



STYLE

PRIVATE COLLECTIONS

LONDON | 21 MAY 2019

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1744







THIS PAGE
LOTS 8 (PART), 10 AND 17 (PART)

STYLE

PRIVATE COLLECTIONS

PROPERTY OF THE TRUSTEES OF THE SANDYS TRUST REMOVED
FROM OMBERSLEY COURT, WORCESTERSHIRE (LOTS 1-59)
PROPERTY OF THE TRUSTEES OF THE SECOND BARON HESKETH'S
WILL TRUST (LOTS 66-69)
PROPERTY FROM A EUROPEAN PRIVATE COLLECTION (LOTS 80-95)
PROPERTY FROM KINNORDY HOUSE, ANGUS (LOTS 99-101)
PROPERTY FROM THE COLLECTION OF DR. ERIKA POHL-STRÖHER
(LOTS 159-176)
PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION
(LOTS 178-199)

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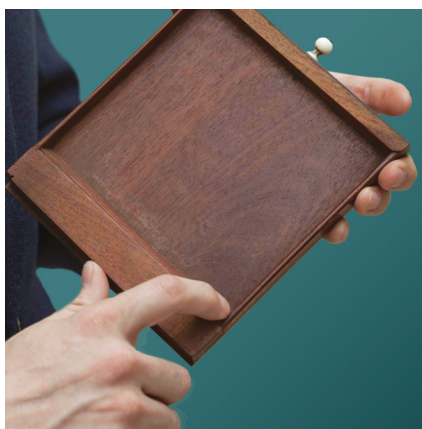
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“ the table is reputed to have belonged to some of the most powerful women of their day, including Louise de K rouaille, Duchess of Portsmouth and mistress of Charles II, and Henrietta Louisa Fermor, Countess of Pomfret ”





“there is no doubt that ‘Lady Windsor’s table’ has always been regarded as treasure in the Pomfret/Hesketh collections, and justifiably so....”



Detail of candle-slide revealing superb quality of craftsmanship



THE ANATOMY OF

Lady Windsor’s Table

Specialist Thomas Williams discusses a fascinating table from the Hesketh family collections

Belonging to a small but important group of English furniture from the Trustees of Second Baron Hesketh’s Will Trust (lots 66-69), unravelling the past of this striking table has proved to be a fascinating exercise. A closer look reveals an exceptionally fine early Georgian games table inset with a chessboard, which at some point in its life - most likely in the second quarter of the 19th century - was remounted on mahogany legs in the ‘antiquarian’ taste.

The advent of the ‘chess queen’ in the 15th century, with unrestricted movement around the board, dramatically improved the games’ playability and its popularity in the West. It is therefore fitting the table is reputed to have belonged to some of the most powerful women of their day, including Louise de K rouaille, Duchess of Portsmouth (1649-1734) and mistress of Charles II, and Henrietta Louisa Fermor (1698-1761), Countess of Pomfret, who had the misfortune of being the granddaughter of both ‘hanging’ Judge Jeffreys and the murderous Philip Herbert, 7th Earl of Pembroke.

A typed note accompanying the table, which also dates from the second quarter of the 19th century, indicates it was known as ‘Lady Windsor’s Table’ in Pomfret nomenclature, owing to the marriage between Lady Charlotte

Herbert (1676-1733) and her second husband, Thomas Windsor, 1st Viscount Windsor of Blackcastle (1669-1738). Whilst some of the early lines of reputed provenance might be apocryphal, there is no doubt that ‘Lady Windsor’s table’ has always been regarded as treasure in the Pomfret/Hesketh collections, and justifiably so.

The craftsmanship is exceptional. The materials employed, with marble-like burr-yewwood veneers providing a striking contrast to the crisp ivory squares of the chess board, are of the finest quality. The herringbone inlay to the drawer fronts is only bettered by the inlay to the shallow candle slides.



The games table taking pride of place in the Large Drawing Room at Easton Neston, Northamptonshire, 1908
© COUNTRY LIFE ARCHIVE

The candle slides themselves are beautifully made, fitted with blocks to the back end which act as counterweights securing the slides when open fully. Because they would be visible to anyone using the table, the counterweights are finished with an ogee moulded edge. A wonderfully subtle detail. All that remains to be considered is whom might have sat down at this table during its illustrious history, engaged in the ultimate game of strategy.

PROPERTY OF THE TRUSTEES OF THE SANDYS TRUST REMOVED FROM OMBERSLEY COURT, WORCESTERSHIRE



LOTS 1-59



Samuel Sandys, 1st Baron Sandys (1695–1770)
© The Trustees of The Sandys Trust

The small group that follows comes from Ombersley Court in Worcestershire, a hidden gem which is one of England's most magical country houses. These items have been carefully selected, many from the stores and attics at the house and are offered here to raise funds for the conservation of objects and to safeguard the historic collection from the Court. This extraordinary house and the collections within, have been shaped by the family whose possession it was. It was built for Samuel Sandys (1695-1770) who was created 1st Baron Sandys in 1743 and the fourth by that name to have lived at Ombersley. In 1723 he commissioned the great Midlands master-builder and architect Francis Smith of Warwick to begin work on the house which features an interior, described by Pevsner, as the house's 'glory'. Sandys was Member of Parliament for Worcestershire from 1718 until his elevation to the peerage and he served as Chancellor of the Exchequer and Leader of the House of Commons in 1742/43. In 1725 he married Laetitia Tipping. Their new home, perhaps in part, commemorated their marriage, it certainly befitted a young, glamorous and wealthy couple. Sumptuous textiles, some from the 18th century survive (lots 54-59) and reflect their tastes. Locked away in an old trunk in the attics was roll of azure silk the colour of a turquoise sea, a hint at

the former glory of a bedroom decorated in blue satin. Some of the ceramics in the collection could well be from their tenure too. They clearly had a predilection (and typically for that period) for Chinese blue and white porcelain and blanc de chine figures (lots 3-8 and 13) along with Dutch Delft pots which held orange trees, some of these ceramics are described in the first inventory at Ombersley Court of circa 1750. These pieces augmented fine gilt furniture, console brackets and chimneypieces in Smith's sumptuous rooms. Sandys was a patron of the Worcester Porcelain factory and asides from geographical proximity, there was a strong familial link with the factory as his first cousin Catherine Sandys married John Wall (1708–1776) one of the founders. 'The Sandys Mug' in the British Museum (acc.no. 1923,0716.27.CR) has a dedication that celebrates this relationship; 'Lord and Lady Sandy's health T*G -1759'. Undoubtedly the early Worcester in the collection was acquired by Lord Sandys or his wife (lots 15-18).

In 1770 Ombersley passed to his son, Edwin (1726-1797), who succeeded as 2nd Baron Sandys, an MP for Droitwich and noted scholar, he was also a prominent figure of the literary society that congregated around Samuel Johnson and Sir Joshua Reynolds. He entertained Dr Johnson in 1774; who was impressed with the nobility of the hall at the Court and the sweetness of the fruit that was served in abundance.

He died without issue and consequently the house and collections were inherited by Mary his niece and the wife of Arthur Hill, 2nd Marquess of Downshire (1753-1801). In 1802, following her husband's death, the dowager Marchioness was created Baroness Sandys in her own right, with a special remainder to her younger sons. She was responsible for the exterior of house as it appears today; 'The little Marchioness', as she came to be known, brought not only a fortune but inherited

treasures like the Blundell Bowl (lot 1) to Ombersley. Between 1812 and 1814 the building programme involved re-facing the house in dressed stone, adding a portico and a new wing on the north side which contained a large dining room (which was to be filled with Sèvres white paste figures and probably lot 24). Like her grandfather she continued to patronise the Worcester factory, visiting in 1807 with the Prince of Wales. It is possible she acquired the 'Gold service', a great State service for his visit and stay at the Court in September 1807 (lot 23). The Marchioness was part of the Prince of Wales intimate circle and he was to greatly influence her collecting. Like him she loved luxurious porcelains, particularly French and German pieces and much of the best was probably acquired by her, appearing in inventories after her tenure but not before. Some of the finest jewels from this group are described in the most private of spaces, her bed chamber and dressing room (lots 30 and 31). The superb pair of Sèvres *bleu nouveau* vases (lot 34) relate to a garniture supplied to George IV by François Benois in 1820 (see RCIN 5000055) and one can't help but think he or other Royal agents may be responsible for supplying the Marchioness with similar. This shared patronage is particularly compelling when assessing one of her most spectacular commissions at Ombersley, the Chinese Sitting Room. A room where the Prince's influence could not be more keenly felt, a mini Brighton Pavilion in Worcestershire. The Chinese painted figures (lot 12) relate to very similar in the Royal Collection today and this glorious room from which they come is a triumph of high Regency chinoiserie whimsy.

In 1836 her second son, Lord Arthur Hill (1792-1860) inherited the Barony (of the second creation) and house. A distinguished soldier, he had served with the 10th Hussars in the Peninsular War and was on Wellington's staff at

Waterloo. The 'great Duke' even stayed at Ombersley. His younger brother, Lord Marcus Hill (1798–1863) was a prominent British diplomat and there are trophies from his missions, most notably as secretary of legation in Lisbon (see lots 44, 45, 49). Later a special envoy to both Tsarist Russia and though he declined the Sublime Porte at Constantinople, he succeeded his brother as 3rd Baron Sandys in 1860. He is reputed to have brought Worcester Sauce to Worcestershire and have invented the Bloody Mary! His son, Augustus Frederick (1840-1904) became the 4th Baron. Contemporary photographs from his tenure show the Court packed with collections, tables in the State Rooms groan with mementos and bibelots, the Great Hall has a profusion of plants and hunting trophies and intriguingly there are birdcages too, the cockatoos they contained perhaps a reference to the triple family portrait by Enoch Seeman (p.16) and probably the reason why lot 14 ended up perched within a truly special collection.

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Mary, Marchioness of Downshire,
Baroness Sandys (1764-1836)
© The Trustees of The Sandys Trust





1

1

THE BLUNDELL BOWL

A LARGE IMARI TUREEN AND COVER EDO PERIOD, LATE 17TH CENTURY

painted to the exterior in yellow, green, black and iron-red enamels and gilt on underglaze blue with sprays of peony and chrysanthemums (2)
38.4 cm, 15 $\frac{1}{8}$ in.

PROVENANCE

Possibly Sir Francis Blundell, 3rd Bt (1643–1707) to his son; Montague, 1st Viscount Blundell (1689–1756) to his daughter; Chetwynd (n.ds) who married Sir William Trumball (1708–1760) to their daughter; Mary (1741–1769) who married Colonel Hon. Martin Sandys (1729–1768) to their daughter; Mary, Marchioness of Downshire, Baroness Sandys (1764–1836);
thence by descent

LITERATURE

M. H. Blutley, *Ombersley Court, Inventories of Heirlooms*, 1863, p.1; 'Old Japan Bowl and Cover called the Blundell Bowl'

£ 4,000-6,000 € 4,650-7,000



2

2

A LARGE IMARI DISH EDO PERIOD, 18TH CENTURY

decorated to the interior in green, black, iron-red enamels and gilt on underglaze blue with dragons and a central sacred pearl, the reverse with lappets and peony sprays
52.2 cm, 20 $\frac{2}{5}$ in.

PROVENANCE

Possibly Sir Francis Blundell, 3rd Bt (1643–1707);
thence by descent

LITERATURE

M. H. Blutley, *Ombersley Court, Inventories of Heirlooms*, 1863, p.76; possibly 'China / A beautiful Oriental dish'; Arthur Oswald, *Country Life*, 'Ombersley Court', 2 January 1953, p.34. illustrated in the Entrance Hall

£ 3,000-5,000 € 3,500-5,800



3

3

TWO CHINESE BLUE AND WHITE 'LOTUS' DISHES QING DYNASTY, KANGXI PERIOD

each painted with lotus blooms borne on stylised foliage amongst further sprays to the interior, the base centred with a leaf in underglaze blue
38.7 and 38.5 cm, 15 $\frac{3}{4}$ and 15 $\frac{1}{8}$ in.

LITERATURE

Photographed in the Entrance Hall at Ombersley Court, circa 1860;
M. H. Blutley, *Ombersley Court, Inventories of Heirlooms*, 1863, p.76; possibly 'China / 2 blue and white Circular dishes'

£ 2,000-3,000 € 2,350-3,500



Lots 1, 2 and 3



4



4

**A PAIR OF BLUE AND WHITE
ARMORIAL DISHES
QING DYNASTY, KANGXI PERIOD**

each painted to the centre of the interior enclosing a pheasant on rockwork, encircled at the rim by a crest and alternating lotus flowers and stylised floral roundels, the base with a stylised conch shell within a double circle in underglaze blue

49.6 and 49.3 cm, 19 1/2 and 19 3/8 in

There are numerous references in historic inventories to 'china' dishes of various sizes at Ombersley Court in which these presumably feature, for example see the reference which possibly relates to lot 3 which could just as easily apply to the present lot.

£ 2,000-3,000 € 2,350-3,500

5

**A BLUE AND WHITE OVAL CISTERN
QING DYNASTY, QIANLONG PERIOD**

set at either end with a high relief lion mask handle, painted around the exterior with shrubs on fenced terraces below a Fitzhugh border at the shoulder and a stiff leaf band at the neck

45 cm, 17 3/4 in.

£ 2,000-3,000 € 2,350-3,500

6

**A PAIR OF BLUE AND WHITE JARS
AND COVERS
QING DYNASTY, KANGXI PERIOD**

each painted with figures in a garden, the domed cover painted with boys in play and surmounted by a lion-form finial

38.4 and 37.8 cm, 15 1/8 and 14 7/8 in.

LITERATURE

Ombersley Court Contents Inventory, circa 1750, revised 1775, possibly those described, p.11; 'In the Salon Room / two large cheney jars to stand under the marble table';

Anon, *Ombersley Court Contents Inventory, circa 1825-36, probably those described p.131; 'Entrance Hall / Two blue and white China jars with covers';*

Photographed in the Entrance Hall at Ombersley Court, circa 1860;

Arthur Oswald, *Country Life, 'Ombersley Court', 2 January 1953, p.35, one illustrated in the Saloon;*

Oswald, *op. cit.*, January 1953, p. 96, one illustrated in the Library

£ 1,500-2,500 € 1,750-2,900

Illustrated opposite

7

**A BLUE AND WHITE JAR AND COVER
QING DYNASTY, KANGXI PERIOD**

brightly painted in rich cobalt-blue tones with stylised *shou* characters and foliage strapwork, the flat cover decorated with a band of *ruyi* on the sides and a flower and foliage on top

23.2 cm, 9 1/8 in.

LITERATURE

Anon, *Ombersley Court Contents Inventory, circa 1825-36, p.27; possibly 'Blue Room, Dressing Room / A Nankin [sic] China jar and cover';*

M. H. Blutley, *Ombersley Court, Inventories of Heirlooms, 1863, p.78; possibly 'Added / from catalogue of sale at Ombersley 28 November 1860 / lot 4 - Blue and white jar and cover'*

£ 800-1,200 € 950-1,400

Illustrated opposite



5



Lots 6, 7 and 32



8

8

**TWO BLUE AND WHITE VASES
QING DYNASTY, KANGXI PERIOD**

the lobed bodies with six vertical panels brightly painted with ladies and flowers
27.8 and 27.3 cm, 10⁷/₈ and 10³/₄ in.

LITERATURE

Anon, *Ombersley Court Contents Inventory*, circa 1825-36, p.32; possibly 'State Bed Room / Two blue & white jars';
M. H. Blutley, *Ombersley Court, Inventories of Heirlooms*, 1863, p.136; 'Entrance Hall / two blue and white foreign china vases';
Photographed in the Entrance Hall at Ombersley Court, circa 1860.

£ 1,500-2,500 € 1,750-2,900



9

9

**A CANTON ENAMEL TEAPOT, COVER
AND WARMING STAND
QING DYNASTY, QIANLONG PERIOD**

brightly enamelled overall with various flowers and fruits borne on leafy stems, supported on three legs with shell-form terminals together with a detachable covered central burner (5)
overall 31.8 cm, 12¹/₂in.

LITERATURE

Anon, *Ombersley Court Contents Inventory*, circa 1825-36, p.134; 'China Room / China & Glass / An enamelled tea Kettle, lamp and stand'

£ 2,000-3,000 € 2,350-3,500

10

**A FAMILLE-ROSE YENYEN VASE
QING DYNASTY, 19TH CENTURY**

brightly enamelled around the exterior with vases of flowers
46.3 cm, 18³/₄ in.

£ 800-1,200 € 950-1,400



10

11

**A POWDER-BLUE GROUND AND
FAMILLE-VERTE YENYEN VASE
QING DYNASTY, 19TH CENTURY**

brightly enamelled with panels enclosing mythical beasts, birds and flowers reserved on a powder-blue ground, apocryphal four-character Kangxi mark to base
35.6 cm, 14 in. *Illustrated opposite*

LITERATURE

Arthur Oswald, *Country Life*, 'Ombersley Court', 16 January 1953, p.254, illustrated in The Chinese Room

£ 400-600 € 500-700

12

**A PAIR OF CHINESE EXPORT
PAINTED CLAY 'NODDING HEAD'
FIGURES, QING DYNASTY, EARLY
19TH CENTURY**

each with a staff and wearing brightly decorated robes, the heads detachable, *one stand later* each without stand 36.5cm. high; 1ft. 2¹/₂in.

PROVENANCE

Mary, Marchioness of Downshire, Baroness Sandys (1764-1836) for the Chinese Room (also called the State Sitting Room) at Ombersley Court.

The use of the word State, in later 19th century inventories, to describe this extraordinary room is very telling, for here was a room conceived to impress Royalty, a theatrical and splendid space inspired by George IV's chinoiserie Pavillon in Brighton. The Marchioness was part of the King's intimate circle and would have known his Brighton residence. As Prince of Wales he was to visit Ombersley in the September of 1807.

George IV, when Prince of Wales acquired at least eight of these figures (RCIN 26082-26088) which were displayed in the Gallery at The Pavilion. They possibly originate from South China, within reach of the port of Guangzhou, one of the great centres for material exported to Europe. The Royal collection group relates very closely to the offered lot, in that they are extremely lifelike, have similar painted decoration, each has a prop - in this case a staff - and they feature 'marbled' stands. There is an extant bill in the Royal Archives from John Crace dated 1803 which includes: 'Three Mandarin figures [£]9.9.0' (Royal Archives GEO/MAIN/26353) these could be amongst the nodding head models ordered by the Prince of Wales for the Gallery. Crace may well have supplied the present figures to Marchioness.

LITERATURE

Anon, *Ombersley Court Contents Inventory*, circa 1825-36, p.16, probably 'Chinese Room / A pair of Indian [sic] figures glass shades';
M. H. Blutley, *Ombersley Court, Inventories of Heirlooms*, 1863, p.114; 'State Sitting Room / Two Chinese figures under glass shade'

The fact that these figures originally had glass shades may explain the fact they are in a fine state of preservation.

W £ 15,000-25,000 € 17,400-29,000

Illustrated opposite



A large blue and white ceramic vase with floral and calligraphic designs. The vase is decorated with a central floral motif and surrounded by smaller floral elements. It is positioned in the center of the top tier of the stand.



A miniature wooden boat with sails, displayed on a lower level of the stand. The boat is made of dark wood and has two large, light-colored sails. It is positioned in the center of the lower tier of the stand.

A portion of a highly ornate, upholstered chair with gold and blue patterns. The chair is positioned on the left side of the image, partially visible.



Portrait of Laetitia, Lady Sandys with her Sons above the chimneypiece in the Saloon at Ombersley Court
 © The Trustees of the Sandys Trust. Showing lots 13 (part) and lot 14.

13

**FOUR 'DEHUA' FIGURES
 QING DYNASTY**

comprising of two figures of Guanyin, with a child seated in her lap; a lion modelled with one paw resting on a brocade-patterned ball; and a female figure standing on a rockwork base. The guanyins: 40.2 and 39.9 cm, 15⁷/₈ and 15³/₄in. The lion: 33.9 cm, 13³/₈ in. The female figure: 22.3 cm, 8³/₄in.

LITERATURE

Anon, *Ombersley Court Contents Inventory*, circa 1825-36, p.32; possibly part of the following group, 'State Bedroom / A pair of white India China figures / Two white figures / Chinese dogs'; Arthur Oswald, *Country Life*, 'Ombersley Court', 16 January 1953, p.152, part illustrated on the chimneypiece in The Chinese Room

£ 2,000-3,000 € 2,350-3,500

14

**A PAIR OF WHITE POTTERY MODELS
 OF COCKATOOS**

late 19th century, perhaps Minton
 naturalistically modelled, impressed numerals, one crest damaged
 one: 35cm. high, 13³/₄in.; other: 31cm. high, 12¹/₂in.

LITERATURE

M. H. Blutley, *Ombersley Court, Inventories of Heirlooms*, 1863, p.76; 'China / A pair of white China cockatoos'
 Arthur Oswald, *Country Life*, 'Ombersley Court', 9 January 1953, p.96, illustrated in the Library

PROVENANCE

Possibly Augustus Frederick Arthur, 4th Baron Sandys (1840-1904) or his wife Augusta, Lady Sandys (1844-1903)

£ 200-300 € 250-350

15

**A WORCESTER BLUE AND WHITE
 CHAMBER POT**

circa 1760
 blue crescent mark
 23cm. at widest point, 9in.

LITERATURE

Ombersley Court Contents Inventory, circa 1750, revised 1775, possibly one of those described, p.17; 'In the Great Bedchamber on the left hand up the Great Stairs / two D^o Chamber pots'

£ 800-1,200 € 950-1,400



15

A WORCESTER PORCELAIN 'RICH QUEEN'S' PATTERN PART TEA AND COFFEE-SERVICE

circa 1770

comprising: a teapot with cover and stand, a sugar basin and cover, a milk jug, a slop basin, two saucer dishes in sizes, nine teacups, two coffee cups and eleven saucers, blue fretted square seal marks, *minor damages*; and a pair of Worcester 'Royal Lily' pattern egg drainers (33)

LITERATURE

Anon, *Ombersley Court Contents Inventory*, circa 1825-36, pp.134-136, in the China Room there is a quantity of 'Japanned' ware including a teapot, sugar basin and cover and cups and plates, possibly a reference to the above; M. H. Blutley, *Ombersley Court, Inventories of Heirlooms*, 1863, p.164; [possibly] 'China / set of old tea and coffee china viz 10 tea cups 2 coffee cups, teapot with lid sugar basin with cover and stand cream jug slop basin and two large saucers'

£ 2,000-3,000 € 2,350-3,500



16 (part)

17

TWO WORCESTER BLUE AND WHITE PORCELAIN 'DUTCH' JUGS

circa 1756

painter's marks at the base of one handle one: 21cm. high, 8¼in.; the other: 20.8cm. high, 8in.

LITERATURE

Anon, *Ombersley Court Contents Inventory*, circa 1825-36, p.134; possibly cataloged incorrectly as 'China Room / China & Glass / Two blue and white delft jugs'

£ 500-700 € 600-850



17

18

A GROUP OF ENGLISH BLUE AND WHITE PORCELAIN TEA WEARS

various dates, circa 1770

comprising: a pair of Worcester blue and white stands; four tea bowls and three saucers painted with the 'Mansfield' pattern; a teapot cover ensuite; two teapots with printed patterns; a sugar bowl cover; a Lowestoft blue and white jug and a saucer, *some damages throughout* (15)

LITERATURE

Anon, *Ombersley Court Contents Inventory*, circa 1825-36, pp.134-136; possibly partly described 'China Room / China & Glass / 'Twenty Blue and white saucers, two tea cups and saucers and a jug'

£ 400-600 € 500-700



18 (part)



19

19

A PAIR OF WORCESTER (FLIGHT) MASK HEAD JUGS AND COVERS

circa 1785

the covers with Bacchic finials
23.5cm. high; 9³/₄in.

LITERATURE

Anon, *Ombersley Court Contents Inventory*, *circa 1825-36*, p.136; 'China Room / China & Glass / A pair of jugs Bacchanal tops'; M. H. Blutley, *Ombersley Court, Inventories of Heirlooms*, 1863, p.128; [possibly] 'Ornamental China in Gallery (over Hall) / One pair of handsome china jugs with lids'

£ 1,500-2,000 € 1,750-2,350

20

AN ENGLISH PORCELAIN FRUIT COOLER, COVER AND LINER

circa 1820, perhaps Coalport

minor damage and wear
37cm. high, 14¹/₂in.

LITERATURE

Anon, *Ombersley Court Contents Inventory*, *circa 1825-36*, p.165; [possibly one from the pair described], 'Two gilt Ice pails and covers [later amended and annotated 1 cover and Derby]';

M. H. Blutley, *Ombersley Court, Inventories of Heirlooms*, 1863, p.163; [possibly] 'China / 2 [sic] icepails with liners and one cover'

£ 1,200-1,800 € 1,400-2,100



20

21

A CHAMBERLAIN'S WORCESTER PORCELAIN CHAMBER CANDLESTICK

circa 1800

Painted with a topographical view, titled 'Brigs of Ayr', *Painted script mark*, 6.2cm. high; 2³/₈in.

LITERATURE

Anon, *Ombersley Court Contents Inventory*, *circa 1825-36*, p.21; [candelabra] 'Marchioness's Bed Chamber / A Worcester China Taper Stand painted in Landscape and gilt';

M. H. Blutley, *Ombersley Court, Inventories of Heirlooms*, 1863, p.114; 'State Sitting Room (also called Chinese Chippendale Room) / Worcester china taper stand'

£ 700-900 € 850-1,050



21



22

22

THE OMBERSLEY STATE SERVICE

A CHAMBERLAIN'S WORCESTER WHITE AND GILT COMPOSITE PART DESSERT SERVICE

circa 1800-10

comprising: a pair of ice-pails covers and liners; a quatrefoil footed dish; a pair of lozenge-shaped dish; a pair of deep quatrefoil serving dishes; three cushion-shaped serving dishes; three kidney-shaped dishes; a dessert tureen, cover and stand with ladle; two further dessert tureens, covers, two ladles, three circular stands; two further circular stands; thirty nine plates; three saucers; a cover for a sugar bowl; **iron red script marks and pattern No 403**; **together** with a Worcester, Barr and Barr, Flight & Barr part dessert service ensuite comprising: two circular bowls, covers and stands and twenty-eight Worcester plates, circa 1807, with greek key pattern

LITERATURE

Anon, *Ombersley Court Contents Inventory*, circa 1825-36, p.134; 'China Room / China & Glass / A Dessert service of white and gold China consisting of forty-six plates, two cream tureens [etc...];

M. H. Blutley, *Ombersley Court, Inventories of Heirlooms*, 1863, p.162; [probably and possibly parts of] 'China / 4 dozen handsome Worcester china (Barr Flight & Barr) plates richly gilt and 2 soup basins with covers ladles and stands to match. Handsome Worcester china dessert service (Chamberlain) richly gilt with star centre [etc...];

Arthur Oswald, *Country Life*, 'Ombersley Court', 2 January 1953, p.35, the ice-pails illustrated in the Saloon

PROVENANCE

Possibly acquired by Mary, Marchioness of Downshire, Baroness Sandys (1764-1836).

W £ 4,000-6,000 € 4,650-7,000

23

A PAIR OF CHAMBERLAIN'S WORCESTER PORCELAIN TWO-HANDLED VASES

circa 1800

each painted with a view of a country house in parkland, each with one handle repaired, 16.8cm. high, 6 5/8 in.; **together** with a Worcester Flight, Barr & Barr vase, circa 1820, 12.5cm. high, 4 7/8 in. (3)

LITERATURE

Anon, *op. cit.*, circa 1825-36, p.13; 'Chintz Room contd / Three Worcester Chimney Ornaments'

PROVENANCE

Probably Mary, Marchioness of Downshire, Baroness Sandys (1764-1836)

£ 1,200-1,800 € 1,400-2,100



23

21



24

24

A PAIR OF SÈVRES WHITE BISCUIT FIGURES OF A YOUTH AND COMPANION ('LE JEUNE SUPPLIANT' AND 'LA PETITE FILLE AU TABLIER')

circa 1760

modelled by Falconnet, after Boucher, youth incised with the cypher B to the back of the rockwork base, *chipping to the edge of her jacket, minor damages*

19.7cm. high, 7³/₄in.; 21.6cm. high, 8¹/₂in.

LITERATURE

Anon, *Ombersley Court Contents Inventory*, circa 1825-36, p.31; [probably part of] 'Dining Room / 5 groups of [later scored out and amended to 12] Biscuit figures and glass shades';

M. H. Blutley, *Ombersley Court, Inventories of Heirlooms*, 1863, p.130-1; [possibly part of] 'Drawing Room / 4 china biscuit figure ornaments / two biscuit china ornaments'

The present pair originally made up a magnificent display of biscuit figures in the State Dining Room at Ombersley.

£ 1,500-2,500 € 1,750-2,900



25

25

A FRENCH PORCELAIN PART-GLAZED SURTOUT DE TABLE

circa 1815, Paris or perhaps Limoges

formed of three baskets supported by winged kneeling figures, *some damages and repairs* centerpiece: 39.5cm. high, 44.5cm. wide; 15¹/₂in., 17¹/₂in.; two baskets: 30.5cm. high; 12in.

LITERATURE

Anon, *Ombersley Court Contents Inventory*, circa 1825-36, p.134; possibly the two baskets, 'China Room / China & Glass / Two white and gold openwork fruit dishes';

M. H. Blutley, *Ombersley Court, Inventories of Heirlooms*, 1863, p.76; possibly part 'China / An openwork Dresden white china Dessert Service, namely 4 Stand basket Dishes, 4 flat basket dishes, 12 plates and 24 small sweatmeat dishes'

£ 2,500-3,000 € 2,900-3,500



24

26

A MEISSEN PORCELAIN BLUE AND WHITE PART DINNER SERVICE

third quarter 18th century

painted with flower sprays among insects, comprising: an oval serving dish, two circular serving dishes, ten soup plates, twenty one dinner plates; **and** eleven *later* German white porcelain pierced dessert plates (44)

£ 2,500-3,500 € 2,900-4,100

27

A CHELSEA PORCELAIN VASE, OF ELABORATE ROCOCO FORM

circa 1760

emblematic of Air from a series of The Elements, *minor damages* 30.5m. high; 12in.

LITERATURE

Anon, *Ombersley Court Contents Inventory*, circa 1825-36, p.17; 'A beautiful vase of fine old Chelsea China with raised flowers and figures and painted in medallions'

£ 1,000-1,500 € 1,200-1,750



26

22



28 (part)

28

**A SÈVRES COMPOSITE PART
DESSERT SERVICE**

18th century, various date letters

comprising: a pair of ice-pails and covers, a pair of bottle-coolers, a further pair of bottle-coolers with fixed pierced dividers, a quatrefoil sugar bowl and cover on fixed stand, four shell-shaped dishes, four cushion-shaped dishes, three shaped-oval dishes, and twenty-five plates (46)

LITERATURE

Anon, *Ombersley Court Contents Inventory*, circa 1825-36, p.134; 'China Room / China & Glass / A Dessert Service of Sevres China painted in bouquets of Flowers and gilt edge comprising two Wine Coolers, two Icepails and Covers, four shell fruit dishes, seven oval ditto, a Center Bowl, an oblong Centre, four bottle stands, two small coolers, four square Compotiers, fifty six plates [etc...]; Photographed in the Saloon, Ombersley Court, circa 1860 [two icepails and one lid] M. H. Blutley, *Ombersley Court, Inventories of Heirlooms*, 1863, p.163; A very handsome Harlequin (Sevre) china dessert service viz 2 icepails [etc...], 56 plates, small oval dish with cover and stand, 16 dishes [etc...]

W £ 5,000-7,000 € 5,800-8,200

29

**A MEISSEN PORCELAIN TEAPOT AND
COVER**

circa 1745

painted with vignettes of figures after Watteau, *blue crossed swords mark and gilder's marks* S. to both pieces, 10cm. high, 3 7/8 in.; a Meissen cup and saucer painted with figures in landscape, restored rim chip to cup, **another** cup, similar, painted with figures in a shell and foliage cartouche, **a saucer** painted with figures **and two later** cups, covers and stands, painted outside the factory (12)

LITERATURE

Anon, *Ombersley Court Contents Inventory*, circa 1825-36, p.32; [possibly part], 'State Bedroom / A Dejuné set of fine old Dresden China beautifully painted in figures by Watteau consisting of a Plateau, Teapot & cover, sugar basin & cover and two coffee cups & saucers'; M. H. Blutley, *Ombersley Court, Inventories of Heirlooms*, 1863, p.119; [possibly part] 'State Bedroom / Sevre china sugar bowl and cover teapot two cups and saucers'

£ 1,000-1,500 € 1,200-1,750



27



29



30

30

A LOUIS XV COMPOSITE GILT-BRONZE AND MEISSEN PORCELAIN GARNITURE DE CHEMINÉE

18th century

the gilt-bronze mantel clock, set in a floral case, the movement signed by Clouzier A Paris, with a mixture of French and German porcelain flowerheads and with two Meissen figures, the mother and child probably from the 'Délices de l'enfance' modeled by Kaendler and Reinicke, and the single figure, circa 1750; and a pair of gilt-bronze two-light candelabra, with probably French porcelain flowers and Meissen figures of a gallant and his companion, possibly emblematic of Autumn and Spring, circa 1750-55
37.5cm. high, 36cm wide, 18cm. deep; 14¾in., 14¼in., 7in.



PROVENANCE

Anon, *Ombersley Court Contents Inventory*, circa 1825-36, p.21; [candelabra] 'Marchioness's Bed Chamber / A pair of Ormolu Tree Candelabras with raised china flowers & figures'.
Anon, *op. cit.*, p.25; 'Blue Room / A French Clock with China Figures and flowers on stand with glass shade' [later annotated in pencil 'State Bedroom'];
M. H. Blutley, *Ombersley Court, Inventories of Heirlooms*, 1863, p.118; 'State Bedroom / Timepiece ormolu mounted and ornamented with Dresden china figures and flowers on plinth under shade' and 'Two ormolu candlesticks ornamented with Dresden china figures and flowers'

W £ 15,000-25,000 € 17,400-29,000



31

A PAIR OF MEISSEN PORCELAIN TABLE CANDLESTICKS

circa 1750

leaf moulded and of baluster form, painted with scattered bouquets and sprigs of *deutsche Blumen*, blue crossed swords marks, small foot rim chip and slight wear
24cm. high; 9½in.
Part illustrated opposite

LITERATURE

Anon, *Ombersley Court Contents Inventory*, circa 1825-36, p.21; possibly, 'Marchioness's Bed Chamber / A pair of fine old Dresden China Candlesticks beautifully painted with flowers and rich gilt';
M. H. Blutley, *Ombersley Court, Inventories of Heirlooms*, 1863, p.118; 'State Bedroom / One pair of Dresden candlesticks'

£ 600-900 € 700-1,050



32



32

A LARGE MEISSEN GREEN-MOSÄIK CIRCULAR BOWL, COVER AND STAND

circa 1765

the finial formed as Bacchus with a putto and faun, painted with vignettes, blue crossed swords marks to bowl and stand, *Pressnummer* 10 to bowl and stand (3)
Bowl and cover: 30.5cm. high, 12in.; 30.5cm. wide, 12in.

LITERATURE

Anon, *Ombersley Court Contents Inventory*, circa 1825-36, p.39; 'Small Drawing Room [later the Rose Boudoir] / A magnificent Bowl, cover, and stand of very fine Dresden China inimitably painted in musical figures by Watteau & Groups of floors, richly gilt and surmounted by Bacchanals';
M. H. Blutley, *Ombersley Court, Inventories of Heirlooms*, 1863, p.132; [possibly] 'Saloon / A very handsome Sevres china scent bowl with cover and stand'.
Arthur Oswald, *Country Life*, 'Ombersley Court', 2 January 1953, p.35, illustrated in the Saloon

£ 2,500-3,500 € 2,900-4,100



Lots 30, 31 (part) and 34 (part)



33

A LOUIS XV GILT-BRONZE AND PORCELAIN MOUNTED MANTEL CLOCK

circa 1745 and later

later 5½-inch enamel dial signed *Autray à Paris*, asymmetric winding holes, the movement with five baluster pillars, anchor escapement with silk suspension, short pendulum with curved bob, numbered outside count wheel striking on a bell, signed on the backplate *Etienne LeNoir A Paris*, the scroll-shaped case with eleven associated Meissen porcelain figures, including the group 'Spanish Lovers' modelled by Kändler, *circa 1740*; three Commedia dell'Arte figures, Dottore Boloardo modelled by Peter Reinicke and Kändler, Scaramouche and dancing Harlequine, *circa 1743-44*; a figure of Scaramouche with a hound, *circa 1750*; three putti figures on plinths from the four seasons,

representing Summer, Autumn and Winter, *circa 1745*; an allegorical figure of Hope, a female with a bird on her lap, *circa 1745-50*; a model of a pug resting on its haunches, *circa 1750*; and a classical figure with Janus head, *circa 1750*; and two Chelsea porcelain figures, of a pilgrim and companion, *circa 1760*; the whole enriched with porcelain flowerheads, 18th century, with crowned 'C' mark
66cm. high, 51cm. wide; 2ft. 2in., 1ft. 8in.

LITERATURE

Anon, *Ombersley Court Contents Inventory*, *circa 1825-36*, p.38; 'Saloon / A costly French clock by Autray [*sic*] mounted in Ormolu with a variety of China figures, flowers etc., on a verde antico stand ormolu handles and glass shade'; M. H. Blutley, *Ombersley Court, Inventories of Heirlooms*, 1863, p.132; 'Saloon / An elegant French time piece ormolu mounnted and

ornamented with several dresden china figures under glass shade'

This clock is photographed in the Saloon in the 1860s under a glass dome.

W £ 25,000-30,000 € 29,000-34,800



Detail of the Saloon at Ombersley Court in the late 1860s showing this lot and part lots 16, 28 and 30 in situ. Photograph Courtesy of the Ombersley Archive © The Trustees of the Sandys Trust



34

**TWO SÈVRES PORCELAIN BLEU
NOUVEAU VASES AND COVERS, VASE
FERRÉ (2ÈME GRANDEUR)**

one with date letter for 1767

typically formed, the raised garlanded panels painted with encampment scenes and rings of flowers, later gilt-metal pineapple finials to the covers, both with blue interlaced L marks, one containing indistinct date letter, and painter's mark M for Jean-Louis Morin (active as a painter from 1754-87); the other with B mark for Jean-Pierre Boulanger (active as a gilder and painter from 1754-85) and incised Bono beneath panel for the repareur Etienne-Henry Bono (active 1754-81), one vase cracked round upper part and restored, one broken at junction foot and stem, restored, minor losses each 35cm. high; 13¾in.

PROVENANCE

Possibly Mary, Marchioness of Downshire, Baroness Sandys (1764-1836)

LITERATURE

Anon, *Ombersley Court Contents Inventory*, circa 1825-36, p.40; 'Small Drawing Room [later The Rose Boudoir] / A pair of vases of old Sevres china, mazarine blue ground, gilt medallions and painted in figures and flowers'; M. H. Blutley, *Ombersley Court, Inventories of Heirlooms*, 1863, p.127; [possibly] 'Ornamental China in Gallery (over Hall) / One pair of Sevres vases the centre divisions perforated'

£ 30,000-50,000 € 34,800-58,000

A GROUP OF NINE GOLD OR GOLD-CASED FOB SEALS, ENGLISH, LATE 18TH CENTURY AND LATER

comprising: a plain fob seal with circular bloodstone matrix engraved with the arms of Sandys, Baron Sandys; a richly-chased fob seal, bloodstone matrix, the crest and motto of Hill; a small urn-shaped example with bloodstone matrix engraved with the crest of Hill above the initials MEH; a small lobed example with bloodstone matrix engraved with the crest and motto of Hill, on a ring with a larger scroll-handled fob with carnelian matrix, engraved with initials LE; and five other fob seals

2cm., 3/4in. to 3cm., 1 1/2in. high
(10)

LITERATURE

M. H. Blutley, *Ombersley Court, Inventories of Heirlooms*, 1863, p.119; [the first possibly] 'State Bedroom / Ombersley Court Seal in gold frame'

£ 1,000-1,500 € 1,200-1,750



35 (PART)

36

A GROUP OF FIVE DESK SEALS, ENGLISH, 18TH/EARLY 19TH CENTURY

comprising: a rosewood seal with steel matrix engraved with the arms of Hill, Viscounts Hillsborough of Hillsborough, co. Down; a boxwood seal with faded inscription, the steel matrix engraved with the arms of Alexander quartering MacDonal with Scotland in pretence with motto, supporters and viscount's coronet for Viscounts Canada; and two others

8.5 cm., 3 3/4in. to 10cm., 4 in. long

(5)

See full description at SOTHEBYS.COM

• £ 600-800 € 700-950



36



37

37

A GROUP OF THREE HARDSTONE DESK SEALS, ENGLISH, MID/LATE 19TH CENTURY

comprising one of bloodstone, the matrix engraved with the arms, motto, supporters and coronet of Sandys, Baronets of Ombersley, the terminal engraved 'Ombersley Court / Stourport'; one carnelian, the matrix engraved with the initials AS in monogram below a baron's coronet, and one with banded agate handle and gilt mount, the bloodstone matrix engraved 'Louisa'

6.5cm., 2 1/2in.; 6cm., 2 3/4in.;

£ 400-600 € 500-700

38

FOUR FOB SEALS, ENGLISH, LATE 17TH CENTURY AND LATER

comprising: a carnelian fob seal with reeded gold-cased mounts, the matrix engraved with the monogram JP; a steel fob seal, the matrix engraved with the arms of Raymond impaling Fishe for Sir Thomas Raymond (1627-1683); two smaller steel fob seals, one with the arms of Raymond quartering Fishe, probably for Robert Raymond (1673-1733), the other with a fox below 'TALLIO'; and four loose hardstone matrices

4.2cm., 1 5/8in. and smaller

(8)

See full description at SOTHEBYS.COM

£ 500-700 € 600-850



38 (PART)



A GOLD-MOUNTED HARDSTONE TRIPLE SWIVEL SEAL, WILLIAM OR CHARLES BROWN, CIRCA 1780-1785

one face engraved with the profile of Hygeia, signed: *Brown / invt.*, one with monogram: MRB, the third with the arms of Lady Robert Bertie (d. 1798), gold ribbon and husk mounts 5.4cm., 2¼in. high

The brothers William (1748-1825) and Charles (1749-1795) Brown were both London gem engravers who exhibited at the Society of Artists and the Royal Academy from 1766. For about ten years, from around 1785, they worked almost exclusively for Catherine II of Russia, and many of their gems are to be found in the Imperial Collections at the Hermitage, including an almost identical rendering of this head of Hygeia, signed by William Brown, which entered the Imperial gem cabinet in 1787 (Julia Kagan, *Gem engraving in Britain*, London, 2010, ill., no. 170; R.E. Raspe, *A Descriptive Catalogue of a General Collection of Ancient and Modern Engraved Gems, Cameos as well as Intaglios ... cast by James Tassie*, London, 1791, no. 4116). William had exhibited two 'heads of Hygeia' at the Royal Academy in 1778 and 1785.

Mary, youngest daughter and co-heiress of Montague, 1st Viscount Blundell, and his wife Mary Chetwynd, was born on 21 February 1719 and christened at St James, Piccadilly, a few weeks later. She married Robert, 2nd Baron Raymond, in 1741, and following his death in 1756, married secondly in 1762, Lord Robert Bertie, fifth son of the 1st Duke of Ancaster, whom she survived. She died 13 April 1798, 'in her 80th year' according to the memorial plaque in St Nicholas, Chislehurst. Following her second marriage she was always known as Lady Robert Bertie, perhaps to avoid confusion with Lady Mary Bertie, only daughter of the Duke of Ancaster. She has also been confused by genealogists with her eldest sister Chetwynd, who married William Trumbull in 1733.

£ 1,200-1,800 € 1,400-2,100



39 (alternate view)

39



40

40

A COLLECTION OF TWELVE PAINTED IVORY OVAL MINIATURES DEPICTING MUGHAL AND OTHER MONUMENTS, COMPANY SCHOOL, INDIA, 19TH CENTURY

contained in an associated 19th century oval pressed leather box
each miniature 28mm. by 35mm.

PROVENANCE

Arthur Hill, 2nd Baron Sandys (1793-1860) of the second creation;
or his brother
Marcus Hill, 3rd Baron Sandys (1798-1863) of the second creation

• £ 3,000-5,000 € 3,500-5,800

41

**A JEWELLED GOLD AND ENAMEL
PRESENTATION SNUFFBOX, JOSEF WOLFGANG
SCHMIDT, VIENNA, CIRCA 1790**

of oval form, the lid applied with an oval paste frame, formerly containing the cipher of Frederick William IV, King of Prussia, on blue translucent enamel over striped engine-turning, within blue, green and gold *paillon* and opaque white enamel borders, *paillon* ornamented sides, the base of translucent blue enamel within similar borders, *maker's mark*, post-1788 *Vienna standard mark*
8.9cm., 3½in. wide

PROVENANCE

The handwritten note accompanying this snuff box reads: 'The Box, from which these diamonds were derived, was presented by Fred. Will. the IV King of Prussia to Arthur Moyses W. Hill Lord Sandys, who, as A.D.C. to the Duke of Wellington, was sent by His Grace to be in attendance upon His Majesty during the Prussian Reviewing in 1818 - while the Allied Forces occupied the French Territory under the Treaty of 1815 as an heirloom to the Court - by the express wish of the said Lord Sandys'

LITERATURE

M. H. Blutley, *Ombersley Court, Inventories of Heirlooms*, 1863, p.1; 'Oval Gold enamelled snuff box of the period of Louis Quatorze, set with fourteen large Brilliants and Monogramm of the late King of Prussia' [sic].

£ 2,000-3,000 € 2,350-3,500



41

42

**A Poudre d'Écaille SNUFF BOX, PROBABLY
FRENCH, CIRCA 1785**

circular, the lid later applied with a glass paste portrait of a young gentleman to dexter, under domed glass, metal frame, twisted gold inlaid rim, tortoiseshell lining, *unmarked*, 7.9cm., 3¼in. diameter

• £ 200-300 € 250-350



42

43

**A TORTOISESHELL AND IVORY SNUFFBOX
WITH TWO-COLOUR GOLD MOUNTS,
PROBABLY LONDON, CIRCA 1815**

rectangular, the lid applied with a stained ivory relief carved with *The Death of Achilles*, the gold thumbpiece chased with a shell and scrolling foliage, gold-lined, *unmarked*
8cm., 3¼in. wide

• £ 800-1,200 € 950-1,400



43

30

A JEWELLED FOUR-COLOUR GOLD IMPERIAL PRESENTATION SNUFFBOX, PROBABLY HANAU, CIRCA 1825

the lid applied with a paste-set cipher of Nicholas I, Emperor of Russia, below an imperial crown within a blue enamel graduated paste frame, surrounded by chased three-colour gold flower sprays on a *sablé* ground between six further silver collet-set pastes the sides and base patterned with engine-turning within blue enamel borders of stylised tulips and scrolls, the corners with corinthian columns, the lid with an engraved inscription reading: 'Presented by / the Emperor Nicholas / to / Lord Arthur Marcus Cecil Hill, / Secretary to HBM special Embassy: / to St Petersburg. / July 17, 1827', maker's mark MM incuse
8.9 cm., 3½in. high

This box commemorates the role which Lord Arthur Marcus Cecil Hill (usually known as Lord Marcus Hill) played as secretary to the special embassy sent by Britain on a mission to St. Petersburg to invest Emperor Nicholas I with the insignia of the Order of the Garter. Led by Francis Charles, 3rd Marquess of Hertford, as chief plenipotentiary, the investiture took place with considerable pomp on 10 July 1827 at Tsarskoye Selo, about 15 miles south of St. Petersburg. Hertford's suite included Lord Marcus, who bore the Ribband and George, Lord Seymour, the Garter, and several others. A full description of the occasion was published in *The London Gazette* on Tuesday, 31 July 1827 (pp. 1633-1635).

A few days later a less formal notice appeared in the London Press: 'Letters from Petersburg to the 18th of July [1827] inclusive have reached London. It appears that the Marquis of HERTFORD had left the Russian capital with the intention of returning over land. His suite had embarked, and would return by sea. The Marquis had been well received at the Court of the Northern Czar: he had been honoured with some splendid donations. Besides the usual diplomatic snuff-box, he will have to exhibit to his wondering and flattering friends, on his return, some choice specimens of malachite, and some superb columns of jasper, in commemoration of his own mission, and of the magnificent liberality of the Emperor NICHOLAS.' (*The Times*, London, Friday, 3 August 1827, p. 2b)

£ 10,000-15,000 € 11,600-17,400



45



44

45

A JEWELLED FOUR-COLOUR GOLD IMPERIAL PRESENTATION SNUFFBOX, HANAU, CIRCA 1826

rectangular, the lid applied with a portrait miniature on ivory of Pedro I, Emperor of Brazil, signed Simplicio Rodrigues de Sáon, in a narrow black enamel and paste frame, surrounded by paste-set flowers and bows on a *sablé* ground, within chased coloured gold flower and scroll borders, the waisted sides and base with diaper engine-turning within floral borders, the interior of the lid engraved: 'Presented by / the Emperor Dom Pedro / to Lord Arthur Marcus Cecil Hill / Secretary to H.B.M. Special Embassy / to Brazil / May 31st, 1826', maker's mark SC in a vertical lozenge, CK control mark
8.9 cm., 3½in. wide

Lord Arthur Marcus Cecil Hill of Ombersley, who was born at a house in Hanover Square, Mayfair on 10 January 1792, was the third son of Arthur Hill, 2nd Marquess of Downshire (1753-1801) and his wife, Mary (1764-1836), daughter and coheir of the Hon. Martin Sandys by Mary, daughter and coheir of William Trumbull of Easthampstead Park, Berkshire. In 1802 Lady Downshire was created Baroness Sandys of Ombersley following the death of her husband, she having inherited the estates of her uncle, Edwin Sandys, 2nd Baron Sandys who died without issue in 1797. When Lady Downshire died on 1 August 1836, the Sandys barony (of the second creation) passed to her second son, Arthur Moyses William Hill as 2nd Baron Sandys (1792-1860), a bachelor. When he died the title passed to his next brother, Arthur Marcus Cecil Hill who succeeded as 3rd Baron Sandys.

In 1825, Lord Arthur was appointed secretary to a Special Embassy to Lisbon and then to Rio de Janeiro in order to broker a peace treaty between Portugal and Brazil, King John VI of Portugal's son, Pedro having declared himself Emperor of Brazil. That same year Lord Arthur was made a Knight Commander of the Portuguese Military Order of the Tower and Sword (see lot 49).

• £ 8,000-12,000 € 9,300-14,000



46

Movement

46

GEORGE GRAHAM, LONDON
A GOLD PAIR-CASED REPEATING
VERGE WATCH WITH REPOUSSE
CASE, NO. 690, MADE 1737

white enamel dial, Roman numerals and outer minute chapter, gilt hands, gilt full plate quarter repeating movement, cylinder escapement, diamond end-stone, movement number: 690, inner pierced hinged case with London hallmark for 1737 and stamped *IW* for John Ward under the bell, *outer repoussé case stamped DA*, case number: 690, cap and movement signed George Graham together with a key bearing MD and coronet for Mary Dowager, Marchioness of Downshire 40.5mm diameter; 2in.

£ 3,000-5,000 € 3,500-5,800

47

G. HASELDEN
A YELLOW GOLD FULL HUNTER
CASE WATCH WITH SUBSIDIARY
SECONDS, NO. 5860, CIRCA 1856

white enamel dial with Roman numerals and outer minute chapter, subsidiary seconds and gilt hands, gilt 3/4 plate movement, English lever escapement, ruby end-stone, movement number: 5860, 18ct yellow gold hinged case with London hallmark for 1856, and stamped JCW for Joseph Charles Webb, case number 5860, movement signed G. Haselden 45.5mm diameter; 1¾in.

PROVENANCE

By repute the watch of Sir Douglas Strutt Galton (1822–1899)

£ 300-500 € 350-600



47



48

Outer Case

48

JEAN ELEIK
A SILVER KEYLESS GOLIATH CLOCK
WATCH, NO. 156, CIRCA 1760

white enamel dial, Roman numerals and outer minute chapter, unmatched and later hands, gilt full plate movement, two train, verge escapement, three polished hammers striking on a bell, movement number: 156, silver hinged case, case stamped *DE* and numbered 2297 under the bell, and with various marks, outer case engraved with initials *GW* and *MDS* beneath a coronet, case number: 2297, movement signed 105mm diameter; 4¼in.

£ 1,200-1,800 € 1,400-2,100

PORTUGAL, ORDER OF THE TOWER AND THE SWORD, A MAGNIFICENT COMMANDER'S SET OF INSIGNIA, UNSIGNED, CIRCA 1825

comprising:

(i) Neck Badge, in two-colour gold, silver, diamonds and blue and green translucent enamel on *guilloché* ground, the gold centre with laureate bust of King João VI in high relief, legend JOÃO. D. G. REG. DE PORT. P. DO BRASIL in blue-enamelled circle around; the reverse in plain two-colour gold with engraved decoration and central medallion depicting sword in laurel wreath within the motto of the Order VALOR E LEALDADE, Tower above; the badge fitted with a reeded suspension ring linked to a gold riband carrier decorated with oak leaves and acorns and pendent from original neck riband fitted with a gold clasp for wearing, width of badge 69.5mm.;

(ii) Breast Star, in silver, gold, diamonds and blue and green translucent enamel on *guilloché* ground, the gold centre with applied sword over laurel wreath in gold and enamels, legend of the Order VALOR E LEALDADE and date of its foundation 1808 in blue-enamelled circle around, applied Tower above on upper ray of the star and the lower rays each decorated with gold flames; the plain reverse fitted with a flat spring-type vertical suspension pin for wearing, height 84mm., width 76mm. (lot)

PROVENANCE

Conferred upon Lord Arthur Marcus Cecil Hill (later 3rd Baron Sandys, 1798-1863) on 17 November 1825, in recognition of his service as Secretary to Sir Charles Stuart's Legation to the Imperial Court of Rio de Janeiro and the successful conclusion of the Friendship Treaty between Brazil and Portugal marking Brazilian Independence, ratified by João VI on 15 November 1825.

£ 15,000-20,000 € 17,400-23,200



Portrait of Lord Marcus Hill, later 3rd Baron Sandys (1798-1863)
© The Trustees of The Sandys Trust



49 (not illustrated to scale)

A TORTOISESHELL AND WAX PORTRAIT SNUFF BOX, POSSIBLY ENGLISH, CIRCA 1825

circular, the lid applied with a jugate wax portrait of King Joao VI of Portugal (1767-1826) and his consort Queen Carlotta, under domed glass, gold frame, *apparently unmarked* 8cm., 3¼in. diameter

PROVENANCE

The Duke of Sussex, Messrs. Christie & Manson, London, 28 June, 1843, part lot 17

© £ 200-300 € 250-350



SAMUEL COOPER

British, 1608-1672

Portrait of Henry Alexander, 4th Earl of Stirling (d.1691), circa 1666

Signed with monogram, centre right: SC
Watercolour and bodycolour on vellum, silver gilt-frame, later mount, embellished with an Earl's coronet
6.5cm by 5.5cm

PROVENANCE

Possibly either John Alexander, 4th Earl of Stirling (c.1633-91) or his daughter
Judith Alexander (d. 1724), who married Sir William Trumbull (1639-1716) to their son;
William Trumbull (1708-1760) to their daughter;
Mary Trumbull (1741-1769) who married Colonel the Hon. Martin Sandys (1729-1768) to their daughter;
Mary, Marchioness of Downshire, Baroness Sandys (1764-1836);
thence by descent

LITERATURE

Bennet & Son, *Valuation of Miniatures, Medals & Curios for Captain A Hill of Welford Bray Co. Dublin*, 11 December 1896, p.1: 'The Earl of Stirling by S. Cooper / £42'

£ 10,000-15,000 € 11,600-17,400



51

ENGLISH SCHOOL, CIRCA 1665**Portrait of a Young Lady**

Black, red and white chalk, on buff-coloured paper
30.6 by 25.3 cm.

LITERATURE

Possibly: *Ombersley Court Catalogue of Pictures, Ombersley Ms.* undated, p. 48 (listed in the Stateroom as Portrait of a lady, crayon. blue dress);
A. Oswald, 'Ombersley Court, Worcestershire', *Country Life*, 2 January 1953, p. 36, fig. 9

£ 3,000-5,000 € 3,500-5,800

TWO LEATHER TRAVELLING TRUNKS, EARLY 20TH CENTURY

each with a brass lock and painted with initials 'C.H. and 'A.F.S.H.' and family livery, with an inner lift-out tray and linen lining
both approx. 30cm. high, 85cm. wide, 53.5cm. deep; 1ft., 2ft. 9½in., 1ft. 9in.

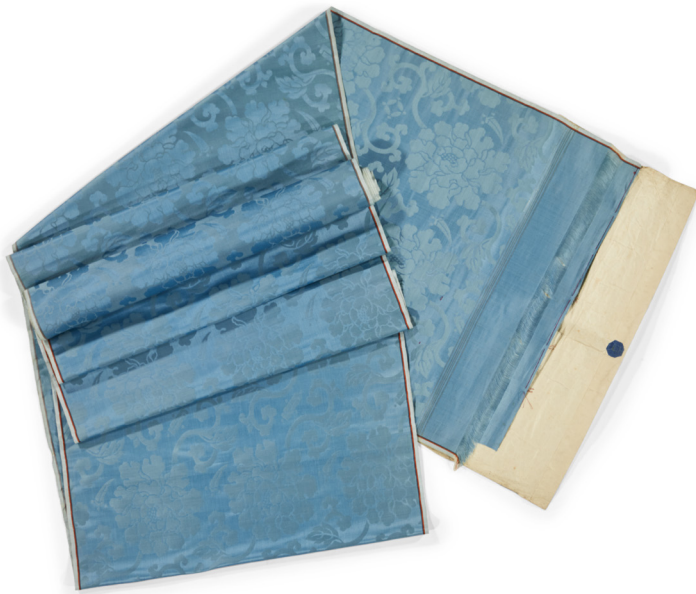
W £ 200-300 € 250-350

Not illustrated



52





54

54

A FINE AND RARE LONG LOOM WIDTH ROLL OF AZURE BLUE FLORAL SILK DAMASK, 18TH CENTURY

on a contemporary cedar wood baton covered in rice paper, each end with line of silver across the width, marking end of the length
approx. 1560 by 71.5cm; 51ft. 1in., 2ft. 4in.

In 18th century inventories at Ombersley, there is a bedroom listed above the Velvet Bedchamber, this first floor apartment was a high status room as there was a costly upholstered tester bed. This centrepiece was described in 1750 as follows, 'A blue stof damask Bed: and curtains and hangings / [there was also] two pair of window curtains of blue stof damask, two valens' (*Ombersley Court Contents Inventory*, circa 1750, revised 1775, p.23). The damask offered here may have been acquired at a later date for this extraordinary decorative scheme.

W £ 200-300 € 250-350

55

A GROUP OF GREEN DAMASK CURTAINS AND GROUP OF CHINTZ CURTAINS, 18TH CENTURY AND LATER

comprising; four chintz curtains (largest approx. 378 by 117cm and smallest approx. 372 by 117cm), two dark green silk damask curtains, 18th century (approx. 308 by 163 cm and 308 by 162 cm), six sage green damask silk curtains (largest approx. 370 by 179cm and smallest approx. 365 by 176cm), and five apple green damask silk curtain ties (approx. 108 by 10cm) (17)

LITERATURE

Anon. *Ombersley Court Contents Inventory*, circa 1825-36, p.13, possibly the dark green damask curtains are those described

See catalogue note at SOTHEBYS.COM

W £ 150-250 € 200-300



55

56

A GROUP OF CRIMSON DAMASK CURTAINS AND FRAGMENTS, EUROPEAN, 19TH CENTURY AND LATER

comprising; a pair of silk damask curtains with braiding (approx. 356 by 88cm and 360 by 97cm), three silk damask curtains (approx. 371 by 120cm, 371 by 118cm and 371 by 121cm), along with six silk fragments of varying sizes (largest is approx. 259 by 59cm and the smallest is 41 by 23cm) (11)

The 1775 inventory of Ombersley describes a lavishly appointed State Bed Chamber, the crimson velvet bed of which was hung with crimson damask, the room also included curtains 'fringed by two valens'. The Small Drawing Room (now the Rose Boudoir) is evocatively described as being hung with 'four pieces of Crimson Genoa Damask hangings in gilt borders carved' with four curtains in the same. It is tempting to think that some of the fabric in the present lot formed a part of one of these schemes. The same room in 1863 is described as having 'Handsome figured crimson silk damask curtains for 4 windows' (M. H. Bluttley, *Ombersley Court, Inventories of Heirlooms*, 1863, p.160).

W £ 100-150 € 150-200



56

36

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

57

TWO QUILTED COVERLETS, ENGLISH OR INDIAN FOR THE ENGLISH MARKET, 18TH CENTURY

comprising; a red embroidered quilted coverlet (approx. 248cm by 220cm) and a quilted cotton coverlet (approx. 170cm by 145cm)

LITERATURE

M. H. Blutley, *Ombersley Court, Inventories of Heirlooms*, 1863, p.130; [possibly] 'Drawing Room / quilted needlework cover'

W £ 3,000-5,000 € 3,500-5,800



57



58

58

A GROUP OF QUILTED COVERLETS AND PELMETS, EUROPEAN, 17TH-19TH CENTURY

comprising; two Indo-Portuguese quilted coverlets (approx. 257 and 225cm and 176 by 150cm), a cotton coverlet (approx. 249 by 211cm) and three bed hangings (approx. 148 by 60cm, 155 by 41cm and 191 by 42cm) (6)

LITERATURE

Anon, *Ombersley Court Contents Inventory*, 1806, part possibly, p.4

See catalogue note at SOTHEBYS.COM

W £ 800-1,200 € 950-1,400

59

A GROUP OF EMBROIDERED TEXTILES, INCLUDING THREE SUZANI PANELS, 18TH-20TH CENTURY

comprising; three Suzani embroidered panels (approx. 155 by 108cm, 170 by 109cm and 114 by 111cm), a Suzani border (approx. 234 by 29cm), an Indian silk dress band (approx. 220 by 70cm), an Ottoman embroidered turban cover (approx. 96 by 90cm) and towel linen (approx. 203 by 24cm), a Chinese damask panel (approx. 60 by 54cm), two brocade panels (approx. 120 by 56cm and 217 by 52cm), a Chinese circular embroidered panel (approx. 70 by 69cm), a small embroidered felt cap (approx. 70 by 30cm), a striped polychrome damask panel with lace edging (approx. 105 by 98cm), a black lace sampler (approx. 59 by 27cm), an embroidered shawl (approx. 165 by 156cm), and a Cantonese embroidered shawl (approx. 148 by 152cm) (16)

W £ 3,000-5,000 € 3,500-5,800



59

THE PROPERTY OF MR & MRS GERALD SCARFE

**ENGLISH SCHOOL, 19TH CENTURY
A SET OF ELEVEN PORTRAITS OF
HISTORIC 'EMINENT PERSONAGES'**

supplied by Plucknett of Warwick and with their label verso

oil on oak panel, with giltwood slips and ebonised frames, variations to frames and two frames reduced in size
each painted panel approx. 47.5cm. by 35cm.; 1ft. 6¾ by 1ft. 1¾in.

EXHIBITED

Warwick, *The Royal Pavilion*, The Royal Show, June 1892;

Warwick, Plucknett & Co. Showrooms, 1892-1908 (until presumably sold, Edwards & Son, *Catalogue of the Stock of Furniture, Oil Paintings* [etc], 8-11 December 1908)

The output of James Plucknett (1836-1905) was as varied as his career path. He trained as a doctor, cabinet maker and architect always striving to be a draughtsman. It was his workshop in Warwick producing furnishings in a historical revivalist style for which he is best known. This culminated in 1884 with a commission for furnishing Leamington Spa Town Hall (arch. John Cundall). He also produced 'Art Furniture' (from 1884 a term

featured in advertisements) and was inspired by makers such as E. W. Godwin. Plucknett & Co (called so from the late 1880s) provided a 'complete service', producing suitable pieces and interior architecture for the home and this is evidenced in a photograph of their showroom, showing the present works in situ from 1908. Plucknett's decoration of the Royal Pavilion for the Royal Show held in Warwick is wonderfully described in *The Leamington Spa Courier*, 21 June 1892, the pavilion is fitted with 'the finest specimens of cabinet work' much of which was leant by clients and the portraits are described thus 'The oak panelling... enriched by some fine old [sic] portraits on panels, of eminent personages, including Queen Elizabeth.. [etc]'. Plucknett revelled in the history of 'olde' England, a passion clearly exhibited in the present lot.

£ 3,000-5,000 € 3,500-5,800



Plucknett & Co., Warwick, 1908, showroom display showing the installation of the present group.



60 (illustrated without frames)

61

PROPERTY OF A GENTLEMAN

**TWO PAINTED DUMMY BOARDS,
THE PAINTED DECORATION 17TH CENTURY,
OAK SUPPORTS 19TH CENTURY**

each canvas depicting a child and laid down on oak with an old BADA label to the reverse
tallest: 103cm. high, 3ft. 4in.; smaller: 97cm. high, 3ft. 2¼in.

W £ 3,000-5,000 € 3,500-5,800



61

PROPERTY OF AN AMERICAN COLLECTOR

**A PAINTED AND CARVED LIMWOOD
AND OAK MODEL OF ST. PAUL'S
CATHEDRAL, LATE 17TH CENTURY/
EARLY 18TH CENTURY**

the dome *possibly associated* with detachable tower, the western towers also detachable, on *later red velvet lined base, losses and some redecoration*

109cm. high, 73cm. wide, 124cm. deep; 3ft. 7in., 2ft. 4³/₄in., 4ft. ³/₄in.

PROVENANCE

The Collection of Jan Vlug, London, circa 1935
The Renè Withofs Collection, Brussels until the 1990s
Acquired by the current owner in April 2000

EXHIBITED

The Naples Museum of Art (now the Baker Museum) Florida, *Masters of Miniature*, September 11, 2002 — July 31, 2003

This interesting early model of St Paul's Cathedral in London, the magnificent Sir Christopher Wren masterpiece, commissioned by Charles II following the Great Fire of London in 1666, possibly relates to an early design by the Royal Architect. In May 1670 Wren presented his first model, part of which remains in the collection at St Paul's today and which predates the Great Model which took ten months to prepare between December 1672 and September 1673 prior to the presentation to the King. Whether this current model, interestingly constructed in similar timbers to the Great model, was an interim example is a tantalizing thought and would certainly appear to date to around the period of construction.

‡ W £ 20,000-30,000 € 23,200-34,800





63

63

PROPERTY OF A GENTLEMAN

A GEORGE III MAHOGANY TRIPOD TABLE, CIRCA 1760

the pie-crust tilt-top with bird-cage action, on a fluted and acanthus carved stem, the cabriole legs with claw and ball feet
70.5cm. high, 71cm. wide; 2ft. 3¾in., 2ft. 4in.

PROVENANCE

Acquired from H. Blairman & Sons Ltd., London.

W £ 12,000-18,000 € 14,000-20,900

64

PROPERTY FROM A PRIVATE COLLECTION

A GEORGE II CARVED MAHOGANY SIDE TABLE, MID-18TH CENTURY

with *later* green marble top
83cm. high, 136cm. wide, 66cm. deep; 2ft. 8¾in., 4ft. 5½in., 2ft. 26in.

For a related 'marble slab' table, see that illustrated in R. W. Symonds, *English Furniture from Charles II to George II*, London, 1929, p. 25, fig. 9.

W £ 8,000-12,000 € 9,300-14,000



64

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

A GERMAN GILT-BRONZE MOUNTED ROSEWOOD AND WALNUT BUREAU-CABINET

DRESDEN, FIRST HALF OF 18TH CENTURY

the cupboard door with bevelled mirror plate opening to reveal a fitted burr walnut interior of an arrangement of seventeen drawers surrounding a single door, opening to reveal two further short drawers, above a shallow frieze drawer, the lower section with a fall front enclosing a fitted interior opening to reveal eight short drawers and one long drawer over two short and three long drawers, raised on ogee bracket feet, *formerly with finials*
221cm. high, 96cm. wide, 61cm. deep; 7ft. 3in., 3ft. 2in., 2ft.

PROVENANCE

Christie's London, *Important English Furniture and Carpets*, 11 April 1985, lot 138; Acquired from Hotspur Ltd., 1985.

COMPARATIVE LITERATURE

Haase, G. *Dresdener Möbel des XVIII Jahrhunderts*, Leipzig, 1983, p. 280, fig. 76; *Meisterwerke des 18. und 19. Jahrhunderts: Kunstgewerbemuseum Dresden in Schloss Pillnitz*, Staatliche Kunstsammlungen Dresden, 1996, pp.62-63, fig. 33.

The present cabinet was almost certainly conceived as one of a pair. The likely companion bureau-cabinet is illustrated *inter alia* by G. Haase (*op. cit.*, p. 280) and was formerly in the collection of the Royal Court of Saxony at Schloß Moritzburg (Inv. No. 42 350).



The probable pair to the present lot, formerly in the collection of the Royal Court of Saxony at Schloß Moritzburg.

The bureau-cabinet was restituted in the late 20th century and is now on view at the Museum of Decorative Arts in Pillnitz. Tantalisingly there is no record of the present cabinet in any of the historic inventories of Schloß Moritzburg.

W • £ 25,000-40,000 € 29,000-46,400





The Saloon at Easton Neston, Northamptonshire, in 1927 showing lot 66 © Country Life Archive

66

'Lady Windsor's table'

A GEORGE I FEATHERBANDED YEW, BURR-YEW AND IVORY GAMES TABLE, EARLY 18TH CENTURY AND LATER

the two short drawers and candle slides, with *later* gadrooning to frieze on *later* carved mahogany cabriole legs terminating on scaly claw and ball feet

70cm. high, 54.5cm. wide, 54.5cm. deep; 2ft. 3½zin., 1ft. 9½zin., 1ft. 9½zin.

PROVENANCE

By repute Louise Renée de Penancoët de Kérouaille, Duchess of Portsmouth (1649–1734), thence to her niece Lady Charlotte Herbet (1676–1733) who married John, 2nd Baron Jeffreys of Wem (1673–1703) and latterly Thomas Windsor, 1st Viscount Windsor of Blackcastle (1669–1738);

to Lady Herbet's daughter Henrietta Louisa Jeffreys, later Countess of Pomfret (1698–1761), who married Thomas Fermor, 1st Earl of Pomfret, 2nd Baron Leominster (1698–8–1753); to their daughter Lady Charlotte Fermor (1725–1813), who married the Hon. William Finch (1691–1766);

to their daughter Mrs. Matilde Finch, who according to the accompanying note, gifted the table to General Thomas William Fermor, 4th Earl of Pomfret FRS (1770–1833); thence by descent.

LITERATURE

H. Avary Tipping, 'Easton Neston, Northamptonshire, The Seat of Sir Thomas Fermor-Hesketh, Bt. - II', *Country Life*, 14 November 1908, p. 669 (illustrated in the Large Drawing Room);

Phillips & MacConnal, *Inventory of Contents of Easton Neston House, Northamptonshire*, 1919, listed in the Drawing Room as a 'Walnut chess board and chess-men inlaid with ivory, presented to Charles II';

Anon. compiler, *An Inventory of the Mansion and Contents Easton Neston House, Towcester*, 1923, item 29, listed in the Drawing Room as a 'Charles II chest [sic] table and pieces on cabriole legs formerly property of Louise DeQuerouille';

Anon. compiler, *Easton Neston House, Towcester, Inventory and Valuation of Contents*, 1927, item 33, listed in the Drawing Room as a 'Charles II chest [sic] table and pieces on cabriole legs formerly property of Louise DeQuerouille';

H. Avary Tipping, 'Easton Neston, Northamptonshire, The Seat of Sir Thomas Fermor-Hesketh, Bt. - II', *Country Life*, 27 August 1927, p. 298 (illustrated in the Saloon);

J. Kenworthy-Browne, 'Easton Neston, Northamptonshire: 2', *The Connoisseur*, September-December, 1964, p. 146 & 148, figs. 6 & 12 (illustrated in the Small Sitting Room, then called the Pink Drawing Room).

The present games table, with its finely featherbanded candle-slide and drawer-fronts, beautifully figured burr-yew veneers and arched beaded apron frieze, is an exceptional example of early 18th century craftsmanship. The use of a dense hardwood for the drawer and candle-slide linings is very early and a further indication of its superior quality. According to family tradition, the table was referred to as 'Lady Windsor's Table' by Countess Pomfret (1698–1761) and her descendants. A typed note accompanying the table, dating to the second quarter 19th century, sets out the aforementioned provenance. Whilst its association with Charles II and the earliest lines of reputed provenance are probably apocryphal - Henriette Mauricette Kérouaille's (1650–1685) dates are out of kilter with the stylistic and constructional dating of the table - there is no doubt it has long been regarded as a treasure in the Pomfret and Fermor-Hesketh collections.

The games table was apparently re-mounted in the antiquarian taste at some point in the 19th century and the boldly carved mahogany cabriole legs, with reptilian scaly claw feet, recall the output of Gillows of Lancaster and London from the 1820/30s. It is conceivable Gillows were commissioned to re-mount 'Lady Windsor's table' and the quality of the carving coupled with the identifiable Gillows interpretation of the George II style add further weight to the attribution.

W • £10,000-15,000 €11,600-17,400

PROPERTY OF THE TRUSTEES OF
THE SECOND BARON HESKETH'S WILL TRUST

LOTS 66-69



The 'Wyatt Pattern' Dining Chairs
**A SET OF EIGHTEEN GEORGE III
 MAHOGANY DINING CHAIRS, CIRCA
 1775, ATTRIBUTED TO GILLOWS
 AFTER A DESIGN BY JAMES WYATT**

comprising of two armchairs and sixteen side chairs, the interlaced backs with leafy top rails and oval paterae and plumes, the stuffed seats covered in *later* close-nail red leather, the fluted rails on fluted turned tapering front legs with water leaf incised capitals and patera carved headers

PROVENANCE

Possibly supplied to Sir Thomas Hesketh, 1st Bt. (1728-1778) or Sir Robert Hesketh, 2nd Bt. (1729-1796) for Rufford New Hall, Lancashire. Thence by descent in the family

EXHIBITED

On loan to Kedleston Hall, Derbyshire, 2011-2019

LITERATURE

J. Kenworthy-Browne, 'Easton Neston, Northamptonshire: 1', *The Connoisseur*, September-December, 1964, p. 72, fig. 2 (part illustrated in the Saloon, then called the Dining Room);

J. M. Robinson, *James Wyatt, Architect to George III, Italy*, 2012, p. 142.

RELATED LITERATURE

S. E. Stuart, *Gillows of Lancaster and London 1730-1840*, Volume I, China, 2008, pp. 158-159.

This remarkable set of chairs combine the sophisticated and elegant designs of James Wyatt (d. 1813), a pre-eminent neo-classical architect of the 18th century, with the superb craftsmanship and quality of one of the eighteenth and nineteenth centuries most celebrated workshops, that of Gillows of Lancaster and London. Rarely in English

furniture of this date is it wholly possible to determine the designer and maker and fully acknowledge the partnership between architect/designer and cabinet-maker.

THE DESIGN

The design for these chairs was discovered in an album of drawings by James Wyatt in the collection of the Vicomte de Noailles in Paris (fig. 1). The discovery of the design reinforces the link between these chairs and others of this design. The earliest documented example of this model, indeed they are the earliest examples of Wyatt designed furniture, were supplied by Gillows in July 1774 to Sir Thomas Egerton for the Dining Room at Heaton Hall, Lancashire. The firm supplied '16 Elegant mahogany chairs with carv'd back rails and legs' with two 'carv'd elbows' to match (Robinson, *op. cit.*, p. 140). The set are listed at Heaton Hall in 1897 and were subsequently sold at the beginning of the 20th century.

Wyatt's inspiration for the interlaced hoop-back on these chairs and other related designs is not known but it is possibly derived from a printed design that was re-issued in 1766 by the print seller Robert Sayer from an original published in 1753 in *Six New Designs of Chairs* (see: C. Gilbert, 'Smith, Manwaring, Sayer and a newly discovered set of designs', *Furniture History*, 1993, pp. 129-133). Robinson notes the 'rounded backs with segmental lines related to the apsed dining room at Heaton' as would be expected of an architect-designer adept at incorporating classical architectural ornament into his creations.

What is known is the design became referred to as the 'Wyatt Pattern' in Gillows' Petty Ledger and the design is well documented in the Gillows archive as being by Wyatt. It was described as their 'best' chair and no other chair the firm produced in the 1770s cost as much as the 'Wyatt Pattern' chair.

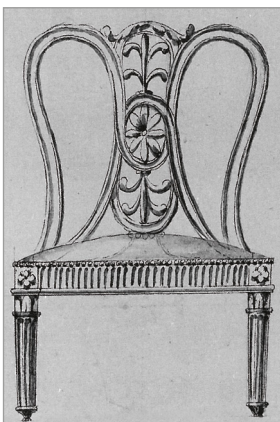
Other examples include those most probably supplied to John Baker Holroyd, 1st Earl of Sheffield (d.1821), for Sheffield Park, Sussex, a house in which Wyatt worked extensively in the 1770s. In October 1775 sixteen chairs in this design were supplied to Richard Pennant at Winnington Hall, Cheshire – a house associated with James and Samuel Wyatt – although the chair was on occasion supplied to houses to which the Wyatt's had no involvement, showing Gillows were making the chairs independently for their own clients. In July 1774, '6 mahogany chairs new pattern Wiats [sic]' are listed in the order books and in April 1775 there is reference to 'another 66 chairs new pattern like Sir T. Eg[erton]' (Robinson, *op. cit.*, p. 142).

In addition to these and the aforementioned sets of chairs of this model, there are a small number of sets which also follow the Wyatt design and share the same idiosyncratic oak seat-rail construction. This construction is identical to that of a set of Gothic chairs exactly following a Gillows pattern and probably made by the firm in the early 1780s. The two sets of chairs share oak inner seat-rails but most importantly also the highly idiosyncratic flat angle struts. The Gillows Gothic set are now in Soho House, Birmingham (see: Susan Stuart, 'Three Generations of Gothic Chairs', *Furniture History*, 1996, pp. 33-8).

RUFFORD NEW HALL, LANCASHIRE

Although the present set of eighteen chairs, the largest known run of this model, are not listed in the few surviving 20th century inventories of Easton Neston, it is more likely they were supplied to Rufford New Hall, Lancashire. Sir Thomas Hesketh, 1st Bt. (1728-1778) built a new compact classical house at Rufford which was improved by his brother Sir Robert (1729-1796) and subsequently his American-born grandson and heir, Sir Thomas Dalrymple Hesketh (1777-1842) who employed local architect John Foster, working under the guidance of James Wyatt.

W £ 150,000-250,000 € 174,000-290,000



James Wyatt's design for a set of fourteen chairs supplied to Sir Thomas Egerton for the Dining Room at Heaton House in 1774.



Engraving of Rufford New Hall, Lancashire, 1818.







'The Hope Desk'

A REGENCY MAHOGANY TWIN-PEDESTAL DESK, EARLY 19TH CENTURY, IN THE MANNER OF THOMAS HOPE

with horizontal bands of ebonised embossed floral mouldings, the leather-lined top above a drawer enclosing a leather-lined writing slope/slide concealing quadrant swinging compartments within pylon shaped pedestals with ebonised palmette carved antefixae fitted with cupboards and opposing sides with five small drawers enclosed by doors, the lower sections with opposed sets of three ebony strung drawers on a moulded incurved plinth 152cm. high, 187cm. wide, 91cm. deep; 4ft. 11¾in., 6ft. 1½in., 3ft.

PROVENANCE

With H. Blairman & Sons Ltd; Possibly acquired by Sir Thomas Fermor-Hesketh, 8th Bt., later 1st Lord Hesketh (1881-1944) or Frederick Fermor-Hesketh, 2nd Baron Hesketh DL (1916-1955); thence by descent.

LITERATURE

M. Jourdain and F. Rose, *English Furniture: The Georgian Period 1750-1830*, London, 1953, figs. 20 (detail) and 105; C. Musgrave, *Regency Furniture: 1800 to 1830*, London, 1961, pl. 19.

RELATED LITERATURE:

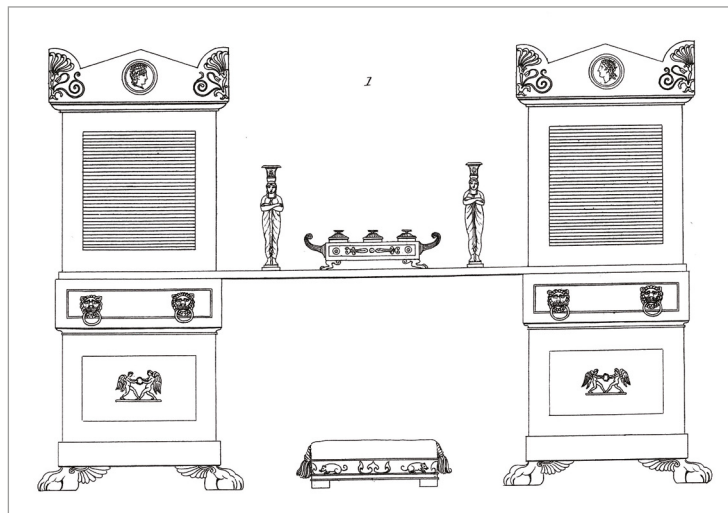
T. Hope, *Household Furniture and Interior Decoration*, 1807, pl. XI, fig. 1

This exceptional mahogany pedestal desk betrays the influence Thomas Hope (d. 1831), the celebrated arbiter of early Regency taste. The form relates to a 'large library or writing-table' in Hope's seminal publication *Household Furniture and Interior Decoration*, 1807, pl. XI, fig. 1, in which he explains that the distinctive antefixae adorned pediments recall the 'shape of ancient Greek house roofs'.

Hope was of wealthy Amsterdam banking stock and was a great collector and patron. He became a great promoter of the 'Goût Grec' 'following his grand tour of 1787-1795 which imbued him with the 'Spirit of Corinth and Athens'. His house in Duchess Street open to serious art collectors was witness to this passion and was much admired and had a profound influence on taste in 19th century.

W £ 80,000-120,000 € 93,000-140,000





Thomas Hope design for a writing table, *Household Furniture and Interior Decoration*, 1807.



69

69

A GEORGE IV MAHOGANY CIRCULAR LIBRARY TABLE, CIRCA 1820 AND LATER

the circular leather-lined top with a gadrooned edge above a moulded frieze with two opposing frieze drawers alternating two swinging compartments over three pairs of panelled doors with gilt-brass foliate mouldings and laurel wreath mounts alternating three pairs of concave similar separated by *later* sphinx headed monopodia on a plinth
85cm. high, 197cm. diameter; 2ft. 9½in., 6ft. 5½in.

PROVENANCE

Probably acquired by Frederick Fermor-Hesketh, 2nd Baron Hesketh DL (1916-1955); thence by descent.

EXHIBITED

On loan to Attingham Park, Shropshire, 2007-2019

LITERATURE

C. Musgrave, *Regency Furniture, 1800 to 1830*, London, 1961, pl. 71;

J. Kenworthy-Browne, 'Easton Neston, Northamptonshire: 2', *The Connoisseur*, September-December, 1964, p. 149, fig. 14 (illustrated in the Entrance Hall).

This remarkable library table is one of only very few recorded examples of this large round form designed to be placed in the centre of a grand Regency library. A similarly conceived library or writing table which dates to the late 1780s from which the design of the current table draws inspiration is in Horse Guards, Whitehall, London and illustrated by Ralph Edwards, *The Shorter Dictionary of English Furniture*, London, 1964, p. 561, fig. 22, which is a derivation from a design published by Thomas Sheraton in his *Drawing Book of 1791-4* and reproduced by Edwards, *op.cit.*, p. 567, fig. 42.

W £ 40,000-60,000 € 46,400-70,000



PROPERTY REMOVED FROM DINMORE MANOR CHAPEL, HEREFORDSHIRE

AN ENGLISH CHAMBER ORGAN BY SAMUEL GREEN, LONDON, 1786

the case of mahogany with three panels of gold-painted display pipes (3, 19, 3), all backed with red silk, with decorative brass wirework at the corners of the central oval panel, the mahogany panels flanking the keyboard with holly stringing, the cornice with dentil moulding, the retractable keyboard, compass five octaves and one note, GG to f3 omitting GG sharp, with ivory naturals and ebony accidentals, ten hand stops inscribed as Fifteenth, Principal Treble, Principal Bass, Stop Diapason Treble and Stop Diapason Bass on the left side and Cornet Treble, Cornet Bass, Flute, Dulciana and Open Diapason on the right side, one pedal, later music desk, two articulated candle brackets, inscribed on a boxwood plaque above the keyboard *Samuel Green London 1786*
335cm. high, 211.5cm. wide, 108cm. deep; 11ft high, 6ft. 11¼in. wide, 3ft. 6½in.

PROVENANCE

Possibly built for Sir George Cornwall, 2nd Bt. (1748-1819), for Moccas Court, Herefordshire, circa 1786;
moved to Dinmore Manor Chapel, Herefordshire, probably in the second half of the 19th century;
on loan at Croft Castle, Herefordshire, 2007-2019.

LITERATURE

Michael Wilson, *The English Chamber Organ*, Oxford, 1968, pp. 73-4;
David Wickens, *The Instruments of Samuel Green*, Macmillan, 1987, pp. 126-7;
National Pipe Organ Register, online at <http://www.npor.org.uk/NPORView.html?RI=J00031>

The organ was apparently built by Samuel Green for Sir George Cornwall's new house at Moccas Court in Herefordshire in 1786. Samuel Green was the foremost organ builder of his day. He operated independently between 1772 and 1796, whose streamlined operation allowed for greater standardisation and more innovation. He made a large number of church and chamber organs with similar examples to the present organ at Downton Castle, Herefordshire (1787) with its twin at Edith Weston, Rutland, and Attingham Park, Shropshire (1788).

Sotheby's would like to thank Dr. Graham Wells for his assistance cataloguing this lot. Please note, the organ will only be available for inspection at Sotheby's Greenford Park warehouse prior to the sale and is sold with a report from Messrs Martin Goetz & Dominic Gwynn Ltd. dated 1st April 2017 (updated 15th February 2019).

W © £ 12,000-18,000 € 14,000-20,900



70



Detail of inscription

PROPERTY OF A LADY

**A NEAR PAIR OF GEORGE III SATINWOOD
WORK TABLES, CIRCA 1800, AFTER A DESIGN
BY THOMAS SHERATON**

each top with a hinged front
larger: 74cm. high, 56cm. wide, 37cm. deep; 2ft. 5in., 1ft.
10in., 1ft. 2½in.

PROVENANCE

Acquired from Partridge Fine Arts, London, 1985;
Sotheby's New York, *Property from the Collections of Lily &
Edmond J. Safra*, 4 November 2005, lot 352.

The design for these elegant satinwood work tables is taken
from Thomas Sheraton's *The Cabinet-Maker and Upholsterer's
Drawing Book*, published in 1793, plate 54 which is inscribed 'A
Lady's Work Table'. The present tables correspond exactly with
the ensuing description which declares 'The style of finishing
them is neat, being commonly made of satinwood, with a brass
moulding round the edge of the rim', and further that 'The
shelf below is shaped something like a boat...which serves as a
convenience for sewing implements'.

W £ 4,000-6,000 € 4,650-7,000



72

□ 72

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**A REGENCY BRASS MOUNTED ROSEWOOD
WRITING TABLE, CIRCA 1815**

with a green leather inset top
76cm. high, 76cm. wide, 49cm. deep; 2ft. 6in., 2ft. 6in., 1ft.
7¼in.

W • £ 1,000-1,500 € 1,200-1,750

73

PROPERTY OF A GENTLEMAN

**A MATCHED PAIR OF ROSEWOOD BANDED
SATINWOOD SERPENTINE SIDE CABINETS IN
THE MANNER OF GILLOWS, ONE CIRCA 1780,
THE OTHER EARLY 20TH CENTURY**

the frieze drawers with associated gilt-brass handles above
cupboard doors
larger 90.5cm. high, 102.5cm. wide, 45cm. deep; 2ft. 11½in.,
3ft. ¾in., 1ft. 5¾in.

PROVENANCE

Sir Thomas Fermor-Hesketh, 8th Bt., later 1st Lord Hesketh
(1881-1944);
thence by descent.

See catalogue note at SOTHEBYS.COM

W • £ 4,000-6,000 € 4,650-7,000



71



73

74

PROPERTY FROM A PRIVATE COLLECTION

**A LARGE REGENCY MAHOGANY JARDINIERE,
CIRCA 1820, ATTRIBUTED TO GILLOWS**

with a later lining

58.5cm. high, 67.5cm. diameter; 1ft. 11in., 2ft. 2½in.

PROVENANCE

Acquired from Patrick Sandberg Antiques, London, 2011.

A closely related 'circular mahogany cistern neatly carved lined with lead and on castors' was supplied to Stephen Tempest for Broughton Hall, North Yorksire in 1813, the drawing of which is illustrated in the firm's Estimate Sketch Book of 1810 together with a rectangular version (see S. Stuart, *Gillows of Lancaster and London, 1730-1840*, China, p. 94, pl. 640).

W £ 8,000-12,000 € 9,300-14,000



74

75

**A PAIR OF VICTORIAN SATINWOOD AND
MAHOGANY DISPLAY CABINETS, 1877**

the upper section with mirrored balustrade gallery above three glazed doors opening to reveal two shelves with mirrored backs, above a lower tier with conforming balustrade gallery and reeded uprights, the reverse with painted inscription OCT. / 1877, the Chubb London patent locks with serial number 80903

175cm. high., 156cm. wide, 43cm. deep; 5ft. 9in., 5ft. 1½in., 17in.

W £ 5,000-8,000 € 5,800-9,300



75



76

76

PROPERTY FROM A DISTINGUISHED PRIVATE SWISS COLLECTION

A LOUIS XV STYLE GILT-BRONZE MOUNTED MEISSEN PORCELAIN 'SCHNEEBALLEN' POT POURRI AND COVER

THE PORCELAIN CIRCA 1745, THE MOUNTS 19TH CENTURY

the ovoid body encrusted with tightly-packed flowerheads reserved with leafy tendrils, supported by a foot cast with scrolls, the rim and finial cast with trailing foliage, blue crossed swords mark, *Pressnummer 21, restoration to lid* 20.5cm. high, 8in.

PROVENANCE

Auktionshaus Michael Zeller, Lindau, 6-10 October 1987, lot 880.

‡ W £ 4,000-6,000 € 4,650-7,000

77

**A LOUIS XV GILT-BRONZE MOUNTED TULIPWOOD AND SATINWOOD TRICOTEUSE BY ROGER VANDERCRUSE, DIT LACROIX
FIRST HALF 18TH CENTURY**

with one frieze drawer, stamped *R. LACROIX JME, restorations*

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

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

W • £ 3,000-5,000 € 3,500-5,800



77



78

54

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



78

PROPERTY FROM A DISTINGUISHED PRIVATE SWISS COLLECTION

**A MEISSEN PORCELAIN
'SCHNEEBALLEN' PART TEA SERVICE**
circa 1745

painted with scenes after Watteau of figures in landscape *en grisaille*, within cartouches above diaper pattern supports surmounted by flower baskets, comprising: a circular basin; baluster jug; five teacups, a coffee-cup and ten saucers; a similar teapot; a baluster jug; a two-handled circular sugar bowl and cover; a saucer painted with a vignette of figures; and a large circular bowl and cover, the interior richly gilt, the interior of the cover reserved with a roundel of figures in landscape, blue crossed swords marks, gilt IV: to the first part service, *some minor damages and restoration, including one to a lid*

PROVENANCE

Sale Sotheby's, London, 23 February 1988, lot 363 (part), 366 (part), 367-371; Sotheby's, Geneva, 14 November 1989, lot 13 (part).

‡ £ 6,000-9,000 € 7,000-10,500



79

PROPERTY OF A LADY

**A PAIR OF LOUIS XV FLOWER
PORCELAIN MOUNTED GILT-
BRONZE LANTERNS**

**THIRD QUARTER OF THE 18TH
CENTURY**

some porcelain flowers *later*
44cm. high, 23cm. wide; 1ft. 5¼in., 9in.

PROVENANCE

From a Parisian collection;
Koller, 26 March 2009, lot 1088;
then acquired by the current owner.

The *marchand-mercier* Lazare Duvaux specialized in this type of lanterns embellished with porcelain flowers, which he would often sell to the Court. His account books list an abundance of similar lanterns, most of them with porcelain flowers from the Vincennes factory. Interestingly, the fashion of such lanterns spread over the years 1749-1755 (corresponding to the production period of the porcelain flowers by Vincennes).

A related lantern was sold Sotheby's Paris, 27 April 2017, lot 101. In comparison, the present examples are richer and present much detail and refinement in the treatment of the gilt-bronze, with elegant twists on the sides and trellis reminiscent of those found in gardens. Such lanterns were described in the *Livre-journal* of Lazare Duvaux as "no.1139. - M. DANGÉ, fermier général: Deux lanternes de glace à cinq pans, montées en treillage verni & doré d'or moulu, garnies de branchages & fleurs de Vincennes, avec les chandeliers dorés, à 292 l. pièce" (Lazare Duvaux, *Livre-journal de Lazare Duvaux*, Vol.2., Paris, 1873, p.126).

W £ 10,000-15,000 € 11,600-17,400

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

LOTS 80-95



80

A PAIR OF RÉGENCE GILT-BRONZE MOUNTED BLANC-DE-CHINE PORCELAIN FIGURES, AS TWO-LIGHT CANDELABRA

THE MOUNTS CIRCA 1725-30, THE PORCELAIN KANGXI PERIOD

28cm. high; 11in.

PROVENANCE

Collection of Baron James de Rothschild; sold at the Palais Galliera, Paris, 1 December 1966, lot 173; J. Kugel Antiquaires, Paris, 2008

A blanc-de-chine porcelain figure, illustrated in Izarn, P. *Les porcelaines montées au XVIIIème siècle*, Paris, 2015, pp.24-25, cat. no. 11, feature similar gilt-bronze nozzles and drip panels. Similarly, a pair of gilt-bronze mounted figures as a three-light candelabra is illustrated in Kjellberg, P. *Objets Montés du Moyen Age à nos Jours*, Paris, 2000, p.92. Furthermore, a pair

of figures with similar hairstyles and clothes, dated between the late 17th century and early 18th century, is illustrated in Blumenfield, Robert H. *Blanc de Chine: the great porcelain of Dehua*, Berkeley, 2002, p.82., fig.c.

Baron James de Rothschild (1878-1957)

James Armand Edmond de Rothschild was the grandson of James Rothschild (1792-1868) also known as the founder of the French branch of the Rothschild banking dynasty. He and his wife Dorothy Pinto divided their time between a house in Park Street, London, and an apartment on the Champs Elysées in Paris. In 1922, he inherited Waddesdon Manor, which he later bequeathed, with its contents, to the National Trust. In England, James became involved with the political and social life of the area: he sat in the House of Commons until 1945, became Deputy Lieutenant for the City of London, but also made frequent appearances in the society pages of the newspapers.



Baron James de Rothschild
© Lafayette

W £ 15,000-25,000 € 17,400-29,000



81

81

**A PAIR OF GILT-BRONZE MOUNTED
BLANC-DE-CHINE PORCELAIN
FIGURES OF CRANES, AS TWO-LIGHT
CANDELABRA**

**THE MOUNTS CIRCA 1720, THE
PORCELAIN KANGXI PERIOD**

the porcelain nozzles and drip pans probably European porcelain, one pan replaced 26cm. high; 10¼in.

PROVENANCE

J. Kugel Antiquaires, Paris, 2008

RELATED LITERATURE

Blumenfield, Robert H. *Blanc de Chine: the great porcelain of Dehua*, Berkeley, 2002.
Donnelly, P.J. *Blanc de Chine: the porcelain of Têhua in Fukien*, London, 1969.

These blanc-de-chine porcelain cranes are typical of the production from the beginning of the 18th century of the porcelain factories of Dehua, Fujian province, in southeastern China. The production of this type of white porcelain, known from the 19th century as 'blanc de chine' in the West, finds its origins in the 11th century.

The crane has been an auspicious symbol of longevity, harmony and filial respect from the earliest times in China. Another important and related pair of mounted *candélabres aux cigognes* possibly supplied to Madame de Pompadour by Lazare Duvaux, sold Christie's London, *The Exceptional sale*, 9 July 2015, lot 129. Whilst the gilt-bronze mounts differ in style, the design of the crane standing before a tree trunk is similar. Other pairs of gilt-bronze mounted cranes are recorded in the Jean de Jullienne sale, of 20 March-22 May 1767, citing '1446. Deux cigognes, d'ancien Chine, blanc foncé, sur pieds à gaudron de bronze' and '1525. Deux petites cigognes, d'ancien & très beau blanc de Japon, garnies de pieds à gaudron de bronze'.

Mounted cranes in coloured porcelain were sold Sotheby's Paris, *The Léon Lévy Collection*, 2 October 2008, lot 43. Furthermore, the treatment of the porcelain relates to a pair of blanc-de-chine peacocks mounted on a pot pourri, sold Christie's New York, *Connoisseur's Eye*, 20 May 2014, lot 264 and to a peacock illustrated Blumenfield, Robert H. *Blanc de Chine: the great porcelain of Dehua*, Berkeley, 2002, p.88, fig.c.

The fine engraved gilt-bronze base is similar to the base of a pair of gilt-bronze mounted blanc-de-chine vases, sold Sotheby's Paris, *B. B. S. Hommages*, 30 June 2016, lot 70, while the nozzles and drip pans are similar to those of a pair of candelabra sold Christie's Paris, *Le Goût Français*, 6 November 2014, lot 240.

W £ 25,000-35,000 € 29,000-40,600

A LOUIS XVI GILT-BRONZE AND WHITE MARBLE MANTEL CLOCK 'L'ETUDE' AFTER BOIZOT AND REMOND, CIRCA 1785

6-inch enamel dial with annular date and inner day ring, signed *Molliena A Paris*, the movement with silk suspension, star-cut outside count wheel striking on a bell, the drum surmounted by an eagle and flanked by adorsed seated Classical figures reading and drawing, the break-front plinth inset with plaques depicting putti engaged in the sciences and arts, on milled toupie feet
50cm. 19½in. high

W £ 8,000-12,000 € 9,300-14,000



82

83

**ITALIAN, 19TH/ EARLY 20TH CENTURY
AFTER THE ANTIQUE**

Bust of Dionysus

white marble
70cm., 27½in

£ 3,000-4,000 € 3,500-4,650



83

84

A LOUIS XVI GILT-BRONZE AND MARBLE MANTEL CLOCK, CIRCA 1790

4¾-inch enamel dial with annular date and open centre, signed at the base *Chardin*, the movement with silk suspension, outside count wheel striking on a bell, flat bottomed plates, the white marble case with gilt-bronze figures of Venus and Cupid, birds and a goat, the black and white marble break-front plinth inset with a plaque depicting putti at play and flanked by female masks, on milled feet
48cm. 19in. high

W £ 5,000-8,000 € 5,800-9,300



84



85

**A PAIR OF LOUIS XV CARVED GILTWOOD
FAUTEUILS À LA REINE
CIRCA 1750, ATTRIBUTED TO JEAN AVISSE**

the back of the frame finely incised, *now upholstered in beige silk*

This exquisitely crafted pair of fauteuils bear close relationship to the oeuvre of Jean Avisse (1723-after 1796), *reçu maître* in 1745, who produced furniture pieces to private clients such as the Marquise de Chabannes, the Comtesse de Fontenay and the Chevalier de Lamott. Jean Avisse is recorded as employing the sculptors Jean-François Baillard, Pierre Rousseau and Claude Vinache and to have also worked on occasions with the sculptor Nicolas Heurtaut, which would explain as well the occasional similarities between their works.

Characteristics of Avisse's fauteuils are stiff uprights, wide mouldings and very little carving. His more elaborately carved works as, possibly, the present examples are 'always masterpieces of execution, featuring finely detailed carving and unusual motifs.' (B. Pallot, *The Art of the Chair*, Paris, 1989, p. 299)

The shape and finely sculpted motifs found on these fauteuils is similar to existing examples stamped by Avisse, such as those illustrated in P. Kjellberg, *Le Mobilier Français du XVIIIe siècle*, Paris, 2002, p.34, no.a. with overlapping leaves. A pair of fauteuils sold Sotheby's New York, 23 October 2013, lot 120 and two sofas, one B. Pallot, op.cit. p.33 - formerly in the Espírito Santo Collection - and the other Sotheby's Paris, 17 December 2002, lot 107, display similar burgeoning roses on the apron and/or on the top of the legs.

W £ 12,000-18,000 € 14,000-20,900

THE CONSUELO VANDERBILT GUÉRIDON

A RUSSIAN NEOCLASSICAL GILT-BRONZE GUÉRIDON

LATE 18TH CENTURY

with a *serpentina verde* marble top, the underside with French & Co. stock number 54745X, and with paper label inscribed 60 76.5cm. high, 53cm. diameter; 2ft. 6in., 1ft. 8¾in.

PROVENANCE

Mme Jacques Balsan, Consuelo Vanderbilt (1877-1964);
French & Co. New York, consigned from the above on 8 May 1954;
acquired by Marie H. Ankeny, Minneapolis, Minnesota on 30 September 1954;
Sotheby's New York, *Fine French & Continental Furniture, Decorations & Carpets*, 20 May 2005, lot 50;
Bernard Steinitz, Paris;
from whom acquired by the current owner.

RELATED LITERATURE

A. Chenevière, *Russian Furniture*, London, 1988, p. 28, fig. 13;
M. Deschamps, *Empire*, New York, 1994, p.48;
A. Gaydamak, *Russian Empire*, Moscow, 2000, p. 64.

Guéridons were popularized in France from the end of the 18th century and were extremely fashionable during the Directoire period. The design of the present guéridon enjoyed great success, through its revival of the Antique.

Since there was an embargo of French gilt-bronzes in Russia during the beginning of the 19th century, it is quite logical that interpretations of these tables are now in Russian museums. This design for a Louis XVI guéridon was indeed faithfully reproduced with minor Russian variations by the leading designer and bronziers working at the Russian Imperial Court in the last years of the 18th century.

The Russian guéridons combine well-cut stone with an incredible rich use of gilding matched and a clear attention to the smallest details especially in the execution of the restrained neoclassical gilt-bronze mounts, altogether pointing to a flawless quality. In addition, the chasing of the mounts which rarely had matte surfaces made the mounts highly successful at reflecting light. The present guéridon and the examples mentioned below belong to a group, perhaps designed by Andrei Voronikhin (1759-1814), the celebrated architect and designer, then, possibly executed by Friedrich Bergensfeldt (1768-1822).

A group of related guéridons can be found in Imperial palaces in St. Petersburg as well as French collections and include:

- a guéridon with a porcelain top from the Imperial Porcelain Factory, decorated with a view of Pavlovsk and dated 1798, illustrated by A. Chenevière, *op. cit.*, p. 28, fig. 13, now in Pavlovsk Palace;
- another guéridon also at Pavlovsk, with a blue glass top from the Imperial Glass Factory illustrated by A. Gaydamak, *op. cit.*, p. 64.
- a guéridon, although of larger dimensions, now at Gatchina, with chains between the lion masks and vase between the legs, illustrated in *Applied and Decorative Arts at the Gatchina Palace Museum*, St. Petersburg, 1991.
- two sold Sotheby's London, *Important Continental Furniture*, 6 December 2006, lots 89 and 90;
- a guéridon, with lion monopodia in gilt-bronze and identical band on the undertier, sold as lot 50, Sotheby's, New York, 20 May 2005;
- a virtually identical guéridon, sold as lot 216, Sotheby's, New York, 23 May 2003 and then resold Christie's London, 10 June 2004, lot 80;
- a guéridon without a lower stretcher, from the collection of Jacques Doucet, sold Paris, 7 June 1912, lot 314, subsequently sold from the collection of Madame Pierre Schlumberger, Paris, Sotheby's Monaco, 26 February 1992, lot 66.

The present example was owned by Mrs. Jacques Balsan, better known as Consuelo Vanderbilt (1877-1964), Duchess of Marlborough. Consuelo had married on July, 4th 1921 Lt. Col. Jacques Balsan, the French aviator and industrialist. One of the wealthiest young women in the United States at the time, she had previously married the 9th Duke of Marlborough, Winston Churchill's cousin with whom she remained friendly during her lifetime.

Consuelo was first able to exercise her passion for French furniture when she constructed her London residence, Sunderland House on Curzon Street in 1904, nine years after she became the Duchess of Marlborough. A gift from her father, William Kissam Vanderbilt, the house was decorated in the Louis XVI taste. The Duchess made numerous trips to Paris during this period both to furnish her house and visit her father who had taken residence in Paris in 1903 following his second marriage to Anne Rutherford. After her marriage with Jacques, she settled in France until 1940 when the couple fled to America because of the Second World War. Her paintings and furniture often followed her from her house in Oyster Bay to Casa Alva, a tropical retreat in Hypoluxo Island, Florida which was decorated with panelling taken from Hamilton Palace.

W £ 40,000-60,000 € 46,400-70,000



Mme Consuelo Vanderbilt (1877-1964)



Private suite of the Empress Maria Feodorovna, Pavlovsk Palace, Russia illustrating a related guéridon



A related guéridon, with a blue glass top, Pavlovsk Palace



**A PAIR OF LATE GEORGE III 12-INCH
CELESTIAL AND TERRESTRIAL
TABLE GLOBES BY JOHN AND
WILLIAM CARY, THE CELESTIAL
GLOBE DATED 1800, TERRESTRIAL
GLOBE WITH ILLEGIBLE DATE**

the celestial globe cartouche reads 'CARY'S / NEW CELESTIAL GLOBE / ON WHICH / correctly laid down upwards of 35** stars / selected from the most accurate observations / and calculated for the Year 1800 / With the extent of each Constellation precisely defined / By Mr. GILPIN of the ROYAL SOCIETY / Made & Sold by J&W. Cary Strand London Jan 1. 1800'; the terrestrial globe cartouche reads 'CARY'S / NEW / TERRESTRIAL GLOBE, / DELINEATED / From the best Authorities extant: / Exhibiting the different Tracks of / CAPTAIN COOK. / and the New Discoveries made by him / and other Circumnavigations. / LONDON / Made & sold by T. & W. Cary, Strand Jan ****', on ebonised beech stands
43.5cm. high; 1ft. 5in.

See catalogue note at SOTHEBYS.COM

W £ 10,000-15,000 € 11,600-17,400



87

**A PAIR OF REGENCY 18-INCH
CELESTIAL AND TERRESTRIAL
LIBRARY GLOBES BY JOHN AND
WILLIAM CARY, CIRCA 1816-1818**

the celestial globe cartouche reads 'CARY'S / NEW CELESTIAL GLOBE, / on which are laid down, / THE WHOLE of THE STARS NEBULÆ &c. / Contained in the Aftronomical Works of the / REV^d. F. WOLLASTON F.R.S. / De la Caille, Herschel, Hevelius, Mayer / Flamsteed, Bradley &c. / London: Made & Sold by J.&W. Cary Strand March 1816', the terrestrial globe cartouche reads 'CARY'S / NEW / TERRESTRIAL GLOBE, / EXHIBITING / The Tracks and Discoveries made by / CAPTAIN COOK; / Also those of CAPTAIN VANCOUVER on the / NORTH WEST COAST OF AMERICA / And M. DE LA PEROUSE, on the COAST of TARTARY / TOGETHER / With every other Improvement collected from / Various Navigators and Travellers / to the present time. / LONDON: / Made & Sold by J.&W. Cary, Strand, March 1st. 1816. / WITH CORRECTIONS AND ADDITIONS to 1818.', on ebony inlaid mahogany stands
overall 112cm. high; 3ft. 8in.

PROVENANCE

Formerly in the collection of H.R.H. Princess Margaret at Kensington Palace, London until sold Christie's London, 14 June 2006, lot 586 (£66,000 with premium); Acquired from Ronald Phillips Ltd., London, by the current owner.

The firm of Cary was established by John Cary (c.1754-1835), a noted map-seller and engraver, and his brother William (c.1760-1825), an instrument maker. The firm published their first globes in 1791 and by the end of the eighteenth century had already established themselves as one of London's most eminent globe manufacturers. In about 1820 the Cary brothers moved their business to 86 St James's Street, leaving their premises at 181 Strand to John Cary's two sons George (c.1788-1859) and John Jr. (1791-1852) who traded as G & J Cary until about 1850 and continued to produce globes of the highest standards. For further examples of the company's work see those illustrated in Elly Dekker and Peter van der Krogt, *Globes from the Western World*, 1993, pls. 33, 37, and 38.

W £ 50,000-80,000 € 58,000-93,000





Detail of Terrestrial globe cartouche



89



89

**A PAIR OF ITALIAN PAINTED
AND PARCEL-GILT TERRACOTTA
DECORATIVE URNS**

of campana shape
53cm. high; 1ft. 9in.

W £ 1,200-1,800 € 1,400-2,100

90

**A PAIR OF DIRECTOIRE STYLE
MAHOGANY AND EBONIZED
CABINETS**

MODERN

each dummy-drawer door opening to reveal five
shelves

201cm. high, 60.5cm. wide, 41cm. deep.; 6ft.
5in., 1ft. 11¾in., 1ft. 4in.

W £ 1,500-2,000 € 1,750-2,350



90



91

TWO UPHOLSTERED FOOT STOOLS

each with embroidered silk upholstery
43cm. high, 72cm. wide, 54cm. deep; 1ft. 5in.,
2ft. 4¼in., 1ft. 9¼in.

W £ 500-800 € 600-950



91



92

**A NEOCLASSICAL WALNUT AND
MAHOGANY FAUTEUIL DE BUREAU,
PROBABLY FRENCH
CIRCA 1800**

covered with a black leather upholstery,
restorations

PROVENANCE

Acquired from Steinitz, Paris.

W £ 4,000-6,000 € 4,650-7,000



92

93

**A BLACK BUTTONED LEATHER
UPHOLSTERED SOFA BY POLTRONA
FRAU
MODERN**

together with two tub chairs, each piece with
label reading: *'Fumoir Frau del 1929 riproposto
con la stessa tecnica costruttiva e ricoperta con
pelle di vitello a pieno fiore. Tiratura limitata,'*
one tub chair with no.1678, the other no.1679
and the sofa no.1691, sofa with additional label
beneath

W £ 2,000-3,000 € 2,350-3,500

94

NO LOT



93



95



96

95

**A LOUIS XV GILT-BRONZE
MOUNTED CHINESE BLUE
PORCELAIN BOWL**

**THE PORCELAIN QIANLONG,
THE MOUNTS SECOND HALF OF
19TH CENTURY**

18cm. high, 28cm. diameter; 7in., 11in.

PROVENANCE

Sotheby's London, *Fine French Furniture,
Ormolu-mounted Works of Art*, 3 March 1978,
lot 72;
J. Kugel Antiquaires, Paris, 2008.

W £ 8,000-12,000 € 9,300-14,000

96

PROPERTY OF A EUROPEAN COLLECTOR

**A PAIR OF LOUIS XVI GILT-BRONZE
THREE BRANCH WALL APPLIQUES
CIRCA 1775, IN THE MANNER OF
JEAN-CHARLES DELAFOSSE**

54cm. high; 21¼in.

W £ 3,000-5,000 € 3,500-5,800

97

PROPERTY FROM AN IMPORTANT SWISS
PRIVATE COLLECTION

**A PAIR OF LOUIS XIV CARVED
GILTWOOD TORCHÈRES WITH
BUSTS**

CIRCA 1710

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

‡ W £ 5,000-8,000 € 5,800-9,300



97

98

PROPERTY FROM AN IMPORTANT SWISS
PRIVATE COLLECTION

**A RÉGENCE STYLE GILT-BRONZE
MOUNTED KINGWOOD PARQUETRY
COMMUNE**

**IN THE MANNER OF ÉTIENNE
DOIRAT**

with a *fleur de pêcher* marble top, en arbalète,
with three long drawers
83cm. high, 152cm. wide, 59cm. deep; 2ft.
8¾in., 5ft., 1ft. 11½in

‡ W • £ 8,000-12,000 € 9,300-14,000



98

PROPERTY FROM KINNORDY HOUSE, ANGUS

LOTS 99-101



99

99

A GEORGE III STYLE GILTWOOD OVERMANTEL MIRROR, 19TH CENTURY

178cm. high, 173cm. wide; 5ft. 10in., 5ft. 8in.

This flamboyant frame, a riot of chinoiserie design, is in the Chinese Chippendale style and appears to be inspired by the following plates, nos. CXLJ – CXLVII, from Thomas Chippendale's *The Gentleman and Cabinet Maker's Director* of 1754. There are similar designs by Thomas Johnson and Ince and Mayhew which also feature in their plate books of 1758 and 1762 respectively. The superb quality of the carved elements on the present example point to a 19th century copyist of some standing who was clearly inspired by the greatest cabinetmakers of the 18th century.

W £ 2,000-3,000 € 2,350-3,500

100

A LOUIS XV GILT-BRONZE MOUNTED KINGWOOD BUREAU PLAT

CIRCA 1750

with fabric inset above three frieze drawers and opposing dummy drawers

78cm. high, 176cm. wide, 86cm. deep; 30¾in., 69¼in., 34in.

• W £ 2,000-3,000 € 2,350-3,500



100

101

A GEORGE II STYLE CARVED PINE PIER TABLE, 19TH CENTURY, IN THE MANNER OF FRANCIS BRODIE

in the form of an eagle with a later *verde antico* marble top
87.5cm. high, 78cm. wide, 49.5cm. deep; 2ft. 10½in., 2ft. 6¾in., 1ft. 7½in.

Tables with eagle supports are commonly described as 'in the manner of William Kent', although only one published design by him is recorded which has any relationship to this form, and there are no documented examples which can with certainty be attributed to him. Kent's design was used as tail-piece in Pope's edition of Homer's *Odyssey*, which was published 1725/6, and shows two fighting eagles with outspread wings standing on a large pier table with a *Greek-key* ornamented frame above a solid shaped stand ornamented with *Bacchic* masks and garlands. An interesting trade card, dated 1739, for Francis Brodie, the Edinburgh cabinetmaker, illustrates an interior with a group of furniture, including a related console table with an eagle support.

W £ 4,000-6,000 € 4,650-7,000



101



102

102

PROPERTY OF A NORWEGIAN PRIVATE COLLECTION

A FRENCH GILT-BRONZE MOUNTED KINGWOOD AND SATINWOOD BUREAU PLAT, STAMPED F. LINKE, THE MOUNTS DESIGNED BY LÉON MESSAGÉ

LATE 19TH CENTURY/EARLY 20TH CENTURY

with three frieze drawers, one enclosing a coffre-fort, and opposing dummy drawers
77cm. high, 167cm. wide, 95cm. deep; 2ft. 6¼in., 5ft. 5¾in., 3ft. 1⅜in.

PROVENANCE

Acquired by Fridtjov Hunter Lorentzen (1896-1965), Norwegian shipping businessman, in Paris, where he lived between 1918-20

RELATED LITERATURE

C. Payne, *François Linke, The Belle Epoque of French Furniture*, Woodbridge, 2003.



Linke stamp to lock of middle drawer

This attractive writing desk is an important piece from the Linke workshop and one of the first to incorporate the fluid genius of his sculptor Léon Messagé, recognizable by his crab-like acanthus' mounts, called '2 crosses d'angle' (originally modelled for the firm of Roux et Brunet). The seeds of this innovative interpretation of the rococo style can be seen in a drawing by Messagé, illustrated C. Payne, *Linke*, pl. 89.

François Linke (1855-1946) who settled in Paris from 1875 and worked with the great German cabinet maker, Emmanuel Zwiener, created the present model as it first appears in his daybooks circa 1890 as Index number 132, 'large' *grand* desk, though production of the model continued through the beginning of the 20th century. The present example is the more elaborate and larger version of the desk index number 132 than the one sold Christie's New York, 9 April 2016, lot 204.

Other related examples of bureau plat were offered: Sotheby's New York, 29 October 2014, lot 157; Christie's New York, 19 April 2012, lot 578 [\$50,000]; and Sotheby's New York, 14 March 1995, lot 129 [\$30,000]. A further Index number 132 is further illustrated in C. Payne, *François Linke*, p. 84. One sold Sotheby's, New York, 26 October 2010, lot 134 [\$86,500] is almost identical to our example.

These desks are particularly notable for their truly three-dimensional quality particularly displayed through the profound and monumental sculptural quality of the gilt-bronze mounts.

‡ • W £ 20,000-30,000 € 23,200-34,800



103

103

**A LOUIS XV GILT-BRONZE CARTEL CLOCK,
FREDERIC DUVAL, PARIS, CIRCA 1760**

5¾-inch enamel dial signed *Frederic Duval A Paris*, the similarly signed movement with flat-bottomed plates, verge escapement with sunburst pendulum, numbered outside count wheel striking on a bell, the case cast with rococo foliate scrolls and applied with oak leaf and acorn mounts 20in. 51cm. high

W £ 6,000-9,000 € 7,000-10,500

104

**LOUIS XV ORMOLU TABLE CLOCK, CARON,
PARIS, CIRCA 1750**

7¼-inch enamel dial signed *Caron A Paris*, the square-plated five pillar movement with anchor escapement and silk suspension, star-cut outside count wheel striking on a bell, the drum surmounted by a female figure with a parasol above boldly cast trailing flowers and a mythical bird, the bold rococo plinth with further figures in 18th century costume; on a gilt-mounted ebonised plinth 80cm. 31½in. high overall

† W £ 8,000-12,000 € 9,300-14,000



104

A DIRECTOIRE GILT AND PATINATED BRONZE AND MARBLE MANTEL CLOCK DEPICTING THE TALE OF ROMULUS AND REMUS, CIRCA 1800

4-inch enamel dial inscribed *à Paris*, the movement with anchor escapement and silk suspension, external locking plate striking on a bell, flat-bottomed plates, the case surmounted by a finely modelled and chased she-wolf with glass eyes and suckling Romulus and Remus, above further scenes from the story, on paw feet, the black marble plinth inset with a gilt plaque depicting putti engaged in the arts and at play, on turned feet

46cm. 18in. high

W £ 12,000-18,000 € 14,000-20,900



105



106

106

A FRENCH GILT-BRASS AND WHITE MARBLE GREAT WHEEL SKELETON TIMEPIECE, CIRCA 1830

2-inch enamel dial with open centre and foliate surround, the chain fusee movement with pin wheel escapement and silk suspension to the crescent pendulum, skeletonised barrel, high count train, the marble base with gilt mounts, on turned feet; mounted on a *later* oak plinth with a glass dome

36cm. 14¹/₄in. high

£ 3,000-4,000 € 3,500-4,650

PROPERTY OF A EUROPEAN FAMILY

A LOUIS XVI-STYLE GILT-BRONZE AND MARBLE MANTEL CLOCK, CIRCA 1880

6¼-inch enamel dial with engraved trellis hands, the Vincenti bell striking movement with Brocot escapement, sunburst pendulum, the ornate portico case with eagle and lion surmounts above foliate mounts, flambeau urns and figures of Justice and Athena, the shaped plinth inset with plaques depicting putti playing musical instruments
74cm. 29¼in. high

W £ 3,000-5,000 € 3,500-5,800



107



108

108

A GILT AND PATINATED BRASS AUTOMATON QUARTER DECK CLOCK BY GUILMET, FRENCH, CIRCA 1890

2½-inch gilt dial set into the quarter deck, gong striking movement stamped *GLT* for Guilmet and numbered 1628, the compound pendulum formed by a rocking helmsman on the deck behind a compass binnacle, the lower deck with a sailor and rope, on a black marble base with gilt block feet
30cm. 11¾in. high

W £ 4,000-6,000 € 4,650-7,000

PROPERTY OF THE EARL OF RONALDSHAY

A MAHOGANY LONGCASE REGULATOR, JOHN MOORE, LONDON, CIRCA 1825

12-inch silvered dial with outer minute track enclosing subsidiary seconds dial with astronomer's marks and hours dial, signed *John Moore, Clerkenwell, London*, the massive movement with six knopped screwed pillars, dead beat escapement with jewelled pallets, screwed chatons to the front pallet pivot and escape wheel, high count train, Harrison's maintaining power, fine beat adjustment to the top and bottom of the crutch, signed on the backplate as the dial, three brass dust shutters each secured with six screws, separately suspended mercury pendulum with adjustable roller suspension, silvered beat plaque, the case with arched top, glazed trunk door and panelled plinth, the whole inlaid with ebony stringing
189cm. 6ft.2½in. high

PROVENANCE

Probably Lawrence Dundas, 1st Earl of Zetland, 1766-1839, and thence by descent to the current owner.

W £ 5,000-8,000 € 5,800-9,300

A DUTCH NEOCLASSICAL-STYLE WALL CALENDAR, LATE 19TH CENTURY

8-inch painted dial with month ring enclosing subsidiary day and date dials and lunar sector, the fusee timepiece movement with anchor escapement, in a giltwood sunburst case
26in. 66cm. diameter

W £ 4,000-6,000 € 4,650-7,000



110



109

PROPERTY FROM AN ALIDAD LONDON INTERIOR

LOTS 111-132



111

111

A REGENCY ROSEWOOD DOUBLE-SIDED BOOK CARRIER, CIRCA 1820

with brass carrying handles above a single frieze drawer, *lacking feet*
23cm. high, 41cm. wide, 30cm. deep; 9in., 1ft. 4¼in., 11¾in.

• £ 1,200-1,800 € 1,400-2,100

112

A REGENCY SIMULATED ROSEWOOD TUB ARMCHAIR, CIRCA 1820

in cream upholstery, the reeded legs terminating in brass cappings and castors

W £ 3,000-5,000 € 3,500-5,800



112

113

A GEORGE III MAHOGANY SERPENTINE CHEST OF DRAWERS, CIRCA 1760

the brushing slide with later green baize above two short and three graduated drawers with brass handles
86cm. high, 71cm. wide, 41cm. deep; 2ft. 9¾in., 2ft. 4in., 1ft. 4¼in.

W £ 1,200-1,800 € 1,400-2,100



113

114

**A PAIR WILLIAM IV STYLE COLUMNAR BRASS
AND PATINATED BRASS LAMPS**

drilled for electricity
57cm. high; 1ft. 10½in.

W £ 1,000-1,500 € 1,200-1,750



114



115

115

A GEORGE I WALNUT BUREAU-ON-STAND

the fall front with book rest, fitted with a later leather inset to interior, opening to reveal an arrangement of six pigeon holes and four short drawers around an inkwell, above two lopers

92.5cm. high, 80.5cm. wide, 43cm. deep; 3ft.½in., 2ft. 7¾in., 1ft. 5in.

W £ 1,200-1,800 € 1,400-2,100

116

**A REGENCY MAHOGANY TUB ARMCHAIR,
CIRCA 1815, IN THE MANNER OF GILLOWS**

in dark beige suede upholstery

W £ 1,200-1,800 € 1,400-2,100



116



117

117

**A PAIR OF LATE REGENCY BRONZE
AND GILT-METAL TAZZA, CIRCA 1820**

with serpent handles
27cm. high, 18cm. wide; 10½in., 7in.

W £ 1,200-1,800 € 1,400-2,100

118

**A WILLIAM IV GILTWOOD CONVEX
MIRROR, CIRCA 1830**

re-gilt
81cm. diameter; 2ft. 8in.

W £ 1,000-1,500 € 1,200-1,750



118



119

119

**A REGENCY ASHFORD MARBLE
TAZZA, EARLY 19TH CENTURY**

on a stepped plinth
24cm. high, 28cm. diameter; 9½in., 11in.

£ 1,000-1,500 € 1,200-1,750



120

120

A GILT-METAL MOUNTED BLUE-JOHN OVOID VASE, 19TH CENTURY

on a turned column and square plinth
30cm. high; 11¾in.

£ 1,500-2,500 € 1,750-2,900



121

A GEORGE IV SPECIMEN MARBLE CENTRE TABLE, CIRCA 1820

on a parcel-gilt, ebony banded and rosewood base
78cm. high, 108cm. wide, 70cm. deep; 2ft. 6¾in., 3ft. 6½in., 2ft. 3½in.

The use of a fossilised Purbeck, Petitor and other marbles native to Devon suggests the present specimen top was possibly manufactured at the Woodley Marble Works. The first large scale working of the local marble began at the start of the 19th century and soon afterwards Daniel Woodley purchased ownership of the quarry at Petitor, Torquay.

For a table supplied by John Woodley of St Marychurch, Devon, circa 1844, see that sold Sotheby's London, 13 April 2011, lot 301. A further table, previously thought to be Italian but probably from the same Devon workshop, was acquired by William Courtenay, 10th Earl of Devon and sold Sotheby's London, *Two Noble Collections, Powderham Castle and Seaton Delaval Hall*, 29 September 2009, lot 51.

W • £ 6,000-9,000 € 7,000-10,500



121



122

122

A VICTORIAN-STYLE CUSHION-FORMED SQUARE STOOL, MODERN

45cm. high, 100cm. wide; 1ft. 5³/₄in., 3ft. 3¹/₂in.

W £ 800-1,200 € 950-1,400

123

A REGENCY-STYLE BROWN-VELVET UPHOLSTERED CENTRE TABLE, MODERN

78cm. high, 85cm. diameter; 2ft. 6³/₄in., 2ft. 9¹/₂in.

W £ 1,000-1,500 € 1,200-1,750



123

124

A GROUP OF TWENTY TAPESTRY, NEEDLEWORK AND FLATWEAVE FRAGMENTS, NOW CUSHIONS, EUROPE, 16TH CENTURY THROUGH TO 20TH CENTURY

comprising of nine cushions made up from tapestry border fragments: including three Flemish, Oudenaarde, late 16th century fragments, three from Brussels tapestries, 17th century, and a fragment of a bird in foliate scrolls, Flemish (possibly Bruges) 17th century, together with a late 19th century floral fragment cushion; a further eight needlework cushions: including a French 18th century style blue and yellow cushion, a pair of later 20th century worked geometric and pair of small stylised floral motif cushions, a large cornucopia and floral 19th century style cushion and a late 19th century 'Berlin woolwork' pictorial cushion: with two floral Aubusson flatweave carpet fragments, and a double sided modern woven textile with pomegranate motif in red and gold (20)

various sizes
W £ 2,000-3,000 € 2,350-3,500



124, 125

125

**TWO OAK SOFAS BY HOWARD CHAIRS LTD,
MODERN**

larger: 194cm. wide, 6ft. 4½in.; smaller: 182cm. wide, 5ft. 11½in.

W £ 1,000-1,500 € 1,200-1,750

126

**A REGENCY GILTWOOD CONVEX MIRROR,
CIRCA 1810**

re-gilt

105cm. diameter; 2ft. 7½in.

W £ 2,500-4,000 € 2,900-4,650



126

127

**AN ANGLO-INDIAN SPECIMEN TOP CENTRE
TABLE, 19TH/20TH CENTURY**

the top inlaid with radiating segments of coromandel and satinwood, four shallow frieze drawers, on reed moulded ebony pedestal and quadruple splay feet

78.5cm. high, 101cm. diameter; 2ft. 7in., 3ft. 3¾in.

W £ 5,000-8,000 € 5,800-9,300

128

**AN ANGLO-CHINESE PADOUK KETTLE STAND,
19TH CENTURY**

top and base associated

72cm. high, 43cm. wide; 2ft. 4¼in., 1ft. 5in.

W £ 1,200-1,800 € 1,400-2,100



128



127



129

129

**A PAIR OF FAUX-BURR WALNUT
AND CARVED GILTWOOD OVAL LOW
TABLES, MODERN**

45.5cm. high, 45.5cm. wide, 38cm. deep; 1ft.
6in., 1ft. 6in., 1ft. 3in.

W £ 800-1,200 € 950-1,400

130

**A PAIR OF REGENCY PARCEL-GILT
EBONISED AND CANED ARMCHAIRS,
CIRCA 1810**

with squab seat cushions, *decoration refreshed,*
together with a similar Regency style
parcel-gilt blue and grey painted armchair,
re-decorated

W £ 1,200-1,800 € 1,400-2,100



130

131

**A PAIR OF FAUX TORTOISESHELL
AND MARBLE TOPPED SIDE TABLES,
MODERN**

86.5cm. high, 156cm. wide, 42cm. deep; 2ft.
10in., 5ft. 1½in., 1ft. 4½in.

W £ 6,000-8,000 € 7,000-9,300



131

132

**A GILTWOOD AND EBONISED
CENTRE TABLE WITH CIRCULAR
ALABASTER TOP**

**MODERN, AFTER A MODEL BY JEAN-
JOSEPH CHAPUIS**

74cm. high, 121cm. diameter; 2ft. 5½in., 3ft.
11½in.

For a 19th century example of the model, see
that sold Sotheby's London, 9 June 2004, lot
154.

W £ 7,000-10,000 € 8,200-11,600



132

133

PROPERTY OF A LADY

**A PAIR OF FRENCH GLASS AND GILT-
METAL WALL APPLIQUES BY MAISON
BAGUÈS**

20TH CENTURY

labeled, fitted for electricity
40cm. high; 1ft. 3¾in.

W £ 1,500-2,500 € 1,750-2,900



133

134

PROPERTY OF A EUROPEAN FAMILY

**A PAIR OF LOUIS XVI STYLE GILT-
BRONZE AND MARBLE LAMPS**

EARLY 20TH CENTURY

the glass lamp shades each inscribed with
'SEVRES', fitted for electricity
84cm. high; 2ft. 9in.

W £ 6,000-9,000 € 7,000-10,500



134



135 (Part)



136

135

PROPERTY FROM A EUROPEAN COLLECTION

ATTRIBUTED TO MICHELANGELO MAESTRI
died circa 1812

A group of eight gouaches: Mythological scenes and allegorical figures, all with decorative borders

All gouache, possibly over etched outlines
Largest: 335 by 690 mm; Smallest: 415 by 315 mm

PROVENANCE

With Mallett & Sons (Antiques) Ltd., London.

£ 6,000-9,000 € 7,000-10,500

136

AN AUSTRIAN PARCEL-GILT LACQUERED WOOD VASE

CIRCA 1820, AFTER A DESIGN BY JOSEPH DANHAUSER (1805-1845)

32cm. high; 1ft. ½in.

The design for this vase by Joseph Danhauser is now in the collection of the Museum of Applied Arts in Vienna (inv. no. KI 8971-2278).

W £ 2,500-3,500 € 2,900-4,100



137

PROPERTY OF A GENTLEMAN

A GEORGE III PAINTED PINE CHIMNEYPIECE OF CONCAVE FORM, LAST QUARTER 18TH CENTURY, IN THE MANNER OF ROBERT ADAM,

the jambs applied with two paste cameos of Christ and Mary, probably lacking original blocks to jambs, re-decorated
139cm. high, 187cm. wide, 12cm. deep; 4ft. 6¾in., 6ft. 1½in., 4¾in.

LITERATURE

Acquired from Apter-Fredericks Ltd., 2016.

This exceptionally fine concave chimneypiece relates to the output of Scottish architect-designer Robert Adam (1728–1792) and the neoclassical style with which he is so firmly associated. There are however no extant drawings by Adam for this or an equivalent chimneypiece making it impossible to rule out other key proponents of neoclassical design, such as Adam’s great rival, James Wyatt (1746–1813). The concave form indicates the present chimneypiece was intended to be set into an apse, a devise employed frequently by Adam and Wyatt, whilst the portraits of Christ and Mary inset into the jambs in place of classical cameo, are an intriguing addition and suggest the original patron was a devout Christian.

W £ 10,000-15,000 € 11,600-17,400

138

PROPERTY OF A GENTLEMAN

A GEORGE III CAST-IRON CONCAVE FIRE GRATE, LAST QUARTER 18TH CENTURY, ATTRIBUTED TO THE CARRON IRONWORKS IN FALKIRK

69cm. high, 85cm. wide, 29cm. deep; 2ft. 3¼in., 2ft. 9½in., 11¾in.

PROVENANCE

Acquired from Apter-Fredericks Ltd., 2016.

Established in 1759 on the banks of the River Carron near Falkirk, the Carron Company ironworks enjoyed a close association with the Adam brothers. John Adam was one of the principle directors and encouraged both Robert and the younger James (themselves shareholders) to patronise the company on behalf of their esteemed clients.

W £ 5,000-8,000 € 5,800-9,300



139

**AN ITALIAN CARVED GILTWOOD
CONSOLE TABLE, GENOESE
CIRCA 1730/40**

later faux green marble top, re-gilt, losses
95.5cm. high, 192.5cm. wide, 80cm. deep; 3ft.
1½in., 6ft. 3 3/4in., 2ft. 7 1/2in.

This particular type of console table with pierced apron and delicately carved legs with strapwork in low relief and exaggerated deep scrolls on socles is a rare example of the production made in Liguria in the second quarter of the 18th century. Genoese furniture of the 18th century is particularly noteworthy for its creativity and fine tradition of carving and sculpture.

The present impressive example standing out for the richness and quality of the decorative carvings bears close similarities with one from the Palazzo Reale in Genoa, illustrated in A. González-Palacios, *Il Mobile in Liguria*, Genoa, 1996, p.117, no.140. Related examples were also sold Sotheby's London, 15 December 1999, lot 74 and Sotheby's London, 11 December 2002, lot 41.

W £ 12,000-18,000 € 14,000-20,900

140

PROPERTY FROM AN IMPORTANT SWISS
PRIVATE COLLECTION

**AN ITALIAN ROCOCO CARVED AND
PAINTED CONSOLE TABLE
PIEDMONT, CIRCA 1770**

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

‡ W £ 3,000-5,000 € 3,500-5,800



140



141

141

AN ITALIAN BAROQUE CARVED GILTWOOD MIRROR, ROME, IN THE MANNER OF FILIPPO PASSARINI LAST QUARTER OF 17TH CENTURY

180cm. high, 190cm. wide, 20cm. deep; 5ft. 11in., 6ft. 2¾in., 8in.

RELATED LITERATURE

E. Colle, *Il Mobile Barocco in Italia*, Milan, 2000, pp. 110-113, cat. 24;
 D. Di Castro, *Filippo Passarini mobiliere, decoratore, incisore*, Città del Vaticano, 2009;
 A. González-Palacios, *Il Tempio del Gusto, Roma e il Regno delle Due Sicilie*, Milan, 1984, vol. II, p. 70, fig. 124.

The sculptural design, scale and bold carving of this mirror closely relate to the designs of the Roman ornamentalist and carver Filippo Passarini (1638-1698), who originated from an important family of Roman carvers who specialized in the carving for carriages.

Most interesting to the present example is a drawing for a mirror included in his 1698 pattern book, *Nuove invenzioni d'ornamenti d'architettura e d'intagli diversi: utili ad argentieri, intagliatori, ricamatori et altri professori delle buone arti del disegno* (illustrated in D. Di Castro, p.113) as well as a giltwood table attributed to Passarini, as the carver, and Marco Antonio Andrini, as the gilder (see D. Di Castro, *op.cit.*, pp.38-41).

Intended to help 'goldsmiths, carvers and embroiderers', Passarini's designs epitomize the baroque style that emerged in Italy in the 1620s characterized by bold scrolls, an abundance of acanthus leaves further embellished with floral sprays accentuated with the gilding. Daniela Di Castro writes 'The complexity of the design full of artifice and density, even within a strictly symmetrical construction, favored an illusion of movement, almost an uncontrolled growth of vegetation, amplified by the extensive use of gilding,

reflecting the light of candles. All of this contributed to a general expression of wealth and power, a fundamental element of the Roman aristocracy.' (D. Di Castro, *op.cit.*, p.51).

The use of naturalistic motifs can also be seen in the designs of Bernini and his follower Giovanni Paolo Schor.

W £ 15,000-25,000 € 17,400-29,000



Design for mirror by Filippo Passarini

PROPERTY FROM A EUROPEAN COLLECTION

LOTS 142-146 AND 148-149



142

142

A PAIR OF LOUIS XVI LACQUERED
RAFRAICHISOIRES

THIRD QUARTER OF 18TH CENTURY

11cm. high, 30cm. wide, 22cm. deep; 4¼in.,
12in., 8¾in.

W £ 800-1,200 € 950-1,400



143

143

A FRENCH GILT-BRONZE MOUNTED
ROSEWOOD, WALNUT, AMARANTH
AND ELM COMMODE, IN THE STYLE
OF THOMAS HACHE

82.5cm. high, 106cm. wide, 60cm. deep;
32½in., 41¾in., 23½in.

W € £ 3,000-5,000 € 3,500-5,800

144

A PAIR OF ITALIAN NEOCLASSICAL
PAINTED AND GILTWOOD CONSOLE
TABLES, NEAPOLITAN
LATE 18TH CENTURY

each with *breccia medicea* marble top
88.5cm. high, 140cm. wide, 63cm. deep; 2ft.
10¾in., 4ft. 7½in., 2ft. ¾in.

See catalogue note at SOTHEBYS.COM

W £ 3,000-5,000 € 3,500-5,800



144

145

**A PAIR OF LOUIS XV GILTWOOD
BRACKETS**

MID-18TH CENTURY AND LATER

45cm. high, 31cm. wide, 15cm. deep; 17³/₄in.,
12¹/₄in., 6in.

W £ 1,500-2,500 € 1,750-2,900



145

146

**AN ITALIAN NEOCLASSICAL
PAINTED AND GILTWOOD CONSOLE
TABLE, TUSCANY**

LATE 18TH CENTURY

with white marble top

81cm. high, 108cm. wide, 54cm. deep; 2ft.
7⁷/₈in., 3ft. 6¹/₂in., 1ft. 9¹/₄in.

W £ 5,000-8,000 € 5,800-9,300



146



147

148

A KIRMAN LAVAR CARPET, SOUTHEAST PERSIA

circa 1860
 reduced in size, outer borders removed
 approximately 574 by 295cm; 18ft. 8in., 9ft. 7in.

W £ 5,000-8,000 € 5,800-9,300



149

147

PROPERTY FROM A PRIVATE COLLECTION

ZIEGLER MAHAL CARPET, NORTHWEST PERSIA

circa 1890
 approximately 422 by 342cm; 13ft. 8in., 11ft. 2in.

W £ 8,000-12,000 € 9,300-14,000



148

149

A KASHAN CARPET, CENTRAL PERSIA

circa 1930
 approximately 410 by 324cm; 13ft. 5in., 10ft. 6in.

W £ 5,000-8,000 € 5,800-9,300



150

150

PROPERTY FROM A EUROPEAN COLLECTION

A SET OF FIVE 'FIGURAL' PAINTINGS QING DYNASTY, 19TH CENTURY

comprised of five paintings each rendered with a seated figure leaning against a table within an elegant interior, wood framed

(5)

framed: 54.8 by 33 cm, 21½ by 13 in.

PROVENANCE

With Mallett & Sons (Antiques) Ltd., London.
each: 30.5 x 53.5cm five (5)

£ 6,000-8,000 € 7,000-9,300



151

151

PROPERTY OF A EUROPEAN LADY

**‘THE PETITION’ (LES PLACETS),
A FRENCH CLASSICAL TAPESTRY,
FROM THE STORY OF QUEEN
ARTEMISIA, AFTER DESIGNS BY
ANTOINE CARON (B. 1521, D. 1599),
AND CARTOON BY LAURENT
GUYOT, FAUBOURG SAINT-MARCEL
MANUFACTORY, WORKSHOP OF
MARC DE COMANS AND FRANCOIS
DE LA PLANCHE, PARIS, FRANCE
CIRCA 1611-1627**

woven in wool and silk, with metal-thread highlights, depicting Queen Artemisia and her son Lygdamis with a delegation of envoys, listening to the petitions being read to him with those heard, scattered on the floor and others being kept in a wooden box in the lower left corner, all set within an colonnaded architectural setting, within a four-sided banded border, woven with the workshop mark of the motif of a single berried three leafed laurel sprig, in the right hand vertical selvedge approximately 333cm high, 197cm wide; 10ft. 11in., 6ft. 5in.

PROVENANCE

Dorotheum, *Orientteppiche, Textilien und Tapisserien*, 8 September 2011, lot 98.

COMPARABLE LITERATURE

Adelson, Candace, J., *European Tapestry in the Minneapolis Institute of Arts*, New York, 1994, Chp. 16, Ten tapestries from the series Stories of Queen Artemisia, pp.161-288.

Denis, Isabelle, *Lisse et délices, Chefs d'oeuvre de la tapisserie de Henri IV à Louis XIV*, Château de Chambord, exhibition catalogue, 1996, *Artémise*, pp.73-83.

Fenaille, Maurice, *L'Etat general des tapisseries de la manufacture des Gobelins*, Paris, 1923, Vol. I (Les ateliers parisiens au dis-septième siècle, 1601-1662) 'Histoire d'Arthémise', pp.130-195.

Standen, Edith, *European Post-Medieval Tapestries and Related Hangings in the Metropolitan Museum of Art*, Vol. I, No. 42, The Two Statues, from Story of Artemisia, early 17th century, after Caron, woven in the Comans and La Planche workshop, with Paris mark and weaver's mark, pp.268-273.

See catalogue note at SOTHEBYS.COM

W £ 12,000-18,000 € 14,000-20,900

152

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

AN EARLY ASTRONOMICAL AND EQUATION CLOCK MOVEMENT AND DIAL, JAC WILLMORE, MALINES, DATED 1711

13-inch square dial finely engraved with leaves and birds on each side centered by a bearded mask, the recessed center similarly engraved around a cartouche signed Jac:Willmore A Malines 1711, a sector above with a depiction of the state of the moon and an indication of the lunar date, the lower half with a grotesque mask enclosing the winding square with its mouth, the four corners with subsidiary dials engraved at the centers with an acanthus rosette indicating (lower left) date, (lower right) day of the week, (upper left) annual calendar with signs of the Zodiac, and (upper right) Dominical letter and solar cycle, on the outer band and on the inner band the epact (age of the moon on January 1st) and the Golden Number fixed hand lacking, the principal dial with 2 x twelve hour ring with concentric minute



152

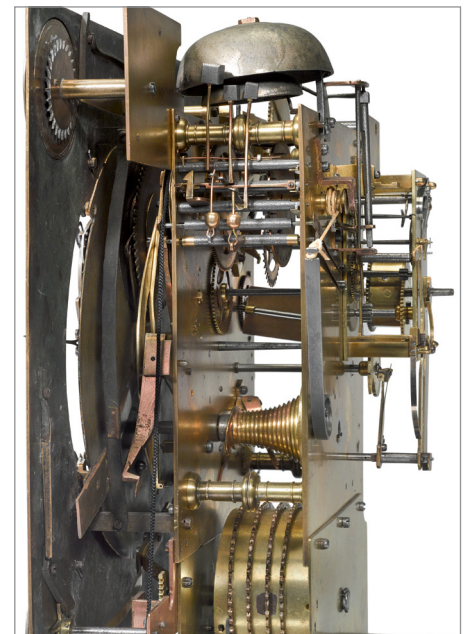
hand, the lower section partly covered by a silvered table inscribed Tabula Paschalis, the epacts are engraved across the top of the table and the Dominical letters down the left side; by consulting the dial on the top right of the main plate to determine the correct number and letter, the date of Easter, in March or April, for a particular year can be read off the table, the complicated double-ended hour hand with blued steel pointer and foliate engraved dial with annual calendar on the inner ring and Equation of time on the outer sector, silvered and blued steel counter-balance inscribed Tempus Medium with further pointer to be used when the principal end of the hour hand is concealed behind the Easter table, sunrise/sunset indicators mounted behind the chapter ring, the large fusee and chain movement with ring-turned pillars, anchor escapement, pull quarter repeating with three hammers on two bells and with separate rack striking mechanism in a sub-frame mounted on the backplate, with alterations and restorations; with a recent purpose-built wood case.

This very rare and complicated clock is possibly the earliest clock to show automatically the difference between Solar Time and Mean Solar Time, making the setting of the clock by consulting a sundial relatively straightforward. No information has yet come to light regarding Jac Willmore but whether he was the maker or the designer of this astonishing clock, he must have been a very talented mathematician and horologist. Mailnes, in Belgium, was a prosperous and cultural city in the early 18th century and regarded as a centre for Arts and Science. This is reflected in the manufacture of this complicated masterpiece.

PROVENANCE

Collection Muller a Pau, July 1977
 Galerie D'Horlogerie Ancienne, Geneva, 9th
 October 1977, lot 227
 Time Museum Inventory no. 1354
 Sotheby's Masterpieces of the Time Museum,
 New York, 19th June 2002, Lot 128
 Private European Collection

W £ 40,000-60,000 € 46,400-70,000



Detail of movement



153

153

A DUTCH WALNUT LONGCASE CLOCK, A HASUERUS FROMANTEEL II, AMSTERDAM, CIRCA 1695, MOVEMENT AND CASE ASSOCIATED

10½-inch dial with cherub and leaf scroll spandrels, signed along the lower edge *A Fromanteel, Amsterdam*, matted centre with subsidiary seconds dial, ringed winding holes and date aperture, the movement with five knopped and ringed pillars, anchor escapement, *reinstated* bolt & shutter maintaining power, external locking plate striking on a bell, the *associated* case with flat top and applied carved cresting above further frieze carving and Corinthian-capped spiral hood pillars, the rectangular trunk door with carved lenticle, the quarter veneered plinth with ebonised bun feet
7ft. 1in. 215cm. high overall

W £ 10,000-15,000 € 11,600-17,400



153 Dial

154

AN EBONISED TABLE CLOCK WITH ALARM, JOANNES PIETER KROESE, AMSTERDAM, CIRCA 1750

9-inch dial with engraved border, female mask and scroll spandrels, signed *J P Kroese, Amsterdam*, the matted centre with engraved false pendulum and date apertures, central alarm disc, the arch with lunar dial, the fusee movement with five knopped pillars, verge escapement, trip repeat striking on a bell, the pull-wound alarm acting on the same bell, the backplate engraved with foliate scrolls and a mythical creature, the case with inverted bell top, brass carrying handle and urn finials, foliate frets, moulded base and brass bracket feet, 57cm. high

W £ 4,000-6,000 € 4,650-7,000



154

**GEORGE GRAHAM NO.645. A WALNUT
LONGCASE CLOCK, LONDON,
CIRCA 1725, MOVEMENT AND CASE
ASSOCIATED**

12-inch latched dial with double-screwed Indian mask and scroll spandrels linked by foliate engraving, signed along the lower edge *Geo: Graham, London*, finely matted centre with subsidiary seconds dial and date aperture, similarly signed on a silvered oval plaque, the movement with five latched and knopped pillars, anchor escapement, bolt and shutter maintaining power, rack striking on a bell, numbered along the lower edge of the backplate 645, the pendulum with brass rod, lenticular bob and silvered rating nut, the associated case with moulded top and cushion cresting above panels of foliate fret and brass-capped hood pilasters, the crossbanded rectangular trunk door later numbered 645 to the inner edge, the similarly crossbanded plinth with stepped base.

230cm. 7ft. 6½in. high

W £ 20,000-30,000 € 23,200-34,800



155 Dial





156

156

**A GEORGE III GILT-BRASS MANTEL CLOCK,
CHARLES GOODAL, LONDON, CIRCA 1790**

5¼-inch enamel dial signed *Chas Goodal, Brydges Street, Covent Garden*, the chain fusee movement with five knopped pillars and circular plates, anchor escapement with rise and fall regulation, the regulation dial mounted on the backplate, striking on a bell, signed on the backplate as the dial within a ribbon-tied foliate cartouche, the waisted case with urn finial and concave-sided cresting, the moulded base with bracket feet

42.5cm. 16¾in. high

£ 3,000-5,000 € 3,500-5,800

157

**A SMALL EBONISED TABLE CLOCK, WILLIAM
HUGHES, LONDON, CIRCA 1785**

5-inch dial with mask and scroll spandrels, matted centre with mock pendulum aperture, signed on a plaque *Wm Hughes, High Holborn, London*, strike/silent dial in the arch, the fusee movement with five knopped pillars, verge escapement, trip repeat striking on a bell, the foliate engraved backplate fully signed as the dial, the case with broken-arch triple pad top and brass carrying handle, moulded base and brass bracket feet

29cm. 11½in. high

£ 3,000-5,000 € 3,500-5,800



157

**BENJAMIN GRAY & JUSTIN VULLIAMY. A
MAHOGANY QUARTER CHIMING TABLE
CLOCK, LONDON, CIRCA 1760**

7-inch dial gilt rococo spandrels, enamel time dial, the arch with enamel regulation and strike/silent dials and signed *Benjn. Gray, Just Vulliamy, London*, the three train fusee movement with six knopped pillars, verge escapement with rise and fall regulation, striking on a bell and chiming the quarters on a nest of six bells, the backplate finely engraved with foliate scrolls and a basket of flowers and boldly signed *Benjn Gray, Just Vulliamy, Watch Makers to his Majesty, London*, the case with inverted bell top and brass carrying handle, moulded base
41cm. 16in. high

£ 8,000-12,000 € 9,300-14,000





159

159

**SOUTHERN NETHERLANDISH, SECOND HALF
15TH CENTURY**

Games Box with Courtly Scenes

bone, with extensive traces of gilding and polychromy, on a wood core, with metal mounts
7.5 by 15 by 18cm., 3 by 5⁷/₈ by 7¹/₈in.

RELATED LITERATURE

D. Gaborit-Chopin (ed.), *Ivoires médiévaux, Ve-XVe siècle*, cat. Musée du Louvre, Paris, 2003, pp. 528-530; P. Williamson and G. Davies, *Medieval Ivory Carvings: 1200-1550*, cat. Victoria and Albert Museum, London, 2014, Part II, pp. 654-655, 677-685

‡ £ 4,000-6,000 € 4,650-7,000

160

EUROPEAN, 16TH-18TH CENTURY

A Group of Weights, Locks, Hinges and a Door Knocker

iron

comprising:

two Venetian pierced hasp locks, late 15th/ early 16th century, one inscribed to the reverse: A290;

a Southern German padlock, 15th/16th century, inscribed: A215;

a Spanish door knocker with a dragon, 16th century, inscribed A409;

two European weights, the shorter one inscribed: 1753
the largest: 30cm., 11³/₄in.
the smallest: 11.5cm., 4¹/₂in.

‡ £ 800-1,200 € 950-1,400



160



161

161

GERMAN, PROBABLY SAXONY, DATED 1754

Walking Stick with Scenes of the Labours of the Months

inscribed: *Jesus Meine / Liebe / R / 1754 / ist gekreuzt / get / JCS* and: *INR* and inscribed: 246 in ink
engraved bone, on a wood core, with a possibly associated gilt brass handle

together with: a 17th-century engraved bone Saxon Miner's Axe, on a wood core with brass inlay, and with a metal axe-head, depicting animals, saints and scenes of the Passion, inscribed: *G. S. 1665*, further inscribed: *INRI* and: 265 in ink
walking stick: 92cm., 36¹/₄ in.
axe: 85cm., 33¹/₂in. overall

‡ £ 1,000-1,500 € 1,200-1,750

PROPERTY FROM THE COLLECTION OF DR. ERIKA POHL-STRÖHER

LOTS 159-176



162

162

A CONTINENTAL LATE GOTHIC WROUGHT-
IRON CANDELABRUM, SPANISH OR FRENCH
LATE 15TH CENTURY/EARLY 16TH CENTURY

with revolving candle-holders
165cm. high, 54cm. wide; 5ft. 5in., 1ft. 9¼in.

‡ W £ 1,000-1,500 € 1,200-1,750



163

163

A LATE GOTHIC WROUGHT-IRON SQUARE
PEDESTAL, POSSIBLY FLEMISH
16TH CENTURY AND LATER

the sides decorated with pierced tracery, the chamfered
corners set with buttresses and pinnacles
106cm. high, 55cm. wide, 55cm. deep; 3ft. 5¾in., 1ft. 9½in.,
1ft. 9½in.

‡ W £ 4,000-6,000 € 4,650-7,000



164

164

**A SOUTH GERMAN CARVED SOFTWOOD AND
MINIATURE MOUNTED CASKET**
**THE MINIATURES LATE 17TH CENTURY, THE
CASKET LATER**

the mouldings and bracket feet stuccoed in shallow relief with foliate strapwork, the panels inset with watercolours painted on vellum depicting music making courtly figures 9.5cm. high, 17.5cm. wide, 12cm. deep; 3¾in., 6⅞in., 4¾in.

‡ £ 1,000-1,500 € 1,200-1,750

165

**A GERMAN BAROQUE PEWTER-MOUNTED
SERPENTINE TANKARD, SAXONY**
CIRCA 1720

with faceted body, the lid with engraved inscription *R.M.N. 1720*, the pewter stamped for *Johann Carl Breitfeld, Annaberg*
21cm. high; 8¼in.

PROVENANCE

Nagel Auktionen, *Sammlung J. J. Ludwig, Regensburg*, 28 February 2008, lot 313.

‡ £ 700-1,000 € 850-1,200



165

166

EUROPEAN, LATE 15TH TO 17TH CENTURY
Three Caskets

comprising:

a German iron-mounted polychromed wood casket, 15th century, with a printed label to the interior inscribed: *A427* and with two labels to the underside inscribed in ink: *15. Jh. / 5500,-;*

a French or Spanish iron-mounted embossed leather domed casket, late 15th/ early 16th century, with a label to the interior inscribed in ink: *Cuire-bouilli coffer / French / 15th / 16th century*, with a printed label to the interior inscribed: *A426* and with another label to the underside inscribed: *Lent by / Dr. Jeaffresen.;*

a Southern German polychromed iron strongbox with a courtly scene, late 16th/ early 17th century
German wood casket: 11 by 25 by 17cm., 4¼ by 9⅞ by 6⅞in.
French or Spanish casket: 16 by 20 by 12cm., 6¼ by 7⅞ by 4¾in.

Southern German casket: 14 by 20.5 by 11cm., 5½ by 8⅞ by 4¼in.

‡ £ 1,000-1,500 € 1,200-1,750



166

167

**A COLLECTION OF SIXTEEN HERRENGRUND
EMBOSSED GILT-COPPER CUPS AND
TASTEVIINS, HUNGARY**

**VARIOUS DATES, 17TH CENTURY TO 18TH
CENTURY**

comprising four cups with miners inside and twelve
tastevins, of lobed shape, chased with scrolling foliage and/
or flowers, each with scrolling handles to sides, some with
engraved inscriptions
sizes varying between 20.5cm. wide and 11cm. wide

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

‡ £ 4,000-6,000 € 4,650-7,000



167 (part)

168

**A COLLECTION OF THIRTEEN HERRENGRUND
PARCEL-GILT COPPER DRINKING VESSELS,
HUNGARY**

18TH CENTURY AND LATER

comprising eight barrel shaped beakers with gilt-rims and
interior, including one with a miner inside, with simulated
shagreen bodies, some with engraved inscriptions
sizes vary between 9cm. and 21cm. high

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

‡ £ 2,000-3,000 € 2,350-3,500



168 (part)

169

**A COLLECTION OF FORTY-FOUR
HERRENGRUND PARCEL-GILT COPPER
DRINKING VESSELS, HUNGARY**

18TH CENTURY AND LATER

comprising forty one cups including four with miners inside,
a cup with a scrolled handle, a goblet with a miner inside,
an engraved cartouche and a malachite base, and another
goblet with on a tripod base supported by three dolphins,
with simulated shagreen bodies, some with engraved
inscriptions
sizes varying between 7cm. and 10.5cm. high

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

‡ £ 3,000-5,000 € 3,500-5,800



169 (part)



170

170

A LOUIS XV STYLE GILT-BRONZE,
ROCK-CRYSTAL AND GLASS EIGHT-
LIGHT CHANDELIER
19TH CENTURY

fitted for electricity
83cm. high; 2ft. 8½in.

‡ W £ 2,000-3,000 € 2,350-3,500



171

171

A SWISS WALNUT PARQUETRY
SMALL COMMODE, IN THE STYLE OF
MATTHÄUS FUNK, POSSIBLY BERN
CIRCA 1760

*the later marble top above two long drawers,
later mounts*
68cm. high, 66.5cm. wide, 43cm. deep; 2ft.
2¾in., 2ft. 2in., 1ft. 5in.

‡ W £ 1,000-1,500 € 1,200-1,750



172

172

A RÉGENCE CARVED WALNUT SOFA
EN OREILLES
CIRCA 1730

‡ W £ 3,000-5,000 € 3,500-5,800

173

ITALIAN, PROBABLY EMILIA, 18TH CENTURY

Diorama with Saint George and the Dragon

fruitwood, in a glazed gilt and ebonised wood frame

32 by 29cm., 12⁵/₈ by 11³/₈in.

‡ £ 1,000-1,500 € 1,200-1,750



173



174

174

SOUTHERN GERMAN, PROBABLY BAVARIAN, EARLY 16TH CENTURY

Anna Selbdritt

polychromed limewood
92 by 62cm., 36¹/₄ by 24³/₈in.

‡ W £ 6,000-8,000 € 7,000-9,300



175

175

**A LOUIS XV GILT-MOUNTED TURTLESHELL
BRACKET CLOCK, CIRCA 1730**

7¾-inch twelve-piece cartouche enamel dial, the movement with five vase-shaped pillars, verge escapement with silk suspension, external locking plate striking on a bell, signed on the backplate *Henry Baltazar A Paris*, the waisted case veneered with red shell and surmounted by a seated putto above foliate and bird mounts; on a conforming bracket
Clock 63.5cm. 25in. high; Bracket 19.5cm. 7¾in. high

‡ • W £ 3,000-5,000 € 3,500-5,800

176

**A LOUIS XIV GILT-BRONZE MOUNTED
PREMIÈRE-PARTIE BRASS AND TURTLESHELL
BOULLE MARQUETRY AND EBONY COMMODE
CIRCA 1710**

the top depicting the Triumph of Bacchus, above four drawers decorated in the style of Bérain, *later* feet and handles

83cm. high, 128cm. wide, 65.5cm. deep; 2ft. 8¾in., 4ft. 2½in., 2ft. 1¾in.

This present commode is part of a group of similar furniture pieces dating from around 1700-1720 and traditionally attributed to the *ébéniste* Nicolas Sageot (1666-1731). In Sageot's times, stamps were still a rarity, and are therefore rarely conclusive as regards to the actual maker of a piece, which was the product of several artisans: carpenters for the carcass, *marqueteurs* and *bronziers*.

Furthermore, it was not unusual for *marchand-ébénistes* such as Sageot or Gérard to provide *marqueteurs* with raw materials that would be returned in the form of panels ready to be fitted on to the carcass of the piece. Some of the larger panels could, in effect, be interchangeable; for example, those normally found on the armoires are also found on the sides of most commodes.

The top of the present commode is particularly rare among contemporary examples, which were then typically designed after drawings by Jean Bérain: gently rounded, the central scene represents the Triumph of Bacchus, a subject popularized in the 1620s by Diego Velázquez and then re-appropriated by painters such as Nicolas Poussin and Francesco Albani. The top of a commode recently on the French market is almost identical to the present example, however in *contre partie*.

Interestingly, the front-drawer marquetry with the dragon-like creatures is nearly identical to that found on the commode aforementioned and on another sold Sotheby's London, 15 June 1990, lot 6.

‡ • W £ 20,000-30,000 € 23,200-34,800



PROPERTY FROM A ROYAL COLLECTION

**A LOUIS XV KINGWOOD BUREAU
PLAT**

CIRCA 1745/50

with top inset with a brown leather writing surface, above one frieze drawer flanked by a pair of drawers, the reverse with dummy drawers, the whole fitted with gilt-bronze foliate mounts, scrolled handles, *chutes* and *sabots*, raised on cabriole legs, *remounted*
85cm. high, 195cm. wide, 78cm. deep; 2ft. 9½in., 6ft. 4¾in., 2ft. 6¾in.

PROVENANCE

Private Collection, Switzerland;
Sold Koller, 17 September 2007, lot 1155.

W • £ 12,000-15,000 € 14,000-17,400



PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

LOTS 178-199



178

A FRANCO-FLEMISH ARMORIAL TAPESTRY

EARLY 16TH CENTURY, AND LATER

woven with a central tablet with the coat-of-arms of Robert Chabot and Antoinette d'Illiers, attached by ribbon and enclosed within a twisted flowering wreath, set against vertical bands of madder and burgundy with repeat pattern of rows of letters, A.R., within a four-sided border with various flowering shrubs against a saffron ground
approximately 269cm high, 280cm wide; 8ft. 10in., 9ft. 2in.

PROVENANCE

Probably supplied to Robert Chabot (d. 1518) and Antoinette d'Illiers (d. 1537) shortly after their marriage in 1503

Recorded together with an identical tapestry with Thiérard Frères, Paris, in 1935 and sold to Auguste Lambiotte, Prémery and Biarritz on 23 April 1936 as a pair, thence by descent Christie's, New York, 29 January 2014, lot 150

EXHIBITED

Paris, Musée des Arts Décoratifs, Palais du Louvre, *Cinque siècles de Tapisseries d'Aubusson*, November-December 1935, no. 2.
Paris, Palais national des Arts, *Chefs d'oeuvre de l'Art Français*, 1937, as a pair, no. 1306.
Musée d'Arras, *La tapisserie d'Aubusson et de Felletin*, 1963, as a pair, no. 3.

LITERATURE

Lejard, André, *French Tapestry*, Les edition du chene, Paris, 1947, *The Marche Factories: Aubusson and Felletin*, pp.79-88, p.80., fig 89, *Armorial bearings of Robert Chabot and his wife Antoinette d'Illiers, tapestry, end of XVth century*. Thiérard Brothers' Collection.

See *catalogue note at SOTHEBYS.COM*

W £ 40,000-60,000 € 46,400-70,000



179

180

A FLEMISH OLD TESTAMENT, BIBLICAL TAPESTRY, OUDENAARDE

LATE 16TH CENTURY

woven with figures before a King, and procession of figures and carriages in the distance, within a deep four-sided compartmentalised border incorporating allegorical figures approximately 302cm high, 260cm wide; 9ft. 11in., 8ft. 6in.

W £ 5,000-8,000 € 5,800-9,300

179

A FLEMISH 'LARGE LEAF' VERDURE TAPESTRY, ENGHUEN

MID-16TH CENTURY AND LATER

woven with a balustrade on which birds are balancing, against a background of exuberant large leaves, and foreground with fruiting plants and a centrally placed delicately stemmed flowering plant, with side borders including iris leaves, vases and fruit, with later four-sided outer selvedge; *reduced in size* approximately 318cm high, 311cm wide; 10ft. 5in., 10ft. 2in.

See catalogue note at SOTHEBYS.COM

W £ 7,000-10,000 € 8,200-11,600



180

181

A FRENCH VERDURE TAPESTRY, POSSIBLY PARIS, FAUBOURG SAINT MARCEL MANUFACTORY

17TH CENTURY

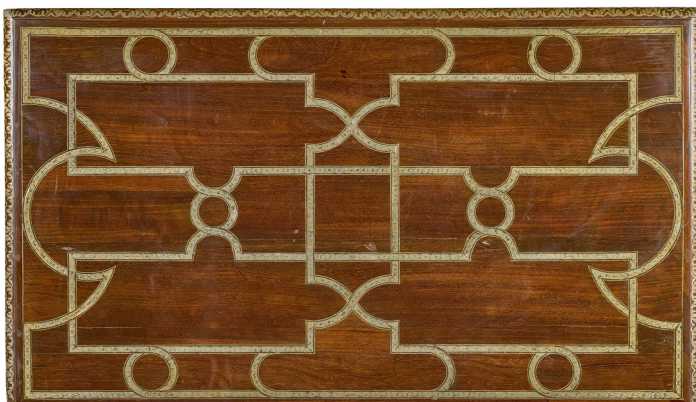
woven with verdant woodland, within a deep four-sided architectural border; *reduced in size* approximately 281cm high, 269cm wide; 9ft. 2in., 8ft. 10in.

See catalogue note at SOTHEBYS.COM

W £ 4,000-6,000 € 4,650-7,000



181



Detail of top

182

**A LOUIS XIV ENGRAVED PEWTER AND
AMARANTH BUREAU MAZARIN
CIRCA 1700**

with a rectangular top above three front drawers, on a
kneehole flanked by two drawers, on eight tapering legs
joined by x-form stretchers on toupie feet, the whole
decorated with pewter inlaid geometrical motifs, back with
label reading '212660', *restorations*
83cm. high, 128cm. wide, 65cm. deep; 2ft. 7in., 4ft. 2½in.,
2ft. 1½in.

PROVENANCE

Jean-Louis Picard, Paris, 26 March 1992, lot 160

W £ 15,000-25,000 € 17,400-29,000



183

**A FLEMISH 'GAME PARK' TAPESTRY,
PROBABLY OUDENAARDE**

LATE 16TH CENTURY

woven with various figures in a landscape setting, at leisure or hunting, with distant château, lake and gardens, within a deep four-sided compartmentalised border incorporating allegorical figures, with *princeps* motif and unidentified weaver's mark in lower right selvedge
approximately 340cm high, 391cm wide; 11ft. 2in., 12ft. 10in.

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

W £ 8,000-12,000 € 9,300-14,000



184

**A FLEMISH 'WILD PARK' TAPESTRY,
OUDENAARDE**

16TH CENTURY

woven with numerous wild animals and birds, in the foreground of a landscape, with a boar hunt in the distance in front of the chateau on the horizon, within a four-sided compartmentalised border incorporating allegorical figures, fruit and flowers against a saffron coloured ground, and with narrow inner and outer borders, with original brown outer selvedges
approximately 271cm high, 382cm wide; 8ft. 10in., 12ft. 6in.

See catalogue note at SOTHEBYS.COM

W £ 25,000-35,000 € 29,000-40,600



185

'THE RECONCILIATION OF HANNIBAL AND HIS BROTHER HASDRUBAL', A FLEMISH CLASSICAL TAPESTRY, FROM THE STORY OF SCIPIO, BRUSSELS WORKSHOP LATE 16TH CENTURY, AND ASSOCIATED ARCHITECTURAL BORDER, 17TH CENTURY, FRENCH, PARIS, FAUBOURG SAINT MARCEL MANUFACTORY

woven with armed figures in a landscape, probably depicting the reconciliation of Hannibal, the Carthaginian hero who fought valiantly against the Romans during the Punic Wars, and in particular against the Roman commander Scipio, set on each side of a river within a Carthaginian encampment with elephants in the background, which were associated with the Punic Wars, within a deep four-sided architectural border, from Paris workshop, Faubourg Saint Marcel manufactory, 17th century approximately 343cm high, 368cm wide; 11ft. 3in., 12ft. 1in.

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

W £ 20,000-30,000 € 23,200-34,800



186

**A SOUTH GERMAN SILVER
MOUNTED CHERRY AND
TIGERWOOD INLAID EBONY TABLE
CABINET**

**CIRCA 1620, AUGSBURG, CIRCLE OF
MATTHIAS WALBAUM**

the interior of architectural design, with ash
drawer liners

RELATED LITERATURE

Hayward, J.F. *Virtuoso Goldsmiths: 1540-1620*,
London, 1976, pp. 229, 238-9, for biographies
of Walbaum and Ulrich.

The style of this cabinet, typically made of
ebony with silver mounts, was popularised by
the Augsburg silversmith Matthias Walbaum
(active 1590-1632), who settled in the city
before 1579. The goldsmiths' guild of Augsburg
had a high reputation for its excellency and the
lavish commissions by the wealthy court of
the Dukes of Bavaria seem to have mostly gone
to Augsburg masters, such as Walbaum.

Walbaum built up a highly successful business
specializing in ebony cabinets, caskets,
monstrances and frames, all mounted in silver.
At least fifty pieces from his workshop have
been identified. However, not all of his work was
marked and it is difficult to distinguish it from
that of his Augsburg contemporary, Boas Ulrich.

The extent of Walbaum's repertoire of mounts
made it possible to achieve various effects on
similar objects. Examples of his extravagant

caskets can be seen in the British Museum (inv.
no. WB.218) and the Grünes Gewölbe, Dresden
(inv. no. I 38), although his most important
work, is the exterior of the famous *Pommersche
Kunstschränk*, a sumptuous art cabinet
designed by Hainhofer for the Duke Philipp of
Pomerania, which was mostly destroyed during
World War II.

This present example displays Walbaum's
obvious skills both in low relief and in
modelling figures, further exemplified in his
works illustrated Löwe, R. *Die Augsburger
Goldschmiedewerkstatt des Matthias Walbaum*,
Munich and Berlin, 1975, cat. no. 36 and cat.
no. 54, which include similar floral and scrolling
mounts, silver-gilt or merely in silver.

W £ 20,000-30,000 € 23,200-34,800

187

A LOUIS XVI STYLE GILT-BRONZE-MOUNTED FAMILLE VERTE CHINESE PORCELAIN VASE BRÛLE PARFUM

THE VASE 18TH CENTURY, THE MOUNTS MID-19TH CENTURY

on a raised platform
43cm. high, 22cm. wide; 1ft. 5in., 8 $\frac{5}{8}$ in.

W £ 8,000-12,000 € 9,300-14,000



187

188

A LOUIS XV GILT-BRONZE-MOUNTED RED LACQUER SECRÉTAIRE À ABATTANT CIRCA 1750, BY FRANCOIS RÛBESTUCK, STAMPED RUBESTUCK

with a red marble top, a frieze drawer above a fall-front opening to reveal two shelves, one divided in half, above one niche flanked on each sides by three marquetry veneered drawers, the lower section with two cupboard doors opening to reveal further shelves, *small losses to lacquer, restorations*

144.5cm. high, 97cm. wide, 38cm. deep; 4ft. 8 $\frac{7}{8}$ in., 3ft. 2 $\frac{1}{2}$ in., 1ft. 2 $\frac{7}{8}$ in.

PROVENANCE

Christie's Monaco, *Le Cabinet d'un Amateur: Ancienne Collection Delbée-Jansen*, 10-11 December 1999

François Rûbestuck (c.1722 - 1785), *reçu maître* in 1766, in spite of a relatively short career, demonstrated great ability with styles both fully representative of the Louis XV period, the transitional period, and the Louis XVI period. He is notable for a number of *commodes* and *secrétaires* veneered in Chinese or Japanese lacquer of the Louis XV period. His later work is notable for its marquetry panels, particularly those depicting musical trophies. Similar *secrétaires* stamped Rûbestuck and with identical mounts, however in black lacquer, were sold Sotheby's London, 16 December 1998, lot 40; Sotheby's Monaco, 4 December 1983, lot 394 and Christie's London, 3 December 1981, lot 106.

W £ 15,000-25,000 € 17,400-29,000



Stamp





189

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A LOUIS XV STYLE GILT-BRONZE-MOUNTED CHINESE 'GE-TYPE' CRAQUELÉ CELADON PORCELAIN VASE

LATE 19TH CENTURY

45cm. high, 37cm. wide; 1ft. 5 $\frac{3}{4}$ in., 1ft. 2 $\frac{1}{2}$ in.

PROVENANCE

Sotheby's London, 13 December 1968, lot 24; Sotheby's London, *Important Continental Furniture*, 12 December 2001, lot 50.

W £ 7,000-10,000 € 8,200-11,600

190

A LOUIS XV GILT-BRONZE-MOUNTED GILT AND BLACK VERNIS MARTIN COMMODE

BY PIERRE IV MIGEON, CIRCA 1750

stamped MIGEON, with a brèche d'Alep marble top, *restorations*

84cm. high, 116cm. wide, 53cm. deep; 2ft. 9in., 3ft. 9 $\frac{5}{8}$ in., 1ft. 8 $\frac{7}{8}$ in.

W £ 15,000-25,000 € 17,400-29,000



190



191

A LOUIS XV GILT-BRONZE-MOUNTED BOIS SATINÉ, CHINESE LACQUER AND VERNIS MARTIN COMMODE

MID-18TH CENTURY

with a brèche d'Alep marble top, *restorations*
87cm. high, 136cm. wide, 70cm. deep; 2ft.
10¼in., 4ft. 5½in., 2ft. 3½in.

PROVENANCE

Collection of Gustave de Rothschild (1829-1911);
thence by descent to his son Robert de Rothschild (1880-1946);
Madame B.;
sold Piasa Paris, *Succession de Madame B. provenant des anciennes collections Gustave et Robert de Rothschild*, 11 June 1997, lot 146; where acquired by the current owner.

This elegant commode typifies the refined taste for exotic materials incorporated into fanciful pieces of furniture, as promoted by leading *marchand-merciers* of the day, such as Thomas-Joachim Hébert. Indeed, they established a new aesthetic for lacquer-mounted furniture: re-used Chinese lacquer elements would now conform to European forms as luxurious surface decoration, rather than attempt to evoke an actual imported Asian cabinet. Therefore, this present commode can be admired for its elegant ormolu mounts, framing the landscape scene in Chinese lacquer according to the Louis XV taste.

Identical corner and apron mounts are identified on commodes sold HVMC, 29 April 2018, lot 55, stamped by Charles-Joseph Dufour (*maître* 1759), one stamped by Delorme and Felix in this sale, another one sold Etude Tajan, Paris, 9-10 December 1996, lot D, stamped Mewesen.

Robert de Rothschild inherited this commode from his father as well as a collection of artworks, which he placed in his hôtel de Marigny, Paris, in his Deauville residence and in the Laversine Château overlooking the Oise. After Robert, the commode passed on

to Madame B. whose exact identity remains uncertain. However, it is highly likely that she was Robert's daughter, Diane Cécile Alice Juliette de Rothschild (1907-1996), who married in 1952 the pianist, Giuseppe Joseph Benvenuti.

W £ 18,000-25,000 € 20,900-29,000



Baron Gustave de Rothschild (1829-1911)





A LOUIS XV GILT-BRONZE-MOUNTED RED CHINESE LACQUER AND VERNIS MARTIN COMMODE CIRCA 1750, BY JACQUES DUBOIS

with a Spanish brocatello marble top, stamped twice *I. DUBOIS, and JME*, with label *Pietro Accorsi Antichità Torino, restorations*
88cm. high, 94cm. wide, 49cm. deep; 2ft. 10½in., 3ft. 1in., 1ft. 7¼in.

PROVENANCE

Sotheby's London, 17 May 1968, lot 59;
With Pietro Accorsi Antichità, Turin;
Property from a Private European Collector;
Sotheby's London, *Important Continental Furniture and Tapestries*, 13 December 2000, lot 130.

This commode epitomizes the fascination for the Orient from the first half of the 18th century and is a superb example of a rare red lacquer furniture executed by one of the most distinguished *ébénistes*.

The commode was conceived in the 18th century tradition of the fashionable Parisian dealers or *marchands-merciers* such as Thomas-Joachim Hébert who had perfected the art of marrying the exoticism of oriental lacquer with European *ébénisterie* of the finest quality. Hébert spearheaded the taste for Oriental lacquer mounted furniture, having supplied a famous lacquer commode by Bernard Van Risenburgh to Queen Marie Leszczyńska for the Château de Fontainebleau in 1737 (inv.no. OA11193), made possible thanks to the effective removal of imported Chinese and Japanese lacquer panels re-used in France.

The French *ébéniste* Jacques Dubois, remains an undeniable master of the rococo style here illustrated through his mounts and his use of lacquer. Red lacquer furniture pieces such as this one were much rarer than the black lacquer examples and only a few stamped Dubois are recorded.

The lacquer *commodes* produced by Dubois echo the same attention to quality as paid to his small *secrétaires*. They vary in the degree to which he applied ormolu mounts, some of them being completely outlined with ormolu borders and other leaving the lacquer decoration to speak for itself, embellished only with light, delicate drawer handles on the front, and pierced light *chutes* continuing to the feet. In the present example, it is interesting to notice that the birds and foliage surrounding the cartouche are in *vernis martin*, in imitation of Chinese lacquer.

Dubois' mounts are without doubt highly harmonious and lively, with curves and counter curves that occasionally overlap foliage and naturalistic elements. His pierced light *chutes* continuing to the feet also became a characteristic of his work.

Furthermore, the gilt-bronze mounts on the cartouche are found on works by the *ébéniste* Mathieu Criaerd (see P. Kjellberg, *Le Mobilier Français du XVIIIe Siècle*, Paris, 1998, p.250, fig.a; pp.252-253). The fact that such idiosyncratic vine-wrapped framing mounts would have been shared by Dubois and Criaerd would lead us to suggest that the models for these mounts might have been - as was then often the case - the property of one of the *marchand-merciers* with whom both *ébénistes* collaborated.

JACQUES DUBOIS (1693-1763), REÇU MAÎTRE IN 1742

He was one of the most important *ébénistes* of the Louis XV period. From his workshop on the Faubourg Saint-Antoine, he produced pieces for a number of *marchands-merciers* such as Léger Bertin, solely in the Louis XV style, and he is known to have often designed his own mounts. His furniture was of excellent quality and he produced luxurious pieces, a great many of which were in Chinese or Japanese lacquer. On his death in 1763, the inventory reveals a number of pieces decorated in such a fashion, and also lists a large stock of ormolu mounts - *432 livres pesant de modèles de bronze, prisés 1 080 L*. This suggests that Dubois was anxious to protect his exclusive use of these models and stocked large quantities of unchased mounts which he kept available for use on his furniture and for supplying to the chaser and gilder.

The inventory also reveals a large workshop with no fewer than 12 workbenches and approximately 125 pieces of furniture in production. It is of considerable interest to note that of these, only four were *commodes*. The majority of the pieces consisted of writing tables, *secrétaires en pente*, and a variety of small tables. The inventory listed only a very few pieces which incorporated lacquer panels, this is explained by the fact that the supply of lacquer panels was very largely dominated by the *marchands-merciers*.

W £ 150,000-250,000 € 174,000-290,000



Stamp





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A PAIR OF LOUIS XV STYLE GILT-BRONZE-MOUNTED CHINESE TURQUOISE PORCELAIN CACHE POTS

LATE 19TH CENTURY

the porcelain restored, with a brass liner and a further lead liner
32cm. high, 38.5cm. wide; 1ft. 1/2in., 1ft. 3 1/8in.

PROVENANCE

Mme la Duchesse de Richelieu (1890-1972) also know as Eleanor Douglas Wise, Paris;
Purchased from Christy Antiquaire, 245 Rue Saint Honoré, Paris, 30 March 1970;
The Property of a Private Collector;
sold Sotheby's London, *Important French and Continental Furniture*, 13 December 2001, lot 39.

LITERATURE

Salmann, G. "5000 Years of Creative Activity in Europe and on the Mediterranean; Masterpieces in some Leading French Private Collections", *Connoisseur Magazine*, July-December 1961, no.23, p.128, illustrated as 18th century;
Verlet, P. *French Furniture and Interior Decoration of the 18th century*, London, 1967, p.193, plate 160.

W £ 15,000-25,000 € 17,400-29,000



194

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A LOUIS XV CARVED GILTWOOD CONSOLE TABLE

MID-18TH CENTURY

with a Belgian red marble top, restorations
82cm high, 113cm wide, 59cm deep; 2ft. 8 1/4in., 3ft. 8 1/2in., 1ft. 11 1/4in.

W £ 10,000-15,000 € 11,600-17,400



A LOUIS XV GILT-BRONZE-MOUNTED CHINESE LACQUER COMMODE

CIRCA 1760, BY ADRIEN DELORME AND LAURENT FELIX

stamped twice DELORME and JME, and stamped once FELIX, with a brèche d'Alep top, inscribed under the marble top 'boulevard de Madrid N°1/Neuilly, restorations 89cm. high, 146cm. wide, 69cm. deep; 2ft. 11in., 4ft. 9½in., 2ft. 3½in.

PROVENANCE

Collection Count Sapia di Lancia; Christie's Monaco, 21 June 1998, lot 605.

Adrien Delorme (1722-1791), received Master in 1748, belonged to a family of Parisian *ébénistes* and like his father, François Fazelot-Delorme, produced pieces in Chinese lacquer, fully embracing the rococo style, as can be seen in the commode in the Rijksmuseum in Amsterdam (inv.no. BK-16652). Later on however, he specialised in marquetry pieces. Delorme's reputation as a craftsman in marquetry was such that he was mentioned in contemporary almanacs as 'one of the most adept and renowned in the production of marquetry'.

The present commode is a splendid example of the taste for exoticism under the reign of Louis XV and the use of inclusion on lacquer panels on furniture pieces. Carolyn Sargentson in her book *Merchants and Luxury Markets: The Marchands Merciers of Eighteenth-Century*, Paris, 1996, pp. 79-90, describes how the *marchands-merciers* enlarged their market by adapting imported Chinese lacquer to French furniture forms. They removed lacquer panels from cabinets, chests and screens and re-used

them on a multitude of different pieces of furniture. In fact, André Jacob Roubo detailed, in 1772, the process whereby the panels could be removed and re-used on shaped carcasses. The double stamp of Delorme next to which of Felix would point to their collaboration between the two masters.

One of the most eye-catching features of this commode is how skillfully the gilt-bronze mounts were designed as to include the handles of the commode in the continuity of the rocaille and foliate scrolls. The same gilt-bronze mounts are found on Delorme's other commodes, one illustrated in P. Kjellberg, *Le Mobilier Français du XVIIIe siècle*, Paris, 2002, p.281, no.c; with a related mounted cartouche.

In addition, the front's framing gilt-bronze and apron mounts are similar to those found on a smaller commode stamped Delorme, from the collection of the Elizabeth Parke Firestone, Christie's New York, 23 March 1991, lot 899. The same design for the cartouche's framing mounts was used on a commode stamped Mathieu Criaerd [Kjellberg, P. *Le Mobilier Français du XVIIIe siècle*, Paris, 2002, p.253]. It is also worthwhile to mention that other prominent French *ébénistes* from the 18th century, such as Boudin, Dubois and Roussell used similar corner mounts, since they were probably assisted by Delorme, who was also a *marchand*.

Although Delorme probably produced several lacquer commodes, very few of these have been recorded. Apart from those already mentioned, one is held in the collections of the Museum of Applied Arts, Budapest. A three drawer lacquered commode stamped Delorme was sold Sotheby's London, 2 December 2008, lot 76 [£241,250] and another was sold Sotheby's London, 6 December 2006, lot 60.

W £ 100,000-150,000 € 116,000-174,000



Stamp







'VULCAN AND VENUS', A LOUIS XV MYTHOLOGICAL TAPESTRY, PARIS, BEAUVAIS MANUFACTORY, FROM SERIES THE LOVES OF THE GODS, AFTER DESIGNS BY FRANÇOIS BOUCHER, WOVEN UNDER THE DIRECTION OF JEAN BAPTISTE OUDRY (1685-1755) AND ANDRÉ CHARLEMAGNE CHARRON (FL. 1753-1780), MID 18TH CENTURY

depicting Vulcan and Venus, with Vulcan seated below and his assistants forging armour, with Venus and her attendants in the clouds above with the chariot with the doves, signed in left hand side of design, in reverse (and without the 'r'), *F. Bouche, 1749*, lacking original selvedge and without border approximately 355cm high, 654cm wide; 11ft. 7in., 21ft. 5in.

COMPARABLE LITERATURE

Edith, Standen, *European Post-Medieval Tapestries and Related Hangings in the Metropolitan Museum of Art*, vol. II, pp. 534-539, fig. 79a, discusses a weaving of the same subject with marginally less on the far right hand side, and the military trophies showing in the left corner (427 by 544cm), incorporating the Paris workshop signatures, and that of designer (woven as *F. Bouche*.)



Nello, Forti Grazzini, *Il Patrimonio artistico del Quirinale: gli arazzi*, Rome and Milan 1994, vol. II, pp.492-530, for discussions on the series of The Story of Psyche, designed by François Boucher in 1739-1742, woven in the Beauvais workshop by Nicolas Besnier (1748-1750), under the direction of Jean-Baptiste Oudry, within a gold and red 'c'-scroll frame pattern border, with some incorporating workshop signatures, and that of designer, also woven as *F. Bouche*.

See *catalogue note* at SOTHEBYS.COM

W £ 20,000-30,000 € 23,200-34,800



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**A LOUIS XV STYLE GILT-BRONZE-MOUNTED
CHINESE STYLE PORCELAIN BALUSTER VASE
WITH LID**

THE MOUNTS LATE 19TH CENTURY

38cm. high; 1ft. 3in.

W £ 3,000-5,000 € 3,500-5,800

198

**A MATCHED PAIR OF LOUIS XV STYLE GILT-
BRONZE-MOUNTED FLORAL MARQUETRY,
TULIPWOOD AND AMARANTH SECRÉTAIRES À
TAMBOUR**

AFTER THE MODEL BY ROGER VAN DER CRUSE

with *fior di pesco* marble tops, top opening to reveal a storage drawers and an arrangement of six drawers, above a drawer with three shallow openings and the bottom area enclosing two drawers on top a storage area 116cm. high, 70cm. wide, 38cm. deep; 3ft. 10½in., 2ft. 3½in., 1ft. 3in.

See catalogue note at SOTHEBYS.COM

• W £ 10,000-15,000 € 11,600-17,400



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AN EXTENSIVE ROYAL COPENHAGEN 'FLORA DANICA' PORCELAIN PART SERVICE

late 20th century

painted with specimen sprays of flowers and ichthyological studies, named in black script to the reverse, within serrated rims, comprising: a soup tureen, cover and stand, the larger 36cm. wide, the stand 40.5cm. wide; a smaller soup tureen and cover, 33.5cm. wide; a circular bowl, 24cm. diameter; a pierced lobed circular dish, 29cm. wide; a sauceboat and fixed stand, 24cm. long; a square salad bowl, 22.2cm. wide; twelve two-handled consume bowls and stands; a cushion-shaped dish, 24cm. wide; thirteen plates with ichthyological subjects, 25.5cm diameter; twelve soup plates, 25cm. diameter; six similar smaller soup plates,

24.4cm. diameter; twenty-three luncheon plates, 22.2cm diameter; seven dinner plates, 25.5cm. diameter; four bread and butter plates, 19.5cm. diameter; eighteen cake plates, 14cm. diameter; three shallow sauceboats, 21cm. long; two large oval dishes, 46.5cm. long; another smaller, 44.5cm. long; three oval dishes, 36cm. long; two pierced mazarines with fish handle, one 36.8cm. wide, the other 36.5cm. wide; a rectangular cushion-shaped serving dish, 30cm. long; an oval trencher salt, 11cm. wide; a circular butter dish and cover, 11cm. wide; an ice-cream dome and stand, 29cm. high; twelve teacups and saucers; an oval stand with single handle, 24.5cm. long; ten mocha cups and saucers; nine coffee cans and saucers (195)

W £ 50,000-80,000 € 58,000-93,000

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A 17th century parcel-gilt silver
cagework cup and cover, attributed
to Jacob Bodendick,
London, *circa* 1660 (detail)
Estimate £50,000–80,000*



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Estimate £800,000–1,200,000*

together with a fine and rare Fabergé gold and enamel miniature bonbonniere in the form of a French Empire chair, workmaster Michael Perchin, St Petersburg, c.1900
Estimate £800,000–1,200,000*



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Absentee/Telephone Bidding Form

Sale Number L19304 | **Sale Title** STYLE: PRIVATE COLLECTIONS | **Sale Date** 21 MAY 2019

Please see the important information regarding absentee bidding on the reverse of this form. Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE FIRST NAME LAST NAME

COMPANY NAME

ADDRESS

POSTAL CODE COUNTRY

DAYTIME PHONE MOBILE PHONE FAX

EMAIL

Please indicate how you would like to receive your invoices: Email Post/Mail

Telephone number during the sale (telephone bids only)

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		£
		£
		£
		£
		£
		£
		£
		£
		£
		£

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS

POSTAL CODE COUNTRY

- I will collect in person I authorise you to release my purchased property to my agent/shipper (provide name)
- Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. Sotheby's Group companies may use your details to contact you about Sotheby's products or services, events or promotions and other activities that may be of interest to you. If you would prefer not to be contacted in this way, please tick the box below.

- I do not wish to receive promotional communications from Sotheby's

SIGNATURE

PRINT NAME DATE

Guide for Absentee and Telephone Bidders

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, debit and credit cards (up to £30,000 per sale, online or using Sotheby's Mobile App), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

Sotheby's will hold and process your personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to

any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or online.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service

is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders using any online platform are subject to the Additional Terms and Conditions for Live Online Bidding, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a

passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases

will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £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 11 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. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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 11 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.

▮ **Monumental**

Lots with this symbol may, in our opinion,

require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

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

1. PROPERTY WITH NO VAT SYMBOL

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

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

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

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

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

Department for assistance.

2. PROPERTY WITH A † SYMBOL

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

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

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

3. PROPERTY WITH A α SYMBOL

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

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

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

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

(VAT-registered buyers from the EU

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

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

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

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

5. EXPORTS FROM THE EUROPEAN UNION

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

Property with no VAT symbol (see paragraph 1)

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

Property with a † symbol

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

Property with a ‡ or Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre 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 Ω symbol.

• buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

• Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.

• Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items

for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax. Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and 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 / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's 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 Conditions of Business for Live Online Bidding 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 are made subject to the Conditions of Business for Live Online Bidding available on the Sotheby's website or upon request. The Conditions of Business for Live Online Bidding 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 compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

10. 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.

11. 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.

12. 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.

13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

14. 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.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.
2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.
3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.
4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.
5. Online bidders are responsible for making themselves aware of all sale room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered

for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.
7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.
8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.
9. Live online bidding via all Online Platforms will be recorded.
10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.
11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.
12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

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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.

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Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE_MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded

£1 = €1.159

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.

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.

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.

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