio Nelson at the battle of Trafalgar on the 21st October 1805, memorial rings were distributed by his executors, the Rt. Hon. Earl Nelson and J. Haselwood, to relatives, personal friends and the pall bearers. Enamelled in black with a white border, each was decorated

with the letters *N* for Nelson surmounted by a viscount's coronet with seven pearls to commemorate Nelson's appointment as viscount after the battle of the Nile in 1798, and *B* for Bronte surmounted by a ducal coronet, representing the Sicilian dukedom of Bronte conferred by Ferdinand IV of the Two Sicilies in 1799, with Trafalgar beneath. The hoops were engraved to the outside with 'PALMAN QUI MERUIT FERAT' (Let him bear the palm of victory who has won it) which was granted to Nelson in 1778 and taken from the poem 'Ad ventos' written by John Jotin in 1727.

The rings were originally presented in red morocco leather cases containing a label with the name of the maker, John Salter of the Strand London, a silversmith who had served with the Admiral. Approximately fifty-eight of these memorial rings were distributed by the executors of Nelson's will, thirty-one going to members of Nelson's immediate family, while a manuscript held in the British Museum lists the original recipients of the rings. Others have since come to light making the present number unknown. The ring was hugely popular making it likely Salter produced further examples on request.

£ 8,000-12,000 € 9,000-13,500



104 SOLD WITHOUT RESERVE



104 (obverse)

NILE MEDAL, IN COPPER-GILT, 1798

as awarded to petty officers, struck to the order of Alexander Davison, pierced at the top edge for fitment of a suspension loop

4.8cm. diameter; 2in.

PROVENANCE

Sotheby's London, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 136

Davison increased his original order for gilt medals, which were relatively costly to make, from 30 to 500 specimens on 4 May 1799. According to Boulton's invoice dated 12th September, 506 copper-gilt pieces were actually supplied.

£ 300-500 € 350-600

105 SOLD WITHOUT RESERVE

NELSON MEMORIAL MEDAL IN BRONZED COPPER, T WEBB / REVERSE AFTER FLAXMAN, 1805

obverse: bare head of Nelson, left, reverse: Bellona confronting war galleys

5.35cm. diameter; 2in.

PROVENANCE

Sotheby's London, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 196

£ 200-300 € 250-350



105 (obverse)

106 SOLD WITHOUT RESERVE

BOULTON'S TRAFALGAR MEDAL IN WHITE METAL, MATTHEW BOULTON / CH KUCHLER, BIRMINGHAM, 1805

as given by Matthew Boulton to Seamen and Marines present at the Battle, struck by Matthew Boulton from dies engraved by CH Kuchler, obverse: uniformed bust of Nelson, left, after a wax portrait by Catherine Andras, reverse: a view of the opening stages of the battle, after Richard Clevely, 'England expects every man will do his duty' on a banner around, edge: with incuse impressed lettering 'To the Heroes of Trafalgar from M Boulton'

4.8cm. diameter; 2in.

PROVENANCE

Sotheby's London, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 194

These medals were produced and distributed at Boulton's personal expense. It is probable that 16,163 were struck in white metal (or 'grain tin' as it was known at Soho), an inexpensive material which nevertheless shows the design of the medal to full effect when new.

£ 500-700 € 600-800



106 (reverse)



107



108



107

DAVISON'S TRAFALGAR MEDAL IN WHITE METAL, THOMAS HALLIDAY, BIRMINGHAM, 1805

as awarded to the men of HMS Victory after the Battle of Trafalgar, with bronze mount and split suspension ring as issued, obverse: a broadside view of HMS Victory, reverse: a small bust of Nelson wreathed with palm and laurel, his coat of arms and motto 'Palmrun Qui Meruit Ferat' on scroll below 5.3cm. diameter

PROVENANCE

Sotheby's London, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 197

Although this medal is by tradition associated with Alexander Davison, no references to it have been found within the extensive Davison archives. Although analogous to Boulton's Trafalgar medal it is much rarer and is believed to have been awarded only to those who served aboard H.M.S. Victory at Trafalgar.

£ 3,000-5,000 € 3,400-5,700

□ 108 SOLD WITHOUT RESERVE

A TRAFALGAR MEDAL IN PEWTER OF UNIFORMED BUST OF LORD NELSON LEFT, REVERSE VIEW OF THE BATTLE IN PROGRESS, MATTHEW BOULTON / CH KUCHLER, 1805

sometime pierced and plugged, now fitted in a silver frame lacking lunettes, the frame engraved 'George Wilson, Revenge' 4.8cm. diameter

£ 1,500-2,500 € 1,700-2,850



109



110



□ 109 SOLD WITHOUT RESERVE

NILE MEDAL IN SILVER AS AWARDED TO OFFICERS, MATTHEW BOULTON / CH KUCHLER, BIRMINGHAM, 1798

struck to the order of Alexander Davison by Matthew Boulton from dies engraved by CH Kuchler, obverse: Peace standing on a rock outcrop before the sea, holding an olive branch and oval shield bearing Nelson's portrait, reverse: a view of the opening stages of the Battle of the Nile in Aboukir Bay beneath the setting sun, with the legend above 'Almighty God has blessed his Majesty's arms', taken from Nelson's dispatch sent from the 'Vanguard' after the battle, edge with incuse impressed lettering 'From Alex Davison Esq St James's Square = A Tribute of Regard' 4.8cm. diameter

PROVENANCE

Sotheby's London, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 67

Silver medals were distributed to those 'Lieutenants and officers who rank with them' who were present at the Battle. 150 specimens were ordered and, according to Boulton's invoice to Alexander Davison dated 12 September 1799, 154 were actually supplied.

£ 2,000-3,000 € 2,250-3,400

□ 110 SOLD WITHOUT RESERVE

NELSON MEMORIAL MEDAL IN SILVER, P WYON, 1805

obverse: a seaman mourning at a tome inscribed 'Gallant Nelson died in the Hour of Victory 21 Octr AD 1805', trophies and a medallion portraying Nelson on obelisk above, reverse: Britannia and Neptune beside a pedestal supporting a veiled urn inscribed 'hn' 5.2cm. diameter

PROVENANCE

Sotheby's London, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 201

£ 1,500-2,500 € 1,700-2,850

AN EGYPTIAN CLUB DIRK

111

A DIRK FOR A MEMBER OF THE EGYPTIAN CLUB, OF SENIOR NAVAL OFFICER'S TYPE, CIRCA 1798

with curved blade double-edged towards the point, etched and gilt with flowers and foliage on a blued panel over half its length, gilt brass hilt comprising small outer-guard pierced and chiselled with a crocodile, knuckle chain, faceted back strap rising to form a lion's head pommel, ribbed ivory grip bound with plaited copper wire
43.2cm long; 1ft. 5in.

PROVENANCE

Alexander Davison Esq.;
Thence by family descent;
Sotheby's London, *Trafalgar: Nelson and the Napoleonic Wars*,
5 October 2005, lot 65

Two days after the battle of the Nile, on the night of 3rd August 1798, the Captains of the fleet met on board the *Orion*, and inaugurated the 'Egyptian Club'. A document was then drawn up, and signed by all present, inviting Sir Horatio Nelson to accept the gift of a sword and to have his portrait painted for the club. Nelson's gold sword was ordered through Rundell & Bridge. Little more is known of the 'Egyptian Club' who never seem to have met. The promised portrait was never completed although there was a story that a Neapolitan artist was invited to breakfast with the Captains but felt unworthy of the commission.

Nelson's own sword was distinguished by an enamel plaque let into each side of the grip, one showing Lord Nelson's arms and that on the reverse allegorical figures representing Britannia and Africa. On the guard was an enamel plaque representing the Battle of the Nile and a list of the captains that served: Captain Sir F. Berry, *Vanguard*; Captain T. Trowbridge, *Cullodon*; Captain R. W. Miller, *Theseus*; Captain A. J. Ball, *Alexander*; Captain Thomas Lewis, *Minotaur*; Captain Sir T. B. Thompson; *Leander*; Captain B. Hallowel, *Swiftsure*; Captain David Gould, *Audacious*; Captain John Peyton, *Defence*; Captain S. Hood, *Zealous*; Captain James Saumarez, *Orion*; Captain Thomas Foley, *Goliath*; Captain G. B. Westcott, *Majestic*; Captain H. D. E. Darby, *Bellerophon*, Captain S. M. Hardy, *Mutine*. Captain Westcott had been killed at the action.

The present dirk form part of a very small group of dirks that were almost certainly made for members of the Egyptian Club.

• W £ 10,000-15,000 € 11,300-16,900





112

□ 112 SOLD WITHOUT RESERVE

VALENTINE GREEN

1739 - 1813

THE BRITISH NAVAL VICTORS; AFTER GAINSBOROUGH DUPONT, FRANCIS COTES, RICHARD MORTON PAYNE, AND LEMUEL FRANCIS ABBOTT

Mezzotint with hand-colouring, 1799, on wove paper, framed

plate: 634 by 512mm 25 by 20½in
sheet: 667 by 556mm 26¼ by 21¾in

PROVENANCE

Sotheby's London, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 147

£ 300-400 € 350-450



113

□ 113 SOLD WITHOUT RESERVE

VALENTINE GREEN

1739 - 1813

THE BRITISH NAVAL VICTORS; AFTER GAINSBOROUGH DUPONT, FRANCIS COTES, RICHARD MORTON PAYNE, AND LEMUEL FRANCIS ABBOTT

Mezzotint, 1799, on wove paper, framed
visible sheet: 633 by 508mm 24¾ by 20in

£ 100-200 € 150-250

□ 114 SOLD WITHOUT RESERVE

A COMMEMORATIVE GOLD FOB SEAL, ENGLISH, EARLY 19TH CENTURY AND LATER

the carnelian matrix, replaced, engraved TRAFALGAR, in a later green leather case

2.3cm., 7/8in. wide

PROVENANCE

Sotheby's London, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 114

£ 800-1,200 € 900-1,350



114

**AFTER A MODEL BY FRANZ
THALLER
(1759-1817) AND MATTHIAS RANSON
(FL. CIRCA 1800)
BRITISH, FIRST HALF 19TH
CENTURY**

BUST OF LORD NELSON

the socle initialled: *J.B.S.*

white marble, on a white marble socle initialled: *JBS*

bust: 58.5cm. 23in.;

overall: 71cm., 28 in.

PROVENANCE

Sotheby's London, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 75, where acquired by the present owner.

In the present portrait, Nelson is depicted in rear-admiral's full dress uniform and wearing various decorations, including the two large naval medals he was awarded for the battles of Cape St Vincent and the Nile; a third was awarded posthumously for Trafalgar, the other decorations are the order of the Crescent, given to Nelson by Sultan Selim III, the Neapolitan order of St Ferdinand (to the left of the Crescent), and below these the Most Honourable Order of the Bath, awarded in 1797

W £ 18,000-25,000 € 20,200-28,100



THE VICTORY JACK

116

BATTLE OF TRAFALGAR—HMS VICTORY

AN EXCEPTIONALLY LARGE FRAGMENT OF THE UNION FLAG, BELIEVED TO HAVE FLOWN FROM HMS VICTORY AT THE BATTLE OF TRAFALGAR

comprising eight panels of red, white and blue hand-woven woollen bunting, hand-stitched together to form part of the bottom-right (or top-left) quadrant of the Union flag, hemmed at the bottom (or top), hem turned over enclosing c.460mm of twine, crudely torn at the edges, c.860 x 920 mm, mounted, framed, and glazed (frame size 1125 x 1125mm), c.1801-1805

AN EVOCATIVE AND IMPRESSIVE RELIC OF NELSON AND TRAFALGAR. Nelson's ships sailed into battle at Trafalgar flying the national flag rather than just their squadron colours, as a result of an order issued by Nelson in the days before the battle: "When in the presence of an Enemy, all the Ships under my command are to bear white Colours [i.e. St George's Ensign], and a Union Jack is to be suspended from the fore top gallant stay" (10 October 1805). HMS *Victory* consequently flew two Union flags and a St George's Ensign, which were returned to England with the ship and the body of Nelson.

These battle ensigns, unique patriotic mementoes of Nelson's final and greatest victory, were later woven into the solemn and dignified series of ceremonials that marked his state funeral in January 1806. The body lay in state at the Painted Hall at Greenwich for four days before processing upriver in a funeral barge with a flotilla of naval escorts, disembarking at Whitehall Stairs and resting overnight in the Admiralty. The following day, 9 January, a vast procession followed Nelson's remains to St Paul's Cathedral, the site of the funeral. Incorporated into the funeral cortege was a group of 48 seamen and Marines from HMS *Victory*, who bore with them the ship's three battle ensigns and were, according to one eyewitness, "repeatedly and almost continually cheered as they passed along". At the conclusion of the funeral service, with the coffin placed at the heart of the cathedral beneath Wren's great

dome, the sailors were supposed to fold the flags and place them reverently on the coffin. The conclusion of the service, in fact, played out rather differently, as described by the *Naval Chronicle* (1806): "the Comptroller, Treasurer and Steward of his Lordship's household then broke their staves, and gave the pieces to Garter, who threw them into the grave, in which all the flags of the *Victory*, furled up by the sailors were deposited - These brave fellows, however, desirous of retaining some memorials of their great and favourite commander, had torn off a considerable part of the largest flag, of which most of them obtained a portion." According to one acute observer: "That was *Nelson*: the rest was so much the Herald's office." (See *The Nelson Companion*, ed. White (1995), pp8-14)

Most of the surviving fragments of the *Victory*'s flags are much smaller than the current piece. Small fragments of white and blue bunting, no more than 12cm in length, have appeared at auction (e.g. Bonhams, 28 September 2004, lot 117; Sotheby's, 17 December 2009, lot 9) and other similar fragments are found at the National Maritime Museum and other institutional collections. Only two complete Union jacks that were used as battle ensigns at Trafalgar survive: one from HMS *Minotaur* (National Maritime Museum), the other from HMS *Spartiate* (sold at auction by Charles Miller Ltd., 21 October 2009, lot 53, £384,000).

LITERATURE

Rina Prentice, *The Authentic Nelson* (2005), p. 176

PROVENANCE

"Captain W.H. Dobbie, RN", presumably William Hugh Dobbie, 1771-1830, who served in the East Indies Station from 1790 to 1808; gifted by him to the Museum of the Royal United Services Institute, Cat. no. 2349; Wallis and Wallis, unidentified sale, c.1961; Wallis and Wallis, Lewes, 10 January 1995, lot 1077, noting that the current fragment was only a portion of the flag previously at RUSI; Sotheby's London, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 102

£ 80,000-100,000 € 90,000-113,000



THE OPENING ENGAGEMENT AT TRAFALGAR

117

JOHN WILSON CARMICHAEL

Newcastle 1799 - 1868 Scarborough

THE OPENING ENGAGEMENT AT TRAFALGAR;
H.M.S. 'ROYAL SOVEREIGN' RAKING THE
STERN OF THE SPANISH FLAGSHIP 'SANTA
ANA'

signed and dated lower right: *JW Carmichael/
1856*

oil on canvas

106 by 180.3cm.: 41¾ by 71in.

PROVENANCE

Anonymous sale, London, Sotheby's, 30 May
1996, lot 29;

With Richard Green, London;

Where acquired by the present owner.

Britain's famous victory over the combined Spanish and French fleets at the Battle of Trafalgar in 1805 was the Royal Navy's greatest victory - affirming Britain's maritime supremacy and dashing Napoleon's ambitions for an invasion. Lacking a numerical advantage but confident in the superior seamanship and gunnery of his crews, Lord Nelson devised a bold and unorthodox military tactic to split the enemy line by attacking it in two columns. It proved a masterful stroke, and his death in the course of his greatest triumph immortalised his memory in the nation's history.

The subject has been enduringly popular among Britain's painters, not least in J. W. M. Turner's *The Battle of Trafalgar, 21st October 1805* (National Maritime Museum, London) commissioned by King George IV in the early 1820s. Turner's work influenced John Wilson Carmichael, who became one of Britain's leading maritime painters in the 19th century with a commanding eye for detail and atmosphere. His obituary declared: *'No artist that ever devoted himself to marine painting cultivated it as a study with so much enthusiasm and success'* (Art Journal, 1868).

In the present painting, Carmichael depicts the decisive moment when Rear Admiral Lord Collingwood, in command of 'Royal Sovereign', broke through the Spanish line and rounded on 'Santa Ana' - the huge 112-gun Spanish flagship of Vice-Admiral de Alava. All fifty of 'Royal Sovereign's' port broadside, double shotted, poured into 'Santa Ana's' unprotected stern at a range of thirty yards. Then, putting his helm hard over, Collingwood ranged up the lee side of the Spaniard for the coup de grace. It proved the brilliance of Nelson's strategy, and Collingwood's manoeuvre was completed even before 'Victory' herself entered the fray at the head of the other column. The drama of this decisive action is superbly realised by Carmichael, in which the action of the engagement is contrasted with the calmness of the sea recorded that day. It was only after that a storm blew in, further disbanding the remains of the enemy fleet.

W £ 60,000-80,000 € 67,500-90,000



The present lot in its frame





118

WILLIAM SHERLOCK

British circa 1780 - 1821

SHIPPING ON THE THAMES BELOW OLD LONDON BRIDGE

signed lower right on the prow of the dinghy: *W.P. Sherlock*
oil on canvas

57 x 86.6 cm.; 22½ x 34⅛ in.

PROVENANCE

With Lazard Brothers & Co. Ltd., London (according to an undated mount at the Witt Library);

With Thomas Agnew and Sons Ltd., London (according to a label on the reverse);

Anonymous sale, London, Bonhams, 13 September 2005, lot 194; Where acquired by the present owner.

See *catalogue note* at SOTHEBYS.COM

£ 4,000-6,000 € 4,500-6,800

□ 119 SOLD WITHOUT RESERVE



119

FRANCIS SWAINE

London 1725 - 1782

AN ENGLISH MAN-O'-WAR AND OTHER SHIPPING IN A FRESH BREEZE

signed lower left: *F Swaine*
oil on copper

15.4 x 20.4 cm.; 6 x 8 in.

PROVENANCE

With The Parker Gallery, London (according to a label on the reverse);

Anonymous sale, London, Bonhams, 13 September 2005, lot 199; Where acquired by the present owner.

£ 1,000-1,500 € 1,150-1,700

□ 120 SOLD WITHOUT RESERVE



120

CHARLES BROOKING

London 1723 - 1759

A FLAGSHIP SHORTENING SAIL IN A GALE

oil on canvas
23.5 x 34.6 cm.; 9¼ x 13⅝ in.

PROVENANCE

Robert Taylor Esq. (1840-1915);

E.M. Thomas Esq., 1915;

With Messum's, London, 1984;

Anonymous sale, London, Sotheby's, 13 March 1985, lot 23;

Anonymous sale, London, Bonhams, 13 September 2005, lot 198; Where acquired by the present owner.

EXHIBITED

Aldeburgh, Aldeburgh Festival, and Bristol, Bristol City Museum and Art Gallery, *Charles Brooking*, June and July 1966, no. 50.

LITERATURE

D. Joel, *Charles Brooking 1723-1759 and the 18th Century British Marine Painters*, Suffolk 2000, p. 139, cat. no. 203D, reproduced in colour p. 61, fig. 4/8.

This painting was originally conceived as one of a set of six paintings depicting ships in adverse weather conditions, which remained together until their appearance on the market in 1985.

£ 2,000-3,000 € 2,250-3,400



121

121

THOMAS WHITCOMBE

London circa 1752 - circa 1824

THE CELEBRATED ENGAGEMENT DURING WHICH
H.M.S. SHANNON CAPTURED THE AMERICAN FRIGATE
CHESAPEAKE, 1ST JUNE 1813

signed lower left: *Tho. Whitcombe*
oil on canvas
43 x 60.9 cm.; 17 x 24 in.

PROVENANCE

With Frost & Reed, London (according to a label on the reverse);
With Richard Green, London (according to a label on the reverse);
Anonymous sale, New York, Sotheby's Parke Bernet, 29 May 1980, lot 13 (as one of a pair);
Anonymous sale, London, Bonhams, 13 September 2005, lot 127;
Where acquired by the present owner.

The legendary battle between H.M.S. *Shannon* and the USS *Chesapeake* during the Anglo-American War of 1812-14 is one of the most renowned naval encounters of the nineteenth century and probably the quickest and most decisive frigate action ever fought. Captain Philip Broke, in command of the *Shannon*, came across the *Chesapeake* refitting in Boston Harbour and swiftly challenged her to come out and fight. At about noon on June 1st 1813, Captain James Lawrence brought *Chesapeake* out into the open sea and after merely fifteen minutes, was forced to surrender. After first firing two devastating broadsides, Broke led his boarding party onto *Chesapeake* but was so badly injured that he had to surrender his command. Casualties on both sides were exceptionally high – 48 Americans, including Captain Lawrence, were killed and 96 wounded whilst *Shannon* suffered only slightly less with 33 dead and 50 wounded. Despite his injuries, Captain Broke survived to be rewarded with a baronetcy and enduring fame, although he never recovered sufficiently to be able to return to active service.

This work was commissioned for and then engraved and reproduced in Ralfe's splendid 'Naval Chronology of Great Britain' 1803 to the End of the Year 1816, published in three volumes in 1820.

£ 12,000-18,000 € 13,500-20,200



122

□ 122 SOLD WITHOUT RESERVE

RICHARD BARNETT SPENCER

19th century

A BRITISH-REGISTERED BARQUENITNE RUNNING DOWN
THE IRISH SEA PAST CORK

signed l.l.: *RB SPENCER*
oil on canvas
76.2 by 50.8cm., 20 by 30in.

PROVENANCE

Bonhams, London, 13 September 2005, lot 151, where
acquired by the present owner

£ 2,000-3,000 € 2,250-3,400



123

□ 123 SOLD WITHOUT RESERVE

DAVID JAMES

1853-1904

ROLLING BREAKERS

signed and dated l.l.: *D. James 82*
oil on canvas
45.7 by 76.2cm., 18 by 30in.

PROVENANCE

Bonhams, London, 13 September 2005, lot 206, where
acquired by the present owner

£ 2,000-3,000 € 2,250-3,400



124

□ 124 SOLD WITHOUT RESERVE

ARTHUR WELLINGTON FOWLES

1815 - 1883

THE 'EASTERN MONARCH' ABLAZE IN SPITHEAD, 3RD
JUNE 1859

signed and dated l.r.: *AW Fowles 1859*
oil on canvas
20.3 by 30.5cm., 8 by 12in.

PROVENANCE

David Messum, Beaconsfield;
Bonhams, London, 13 September 2005, lot 97, where acquired
by the present owner

£ 1,000-1,500 € 1,150-1,700



125

□ 125 SOLD WITHOUT RESERVE

THOMAS DAVIDSON

19th Century

RETURN OF H.M.S. VICTORY FROM TRAFALGAR

signed and titled on a label attached to stretcher
oil on canvas
63 by 136cm., 24¾ by 53½in.

£ 2,000-3,000 € 2,250-3,400

□ 126 SOLD WITHOUT RESERVE

WILLIAM ANDERSON

Scotland 1757 - 1837 London

DUTCH BARGES RUNNING INSHORE IN A BREEZE, AN ENGLISH MAN-O'-WAR BEYOND

oil on panel
20.9 x 30.3 cm.; 8¼ x 12 in.

PROVENANCE

Anonymous sale, London, Bonhams, 13 September 2005, lot 200;

Where acquired by the present owner.

£ 1,500-2,000 € 1,700-2,250



126

□ 127 SOLD WITHOUT RESERVE

JOHN WARD OF HULL

Hull 1798 - 1849

SHIPPING ON THE HUMBER

oil on panel
9.7 x 16.8 cm.; 3¾ x 6⅝ in.

PROVENANCE

Anonymous sale, London, Bonhams, 13 September 2005, lot 205;

Where acquired by the present owner.

£ 2,000-3,000 € 2,250-3,400



127

□ 128 SOLD WITHOUT RESERVE

WILLIAM LIONEL WYLLIE R.A.

1851-1931

BUSY ESTUARY

signed l.l.: *WL Wyllie*
oil on panel
17.8 by 25.4cm., 7 by 10in.

PROVENANCE

Bonhams, London, 13 September 2005, lot 204, where acquired by the present owner

£ 1,500-2,000 € 1,700-2,250



128

□ 129 SOLD WITHOUT RESERVE

HUBERT ANSLOW THORNLEY

19th century

SHIPPING OFF A COASTAL TOWN

signed l.l.: *H THORNLEY*
oil on canvas
40.7 by 61cm., 16 by 24in.

PROVENANCE

Bonhams, London, 13 September 2005, lot 135, where acquired by the present owner

£ 1,500-2,500 € 1,700-2,850



129

GAVIN HAMILTON, R.A.

Murdieston 1723 - 1798 Rome

PORTRAIT OF EMMA HAMILTON AS A SIBYL

oil on canvas
133.3 x 100.7 cm.; 52½ x 39½ in.**PROVENANCE**

Sir William Hamilton (1730-1803), by whom sold in 1801;
Sir Hamlyn Williams-Drummond, Edwinstow, Carmarthenshire, by whom loaned to the National Library of Wales, 1948;
By descent to Sir James Hamlyn Williams Williams-Drummond, 5th Bt. (1891-1970);
By whose Executors sold, R.G. Daniel, Lampeter, 7 September 1971, lot 464 (as Angelica Kauffman, R.A.), to Agnew;
With Thomas Agnew & Sons Ltd., London; Sotheby's London, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 153, Where acquired by the present owner.

EXHIBITED

London, Iveagh Bequest, Kenwood House, *Lady Hamilton in relation to the art of her time*, 18 July - 16 October 1972, no. 34;
London, Thomas Agnews & Sons Ltd., *Neo Classical Paintings*, 3 - 27 October 1972, no. 11;
Naples, Museo di Capodimonte, *Civiltà del '700 a Napoli, 1734-1799*, December 1979 - October 1980, no. 181;
Munich, Hans der Kunst, *Zwei Jahrhunderte Englische Malerei*, 21 November 1979 - 27 January 1980, no. 127;
Frankfurt, Schirn Kunsthalle, *Guido Reni e l'Europa: fama e fortuna*, 1 December 1988 - 26 February 1989, no. 37;
Milan, Palazzo Reale, *Il Neoclassicismo in Italia, da Tiepolo a Canova*, 2 March - 28 July 2002, cat. no. I.37.

LITERATURE

F. Forster-Hahn, 'After Guercino or After the Greeks', in *The Burlington Magazine*, vol. CXII, 1975, pp. 365-74;
A. Laing, 'This Favourite City: The British in 18th Century Naples', in *Country Life*, 23 April 1981, p. 1098;
J. Ingamells, *National Portrait Gallery, Mid-Georgian Portraits 1760-1790*, London 2004, p. 229.

This sumptuous portrait by Gavin Hamilton was painted circa 1786. The portrait expresses the artist's dual interest in neo-classicism, fuelled by the recent excavations of Pompeii and Herculaneum, and a fascination with Emma Hamilton herself, whose profuse personal charms seduced an entire generation. From blacksmith's daughter to Lady Hamilton, Emma's social ascent was steep. Born into poverty in 1765, she rose to become a great muse for famous artists, an influential ambassador's wife, a European cultural icon and finally Nelson's mistress – before facing debtor's prison and dying in destitution. The

picture is one of a pair of portraits of Emma by Gavin Hamilton, both of which were recorded in the collection of her husband, Sir William Hamilton at the Palazzo Sessa in 1798, where they were known as the Musées of Painting and Poetry.¹ The pendant now hangs in the collection at the Stanford University Art Museum, California.

Born Amy Lyon, later changing her name to Emma Hart, she began her ascent as a maid at the Drury Lane Theatre. A talented model and actress, she first came to prominence at the age of fifteen when she was employed for several months as a hostess and entertainer at Uppark Hall by Sir Harry Fetherstonhaugh, following which she rose rapidly through society as the mistress of a succession of increasingly prominent aristocrats, culminating with Sir William Hamilton, the great antiquary and British Envoy to Naples, whom she finally married in 1791. It was in Naples, Emma started to perform what became known as her *Attitudes*, which inspired both the present work and the companion to this painting which shows her in the guise of *Hebe*.

Emma's *tableaux vivants* were based on Romney's idea of combining classical poses with modern allure. She had her dressmaker make dresses modelled on those worn by peasant islanders in the Bay of Naples, as well as the loose-fitting garments she often wore when modelling for Romney. She would pair these tunics with a few large shawls or veils, draping herself in folds of cloth and posing in such a way as to evoke popular images from Greco-Roman mythology. This cross between postures, dance, and acting was first revealed in spring 1787 by Sir William to a large group of European guests at his home in Naples, who quickly took to this new form of entertainment. It formed a sort of charade, with the audience guessing the names of the classical characters and scenes Emma portrayed. The performance was a sensation, attracting visitors from across Europe. Emma posed as various classical figures from Medea to Queen Cleopatra, and her performances charmed aristocrats, artists, writers and monarchs alike, setting off new dance trends across Europe and starting a fashion for a draped Grecian style of dress.

A celebrated beauty and talented singer, with a lively intelligence and wit, in Naples Emma became a European celebrity. Fluent in both French and Italian, she was a friend of Queen Maria Carolina, the wife of King Ferdinand and sister of Marie Antoinette, Queen of France, and established herself as an influential political hostess. Emma first met Nelson when, as wife of the British Envoy, she entertained him upon his arrival in the Bay of Naples to pick up reinforcements in 1793 and captivated the young naval officer with her beauty and charm. Five years later he returned to Naples a living legend and the most famous Englishman in the world, following his victory at the Battle of the Nile, and Emma is said to have flung herself upon him in

admiration, calling out 'Oh God, is it possible' as she fainted upon his chest. Nelson's adventures had severely effected his health, however, not least in the loss of his right arm. Emma nursed him under her husband's roof and the two soon after started a passionate affair. In 1799 the Hamilton's were recalled to England and were escorted across Europe by Nelson, travelling via Vienna, before finally being welcomed home by celebratory crowds. The affair, which had been tolerated, perhaps even encouraged, by her husband in Naples, bloomed and in January 1801 Emma gave birth to Nelson's daughter, Horatia, at Sir William's rented home in Clarges Street, 23 Piccadilly, London. By the autumn of the same year, Nelson bought Merton Place, a small ramshackle house on the outskirts of modern-day Wimbledon. There he lived openly with Emma, Sir William, and Emma's mother, in a *ménage à trois* that both fascinated and scandalised the public. The newspapers reported on their every move, eventually inducing the Admiralty to send Nelson back to sea, if only to get him away from Emma. When he died, at the very moment of his greatest achievement aboard H.M.S. *Victory* at Trafalgar in 1805, Nelson's last request was to have his pigtail sent home to Emma and he left instruction in his will to the British Government that she and Horatia were to be provided for - instructions that were duly ignored.

Gavin Hamilton was first introduced to Emma in 1785 in the company of Charles Greville, the nephew of Sir William Hamilton. They met again the following spring when Gavin, who was on the point of departing for Italy, offered to accompany Emma and her mother to Naples where she was to stay with Sir William in the Palazzo Sessa. It was during this voyage that he produced many of the works which were to find their way into Sir William's collection, including this ravishing portrait of Emma in the guise of a sibyl. The composition of the work derives from paintings of the sibyls by the seventeenth-century Bolognese artists Domenichino, Guercino and Guido Reni. Hamilton was significantly influenced by these artists and he became one of the leading forces in the emergence of neo-classicism in European painting at the time. In Rome he met Robert Adam, the father of neo-classical architecture, in 1757 and over the course of the next three decades produced an impressive array of history paintings in conjunction with Adam, including the decorative scheme of eight works on the theme of Paris and Helen painted for the Stanza d'Elena in the Villa Borghese. Hamilton had always been drawn to history painting, and had first travelled to Rome in 1748 'to perfect himself in that branch of fine arts'.² With the exception of short periods in Scotland he remained in Italy for the rest of his life.

¹ *Catalogue of Sir William Hamilton's pictures*, BM Add. MSS 41200, folios 121-26

² J. Lloyd Williams, *Gavin Hamilton 1723-1798*, 1994, p. 5.

£ 150,000-200,000 € 169,000-225,000



Emma Hamilton as Sappho
1789-90, painted c. 1790
Globe Theatre, N.Y.

for they say there is much drunkenness
Believe me I shall # every thing here the
misery of the Mass is striking and
without you I am sure every place
be the same I advise the Princess
but I rest confident that none will
into your Company I feel strong
hint and you must think the
Davidson goes off with me and will
leave me until the Victory is
the Wind is fair and I am not
detain'd. You will say all that
for me & the young Bride my
this Wm. Bolton who I hope will
a good Husband, The Doctor

My Dear

- = I had a letter from
- = high Character and
- = of the utmost Importance
- = of the Country that
- = he flying Lion the De
- = signed, you will then
- = Ship safe into Port an
- = with honor

write your
has our
I wish you
to hear all
most interesting
Come for 2 or 3 days
in haste
I am
your



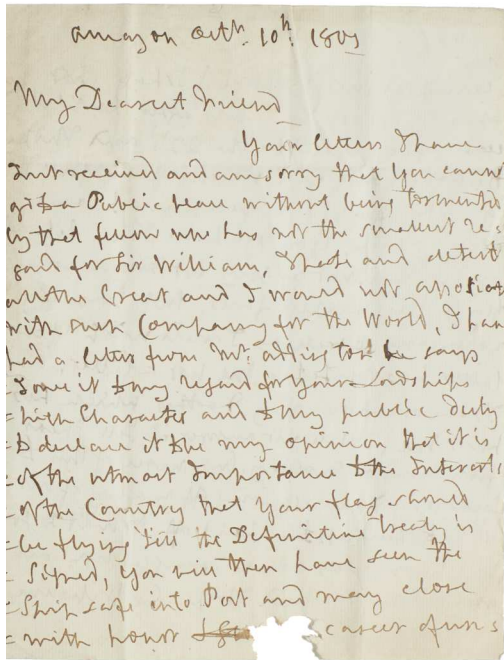
Wm Bolton
Northampton
10/1
Newbury

... is a good man
... ever my
... 1803

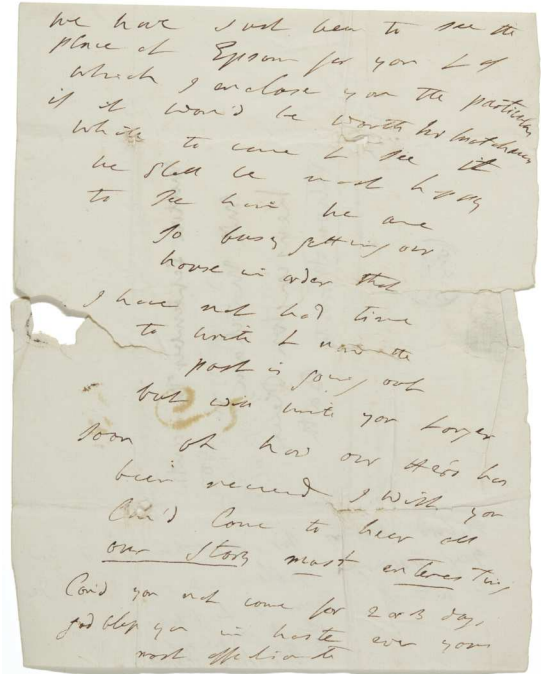
THE
NELSON-HAMILTON
LETTERS

Dear friend
Your letter I have
and am sorry that you cannot
hear without being tormented
we has not the smallest rest
I am, I hope and detest
and I would not apologise
any for the world, I have
not all my time, I have
and for your Lordships
I to my public duty
my opinion that it is
importance to the interest
Your flag should
printing treaty is
I have seen the
and many close
career of your

1803
I am in London
my agents
interest of your
now or Thursday
at we go this
I enter to dinner
one of your friends
I am
I am beautiful
cheapest place
I will send meet I hope it
or on I make up for then warfare
what I want paid, may do is not worth
consideration except return the card from
where it came. I am ever your
most faithfully affectionately
Love & my sister Nelson & Bronte
London St. John but he was not at
Chesham St. Turn over



131



132

131

NELSON, HORATIO LORD

AUTOGRAPH LETTER SIGNED ("NELSON & BRONTE") TO EMMA HAMILTON

BEGINNING WITH AN OUTBURST AGAINST THE PRINCE OF WALES ("...I...am sorry that you cannot go to a Public place without being tormented by that fellow who has not the smallest regard for his William, I hate and detest all the Great and I would not associate with such Company for the World..."), EXPRESSING HIS DESIRE TO RETURN TO HER AS HE AWAITED THE CONCLUSION OF PEACE NEGOTIATIONS WITH FRANCE, explaining that the Prime Minister had written to him explaining that "it is of the utmost Importance to the Interests of the Country that your flag should be flying 'till the Definitive treaty is signed", but assuring Emma that he will "not stay one hour after hostilities cease", also with family news including her move to Merton, 3 pages, 4to, integral address panel, endorsement, remains of black wax seal, H.M.S. Amazon, 10 October 1801, seal tear and two other tears with loss of a few letters, slight browning

Nelson had written a number of "hysterically jealous" letters to Emma earlier in the year on his fear that the Prince of Wales wished to have her as his mistress (Knight, *The Pursuit of Victory*, pp.355-61), and this jealousy resurfaced as Nelson waited impatiently for the conclusion of the Peace of Amiens so he could return to his

lover. He had written five days earlier that he was "vexed but not surprized, my dear Emma, at that fellow's wanting you for his mistress ... the meanness of the titled pimps does not surprize me in these degenerate days. I suppose he will try to get at Merton, as it lays in the road ... to Brighton; but I am sure you will never let them into the premises" (Morrison, *The Hamilton and Nelson Papers*, vol. II, pp.171-72). See also lot 134.

Nelson was at this time anchored on the Thames Estuary as peace negotiations with the French moved slowly towards their conclusion. He was being used by Henry Addington's new administration as, in Knight's words, "a military icon to achieve diplomatic ends" (*The Pursuit of Victory*, p.418). As on other occasions in Nelson's life, inaction soon left him frustrated and prone to outbreaks of petulance, worsened in this case as he suspected the authorities of conspiring to keep him away from a lover of whom they disapproved. Nelson was eventually granted leave on 23 October.

LITERATURE

APPARENTLY UNPUBLISHED: not in *The Dispatches and Letters*, Morrison catalogues or *The New Letters*.

PROVENANCE

Catherine Matcham (née Nelson), thence by descent; Sotheby's London, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 16

£ 8,000-12,000 € 9,000-13,500

132 SOLD WITHOUT RESERVE

HAMILTON, EMMA

AUTOGRAPH LETTER, UNSIGNED, TO NELSON'S SISTER, CATHERINE MATCHAM

enthusing on the public adulation of Nelson ("... Oh how our Hero has been received I wish you Cou'd Come to hear all our story most interesting Cou'd you not come for 2 or 3 days..."), informing her that "We have just been to see the place at Epsom for you & of which I enclose you the particulars", adding that "if it wou'd be worth Mr Matchams while to come to see it we shall be most happy to see him", 2 pages, 4to, integral address panel in the hand of Nelson, Merton, 13 September 1802, postal markings, tears at seal and at folds, some discolouration at address panel

Nelson and Emma Hamilton had just returned from a journey to Wales, during which Nelson had drawn crowds and been given a rapturous welcome wherever he appeared. Emma's emphasised hope that Catherine would come to Merton to hear "our story" is probably an oblique reference to the division in the family occasioned by Nelson's rejection of his wife.

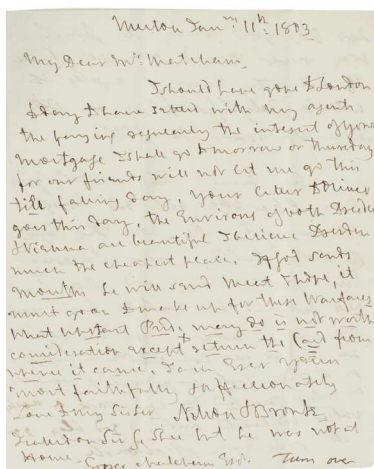
LITERATURE

Extracts from this letter are printed in Matcham M Eyre, *The Nelsons of Burnham Thorpe*, 1911, p.202.

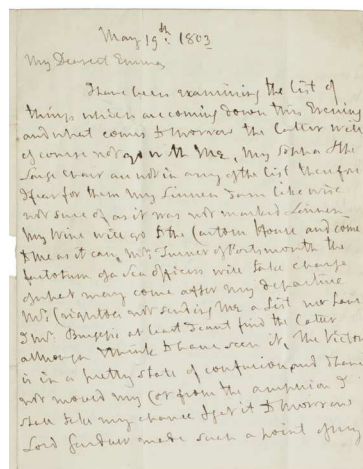
PROVENANCE

Catherine Matcham (née Nelson), thence by descent; Sotheby's London, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 29

£ 2,000-3,000 € 2,250-3,400



133



134

133

NELSON, HORATIO LORD

AUTOGRAPH LETTER SIGNED ("NELSON & BRONTE"), WITH A LENGTHY POSTSCRIPT BY EMMA HAMILTON, TO GEORGE MATCHAM

EXPRESSING THEIR SHARED ANGER AND CONTEMPT FOR THE RECENT BEHAVIOUR OF NELSON'S WIFE, Nelson also discussing the Matchams' plans for a visit to Europe ("...The environs of both Dresden & Vienna are beautiful I believe Dresden much the cheapest place..."), Emma Hamilton writing on domestic affairs, looking forward to a visit from the Matchams and describing a recent ball ("...We have had a delightfull Ball Charlotte out did herself Like an angel she was that night the Little Boltons were Charmed..."). 2 pages (one page by Nelson, one page by Emma Hamilton), 4to, Merton, 11 January 1803, integral autograph address leaf, seal tear

"...What impudent Pride may do is not worth consideration except return the Card from whence it came..."

This letter was written during the Peace of Amiens, when the Matchams - like so many others - wanted to take advantage of peace to travel on the Continent. On 9 January George Matcham had written to Nelson: "Lady Nelson we understand has taken a house at Clifton. She called upon us. Mrs. Matcham was at home but she did not come in nor make the least inquiry about us, but left a card and rolled off as she came in Lord Hood's carriage and four. We should have told her, as we have always declared, it is our maxim if possible to be at peace with all the world." (Naish, *Nelson's Letters to his Wife and Other Documents*, p.602).

The vicious attack on Fanny rather undercuts the image of a happy and united family that Emma fostered with typical energy in this letter, where she congratulates Matcham on his ever-expanding family and gushes with news of nephews and nieces.

LITERATURE

Portions of this letter are printed in Matcham M Eyre, *The Nelsons of Burnham Thorpe* (1911) pp.205-6.

PROVENANCE

George Matcham (Nelson's brother-in-law), thence by descent; London, Sotheby's, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 39

£ 12,000-18,000 € 13,500-20,200

134

NELSON, HORATIO LORD

AUTOGRAPH LETTER SIGNED ("NELSON & BRONTE"), TO EMMA HAMILTON, ON HIS IMMINENT DEPARTURE ON THE VICTORY

discussing the arrival of his personal effects on board ("...my sofa & the Large chair are not in any of the list therefore I fear for them..."), commenting on the state of organisation at Portsmouth and that "the Victory is in a pretty state of confusion and I have not moved my Cot from the Amphion", expressing his yearning for her company ("...Believe me I hate every thing here the misery of the Place is striking and without you I am sure every place will be the same...") and some envy towards the Prince of Wales ("...I admire the Princes calling but I am confident that none will get into your Company I feel strong on that point and you must think the same..."), writing of the fellow officers also arriving to take their stations, including Admiral Lord Gardner ("... I shall get from him as soon as I can for they say there is much drinking..."), Alexander Davison, John Scott ("...almost worn out running about for me...") Samuel Sutton, Captain of H.M.S. *Amphion* ("a good man but not so active as Hardy"), Lord Minto, and George Elliot, 3 pages, 4to, integral address panel, Portsmouth, 19 May 1803, postal markings, divided imperfect impression of Nelson's "Emma"

seal in black wax, seal tear, some nicks at folds, slight browning to address panel

"...the Wind is fair and I am mad at being detained..."

NELSON PREPARES FOR WAR: A LETTER WRITTEN ON THE DAY NELSON RAISED HIS FLAG ON HMS VICTORY. This letter was written three days after Nelson received his commission as Commander-in-Chief of the Mediterranean fleet, and the day after war with France had been declared. Nelson was to sail two days later and would only return to Britain once more, for a brief period of shore leave shortly before the Battle of Trafalgar. This letter reveals the bustle around Nelson as he prepared to embark as he met with fellow admirals such as Gardner and Minto and gathered around him the men who would serve most closely with him in the coming years, such as Sutton, Hardy, and his new secretary John Scott (killed at Trafalgar). His concern at the state of the *Victory* was well-founded: her inexperienced crew was barely able to control the ship and three days out of Portsmouth Nelson was forced to transfer to the *Amphion*. His palpable excitement at his return to active duty was tempered only by his separation from Emma Hamilton (for Nelson's jealousy of the Prince of Wales see lot 131).

Nelson's "Emma" seal depicted her as a Bacchante and was taken from an intaglio by the Neopolitan based Teresa Talani (whose name is visible on the impression) given to him by Sir William Hamilton.

LITERATURE

Extracts from this letter are printed in Matcham M Eyre, *The Nelsons of Burnham Thorpe*, 1911, pp.208-9.

PROVENANCE

Catherine Matcham (née Nelson), thence by descent; Sotheby's London, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 41

£ 15,000-20,000 € 16,900-22,500



135

135

EIGHT ENGRAVED GLASS RUMMERS, CIRCA 1805

each ovoid bowl engraved with the initial 'N', the lower half cut with flutes, above a plain stem and stepped conical foot, 13cm., 5 1/2 in. high

PROVENANCE

Vice-Admiral Horatio, Viscount Nelson KB; Catherine Matcham, his sister; Thence by descent; London, Sotheby's, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 38; Where acquired by the owner.

EXHIBITED

Formerly on loan to the National Maritime Museum, Greenwich, 1939-1978.

LITERATURE

Rina Prentice, *The Authentic Nelson*, National Maritime Museum, 2005, p.150, mentioned under the section headed 'Decanters and glasses'. (8)

£ 12,000-18,000 € 13,500-20,200



136

136

A SET OF THREE ENGRAVED AND FACETED FULL-SIZE AND TWO HALF-SIZE DECANTERS AND STOPPERS, CIRCA 1805

each of ovoid shouldered form inscribed with the initial N, in two styles, cut with flutes and facets with two neck rings and an everted rim, the ball stopper faceted overall, 27cm., 10 5/8 in. and 23.5cm., 9 1/4 in. high, **together with** a cylindrical decanter and stopper with applied partially legible paper label, 21.5cm., 8 1/2 in. high, and additional cut glass stopper

PROVENANCE

Vice-Admiral Horatio, Viscount Nelson K.B.; Catherine Matcham, his sister; Thence by descent; London, Sotheby's, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 33; Where acquired by the owner.

EXHIBITED

Formerly on loan to the National Maritime Museum, Greenwich, 1939-1978.

LITERATURE

Rina Prentice, *The Authentic Nelson*, National Maritime Museum, 2005, p.150, mentioned under the heading 'Decanters and glasses'.

LORD NELSON'S GLASS

It is unclear where this service was made but stylistically it bears close similarities to a service purchased in Bristol in 1796 by William Smith of Boston, Massachusetts, illustrated by C. Witt, C. Weeden and A. Schwind, *Bristol Glass*, Bristol, 1984, p.86.

From the two styles of initial N it would seem that the Nelson Service may have been made in stages. The different initials may suggest replacements added to the service at various stages in Nelson's lifetime. Glasses were often to be seen suspended on trays from a cabin ceiling and used by the officers at formal dinners in an attempt to maintain a certain status and decorum whilst on board ship. For a contemporary example of this see George Cruickshank's view of *An Interesting Scene on Board An East Indiaman, Showing the Effects of an Heavy Lurch After Dinner*, 1818. As A. McConnell points out in *The Decanter, An illustrated history of glass from 1650*, 2004, p.259, pl.365, the only stable element in view is a tray bearing two decanters and a set of glasses hanging from a rope from the ceiling.

A liqueur glass from the service was sold in these rooms, 25th March 1991, lot 114, to the foot of which a paper label had been attached. It was inscribed in ink 'This Glafs belonged to the immortal Nelson and was on board the Victory at the Battle of Trafalgar.' The label was also embossed with a pair of ducal coronets above the title 'Kilure'.

The official Catalogue of the Royal Naval Exhibition 1891, records on pages 315-320 ceramics and glass which were lent for the exhibition; p.320 no. 2936c 'Glass Decanter, Tumbler and Wine Glass, which belonged to Admiral Lord Nelson. Lent by W.Eyre Matcham, Esq.', and 2936d 'Decanter and Wine Glasses used by Admiral Lord Nelson on the eve of the Battle of Trafalgar. Lent by General Viscount Bridport, K.C.B.' (13)

£ 12,000-18,000 € 13,500-20,200

LORD NELSON'S GROG CHEST

137

A TRAVELLING CHEST WITH DECANTER SET, WINE GLASSES AND BEAKER FOR LORD NELSON, CIRCA 1800

the velvet-lined fitted rectangular casket with hinged lid and brass mounts to the edges, two swing handles to the sides, a small rectangular drawer below with key plate, the escutcheon on the lid inscribed 'Admiral Lord Nelson's/ Chest.', the lockplate inscribed 'John Frederick/ Foster./ The Gift of his Aunt/M.H. Todd, /May 1875.', comprising:

Five contemporary rectangular shouldered canister flasks, with narrow necks and everted rim, each engraved *GIII* within branches of lily of the valley;

a later flask, inscribed *Vic*, with similar floral engraving;

a flared beaker, inscribed *GIII*;

two earlier drawn-trumpet wine glasses, inscribed *Vic* within tied branches of lily of the valley;

41cm x 29.2cm x 27cm., 16 $\frac{1}{8}$ in. x 11 $\frac{1}{2}$ in. x 10 $\frac{5}{8}$ in.

PROVENANCE

With S.J. Phillips, London, circa 1985

On their receipt is written that 'This chest formerly belonged to Admiral Nelson, was inherited by the godson Horatio Nelson Atkinson, the son of the Master of the Victory at the Battle of Trafalgar. It came into the possession of M.H. Todd of Keswick, Cumberland and passed by descent from her nephew John Frederick Foster to Elizabeth Foster, Duchess of Devonshire. This chest was previously at Glyde Court, Ireland. ; London, Sotheby's, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 98; Where acquired by the owner.

According to R. Mackenzie, *The Trafalgar Roll*, 1913, '(12) Mr. T. Atkinson was appointed Master, R.N., 1795- Master of the *Theseus* at Tenerife, 1797; at the battle of the Nile, 1798; and commanded one of the boats at the siege of Acre in 1799- wounded. Master of Elephant, under Nelson, at Copenhagen, 1801 and of the Victory at Trafalgar, 1805- Carried a bannerol of lineage at Nelson's funeral, 1806. Master Attendant, Halifax Dockyard, 1806; 2nd Master-Attendant, Portsmouth Dockyard, 1810 and 1st Attendant

from 1823 until his death, which occurred there in June 1836, in the 69th year of his age. Held in great respect by Nelson, who stood godfather to his son, Horatio Nelson Atkinson, Lieut., R.N.'

A torn circular paper label indistinctly inscribed in ink 'See *The Cumberland & Westmorland Advertiser*, Tuesday, October 17th./ *The death of Lord Nelson's Godson is recorded. His name was Horatio Nelson Atkinson, and he was a commander in the Royal Navy, and died at Great Yarmouth, aged 73. His father was master of the flagship Victory, at the Battle... and Mr. Todd... Keswick...Aged 72 years 13th October...*

Five of the cased bottles appear to be of Continental origin and are contemporary with the period of the chest. The wineglasses are, however, of an earlier date and of English manufacture. The additional flask is of more recent date and is the only one to bear a reference to HMS Victory. It is unlikely that the inscription to the Victory was present on the glasses at the time of Nelson and may have been added, along with the flask, in the 1870s. (10)

£ 35,000-45,000 € 39,300-50,500





138

□ 138 SOLD WITHOUT RESERVE

A MODEL OF CHRISTOPHER COLUMBUS' CARRACK THE 'SANTA MARIA' [1492], 20TH CENTURY

together with a planked model of the 'Goleta Franca', 20th century (2)

Santa Maria: 55cm. high, 88cm. wide; Goleta Franca: 62cm. high, 81cm. wide; 1ft. 9¾in., 2ft. 10¾in.; 2ft. ¼in., 2ft. 8in.

PROVENANCE

Sotheby's Amsterdam, *European Collections*, 21 February 2006, lot 277

W £ 150-250 € 200-300

□ 139 SOLD WITHOUT RESERVE

A SAILOR'S WATERLINE MODEL OF THE FOUR-MASTED BARQUE 'NEW YORK', FIRST HALF 20TH CENTURY

in its original glazed wooden case
48cm. high, 71cm. wide, 28cm. deep; 1ft. 7in., 2ft. 4in., 11in.

W £ 200-300 € 250-350



139

□ 140 SOLD WITHOUT RESERVE

A MODEL OF A FRENCH 8-GUN TOPSAIL SCHOONER 'LA TOULONNAISE', 20TH CENTURY

mounted on cradle stand with name plate
71cm. high, 100cm. wide; 2ft. 4in., 3ft. 3¼in.

PROVENANCE

Sotheby's Amsterdam, *European Collections*, 21 February 2006, lot 282

W £ 200-300 € 250-350



140

□ 141 SOLD WITHOUT RESERVE

A MODEL OF THE AMERICAN 16-GUN AUXILIARY PADDLE FRIGATE 'SUSQUEHANNA', 20TH CENTURY

mounted on cradle stand with legend
88cm. high, 124cm. wide; 2ft. 10¾in., 4ft. 1in.

PROVENANCE

Sotheby's Amsterdam, *European Collections*, 21 February 2006, lot 278

W £ 300-500 € 350-600



141

□ 142 SOLD WITHOUT RESERVE

**A MODEL OF THE SPANISH 70-GUN SHIP
'SANTISSIMA MADRE' [1692], 20TH CENTURY**

on cradle stand with legend
91cm. high, 88cm. wide; 3ft., 2ft. 10³/₄in.

PROVENANCE

Sotheby's Amsterdam, *European Collections*, 21 February
2006, lot 291

W £ 300-500 € 350-600



142

□ 143 SOLD WITHOUT RESERVE

**A 1:64 MODEL OF THE FRENCH 30-GUN
FRIGATE 'LA FLORE' [1770], 20TH CENTURY**

on cradle stand with legend
72cm. high, 94cm. wide; 2ft. 4¹/₄in., 3ft. 1in.

PROVENANCE

Sotheby's Amsterdam, *European Collections*, 21 February
2006, lot 279

W £ 400-600 € 450-700



143

□ 144 SOLD WITHOUT RESERVE

**A MODEL OF THE SPANISH 96-GUN SHIP-
OF-THE-LINE 'SAN FELIPE' [1690], 20TH
CENTURY**

on cradle stand with legend
80cm. high, 103cm. wide; 2ft. 7¹/₂in., 3ft. 4¹/₂in.

PROVENANCE

Sotheby's Amsterdam, *European Collections*, 21 February
2006, lot 284

W £ 300-500 € 350-600



144



145

□ 145 SOLD WITHOUT RESERVE

A MODEL OF THE DANISH 70-GUN SHIP THE 'NORSKE LOVE' [1772], 20TH CENTURY

on a cradle stand with legend
90cm. high, 110cm. wide; 2ft. 11½in., 3ft. 7¾in.

PROVENANCE

Sotheby's Amsterdam, *European Collections*, 21 February 2006, lot 290

W £ 400-600 € 450-700

□ 146 SOLD WITHOUT RESERVE

A MODEL OF HMS VICTORY [1765], 20TH CENTURY

on a cradle stand with legend
97cm. high, 129cm. wide; 3ft. 2in., 4ft. 3in.

PROVENANCE

Sotheby's Amsterdam, *European Collections*, 21 February 2006, lot 274

W £ 200-300 € 250-350



146

□ 147 SOLD WITHOUT RESERVE

AN ADMIRALTY BOARD-STYLE MODEL OF THE ROYAL YACHT 'MARY' [1772], 20TH CENTURY

modelled by J Pheby, in a glazed case; **together with** a 17th century style model of the Bavarian 'Golden Yacht' [1678], on stand with legend (2)
case 76cm. high, 72cm. wide, 39cm. deep; 'Golden Yacht' 63cm. high, 61cm. wide; 2ft. 6in., 2ft. 4¼in., 1ft. 3¼in.; 2ft. ¾in., 2ft.

W £ 800-1,200 € 900-1,350



147 part

□ 148 SOLD WITHOUT RESERVE

A MODEL OF HMS VICTORY [1765], 20TH CENTURY

on a velvet lined display base with legend
99cm. high, 120cm. wide; 3ft. 3in., 3ft. 11½in.

PROVENANCE

Sotheby's Amsterdam, *European Collections*, 21 February 2006, lot 293

W £ 300-500 € 350-600



□ 149 SOLD WITHOUT RESERVE

A MODEL OF THE 60-GUN SHIP-OF-THE-LINE 'FRIESLAND' [1663], 20TH CENTURY

on a cradle stand with legend in a glazed case
case 76cm. high, 91cm. wide, 42cm. deep; 2ft. 6in., 3ft., 1ft. 4½in.

PROVENANCE

Sotheby's Amsterdam, *European Collections*, 21 February 2006, lot 294

W £ 500-800 € 600-900

149

□ 150 SOLD WITHOUT RESERVE

A MODEL OF HMS VICTORY [1765], 20TH CENTURY

mounted on a cradle stand with legend
82cm. high, 100cm. wide; 2ft. 8¼in., 3ft. 3¼in.

PROVENANCE

Sotheby's Amsterdam, *European Collections*, 21 February 2006, lot 297

W £ 100-150 € 150-200



150

THE MATCHAM SERVICE

151

AN ENGLISH PORCELAIN DESSERT SERVICE, ATTRIBUTED TO THE COALPORT FACTORY BUT PAINTED OUTSIDE THE FACTORY, CIRCA 1802

Painted at the centres with a fouled anchor and palm branches beneath a coronet and the gilded initials *HN*, the border painted with oak leaves reserving sepia panels depicting views of the Nile and Copenhagen, comprising: fourteen round dessert plates, three octagonal dessert plates, four shell-shaped dishes, four shaped-oval dishes, an oval footed bowl, and a sauce tureen, cover and stand, six pieces with letter *H* or *JC* monogram script mark in black enamel, three with gilded letter *M* mark

PROVENANCE

The Matcham collection;
London, Sotheby's, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 32;
Where acquired by the owner.

EXHIBITED

Formerly on loan to the National Maritime Museum, Greenwich, 1939-1978.

LITERATURE

P. D. Gordon Pugh, *Naval Ceramics*, Bath, 1971, pp. 39-41, pl. 47;

Rina Prentice, *The Authentic Nelson*, London, 2005, p. 144.

The Merton Inventory compiled after the death of Lord Nelson lists all of Emma Hamilton's possessions at her 'Paradise' Merton Place. The inventory listed five named services including the 'Nelson service', a dessert service, London-decorated on Coalport and Paris porcelain, painted at the centres with the full coat-of-arms of Horatio, Viscount Nelson;¹ and the 'Baltic Service', a tea and coffee service London-decorated on Paris porcelain, inscribed 'Nelson/2nd April/ Baltic'. Both services like the present service are decorated with an oak-leaf border. The Baltic tea and coffee service, also from the Matcham collection, was offered for sale at Sotheby's, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 22.²

It has been suggested that the present dessert service may have been a gift from Nelson to his sister Catherine 'Kitty' Matcham (1767-1842). A plate from the present service is illustrated by Gordon Pugh, *op. cit.*, pl. 47A.

[1] A plate from the 'Nelson service' was sold at Sotheby's Olympia, 18th July 2007, lot 46, and a further Paris plate was sold Sotheby's, *Trafalgar sale*, 2005, lot 90.

[2] Published by Rina Prentice, *op. cit.*, p. 143. A teapot and milk jug from Nelson's 'Baltic service' which had been in the possession of William, 1st Earl Nelson, the older brother of Nelson, and his wife Hilare Barlow, Countess Nelson, Duchess of Bronte were sold at Bonhams London, *The Waterloo sale*, 1st April 2015, lots 27 and 28.

(29)

£ 40,000-60,000 € 44,900-67,500







152

□ 152 SOLD WITHOUT RESERVE

A PARIS (NAST) TEA AND COFFEE SERVICE, CIRCA 1810-15

Painted with vignettes of figures in landscapes *en grisaille* reserved on a pale-yellow ground, the forms in Egyptian taste with wing-form handles and sphinx mask terminals in matt-green, comprising a coffee pot and cover, teapot and cover, milk jug, sugar bowl, waste bowl, and eight coffee cans and saucers, *printed iron-red and gilded NAST/à/Paris marks*, the coffee pot 28.5cm., 11¼in. high

PROVENANCE

Anonymous sale, Sotheby's Amsterdam, European Collections, 21st February 2006, lot 446.

For catalogue note see Sothebys.com (23)

£ 2,000-3,000 € 2,250-3,400

□ 153 SOLD WITHOUT RESERVE

A PAIR OF EMPIRE GILT AND PATINATED BRONZE THREE-LIGHT APPLIQUES EARLY 19TH CENTURY

each with Nubian heads with feathered hat 28cm. high; 11in.

PROVENANCE

Sotheby's Amsterdam, *European Collections*, 21 February 2006, lot 406

W £ 1,500-2,500 € 1,700-2,850



153

□ 154 SOLD WITHOUT RESERVE

A PAIR OF EMPIRE GILT-BRONZE AND MALACHITE TWO-LIGHT CANDELABRA, PROBABLY ST PETERSBURG EARLY 19TH CENTURY

each sphinx supporting acanthus-cast branches and nozzles 22cm. high, 15cm. deep; 8¾in., 6in.

PROVENANCE

Sotheby's Amsterdam, *European Collections*, 21 February 2006, lot 471

W £ 1,500-2,500 € 1,700-2,850



154

LORD NELSON'S SILVER



155

A PAIR OF GEORGE III SILVER SAUCE TUREENS PRESENTED TO LORD NELSON BY LLOYD'S COFFEE HOUSE FOLLOWING THE BATTLE OF COPENHAGEN, DANIEL PONTIFEX, LONDON, 1799

from a set of eight in the Copenhagen service; boat shaped, on oblong plinths, with gadrooned borders, harp shaped handles, the full Copenhagen inscription is engraved on one side with Nelson's coat-of-arms as a viscount on the other, the cover has the chelengk crest one side with naval crown and viscount's coronet, **together with** a pair of George III Old English pattern silver sauce ladles, *George Smith, London, 1799; and another, Eley & Fearn, London, 1801*, crested
23.5cm., 9³/₁₆in. wide
1345gr., 43oz. 4dwt.

PROVENANCE

Vice-Admiral Horatio, Viscount Nelson K.G.; Catherine Matcham, his sister; Thence by descent; Sotheby's London, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 23; where acquired by the present owner.

EXHIBITED

Formerly on loan to the National Maritime Museum, Greenwich, 1939-1978

LITERATURE

Rina Prentice, *The Authentic Nelson*, London, 2005, p. 120

£ 30,000-50,000 € 33,700-56,500



Detail

A GEORGE III SILVER PRESENTATION CUP AND COVER, EMES & BARNARD, LONDON, 1810

vase shaped with band of acorn foliage against matted ground, laurel scroll handles centred by paterae, spreading circular base, the cover with eagle finial, one side engraved with Lord Nelson's coat-of-arms, the other inscribed 'To Mr Jesse White for his care of an eagle the favourite bird of his dear departed son Viscount Trafalgar, brought by him from Scotland in the Year 1807. This cup is presented under a sense of his obligation by Earl Nelson A.D. 1810', in fitted wooden case with key, the interior applied with the paper label reading 'SALTER, JEWELLER, SILVERSMITH, and Sword Cutter, To His Royal Highness the DUKE OF SUSSEX, 35 Strand, London.' 35cm., 13¾in. high 1754gr., 56oz. 6dwt.

PROVENANCE

Sotheby's London, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 117; where acquired by the present owner.

The arms are those of Nelson with the augmentation of a fess wavy azure, thereon the word TRAFALGAR for the brother and successor of Horatio Nelson, 1st Viscount Nelson and 1st Duke of Bronté (1758-1805), the Rev. William Nelson, 2nd Baron Nelson (1757-1835), who on 20 November 1805 was created Viscount Merton of Trafalgar and Merton, Surrey and Earl Nelson of Trafalgar and Merton.

£ 6,000-8,000 € 6,800-9,000

A GEORGE III OLD ENGLISH PATTERN SILVER STRAINING SPOON, SOLOMON HOUGHAM, LONDON, 1802

engraved with Nelson crests; the first with star representing the Order of the Bath and naval crown surmounted by a duke's coronet, the second with motto 'Faith and Works' and ship's stern inscribed 'San Josef' surmounted by a baron's cap 31cm., 12in. long

PROVENANCE

Vice-Admiral Horatio, Viscount Nelson K.B.; Catherine Matcham, his sister; Thence by descent; Sotheby's London, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 27; where acquired by the present owner.

EXHIBITED

Formerly on loan to the National Maritime Museum, Greenwich

£ 4,000-6,000 € 4,500-6,800



156

□ 158 SOLD WITHOUT RESERVE

TWO GEORGE III SILVER 'CLARET' AND 'SHERRY' LABELS, PHIPPS & ROBINSON, LONDON, 1796 AND 1813

octagonal with reeded rims surmounted by a shield engraved with a ship's stern, one engraved 'San Josef', the other 'Bronte', both engraved 'N' below a viscount's coronet and 'B' below a duke's coronet, **together with** four further George III/IV silver wine labels, *London 1815-1829*, engraved 'Sherry', 'Madeira', 'Port' and 'Claret'
4.5cm., 1¾in. wide

PROVENANCE

Sotheby's London, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 111; where acquired by the present owner.

£ 1,000-1,500 € 1,150-1,700



159

A PAIR OF LORD NELSON'S SHEFFIELD PLATE ENTREE DISHES AND COVERS, WITH HEATER STAND BASES, ENGLISH, CIRCA 1800

oval with gadroon borders, turned wood covered handles, the covers engraved with ship's stern and the motto 'Faith and Works' below baron's Cap
36cm. 14in. wide

PROVENANCE

Vice-Admiral Horatio, Viscount Nelson K.B.;
Catherine Matcham, his sister;
Thence by descent;
Sotheby's London, *Trafalgar: Nelson and the Napoleonic Wars*, 5 October 2005, lot 25; where acquired by the present owner.

EXHIBITED

Formerly on loan to the National Maritime Museum, Greenwich

£ 8,000-12,000 € 9,000-13,500





160

□ 160 SOLD WITHOUT RESERVE

WILLIAM THORNLEY

fl.1858-1898

BOATS UNLOADING THE DAY'S CATCH
BEFORE ST MICHAEL'S MOUNT

signed l.l.: *Thornley*
oil on canvas
25.5 by 40.8cm., 10 by 16in.

PROVENANCE

Christie's, South Kensington, 16 November 2005,
lot 553, where acquired by the present owner

£ 800-1,200 € 900-1,350

□ 161 SOLD WITHOUT RESERVE

WILLIAM THORNLEY

fl.1858-1898

CONGESTION AT THE HARBOUR MOUTH,
WHITBY

signed l.r.: *W THORNLEY*
oil on canvas
35.6 by 30.5cm., 14 by 12in.

PROVENANCE

Christie's, South Kensington, 16 November 2005,
lot 552, where acquired by the present owner

£ 1,000-1,500 € 1,150-1,700



161

□ 162 SOLD WITHOUT RESERVE

R. WILLIAMSON

19th Century

A 3RD RATE OF THE ROYAL NAVY OFF THE
SOUTH FORELAND

bears inscription on an old label attached to the
reverse: *Ships at sea by R Williamson (lent by Dr
Taylerson). Small but finished like a miniature.*
oil on panel
12.7 by 16cm., 5 by 6¼in.

PROVENANCE

Bonhams, London, 13 September 2005, lot 196,
where acquired by the present owner

£ 600-800 € 700-900



162



163



164



165 part



166

163

PAUL MAZE

1887-1979

YACHTS OFF WEST ITCHENOR BEACH,
CHICHESTER HARBOUR

dedicated and signed l.l.: *Paul Maze*
pastel
53.3 by 73.7cm., 21 by 29in.

PROVENANCE

Bonhams, London, 13 September 2005, lot 155,
where acquired by the present owner

⊕ £ 3,000-5,000 € 3,400-5,700

□ 164 SOLD WITHOUT RESERVE

RODERICK LOVESEY

1944-2002

TRAFALGAR, 21ST OCTOBER 1805

signed l.l.: *Roderick Lovesey*; further signed, titled
and inscribed on the mount
oil on canvas
25 by 59cm., 9¾ by 23in.

PROVENANCE

Dreweatt Neate, 7 September 2005, lot 148,
where acquired by the present owner

⊕ £ 300-500 € 350-600

□ 165 SOLD WITHOUT RESERVE

JOHN CALLOW

1822 - 1878

KINGSWEAR LOOKING TOWARDS
DARTMOUTH; TOGETHER WITH ROWING OUT
TO A SHIP AT ANCHOR

Each watercolour over pencil;
the first signed *verso*: *J.C. 72*; the second signed
lower left: *John Callow 1887*
172 by 261 mm; 184 by 262 mm
(2)

PROVENANCE

Sale, London, Bonham's, 13 September 2005,
lot 175;
where acquired by the present owner

See Sothebys.com for further images of this lot

£ 1,200-1,800 € 1,350-2,050

□ 166 SOLD WITHOUT RESERVE

THOMAS SEWELL ROBINS

Devonport 1810 - 1880 Kensington

A MERCHANT BRIG RUNNING PAST
WARSHIPS IN AN ANCHORAGE

Watercolour over pencil, heightened with
bodycolour and scratching out;

signed lower left: *T.S. Robins 1842*
345 by 505 mm

PROVENANCE

Sale, London, Bonham's, 13 September 2005,
lot 171;
where acquired by the present owner

£ 1,200-1,800 € 1,350-2,050

□ 167 SOLD WITHOUT RESERVE

WILLIAM MINSHALL BIRCHALL

1884-1941

ON THE WINGS OF THE WIND

signed, titled and indistinctly dated l.r.: *WM*
Birchall 192-
watercolour heightened with white
36.8 by 25.4cm., 14½ by 10in.

PROVENANCE

Bonhams, London, 13 September 2005, lot 124,
where acquired by the present owner

See Sothebys.com for images of this lot

£ 300-500 € 350-600





□ 168 SOLD WITHOUT RESERVE

A ROYAL YACHT VICTORIA AND ALBERT III THREE-LIGHT GILT-BRONZE ELECTRIC LIGHT SCONCE, 1899

with fluted arms, acanthus leaf tray and decorated bulkhead plate
25.5cm high; 10in.

PROVENANCE

Christie's South Kensington, *Maritime Models & Objects*, 16 November 2005

W £ 500-700 € 600-800



□ 170 SOLD WITHOUT RESERVE

A MAHOGANY SHIP'S WHEEL MID-19TH CENTURY AND LATER

adapted as a table
48cm. high, 164cm. diameter; 1ft. 7in., 5ft. 4¾in.

W £ 500-700 € 600-800



□ 171 SOLD WITHOUT RESERVE

A PAIR OF WILLIAM IV BRASS TABLE COLUMN LAMPS CIRCA 1840

the cast base decorated with harbour scenes with ships, **together with** a pair of Louis XV style gilt bronze candelabra, **together with** a Baroque carved giltwood candlestick, **and** a Neoclassical carved giltwood candlestick mounted as lamp, **and** a carved wood fragment mounted as a lamp the brass lamps 68cm. high; 2ft. 3in.

See Sothebys.com for further images of this lot.

£ 1,000-1,500 € 1,150-1,700

□ 169 SOLD WITHOUT RESERVE

A MAHOGANY TWO-DAY MARINE CHRONOMETER, HENRY DELOLME, LONDON, CIRCA 1860

¾-inch silvered dial with subsidiary seconds and up/down dials, signed *Delolme, London, No.667*, fusee movement with maintaining power, Earnshaw's spring detent escapement with split bi-metallic balance, cylindrical compensation weights, blued helical spring, brass dust cover, the brass bowl gimballed in a mahogany three-tier box with brass recessed handles, the centre section inset with a bone disc numbered 667
17.5cm. 7in. square

PROVENANCE

Christie's, South Kensington, *Maritime Models & Objects*, 16th November 2005

£ 800-1,200 € 900-1,350





172

172

**A PAIR OF EMPIRE GILT AND PATINATED BRONZE FIVE-LIGHT CANDELABRA
19TH CENTURY**

cast in the shape of winged Victory
74cm. high; 2ft. 5in.

PROVENANCE

Sotheby's Amsterdam, *European Collections*, 21 February 2006, lot 440

W £ 3,000-5,000 € 3,400-5,700



173



174

□ 174 SOLD WITHOUT RESERVE

□ 173 SOLD WITHOUT RESERVE

**A BIEDERMEIER MAHOGANY AND ALABASTER QUARTER STRIKING MANTEL CLOCK, AUSTRIAN,
CIRCA 1820**

5¼-inch enamel dial with central date dial, three train movement quarter striking on two gongs, silk suspension, the case with finial surmount above foliate gilt mounts, and supported on five alabaster pillars against a mirrored back, the breakfront plinth with further gilt mounts and alabaster bun feet
55cm. 21¾in. high

PROVENANCE

Sotheby's, Amsterdam, *European Collections*, 21st February 2006, lot 515

W £ 500-700 € 600-800



175

□ 175 SOLD WITHOUT RESERVE

A LOUIS-PHILIPPE GILT-BRONZE PORTICO MANTEL CLOCK, CIRCA 1835

3¼-inch silvered dial with gilt foliate surround, Pons bell striking movement with outside count wheel and steel suspension with grid-iron pendulum and decorative bob, signed on the backplate *Guyerdet Ainé, Paris, 3532*, the drum mounted within a portico supported on Corinthian-capped columns, the plinth with foliate and swan mounts
46cm. 18in. high

PROVENANCE

Sotheby's, Amsterdam, *European Collections*, 21st February 2006, lot 458

W £ 800-1,200 € 900-1,350

A LOUIS PHILIPPE GILT AND PATINATED BRONZE SCULPTURAL MANTEL CLOCK, CIRCA 1840

3½-inch dial with a gilt surround, signed to the reverse *Lambert à Metz* and stamped *B.P. & F, 4122*, the similarly stamped bell striking movement with outside count wheel and silk suspension, signed on the frontplate *Cailly ainé*, the plinth case with foliate gilt mounts and surmounted by a Marly horse group after Cousteau
51.5cm. 20¾in. high

PROVENANCE

Sotheby's, Amsterdam, *European Collections*, 21st February 2006, lot 476

W £ 800-1,200 € 900-1,350



176

□ 176 SOLD WITHOUT RESERVE

HUBERT ANSLOW THORNLEY

19th century

FISHING BY MOONLIGHT

oil on canvas
30.5 by 25.4cm., 12 by 10in.

PROVENANCE

Bonhams, London, 13 September 2005, lot 122, where
acquired by the present owner

£ 400-600 € 450-700

□ 177 SOLD WITHOUT RESERVE

HUBERT ANSLOW THORNLEY

19th century

TENDING THE HULKS

one signed l.r.: *H THORNLEY*
both oil on panel
both 15.2 by 25.4cm., 6 by 10in.
(2)

PROVENANCE

Bonhams, London, 13 September 2005, lot 95, where acquired
by the present owner

£ 800-1,200 € 900-1,350



177



178

□ 178 SOLD WITHOUT RESERVE

HUBERT ANSLOW THORNLEY

19th century

THE SUNSET ON THE MEDWAY; MOONRISE, GILLINGHAM ON THE MEDWAY

one signed l.l.: *H. THORNLEY*; the other signed l.r.: *THORNLEY*
 both oil on canvas
 both 25.4 by 40.7cm., 10 by 16in.
 (2)

PROVENANCE

The Parker Gallery, London;
 Bonhams, London, 13 September 2005, lot 133, where
 acquired by the present owner

£ 1,500-2,000 € 1,700-2,250

□ 179 SOLD WITHOUT RESERVE

HUBERT ANSLOW THORNLEY

19th century

COASTAL SCENES

both signed l.l.: *H. THORNLEY*
 both oil on panel
 both 25.4 by 20.3cm., 10 by 8in.
 (2)

PROVENANCE

Bonhams, London, 13 September 2005, lot 188, where
 acquired by the present owner

£ 1,500-2,000 € 1,700-2,250



179



180

□ 180 SOLD WITHOUT RESERVE

WILLIAM THORNLEY

fl.1858-1898

LOW TIDE AT THE MOUTH OF THE MEDWAY;
BOATS AFTER A GALE, NEAR FALMOUTH

one signed l.r.: *Thornley*; the other signed l.l.:
THORNLEY; both inscribed with title on the
stretcher

both oil on canvas
both 35.6 by 30.5cm., 14 by 12in.
(2)

PROVENANCE

Christie's, South Kensington, 16 November 2005,
lot 550, where acquired by the present owner

£ 2,000-3,000 € 2,250-3,400

□ 181 SOLD WITHOUT RESERVE

JOHN JAMES WILSON

1818-1875

BEDRUTHAN STEPS, NORTH CORNWALL

both signed l.l.: *J Wilson*
both oil on board
both 20.3 by 30.5cm., 8 by 12in.
(2)

PROVENANCE

Colin Denny, London;
Bonhams, London, 13 September 2005, lot 191,
where acquired by the present owner

£ 800-1,200 € 900-1,350

□ 182 SOLD WITHOUT RESERVE

**A LOUIS XVI STYLE GILT AND
AND PATINATED BRONZE TWO-
BRANCH CANDELABRA ON A
MARBLE BASE,
SECOND HALF 19TH CENTURY**

together with an Empire style candelabrum base
of a winged figure, late 19th century
36.5cm high and 57cm. high; 1ft. 2½in., 1ft.
10½in.

See SOTHEBYS.COM for images of this lot.

W £ 800-1,200 € 900-1,350



181



185



183



186

□ 183 SOLD WITHOUT RESERVE

A PAINTED FOUR-FOLD SCREEN, CIRCA 1905

painted to each panel after Clarkson Stansfield depicting HMS Victory's return to Gibraltar each panel 200cm. high, 61cm. wide; 6ft. 7in., 2ft.

W £ 1,000-1,500 € 1,150-1,700

□ 184 SOLD WITHOUT RESERVE

A PAIR OF METAL DISPLAY SHORT SWORDS, MODERN

with fixing holes to blades each 37cm. long; 1ft. 2½in.

See SOTHEBYS.COM for images of this lot.

W £ 400-600 € 450-700

□ 185 SOLD WITHOUT RESERVE

FRENCH, 19TH CENTURY

BUST OF NAPOLEON BONAPARTE

bronze, green brown patina, on a bronze socle and a gilt bronze mounted wood stand

with coats of arms for Napoleon on the base, and inscribed: N

Bust: 12.5cm., 5 in.

Overall: 40cm., 15¾in.

PROVENANCE

Sotheby's Amsterdam, 21 February 2006, lot 479

£ 700-1,000 € 800-1,150

□ 186 SOLD WITHOUT RESERVE

A SCRIMSHAW-DECORATED WALRUS TUSK, MID 19TH CENTURY

incised over one side with patriotic naval themes comprising a sailor being blessed by Britannia on a plinth inscribed NELSON, trophies of arms, horn of plenty and Royal insignia under the Prince of Wales feathers; **together with an engraved commemorative cow-horn for the Battle of Trafalgar, in manner of C H Wood**, variously inscribed with patriotic verse including 'England expects every man will do his duty' beneath crown and Prince of Wales feathers and with St George slaying a dragon and Britannia with a shield bearing Admiral Lord Nelson's victories (2)

the tusk 59cm. long; the horn 52cm. long; 1ft. 11¼in; 1ft. 8½in.

£ 800-1,200 € 900-1,350

PROPERTY OF A DISTINGUISHED EUROPEAN FAMILY

LOTS 187–261

The following lots derive from an important collection of a distinguished family living between Belgravia and central Athens. The residence in central Athens was decorated in the 1960s by the legendary French interior designer Henri Samuel in a sophisticated style that combined antique, mainly English, furniture with modern pieces by such makers as Diego Giacometti and Philippe Hiquily together with contemporary paintings and antiquities. The London property was designed by John Stefanidis, whose

approach was not dissimilar to that of the Athens project. With regard to the English furniture the family had been advised by the pre-eminent 20th century scholar and authority on English Furniture, R. W. Symonds (d.1958). Examples included in the present group where he is believed to have been involved include the commode attributed to Pierre Langlois (lot 204) reputedly from Blickling Hall, and almost certainly the George II console table in the manner of William Kent (lot 203).

187

A George I carved giltwood mirror, circa 1725

the bevelled plate within a moulded frame with arched top surmounted by carved feathers, eagle's heads and scrolling foliage; *re-gilt*
101cm. high, 53cm. wide; 3ft. 3 3/4in., 1ft. 8 3/4in.

W £ 6,000-9,000 € 6,800-10,100



187





188

An Italian specimen marble top
circa 1830, on a later painted and
parcel-gilt mahogany tripod base

with radiating bands of specimens within a verde
antico border

74cm. high, 85.5cm. diam. 2ft 5in.; 2ft. 9 3/4in.

W £ 8,000-12,000 € 9,000-13,500

A Charles X gilt and patinated
bronze eight-light chandelier
second quarter 19th century

formerly fitted for electricity

56cm. diameter; 1ft. 10in.

W £ 2,500-4,000 € 2,850-4,500



189



190

A Regency brass-mounted
rosewood small writing table, circa
1815

the leather inset writing slope above a single
frieze drawer, with *later* brass mounts

72c. high, 72cm. wide, 42cm. deep: 2ft 4 1/4in.,
2ft 4 1/4in., 1ft. 4 1/2in.

W • £ 1,500-2,000 € 1,700-2,250

A George III rosewood banded yew wood secrétaire chest, circa 1770

the fall-front opening to an interior fitted with drawers and pigeon holes, with a green tooled-leather writing surface; fitted with three long and two short drawers on splay bracket feet; *mounts and handles later*

118cm. high, 83cm wide, 41cm. deep; 3ft. 10 1/2in, 2ft. 8 3/4in. 1ft. 4in.

The construction and style of the present chest suggests that it was made by an émigré craftsman working around 1770, possibly with a later addition in the early 19th century of a brass gallery. The form of the chest, together with choice and use of veneers relates to a bureau plat supplied to Colonel Howard of Levens hall, Cumbria and once thought to be by Gillows (see Susan Stuart, *Gillows of Lancaster and London*, vol. I, 2008, p. 288, pl. 305).

W • £ 5,000-8,000 € 5,700-9,000



191



192

192

A George II carved giltwood mirror, mid-18th century

with egg-and-dart moulding, the surround carved with trailing foliage and flowers
141cm. high, 83cm. wide; 4ft. 7 1/2in., 2ft. 8 3/4in.

W £ 5,000-7,000 € 5,700-7,900





193

193

A Regency parcel-gilt and ebonised stool, early 19th century, in the manner of Thomas Hope

80cm. wide; 2ft. 7½in.

The form of this stool has been heavily influenced by a design in Thomas Hope's *Household Furniture and Interior Decoration*, 1807, pl. 12, no. 4. Hope's design, which is derived from a model 'reserved for the use of the highest officials in Ancient Rome', is of similar 'X' frame form, differentiated only by lion paw feet.

W £ 1,500-2,500 € 1,700-2,850



194

194

A Regency painted and parcel-gilt tripod table, early 19th century

with faux marble top

67cm. high, 65cm. diameter; 2ft. 2¼in., 2ft. 1½in.

W £ 1,500-2,500 € 1,700-2,850

195

A pair of Regency painted and parcel-gilt breakfront cabinets, first quarter 19th century, in the manner of Henry Holland

with cream simulated marble top above three frieze drawers, with a central pair of grille and pleated silk-lined cupboard door, the returns fitted with conforming cupboard doors, on toupie feet, re-decorated with later handles

82cm. high, 138cm. wide, 48cm. deep; 2ft. 8¼in., 4ft. 6¼in., 1ft. 7in.

W £ 3,000-5,000 € 3,400-5,700



195

196

A Regency ebonised and giltwood
overmantel mirror, circa 1815

decoration refreshed

117cm. high, 141cm. wide; 3ft. 10in, 4ft 7 1/2in.

W £ 2,000-3,000 € 2,250-3,400



196

197

A carved giltwood stool, first
quarter 19th century

the scrolled arms with fluted terminals and turned
side rails, on bowed 'X' supports, *re-gilt*
overall 68.5cm. high, 76cm. wide, 39cm. deep;
the seat: 44cm. high; 2ft. 3in., 2ft. 6in., 1ft. 1/4in.;
1ft. 5 1/4in.

W £ 800-1,200 € 900-1,350



197

198

A set of twelve George III giltwood
armchairs, late 18th century

one painted and parcel-gilt, with moulded oval
backs and scrolling armrests, raised on tapering
fluted legs, upholstered with *later* fawn fabric

W £ 10,000-15,000 € 11,300-16,900



198

A pair of Regency carved mahogany open armchairs, circa 1803, after a design by Thomas Hope

the pierced X-frame splat with rectangular arms and griffin supports, the drop-in seat above a fluted seat rail on sabre legs

COMPARATIVE LITERATURE

For the design see Thomas Hope, *Household Furniture and Interior Decoration*, London, 1807, pl. 11, nos. 3 and 4; Ed. Watkin, D & Hewat-Jaboor, P., *Thomas Hope Regency Designer*, Italy, 2008, p. 372 & 373

This pair of 'Egyptian' pattern chairs are amongst a handful of known examples and were designed by the celebrated arbiter of early Regency taste, Thomas Hope (1769–1831). Hope acquired his renowned house on Duchess Street in 1799 and quickly set about remodelling and furnishing it in a style strongly inspired by his Grand Tours of Greece and Egypt.

The design employed with these chairs is identical to that of a chair illustrated in Hope's

Regency Furniture and Interior Decoration, 1807, pl. XI, nos. 3 and 4; using the same X-frame backrest, outswept legs and griffin arms (fig. 1). Hope's interest in Egyptiana is reflected by the bodies of these griffins, that are couched like sphinxes, emblematic of Egypt, and are modelled on Rome's celebrated antiquities known as the 'Capitoline's Egyptian lions'. Hope also owned a copy of C. Percier and P. Fontaine's influential *Recueil de Décorations Intérieures*, 1801, in which is illustrated a sphinx-armed seat in an engraving symbolising the Cardinal Art of Architecture. A chair of this exact pattern is illustrated in an 1819 watercolour of the Flemish picture gallery at Duchess Street providing a fascinating glimpse into what the rooms looked like (Ed. Watkin, D & Hewat-Jaboor, P., *op. cit.*, p. 372, fig. 65-2).

An almost identical chair, now in the Fitzwilliam Museum, Cambridge, has been attributed to the Mount Street firm of court cabinet-makers run by Charles Heathcote Tatham's brother Thomas Tatham in partnership with William Marsh. The chair was sold by the late Mrs. Marjorie Beatrix Fairbarns, Christie's London, 9 July 1992, lot 87. It is possible that the chair, like much of

Hope's richly carved furniture, was executed by the talented Dutch craftsman, Peter Bogaert of Tottenham Court Road (Ed. Watkin, D & Hewat-Jaboor, P., *op. cit.*, p. 372). Another chair was sold Christie's London, 8 June 2006, lot 96, (£72,000 inclusive of premium). This chair was thought to belong to Hope's contemporary and friend the poet Samuel Rogers. The contents of Rogers' home, 22 St James's Place, London, were sold 29 May 1856, and the 2006 example was possibly part of lot 38, 'A PAIR OF BEAUTIFUL MAHOGANY CHAIRS', the arms supported by griffins; and a stool, with swans - en suite, of classical design'. Rogers' chair appears to be identical in design to the present lot and it is conceivable that they once belonged to the same suite. See ed. Watkin, D & Hewat - Jaboor, P., *Thomas Hope Regency Designer*, Italy, 2008, pp. 372 - 373, cat. No. 65, for further discussion on this group of chairs. For a variant of this design, with rams head terminals instead of lions, see a chair sold, Sotheby's, Much Hadham Hall, Hertfordshire, 1 October 1980, lot 703.

W £ 30,000-50,000 € 33,700-56,500

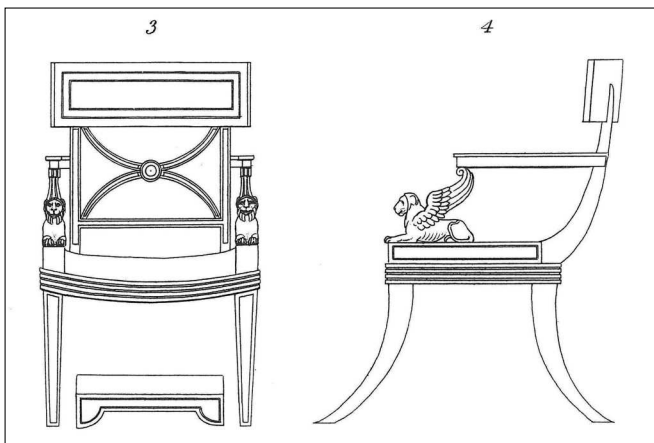


Fig. 1. Hope, T., *Household Furniture and Interior Decoration*, London, 1807, plate XI, figs 3 & 4.





200

A Swedish neoclassical gilt-bronze mounted Blyberg porphyry vase
early 19th century

set with rams' heads
22cm. high, 31cm. diameter; 8¾in., 1ft.

W £ 4,000-6,000 € 4,500-6,800



200

201

An Empire gilt and patinated bronze
six-light chandelier
circa 1815

with kneeling winged figures; *formerly fitted for
electricity*

71cm. high, 63cm. diam.; 2ft. 4in. 2ft. 1in

W £ 4,000-6,000 € 4,500-6,800



201

202

A George III gilt-bronze mounted
blue john fluorspar urn, late 18th
century

on a circular plinth base
28cm. high; 11in.

W £ 2,500-3,500 € 2,850-3,950



202

A George II carved giltwood console table, in the manner of William Kent, circa 1730

the Brescia marble top above a frieze with stylised foliage, supported by an eagle with outstretched wings, on a rockwork base and ebonised plinth
82cm. high, 127.5cm. wide, 50.5cm. deep; 2ft. 8¼in., 4ft. 2½in., 1ft. 8in.

PROVENANCE

Supplied to the family of the current vendors by the renowned furniture historian R.W. Symonds in 1942.

This console table displays hallmarks typical to the designs of Palladian architect and furniture designer William Kent (1685 – 1748). Kent's championing of the Neoclassical marked him as one of the greatest influences on British taste. In turn he was no doubt inspired by his tour of Italy, 1709 – 1719, where he spent much time studying the ruins of ancient Rome. Kent's furniture design often drew inspiration from Roman mythology, the eagle in the present table meant to represent the God Apollo, or Grecian counterpart Zeus. One can see a clear correlation in Kent's drawing in Alexander Pope's *Odyssey* (1725-26), Vol. I, book 2., p. 93 where Kent draws 'Zeus's warning' (See S. Weber ed., *William Kent Architect, Designer, Painter, Gardener, 1685 – 1748*, London, 1984, p. 119, fig. 42). Another thought is Kent would have seen the eagle used regularly as a symbol for the might of the Roman Empire.

Console tables with such a 'Kentian' design have appeared in the market; however the present work is notable for inclusion of sprays of acanthus leaves within the frieze and the rosettes carved into the mouldings. Possibly the most comparable table stylistically is owned by the National Trust at Sudbury Hall, Derbyshire, (NT 652695.2), the Sudbury example differs very slightly for example the top moulding incorporates a Vitruvian design. It is interesting to note that the present lot was supplied by the respected historian R. W. Symonds who discusses the group at length remarking on their importance to furniture makers and Palladian houses, see Symonds, R., 'The Vogue For The Eagle Table', *Country Life*, 10 January 1957, pp. 52 – 52.

W £ 20,000-30,000 € 22,500-33,700



A George III gilt-lacquered-brass mounted mahogany and ebony strung bombé commode, circa 1770, attributed to Pierre Langlois

the quarter veneered top above two cupboard doors enclosing a *later* interior fitted with an arrangement of six short drawers
85.5cm. high, 145cm. wide, 63cm. deep; 2ft. 10in., 4ft. 9in., 2ft. 3/4in.

PROVENANCE

Most probably John Hobart, 2nd Earl of Buckinghamshire (1723-1793) for Blickling Hall, Norfolk.

Supplied to the family of the current vendors by the renowned furniture historian R.W. Symonds in 1942.

This gilt-brass mounted bombé commode is conceived in the 'French' taste so popular in the 1760s and can be attributed to the workshop of *émigré ébéniste* Pierre Langlois (d. 1765) of Tottenham Court Road. Comparatively little was known of Langlois' oeuvre before Peter Thornton and William Rieder's ground-breaking series of articles published in *The Connoisseur* throughout the early 1970s.

A particular hallmark of the present commode that supports a Langlois attribution is the distinctive asymmetrical foliate mount to the apron which features on a number of commodes

ascribed to Langlois' workshop, including the exceptional Castle Howard commode sold Sotheby's London, *Important English Furniture*, 29 November 2002, lot 53 (£150,000). It is conceivable that the mounts were supplied by his son-in-law, the *bronzier* Dominique Jean, with whom he shared premises at 39 Tottenham Court Road (G. Beard and C. Gilbert, *The Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, p. 526). Jean is known to have supplied mounts to other leading cabinet-makers including Christopher Fuhrlong (active 1762-1787). For a related pair of commodes by Langlois, with similar gilt-brass border mounts to the cupboard doors, see the Dundas commodes sold Christie's London, *Important English Furniture*, 3 July 1997, lot 102.

This commode was formerly at Blickling Hall, a grand Jacobean house built by Sir Henry Hobart in 1616 on the site of an earlier house that had been in the Boleyn family. The commode was most likely commissioned by John, 2nd Earl Of Buckinghamshire who succeeded his father to the Earldom in 1756. He was Comptroller to the Household and Lord of the Bedchamber to George II, and George III's Ambassador to Russia and later Lord Lieutenant of Ireland. He died without male heir and so the house passed to his eldest daughter Harriet who married the 6th Marquess of Lothian in whose family it remained until the given to the national Trust on the death of 11th Marquess in 1940. There is a 1930 Country

Life article on Blickling in which the photographs show a number of similar, French style gilt-mounted commodes though the current lot cannot be identified.

The commode was supplied to the family of the current owners by the renowned furniture historian R.W. Symonds. Trained as an architect, Symonds worked in his early career as partner to Robert Lutyens, son of Sir Edwin. He advised many of the great collectors of English furniture in the early 20th century such as Percival Griffiths and wrote extensively on English furniture from the late seventeenth century through the 'golden years' of English cabinet-making to the later decades of the eighteenth century. His archive was acquired by the Winterthur Library upon his death in 1959.

W £ 50,000-80,000 € 56,500-90,000



Blickling Hall, Norfolk





205



205

A pair of Regency carved giltwood and rosewood cross-frame stools, circa 1815

carved with leaves and rosettes and turned hand-rails, the buttoned seats upholstered in fawn fabric

43cm. high, 76cm. wide, 41cm. deep; 1ft. 5in., 2ft. 6in., 1ft. 4in.

W • £ 5,000-8,000 € 5,700-9,000

206

A George III ebony strung and cross banded mahogany oval breakfast table, late 18th/early 19th century

the tilt-action top on four outswept legs terminating in brass cappings and castors
71cm. high, 150cm. wide, 131cm. deep; 2ft. 4in., 4ft. 11in., 4ft. 3¾in.

W £ 1,000-1,500 € 1,150-1,700



206



207

207

A Regency gilt-brass mounted rosewood side cabinet, circa 1825

with grey-veined marble top above a cupboard door lined with pleated silk
86cm. high, 86cm. wide, 30.5cm. deep; 2ft. 9¾in., 2ft. 9¾in., 1ft.

• W £ 800-1,200 € 900-1,350

A Regency gilt-bronze mounted
rosewood writing table, circa 1810

the tooled-leather inset top above two frieze
drawers, raised on trestle-end supports
73,5cm. high, 111cm. wide, 60cm deep; 2ft. 5in.;
3ft. 7¾in. wide, 1ft. 11in.

W • £ 5,000-7,000 € 5,700-7,900



208



209

209

A pair of Regency gilt and ebonised
torchères, early 19th century

133cm. high, 54cm. wide, 43cm. deep; 4ft. 4¼in.,
1ft. 9¼in., 1ft. 5in.

W £ 5,000-8,000 € 5,700-9,000

210

A Regency gilt-brass mounted
inkwell attributed to Thomas Week,
first quarter 19th century

9.5cm. high, 14.5cm. wide; 4in., 6in.

£ 800-1,200 € 900-1,350



210



211

211

A Regency rosewood side cabinet,
first quarter 19th century

the marble top above two cupboard door with
a metal grille and pleated silk lining, flanked by
Egyptian term figures

94cm. high, 122cm. wide, 38cm. deep; 3ft. 1in.,
4ft., 1ft. 3in.

W £ 1,500-2,000 € 1,700-2,250

212

A Dutch neoclassical satinwood and
mahogany guéridon in the manner
of Matthijs Horrix
circa 1790

the ebony-strung top inlaid in twelve sections
with a circular burr walnut panel, within a pierced
brass gallery, on three rectangular splayed
supports joined by a circular tier

76cm. high, 71cm. diameter; 2ft. 6in., 2ft. 4in.

For a similar guéridon, see Sotheby's New York,
Fine English and European Decorative Arts, 31
March 2011, lot 883.

W £ 2,000-3,000 € 2,250-3,400



212



213

213

A Regency gilt-bronze mounted
ebonised mahogany double-sided
open bookcase, circa 1810

with a brass gallery and lions head ring handles to
the ends, raised on turned feet; *small losses*

98cm. high, 85cm. wide, 37cm. deep; 3ft. 2½in.,
2ft. 9½in., 1ft. 2½in.

W £ 4,000-6,000 € 4,500-6,800

214 No lot

A Regency brass-inlaid, ebony, yew and rosewood octagonal centre table attributed to George Bullock, circa 1810

73,5cm. high, 126cm. wide; 2ft. 5in., 4ft. 1½in.

Furniture by George Bullock (1783 – 1818) was much sought after by European nobility; commissions spanned from the Duke of Buccleuch to the then exiled Emperor Napoleon Bonaparte (1769 – 1821). The architect Richard Brown said of Bullock '... some of his designs were certainly too massy and ponderous, nevertheless grandeur cannot be obtained without it; such are

the standards of his octagon tables.' Wainwright. C., *George Bullock Cabinet-Maker*, Chichester, 1988, p. 16. The photographed table in this page differs to the offered lot, excluding both the octagon top and, more importantly, the bold brass inlay with trefoil leaf design which bears a distinct similarity. Other examples of these tables from Bullock's workshop sharing more in common include a mahogany table, formerly owned by Napoleon in St. Helena, sold in the Longwood sale in 1822. This example, like the present lot, is unusual for its use of a timber not native to England, a trait for which Bullock was known. The table is also supported by four splayed legs and a single robust stem however

lacks inlay, see Levy. M., *Napoleon in Exile*, Leeds, 1998, p. 73, fig 57. On the previous spread a centre table from Napoleon's drawing room, *ibid*, p. 71, fig. 54, also shares these characteristics with the addition of the roundels at the top of the legs and brass inlaid decoration at the base of the pedestal, albeit an oak example more commonly associated with the maker. Furthermore a table, formerly in the collection of Professor Richardson, ascribed as by Bullock shares brass inlay within the ebony top was sold Christie's London, 18 September 2013.

W • £ 15,000-25,000 € 16,900-28,100





216



218



219



217

216

**A Chinese agate snuff bottle,
Qing dynasty, 19th century**

the caramel-coloured agate of rounded square form, relief-carved with a pair of roosters and a flying butterfly, stopper

(2)
7.5 cm, 3 in.

£ 800-1,200 € 900-1,350

217

**A group of Chinese coral figures of
immortals,
early 20th century**

each variously depicting Guanyin standing and dressed in flowing robes, including two with a young to her side, one together with the *hehe* twins, one with a phoenix, a pair with a crane, stands

(15)
The tallest: 20.5 cm, 8 1/8 in.

• £ 3,000-5,000 € 3,400-5,700

219

**A Chinese glass snuff bottle,
Qing dynasty, 19th century**

in imitation of coral, decorated with blossoming flowers issuing from rockwork, stopper

(2)
9 cm, 3 1/2 in.

PROVENANCE

John Sparks Ltd (according to label).

£ 800-1,200 € 900-1,350

218

**A Chinese glass snuff bottle,
Qing dynasty, 19th century**

of turquoise overlay white glass carved to depict a scene of scholars in a pavilion landscape, the reverse with an inscription, stopper

(2)
8.5 cm, 3 3/8 in.

PROVENANCE

John Sparks Ltd

• £ 800-1,200 € 900-1,350



220



221



222



223



224

220

A Chinese jade Mughal-style snuff bottle,
Qing dynasty, 19th century

the flattened body adorned with inlaid crystal
gems and outlined in gilt wires as foliage, the
translucent stone of a pale celadon colour,
stopper

(2)
8 cm, 3 $\frac{1}{8}$ in.

£ 1,000-1,500 € 1,150-1,700

221

A Chinese agate snuff bottle,
Qing dynasty, 19th century

carved to one side with a boy on a bull conversing
with an elderly man, the side with the inscription
'xing hua cun' (Apricot Flower Village), stopper

(2)
7 cm, 2 $\frac{3}{4}$ in.

• £ 800-1,200 € 900-1,350

222

A Chinese shadow agate snuff
bottle,
Qing dynasty, 19th century

of rounded square form mottled with natural dark
brown inclusions, coral stopper

(2)
7.5 cm, 3 in.

• £ 800-1,200 € 900-1,350

223

A Chinese inside-painted glass snuff
bottle,
20th century

of compressed flask form, finely painted and
inscribed with a teapot and orchid stems issuing
from a vase, the reverse with prunus and
narcissus arrangements, stopper

(2)
8.5 cm, 3 $\frac{3}{8}$ in.

£ 600-800 € 700-900

224

A Chinese jasper snuff bottle,
Qing dynasty, 19th century

carved to one side with a ferocious tiger beneath
two flying bats, with mottled shades of orange,
crimson and olive green striations, stopper

(2)
7 cm, 2 $\frac{3}{4}$ in.

£ 800-1,200 € 900-1,350



225

225

**Three Chinese Dehua libation cups,
Qing dynasty, 18th century,**

comprising an octagonal cup carved with a line of inscriptions and two cups applied with blossoming prunus branches, wood stands

(6)
the largest: 12 cm, 4¾ in.

£ 300-500 € 350-600

226

**A pair of Chinese Dehua equestrian figures,
Qing dynasty, 18th century**

each modelled seated with body turned and astride a horse adorned with a rein, saddle and embellished saddle cloth, standing foursquare on a base carved with cloud scrolls

(2)
18 cm, 7⅛ in.

£ 1,500-2,500 € 1,700-2,850

227

**A Chinese Dehua figure of Guanyin,
Qing dynasty, 18th century**

seated in *lalitasana* on a rockwork base, wearing long flowing robes, the face with a serene downcast expression and hair ornately tied beneath a cowl, with a boy attendant on one side and a later basket of fish on the other

(2)
25 cm, 9⅞ in.

£ 2,000-3,000 € 2,250-3,400



226



227



228

228

**A matched pair of Chinese famille-verte bowls,
Qing dynasty, Kangxi period**

each with deep rounded sides rising from a short spreading foot, brightly enamelled around the exterior with gilt outlined peony and chrysanthemum blossoms, with a border of panelled water creatures at the rim, the interior with butterflies and further floral stems

(2)
25.5 cm, 10 in.

£ 600-800 € 700-900



229

229

**A group of Chinese famille-verte porcelain vessels,
Qing dynasty, 18th century**

comprising two libation cups with molded *ch'ilong*; four lobed tea bowls and saucers painted with fish to the exterior and interior; two reticulated tea bowls and saucers with *bajixiang* emblems to the interior; two lobed tea bowls and saucers; two dishes with a *qilin* on rockwork to the interior

(20)
The largest dish: 16 cm, 6¼ in.

£ 1,200-1,800 € 1,350-2,050

230

**A Louis XV gilt-bronze mounted kingwood
and rosewood commode
mid-18th century**

the *associated* moulded mottled black and white fossilised marble top above two short drawers and one long drawer; *re-mounted*
84.5cm. high, 96cm wide, 47.5cm. deep; 2ft. 9½in., 3ft. 1¾in., 1ft. 7in.

• W £ 1,000-1,500 € 1,150-1,700



230



231

231

A George II style carved, painted and parcel-gilt mirror, in the manner of Matthias Lock

the framed carved with scrolled acanthus leaves, the apron centred by a satyr mask
149cm. high, 103cm. wide; 4ft. 10½in., 3ft. 4½in.

Designs for similar mirrors were illustrated by Matthias Lock (1710-1765) in *Six Scenies*, published in 1744 (cf. J.F. Hayward, 'Furniture Designed and Carved by Matthias Lock, for Hinton House, Somerset', *Connoisseur*, December 1960, pp. 284-86). See a period mirrors sold these Rooms, *Important English Furniture*, 30 June 2004, lot 127.

W £ 3,000-5,000 € 3,400-5,700

232

A pair of George III style white painted demi-lune pier tables

with applied festoons of bell flowers and oval paterae on the frieze rails
each 80.5cm. high, 93cm. wide, 46cm. deep; 2ft. 8in., 3ft. ¾in., 1ft. 6in.

W £ 2,000-3,000 € 2,250-3,400



232

233

Racing Interest. A George II silver punch bowl, Timothy Ley, London, 1718

plain bellied form, on a stepped and spreading circular foot, engraved 'Wooborn Plate 1729', with later electroplated grille
18cm., 7in. high; 29cm., 11¼in.
1300gr., 47oz. 14dw.

The 'County History of Bedfordshire' recorded that a meeting was held at 'Woobourn' in 1729 (coinciding with the date on the present bowl), when it staged one of the earliest Selling Races held in England. The main race on that early card was a 20 Guineas Selling Race with the winner being offered for 40 Guineas if demanded, while the other race was a 30 Guineas Plate with the condition that if only one horse entered then his owner had to pay 10 Guineas to the prize money for next year's Plate. Given that the conditions for neither of these races was particularly appealing, no further races were held in Woburn until 1739.

£ 3,000-5,000 € 3,400-5,700

234 No lot



233



235

235

Two pairs of George III silver candlesticks, William Café, London, 1764 and 1766

each on stepped square gadrooned pedestal bases, cast and chased with spirally-fluted centre's below gadrooned knopped and baluster stems, the spool-form sockets (two banded) with detachable spiral-fluted nozzles, both pairs crested
tallest 27cm., 10¾in. high
2917gr., 93oz. 14dwt. total

£ 3,000-4,000 € 3,400-4,500



236

236

A George V silver swing-handle basket, Goldsmiths' & Silversmiths' Co. Ltd, London, 1913

in the manner of Paul de Lamerie; the cast foliate rim pierced with insects, putto and flowers, the body pierced with four panels of scrolling foliage, the handle cast with flower bearing caryatids, below scrolling foliage around a central mask, on four classical mask embellished scroll feet, incuse stamped retailer's mark
40cm., 15¾ in. long
2841gr., 91oz. 5dwt.

£ 2,500-3,500 € 2,850-3,950

237

Composite bead pattern table silver, various maker's, London and Sheffield, George III and later

comprising: twenty four table forks; eight, 1781, seven, 1807-15, seven, 1863, and two, 1990; twelve table spoons; eleven, 1776, one, 1889; twenty-four dessert spoons; six, 1784, seven, 1786-1797, eleven; 1864-80; twenty-four dessert forks; twelve, 1790-1829, eleven, 1859-1889, one, 1990, twelve pairs of fish knives and forks, Sheffield, 1950, eleven teaspoons; 1864-68, eleven coffee spoons; five, 1785, one, 1903, five, with rubbed marks, a sauce ladle, 1784, twenty-three table knives, and twenty four dessert knives, mainly modern, with steel blades
6618gr., 212oz. 15dwt. excluding steel knives

£ 2,000-3,000 € 2,250-3,400



237 part

238

A pair of Directoire bronze and gilt-bronze candlesticks
circa 1800

in the shape of antique oil lamps, on marble
bases; lacking lids
18cm. high, 24cm. wide; 7in., 9½in.

W £ 1,500-2,500 € 1,700-2,850



238

239

A Charles X gilt-bronze mounted
thuya wood and cristal du Creusot
encrier
circa 1825

fitted with cristal du Creusot inkpots, on paw feet
23cm. high, 27cm. wide, 13cm. deep; 9in., 10¾in.,
5in.

W £ 1,200-1,800 € 1,350-2,050



239



240

240

A pair of late Empire gilt- and
patinated bronze tazzas
early 19th century

with griffin handles, on a marble plinth
27cm. high; 10¾in.

W £ 800-1,200 € 900-1,350

241

An Italian neoclassical painted and parcel-gilt demi-lune console table, Naples late 18th century

the marble top above a vine leaf frieze on acanthus carved fluted legs, joined by egg-and-dart carved serpentine stretcher

87cm. high, 135cm. wide, 55cm. deep; 2ft. 10¼in., 4ft. 5in., 1ft. 9¾in.

W £ 3,000-5,000 € 3,400-5,700



242

A George II style wall mirror designed by John Stefanidis, 20th century

six plates in painted moulded frame with gilt embellishments, fluted border carved with drapes, swags and rope ties, broken swan neck cornice

185cm. high, 203cm. wide; 6ft. 1in., 6ft. 8in.

W £ 2,000-3,000 € 2,250-3,400



243

A set of six George III carved giltwood and painted armchairs in the French taste, circa 1785

carved with rosettes and husks, the serpentine-shaped seats on moulded cabriole legs

W £ 4,000-6,000 € 4,500-6,800





244

244

An Italian neoclassical carved and painted commode, Venice circa 1780

the mottled red marble top above two long drawers, raised on cabriole legs
85cm. high, 150cm. wide, 63cm. deep; 2ft. 9½in., 4ft. 11in., 2ft. ¾in.

The present commode relates to a group of 'transitional' furniture created in Venice over the last quarter of the 18th century, and combining rococo and neoclassical decorative styles. Such pieces display a well-balanced mix of carved decoration such as ribbons and rosettes,

sparingly applied to a light painted decoration of flower sprays on a lacquered, empty surface. The construction as seen on this lot is also typically Venetian, the serpentine front and concave sides still faithful to the rococo spirit so dear to many of the city's cabinet-makers.

The neoclassical style arrived 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.

W £ 3,000-5,000 € 3,400-5,700

245

A Regency style brass-mounted and parcel-gilt ebony and rosewood side cabinet, in the manner of Henry Holland

the marble top above the pair of doors enclosing later shelves and flanked by giltwood caryatids
91cm. high, 170cm. wide, 39cm deep; 3ft. , 5ft. 7in., 1ft. 3 1/2in.

W • £ 3,000-5,000 € 3,400-5,700



245

246

A Regency brass-mounted rosewood pedestal desk, circa 1820

with a tooled morocco leather top within a pierced brass gallery, the reverse side fitted with dummy drawers, on carved paw feet
75cm. high, 128cm. wide, 63cm. deep; 2ft. 5½in., 4ft. 2½in... 2ft. ¾in.

PROVENANCE

Mallett & Son.

• W £ 4,000-6,000 € 4,500-6,800



246

247

A pair of Regency brass-inlaid rosewood dwarf bookcases, first quarter 19th century

the inlaid frieze above two adjustable shelves, on out-swept carved feet
110.5cm. high, 65cm. wide, 28.5cm. deep; 3ft. 7½in., 2ft. 1½in., 11½in.

• W £ 4,000-6,000 € 4,500-6,800



247

248

A Regency painted cabinet, early 19th century

in the Etruscan style, panels imitating red-figure vase painting, on a blue background within guilloche borders; *some redecoration*
154cm. high, 77cm. wide, 44cm. deep; 5ft. ¾in., 2ft. 6¼in., 1ft. 5¼in.

W £ 4,000-6,000 € 4,500-6,800



248



249

249

A Louis XV gilt-bronze mounted kingwood parquetry petit commode mid-18th century

the leather-panelled top above three drawers, raised on cabriole legs
70cm. high, 40cm. wide, 36cm. deep; 2ft. 3½in., 1ft. 3¾in., 1ft. 2in.

• W £1,000-1,500 € 1,150-1,700

250

A Louis XV kingwood and tulipwood parquetry semanier circa 1765

the three-quarter pierced gallery above a bombe drawer and six further drawers, on canted corners and cabriole legs; with later bronze mounts

127.5cm. high, 51cm. wide, 28cm. deep; 4ft. 2½in., 1ft. 8in., 11in.

• W £2,000-3,000 € 2,250-3,400



250

251

A Louis XV gilt-bronze mounted kingwood and rosewood commode mid-18th century

the associated Rouge Royal marble top above two drawers, on slender cabriole legs; re-mounted

84.5cm. high, 96cm wide, 47.5cm. deep; 2ft. 9½in., 3ft. 1¾in., 1ft. 7in.

• W £1,000-1,500 € 1,150-1,700



251

252

A Louis XVI carved giltwood wheel barometer circa 1780

with carved husk pendants and foliage, surmounted by carved basket of flowers, the drum dial with a thermometer panel; by Pellier, Paris

106cm. high, 42cm. wide; 3ft. 5¾in., 1ft. 4¼in.

W £ 1,200-1,800 € 1,350-2,050

253

A Napoleon III carved and painted rope stool in the manner of A. M. E. Fournier mid-19th century

with simulated knots to the feet and stretcher on drum castors

A comparable stool, delivered for the Chateau de Compiègne under the Second Empire, is illustrated in Jarry & Devinoy, *Le Siège Français*, Fribourg, 1973, p. 333, pl. 336.

For a matched pair of similar stools, see Sotheby's New York, *Property from the Collections of Lily & Edmond J. Safra*, 4 November 2005, lot 664.

W £ 1,000-1,500 € 1,150-1,700



252



253



254

254

**A pair of George IV silver meat dishes,
Richard Sibley, London, 1823**

oval with oak shell and anthemion embellished gadrooned rims, engraved scratch-weights and numbers *No.1 61"2* and *No.2 58"16*
41cm., 16in. long
3614gr., 116oz., 3dwt.

£ 1,000-1,500 € 1,150-1,700

255

**A George III silver two-handled tray,
William Bennett, London, 1813**

oblong form with slant-gadrooned rim, inner straight-gadrooned rim, the ribbon-tied reeded handles embellished with fruiting vines, the centre engraved with a coat-of-arms, on four leaf and scroll capped bracket feet
70.5cm., 27¾in. over handles
4816gr., 154oz. 15dwt.

PROVENANCE

Garrard & Co.

£ 1,500-2,500 € 1,700-2,850



255

A set of four Louis XV carved beechwood
fauteuils à la Reine
mid-18th century

with removable silk damask upholstered back and arm rests
and drop-in seats, *restorations*

W £ 10,000-15,000 € 11,300-16,900

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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 £180,000; 20% on any amount in excess of £180,000 up to and including £2,000,000; and 12.9% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

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.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

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.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

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.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
 Tel +44 (0)20 7293 5220
 Fax +44 (0)20 7293 5910
 Email: ukpostsaleservices@sothebys.com

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.

o 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.

IT 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 re-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 a 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 lodge 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 maxi-

imum 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 = €1.12

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 €

INTERNATIONAL DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

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3 May 2018
London

TREASURES

4 July 2018
London

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