

Sotheby's EST. 1744



COLLECTIONS

LONDON 3 MAY 2018



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LOT 114 (DETAIL)

COLLECTIONS





COLLECTIONS

AUCTION IN LONDON

3 MAY 2018

SALE L18304

10.30 AM

EXHIBITION

Saturday 28 April

12 noon-5 pm

Sunday 29 April

12 noon-5 pm

Monday 30 April

9 am-4.30 pm

Tuesday 1 May

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Sotheby's would like to thank Micklefield Hall where selected works were photographed on location

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

LOTS 1-38



1

1

A George II walnut and parcel-gilt mirror, second quarter 18th century

re-gilt and with *later* plate
125cm. high, 65cm. wide; 49¼in., 25½in.

PROVENANCE

Sotheby's London, 22 April 1994, lot 116.

W £ 1,500-2,500 € 1,700-2,850

2

A George II carved walnut wing armchair, circa 1735

PROVENANCE

Acquired from Ronald Phillips Ltd., 4 August 1999.

W £ 6,000-10,000 € 6,800-11,300

3

A George I walnut stool, circa 1720

with *associated* needlework upholstery
49cm. high, 61cm. wide, 48cm. deep; 1ft. 7¼in., 2ft., 1ft. 7in.

PROVENANCE

Christie's New York, 27 January 1990, lot 44.

W £ 5,000-8,000 € 5,700-9,000



2



3

THE PERCIVAL D. GRIFFITHS TRIPOD TABLE

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

the tilt-top with 'bird-cage' action, top and base probably associated

73.5cm. high, 65.5cm diameter; 2ft. 5in., 2ft. 2in.

PROVENANCE

Percival D. Griffiths Esq., F.S.A.;
Geoffrey Blackwell Esq., O.B.E. by 1936;
thence by descent until sold Christie's London, 14 June 2001,
lot 35

LITERATURE

R. W. Symonds, *English Furniture from Charles II to George II*, 1929, p.233, fig. 192;

R. W. Symonds, 'Sandridgebury: The Country Residence of Percival D. Griffiths', *Antiques*, March 1931, p. 193;

R. W. Symonds, 'Furniture in the Collection of Mr. Geoffrey Blackwell', *Apollo*, vol.XXIII, 1936, p. 198, fig XII;

E. Lennox-Boyd (ed.), *Masterpieces of English Furniture: The Gerstenfeld Collection*, p. 24, fig. 12.

The present table is illustrated in R. W. Symonds' celebratory article on Sandridgebury, the country residence of Percival D. Griffiths' and setting for what would become one of the most legendary collections of English furniture.

W £ 20,000-30,000 € 22,500-33,700



137

2

4



5

5

A George II walnut and parcel-gilt mirror, second quarter 18th century

re-gilt and with later plate
131cm. high, 66cm. wide; 51½in., 26in.

PROVENANCE

Acquired from Norman Adams, 25 June 1997.

W £ 3,000-5,000 € 3,400-5,700



6

6

A George III mahogany brass inlaid tray-top tripod table, circa 1760

the tilt-top with 'bird-cage' action stamped three times 'MH', with brass castors
73cm. high, 69cm. wide, 59.5cm. deep; 2ft. 4¾in., 2ft. 3¼in., 1ft. 11½in.,

PROVENANCE

Acquired from Norman Adams, 27 July 1992.

W £ 8,000-12,000 € 9,000-13,500

7

A Queen Anne burr walnut bureau cabinet, circa 1710

in three sections; the upper section with *later* giltwood finials above two bevelled mirrored cupboard doors opening to reveal an arrangement of twenty-three small drawers, folio divides and pigeonholes, the gilt-bronze mounted columns concealing further drawers, and flanking a central cupboard enclosing drawers inscribed with the names of vegetables, flanking pigeonholes and a further concealed drawer, above two candle slides; the middle section fall front with book rest and above two lopers, opening to reveal *later* brown leather inset, seven drawers and an arrangement of pigeonholes around a central well; the lower section with two short drawers and two long drawers, mirror plate and handles *later*, on *later* bun feet
234cm. high, 111cm. wide, 64cm. deep; 7ft. 8in., 3ft. 7½in., 2ft. 1in.

PROVENANCE

Formerly in the Collection of Mr and Mrs Jack Dick, Dunnellen Hall, Greenwich, Connecticut until sold Sotheby Parke-Bernet, 20 September 1973, lot 431; Christie's New York, 27 January 1990, lot 181.

W £ 60,000-90,000 € 67,500-102,000



Interior



7



8



8

A pair of George III carved mahogany armchairs, circa 1760

later upholstered in silk linen with embroidered wool 'crewel' work, formerly with castors

PROVENANCE

Formerly in the the collection of Jeremy Cotton Esq., Tythrop Park, Buckinghamshire until sold Christie's London 27 April 1995, lot 27.

This and the following pair of armchairs were formerly in the collection of Jeremy Cotton Esq. at Tythrop Park, Buckinghamshire. Tythrop Park is renowned for its connection to the Herbert family of Wilton and the famous carved staircase by Edward Pierce displays the Wilton coat-of-arms. In the mid-1960s Cotton restored the 17th-century manor house to the outline shown in a print from 1680, where he housed some exceptional pieces of Georgian furniture including the famous Craven urns and pedestals, now it The Gernstenfeld Collection (see E. Lennox-Boyd (ed.), *Masterpieces of English Furniture: The Gerstenfeld Collection*, p. 16, fig. 6).

These richly-carved and elegantly bowed armchairs are inspired by Thomas Chippendale's designs for 'French' easy-chairs from his pattern book *The Gentleman and Cabinet-Maker's Director*, 1762, pl. XXIII, and probably came from a much larger suite such as those supplied to the Duke of Bolton for Hackwood Park, Hampshire. At present their provenance remains a tantalising mystery but we can say with certainty that they were part of an important commission. Further chairs from this suite recorded to date include a pair of armchairs sold Bonhams, Fine English and Works of Art, 11 March 2009, lot 19 (£78,000); a pair sold Christie's London, 5 July 1990, lot 122 and again Christie's London, 8 July 1999, lot 15 (£122,000), which remain in a private collection. Two further pairs were advertised by Hotspur Ltd in the Grosvenor House Fair Exhibition Catalogue of 1998, two of which were illustrated in N. Goodison and R. Kern, *Hotspur: Eighty Years of Antique Dealing*, 2004, p.147, fig 13.

W £ 25,000-40,000 € 28,100-45,000

A pair of George III carved
mahogany armchairs, circa 1760

*ensuite with previous lot and later upholstered in
silk linen with embroidered wool 'crewel' work,
formerly with castors*

PROVENANCE

Formerly in the collection of Jeremy Cotton
Esq., Tythrop Park, Buckinghamshire until sold
Christie's London, 27 April 1995, lot 28.

See *catalogue note* at SOTHEBYS.COM

W £ 25,000-40,000 € 28,100-45,000





10



11



12



10

A pair of Chinese white glazed vases and covers
Qing dynasty, 19th century

each of baluster shape, the exterior moulded with a pair of phoenixes and large blooming flowers, the neck with small prunus blossoms, the cover similarly decorated with prunus blooms and topped with a gilt finial, mounted as a lamp, with lamp fittings and shades

(8)

40 cm, 15¾ in. excluding fittings

£ 5,000-7,000 € 5,700-7,900

11

A Chinese famille-rose vase, late Qing Dynasty

brightly enamelled to the exterior depicting the Three Star Gods (*Fulushou sanxing*) holding auspicious emblems with their attendants below an overhanging pine tree, mounted as a lamp, *not drilled*

40cm. high; 1ft. 3¾in. excluding fittings

£ 1,000-1,500 € 1,150-1,700



13



14

12

**A pair of Chinese famille-rose 'dog' candlestick holder
Qing dynasty, Jiaqing period**

each recumbent with head tilted slightly to face the other, the alert eyes framed with bushy eyebrows and mouth agape revealing the pink tongue, with the candle holder attached to the back as a vessel, the faces and paws painted orange and detailed with gilt, the body covered overall in a floral diapered pattern
(2)
14.5 cm, 5¾ in.

PROVENANCE

Spink & Son Ltd., London, 25 June 1987.

£ 3,000-5,000 € 3,400-5,700

13

A silver-gilt and cloisonné enamel kovsh, 6th Artel, Moscow, 1908-1917

decorated with polychrome flowers and geometric cloison scrolls within twisted ropework borders, shaped prow and hooked handle, 84 standard length 22.3cm

PROVENANCE

Sotheby's Parke-Bernet, New York, 9 July 1979, lot 119.

£ 5,000-7,000 € 5,700-7,900

14

A George II carved mahogany tripod table, circa 1755

the rosette and ribbon carved tilt-top with 'bird-cage' action
71.5cm. high, 76cm. diameter; 2ft. 4¼in., 2ft 6in.

PROVENANCE

Sotheby's London, 30 June 2004, lot 98.

W £ 25,000-35,000 € 28,100-39,300



15

15

A pair of George III mahogany, kingwood and chequer strung knife urns, circa 1780

the lifting lids enclosing a tiered fitted interior approximately 60cm. high; 1ft 11¾in.

W • £ 1,200-1,800 € 1,350-2,050



16

16

A Regency brass mounted rosewood and parcel-gilt bonheur-du-jour, circa 1810, attributed to John McLean

the gallery superstructure with a pair of brass lockable grille doors, above two cedar lined drawers, the hinged top with leather lined writing surface over a further frieze drawer, fitted with a concealed pen drawer, the reverse finished with dummy drawers, the underside with manuscript label 'M. Bayley' 112cm. high, 76cm. wide, 46cm. deep; 3ft. 8in., 2ft. 6in., 1ft. 6in.

PROVENANCE

Christie's London, *The property of the Szeben-Peto Foundation*, 13 November 1997, lot 93.

COMPARATIVE LITERATURE

Simon Redburn, 'John McLean and Son', *Furniture History*, 1978, vol. XIV, pp. 31-37; Christopher Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, p. 314, fig. 593, this very comparable example, bearing the trade label of John McLean, sold Sotheby's London, 12 November 1982, lot 84.

This fine bonheur-du-jour and the following writing table, lot 17, are typical of the output of John McLean and Son (1770-1825) and can be firmly attributed to his workshops in Upper Marylebone High Street, conforming in design and execution to other similar labelled examples (see Gilbert, *ibid.*, p. 314, fig. 593). Mclean had several important patrons including the Earl of Jersey at Middleton Park, Oxfordshire, and Edward Lascelles at Harewood House. The great late Georgian designer Thomas Sheraton held him in high regard and praised his work for its finish in "the Neatest manner" in his taste-making *Cabinet-Maker and Upholsterer's Drawing Book*, 17. A highly similar example, with open gallery superstructure, sold Sotheby's London, 3 December 2013.

• W £ 7,000-10,000 € 7,900-11,300

**A Regency brass-mounted
rosewood writing table, circa 1810,
attributed to John McLean**

the green leather inset top above two frieze and
opposing dummy drawers, on brass cappings and
castors

73cm. high, 107cm. wide, 68.5cm. deep; 2ft. 5in.,
3ft. 6in., 2ft. 3in.

PROVENANCE

Acquired from Mallett, 9 September 1977.

As with the previous bonheur-du-jour, lot 16,
the offered table exhibits the quality and calibre
associated with John McLean and Son (1770-
1825). It clearly demonstrates the firms Gallic
inspired designs and utilises elements, such
as the cedar lined drawers and superior brass
mounting, which would be expected of the
Marylebone based cabinet makers.

An almost identical example of the present
table, also ascribed as in the manner of McLean
and formerly in the collection of the Earl of
Shaftesbury, St. Giles's House, Dorset, sold
Christie's London, 20 November 1986, lot 124.
For further discussion on the firm see lot 16
and Simon Redburn, 'John McLean and Son',
Furniture History, 1978, vol. XIV, pp. 31-37.

• W £ 20,000-30,000 € 22,500-33,700





18

18

A pair of George III patinated bronze and gilt-brass cassolettes, circa 1800

the covers reversing to form sconces
26 cm. high, 10¼in. high

PROVENANCE

Sotheby's New York, 24 May 1994, lot 92.

£ 1,000-1,500 € 1,150-1,700

19

A small Regency giltwood and ebonised convex mirror, early 19th century

the two candle branches with glass drip pans
84cm. high, 54.5cm. wide; 2ft. 9in., 1ft. 9½in.

W £ 800-1,200 € 900-1,350



19



20

20

A pair of George III patinated and gilt-brass two branch candelabra, circa 1800

36cm. high, 25cm. wide; 1ft 2in., 9½in.

PROVENANCE

Acquired from Norman Adams, 26 December 1992.

£ 1,500-2,500 € 1,700-2,850



21

21

A George III gilt-bronze mounted Blue John two-light candelabrum, circa 1770, attributed to Matthew Boulton

the egg-shaped body surmounted by a lid, on a socle and square plinth
36cm high, 1ft. 2½in.

PROVENANCE

Formerly in the collection of Mrs Cremers, Wassenar, Holland until sold Christie's Amsterdam, 21 December 1989, lot 276; Christie's London, 28 November 2002, lot 5.

COMPARATIVE LITERATURE

Nicholas Goodison, *Ormolu: The Work of Matthew Boulton*, London, 2002, p. 359-361, fig. 365-370.

Matthew Boulton (1728-1809) and James Fothergill (d.1782) founded their extraordinary factory in Soho, Staffordshire in 1761. They produced an exemplary body of work illustrative

of Boulton's innovation as an engineer, entrepreneur and the level of patronage that he received. At the cutting edge of artistic endeavour, he was part of a circle which included luminaries such as Josiah Wedgwood, Robert Adam, Sir William Chambers and James Watt, all of whom had great bearing on his work.

The pattern for this wing-figured vase candelabrum, with a white body and marble plinth, features in Boulton's metal-work Pattern Book I which preserved in the Birmingham City Museum and bears the number 238 (Goodison, *op. cit.*, p. 361, fig. 370) (fig. 1). Two closely related pairs, one with Stourbridge-glass bodies, the other with Derbyshire bluejohn bodies were, purchased by Robert Child (d. 1782) of Osterley Park, Middlesex and Berkeley Square, London (Goodison, *op. cit.*, p. 361, fig. 369).

See extended catalogue note at SOTHEBYS.COM

£ 20,000-30,000 € 22,500-33,700



Fig. 1 The design from Boulton's metal-work Pattern Book I, no. 238



22

22

A Restoration ormolu portico mantel clock, circa 1820

3¾-inch silvered dial with gilt acanthus surround, the movement with outside count wheel striking on a bell, decorative grid-iron pendulum, the portico case supported on fluted Corinthian pillars, the frieze and plinth with classical mounts

47.5cm. 18¾in. high

£ 1,000-1,500 € 1,150-1,700

23

A Louis XVI gilt-bronze mounted mahogany secrétaire à abattant circa 1785, attributed to Jean-Henri Riesener

the white marble top with three-quarter gallery above a frieze drawer, the green leather lined fall front opening to reveal six short drawers and an arrangement of pigeonholes, above cupboard doors enclosing shelved compartments and lockable fall front compartment, back with brass inventory label 152, 131cm high, 77cm. wide, 33cm. deep; 4ft. 3½in., 2ft. 6½in., 1ft. 1in.

PROVENANCE

Christie's London, *The Highly Important Collection of French Furniture and Works of Art formed by the late Mrs. Anna Thompson Dodge*, 24 June 1971, lot 128.

The present secrétaire à abattant with its distinctive and finely chased mounts, use of well-figured mahogany, elegant design and beautiful construction, has the hallmarks of the work of Jean-Henri Riesener. Supplier of the *Garde-Meuble de la Couronne* since 1769, he received the official title of *ébéniste du roi* in 1774, producing pieces of extraordinary quality for Louis XVI and Marie-Antoinette, which made his reputation as the most important *ébéniste* of the second half of the 18th century.

An identical escutcheon mount can be seen on a secrétaire abattant sold Christie's Monaco 13th December 1998, lot 439, and on a stamped commode sold Rouillac, 7th June 2015, 2015, lot 118. The same fluted columns are on a Riesener stamped commode sold Sotheby's Monaco 1st July 1995 and the drawer escutcheon mount can be seen on a commode attributed to the ébéniste sold Christie's New York 30th October 1993, 374.

W £ 6,000-9,000 € 6,800-10,200

24

A pair of George III silver wine-coolers, collars and liners, Richard Cooke, London, 1809

each campana shaped and with part-lobed lower bodies, reeded handles with mask terminals, the collars engraved with a crest, the bodies engraved with a coat-of-arms, numbered 1 and 2

24.5cm., 9½in. high
8161gr, 262oz 8dwt

The arms are those of Martin impaling Edmunds-Carrington.

£ 12,000-18,000 € 13,500-20,300



23



24

25

A pair of George III silver-gilt caskets, Lewis Herne and Francis Butty, London, 1761

shaped oblong, each embossed with rococo ornament on a scalework ground, the hinged covers engraved with a crest below an earl's coronet within a rococo cartouche

24cm., 9½in. wide

2244gr, 77oz

PROVENANCE

Partridge Fine Art Ltd., London

The crest and coronet are those of Perceval, Earls of Egmont.

Lewis Herne, one of the children of Basil Herne and his wife, Sophia, was baptised at St. Gregory by St Paul, London, on 24 April 1733. He was apprenticed to Richard Gurney of Foster Lane on 3 February 1748 and gained his freedom on 7 May 1755. He entered his first mark on 13 July 1757 in partnership with Francis Butty from premises in Clerkenwell Close, St. James, Clerkenwell. Herne & Butty (before the former absconded in 1765) were suppliers of silver to Phillips Garden, the retail goldsmith of St. Paul's Churchyard, and also to Parker & Wakelin, the commercial ancestors of Garrard's. For further information, see Helen Clifford, *Silver in London, The Parker and Wakelin Partnership 1760-1776*, New Haven and London, 2004, pp. 80-81.

£ 1,500-2,500 € 1,700-2,850



25



26

26

A set of four Italian cream-painted and parcel-gilt caned fauteuils, Piedmont, circa 1790

the arm supports with carved female masks, all on square tapering legs, *re-decorated*

PROVENANCE

Acquired from Grasso Terresio, Turin, 1971

W £ 6,000-8,000 € 6,800-9,000



27

27

A Louis XVI gilt-brass-mounted mahogany console desserte

the veined white marble top above a central frieze drawer flanked by two hinged drawers with two tiers of shelving, *restorations*

91cm high, 133cm wide, 49.5cm. deep; 3ft., 4ft. 4½in., 1ft. 7½in.

PROVENANCE

Acquired from Samy Chalou, Paris, 10 July 1971.

W £ 5,000-8,000 € 5,700-9,000



28

28

A pair of Italian gilt-brass mounted walnut and ebonised commodes

each with three drawers flanked by cupboard doors 94cm. high, 129cm. wide, 58cm. deep; 3ft. 1in., 4ft. 3in., 1ft. 11in.

PROVENANCE

Probably acquired from Fernando Colombari, Turin (with part of inventory label (...) *ando Colombari, Via Alfieri 19, Torino, 2346*)

W £ 7,000-10,000 € 7,900-11,300

29

A pair of Louis XVI style mahogany étagères
mid-20th century

the veined white marble tops above two tiers of shelving, terminating in brass cappings and wooden castors, stamped *MADE IN FRANCE*
79cm. high, 62cm. wide, 47cm. deep; 2ft. 7in., 2ft. 1/2in., 1ft. 6 1/2in.

PROVENANCE

Christie's London, 24 June 1971, lot 124.

W £ 4,000-6,000 € 4,500-6,800



29

30

A set of ten Louis XVI style white-painted mahogany dining chairs
modern

one unpainted and one upholstered in white fabric

W £ 4,000-6,000 € 4,500-6,800



30

31

A Directoire gilt-brass-mounted mahogany extending dining table
part circa 1800

with two *later* additional leaves, on brass cappings and castors
75cm. high, 209cm. long (extended), 129 cm. wide

PROVENANCE

Acquired from Pietro Accorsi, Turin, 26 June 1971.

W £ 6,000-8,000 € 6,800-9,000



31

A set of late George III mahogany and rosewood quartetto tables, circa 1800

largest 75.5cm. high, 54.5cm. wide, 30.5cm. deep; 2ft. 5¼in., 1ft. 9¼in., 1ft.

PROVENANCE

Sotheby's London, 18 July 1975, lot 110.

• W £ 2,000-3,000 € 2,250-3,400



32



33

33

A Regency rosewood work table, circa 1820

the two frieze drawers with ivory handles and escutcheons
75cm. high, 61cm. wide, 44cm. deep; 2ft. 5½in., 2ft., 1ft. 5½in.

• W £ 800-1,200 € 900-1,350

34

A Regency mahogany and ebonised Canterbury, circa 1820

with removable dividers and two drawers
63.5cm. high, 62.5cm. wide, 44.5cm. deep; 2ft. 1in., 2ft. ¾in., 1ft. 5½in.

PROVENANCE

Sotheby's London, 20 September 2011, lot 221.

W £ 1,500-2,000 € 1,700-2,250



34



35

A pair of late George III patinated bronze and gilt-brass candlesticks, circa 1809, by Benjamin Vulliamy & Son, after a design by Charles Heathcote Tatham

each with detachable nozzle on a later slate base and inscribed LONDON / Published as the act directs / by B. VULLIAMY & SON / Dec 1st 1809
34cm high: 1ft. 1½in.

PROVENANCE

Sotheby's New York, 13 October 1994, lot 266

See catalogue note at SOTHEBYS.COM

£ 7,000-10,000 € 7,900-11,300



36



37

36

A Heriz carpet, Northwest Persia

circa 1900

approximately 589 by 354cm; 19ft. 4in., 11ft. 7in.

Two examples with similar design to the present carpet have appeared in auction recently.

One formerly in the collection of Irvin & Anita Schorsch, Sotheby's New York, 20-22 January 2016, lot 249. the other formerly in the private collection of respected, almost legendary, dealer Berdj M. Abadjian. The Abadjian example also of similar scale to the offered lot, however the present lot with a deeper colour palette.

W £ 6,000-9,000 € 6,800-10,200

37

An Agra carpet, North India

late 19th century

approximately 392 by 342cm; 12ft. 10in., 11ft. 2in.

PROVENANCE

Sotheby's London, 27 April 1994, lot 174

This smart furnishing carpet has an unusual quality of palette and, almost square, proportions. A carpet with similar design, if muted colouring, and of square proportions sold Sotheby's London, 1 November 2016, lot 139.

W £ 6,000-9,000 € 6,800-10,200

A pair of French bronze saluting cannon, dated 1708

probably made for the then Swiss city of Badenweiler, Herrschaft, with tapering multi-stage barrels, with raised astragal mouldings, chiselled with the names 'Le Lion' and 'La Lione' on a scroll on the respective chases, finely chiselled with the city's coat-of-arms, each on a later iron-clad wooden field carriage with iron-shod spoked cambered wheels overall 127cm. long, 57cm. wide; 4ft. 2in., 22½in.

PROVENANCE

Acquired from Mallett, London.

W £ 15,000-25,000 € 16,900-28,100



PROPERTY OF A LADY

LOTS 39-47



39

39

A Napoleon III gilt-bronze-mounted mahogany three-leaf screen late 19th century, in the manner of Jacob-Desmalter

158.5cm. high, 150cm. wide (opened); 5ft. 2½in., 4ft. 11in.

PROVENANCE

Probably acquired by Augustus, 9th Lord Monson (1868-1940); thence by descent until sold Sotheby's London, 29 April 2014, lot 36.

LITERATURE

Anthony Denney, *Burton Hall*, privately published, 1950, photographed in the Landscape Room.

See catalogue note at SOTHEBYS.COM

W £ 2,000-3,000 € 2,250-3,400

40

A late Victorian satinwood cross-banded and fiddleback mahogany Carlton House desk by Gillows of Lancaster, circa 1900

the top with a gallery and eight drawers and two cupboards and a central concealed compartment, above three further drawers, on square tapering legs, stamped *GILLOWS LANCASTER*
97cm. high, 129cm. wide, 66cm. deep; 3ft. 2¼in., 4ft. 2¾in., 2ft. 2in.

PROVENANCE

Formerly in the collection of Michael Winner (1935 - 2013) until sold Sotheby's London, 29 April 2014, lot 105.

See catalogue note at SOTHEBYS.COM

W £ 6,000-9,000 € 6,800-10,200



40

A pair of Victorian gilt-bronze-mounted ebony, amaranth, rosewood and satinwood trellis parquetry tables, circa 1885, attributed to Donald Ross of Denmark Hill, London

with frieze drawers and galleried lower shelf
each 70cm. high, 41.5cm. wide, 35.5cm. deep; ft. 3½in., 4ft. ¾in., 1ft. 2in.

PROVENANCE

Probably acquired by Augustus, 9th Lord Monson (1868-1940); thence by descent until sold Sotheby's London, 29 April, 2014, lot 53.

LITERATURE

Anthony Denney, *Burton Hall*, privately published, 1950, photographed in the Landscape Room

COMPARATIVE LITERATURE

Christopher Payne, *Nineteenth Century European Furniture*, 1981, p. 315.

See catalogue note at SOTHEBYS.COM

W • £ 6,000-9,000 € 6,800-10,200



41

A Regency ebony crossbanded, satinwood and ebonised centre table, first quarter 19th century

with applied gilt-metal rosettes and four frieze drawers
73cm. high, 109cm., 111.5cm. deep; 2ft. 4¾in., 3ft. 7in., 3ft. 8in.

PROVENANCE

With Hawker Antiques, London.

W £ 5,000-7,000 € 5,700-7,900



42



43

□ 43 **SOLD WITHOUT RESERVE**

**A carved giltwood overdoor
late 18th/early 19th century**

35cm. high, 103cm. wide; 1ft. 1¾in., 3ft. 4½in.

PROVENANCE

Formerly in the collection of Michael Winner (1935-2013);
Sotheby's London, *Collections*, 29 April 2014, lot 97.

W £ 800-1,200 € 900-1,350

44



44

**A pair of George III carved giltwood
wall mirrors**

each with two *later* mirror plates
88cm. high, 48cm. wide; 2ft. 10¾in., 1ft. 7in.

PROVENANCE

Formerly in the collection of Michael Winner (1935 - 2013) until sold Sotheby's London, 29 April 2014, lot 100.

W £ 2,000-3,000 € 2,250-3,400

45



45

**A William and Mary style carved
walnut centre table, comprising
some late 17th century elements**

with a *later* faux marble painted wooden top
79cm. high, 89cm. wide, 64.5cm. deep; 2ft. 7in.,
2ft. 11in., 2ft.1½in.

PROVENANCE

Sotheby's London, *The Gustav Leonhardt
Collection, Property from the Bartolotti House,
Amsterdam*, 29 April 2014, lot 648.

W £ 2,000-3,000 € 2,250-3,400

46

**A suite of six Louis XV carved
walnut and beech seat furniture
mid-18th century**

comprising four fauteuils and two side chairs

PROVENANCE

Sotheby's London, *The Gustav Leonhardt
Collection, Property from the Bartolotti House,
Amsterdam*, 29 April 2014, lot 529

W £ 3,000-5,000 € 3,400-5,700

A Louis XV gilt-bronze-mounted
kingwood, tulipwood and parquetry
commode
circa 1745, in the manner of
François Garnier

en arbalète form, with a serpentine mottled
peach, grey and white marble top above three
short drawers and two long drawers, the mounts
with crowned 'c' stamp
89cm. high, 149cm. wide, 66cm. deep; 2ft. 11in.,
4ft. 10½in., 2ft. 2in.

PROVENANCE

Sotheby's London, *The Gustav Leonhardt
Collection, Property from the Bartolotti House,*
Amsterdam, 29 April 2014, lot 507.

The crowned 'c' stamp was a tax mark used from
1745-49 on any alloy utilising the metal copper.

W • £ 7,000-10,000 € 7,900-11,300



46



47



48

48

A Régence style gilt-bronze mounted kingwood parquetry bureau plat circa 1900, after a model by Charles Cressent

the gilt-tooled green leather inset top above three frieze drawers
79cm. high, 204cm. wide, 94cm. deep; 2ft. 7in.; 6ft. 8in.; 3ft. 1in.

RELATED LITERATURE

Alexandre Pradère, *Charles Cressent: sculpteur, ébéniste du Régent*, Dijon, 2003, p. 265.

See catalogue note at SOTHEBYS.COM

W • £ 15,000-25,000 € 16,900-28,100



49

49

A pair of Restoration style gilt and patinated bronze four-light candelabra, late 19th century

57cm. high; 1ft. 10½in.

W £ 2,000-3,000 € 2,250-3,400



49A

49A

A Louis XV style gilt-bass-mounted tulipwood, kingwood and marquetry bureau de dame, late 19th century

the leather inset fall front enclosing three short drawers
86cm. high, 83cm. wide, 46.5cm. deep; 2ft. 10in., 2ft. 8¾in., 1ft. 6¼in.

W • £ 1,200-1,800 € 1,350-2,050

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

LOTS 49-56



50

An early Louis XV gilt-bronze mounted kingwood commode en tombeau circa 1740

the shaped red *brèche* marble top above three long drawers, the corner mounts with a dolphin flanked by two blowing figures of Triton, the *sabots* with lion masks, both sides with a rich central roccoco foliated mount, *one drawer stamped JME* 86cm. high, 167.5cm. wide, 66cm. deep; 2ft. 10in., 5ft. 6in., 2ft. 2in.

This commode *en tombeau* is a remarkable example of its kind, heir to the prolific Régence model, of exotic wood veneers, but taken to impressive heights of richness through the use of bold gilt bronze mounts. The corner mounts present a dolphin framed by a rippled-water cartouche flanked by cornucopias blowing tritons, with their tails entwined.

If the sabot mounts with lion mask can be seen in several examples of Régence and early Louis XV commodes, the side mount, together with the corner mounts with the prominent *dauphin* reference, seems to be particularly rare. One other commode, with similar mounts was sold with Christie's Paris, *Contenu d'une Propriété d'Ile de France*, 4 July 2006, lot 583 (€60,000), also unstamped.

Several commodes stamped by Louis Delaitre (maître in 1738) use the same sabot mounts and escutcheons, suggesting him as a strong possibility as *ébéniste* of this commode. Delaitre had a reputation of both being an excellent maker, having worked for marchands like his colleague Pierre Migeon, and of being a violent and vindictive man, according to coeval documentation. He had his atelier at Rue Saint-Nicolas and was active until the 1750's producing bold pieces, some still in full Régence style whilst other hint the movement and lightness that characterize the Louis XV period.

W • £ 25,000-40,000 € 28,100-45,000



51



51A



51

A pair of gilt-brass-mounted mahogany, satinwood and polychrome painted display cabinets, late 19th century

the felt lined interior with two removable shelves
114.5cm. high, 123cm. wide, 44cm. deep; 3ft. 9in.,
4ft. ½in., 1ft. 5¼in.

PROVENANCE

By repute Mourne Park, Co. Down, Ireland

W £ 7,000-10,000 € 7,900-11,300

51A

A pair of Regency revival gilt and patinated bronze twin-branch wall lights, 20th century

83cm. high; 2ft. 8½in.

W £ 3,000-5,000 € 3,400-5,700



53

52

A Victorian maple writing table, 19th century, the replaced leather inset top with two frieze drawers, the trestle supports with brass castors

73cm. high, 112cm. wide, 66cm. deep; 2ft. 4¾in.,
3ft. 8in., 2ft. 2in.

W £ 1,000-1,500 € 1,150-1,700

53

A Regency style mahogany and leather upholstered stool

123cm. wide; 4ft. 1/2in.

W £ 3,000-5,000 € 3,400-5,700



54

A pair of Queen Anne style painted and parcel-gilt side tables, early 20th century, probably by Lenygon & Company

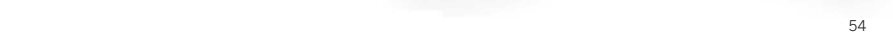
each with a verde antico marble top

PROVENANCE

The collection of the Hon. Sir John Ward, K. C. V. O.;
Christie's London, *Fine English Furniture*, 19
September 2002, lot 100

See catalogue note at SOTHEBYS.COM

W £ 6,000-9,000 € 6,800-10,200



54

55

A pair of George II style mahogany and parcel-gilt side chairs, early 20th century, probably by Lenygon & Company

with drop in seats

See catalogue note at SOTHEBYS.COM

W £ 2,500-4,000 € 2,850-4,500



55

56

A George II mahogany freestanding kneehole desk, mid-18th century

of architectural form, the fitted frieze drawer with a leather inset writing slide, above a kneehole cupboard door and concealed drawer flanked by six short drawers, *later metalware*

86cm. high, 103cm. wide, 57cm. deep; 2ft. 10in.,
3ft. 4 3/4in., 1ft. 10 1/2in.

W £ 3,000-4,000 € 3,400-4,500



56



57

□ 57 **SOLD WITHOUT RESERVE**

PROPERTY OF THE GUINNESS TRUST AND COLLECTIONS

A pair of gilt-bronze-mounted Derby porcelain figures of a stag and hind at rest

mid-18th century, the mounts Louis XV

stag repairs to antlers, three legs and hoof, hind ear restored

each: 22cm. high, 23cm. wide; 8¾in, 9in.

£ 4,000-6,000 € 4,500-6,800

□ 58 **SOLD WITHOUT RESERVE**

PROPERTY OF THE GUINNESS TRUST AND COLLECTIONS

A Louis XVI ormolu and white marble table clock, French, circa 1785

6-inch enamel dial by Coteau and signed at the base, the substantial bell striking movement with star-cut outside count wheel, anchor escapement with silk suspension to the sunburst pendulum, flat-bottomed plates, the glazed rectangular case with balustrade cresting above finely chased oak swags, the frieze with a plaque depicting putti at play, the marble base with ribbon-tied laurel mounts

52cm. 20½in. high

£ 2,000-3,000 € 2,250-3,400



58

59

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

A pair of Kentian revival carved giltwood console tables

with a green marble top

79.5cm. high, 62cm. wide, 41.5cm. deep; 2ft. 7¼ in., 2ft. ½ in., 1ft. 4¼ in.

W £ 3,000-5,000 € 3,400-5,700



59

60

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

A pair of Louis XV gilt-bronze mounted and European porcelain candelabra circa 1755

each mounted on a gilt-bronze scrollwork base with leafy branches applied with European porcelain flowers and two foliate sconces, inset with European figures of young children

each 21cm. high; 8¼in.

£ 2,000-3,000 € 2,250-3,400

61

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

A Louis XV gilt-bronze mounted tulipwood and satinwood tricoteuse by Roger Vandercruse, dit Lacroix circa 1760

with one frieze drawer and stamped *R. LACROIX JME*

75.5cm. high, 74cm. wide; 34cm. deep; 2ft. 5½in., 2ft. 5in., 1ft. 1¼in.

Roger Vandercruse, dit Lacroix (1727-1799), received *maître* in 1755

See catalogue note at SOTHEBYS.COM

W • £ 6,000-9,000 € 6,800-10,200



60

62

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

A Transitional gilt-bronze mounted tulipwood, amaranth and sycamore marquetry table à écrire by Roger Vandercruse, dit Lacroix circa 1770

the top above a frieze drawer fitted with a leather-lined slide with two compartments above a tambour door concealing three silk-lined drawers, stamped *RVLC JME*

71cm. high, 45.5cm. wide, 33.5cm. deep; 2ft. 4in., 1ft. 6in., 1ft. 1½in.

Roger Vandercruse, dit Lacroix (1727-1799), received *maître* in 1755

See catalogue note at SOTHEBYS.COM

W • £ 10,000-15,000 € 11,300-16,900



61



62



63

A Louis XVI ormolu and marble mantel clock 'le Retour de l'Amour', circa 1780

3¼-inch enamel dial signed *Meyer à Paris*, the bell striking movement with star-cut outside count wheel and silk suspension, signed on the backplate as the dial, the case flanked by figures of a female and cupid with a bird, the moulded base with boldly cast paw feet linked by drapery 32cm. 12½in. high

An almost identical clock is illustrated Pierre Kjellberg, *La Pendule Française*, 1997, p.246. Another clock with the movement by Lepaute and reputedly made for the bed chamber of the Comte D'Artois, was sold Sotheby's Paris, 29th March 2007, Lot 60 for €31,200.

£ 4,000-6,000 € 4,500-6,800



64

A Restoration bronze and Siena marble mantel clock, Gerard-Jean Galle, Paris, circa 1825

5-inch gilt dial signed *Galle, Rue Richelieu*, bell striking movement with outside count wheel and silk suspension, *bell lacking*, the case flanked by a Roman soldier holding a steelyard pan of coins and the steelyard, weights and martial trophies, the stepped plinth with bronze mounts 71cm. 28in. high

Gérard-Jean Galle (1788-1846), was the son of the famous *bronzier* Claude Galle (1759-1815). He served in the infantry until his father's death in 1815, when he returned to Paris to take over the atelier. In 1822, he moved it from the Rue Vivienne to 89 Rue Richelieu where it remained until 1836.

† W £ 1,000-1,500 € 1,150-1,700



65

An Empire ormolu and marble mantel clock, circa 1805

4-inch enamel dial signed *Brin*, the movement with silk suspension, outside count wheel striking on a bell, the drum mounted between figures of Zephyr crowning Erigone, on a rocaille base with simulated water, the verde antico base inset with gilt plaques of putti at play, vines and insects, on bold paw feet, on a further *replaced* marble plinth 48cm. 9in. high

This most attractive and well-chiselled model is attributed to Thomire le Jeune and depicts Zephyr crowning Erigone with a wreath of flowers as she sits against a rock draped with a lion's pelt and holding a cup of wine in her hand. Brin is recorded as successor to de Baue and working at Rue Tixeranderie, Paris in 1806.

£ 4,000-6,000 € 4,500-6,800

An ormolu musical automaton singing bird clock, Moulinié, Bautte & Moynier, Geneva, circa 1820

In the form of a flower-filled ormolu urn, the brightly feathered bird opening its beak, flapping its wings and turning to left and right whilst singing, the conventional movement with bellows, cams with piston whistles; followed by one of two tunes played on a cylinder musical movement with multi-piece comb, the clock with enamel 3-inch dial signed *Moulinié, Bautte & Moynier, A Geneve*, the bell striking movement with silk suspension and outside count wheel, triggering the bird and musical movements at the hour; to the urn cast with leaves and stylised flowers, ring handles to the sides, the foliate cast foot on an oval base with anthemion mount, on bun feet 48cm. 19in. high

The firm of Moulinié, Bautte & Moynier was one of the most important watchmakers and jewellers in Geneva during the first quarter of the 19th century. The founding partner, Jean-Francois Bautte, was born in Geneva in 1772. He was apprenticed at the age of twelve and trained in the many skills of the watchmaker and jeweller. Highly talented, he was working alone by the age of twenty and established factory in Geneva with a reputation for producing exquisite novelty items such as musical boxes and singing birds incorporating watches and clocks with precious metals and enamels.

In 1793 Bautte formed a partnership with Jacques-Dauphin Moulinié and the firm became Moulinié & Bautte. In 1804 they were further joined in partnership by Jean-Gabriel Moynier and became Moulinié, Bautte & Cie until 1808 when they became Moulinié, Bautte & Moynier through to 1826.

The complicated singing bird and musical mechanisms of this attractive clock were probably made in the area around La Chaux de Fonds where specialists such as the Jaquet Droz and Rochats were based. The final assembly of the various components would then be completed in Geneva ready for sale. Most usually found in smaller boxes or cages, it is particularly rare to find a singing bird combined with naturalistic flowers and foliage.

‡ © £ 25,000-35,000 € 28,100-39,300



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

LOTS 67-71



67

67

A French gilt-bronze and painted tole bouillotte lamp late 18th/early 19th century

the shade of adjustable height, *wired for electricity*
62cm. high; 2ft. 1/2in.

PROVENANCE

Acquired from Woodham-Smith Antiques, London.

W £ 2,000-3,000 € 2,250-3,400

68

A near pair of Louis XV gilt-bronze mounted, amaranth, tulipwood and floral marquetry writing tables circa 1760

each *brèche d'Alep* marble top above three drawers, the
top drawer of one fitted, the other later re-fitted, with
leather writing surface and compartments
larger 72cm high; 42cm wide; 34.5cm deep; 2ft. 4 1/4in.,
1ft. 4 1/2in., 1ft. 1 1/2.

PROVENANCE

Sotheby's London, *Dr Giuseppe Rossi, Turin*, 10-12 March
1999, lots 641 & 708;
Christie's London, *A Townhouse off Grosvenor Square:
The Collection of D. Sommer*, 4 December 2014, lot 158.

W € £ 10,000-15,000 € 11,300-16,900

69

A pair of George III gilt-bronze mounted Blue John twin-light candelabra, circa 1775, attributed to Matthew Boulton

with later elements and alterations
35cm. high; 1ft. 1 3/4in.

COMPARATIVE LITERATURE

Nicholas Goodison, *Ormolu: The Work of Matthew
Boulton*, London, 2002, pp. 278, 305 & 319, fig. 278, 279
& 312.1-2.

The design for the body of these vases, with their
distinctive bacchic ram-mask handles, relates to a sketch
in Boulton's Pattern Book I (see Goodison, *op. cit.*, p.
305, fig. 278). The candle-branches are of the type also
illustrated in the Pattern Book (no. 125). Both elements
feature on numerous examples attributed to the Boulton
and Fothergill workshop, underlying the range of choice
offered to purchasers of their vases (Goodison, *op. cit.*,
p. 319, fig. 312.1-2). For a closely related pair of perfume
burners see Goodison, *op. cit.*, p. 305, fig. 279.

£ 12,000-18,000 € 13,500-20,300



68



THE HIGHCLERE CASTLE BUREAU PLAT



Fig. 1. Highclere Castle, Hampshire

70

A Louis XV gilt-bronze mounted tulipwood and kingwood marquetry bureau plat attributed to Jacques Dubois circa 1755

probably supplied by the marchand-ébéniste Denis Genty, the top inset with a *later* gilt-tooled green leather, above three drawers and opposing three dummy drawers, *the handles English and possibly added in the mid-18th century, stamped 'D GENTY' and 'JME'*

77cm. high, 139.5cm. wide, 77.5cm. deep; 2ft. 6¼in., 4ft. 7in., 2ft. 6½in.

PROVENANCE

Probably acquired by Alfred de Rothschild, of 1 Seamore Place, London, and Halton, Buckinghamshire; and by descent to his daughter Almina, Countess of Carnarvon, Highclere Castle, Berkshire;

Or possibly acquired by Philip Stanhope, 4th Earl of Chesterfield (d.1773) for Chesterfield House, London, and by descent to George Edward Stanhope Molyneux, 5th Earl of Carnarvon (1866-1923), Highclere Castle, Berkshire, Thence by descent, the Earls of Carnarvon, Highclere Castle, sold Sotheby's London, 26 February 1954, lot 121; Christie's London, 2 July 1981, lot 11; Christie's London, *East & West: A Private Collection from Eaton Square & Anouska Hempel*, 2 May 2013, lot 30

JACQUES DUBOIS

Jacques Dubois was the half-brother of Noël Gérard, who was one of the most important *ébénistes* and dealers in Paris between 1720 and 1730 and it is possible, although not proven, that Dubois trained and worked in his workshop. If he did not work in Gérard's atelier, more than likely he worked as an *ouvrier libre*, eventually explaining why he did not receive his *mâîtrise* until late in his career, in 1742, when he was 48. Not being able to stamp his pieces, he clearly worked for other colleagues and marchand-merciers, as it seems to be the case of the present lot, bearing the stamp of his colleague and marchand Denis Genty.

Along with Bernard van Risamburgh, Joseph Baumhauer and Jean Desforges, Dubois was one of the finest *ébénistes* working Chinese, Japanese and European lacquer veneers in the Louis XV idiom and is renowned for a number of commodes and small writing tables but also for some exceptional bureaux plats, both in lacquer and in fine wood marquetry.

The design of all of them is rather uniform and organic; the drawers are separated by marked curves with the central drawer slightly recessed; see, for example one in *bois-de-bout* marquetry, from the Wendland Collection (ill. Alexandre Pradère, *Les Ébénistes Français de Louis XIV à la Révolution*, 1989, pp. 174-75, pl. 157). This example shares with the present lot a side mount of centrifugal design. The floral marquetry designs on both are, as described by Pradère when speaking of Dubois *oeuvre*, "graceful, with long attenuated flowers and leaves sparingly placed on the panels".

Dubois is known for his exuberant and distinctive mounts, and the boldly cast corner chutes in this lot, of seemingly unique design, gracefully frame the cabriole legs, resembling a rich branch of elongated acanthus with further foliage and flowers, resulting in a strong overall outline to the bureau.

The drawers on this piece were later embellished with rocaille handles, certainly made in England, and that follow a pattern published in Birmingham circa 1765-80 - see N. Goodison, 'The Victoria and Albert Museum's Collection of Metal-Work Pattern Books', in *Furniture History Society Journal*, vol. XI, 1975, pl. 8 (fig.2).

THE PROVENANCE

The illustrious provenance for this important table goes back to Highclere Castle, Buckinghamshire (fig.1), the seat of the Earls of Carnarvon, well-known not only for the role of the 5th earl in the discovery of Tutankhamun's tomb but also as the steting for the acclaimed TV series *Downton Abbey*. The wife of the 5th Earl, Almina was the only daughter of Alfred de Rothschild, and might answer the question of how the piece entered the Carnarvon collections, having inherited numerous outstanding pieces of French Furniture.

Nevertheless, the fact that the bureau has coeval English handles might indicate its presence on the British Isles in the third quarter of the 18th century. One of the most celebrated Francophile tastemakers in London at that period was Phillip Stanhope, 4th Earl of Chesterfield who built Chesterfield House in London, an ancestor of the Carnarvons and who could be considered as the first possible British owner of this exceptional bureau plat.

W • £ 50,000-80,000 € 56,500-90,000



detail of stamp



Fig. 2. A closely related handle pattern





71

71

A matched suite of Viennese mahogany dining chairs, circa 1830, in the manner of Josef Danhauser

comprising a pair of armchairs and a set of ten side chairs, upholstered in green velvet and with drop in seats (12)

PROVENANCE

By repute Baronin de Garcia;
Acquired from Otto von Mitzlaff, 13 March 2015.

W £ 10,000-15,000 € 11,300-16,900

72

A Louis XVI style gilt and patinated bronze gueridon by Escalier de Cristal, Paris second half 19th century

with a pink granite top, conjoining ring signed *Escalier de Cristal Paris* and with an inscribed number 170 D.B.K.K.A to underside
83cm. high, 65cm. diameter; 2ft. 9 in., 2ft. 1½in.

See catalogue note at SOTHEBYS.COM

‡ W £ 8,000-12,000 € 9,000-13,500



72

**A large pair of gilt-bronze mounted
porphyry urns
circa 1900**

the gilt bronze twin handles joined by ribbon-tied drapery, the body with opposing gilt bronze mounts of the Roman Goddess Flora, and on a bronze platform base with ribbon tied cornucopiae
85cm. high; 2ft 10in.

These impressive urns, of such large scale, are a testimony to the enduring fashion for mounting rich hard-stones with gilt bronze mounts, a tradition that reached its peak in the 18th century but that continued through the 19th century and early 20th century. The elaborate mounts are clearly inspired by the Louis XVI style, with the leaf cast friezes to the body, pearling and chamfered platform base with paterae, but conceived on the eclectic and sumptuous taste typical of the turn of the 19th century.

W £ 20,000-30,000 € 22,500-33,700



74

PROPERTY OF A LADY

A George III carved and gesso, painted, parcel-gilt and upholstered sofa, circa 1780, attributed to François Hervé

214.5cm wide; 7ft. 1in.

Designed in the Louis XVI manner, with moulded and beaded rails ornamented with applied flowerheads and palm fronds, this fine sofa relates to work supplied by the London cabinetmaker François Hervé (1781-1796). Presumably a French émigré, he described himself as a 'cabriole chairmaker' and his documented work is described as 'a light, elegant and adroit mixture of English and French detail' (Beard and Gilbert, *Dictionary of English Furniture Makers 1660-1840*, Leeds 1986, pp. 423-424). His career is somewhat obscure, the London directories recording his address at 32 John Street, Tottenham Court Road, where earlier he was in partnership with John Meschain. He had a number of fashionable and influential patrons including the Prince of Wales, the Earl Spencer and the Duke of Devonshire, for whom he supplied several suites of seat furniture which still remain at Chatsworth.

See extended catalogue note at SOTHEBYS.COM

W £ 5,000-7,000 € 5,700-7,900

75

PROPERTY OF A GENTLEMAN

Two English mahogany and upholstered library bergères, one Regency and circa 1810 the other a modern copy

of large proportions

There are similar Regency armchairs in the collection at Chatsworth, Derbyshire. There is an example in the library there, most probably acquired by the 6th Duke of Devonshire, which features similarly shaped legs.

W £ 3,000-5,000 € 3,400-5,700

76

PROPERTY OF A GENTLEMAN

A pair of brass and red leather library fenders, 20th century

61cm. high, 208cm. wide, 62cm. deep; 2ft., 6ft. 10in., 2ft. 1/2in.

W £ 2,000-3,000 € 2,250-3,400



74



75



76

PROPERTY OF A GENTLEMAN

A George III white carrara and pink granite chimneypiece, circa 1789, in the manner of James Wyatt

the rectangular moulded shelf above a leaf-carved cavetto frieze and two granite panels flanking a central tablet of a reclining Bacchante, between granite panelled pilasters headed by leaf-wrapped volutes and capitals carved with ribbon-tied urns hung with grapes
161.5cm. high, 207.5cm. wide; 36½in., 81¾in.

PROVENANCE

Commissioned by Sir Bouchier Wrey (7th Bt.) for Tawstock Hall, Barnstable, Devon, *circa* 1789; thence by descent until sold Christie's London, *Important English Furniture*, 4 July 2002, lot 191

This impressive chimneypiece was designed for Sir Bouchier Wrey (d.1826) in the late 1780s and most probably formed part of his dining room at Tawstock Hall, Devon. The chimneypiece is inlaid in the fashionable 'Roman' manner with tablets of rose-red Italian marble mottled in the Egyptian granite fashion.

Tawstock Hall was the family home of the Wrey family, whose ancestors owned the estate since the mid-fifteenth century. The present house was largely built after a fire in 1786 or 1787. Until the middle of the seventeenth century the estate was the central part of the North Devon holdings of the Bouchier Earls of Bath. With the death of the 4th Earl of Bath in 1637 without a male heir, the title lapsed. The Earldom continued through another line until 1654 when he too died without issue. At this point the estates of the 5th Earl of Bath were inherited by his three daughters, one

of whom married Sir Christopher Wrey (d.1668). This particular chimneypiece was removed in 1970 when Tawstock Hall became St Michael's School.

The architectural features of the chimneypiece relate to the work of the architect James Wyatt (d.1813), and it is thought that the chimneypiece was commissioned from John Bacon, R.A. (d.1799). This follows on from an initial scheme in 1790 when Sir Bouchier Wrey consulted the architect Sir John Soane (d.1837) for designs for a dining room chimney-piece, but appears to have rejected this idea. The reclining pose in the central tablet is similar to a river nymph that Bacon designed in the 1770s and relates to his later designs for nymphs emblematic of the Cardinal Arts.

W £ 15,000-25,000 € 16,900-28,100





78



79

78

PROPERTY FROM BOVERIDGE HOUSE, CRANBORNE, DORSET

A Regency gilt-brass mounted, ebonised and mahogany breakfront sideboard, circa 1815

of architectural form, the single shelf superstructure with pierced brass gallery and mirrored back, the inverted breakfront base with a drawer to the left side and fall front to right side enclosing grooves to accommodate dining table leaves

175cm. high, 244.5cm. wide, 88cm. deep; 5ft. 9in., 8ft., 2ft. 10½in.

See catalogue note at SOTHEBYS.COM

W £ 6,000-8,000 € 6,800-9,000

△ 79

A George III satinwood and kingwood crossbanded marquetry commode

of semi-circular form, with two paneled doors enclosing shelves, *adapted*

84cm. high, 138cm. wide, 55cm. deep; 2ft. 9in., 4ft. 6½in., 1ft. 9¾in.

See catalogue note at SOTHEBYS.COM

† W • £ 4,000-6,000 € 4,500-6,800



80

80

PROPERTY FROM BOVERIDGE HOUSE, CRANBORNE, DORSET

A George III gilt-brass mounted, ebonised and mahogany breakfront sideboard, circa 1800, in the manner of George Oakley

the brass gallery with a detachable twin branch candleholder, the lower tier with central recess, the tapering faceted legs with lion mask mounts on ebonised paw feet
147cm. high, 229cm. wide, 83cm. deep; 4ft. 10½in., 7ft. 6¾in., 2ft. 9¼in.

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

W £ 8,000-12,000 € 9,000-13,500

△ 81

A pair of Regency Cary's 12 inch Terrestrial & Celestial Globes, early 19th century

on later stands, restorations
approximately 100cm. high, 48cm. diameter; 3ft. 3½in., 1ft. 7in.

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

† W £ 5,000-8,000 € 5,700-9,000



81

82



82

PROPERTY OF A GENTLEMAN

A Regency style parcel-gilt and faux rosewood upholstered sofa, in the manner of Morel and Hughes

the turned feet on later brass castors
approximately 227cm. wide; 7ft. 5¼in.

W £ 2,500-4,000 € 2,850-4,500

□ 83 **SOLD WITHOUT RESERVE**

PROPERTY OF THE GUINNESS TRUSTS AND COLLECTIONS

A Regency rosewood and parcel-gilt console table, circa 1820, in the manner of Morel and Hughes

with a later white marble top, *mirror replaced*
93cm. high, 185cm. wide, 52cm. deep; 3ft. ½in., 6ft. ¾in., 1ft. 10½in.

W • £ 2,000-3,000 € 2,250-3,400

84

A Regency mahogany ebonised and parcel-gilt writing table, in the manner of George Smith

the leather inset top above four short frieze drawers, the underside stamped CHA[®] NORMAN in three places, and with an inventory label printed MORNING LIBRARY
73.5cm. high, 163.5cm. wide, 86.5cm. deep; 2ft. 5in., 5ft. 4¼in., 2ft. 10in.

See catalogue note at SOTHEBYS.COM

W £ 3,000-5,000 € 3,400-5,700

85

Attributed to Thomas Cole: A large engraved gilt-brass strut timepiece retailed by Thomas Boxell, Brighton, circa 1860

10¾-inch silvered dial with slender chapter ring enclosing a finely engraved scene of Westminster Abbey, cruciform hands, the movement with ratchet-tooth lever escapement, plain good balance, large going barrel, signed on the backplate *Boxell, 43 King's Road, Brighton*, the arched frame engraved in the gothic revival style, the rear with a folding foot and numbered 1599
31cm. 12¼in. high

This unusually large and rare timepiece is numbered 1599 and although unsigned by Cole, the numbering fits perfectly with the date that Thomas Boxell moved to 43 King's Road, Brighton. It is known that Boxell was a retailer of Cole's clocks and timepieces.

PROVENANCE

Sold in these rooms 1st October 1998, Lot 382.

£ 5,000-8,000 € 5,700-9,000



83



84

PROPERTY OF A GENTLEMAN

THE ATHENÆUM LIBRARY TABLE

A George IV circular mahogany library table, circa 1824-26 and later, almost certainly by Taprell and Holland, the design attributed to Decimus Burton

the underside of the detachable top stamped *ATHENÆUM* twice, on brass castors, *top re-veneered in mahogany and formerly with leather inset*
179cm. diameter; 5ft. 11in.

LITERATURE

Holland Records Book I, 1824-26, p. 57;
S. Jervis, 'Holland Sons, and the Furnishing of the Athenæum', *Furniture History*, Volume VI, 1970, Furniture History Society, pp. 43-61;
G. Nares, 'The Athenæum', *Country Life*, 6 April 1951, pp. 1018-1022.

The present table is one of three supplied to the Athenæum Club, two of which remain in situ in the Drawing Room, and is probably one of the 'mahog circular tables 6ft diameter' described in the Holland Records which detail the Athenæum commission (Holland Records Book I, 1824-26, p. 57) (fig.1).

See extended catalogue note at SOTHEBYS.COM

W £ 2,500-4,000 € 2,850-4,500



85



86



Fig. 1. A similar table illustrated in the Drawing Room of the Athenæum Club circa 1951 © Country Life Archive

PROPERTY OF A LADY OF TITLE

A Victorian bird's eye maple and mahogany Wellington chest, mid-19th century

with eight drawers secured by hinged stiles

130cm. high, 56cm wide, 38.5cm. deep; 4ft. 3¼in., 1ft. 10in., 1ft. 3¼in.

W £ 800-1,200 € 900-1,350



88



87

88

PROPERTY OF A LADY OF TITLE

A Charles X mahogany cartonier second quarter 19th century

with ten gilt-tooled leather-fronted drawer boxes

87cm. high, 91cm. wide, 36cm. deep; 2ft. 10¼in., 3ft., 1ft. 2in.

PROVENANCE

The Collection of the late Sir Paul Getty, K. B. E.;
Christie's London, *Important English Furniture and Carpets*, 25
November 2004, lot 139.

W £ 3,000-5,000 € 3,400-5,700

89

PROPERTY OF A LADY

A Louis Vuitton brass and leather mounted, wood and canvas covered steamer trunk

with red painted livery stripes and the later painted initials JA and New York twice, lock stamped 023395, the interior with two linen lift-out long trays, two further lift-trays one with enclosed compartments, on steel castors, with interior Vuitton label and ink stamped 745126

58cm. high, 111cm. wide, 59cm. deep; 1ft. 1¾in., 3ft. 8½in., 1ft. 11½in.

W £ 3,000-5,000 € 3,400-5,700



89

A large George III Irish oval mahogany 'wake' table, late 18th century

the two drop-leaves supported by double gateleg action
73cm. high, 305cm. wide, 153cm. deep; 2ft. 4¾in., 10ft.,
5ft.¼in.

The present table, distinguished by its extraordinary scale, belongs to a group of Irish oval-topped drop-leaf tables are traditionally known as "wake" or "hunt" tables. Their narrow shape when the flaps are down, allows them to be conveniently placed against a wall, out of the way, often in a hall or dining-room. They are known as wake or coffin tables because their narrow shape being ideally suited to holding a coffin prior to burial. Otherwise, the term hunt table originated from their use for hunt meets, when they were carried outside to hold the drink.

Their versatility and mobility has resulted in many examples still *in situ* in houses throughout Ireland. There are examples in the Dining-Rooms of Leixlip Castle, Co. Kildare, Bellamont Forest, Co. Cavan, Mount Stewart, Co. Down and in the hall at Luggala, Co. Wicklow (see J. O'Brien and D. Guinness, *Great Irish Houses and Gardens*, London, 1992, p. 23, 68, 157 and 192).

W £ 20,000-30,000 € 22,500-33,700



Open



91

91

PROPERTY OF A GENTLEMAN

Italian, 19th century

VENUS SEATED ON A DOLPHIN

bronze, on a veined yellow marble socle
bronze: 25cm., 9 $\frac{7}{8}$ in.
socle: 13cm., 5 $\frac{1}{8}$ in.

PROVENANCE

The Howard de Walden family;
thence by descent

£ 1,200-1,800 € 1,350-2,050

92

PROPERTY OF A GENTLEMAN

After a model by Giambologna
(1527-1608)

Italian, 17th century

VENUS AFTER HER BATH

bronze, on a veined red and grey marble and
black marble base with gilt metal mounts
bronze: 14cm., 5 $\frac{1}{2}$ in.
base: 8.5cm., 3 $\frac{3}{8}$ in.

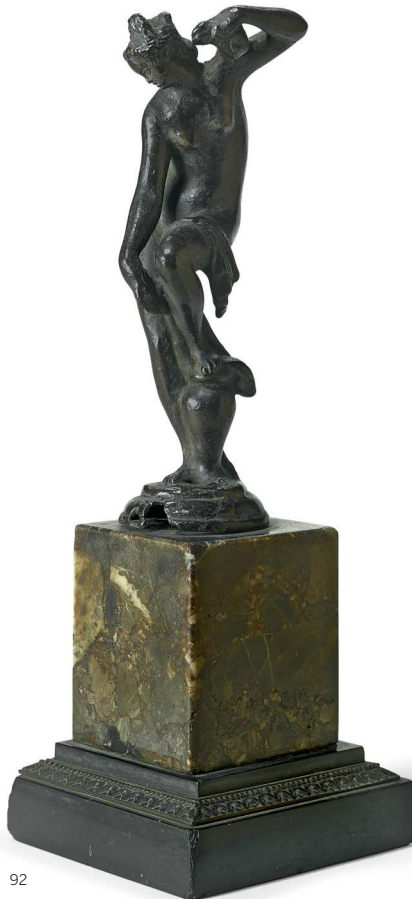
PROVENANCE

The Howard de Walden family;
thence by descent.

RELATED LITERATURE

C. Avery, *Giambologna: The Complete Sculpture*,
Oxford, 1987, p. 259, no. 54

£ 800-1,200 € 900-1,350



92

93

PROPERTY OF A GENTLEMAN

An Empire gilt and patinated bronze
oil lamp

early 19th century

15cm. high, 12.5cm. wide; 6in., 5in.

PROVENANCE

The Howard de Walden family;
thence by descent.

£ 800-1,200 € 900-1,350



93



94

PROPERTY OF A LADY OF TITLE

A pair of Florentine pietre dure and pietre tenere landscapes panels circa 1700

each displaying a group of figures set on a landscape with buildings, one group playing bocce, the other playing a racket ball game 24cm. high, 37cm. wide; 9 ½ in., 1ft. 2 ½ in.

See catalogue note at SOTHEBYS.COM

£ 12,000-18,000 € 13,500-20,300



94

95

PROPERTY FROM A EUROPEAN NOBLE COLLECTION

An Italian sienna marble reduction of the Temple of Vespasian and Titus

late 19th/early 20th century

on a portor marble base, restorations 63cm. high; 2ft. 1¼in.

W £ 1,500-2,500 € 1,700-2,850



95

PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 96-102



96

96

A silver-gilt and enamel timepiece, Vienna, late 19th century

of urn form, the front applied with a colourfully enamelled dial with Roman numerals, the ground, reverse and foot painted with mythological scenes, scroll winged female handles, the top crowned with enamel flowers, *apparently unmarked*
23cm., 9 in. high

‡ £ 3,000-4,000 € 3,400-4,500

97

A gilt-metal and enamel stand, probably Vienna, circa 1900

as a female figure wearing an enamel dress, arm spangles and sandals, after the Antique, holding a basket with her head and both hands on an arched foot painted with rustic figures in a landscape, three lion supports
22cm., 8⁵/₁₆in. high
enamel, bronze

‡ £ 2,500-3,500 € 2,850-3,950



97

98

A gilt-metal and enamel drinking horn, Austro-Hungarian, circa 1910

painted with mythological scenes, supported by the figure of Cupid on a turquoise-mounted base, the dividing mounts and the foot applied with foliage and alternating cabochons of garnets and turquoises
43cm., 17 in. high
Bronze, enamel, precious stones

‡ £ 6,000-8,000 € 6,800-9,000



98



99

99

**A pair of Italian carved alabaster vases
circa 1845**

128cm. high; 4ft. 2³/₄in.

PROVENANCE

A gift from the Margraves Wilhelm and Maximilian of Baden to his brother the Grand Duke Leopold of Baden; Neues Schloss, Baden-Baden; Sotheby's Zurich, *Feine Keramik, Möbel und Zierstücke*, 5th June 1996, lot 368.

LITERATURE

Georg Heinrich Krieg von Hochfelden. *Die Schlösser zu Baden, ehemals und jetzt*, Karlsruhe 1851, S.140f. (ill); Landesarchivmuseum Baden-Württemberg, Generallandesarchiv Karlsruhe 56/40/3, 56/4074.

The present vases were once in the Neues Schloss in Baden-Baden, thoroughly refurbished between 1843 and 1847 by Grand Duke Leopold of Baden (1790-1852). The architect in charge was Friedrich Theodor Fischer (1803-1867), who was asked to be inspired by the late 16th century

period, which marked the glory days of the Baden dynasty. Von Hochfelden's historical account of 1851 explains the photograph of the vestibule (fig.1) of the main floor as follows:

"Opposite the stairs, the vestibule opens with three richly ornamented arcades. The arches are draped with richly fringed crimson rugs in the manner of the so called portière, featuring a small woven coat of arms of the House of Baden in gold. In front of the central pillars, placed on marbled pedestals, two monumental alabaster vases can be found, which were a gift of the margraves William and Maximilian of Baden, (the brothers of the grand duke (transl.).)"

In the inventory of 1847, the vases are listed as "two high urns of antique Greek shape, of reddish alabaster, with rich sculptural decoration (private property of HRH the Grand Duke) (transl.);" in the inventory of 1863, the colour had been corrected to "marbled in yellow and grey". The mentioned 'antique Greek shape' refers to ornamental classical Roman motifs, well-known then through coeval printed sources and seen both in the urns and in the interior decoration of Neues Schloss.

‡ W £ 10,000-15,000 € 11,300-16,900



The present vases in the vestibule of Neues Schloss, Baden-Baden, in 1851 (von Hochfelden, *Die Schlösser zu Baden*)

100

A pair of Italian polychrome painted console tables

with associated black marble tops
80.5cm. high, 100.5cm. wide, 55cm. deep; 2ft.
7³/₄in., 3ft. 3¹/₂in., 1ft. 9³/₄in.

PROVENANCE

Sotheby's Zurich, *Feine Möbel, Tapissereien und Zierstücke*, 29th November 1995, lot 133.

‡ W £ 4,000-6,000 € 4,500-6,800

101

Two Chinese metal mounted red lacquer 'Marriage' chests-on-stands
late 19th/early 20th century

each stand with a lid over four lift-out
compartments
larger 101cm. high, 80cm. wide, 61cm. deep; 3ft.
3¹/₂in., 2ft. 7¹/₂in., 2ft.

‡ W £ 5,000-7,000 € 5,700-7,900



100



101

A pair of large Chinese famille-verte
vases
Qing dynasty, 19th century

the cylindrical body richly painted with panels depicting groups of figures engaged in various activities, between a band of lappets at the foot and a border of *ruyi* pendants at the shoulders, all reserved on a red and green diaper ground, the neck similarly painted with panels of figures, the rim decorated with a band of flying bats, wood stands

(4)
139.5 cm, 54 $\frac{7}{8}$ in.

PROVENANCE

Christie's South Kensington, *Oriental Ceramics and Works of Art*, 9th December 1999, lot 328 (£21,850)

‡ W £ 8,000-12,000 € 9,000-13,500



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

LOTS 103-109

103

A Colonial padouk four-tier graduated open bookshelf
19th century

with turned spiraled galleries and scrolled end supports
90 cm. high, 121 cm. wide, 34.5 cm. deep; 35½ in., 47½ in.,
13½ in.

PROVENANCE

Christie's London, *The Collection of The Marquis and Marquise de Ravenel*, 21-22 November 2007, lot 192.

W £ 3,500-4,500 € 3,950-5,100



103

104

A Chinese painted apothecary chest
19th century

with two frieze drawers above thirty-six small drawers
98cm. high, 102cm. wide, 49cm. deep; 3ft. 2½in., 3ft. 4in., 1ft.
7¼in.

PROVENANCE

Marisa Patrone, Rimini

The cabinet is later inscribed with quotes from Mao Tze-Tung's 1945 speech 'On Coalition Government', given during the Seventh National Congress of the Communist Party of China, which officially translate to 'Energetic action must be taken to prevent and combat epidemics and diseases among the people and to promote public hygiene and medical services'

W £ 1,500-2,500 € 1,700-2,850



104

105

An Amritsar carpet, North India

circa 1910
approximately 540 by 303cm; 17ft. 9in., 10ft.

PROVENANCE

Christie's London, 6 October 2015, lot 32

W £ 5,000-8,000 € 5,700-9,000



105

An Italian maiolica armorial large charger, Deruta, mid-17th century

of moulded fluted form, the slightly raised centre painted in colours with a coat-of-arms, probably those of Susini d'Arescia, of Corsica, the well painted in blue with birds among flowers, with a flower garland at the rim, approximately 44cm., 17¼in. diameter

LITERATURE

For the arms see J. B. Rietstap, *Armorial Général*, Vol. II, p. 869.

£ 1,200-1,800 € 1,350-2,050



106



107

107

A group of four Napoleon III parcel-gilt, polychrome and ebonised side chairs third quarter 19th century

comprising of a pair and two similar, *re-upholstered*

PROVENANCE

Two chairs sold Vente Maître Renaud, hôtel Drouot, 16 November 1978;
Christie's Paris, Collection Hélène Rochas, 27 September 2012, lot 255.

W £ 2,500-4,000 € 2,850-4,500

108

An Italian lacquer commode Genoese, late 18th century

the simulated verde antico top above two short and two long drawers
90cm. high, 114cm. wide, 57cm. deep; 2ft. 11½in., 3ft. 9in., 1ft. 10½in.

PROVENANCE

Private Milanese Collection;
Sotheby's London, *Collections*, 28th October 2014, lot 266.

W £ 2,500-3,500 € 2,850-3,950



108



109



110

109

**An Italian carved giltwood settee
Venetian, circa 1770**

with three loose cushion seats, the pierced seat-rail carved with rocaille, scrolls and foliage, on four cabriole front legs
306cm. wide; 10ft. 1/2in.

PROVENANCE

Tullio Silva Collection, Milan;
Sotheby's London, *Piano Nobile*, 5 October 2015, lot 37.

W £ 12,000-18,000 € 13,500-20,300

▲ 110

**An Italian walnut, fruitwood and
amaranth neoclassical suite of
furniture**

comprising a pair of commodes, a pair of bedside cabinets with grey marble tops and a writing table
the commodes: 95cm. high, 129cm. wide, 60.5cm. deep; 3ft. 1 1/4in., 4ft. 3in., 2ft.; the bedside cabinets 85cm. high, 53.5cm. wide, 43cm. deep; 2ft. 9 1/2in., 1ft. 9 1/2in., 1ft. 5in.; the bureau: 79cm. high, 116cm. wide, 57cm. deep; 2ft. 7in., 3ft. 9 3/4in., 1ft. 10 1/2in.

W £ 5,000-8,000 € 5,700-9,000

111

**An Italian rococo lacquered, faux-marble and giltwood casket
probably Venice and 18th century**

37cm. high, 81cm. wide, 52 deep; 1ft 2 1/2in., 2ft. 8in., 1ft. 8 1/2in.

PROVENANCE

Sotheby's London, *Important French & Continental Furniture*, 08 July 2008, lot 162.

W £ 6,000-8,000 € 6,800-9,000



111



112

112

**A pair of Italian carved wood and pastiglia brown and cream-painted armchairs
Piedmontese, circa 1790**

each with a square tapering drop-in padded back within a moulded frame, the top-rail surmounted by a flower motif between two crouching mice and classical foliage, the padded arms terminating in lion masks, above a bowed padded drop-in seat, the seat-rail carved with a vase motif, on fluted tapering legs carved with foliage and anthemions

PROVENANCE

Most probably Castello di Masino, Caravino, Turin.

RELATED LITERATURE

R. Antonetto, *Il Mobile Piemontese nel Settecento*, vol. II, p. 159, nr. 33;
V.Viale, *Mostra del Barocco Piemontese*, 1961, pl.178b.

The present pair of armchairs was most probably part of an important suite of furniture at Castello di Masino, Caravino, Turin, (see Antonetto, p. 159) and believed to have been commissioned for this property, today part of Fondo Ambiente Italiano, but for ten centuries the main residence of the counts Valperga di Masino.

Several other pieces of furniture decorated in the *pastiglia di riso* technique are at Masino commissioned during a refurbishment lead by Conte Carlo Francesco (1727-1811), who had a rich military, political and diplomatic life, having been Ambassador of the Kingdom of Sardinia in France, Portugal and Spain and Viceroy of Sardinia.

The pieces still *in situ*, at least 12 armchairs, a sofa and a baldaquin bed - were split between the Ambassador's Room and the Three Windows Room - see Fig.1 - which shown similarly decorated doors.

The present pair has slight differences to the published examples, for example to the legs carvings. A pair of almost identical chairs, although in a light green and white palette, was sold Sotheby's London, *Important Continental Furniture and Tapestries*, 13 December 2000, lot 52 (£62,000).

W £ 20,000-30,000 € 22,500-33,700



Fig. 1 Part of the suite illustrated in the Ambassador's Room at Castello di Masino, Caravino, Turin



113

113

PROPERTY OF A NORTHERN EUROPEAN GENTLEMAN

**A Flemish Classical tapestry
late 16th century/early 17th century**

lacking border, with later selvedge; reduced in size
approximately 242 by 356cm; 7ft. 11in., 11ft. 8in.

W £ 6,000-8,000 € 6,800-9,000

114

PROPERTY OF A EUROPEAN LADY

**Boar Hunt, An English tapestry,
from The Hunters' Chase, Mortlake
17th century**

approximately 251cm. high, 298cm. wide; 8ft. 3in., 9ft. 9in.

PROVENANCE

Sotheby's Parke Bernet, New York, 2nd December 1977, lot 182

The Hunters' Chase series of tapestries were commissioned from the Mortlake tapestry Factory by the community of the Dutch Church in London in 1645, see W.G Thomson, *Tapestry Weaving in England*, London, p. 89. Five tapestries of this nine-piece series are based on scenes of the sixteenth-century Brussels tapestries *Hunts of Maximilian* designed by Bernard van Orley. The *Boar Hunt* tapestry composition reproduces the design from Bernard van Orley's original drawings representing the month of December. A complete tapestry within a distinctive architectural frame pattern with satyr and swags border, of *The Boar Hunt*, circa 1650-1670, showing the figure of horseback, just visible in the offered fragment, and the huntsmen on foot taking up the rear (all to the left of the composition), is in the Victoria & Albert Museum, London (Inv. T.158-2002). The present fragment has the huntsmen on foot on the right. For a fragment of *The Wolf Hunt*, without a border, from 'The Hunters' Chase, Mortlake Tapestry Factory (manufacturer), 1640-1650, is also in the V&A Museum, London (Inv. T.145-1984).

The distinctive series of the Hunters' Chase was extremely popular. A few pieces survived from at least eight different sets, most of which were woven later in the century. The nine known subjects of the Hunters' Chase are found in several collections. For related tapestries from this series see Edith A. Standen, *European Post-Medieval Tapestries in the Metropolitan Museum*, New York, 1985, no. 125; Wendy Hefford, *Tapestry in the Baroque: Threads of Splendor*, MMA exh. cat. 2007, p.182, and see Sotheby's, London 13th December 2000, lot 70, for a tapestry of the Boar Hunt, Mortlake, with larger dimensions and original border. For additional footnote see online at Sothebys.com

W £ 6,000-8,000 € 6,800-9,000



114



115

115

A Flemish Wild Park tapestry, probably Oudenaarde 16th century

within a partially visible four-sided floral border
(tucked under on all sides)
approximately 268 by 433cm; 8ft. 9in., 14ft. 2in.

'Wild Park' tapestries are very evocative of Flemish weaving manufacture, especially from the city of Oudenaarde, dating from the mid 16th century through to 1600. They are often wide weavings which are an extension of the landscapes beyond the walls on which they were hanging, only they often included very exotic animals within the more familiar acanthus plants and oak tree woodland glades. Amongst this genre of tapestries, there were some that had the wild and exotic animals in the foreground and small figures in the background, as depicted in the present weaving. The border types varied and often included fruiting and foliate main borders and narrow outer border, and some had additional allegorical figures in the corners, and others had elaborate architectural columned and colonnaded structures within the main composition.

For very similar Oudenaarde tapestry in concept and design, circa 1550-1570, woven with a deer and stag in the foreground and similar style of landscape with further prancing deer in the background (348cm. high, 260cm. wide), and another example with a dragon attacking deer and animals in the background, circa 1550, (227cm. high, 300cm. wide), both within wide fruiting borders, see I. De Meuter, *Tapisseries d'Oudenaarde du XVI au XVIII Siècle*, 1999, pp.131-132, and pp.133-146, for further discussion of Game and Wild park tapestries, including comparable weavings with a lion attacking a horse in one (Paris, Mobilier National, Paris), and attacking a boar in another, both Oudenaarde, circa 1550 and with animals and figures in the background (*ibid.* pp.137 & 141).

For additional footnote see online at Sothebys.com

W £ 20,000-30,000 € 22,500-33,700



116

116

A pair of Biblical Old Testament tapestry cushion panels, English (Sheldon) or Flemish late 16th/early 17th century

finely woven in wool with silver and gilt metal-thread highlights, one woven depicting Jacob and Rachel by the well (Genesis 29:9) and the other depicting Jacob, Leah and Rachel (Genesis 29:16); previously used as cushion facings; both with silk fringing and tassels applied to the outer edges; both have hand written small tags attached to the inside edge, *partially illegible* (2) each approximately 50 by 48cm; 1ft. 7in., 1ft. 7in.

PROVENANCE

Littlecote House, Hungerford, Sotheby's, 20th - 22nd November 1985, lot 462 (from a set of six important panels, sold then as three pairs)

A very similar set of five panels, from *The Story of Jacob*, Flemish, late 16th/early 17th century, with silk, silver and silver-gilt metal thread, (51 by 6cm) with identical scenes, the same compositional design, and incorporation of the lion masks within the curved edged lozenge frame, and with slight variations in the border type, to those from the set from Littlecote Park,

are in the Victoria and Albert Museum, London (Inv.T181-183-1925). The panel depicting Jacob and Rachel, offered here, is interpreted in the comparable set in the V&A museum, in a long cushion design, with variation in the composition as more figures included. See G.F. Wingfield Digby, *The Tapestry Collection – Medieval and Renaissance, Victoria and Albert Museum*, London 1980, cat. no. 63, pp.64-65, pls. 91A-E, pl.92. The use of the lion-mask is also found on a 1600-1620 armorial English cushion cover with the arms of Sacheverell, in the V&A museum (Inv.T.195-1914).

Before upholstered furniture came into use in the seventeenth century, cushions were placed on chairs, stools and window-seats, to provide warmth and comfort. These examples are particularly high quality with the use of silk and metal-thread detailing.

See further footnote online at Sothebys.com, including the history of Littlecote Park: the Roman mosaic temple floor found and the personalities associated with it since the 13th century, including Queen Elizabeth I on her visit in 1601.

£ 8,000-12,000 € 9,000-13,500



117

PROPERTY OF A GENTLEMAN

A Charles II beadwork and silk picture, 17th century

42cm. wide, 34cm. high; 16 1/2in., 13in. (framed)

PROVENANCE

Sotheby's New York, *Important English and European Furniture, Sculpture, Porcelain and Carpets*, 23 May 2012, lot 513

The coloured glass beads naturally retain their original strong hues, most of the surviving articles being in the form of pictures and baskets. For a beadwork basket depicting Charles II and Catherine of Braganza with allegories of the Four Continents, see, A. Morrall and M. Watt, eds., *English Embroidery from The Metropolitan Museum of Art, 1580-1700: 'Twixt Art and Nature'*, New Haven and London, 2008, pp. 134-5, fig. 13-13a; exhibition at The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, December 11, 2008-April 12, 2009. For other beadwork/needlework pictures depicting a similar subject, Morrall and Watts, *op. cit.* nos. 27, 55 and 56. pp. 163, 216, 217, 219. For a number of related beadwork pictures, see also Xanthe Brooke, *The Lady Lever Art Gallery Catalogue of Embroideries*, Phoenix Mill, Gloucestershire, 1992, nos. LL5272, LL5276, LL5257, LL5264, LL5341, LL5342, LL5343.

For extended catalogue note see online at Sothebys.com

W £ 6,000-8,000 € 6,800-9,000



117

118

PROPERTY OF A GENTLEMAN

A Queen Anne silk and wool
needlework floral panel, early 18th
century

65.5cm. high, 68cm. wide; 2ft. 1¾in., 2ft. 2¾in.
(framed)

W £ 2,500-4,000 € 2,850-4,500



118

PROPERTY FROM DUNTREATH CASTLE,
SCOTLAND

A group of blue and white porcelain vessels
17th - 19th century

comprising two Chinese yenyen vases each painted continuously around the exterior with figures situated in a mountainous waterscape, the furthest right illustrated Qing Dynasty, Kangxi period, the other 19th Century; a large 18th Century Chinese jar with alternating panels of birds and flowers and figures in landscapes, with a domed cover similarly decorated; a late 17th Century Japanese octagonal jar with a pair of phoenixes amongst flowering branches and pomegranates below stylised blossoms at the shoulders; together with a 18th Century Chinese blue and white domed cover

(6)

The tallest: 52 cm, 20½ in.

£ 3,000-5,000 € 3,400-5,700

120

PROPERTY OF A GENTLEMAN

A William and Mary brass-mounted black and gilt japanned cabinet-on-stand, circa 1700 and later, the stand in the manner of Gerrit Jensen

the cupboard doors enclosing an arrangement of eleven drawers on a carved silvered stand, *stand re-silvered*

179cm. high, 101cm. wide, 52.5cm. deep; 5ft. 10½ in., 3ft. 3¾ in., 1ft. 8 in.

See catalogue note at SOTHEBYS.COM

W £ 5,000-8,000 € 5,700-9,000

121

A William and Mary ebonised walnut armchair, late 17th century

the later padded back above a seat with early 20th century embroidered wool 'crewel' work, *alterations*

W £ 800-1,200 € 900-1,350



119



120



121

PROPERTY FROM AN
IMPORTANT PRIVATE
COLLECTION

LOTS 121-126



122

A Charles II oak mule chest, circa
1680

the hinged top enclosing a lidded till and fitted
compartments and two panelled apron drawers
78cm. high, 139.5cm. wide, 61cm. deep; 2ft.
6 $\frac{3}{4}$ in., 4ft. 7in., 2ft.

W £ 1,500-2,500 € 1,700-2,850

123

A Victorian yew-wood and elm
rocking chair, Thames Valley,
second half 19th century

PROVENANCE

Formerly in the collection of Claude Dickason
Rotch (1878-1961);
Sotheby's London, *An Important Private
Collection formed under the guidance of R. W.
Symonds*, 28 May 1982, lot 144

W £ 400-600 € 450-700



123

124

A Charles II oak dresser base, circa
1680

the three plank top above three drawers and a
pair of cupboard drawers on a plinth base
79cm. high, 198.5cm. wide, 59cm. deep; 2ft. 7in.,
6ft. 6¼in., 1ft. 11¼in.

W £ 1,500-2,500 € 1,700-2,850



124

125

A South German walnut and inlaid
armchair
part 17th century

the back with two foliate inlaid and scroll carved
panels

PROVENANCE

David Trone at the Chelsea Fair, 1976

W £ 1,200-1,800 € 1,350-2,050



125

A Charles II broad-rimmed pewter charger, Robert Jones, London, third quarter 17th century

ownership initials 'MNR' to the base, worn hallmarks to the rim and touchmark to the reverse, engraved all over in wrigglework, which could possibly be later, worked with the Royal arms and motto surmounted by initials 'CR II', the boogie inscribed 'VIVAT REX CAROLUS SECUNDUS BEATI PACIFICI 1661', the rim with the sun in splendour between trailing oak leaves, acorns and tulips
approximately wide 46.5cm.; 18½in.

PROVENANCE

Private Collection, England;
Sotheby's Olympia, 27th April 2004, lot 11.

Information on Robert Jones is limited. He is recorded as an apprentice pewterer in London and was working on his own by 1657. He took up livery with The Worshipful Company of Pewterers on the 28th November 1667 and became a steward of that company in 1669 (see Howard Cotterell, *Old Pewter its Makers and Marks*, Batsford, 1969, p.366, no.5730). His marks were copied but those on the offered lot have become barely discernible and appear to be consistent with examples on work acknowledged as being by his hand.

It is a matter of debate about the engraving on this and twenty-four other known 'Royal' chargers and what exactly they commemorate. They have one feature in common which is the armorial of Charles II and the inscription 'VIVAT REX CAROLUS SECUNDUS BEATI PACIFICI' (long live King Charles II and blessed are the peace makers) and often the date 1662. The present lot features the date 1661 and is one of five of these pewter dishes with this year in common. Some commemorative English Delft also feature this date and are worthy of note and comparison. A sensible suggestion would be that these pieces are a commemoration of the coronation (23 April 1661) and celebratory of the restoration of the monarchy. Ownership initial triads (in this case MNR to the bottom of the rim) are often associated with a marriage on pieces of English 17th furniture, the shared married surname initial between that of the groom and bride.



126

The Victoria and Albert Museum own four similar chargers one of which is illustrated in Anthony North, *Pewter at the Victoria and Albert Museum*, London, p.73, item 50. The Fitzwilliam Museum, Cambridge has three and the British Museum one. The Worshipful Company of Pewterers of London have two; one is illustrated in 'A short History of the Worshipful Company of Pewterers of London and a Catalogue of Pewterware in its Possession', London, 1968, p. 27 and another is illustrated in their 'Supplementary catalogue of Pewterware', 1979, p. 17.

Another two examples (illustrated by A.V. Sutherland-Graeme, 'Pewter Restoration Chargers', *Connoisseur*, July 1942, p. 124-128) with different working to each rim were offered at Bonhams, Chester, 15 October 1999, lot 1095 and the other on the 8th of September 2000, lot 897. Sotheby's have offered similar chargers, amongst others, on 2 May 1947, lot 20; 3 June 1965, lot 69; 25 July 1973, lot 121; 11 February 1974, lot 144 (again on 20 November 1985, lot 171), and on the 13 June 1977, lot 10.

£ 5,000-7,000 € 5,700-7,900

127

A Tuscan carved walnut and inlaid cassone

the panelled front with two later pen-work and inlaid panels depicting Neptune and Venus either side of an armorial cartouche
69cm. high, 193cm. wide, 64cm. deep; 2ft. 3¾in., 6ft. 4½in., 2ft. 1¾in.

PROVENANCE

Acquired from Harrods, London, 1970

W £ 5,000-7,000 € 5,700-7,900



127

BLACK GOLD

LOTS 128–130

Finely carved work in ebony fed a European domestic and colonial market hungry for this rich, lustrous and exotic material. It was also imported in a raw state too and a favoured material employed in Dutch *Kunstkabinetten* from the beginning of the 17th century and perhaps more recognisably in the ripple moulded frames seen on Dutch pictures from that epoch. There was seemingly a unifying delight in experimenting with this material to produce surface effects and texture by both European and Asian craftsman.

Ebony, initially sourced in Mauritius, was sourced from across the Dutch colonies including Batavia, modern day Sri Lanka, the Coromandel coast of India and the Moluccas in Indonesia. The movement of furniture is well documented between these colonies as well as to Europe. 17th and 18th century inventories in Europe as well as in Batavia record objects from India, Indonesia, Sri Lanka, China and Japan filling the cosmopolitan interiors of the wealthy. Ebony

was recognised, like ivory and turtleshell, as being particularly desirable. In 1677 Thomas Bowery an Englishman travelling through India writes of tables and chairs in 'that admirable wood ebony'.

The antiquarian Henry Shaw's exquisite hand-coloured engravings capture two ebony chairs in his rich compilation, *Specimens of Ancient Furniture – Drawn from Existing Authorities*, published in London in 1836. Shaw's reproductions are boldly captioned 'Ebony Chair Given by Charles II To Elias Ashmole' (still in the Ashmolean Museum today) and 'Ebony Chair Belonging to Horace Walpole at Strawberry Hill'. These exquisitely worked pieces were a real contrast to furniture produced in Europe, particularly in Britain in the 17th and 18th centuries and have always been fashionable - for over three centuries. Certainly the Ashmole ebony chair, which features shallow relief carving, was considered important enough to be part of his gift to the University of Oxford in 1682.



128

A low-relief carved ebony cabinet-on-stand, probably Coromandel Coast, circa 1650-80

the cabinet with a pair of cupboard doors enclosing an arrangement of eleven rosewood lined drawers, the stand with a single frieze drawer
135.5cm. high, 86.5cm. wide, 57.5cm. deep; 4ft. 5¼in., 2ft. 9¾in., 10¾in.

The present cabinet features 'shallow-relief' carving which relates to a set of seat furniture most probably acquired by Thomas, 1st Viscount Weymouth for Longleat, 1640–1714 (see Christie's London, 17 November 1988, lot 77) and a pair of side chairs *ensuite* with a settee (which feature similar elongated spiral twist supports) at Cotehele, Cornwall, these are dated to 1640 and illustrated by Amin Jaffer, *Furniture from British India and Ceylon*, London, 2001, p.133. Jan Veendal, *Furniture from Indonesia, Sri Lanka and India*, Delft, 1985, p.21-45, discusses this flattened, almost incised, relief carving and he illustrates a number of chairs and chair-backs which share much with the cabinet here, also see a cabinet from the Coromandel Coast now in the Museum Sejarah, Jakarta, Indonesia (Jan Veendal, *op. cit.* p.39) for comparison.

For a further cabinet which has similar shallow relief carving mounted with silver-metal hinges, hasps and lock-plate which could be as early as 1650 see that in the collection of the Gemeentemuseum Den Haag. (accession number OHO-1967-0001 / inv. no. 0540200).

W • £ 5,000-8,000 € 5,700-9,000

An Anglo-Ceylonese ebony, specimen wood and ivory inlaid centre table, Galle District, second quarter 19th century

with a circular tilt-top
77cm. high, 116cm. diam.; 2ft. 6¼in., 3ft. 9¾in.

COMPARATIVE LITERATURE

Amin Jaffer, *Furniture from British India and Ceylon*, V&A publications, 2001, p. 373, fig. 142

The Galle District of Ceylon was famous in the 19th Century for its specimen-wood furniture, remarked upon by a traveller in 1848 who described a tea table as a 'fine specimen of the Point-de-Galle inlaid work, on which we are expended the varied beauties of Ceylon's ninety-nine species of costly wood. The skilful artificers of Galle tempt the traveller with exquisite productions of their art'.

The dating of the present table is based on two documented examples with closely related specimen tops. The first was presented to a Mrs R. B Tytler on New Year's Day in 1936 and bears a conforming inscription (Jaffer, *op. cit.*, p. 373, fig. 142 and sold Sotheby's, 9 July 1993, lot 287). The second table was acquired in Ceylon in 1852 by Lady Dalhousie, wife of the Governor-General of India between 1847-1856, and is distinguished in its employment of the Sinhalese *vakadeka* motif (sold Sotheby's, *Colstoun*, 21 and 22 May, 1990, lot 92).

† W • £ 5,000-8,000 € 5,700-9,000



THE HEBER-CHOLMONDELEY CABINETS

A pair of high-relief carved ebony cabinets-on-stands, possibly Coromandel Coast or Batavia, circa 1680-1720

each in two sections, with ten rosewood lined interior drawers and a single frieze drawer to the stand, each base with a label printed 'Cholmondeley' and the drawers chalked the same
each 140cm. high, 86cm. wide, 58.5cm. deep; 4ft. 7/4in., 2ft. 10in., 1ft. 11in.

PROVENANCE

According to family tradition acquired by William Beckford for Fonthill, Wiltshire; almost certainly acquired by Richard Heber (1774-1833), but not necessarily from the above; thence, probably, by descent to his half-sister Mary Cholmondeley (1787-1846); thence by descent to Reginald Cholmondeley (1826-1896) of Condoover Hall, Shropshire; thence by descent within that family.

A family Will from the February of 1922 refers to an ebony table acquired by Richard Heber in 1823 at the great auction of William Beckford's collection from Fonthill, this solid ebony table, which relates to the cabinets in design and origin, is still with the family. There was indeed a quantity of similar ebony furniture in Beckford's collection and asides from the auction catalogue, this is attested to by watercolours and prints showing the interior of Beckford's gothic folly. Sadly, there is no catalogue entry for the offered pair in the 1823 sale or an earlier sale from 1801. Interestingly Heber, a fascinating character in his own right, was known to have attended the Fonthill sales in 1823. Most probably to buy books, as like William Beckford he was a keen bibliophile. On his death his sole executrix, Mrs Cholmondeley, received a life interest in all his estate, valued at £200,000. His enormous library filled eight houses in England and Europe and was sold in London, Paris and Ghent between 1834-7. His ownership of the offered cabinets makes sense as similar pieces of furniture appear in other important collections and notably those of other book collectors such as Horace Walpole and of course William Beckford. Heber was a worldly man of great wealth and possibly like Beckford and Walpole a collector of this rich and exuberant furniture. It seems highly likely that the present lot may well have been his and passed to his sister Mary Cholmondeley.

To find two of these important cabinets conceived as a pair is exceptional. There are rare extant single examples in museums but no known pairs. They represent an early fusion of *East meets West*, in the most spectacular fashion, a mix of Dutch form and function with sublime Asian design and craftsmanship.

The variants to the carved detail between this pair of cabinets and the single cabinet, (lot 128) which is also in this sale, is fascinating. Jan Veenendaal discusses these surfaces in his seminal text *Furniture from Indonesia, Sri Lanka and India*, Delft, 1985. He identifies two distinct periods relating to carved detail and references a number of examples to support this categorisation. Lot 128 features low-relief carving which Jan Veenendaal dates to within 1650-1680 and he gives the high relief carving in the present lot to between 1680-1720.

This later 17th and early 18th century carving features almost three dimensional large 'sculpted' flower heads and tendrils, compare with the shallower foliate motifs on the single earlier cabinet. A 1690 inventory prepared for

Cornelia Linis widow of Jacobus Vermeer by the notary Fredrik Michault in Batavia, details amongst other ebony pieces, 'twelve high kaliatur [ebony from India or Sri Lanka] wood chairs with large flowers' (see Jan Veenendaal, *op. cit.*, p.151). He draws parallels with the decorative foliate borders on dated late 17th century gravestones, from the Coromandel Coast, which feature similar motifs seen on these pieces (*op. cit.* p.52 and Jaffer, *op. cit.*, p.134). The fact that there is no pre-1680 provenance for furniture in Britain which features bold foliate motifs and this thicker, deeper carving seems to support Jan Veenendaal's assertion that these cabinets are after that date and fall into the late 17th /early 18th century period.

For direct comparison see a similar cabinet of the same form and dated to this period, in the Rijksmuseum which could possibly be from the same workshop (inventory number BK-1968-48). Illustrated Jan van Van Campen, *Asian splendour: Company Art in the Rijksmuseum*. Amsterdam, 2011, no.33, p.55 and illustrated here as fig. 1.

W • £12,000-18,000 €13,500-20,300



Fig. 1 A similar cabinet in the Rijksmuseum (inv. no. BK-1968-48) Image by kind permission © Rijksm

THE HEBER-CHOLMONDELEY CABINETS



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

LOTS 131-133



131



131A



132

131

A Flemish tortoiseshell and ivory inlaid
ebony mirror

17th century

47cm. high, 42cm. wide; 1ft. 6 1/2in., 1ft. 4 1/2in.

W £ 3,000-5,000 € 3,400-5,700

131A

A tortoiseshell frame, Flemish

17th century

with later reverse painted mirror plate

44cm. high, 39cm wide; 1ft. 5 1/4in., 1ft. 3 1/4in.

W £ 1,500-2,500 € 1,700-2,850

132

THE TACCOEN KUSSENKAST

A large Dutch carved ebony and
rosewood cabinet or 'Kussenkast'
mid-17th century

the cornice with central carved crest of a member of the
family Taccoen dit Zillebeke

196.5cm. high, 208cm. wide, 78cm. deep; 6ft. 5 1/2in., 6ft.
10in., 2ft. 6 3/4in.

W £ 4,000-6,000 € 4,500-6,800

133

A French carved and parcel-gilt oak chest
in Renaissance style

with a hinged top

83cm. high, 161cm. wide, 68cm. deep; 2ft. 8 1/2in., 5ft. 3in.,
2ft. 3in.

W £ 4,000-6,000 € 4,500-6,800



A brass lantern clock, Ahasuerus Fromanteel, London, circa 1650

5¾-inch chapter ring, the dial plate engraved with tulips and signed in a drapery cartouche *A Fromanteel, Londini Fecit*, central alarm disc, the conventional posted movement with verge escapement and top-mounted balance, outside locking plate striking on the top-mounted bell, *replaced* alarm train, the posted frame with boldly-cast finials, strap and shield fret, the front fret engraved, the rear with hoop and spurs, on ball feet

39cm. 15½in. high

Ahasuerus Fromanteel, an important maker, was born in Norwich in 1607. Apprenticed as a blacksmith and engaged in the making of tower clocks, he was in London by 1629 and in 1630 became Free of the Worshipful Company of Blacksmiths. As a clockmaker, he was one of the first to join the newly formed Company of Clockmakers in 1631 as a Brother but not a Freeman. Fromanteel is perhaps best remembered for his association with Christian Huygens and contributions in the development and early use of the pendulum in clocks. Of Flemish ancestry, he was able to communicate in both Dutch and English and spent time working in the Netherlands. He died in Whitechapel, London in 1693 at the great age of 85. This pre-pendulum lantern clock with verge and balance is typical of mid-17th century London domestic clock making.

£ 6,000-9,000 € 6,800-10,200



134

A Spanish Baroque style metal-mounted bone and tortoiseshell inlaid and ebonised rosewood cabinet second half 19th century

of architectural form, the pediment with the a family crest and the whole decorated with hunting scenes, the upper section with central cupboard door enclosing and arrangement of seven drawers, above a frieze and flanked by a further eight drawers, the stand with three dummy drawers, *restorations* 227cm. high, 153cm. wide, 54cm. deep; 7ft. 5 ½in., 5ft., 1ft. 9in.

Betraying Flemish influences, the architectural form of this cabinet reflects the typical Spanish mid-17th century cabinet form of the *bargueño* or *papelera*, which was usually veneered in tortoiseshell, ebony and ivory, and had a strong revival in the second half of the 19th century, in admiration for the Spanish *Siglo d'Oro*. 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). The present piece has a family coat-of-arms which includes the important Spanish family names of Enriques, Mendoza and Guzman, above a double-headed eagle and with an apparent ducal coronet, although unidentified so far.

W • £ 12,000-18,000 € 13,500-20,300



135



136



137

136

A black japanned longcase clock, Henry Bradshaw, London, circa 1710 and later, movement and case associated

11³/₄-inch dial with double cherub and crown spandrels, signed *Henry Bradshaw, London*, matted centre with subsidiary seconds dial and engraved date aperture, the movement with five knopped and ringed pillars, anchor escapement, internal locking plate striking on a bell, the associated case with later domed caddy cresting, brass ball finials, blind fret friezes, brass-capped hood pilasters, rectangular trunk door with lenticle, the plinth with stepped base, the whole decorated in gilt with Chinoiserie, 236cm. 7ft.9in. high

W £ 2,000-3,000 € 2,250-3,400

137

A George II ebonised quarter repeating table clock of small size, William Webster, London, circa 1735

5-inch dial with mask and scroll spandrels, matted centre with mock pendulum and date apertures, signed on a silvered plaque *Wm Webster, Exchange Alley, London*, strike/silent lever at XII, silvered regulation dial in the arch, the fusee movement with five knopped and ringed pillars, pivoted verge escapement with rise and fall regulation, pull quarter repeating on a nest of six bells, striking on a further bell, *all quarter repeating work and bells replaced*, the backplate finely engraved with foliate scrolls and signed in a cartouche as the dial, the case with inverted bell top and brass carrying handle, brass door mouldings and foliate frets, the moulded base with block feet

32.5cm. 12¾in. high

£ 4,000-6,000 € 4,500-6,800



138

138

A George II carved giltwood overmantel mirror, circa 1740

incorporating a panel of Chinese wallpaper, above a bevelled sectional mirror plate within an egg-and-dart carved border 148cm. high, 175cm. wide: 4ft. 10¼in., 5ft. 9in.

W £ 2,000-3,000 € 2,250-3,400

139

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

A Queen Anne style black and gilt japanned bureau-cabinet, incorporating 18th century elements

in three sections; the upper section with cupboard doors opening to reveal an arrangement of drawers, pigeonholes and concealed drawers around a central cupboard, above candle slides, the middle section with a fall-front bureau, the lower section with two short drawers and two long drawers, *restorations*

222cm. high, 101cm. wide, 58cm. deep; 7ft. 3½in., 3ft. 4in., 1ft. 11in.

W £ 4,000-6,000 € 4,500-6,800



139



140

PROPERTY OF A GENTLEMAN

A Queen Anne walnut mirror, circa 1710

with a bevelled mirror plate and two brass candle arms
76cm. high, 44.5cm. wide; 2ft. 6in., 1ft. 5½in.

W £ 1,200-1,800 € 1,350-2,050

141

PROPERTY OF A GENTLEMAN

A George I walnut centre table

the quarter veneered top above a single frieze drawer
70.5cm. high, 76cm. wide, 49cm. deep; 2ft. 3¾in., 2ft. 6in., 1ft. 7¼in.

W £ 4,000-6,000 € 4,500-6,800



142

A George III mahogany serpentine commode, circa 1765, in the manner of John Cobb

the serpentine top above a brushing slide with four further graduated drawers below, flanked on either side by drop swag and scrolled supports, on carved bracket feet, *handles later*
82cm. high, 92.5cm. wide, 52.5cm. deep; 2ft. 8¼in., 3ft. ¼in., 1ft. 8¾in.

W £ 5,000-8,000 € 5,700-9,000

141

143

PROPERTY OF A GENTLEMAN

Robert John Thornton

A group of eight coloured engraved plates from 'The Temple of Flora', 1799-1807

comprising "A group of Auriculas", "The American Cowslip", "Tulips", "The Superb Lilly", "The Night Blowing Cercus", "Roses", "Hyacinths", "A group of Carnations", on giltwood frames by F.A.Polak, *uniformly matted, glazed, and framed, not examined out of frames*
each 77cm. high, 63cm. wide (framed)

£ 12,000-18,000 € 13,500-20,300

144

John Gould

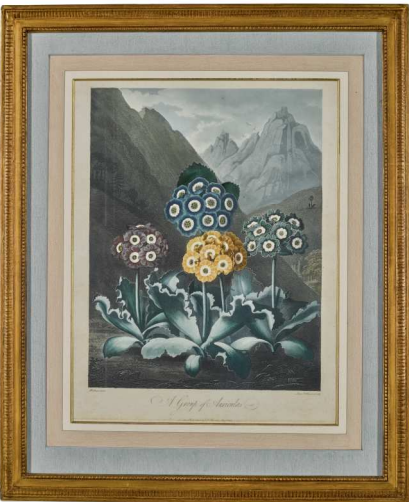
A set of twelve coloured prints from Birds of New Guinea and the adjacent Papua Islands, published by J. Gould, London, 1875-1888

each glazed frame 73cm. high, 53cm. wide; 2ft. 4¾in., 1ft. 9in.

£ 2,000-3,000 € 2,250-3,400



142



143 (Part)



144 (Part)

145

PROPERTY OF A LADY

A George II walnut side table

top associated

73cm high, 129cm. wide, 68.5cm. deep; 2ft. 5in.,
4ft. 3in., 2ft. 3in.

W £ 2,500-4,000 € 2,850-4,500



145

△ 146

A George II style mahogany 'pie crust' tripod table

with bird-cage action, top and base associated

71.5cm. high, 68.5cm. deep, 67.5cm. wide; 2ft.
4in., 2ft. 3in., 2ft. 2½in.

† W £ 2,500-4,000 € 2,850-4,500



146

147

PROPERTY OF A LADY

A George II carved giltwood and marble topped console table, circa 1755

the black marble top possibly associated

83cm. high, 100cm. wide, 60cm. deep; 2ft. 8¾
in., 3ft. 3½in., 1ft. 11¾in.

W £ 4,000-6,000 € 4,500-6,800



147



148

148

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

A Victorian mahogany 'Jupe' type table, second half 19th century

the circular top divided segmentally to accommodate eight leaves which expand with mechanical action, the columnar base on brass castors

without additional leaves: 76cm. high, 167cm. diameter; 2ft. 6in., 5ft. 5¾in.

The prototype for this table was patented in 1835 by Robert Jupe, upholsterer of 47 Welbeck Street, Cavendish Square. The patent specification states that the table was 'an improved expanding table so constructed that the sections composing its surface may be caused to diverge from a common centre and that the spaces caused thereby may be filled by inserting leaves or filling pieces'. The first tables of this type were produced by Jupe in association with the cabinet-maker John Johnstone of New Bond Street.

W £ 30,000-50,000 € 33,700-56,500





149

149

A Victorian mahogany mantel regulator, Dobbyn & Son, Dublin, circa 1850

7¼-inch silvered regulator dial with minute ring enclosing subsidiary seconds and hours dials, the substantial movement with shaped plates, screwed 'cannon barrel' pillars, fusee and chain with maintaining power to the high count five-wheel train, the unusual dead beat escapement with agate pallets, six-spoke wheels throughout, the mercury half-seconds pendulum with roller suspension and signed *Dobbyn & Son, Dublin*, the whole fixed to the well figured backboard by four knurled nuts, the case with moulded top and base, arched glazed panels to the sides
58cm. 22¾in. high

£ 3,000-5,000 € 3,400-5,700



150

150

PROPERTY FROM A PRIVATE COLLECTION

A German carved oak and leather upholstered armchair late 19th/early 20th century

leather back embossed '13 Marts 1885 - Stamfaderen - 6 mai 1901'

PROVENANCE

Aynhoe Park, Oxfordshire, Christie's, 9 October 2010, lot 224

W £ 1,000-1,500 € 1,150-1,700



151

151

PROPERTY FROM A PRIVATE COLLECTION

A German carved mahogany and upholstered sofa circa 1840

208cm. wide; 6ft. 10in.

PROVENANCE

The Royal House of Hanover, Sotheby's Schloss Marienburg, Germany, 5-15 October 2005, lot 5646 (part);
Aynhoe Park, Oxfordshire, Christie's, 9 October 2010, lot 227

W £ 1,500-2,500 € 1,700-2,850

152

PROPERTY FROM A PRIVATE COLLECTION

A pair of George I style carved walnut leather upholstered 'Club' armchairs, second quarter 20th century

one rear leg of each branded 'T6192'

W £ 4,000-6,000 € 4,500-6,800



152

153

PROPERTY FROM A PRIVATE COLLECTION

A Regency rosewood centre table, possibly Scottish, circa 1820, in the manner of William Trotter

the circular tilt-top raised on a turned column and platform base, decorated with leaf and C-scroll spandrels terminating in scroll feet
136cm. diameter, 74cm high; 4ft. 5½in., 2ft 5¼in.

W • £ 2,500-3,500 € 2,850-3,950



153

154

PROPERTY FROM A PRIVATE COLLECTION

A large Victorian carved mahogany and leather upholstered sofa, third quarter 19th century

224.5cm. wide, 7ft. 5in.

PROVENANCE

Aynhoe Park, Oxfordshire, Christie's, 9 October 2010, lot 230

W £ 3,000-5,000 € 3,400-5,700



154

A Dutch walnut musical longcase clock, Pieter Bramer, Amsterdam, circa 1775

14½-inch dial with matted centre, subsidiary seconds dial with date aperture, fan-form sectors for day and month, moon dial at VI, signed on silvered plaques *Pieter Bramer, Amsterdam*, strike and music silence levers at IX and III, tune, all above a painted scene of three children dancing in a garden and with tune selection lever to the side, the substantial three train movement with five knopped pillars, anchor escapement, Dutch striking on two bells and playing one of six tunes on a carillon of fifteen bells with thirty hammers, the case with concave-sided cresting surmounted by carved giltwood figures of Chronos flanked by trumpeting angels, above panels of foliate fretwork and Corinthian-capped hood pillars, shaped trunk door with glazed gilt-brass lenticle, the bombé plinth on bold claw and ball feet 308cm. 10ft. 1¼in. high overall

PROVENANCE

acquired from Sude, March 1975

W £ 8,000-12,000 € 9,000-13,500

△ 156

A George III mahogany quarter chiming longcase clock, Francis Perigal, London, circa 1775 and later

12-inch gilt dial plate with finely cast and chased floral scroll and musical trophy spandrels, enamel time dial signed *Fras. Perigal, Royal Exchange, London*, the arch with enamel subsidiary date and chime/not chime dials, the substantial three train movement with six knopped pillars, anchor escapement, the pendulum with lenticular bob and graduated rating nut, *altered* quarter chiming on a nest of eight bells and striking on a further bell, the case with concave-sided cresting and gilt-brass flambeau finials, foliate frieze frets, stop-fluted gilt-capped hood pillars, shaped trunk door flanked by stop-fluted gilt-capped corners, the panelled plinth with moulded base 272cm. 8ft. 11in. high overall

Francis Perigal was born in London in 1734, the son of Francis Perigal, clockmaker of Threadneedle Street and Royal exchange. He was apprenticed in 1748 and was Free of the Clockmakers' Company between 1756 and his death in 1775.

W £ 4,000-6,000 € 4,500-6,800



155



156

A Chinese gilt-mounted rosewood quarter striking musical automaton table clock, circa 1800

7-inch silvered dial with foliate engraved centre, the surround painted with European-style scenes of figures and buildings in rural landscapes, the arch with an automaton waterfall backed by a foliate engraved silvered panel, the substantial three train fusee and chain movement with *later* anchor escapement, quarter striking on two bells and playing a tune at the hour on a nest of eight bells with eight hammers, the backplate engraved with foliate scrolls, further engraved within a cartouche *P27E* above a stylised signature, the George III-style case surmounted by a single storey pagoda housing a stylised figure of Britannia, above urn finials, corner caryatids and foliate and floral mounts, the moulded base on scroll feet

87cm. 34¼in. high

W • £ 20,000-30,000 € 22,500-33,700



PROPERTY FROM A SWISS PRIVATE COLLECTION

A pair of Louis XVI style gilt and patinated bronze seven-light figural candelabra late 19th century, after the model by Étienne-Maurice Falconet (1716-1791)

on red marble bases, *one marked 982 to the base*
71cm. high; 2ft. 4in.

PROVENANCE

Christie's Monaco, *The Clore Collection*, 6 December 1985, lot 39.

‡ W £ 3,000-5,000 € 3,400-5,700

A pair of Empire gilt-bronze mounted mahogany commodes by Pierre Marcion circa 1810

each with a rectangular fossilised black marble top above four long drawers, on ebonised paw feet, *one stamped four times P MARCION*

97.5cm. high; 126cm. wide, 57cm. deep; 2ft. 2¼in., 4ft. 1¾in., 1ft. 10½in.

PROVENANCE

Formerly in a Distinguished Private European Collection; Sotheby's London, *A Private European Residence*, 3 March 2006, lot 54.

LITERATURE

Jean-Pierre Planchon, *Marcion, ébéniste de Napoléon*, Saint-Rémy-en-L'Eau, 2007, p. 69 (illustrated).

See catalogue note at SOTHEBYS.COM

W £ 10,000-15,000 € 11,300-16,900



158



159

A suite of six Louis XVI carved giltwood
fauteuils en cabriolet
circa 1780, by Louis Delanois

covered in light blue silk damask, one stamped L.DELANOIS,
minor variations to carving, regilt

PROVENANCE

Four armchairs acquired from Jacques Perrin, Paris.
Two armchairs Christie's, London, *Important Furniture,
Tapestries and Carpets*, 4 July 1996, lot 267; Christie's London,
Important European Furniture, Sculpture and Carpets, 4
December 2004, lot 37 (Property of a Gentleman, £23,900)

RELATED LITERATURE

Svend Eriksen, *Louis Delanois, Menuisier en Sièges (1731-1792)*,
1968.

One of the most important *menuisiers* of the 18th century,
Louis Delanois (1731-1792, *maître* in 1761) worked for a
selective clientele which included the Prince de Condé, the Duc
de Chartres, the King Stanislaus of Poland and the Duchesse
de Berry, for whom he received numerous commissions.

Two similar pairs of fauteuils were sold Christie's London, 7
December 1989, lots 84 and 90 (the latter grey painted and
stamped)

† W £ 35,000-45,000 € 39,300-51,000





161

161

A pair of gilt-bronze mounted
Japanese Imari porcelain vases and
covers
19th century

the mounts in Louis XV style, one vase restored
73cm. high; 2ft. 5in.

W £ 10,000-12,000 € 11,300-13,500

162

A matched set of Louis XV style
gilt-bronze mounted celadon-glazed
Chinese porcelain vases
the porcelain Qing dynasty,
Qianlong period (1736-1795), the
mounts 19th century

comprising a twin-handled vase and a pair of
ewers

The largest 35cm. high, the pair 24cm. high; 1ft.
1¾in., 9½in.

PROVENANCE

The pair of ewers Sotheby's Monaco, *Collection
Monsieur Akram Ojeh*, 25 June 1979, lot 110
(FF38,000)

‡ £ 6,000-9,000 € 6,800-10,200



162

A George III cut-glass six-light chandelier, circa 1780, in the manner of Parker and Perry

each glass arm with drop hung drip pans united by chains of drops, the central bowl with drop hung corona below and vase stem beneath a corona hung with drops, *reduced in size, restorations*
approximately 130cm. high; 4ft. 3in.

PROVENANCE

Acquired from Partridge Fine Arts, London.

W £ 25,000-40,000 € 28,100-45,000





164

△ 164

**A Louis XVI mahogany table de nuit
by Etienne Avril, circa 1780**

the white marble top with a three-quarter pierced gallery, the frieze with a drawer at one end above a tambour composed of book spines, *stamped E. AVRIL JME*
72cm. high, 53cm. wide, 33cm. deep; 2ft. 4¼in., 1ft. 9in., 1ft. 1in.

PROVENANCE

Acquired from Jacques Perrin, Paris;
Private Swiss Collection.

Etienne Avril (1748-1791), received *maître* 1774.

‡ W £ 5,000-7,000 € 5,700-7,900



165

165

**A Restoration painted tole and gilt bronze oil lamp
circa 1830**

formerly electrified
68cm. high; 2ft 3in.

W £ 1,500-2,000 € 1,700-2,250

165A

**A pair of Dutch neoclassical mahogany tripod
tables
late 18th century**

the circular detachable tops with inset brass handles
75cm. high, 83cm. diameter; 2ft. 5½zin., 2ft. 8¾in.

W £ 10,000-15,000 € 11,300-16,900



165A



166

A pair of late Empire gilt and patinated bronze six-light candelabra circa 1820

the female and male classical standing figures holding the six branch candelabra and standing on acanthus cast baluster socles on tripod leg base on stepped plinth
73cm. high; 2ft. 4¾in.

W £ 4,000-6,000 € 4,500-6,800

167

A Danish brass mounted ivory inlaid rosewood writing desk circa 1847, attributed to Jul Fred Olsen

the galleried tooled-leather inset top above six frieze citronnier lined drawers
78cm. high, 126cm. wide, 61cm. deep; 2ft. 6¾in., 4ft. 1¾in., 2ft.

PROVENANCE

Acquired from Mallett, London, 2 February 1987.

There is an identical example of the present table made by the Danish cabinet maker Jul Fred Olsen and dated 1847 in the collection of Design Museum Denmark, Copenhagen (B37/1929).

W • £ 12,000-18,000 € 13,500-20,300

PROPERTY OF A EUROPEAN GENTLEMAN

LOTS 165-172A





168

168

A set of five Louis XVI carved giltwood chairs
late 18th century

carved with budding husks, on fluted tapering legs

W £ 2,000-3,000 € 2,250-3,400

169

A Regency rosewood sofa table, circa 1810, in the manner of Gillows

each with a drop leaf, above two frieze drawers and opposing dummy drawers, on brass capping and castors, on drawer stamped *William & Sons*
72cm. high, 153cm. wide (extended), 68cm. deep; 2ft. 4¼in., 5ft. ¼in.

W • £ 1,500-2,500 € 1,700-2,850



169

170

A Regency mahogany reading chair, circa 1820, in the manner of Morgan and Saunders

with an adjustable lectern

W £ 2,000-3,000 € 2,250-3,400

171

A set of four Japanese watercolour panels depicting hunting hawks
Meiji, late 19th century

mounted in *later* glazed frames, one frame *damaged*
each frame 179cm. high, 40cm. wide; 5ft. 6½in., 1ft. 4in.

W £ 3,000-5,000 € 3,400-5,700



170

172

A George II style mahogany pedestal desk, first half 19th century

the leather inset top above an arrangement of eleven drawers, the reverse with a conforming arrangement of drawers, on brass castors, one drawer bearing *French & Co.* stock number 37090
82cm. high, 123cm. wide, 81cm. deep; 2ft. 8in., 4ft. ½in., 2ft. 8in.

PROVENANCE

Formerly in the Botibol Collection, London;
with Camerons, Mount Street, 1930;
with French & Co (Stock No. 37090), 1945.

W £ 15,000-25,000 € 16,900-28,100



171



172



172A

172A

An Italian carved giltwood mirror
18th century

with inner glass border, *later plate*
112cm. high, 92cm. wide; 3ft 8in., 3ft.

PROVENANCE

With Ross Hamilton Antiques, London.

W £ 3,000-5,000 € 3,400-5,700

173

A large pair of Swedish mottled
grey and pink granite vases
late 19th/early 20th century

of campana form, each on square stepped plinth
bases
each 117cm. high; 3ft. 10in.

PROVENANCE

The Collection of the late Jaime Ortiz-Patiño;
Sotheby's London, 29 April 2014, lot 285.

W £ 4,000-6,000 € 4,500-6,800



173



174

174

PROPERTY OF A LADY

A pair of George III provincial
mahogany hall chairs, 18th century

W £ 1,000-1,500 € 1,150-1,700

PROPERTY OF A LADY

A pair of cast-iron garden benches
after a design by the Val d'Osne
Foundry, late 19th century

each with Gothic style tracery, later painted
each 87cm. high, 125cm. wide, 51cm. deep; 2ft.
10¼in., 4ft. 1¼in., 1ft. 8in.

For the same model, see those sold in these
rooms, *Two Great Scottish Collections*, 28 March
2017, lot 368 and 369.

The design for these garden benches was
published in 1858 in the *Barbezat & Cie Fonderies
du Val D'Osne Catalogue*, 'Bancs de Jardin', plate
251.

W £ 3,000-5,000 € 3,400-5,700



Sotheby's ^{EST. 1744}

Collectors gather here.

A garniture of three Paris porcelain retour d'Egypte tazze, attributed to the Dagoty factory, circa 1805-1810
Estimate £20,000–30,000



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		£
		£
		£
		£
		£
		£
		£

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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 £41,018. 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: £12,305
 Photographic positive or negative or any assemblage of such photographs
 EU LICENCE THRESHOLD: £12,305
 Textiles (excluding carpets and tapestries)
 EU LICENCE THRESHOLD: £41,018
 Paintings in oil or tempera
 EU LICENCE THRESHOLD: £123,055
 Watercolours, gouaches and pastels
 EU LICENCE THRESHOLD: £24,611
 Prints, Engravings, Drawings and Mosaics
 EU LICENCE THRESHOLD: £12,305

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over

£65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs
 UK LICENCE THRESHOLD: £10,000
 Textiles (excluding carpets and tapestries)
 UK LICENCE THRESHOLD: £12,000
 British Historical Portraits
 UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part

or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∨ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	
Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%

From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

• Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

II Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring reinvoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the

property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser

resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or 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.ori.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 be payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

- (a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:
- (i) these Conditions of Business;
 - (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
 - (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
 - (iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and
 - (v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website,
- in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots

solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action

as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(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 com-

pliance 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.

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 = €1.122

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.



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

**RUGS AND CARPETS:
INCLUDING DISTINGUISHED
COLLECTIONS**
23 April 2018
London

EARTH TO FIRE
1 May 2018
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TREASURES
4 July 2018
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