

Sotheby's

LONDON

MONTE ALVERNO AN IRISH PRIVATE COLLECTION

26 MAY 2022 L22307

MONTE ALVERNO

AN IRISH PRIVATE COLLECTION

LONDON | 26 MAY 2022



Sotheby's
EST. 1744

Sotheby's
EST. 1744





MONTE ALVERNO

AN IRISH PRIVATE COLLECTION

AUCTION IN LONDON
26 MAY 2022
2 PM

34-35 New Bond Street
London, W1A 2AA
+44 (0)20 7293 5000
sothebys.com
FOLLOW US @SOTHEBYS
#SOTHEBYSIRISH

ALL EXHIBITIONS FREE
AND OPEN TO THE PUBLIC

Saturday 21 May
12 NOON – 5PM

Sunday 22 May
12 NOON – 5PM

Monday 23 May
9 AM–4:30 PM

Tuesday 24 May
9 AM–4:30 PM

Wednesday 25 May
9 AM–4:30 PM

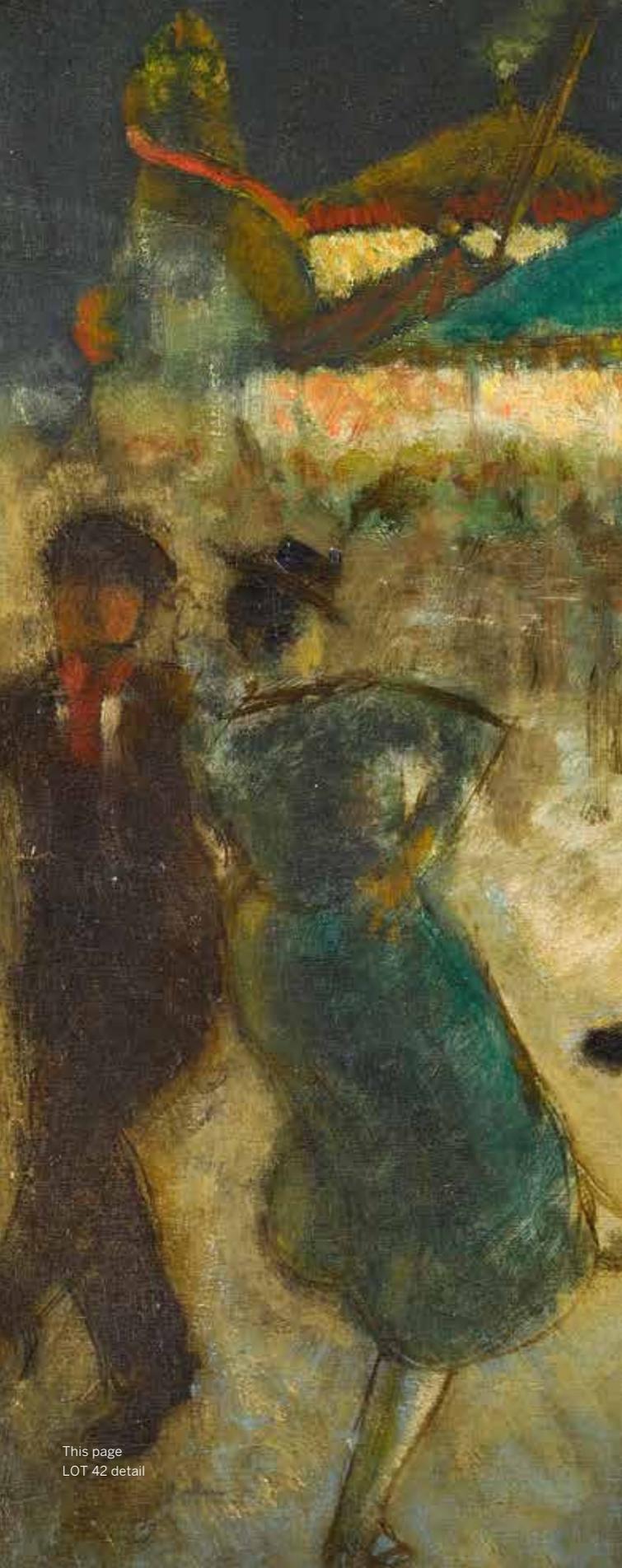
Lots with a low estimate below
£2,000 will be sold without reserve.

Please note that a period of online bidding will take place prior to the live auction. Please refer to the Buying At Auction section at the back of this catalogue, sothebys.com or the Sotheby's App for further details on bidding in this auction, including advance bidding.

Sotheby's
EST. 1744



TO LEARN MORE ABOUT
THE PROPERTY IN THIS
SALE, PLEASE VISIT
[SOTHEBYS.COM/L22307](https://www.sothebys.com/L22307)



UNIQUE COLLECTIONS

Mario Tavella
*President, Sotheby's France, Chairman,
Sotheby's Europe*
+33 1 53 05 53 12
mario.tavella@sothebys.com

Christina Prescott-Walker
*Senior Vice President
Global Director,
Regional Art and Objects*
+1 212 606 7332
christina.prescott-walker@sothebys.com

Henry House
*Senior Director
Head of Furniture & Decorative Arts*
+44 (0)20 7293 5486
henry.house@sothebys.com

David McDonald
*Senior Director
Furniture*
+44 (0)20 7293 5107
david.macdonald@sothebys.com

Harry Dalmeny
Chairman UK & Ireland
+44 (0)20 7293 5848
harry.dalmeny@sothebys.com

Wendy Philips
Senior Director, Tax & Heritage
+44 (0)20 7293 6184
wendy.philips@sothebys.com

Mari-Claudia Jimenez
*Chairman, Managing Director
and Worldwide Head of Business
Development, Global Fine Art*
+1 212 606 7537
claudia.jimenez@sothebys.com

Franka Haiderer
*Senior Director
Co-Worldwide Head of Business
Development*
+44 (0)20 7293 5688
franka.haiderer@sothebys.com

Alexandra Duch
*Senior Vice President
Head of Department, Consignment
Management*
+1 212 894 1437
alexandra.duch@sothebys.com

George North
*Director
Valuations & Sales Manager*
+44 (0)20 7293 5752
george.north@sotheby.com

Shiona Fourie
*Deputy Director
Senior Project Manager*
+44 (0)20 7293 5470
shiona.fourie@sothebys.com

SPECIALISTS

Arabella Bishop
*Senior Director
Head of Ireland*
+353 (0)1 644 0200
arabella.bishop@sothebys.com

Henry House
*Senior Director
Head of Furniture & Decorative Arts*
+44 (0)20 7293 5486
henry.house@sothebys.com

Charlie Minter
*Director
Modern British & Irish Art*
+44 (0) 20 7293 5925
charlie.minter@sothebys.com

David Macdonald
Senior Director, Furniture
+44(0)20 7293 5107
david.macdonald@sothebys.com

Joao Măgalhães
Director, Furniture
+44 (0)20 7293 5089
joao.magalhaes@sothebys.com

Thomas Williams
Director, Furniture
+44 (0)20 7293 621
thomas.williams@sothebys.com

Adele Bourbonne
Cataloguer, Furniture
+44 (0)20 7293 6809
adele.bourbonne@sothebys.com

Cameron Di Leo
*Associate Cataloguer,
English Furniture*
cameron.dileo@sothebys.com

Cynthia Harris
*Director
Head of Decorative Arts, Silver*
+44(0)20 7293 5531
cynthia.harris@sothebys.com

Miles Harrison
Specialist, Silver
+44 20 7293 5304
miles.harrison@sothebys.com

Jonathan Hills
Director, Senior Specialist, Clocks
+44 20 7293 5538
jonathan.hills@sothebys.com

Christopher Mason
Director, Sculpture & Works of Art
+44 (0)20 7293 6062
christopher.mason@sothebys.com

Elisabeth Banfield
*Deputy Director, Specialist
Sculpture & Works of Art*
+44 20 7293 5745
elisabeth.banfield@sothebys.com

Gordon Lo
*Deputy Director, Specialist,
Chinese Works of Art*
+44 20 7293 5371
gordon.lo@sothebys.com

Rodney Woolley
*General Valuer & Senior Specialist
Valuations, London*
+44 20 7293 5974
rodney.woolley@sothebys.com

Emma Gordon
*Specialist, European and British Art
19th Century Continental Pictures*
+ 44 20 7293 6018
emma.gordon@sothebys.com

Giorgio Bowler
*Associate Cataloguer,
Old Master Paintings*
+44 20 7293 5421
giorgio.bowler@sothebys.com

Kira Gurmail-Kaufmann
*Cataloguer,
Russian Works of Art London*
+44 20 7293 5515
kira.gurmail-kaufmann@sothebys.com

Shiona Fourie
*Deputy Director
Senior Project Manager*
+44 (0)20 7293 5470
shiona.fourie@sothebys.com

Eliza McCormack
*Office Manager & Client Developer,
Ireland*
+353 (0)1 644 0200
eliza.mccormack@sothebys.com

Consultant
Jackie Coulter

ENQUIRIES

SALE NUMBER
L22307

BIDS DEPARTMENT
+44 (0)20 7293 5283
fax +44 (0)20 7293 6255
bids.london@sothebys.com

Telephone bid requests should
be received 24 hours prior
to the sale. This service is
offered for lots with a low estimate
of £3,000 and above.

SALE ADMINISTRATOR
Cecilia Hock
Pre-Sale Administration
cecilia.hock@sothebys.com
+44 (0)20 7293 5467
FAX +44 (0)20 7293 5923

POST SALE SERVICES
Francesca Ovi
*Credit Control & Debt Collection
FOR PAYMENT, DELIVERY
AND COLLECTION*
+44 (0)20 7293 5220
FAX +44 (0)20 7293 5910
ukpostsaleservices@sothebys.com

TO LEARN MORE ABOUT
THE PROPERTY IN THIS
SALE, PLEASE VISIT
[SOTHEBYS.COM/L22307](https://www.sothebys.com/L22307)



CONTENTS

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
10	MONTE ALVERNO AN IRISH PRIVATE COLLECTION: LOTS 1–150
124	HOW TO BID
125	BUYING AT AUCTION
127	EXPLANATION OF SYMBOLS
128	VAT INFORMATION FOR BUYERS
129	CONDITIONS OF BUSINESS FOR BUYERS
132	ADDITIONAL TERMS & CONDITIONS FOR ONLINE BIDDING WAREHOUSE, STORAGE, COLLECTION INFORMATION
134	AUTHENTICITY GUARANTEE IMPORTANT NOTICES GLOSSARY OF TERMS

TO LEARN MORE ABOUT
THE PROPERTY IN THIS
SALE, PLEASE VISIT
[SOTHEBYS.COM/L22307](https://www.sothebys.com/L22307)



FOREWORD

Perched high on the terraces of Dalkey with views over the glimmering Irish sea, Monte Alverno has provided the perfect setting for a remarkable collection of English and Irish furniture and Irish paintings. The light-filled rooms have housed beautifully carved and patinated Irish furniture dating from the mid-eighteenth century through to later pieces by Hicks of Dublin, partnered with gilded mirrors, Chinese works of art and fine English furniture ranging from a magnificent scarlet-japanned Queen Ann bureau-cabinet to elegant Georgian and Regency pieces. The walls have been adorned with paintings by Jack B. Yeats, William Scott, James Arthur O'Connor, Patrick Swift and other renowned Irish artists. Each piece has been chosen with careful thought, a discerning eye and with a keen consideration for form, colour and surface. Acquired at auction and from the major dealers of London and Dublin over the past three decades, this collection has been formed with great passion and includes many pieces with distinguished provenance from collections of the past.

Whilst several of the paintings and pieces of furniture have been retained to adorn a new residence, what is offered here represents many years of actively seeking out works for Monte Alverno which has brought a tremendous amount of joy, both in their acquisition and ownership. The time has now come to allow other collectors the opportunity to live with these wonderful works.



1

A GEORGE III INLAID MAHOGANY STICK BAROMETER, THOMAS KNIGHT, THAXTED, CIRCA 1790

exposed tube, the open scale with vernier, mercury thermometer and engraved with flowers and a neo-classical urn, signed Thos. Knight, Thaxstead, MAKER, the case with architectural cresting and urn finial above a hygrometer, half-turned cistern cover, the whole crossbanded and inlaid with chequered stringing, 113cm. high; 3ft. 8½in.

PROVENANCE

Christie's, London, 13 November 1997, lot 184.

‡ W £ 3,000-5,000



1

□ 2

AN IRISH GEORGE II GILTWOOD MIRROR, MID-18TH CENTURY

the rectangular plate within a shell and foliate carved frame
107cm. high, 72cm. wide;
3ft. 6in., 2ft. 3¼in.

The scallop shell apron coupled with the broad, flat style of carving on this mirror are characteristic of Irish mirrors in the eighteenth century (see also lot 64). For another example of this style, see James Peill and the Knight of Glin, *Irish Furniture; Woodwork and Carving from the Earliest Times to the Act of Union*, New Haven: Yale University Press, 2007, p.260, fig. 220.

‡ W £ 1,500-2,000



2



3



3

A PAIR OF IRISH GEORGE II STYLE CARVED MAHOGANY CONSOLE TABLES

with figured brown and black granite moulded tops above egg-and-dart mouldings and foliate friezes on figural monopodia and later stepped stained pine plinth bases, with additional later Irish grey-green granite tops
90cm. high, 61cm. wide, 41cm. deep; 2ft. 11½in., 2ft., 1ft. 4¼in.

PROVENANCE

Sotheby's London, *The Irish Sale*, 16 May 1996, lot 13 (£7,500).

‡ W £ 8,000-12,000

4

AN IRISH GEORGE II CARVED MAHOGANY OPEN ARMCHAIR, MID-18TH CENTURY

the oak back and seat rails with mahogany veneers, with a shell cresting and acanthus vase-shaped splat with outswept arms, drop-in seat and shell-capped cabriole legs with paw-feet, with a Parker Knoll accession number '89/3830' and applied ivory label reading 'pattern'

PROVENANCE

Acquired from M. & B. on 12 April 1917 for £50 by Parker Knoll; Their collection until sold; Christie's London, *Fine English Furniture*, 24 September 1998, lot 265 (£25,300 with premium)

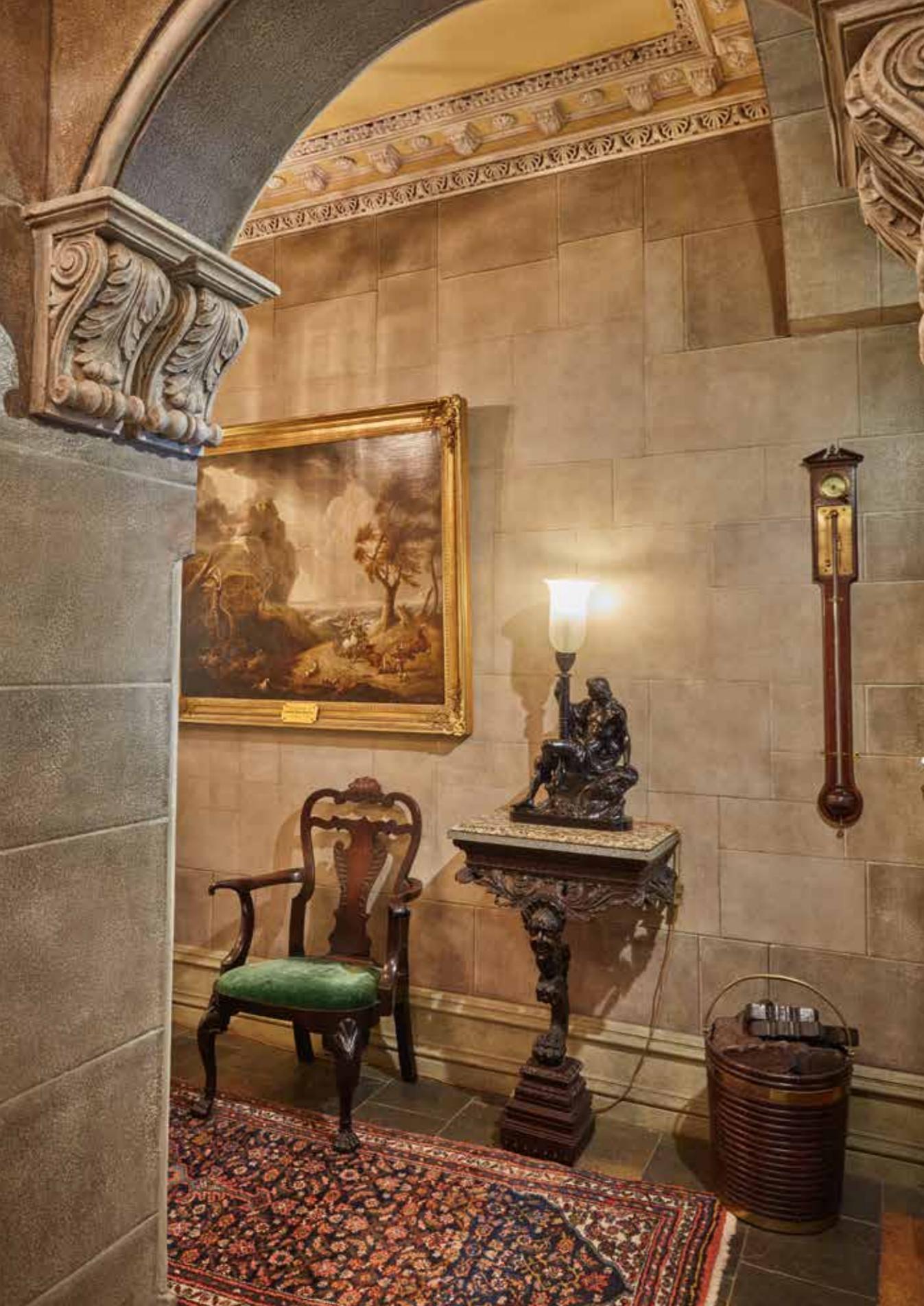
This chair once formed part of the Parker Knoll collection and is an exemplar of Irish chair design displaying a number of instantly recognisable characteristics including low-relief carving, shell cresting and squared lion paw feet. The deep, dark patina to the mahogany frame is also a distinctly Irish surface.

Parker Knoll was the name borne after 1931 by the furniture company founded by Frederick Parker in 1869. The firm enjoyed a strong reputation for many years, built on their high standards of construction and design. This lot was part of the collection that Frederick Parker accumulated as an educational tool for the craftsmen he employed and which is denoted by the 'pattern' label to the seat rail. In gathering over 300 examples of chair design throughout the centuries, he created the ultimate in-house resource from which they could copy designs, understand construction techniques and draw inspiration. While around half of the collection was sold in 1997, over the other half is now owned by the Furniture Makers' Company, and is on long-term loan to the London Metropolitan Museum.

‡ W £ 15,000-25,000



4



5

**A PAIR OF GEORGE III
BRONZED COADE STONE
LAMPS, LATE 18TH CENTURY**

modelled as Psyche and Hymen, with the base of the Psyche figure stamped
Coade, Lambeth
73.5cm high, 38cm. wide, 14cm. deep;
2 ft. 5in., 1ft. 3in., 5½in.

PROVENANCE

Edward Meldecott, Salcombe Park, Herts;
Christie's, Salcombe Park, 11 October
1993, lot 132;
Sotheby's London, *Important English
Furniture*, 7 July 2000, lot 6 (£9,600
with premium).

Throughout its history spanning
from 1769-1840, the Coade factory
produced a vast array of products
such as architectural and garden
ornaments, decorative details, statues
and monuments. Their newly invented
form of artificial stone, which came
to be known as 'Coade stone', was the
only kind of artificial stone at the time
to be resilient to frost and other forms
of harsh outdoor exposure. Eleanor
Coade's high standards of design
and quality were well recognised by
London's most prominent architects
and designers, with commissions
coming in from the likes of Robert
Adam, James Wyatt, John Nash and Sir
John Soane.

The design for the present lot can be
seen in a set of etchings by John Bacon
RA, and was originally intended for
some chimneypiece figures. These were
originally made for Norbury Park in the
1780s, and are now in Heaton Hall in
Lancashire. The bronze may be later, but
could also be original due to the general
practice of painting over chimneypieces
that were not made of marble.

‡ W £ 4,000-6,000

□ 6

**A PAIR OF GILT-BRASS TABLE
LAMPS, 19TH CENTURY**

in the form of acanthus sprays, *adapted*
40cm. high without shade; 1 ft. 3¾in.

PROVENANCE

Hamilton Osborne King, Humewood,
1992, lot 111.

‡ W £ 1,000-1,500



5



6



7

AN IRISH GEORGE II STYLE MAHOGANY WING BACK ARMCHAIR, LATE 19TH/EARLY 20TH CENTURY

with close-nail leather upholstery on cabriole legs with foliate and scrolled decoration on pad feet

‡ W £ 2,500-3,500

7



8

A GEORGE III IRISH MAHOGANY LONGCASE CLOCK, JOHN DALTON, DUBLIN, CIRCA 1770

13½-inch dial with rococo spandrels, signed *John Dalton, Dublin*, matted centre with subsidiary seconds dial, date aperture and ringed winding holes, rack and bell striking movement, the case with swan neck cresting and urn finial above a boldly carved foliate frieze and Corinthian-capped reeded hood pilasters, shaped trunk door, panelled plinth with carved rosettes to the corners, on ogee bracket feet 239cm. high; 7ft. 10in.

PROVENANCE

Sotheby's London, 22 May 1997, lot 24.

‡ W £ 3,000-4,000

8



9

9

AN IRISH GEORGE II STYLE MAHOGANY SIDE TABLE BY HICKS OF DUBLIN, 19TH CENTURY

the moulded top over on a carved frieze with foliate swags issuing from eagle heads and centred with a mask, on foliate carved 'broken' cabriole legs and paw feet, stamped *HICKS* 79.5cm. high, 179cm. wide, 70cm. deep; 2ft. 7¼in., 5ft. 9½in., 2ft. 3½in.

PROVENANCE

The Davey Family;
sold Mealy's Co. Kilkenny, 30 July 1991, lot 476.

James Hicks (1866-1939) was a Dublin-based 'Cabinet Manufacturer, Collector and Restorer of Chippendale, Adam and Sheraton furniture'. His particular focus was on the designs of the eighteenth century, which he studied carefully and recreated in timbers of the highest quality. There was a healthy market for his precise renderings of historical styles, including the British and Swedish royal families; he received ultimate professional recognition when one of his tables from 1929 was posthumously chosen to represent Ireland in the 1939 New York World Trade Fair.

A similar Hicks table in the 1730s style can be found in James Peill and the Knight of Glin, *Irish Furniture; Woodwork and Carving from the Earliest Times to the Act of Union*, New Haven: Yale University Press, 2007, p.262, pl.263, on which the floral festoons and the acanthus carving on the apron are an almost exact match for the present lot.

‡ W £ 15,000-25,000



DETAIL



10

□ 10

**A REGENCY STYLE GILT BRASS
HEXAGONAL LANTERN**

with engraved bevelled glazed panels,
decorated with *repoussé* foliate finials,
with a three-light central pendant
107 cm. high, 3ft. 6in.

‡ W £ 1,000-1,500

11

**A GEORGE II STYLE IRISH
CARVED GILTWOOD
OVERMANTEL MIRROR,
LATE 19TH CENTURY**

with the triple plate within a rococo
frame surmounted with pierced shell
cresting and two ho-ho birds, *re-gilt*
78 cm. high, 144cm. wide; 2ft. 6¾in.,
4ft. 8¾in.

‡ W £ 2,000-3,000



11



12

□ 12

**AN ICON WITH THE OLD
TESTAMENT TRINITY, RUSSIA,
CIRCA 1800**

53.5 by 43.5cm: 21 by 17½in.

‡ £ 800-1,200





13

13

A PAIR OF LATE GEORGE III PATINATED BRONZE AND GILT-BRASS CANDLESTICKS, CIRCA 1809

by Benjamin Vulliamy & Son, after a design by Charles Heathcote Tatham, each with detachable nozzle and inscribed *LONDON / Published as the act directs / by B. VULLIAMY & SON / Dec 1st 1809*, on later Siena and fossilised marble stepped bases 34.5cm. high, 18cm. wide; 1ft. 1¾in., 7¼in.

The present candlesticks are engraved 'LONDON / Published as the act directs / by B. VULLIAMY & SON / Dec 1st 1809' and are modelled after a well-known etching by the architect Charles Heathcote Tatham (d. 1842) representing the 'Antique Chimière in basso relievo of white marble, a fragment from Rome' in his *Etchings of Ancient Ornamental Architecture drawn from the Originals in Rome and Other Parts of Italy during the years, 1794, 1795 and 1796*, which was published in 1799-1800. Tatham's influence was seen in the work of architects and designers alike, but perhaps most importantly, his patron Henry Holland, the architect to the Prince Regent at Carlton House and the Royal Pavillion, Brighton and his brother, Thomas Tatham, of the cabinet-makers firm Marsh and Tatham. The linear style of his etchings, which was later adopted by Thomas Hope, had widespread influence as his *Etchings* was reprinted in 1803 and 1810.

The Vulliamy firm was established by François Vulliamy (1712-97) in the mid-18th century. François Vulliamy is believed to have left his native Switzerland in the 1730s and by 1743 had set up in partnership with Benjamin Gray, Watchmaker to the King. Following François Vulliamy's death in 1797, his son Benjamin (d. 1819) took over the running of the business. He was later joined as partner by his son, Benjamin Lewis Vulliamy (1780-1854) in 1806 and between them, the Vulliamys were responsible for producing some of the finest horological 'conceits', candelabra and ornamental metalwork in England in the 18th and 19th century, winning commissions from the Prince Regent and numerous other distinguished patrons.

A very similar pair was sold from the Fermor-Hesketh Collection at Christie's London, 1 July 1988, lot 8, and were also signed 'B. Vulliamy & Sons' and dated 'Dec 1st 1809'.

± £ 12,000-18,000

14

AN IRISH GEORGE II STYLE MAHOGANY SIDE TABLE

the gadrooned top above a carved frieze with foliate scrolls and eagle heads centred with two putti heads, on cabriole legs headed with masks on hairy paw feet 83cm. high, 157cm. wide, 64.5cm. deep; 2ft. 8¾in., 5ft. 1in., 2ft. ¼in.

± W £ 5,000-8,000

15

A PAIR OF IRISH GEORGE II MAHOGANY SIDE CHAIRS, MID-18TH CENTURY

the shaped backs with baluster profile splats, the drop in seats on a frieze with a shaped apron to the front, the front legs carved at each knee with pointed pad feet

PROVENANCE

John Henry Nevill, 5th Marquess of Abergavenny, 5th Earl of Lewes, 9th Viscount Nevill, (1914-2000); sold by his Executors, Christie's London, *Important English Furniture*, 5 April 2001, lot 234 (£17,625 with premium)

John Henry Guy Nevill (1914-2000) was the 5th Marquess of Abergavenny and was active in public service throughout his lifetime. During the Second World War, he served first as an Officer and then as a Lieutenant-Colonel. His political career was anchored in East Sussex and included time spent as on the County Council, as County Alderman and later the Lord Lieutenant for 15 years. He sat in the House of Lords as a cross-bencher from 1954, and was also a Knight of St John as well as a Knight of the Garter.

± W £ 8,000-12,000



14



15



16

16
**A PAIR OF REGENCY STYLE
 PATINATED BRONZE WINGED
 LION MONOPEDIA, LATE 19TH
 CENTURY**

adapted as lamps
 monopodia: 39cm. high; 1ft. 3½in.

PROVENANCE

Christie's London, *Important English Furniture*, 5 April 2001, lot 4 (£8,225 with premium).

For an almost identical pair, see those sold Sotheby's London, *1000 Ways of Seeing: The Private Collection of the late Stanley J. Seeger*, 5 March - 6 March 2014, lot 249 (£6,875 with premium)

‡ W £ 4,000-6,000



17

17
**AN IRISH GEORGE II STYLE
 MAHOGANY CONSOLE TABLE,
 19TH CENTURY**

the moulded top with re-entrant corners above a shaped frieze centre with a carved shell on cabriole legs with acanthus carved knees and terminating on claw and ball feet
 72.5cm. high, 91cm. wide, 32cm. deep;
 2ft. 5¼in., 3ft. ¼in., 1ft. 1¼in.

‡ W £ 4,000-6,000



18

**AN IRISH GEORGE III OVAL
 CUT-GLASS MIRROR, LATE
 18TH/EARLY 19TH CENTURY**

the oval plate within a giltwood slip and faceted blue and gilt opaque glass stud border, with label to back reading 'Bobby's / School room glass / Nov 22 1882'
 62.5cm. high, 41.5cm. wide; 2ft. 1½in., 1ft. 4¾in.

PROVENANCE

Hamilton Osborne King, Castle Lesley, 2001, lot 782.

This jewel-like mirror is typical of Irish cut-glass mirrors of the late 18th and 19th century, some of which were hung with chandeliers (see the pair sold Sotheby's London, 18 May 2021, lot 51). For other examples of the form, see those illustrated in D. Westropp, *Irish Glass*, Dublin, 1920 (Rep. 1978), pl. XXVIII and The Knight of Glin and James Peill, *Irish Furniture*, New Haven and London, 2007, p.269, fig. 254.

‡ W £ 8,000-12,000



19

A PAIR OF GEORGE III CUT-GLASS AND GILT-BRASS TWIN-LIGHT CANDELABRA, CIRCA 1790, ATTRIBUTED TO PARKER AND PERRY

each with pineapple finials hung with drops, the two S-shaped arms similarly hung with pendants on a circular base in the form of a temple
75.5cm. high; 2ft. 5⁷/₁₆in.

PROVENANCE

Acquired from Jeremy Ltd., London; Christie's London, *50 Years of Collecting: Decorative Arts of Georgian England*, 14 May 2003, lot 259 (£31,070 with premium).

The form of these candelabra is typical of the work of Perry and Parker, in particular with respect to the gradient of the S-curved arms (see Martin Mortimer, *The English Glass Chandelier*, Woodbridge: Antique Collectors' Club, 2000, p.106, pl.53). William Parker and William Perry were first registered as Fleet Street-based chandelier makers in 1803, and rapidly became one of the most prominent suppliers of sumptuous glass lighting to the era's most discerning clientele. They created numerous chandeliers for the British Royal Family, including several for the Prince of Wales' residence Carlton House that now hang in Buckingham Palace (2719, 98699 and 44192). Other patrons of Parker and Perry included the Dukes of Devonshire and the Emperor of China.

For a pair of the same model, see Christie's Paris, *Important mobilier et objets d'art., orfèvrerie, céramiques européennes, verre et art d'Asie*, lot 169.

‡ W £ 12,000-18,000



19

20

AN IRISH REGENCY BRASS-BOUND MAHOGANY PEAT BUCKET, CIRCA 1820

of ribbed coopered form; **together with** a George III brass-bound mahogany plate bucket, late 18th century
each 42cm. high, peat bucket 37.5cm wide, plate bucket 38cm. wide; 1ft. 4¹/₂in., 1ft. 2³/₄in.

‡ £ 3,000-5,000



20



21

21
**A GEORGE II CARVED
 GILTWOOD MIRROR, POSSIBLY
 IRISH, MID-18TH CENTURY**

the shaped mirror plate with pierced
 scrolled acanthus cresting and flanked
 by pilasters and floral festoons, and a
 similar pierced foliate apron, *re-gilt*
 154cm. high, 87cm. wide;
 5ft. 3/4in., 2ft. 10 1/4in.

PROVENANCE

Hamilton Osborne King, *Ardmore
 House*, Co. Kildare, 1995, lot 502.

‡ W £ 5,000-8,000



22

22
**A SET OF FOUR IRISH GEORGE
 II EMBOSSED BIRD GOUACHES,
 MID-18TH CENTURY, BY
 SAMUEL DIXON**

depicting in *basso relievo* various birds
 perched on branches or rocky outcrops,
 in associated gilt-japanned frames, with
 labels affixed to the reverse of three
 frames identifying the species
 29.9cm. high, 25.2cm. wide (9 3/4in.,
 11 3/4in.)

PROVENANCE

Christie's London, *Important English
 Furniture*, 5 April 2001, lot 231 (£11,163
 with premium)

Samuel Dixon was a well-known Irish
 artist who predominantly produced
 gouache paintings of vibrant birds and
 flowers from across the globe. The
 present lot are from 1750, in a suite that
 came to be known as his 'Foreign Bird
 Set'. The first painting in the series, not
 included in this group, bore the label '*To
 the Right Hon. CHAWORTH BRABAZON,
 Earl of Meath, these twelve pieces of
 Foreign Birds, done in Basso Relievo,
 and painted in their natural Colours, are
 dedicated by his Lordships most humble
 and most obedient servant SAMUEL
 DIXON*'. The *basso relievo* technique
 refers to the method of impressing
 selected parts of the design using a
 copper plate, creating a raised surface
 on which gouache would then be
 applied.

‡ £ 5,000-8,000



23

**A PAIR OF ORMOLU-MOUNTED
 CHINESE FAMILLE-VERTE
 BISCUIT FIGURES OF PARROTS
 THE PORCELAIN KANGXI, THE
 MOUNTS LATER**

(2)

Height of taller 31.8 cm, 12 1/2 in.

‡ £ 15,000-25,000



24

24

A PAIR OF CHINESE PORCELAIN MODELS OF CRANES
QING DYNASTY, 18TH/19TH CENTURY

(2)
 Height of taller 30 cm, 11 $\frac{7}{8}$ in.

PROVENANCE
 Christie's London, 16th November 2011, lot 392 (£9,375 with premium).

‡ £ 7,000-9,000

25

TWO CHINESE FAMILLE-ROSE BALUSTER VASES
QING DYNASTY, 19TH CENTURY

mounted as lamps
 (2)
 Height of taller 25.8 cm, 10 $\frac{1}{8}$ in.

PROVENANCE
 Frank Partridge and Son Ltd., London.
 Collection of Sir Henry Price (1877-1963).
 Sotheby's London, 22nd November 2000, lot 319 (£5,000).

‡ W £ 12,000-18,000



25

26

A CHINESE EXPORT NODDING HEAD FIGURE
QING DYNASTY, 19TH CENTURY

Height 30.1 cm, 11 $\frac{7}{8}$ in.

PROVENANCE

Christie's London, 13th November 1997, lot 9.
 George IV, when Prince of Wales, acquired at least eight of these figures (RCIN 26082-26088) which were displayed in the Gallery at his 'Pavilion' in Brighton. They possibly originate from South China, within reach of the port of Guangzhou, a great centre for material exported to Europe. There is in 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.

‡ £ 3,000-5,000

27

A PAIR OF LARGE CHINESE BLUE AND WHITE BALUSTER VASES
CIRCA 1900

fitted as lamps with pleated silk shades
 (2)
 Height 75 cm, 29 $\frac{1}{2}$ in.

PROVENANCE

Acquired from Mallett, London.

‡ W £ 2,000-3,000



27



26



28

28

A PAIR OF REGENCY GILTWOOD AND EBONISED CONVEX MIRRORS, CIRCA 1810, BY RICHARD JACKSON, ESSEX BRIDGE, DUBLIN

the convex mirror plate within an ebonised slip, and a gadrooned border, surmounted by an eagle, flanked by two giltwood candle arms to each side, and with a scrolling acanthus apron, *re-gilt*, one bearing label 'JACKSON / No 5 / Essex Bridge / DUBLIN'; the other with an ink inscription reading 'Arthur Williams / Sept 29 1807' one 132.5cm. high, 113cm. wide; 4ft 4 $\frac{1}{2}$ in., 3ft. 8 $\frac{1}{2}$ in.; the other 134cm. high, 118.5cm. wide; 4ft. 5 in., 3ft. 10 $\frac{3}{4}$ in.

PROVENANCE

Christie's London, *Important English Furniture*, 25 June 1987, lot 98 (£30,800 with premium);
Christie's London, *Important English Furniture*, 13 November 1997, lot 124 (£60,000).

LITERATURE

James Piell and the Knight of Glin, *Irish Furniture; Woodwork and Carving from the Earliest Times to the Act of Union*, New Haven: Yale University Press, 2007, p.268, fig. 251

These convex mirrors, adorned by martial motifs of an eagle and flaming torches, are characteristic of the Regency 'antique' manner made popular by Thomas Sheraton's 1803 *Cabinet Dictionary* and George Smith's 1808 *Collection of Designs for Household Furniture and Interior Decoration*.

The label on the reverse refers to Richard Jackson (1786-1827), the inheritor of a family business whose 'looking-glass warehouse' was based on Essex Bridge, Dublin from 1759 to 1827. His label is also recorded on a pair of sconces in the

collection of Hugh Massy, Esq., at Stoneville, Co. Limerick (The Knight of Glin, 'Dublin Directories and Trade Labels', *Furniture History*, 1985, p. 267 and fig. 14). One mirror is inscribed by Arthur Williams and dated 1807 and it is most likely that Williams was a craftsman working for Jackson and possibly a member of the family firm that later became Mack, Williams and Gibton.

‡ W £ 15,000-20,000

29

A PAIR OF IRISH GEORGE III STYLE STRUNG AND CHEQUER-BANDED SATINWOOD MARQUETRY AND GILTWOOD DEMI-LUNE PIER TABLES, ATTRIBUTED TO JAMES HICKS OF DUBLIN

the tops inlaid with scrolling foliate decoration joined by a bow around a central fan, on a fluted frieze on tapering fluted legs 83cm. high, 160.5cm. wide, 57.5cm deep; 2ft. 8 $\frac{3}{4}$ in., 5ft. 3in., 1ft., 10 $\frac{3}{4}$ in.

PROVENANCE

Formerly in the collection of Mrs Lansell Jacob, Carrickburn, Foxrock;
Acquired at auction by Mr Frank O'Donnell, circa 1948;
Acquired by T.J. Mitchell Ltd., Dublin in 1974;
Private Irish Collection, Kiltegan, Co. Wicklow.

‡ W £ 20,000-25,000



29

JACK B. YEATS, R.H.A.

1871-1957

The City

signed *JACK B YEATS* (lower left); titled (on the reverse)

oil on panel

unframed: 23 by 35.5cm.; 9in by 14in

framed: 48 by 61cm.; 19 by 24in.

Executed in 1944.

PROVENANCE

The Artist

Victor Waddington Galleries, Dublin, where acquired by Jack Toohey in 1944

Sale, Adam's, Dublin, 15 December 1988, lot 69

LITERATUREHilary Pyle (ed.), *Jack B. Yeats A Catalogue Raisonne of the Oil Paintings*, 1992, vol. II, no. 586, p. 538

‡ ⊕ £ 150,000-250,000



The City is one of several cityscapes painted by Jack B. Yeats, a subject which he first produced in 1920s. The artist lived in Dublin from 1917 until his death in 1957 and frequently walked through the streets of its city centre on his way to the theatre, galleries and or to browse in book stalls and shops. These sojourns provided plenty of inspiration for his paintings. The view in this work is of College Green, with the grand columned portico of the Bank of Ireland dominating the middle background. A horse-drawn cart gallops along in front of it. To the left is a tram with passengers standing on its open upper deck.

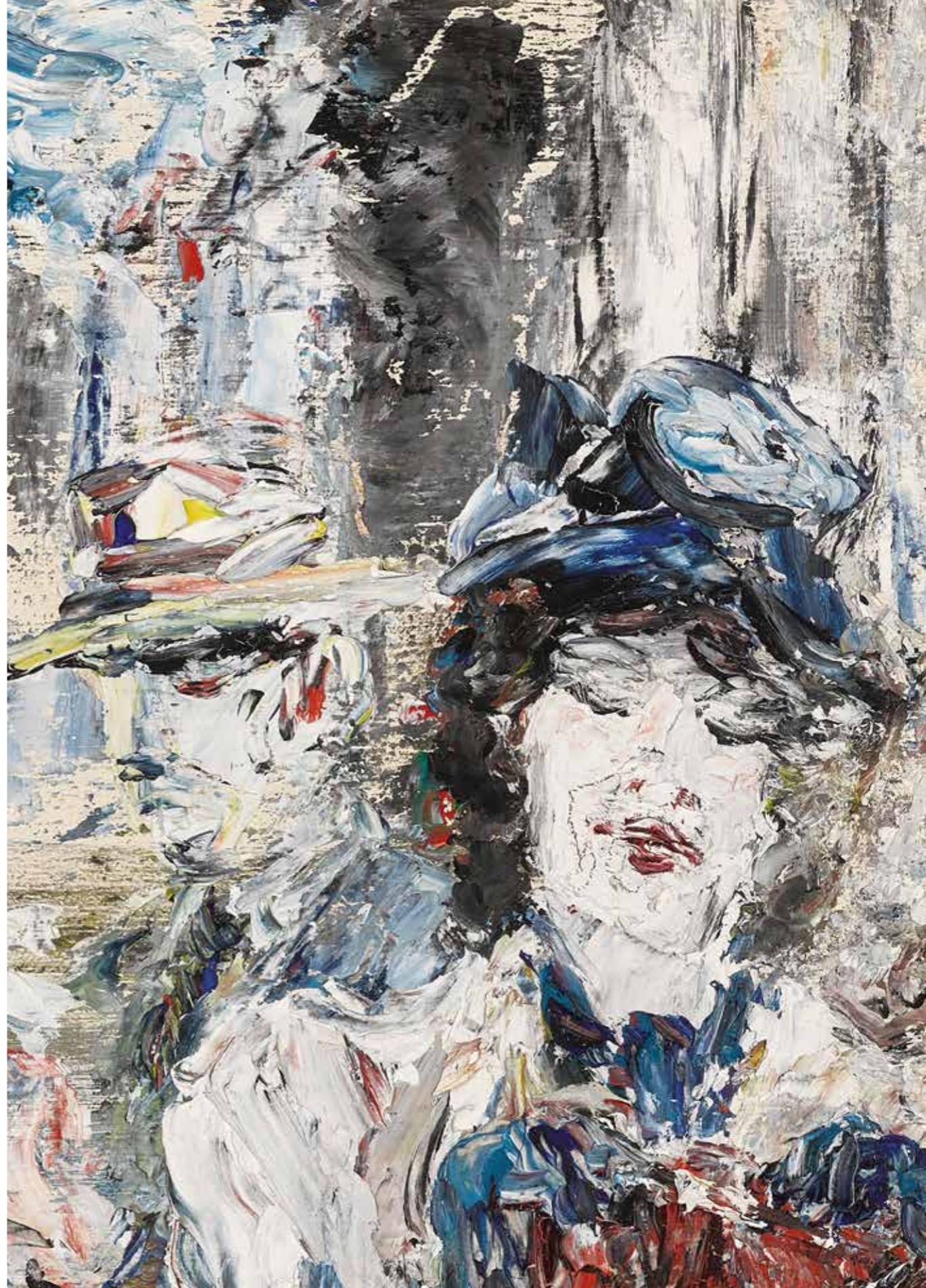
A young boy stands in the foreground, his head bent back, and his fist raised. He is a newsboy and has just sold a paper to the man beside him. The customer, a middle-class gentleman wearing a smart hat, is already engrossed in the news, oblivious to the noise and scenery surrounding him. To the right at the very front of the composition is the head and shoulders of a young woman, fashionably dressed in a picture hat and padded shouldered jacket. Her closed eyes suggest the immediacy of the moment, as if her image had been captured instantaneously by a camera.

The painting sets the wide space and grandeur of College Green against the bustle and movement of its citizens as they hurry by. The figure of the man, reading his paper which flutters

in the breeze, introduces a note of rest and concentration into this excitement, a moment of inner reflection in contrast to physical and sensual stimulation. The varying applications of paint across the composition adds to this notion of physicality by making the viewer conscious of their own perception of differing textures and surfaces. Opaque pinks, blues and greys evoke the dry ground of the road and the façades of the buildings. The colourful tram and the sky above are constructed out of dynamic strokes of pigment that indicate energy and motion. The figures in the foreground are made of thick impasto, giving their form solidity. Positioned as they are at the very front of the composition, they enable a striking sense of depth and perspective to be created between them and the streetscape behind them.

The painting was purchased from Victor Waddington in 1944 by Jack Toohey, owner of Doreen Holdings, a very successful textile and garment business. Jack and his wife, Agnes, possessed an important collection of modern Irish art comprising several works by Yeats, including *A Belle in Chinatown*, an image of New York city, which Toohey acquired in 1943.

Dr Róisín Kennedy





31

**A SUITE OF LOUIS XVI STYLE
CARVED GILTWOOD SEAT
FURNITURE, LATE 19TH
CENTURY, AFTER THE MODEL
BY JEAN-BAPTISTE CLAUDE
SENÉ**

comprising a canapé and four fauteuils;
the backs, armrests and seats covered
with a cream-coloured silk upholstery
with complementing passementerie
The canapé: 178 cm. wide; 5ft. 10in.

PROVENANCE

Christie's, London, *19th century
Furniture and Sculpture*, 1 October 2002,
lot 60 (£19,120 with premium)

The canapé of the present suite is based
on the model by Jean-Baptiste-Claude
Sené, previously in the collections of
Mrs. Anna Thomson Dodge at Rose
Terrace, a Louis XVI style house built on
the shores of Lake St. Clair in Grosse
Pointe Farms, Detroit (see Christie's,
London, *The Collection of Mrs. Anna
Thomson Dodge*, 24 June 1971, lot 71).

‡ W £ 10,000-15,000





32

32

JAMES ARTHUR O'CONNOR

Dublin 1792 - 1841 London

An extensive wooded landscape with figures

signed lower right: J.A.O.C

oil on panel

unframed: 18.5 by 23.4 cm.; 7¼ by 9¼in.

framed: 21.2 by 26.3 cm.; 8⅜ by 10⅜in.

PROVENANCE

Anonymous sale, London, Christie's, 15 December 1883, lot 161;

Martin E.P. Smith, 1902 (according to a label on the reverse);

In the present collection for at least two decades.

‡ £ 5,000-7,000

□ 33

A LOUIS XVI STYLE CARVED PAINTED BERGÈRE, 20TH CENTURY

the upholstery with pink flowers and green foliage on a white ground silk cover with complementing passementerie

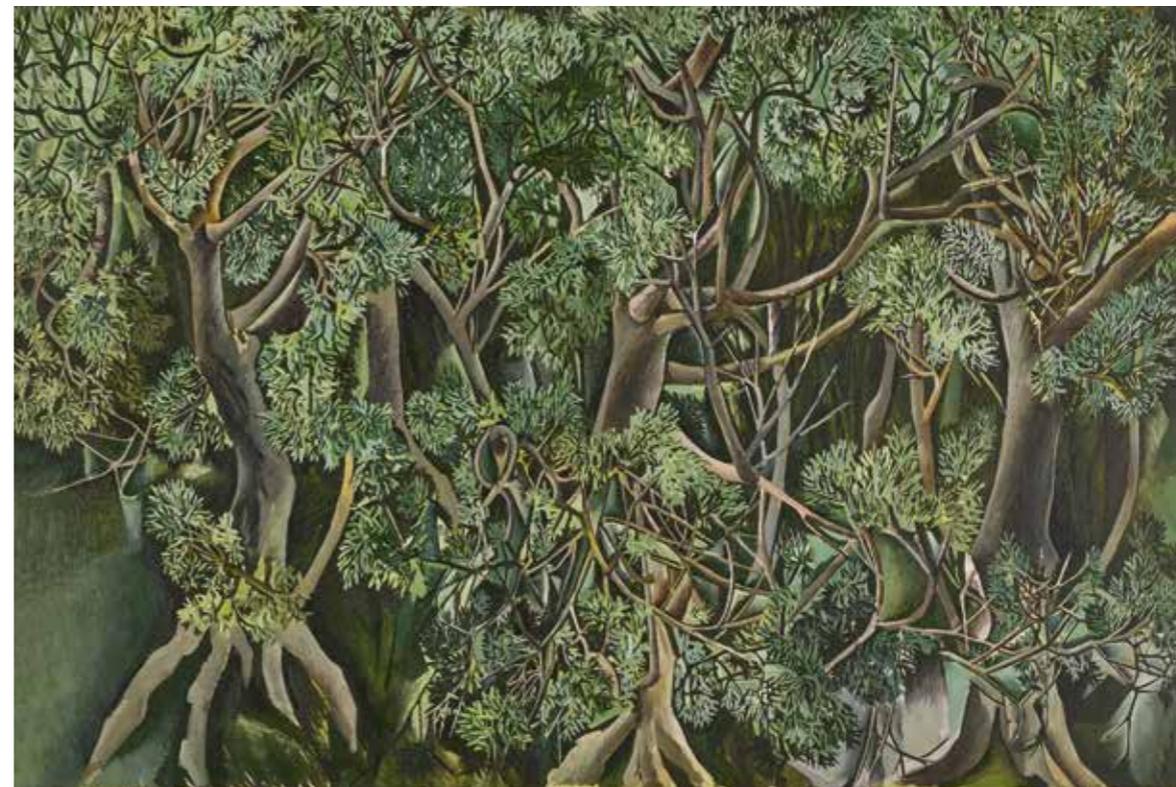
PROVENANCE

Hamilton Osborne King, Ardenode, 1995, lot 499.

‡ W £ 300-500



33



34

PATRICK SWIFT

1927 - 1983

Verdant Ash Trees

oil on canvas

unframed: 56 by 81cm.; 22 by 32in

framed: 66 by 91cm.; 26 by 36in.

Executed circa 1958.

In early the 1950s Patrick Swift produced a series of compelling works featuring figures and foliage; as the decade progressed the figure gave way and Swift devoted his attention to foliage only. Two such works were exhibited at the Irish Exhibition of Living Art in 1956 where the Irish Times remarked on the 'intensity of their scrutiny' - equally apt for the present example.

Swift's forensic, psychological and arresting visual imagery marked the emergence of an exciting new talent on the contemporary art scene in Dublin in the 1950s. The paintings produced in this period, and in works such as *Verdant Ash Trees*, reveal his shared interests with that of Lucian Freud, who visited Swift's studio on his visits to Dublin.

‡ ⊕ £ 12,000-18,000



35

A PAIR OF DIRECTOIRE GILT AND PATINATED BRONZE FIVE-LIGHT CANDELABRA, LATE 18TH CENTURY

each with a female figure supporting five lights, raised on a circular red griotte marble base, drilled for electricity
102cm. high, 30cm. wide; 3ft. 4 $\frac{1}{2}$ in., 11 $\frac{3}{4}$ in.

PROVENANCE

Property of a Gentleman;
Christie's, London, *Important European Furniture*, 2 December 1998, lot 142 (£42,000).

The design for the present impressive pair of candelabra is a variant of a model found in a drawing for a candelabra in the form of a cornucopia-bearing Bacchante, attributed to the prominent Louis XVI-era *bronzier* François Rémond (1747-1812), now in the Musée des Arts Décoratifs, Paris (reproduced in H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Munich 1986, Vol. I, p.283, fig.4.14.4).

The same patinated figures, bearing cornucopieae rather than torchères are seen on a pair of candelabra from the collection of Lord Michelham, sold Sotheby's Monaco, 21-22 May 1978, lot 232.

‡ W £ 15,000-25,000



36

A PAIR OF LATE GEORGE III GILTWOOD AND SIMULATED PORPHYRY TORCHÈRES, CIRCA 1800, IN THE MANNER OF FRANÇOIS HERVÉ

each with a circular top on acanthus carved supports with paw terminals ending in a triform base on ball feet, redecorated
110.5cm., diameter of top 29cm.; 3ft. 7 $\frac{1}{2}$ in., 11 $\frac{1}{2}$ in.

PROVENANCE

Acquired from John Keil Antiques;
Sotheby's London, *John Keil: Furniture from 154 Brompton Road*, 7 April 1998, lot 59 (£48,000).

Drawing from antique models, the present pair of torchères recall the work of François Hervé. Active between 1781-96, Hervé was a London-based cabinet-maker who was much influenced by the designs of his native country, France. He is best known for the suite of furniture he created for Chatsworth House, which is a refined combination of English execution with characteristically French details that draw heavily on the Louis XV and Louis XVI styles.

For a torchère design by Robert Adam that shares the sinuous triform supports, acanthus decoration and paw feet of the present lot, see pl.VIII of his 1773 *Works in Architecture* (pictured on p.307 of Elizabeth White's *Pictorial Dictionary*). Elizabeth White (ed.) *Pictorial Dictionary of British 18th Century Furniture Design*; The Printed Sources, London, 1990, p.307

‡ W £ 25,000-35,000

A GEORGE I GILT AND SCARLET-JAPANNED BUREAU-CABINET, CIRCA 1720, IN THE MANNER OF JOHN BELCHIER

the whole decorated with chinoiserie scenes and figures, the upper section with a broken swan neck pediment and domed returns surmounted with three giltwood urn finials, above a pair of mirrored cupboard doors with bevelled plates opening to reveal a fitted interior with an arrangement of pigeon holes, dividers and short drawers around a central cupboard similar fitted with pigeon holes and a single frieze drawer, flanked by two hidden compartments in the form of faux-marble stop-fluted columns, above two candle slides, the lower section with a fall-front and lopers revealing a fitted interior with a similar arrangement of pigeon holes, short drawers and concealed compartments in the form of faux-marble stop-fluted columns flanking a central cupboard door and with an inkwell and later velvet-inset writing surface, above an arrangement of two short and two long graduated drawers with a shaped apron on bun feet
227.5cm. high, 103.5cm. wide, 59cm. deep;
7ft. 6½in., 3ft. 4¾in., 1ft. 11¼in.

PROVENANCE

Formerly at Bletchley Park, Buckinghamshire;
Acquired from Mallett & Son, London, 14 June 1999.

LITERATURE

Lanto Synge, *Mallett Millennium, Fine Antique Furniture and Works of Art*, England, 1999, pp. 76-77, figs. 73 & 74.

‡ W £ 150,000-250,000

This spectacular bureau-cabinet belongs to a small but distinct group of japanned cabinets from the early Georgian era. The Chinese influenced decoration has been harmoniously grafted onto a classically informed architectural cabinet, perfectly demonstrating to the two great influences on English design of the period.

Bureau-cabinets emerged in the early part of the 18th century and very quickly rose to prominence ousting late 17th century precursors such as the scriptor. Their ambitious architectural designs made them visually striking whilst technical innovations in cabinet-work meant they were also extremely versatile pieces of furniture. The glazed upper section – with candle slides beneath each door – allowed the piece to act as a pier mirror. The finely executed arrangement of pigeonholes, drawers and concealed compartments to the interior provided secure storage for moneys, correspondence and valuable books. The fall-front writing slope transformed the lower section into a desk or dressing table, supported by that distinctly English invention the loper. The lower drawers were likely used for storing linen or clothes. The personal and private nature of its functionality mean bureau-cabinets were usually found in dressing rooms or bedchambers.

The influence of the East on European culture cannot be overstated. The taste in England for all things 'Indian' (that is Chinese), became firmly established after the restoration of the monarchy in the 1660's at a time when tea-drinking became extremely fashionable in London. Goods including silk, porcelain, tea, spices and lacquerware were initially supplied by Portuguese traders who held a virtual monopoly of trade with China until the end of the 17th century. The Dutch traders were a little more successful than the English in circumventing by nefarious means this monopoly, both countries trading with Chinese merchants in Formosa and at Bantam in Java.

Demand quickly outstripped supply in the early part of the 18th century which was significantly curtailed during the Spanish War of Succession (1702-1713). London joiners profited immensely from a thriving local trade which arose in England with wares that were decorated to imitate oriental lacquer. The methods used by the English proponents of this art were outlined in a book published in 1688 by John Stalker and George Parker entitled *A Treatise of Japanning and Varnishing Being a compleat Discovery of those Arts with The best way of making all sorts of Varnish for Japan Wood...The Method of Gilding, Burnishing and Lacquering.....* The volume also included



'Above an Hundred distinct Patterns for Japan-work in Imitation of the Indians, for Tables, Stands, Frames, Cabinets, Boxes, &c.'. Although it is dated some thirty years after Stalker and Parker's publication, the influence of *A Treatise* on the present bureau-cabinet is clear and the decoration draws heavily on a fascinating series of plates illustrating Oriental scenes, pursuits, flowers, trees, birds, animals and butterflies.

The present bureau-cabinet closely compares with a double-domed japanned cabinet attributed to the London maker, John Belchier of 'The Sun', St Paul's Churchyard, and which was supplied to John Meller (d. 1733) by Belchier in circa 1720, and is recorded in the 'Blew Mohair Room' at Erddig Castle, Denbighshire in 1725 (see The National Trust, *Erddig*, 1999, p. 71, M. Drury, 'Early 18th Century Furniture at Erddig', *Apollo*, vol. CVIII, July 1978, p. 52, pl. II and A. Bowett, *Early Georgian Furniture 1715-1740*, China, 2009, p. 61, pl. 2:16). John Belchier is recorded as trading at The Sun, on the south side of St. Paul's Churchyard in 1717 until his death in 1753 at the age of seventy. His trade label is headed by his shop sign, an ornamental sun, and states that Belchier was a maker of 'fine Peer and Chimney-Glasses, and Glass Sconces, Likewise all Cabbinet Makers Goods.' Belchier whose name is thought to reflect Huguenot origins, was possibly the son of another important craftsman of the same name, who may well be the tradesman who worked extensively for Ralph, 1st Duke of Montagu, at Boughton House, Northamptonshire, during the latter part of the 17th century. John Belchier, the younger, received his most significant commission from John Meller at Erddig, Wales, for whom he produced together with other items, a celebrated suite of gilt and silvered gesso furniture during the 1720s. Interestingly, Bowett suggests the shaped apron seen on the present lot is possibly a forerunner of the 'bracket' foot. The introduction of a swan-neck pediment is perhaps a further indication that this bureau-cabinet is something of a transitional design heading towards the later Georgian archetypes (A. Bowett, *op. cit.*, p. 63, pl. 2:17).

This bureau-cabinet is believed to have come from Bletchley Park, Buckinghamshire and was probably acquired by Sir Herbert Samuel Leon (1850-1926). In 1883, Sir Leon purchased the 581-acre Bletchley Park estate situated in Bletchley, Milton Keynes, Buckinghamshire and set about expanding the country house by combining Victorian Gothic, Tudor and Dutch Baroque styles. After the death of Sir Herbert Leon in 1926, the estate continued to be occupied by his widow, Fanny Leon (née Higham) until her death in 1937. In the May of 1938, the head of the Secret Intelligence Service at the time, Sir Hugh Sinclair, bought the mansion and 58 acres of land

for the sole use by the Government Code and Cypher Schools (GC&CS) and the Secret Intelligence Service (SIS or MI6). Furthermore, Sir Hugh Sinclair financed this purchase himself as the Government did not have the budget to do so.

During World War II, Bletchley Park became the principal centre for Allied code-breaking, with the key advantage being the geographical centrality to the West Coast rail line connecting London, Birmingham, Manchester, Liverpool, Glasgow and Edinburgh, close proximity to both Oxford and Cambridge universities who were expected to supply the main code-breakers and the main road (now the A5), linking London to the north-west and the high-volume communication links at the nearby Fenny Stratford telegraph and telephone repeater stations. The team of codebreakers included Alan Turing, Gordon Welchman, Hugh Alexander, Bill Tutte and Stuart Milner-Barry, with the nature of their work at Bletchley remaining a secret until many years after the war as all information about the wartime operations was classified until the mid-1970s.

For other comparable examples sold recently at auction see:

- A George II gilt and scarlet japanned bureau cabinet, circa 1730, attributed to John Belchier sold Sotheby's London, *Important Furniture, Silver, Ceramics and Clocks*, 07 July 2009, lot 10 (£169,250 with premium);
- A Queen Anne gilt and scarlet japanned bureau cabinet, circa 1710, sold Sotheby's London, *Important Furniture, Ceramics, Clocks, Tapestries, Silver & Vertu*, 6 London 2011, lot 53 (£289,250 with premium) and subsequently sold Christie's New York, *The Exceptional Sale*, 20 April 2018, lot 10 (\$324,500 with premium);
- A George I gilt and scarlet japanned bureau cabinet, sold Christie's New York, 20 May 2014, lot 134 (\$329,000 with premium); A George II gilt and scarlet japanned bureau cabinet, circa 1730, attributed to Giles Grendey, sold Christie's New York, *The Exceptional Sale*, 14 October 2020, lot 27 (\$200,000 with premium);
- A George I gilt and scarlet japanned bureau cabinet, sold Sotheby's London, 13 November 2020, lot 63 (£107,100 with premium);
- The Warwick Castle George II gilt and scarlet japanned bureau cabinet, circa 1740, attributed to Giles Grendey, sold Sotheby's New York, 20 October 2021, lot 67 (\$126,000 with premium); and
- A George II gilt and scarlet japanned bureau cabinet, circa 1730, attributed to Giles Grendey, sold Sotheby's London, *Town & Country: A Private Collection*, 14 December 2021, lot 41 (£126,000 with premium).





38

□ 38

**A PAIR OF SÈVRES-STYLE
YELLOW-GROUND POT-POURRI
VASES AND PIERCED COVERS,
LATE 19TH CENTURY**

the rims of the covers with metal mounts, the oval bodies painted with scenes of figures in interiors and panels of buildings and landscape, *blue interlaced L marks*
30cm. high; 11³/₄in.

PROVENANCE

Hamilton Osborne King, 1996, lot 160.
(2)

‡ £ 400-600

□ 39

**A LOUIS XV STYLE CARVED
GILTWOOD CENTRE TABLE,
LATE 19TH CENTURY**

of serpentine form, with a veined yellow *breccia* marble top raised on cabriole legs with scrolled feet, joined by a curved X-shape stretcher
76.5cm. high, 116cm. wide, 79cm. deep;
2ft. 6¹/₂in., 3ft. 9⁵/₈in., 2ft. 7¹/₂in.

PROVENANCE

Douglas Newman Good, 1985.

‡ W £ 800-1,000



39

40

**THREE NAPOLEON III
GILT-METAL MOUNTED
TULIPWOOD AND ROSEWOOD
MARQUETRY ÉTAGÈRES, LATE
19TH CENTURY**

the shaped top with a pierced gallery on three of the four sides, raised on four cabriole legs topped with finials, above a lower tier similarly inlaid with floral marquetry, both tiers mounted with a carved metal frieze
each 56.5cm. high, 45cm. wide, 34.5cm. deep;
1ft. 10¹/₄in., 1ft. 5³/₄in., 1ft. 1¹/₂in.

‡ • W £ 2,500-3,500



40



41

**A PAIR OF EARLY GEORGE III
STYLE CARVED GILTWOOD
CONSOLE TABLES, 19TH
CENTURY**

each with a *later* shaped Spanish Brocatello marble top, the pierced with foliate scrolls and floral swags on S-scurled legs and a plinth base
88cm. high, 77.5cm. wide, 53cm. deep;
2ft. 10³/₄in., 2ft. 6¹/₂in., 1ft. 10in.

PROVENANCE

Sotheby's London, *John Keil; Furniture from 154 Brompton Road*, 7 April 1998, lot 154 (£31,000).

‡ W £ 20,000-30,000



42

JOHN LUKE

1906 - 1975

Carnival

signed *JOHN LUKE* and dated 31 (lower right)
oil on panel
unframed: 41 by 52cm.; 16 by 20½in.
framed: 56 by 67cm.; 22 by 26½in.
Executed in 1930-31.

PROVENANCE

Bell Gallery, Belfast
Tony Thompson, London, 1976
Mervyn Solomon
Sale, Phillips, London, 13 June 1989, lot 79
Sale, Christie's, London, 17 May 2001, lot 125

EXHIBITED

London, Leger Galleries, *Exhibition of Contemporary Art*,
October 1930
Belfast, Arts Council of Northern Ireland, Ulster Museum, *John
Luke*, January - March 1978, no. 16, illustrated
Ulster, Ulster Museum, *Northern Rhythm - The Art of John Luke*,
2 November 2012 - 10 February 2013, no. 11

LITERATURE

Daily Mail, 3 October 1930
Theo Snoddy (ed.), *Dictionary of Irish Artists Twentieth Century*,
Dublin, 1996, p.268
Joseph McBrinn (ed.), *Northern Rhythm - The Art of John Luke*,
Ulster, Ulster Museum, 2012, no. 11, p. 96

Carnival is an early work by John Luke, painted the same year
he completed his three years of study at the Slade School of
Art in London. When exhibited at the Leger Galleries in 1930,
it was picked out by the art critic P. G. Konody as 'one of the
most attractive features of the exhibition.' It possesses a lively
movement and freedom distinct from the more formal portraits
of his Slade School works and the later, finely and painstakingly
executed landscapes in tempera. The flood of light and his deft
hint of rides and fairs in the background is superbly realized,
while the charged atmosphere he creates embodies the
carnival spirit.

‡ ⊕ £ 20,000-30,000

43

**AN UNUSUAL PAIR OF CHINESE CLOISSONNÉ AND
CHAMPLEVÉ ENAMEL CYLINDRICAL LANTERNS
QING DYNASTY, 19TH CENTURY**

(2)
Height of taller 47 cm, 18½ in.

PROVENANCE

Possibly from the Collection of S. Eckman, Jr., Esq., C.B.E.;
Sotheby's London, 18th December 1967, lot 89.
Collection of C. Ruxon and Audrey B. Love.
Christie's New York, 20th October 2004, lots 701.

‡ W £ 25,000-35,000



44

AN UNUSUAL PAIR OF CHINESE CLOISSONNÉ AND
CHAMPLEVÉ ENAMEL CYLINDRICAL LANTERNS
QING DYNASTY, 19TH CENTURY

(2)
Height of the taller 45.2 cm, 17¾ in.

PROVENANCE

Collection of S. Eckman, Jr., Esq., C.B.E.
Sotheby's London, 18th December 1967, lot 89.
Collection of C. Ruxon and Audrey B. Love.
Christie's New York, 20th October 2004, lots 702.

‡ W £ 25,000-35,000





45

A PAIR OF GILT-GESSO SIDE TABLES, IN THE MANNER OF JAMES MOORE, ONE GEORGE I, CIRCA 1720, THE OTHER OF A LATER DATE

each with a rectangular moulded top with re-entrant front corners, the top with a pounced ground and foliate sprays and strapwork, the frieze apron centred by a shell, on cabriole legs with leaf-wrapped pad feet, with paper label to the reverse inscribed in ink '610'
73cm. high, 77.5cm. wide, 48.5cm. deep; 2ft. 4¼in., 2ft. 5½in., 1ft. 7¾in.

PROVENANCE

The Hon. Anthony Cayzer, and by descent until sold; Christie's London, *Important English Furniture*, 1 July 2004, lot 56 (£28,680 with premium)

The present tables relate to the output of the royal cabinet-maker James Moore (c. 1670-1726), who produced some of the finest gilt-gesso furniture of the early 18th century, although the strapwork and decorative motifs employed are heavily influenced by French designers including Bérain, Boulle and Le Pautre. Conceived as pier tables, the period example would originally have accompanied a mirror to form a bedroom apartment pier-set such as the silvered-gesso table bearing the arms of Meller supplied by John Belchier (d.1753) in 1723 for Erddig, Wales (R. Edwards and M. Jourdain, *Georgian Cabinet-Makers*, London, rev. ed., 1955, p.137, fig 31). For other related examples of gilt-gesso tables, see Adam Bowett, *Early Georgian Furniture, 1715-1740*, China, 2009, pp. 210-222.

£ W £ 20,000-30,000





46

□ 46

A LOUIS XVI STYLE ORMOLU-MOUNTED TULIPWOOD OCCASIONAL TABLE, LATE 19TH CENTURY

the oval-shaped marble top with pierced ormolu gallery, above an ormolu mounted feather banded marquetry frieze with foliage and ribbons, on four tapering ormolu mounted legs terminating in sabot feet, jointed by a lower tier stretcher with pierced ormolu gallery
78cm. high, 60.5cm. wide, 53cm. deep;
2ft. 6¾in., 2ft., 1ft. 9in.

‡ • W £ 1,500-2,500

47

A LOUIS XVI STYLE GILT-METAL MOUNTED MARQUETRY AND PARQUETRY COMMODE, LATE 19TH CENTURY, AFTER THE MODEL BY J.H. RIESENER

of shaped breakfront form, the marble top above three frieze drawers and one cupboard door inlaid with floral marquetry to the front
90cm. high, 168cm. wide, 63.5cm. deep;
2ft. 11¾in, 5ft. 6¼in, 2ft. 1in

PROVENANCE

Adam's, Dublin, 23 March 1992, lot 361.

The design of the present lot is based on the celebrated commode created by Jean-Henri Riesener in 1778 for the private rooms of Louis XVI at the Château de Fontainebleau and later transported to Versailles to furnish the king's library. It is sometimes known as the "Commode du Concordat" or the "Treaty Commode" as it was in Pope Pius VII's room at Fontainebleau during his visit in the early 19th century. It encapsulates Riesener's style, with its

distinctive rosette marquetry pattern, fine quality mounts, tripartite breakfront and central trapezoidal panel depicting a lavish still-life in marquetry.

As with the models by Benneman and Weisweiler that were, or had been part of the French Royal collections, this model by Riesener was a source of inspiration for the best cabinet-makers of the second half of the 19th century, such as Linke, Dasson, or Sormani, who would sometimes produce exact replicas of these pieces.

‡ • W £ 8,000-12,000



47



48

48

AN IRISH GEORGE III MAHOGANY SIDE CHAIR, MID-18TH CENTURY AND LATER CARVED

with punched and incised decoration to pierced and blind fret decoration, with drop-in seat

PROVENANCE

Hamilton Osborne King, 20-29 May 2001, lot 777.

‡ W £ 2,500-3,500

□ 49

A REGENCY BRASS-INLAID AND MOUNTED ROSEWOOD OCCASIONAL TABLE, CIRCA 1815, IN THE MANNER OF GEORGE OAKLEY

the rounded rectangular top with a pierced brass gallery, the frieze with cut-brass inlay, raised on brass-inlaid shaped ends joined with a turned stretcher, terminating in brass cappings and castors

77cm. high, 57cm. wide, 40.5cm. deep;
2ft. 6½in., 1ft. 10½in., 1ft. 4in.

PROVENANCE

Mealy and Sons, Co. Kilkenny, 1989, lot 535.

‡ • W £ 1,500-2,000



49

□ 50

A GEORGE III STYLE MAHOGANY DINING CHAIR, POSSIBLY IRISH

with carved and fret decoration and drop-in seat

PROVENANCE

Christie's South Kensington, *English and Continental Furniture and Works of Art*, 12 June 2002, lot 101 (£1,058).

‡ W £ 1,200-1,800



50



51

51

A REGENCY BRASS-INLAID ROSEWOOD SOFA TABLE, CIRCA 1810

the top with two D-shaped drop leaves with inlaid brass banding, above a front frieze with two drawers with gilt-brass beading and star-shaped handles, the opposing frieze with dummy drawers, above lyre form supports with a shaped gilt-brass beaded stretcher, terminating in downswept sabot feet, on castors

72cm. high, 150cm. wide when extended, 66cm. deep; 2ft 4½in., 4ft. 11in., 2ft. 2in.

PROVENANCE

Christie's London, *Important English Furniture*, 5 April 2001, lot 124 (£19,975 with premium)

‡ • W £ 8,000-12,000

52

AN IRISH GEORGE I WALNUT AND UPHOLSTERED WING ARMCHAIR, FIRST QUARTER 18TH CENTURY

covered in a green silk upholstery, on cabriole legs headed with bellflowers on scrolled pad feet with gadrooned collars, the back left leg replaced

PROVENANCE

Acquired from O'Sullivan Antiques, Dublin.

The feet of this armchair display another typical Irish decorative motif from the period, the fleur-de-lys like split feet known as 'trifid feet'. This feature, like many that are characteristic of Irish furniture, then became widespread in American furniture, as can be observed on the feet of many of the Philadelphia chairs on display in the Metropolitan Museum of Art (see Accession Number. 25.115.5)

For other similar examples at auction, see the sale of the Irving Collection, sold Christie's New York, 21 March 2019, lot 1372 and Christie's London, 15 November 2017, lot 116.

‡ W £ 6,000-8,000



52



53

53

A REGENCY MAHOGANY OVAL BREAKFAST TABLE, EARLY 19TH CENTURY

the single plank moulded tilt-top on a turned stem with four reeded outswept legs, terminating in gilt brass cappings and castors
72.5cm. high, 177cm. wide, 137cm. deep;
2ft. 4½in. high, 5ft 9¾in. wide, 4ft 6in.

PROVENANCE

Hamilton Osborne King, 26 March 1996, lot 109.

‡ W £ 4,000-6,000

54

A SET OF SIX REGENCY BRASS-INLAID ROSEWOOD ARMCHAIRS, EARLY 19TH CENTURY

each with a rectangular top rail inlaid with a brass banding, above a twisted, reeded horizontal back support, the curved arm supports terminating in scrolls with brass roundels above

baluster supports, on a later detachable green leather seat, raised on sabre legs with brass roundels to the knees

PROVENANCE

Sotheby's London, *Fine English Furniture*, 2 May 1997, lot 141 (£10,500)

‡ W • £ 3,000-5,000



54

55

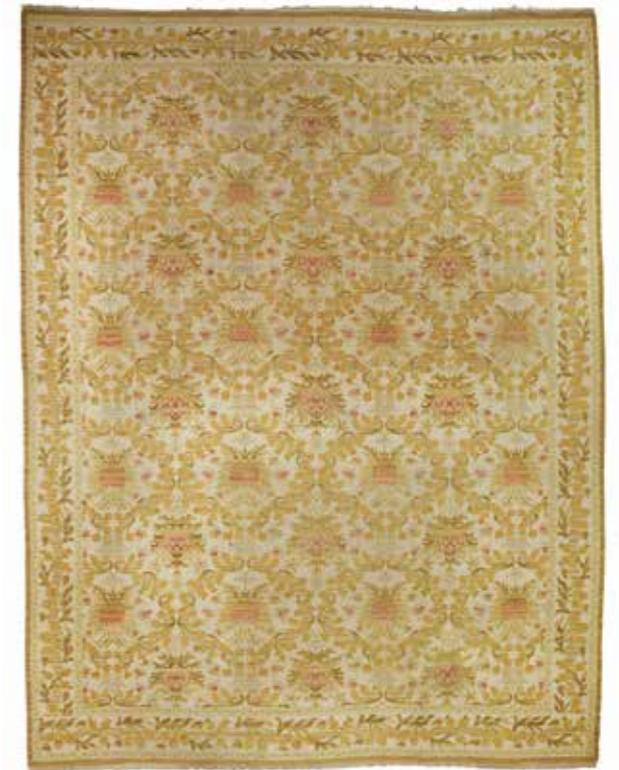
A SPANISH PILE CARPET,

circa 1950,
approximately 407 by 300cm;
13ft 4in by 9ft 11in

PROVENANCE

Christie's, South Kensington,
19 February 2003, lot 31.

Ω W £ 2,000-4,000



55

□ 56

A BAKHTIARI CARPET, WEST PERSIA,

circa 1940,
approximately 300 by 230cm;
9ft 10in by 7ft 7in

‡ W £ 300-500

Due to U.S. law, carpets, rugs and textiles of Iranian/Persian origin can no longer be imported into the U.S. Therefore please check with the sale administrator if you are uncertain as to whether a lot is subject to these or any other restrictions or if you need assistance with such enquiries.



56



57



58



59

57

ITALIAN, EARLY 19TH CENTURY
AFTER THE ANTIQUE

Venus de' Medici
bronze
34.3cm., 13½in.

PROVENANCE

Christie's London, 16 November 2011, lot 146
(£9,375)

± £ 4,000-6,000

58

ITALIAN, EARLY 19TH CENTURY
AFTER THE ANTIQUE

The Capitoline Antinous
bronze
33cm., 13in.

PROVENANCE

Christie's London, 16 November 2011, lot 147
(£9,375)

± £ 4,000-6,000

□ 59

A LOUIS XVI-STYLE GILT-
MOUNTED MARBLE AND ONYX
MANTEL CLOCK, CIRCA 1890

3-inch enamel dial with floral swags,
Vincenti bell striking movement with
Brocot escapement and suspension, the
case in the form of a truncated fluted
pillar surmounted by a female bust, the
octagonal plinth inset with a floral frieze
mount
37cm. high; 14¼in.

± £ 600-900

60

A VICTORIAN GILT-BRASS AND
OPALINE GLASS TWELVE-
LIGHT CHANDELIER, LATE
19TH/EARLY 20TH CENTURY

with foliate cast chains supporting a gilt-
heightened opaline bowl issuing foliate
scrolled branches surmounted with a
similarly decorated opaline vase
125cm. high, 105cm. wide; 4ft. 1¼in.,
3ft. 5¼in.

PROVENANCE

Acquired from Ronnie McDonnell,
Dublin, 1993.

± W £ 2,500-3,500

□ 61

A PAIR OF WORCESTER
PORCELAIN LARGE GLOBULAR
TEAPOTS AND COVERS, CIRCA
1780

in the Chinese export style decorated,
possibly outside the factory, with figures
on terraces, the ground gilt with dense
foliage reserved with panels of stylized
flowers, on ebonised wood stands
each 17.5cm. high

PROVENANCE

Ian Bayley Collection according to paper
label:
Hamilton Osborne King, Castle Leslie, 21
May 2001, lot 345.
(2)

± £ 600-800



60



61



62

□ 62

HENRY GEORGE MOON

1857 - 1905

Marshes, Palling, Norfolk

signed *H. G. Moon* (lower left)

oil on canvas

unframed: 46 by 61cm.; 18 by 24in

framed: 63.5 by 79cm.; 25 by 31in.

PROVENANCE

The Leicester Galleries, London, where acquired by G. Hudson Esq.

Sale, Hamilton & Hamilton, 20 June 1979, lot 129

EXHIBITED

London, The Leicester Galleries, *Exhibition of Works by H G Moon*, January 1908, no. 44

‡ £ 1,000-1,500



63

63

**AN IRISH GEORGE II
GILTWOOD MIRROR, MID-18TH
CENTURY**

with a swan neck pediment and foliate surmount above a rectangular plate flanked by pierced foliate swags with a shell-carved apron

147cm. high, 79.5cm. wide; 4ft. 10in., 2ft. 7¼in.

PROVENANCE

Hamilton Osborne King, *Woodbrook House*, 1994, lot 162.

‡ W £ 2,000-3,000



64

**AN EARLY GEORGE III
MAHOGANY TRIPOD TABLE,
CIRCA 1765**

the dished circular top with triple-moulded edge above a columnar shaft with fluted stem and spirally-fluted baluster, on channelled hipped downswept cabriole legs and on scroll feet

51cm. high, 27cm. diameter; 1ft. 8in., 10½in.

PROVENANCE

Charles Lumb, Harrogate; Jeremy, London, circa 1965; Christie's London, *50 Years of Collecting: Decorative Arts of Georgian England*, 14 May 2003, lot 9 (£26,290 with premium).

‡ W £ 12,000-18,000



□ 65

A WATERFORD GLASS TABLE LAMP, 20TH CENTURY

together with a Waterford glass fruit bowl, 20th century
the lamp: 45.5cm. high; 18in.
(2)

‡ £ 800-1,200



65

□ 66

AN IRISH CUT AND MOULDED CANOE-SHAPED FRUIT BOWL, CIRCA 1800

probably Cork, cut with diamonds and swags above a lemon-squeezer base
29.3cm. high, 33cm. wide

PROVENANCE

Hamilton Osborne King, 2000, lot 305.

‡ £ 400-600



66

□ 67

A PAIR OF VICTORIAN BRASS AND RUBY CUT-GLASS 'HINK'S DUPLEX PATENT' OIL LAMPS, CIRCA 1885

of typical form with an associated glass shade
85.5cm. high; 2ft. 9¾in.

‡ W £ 1,000-1,500



67





68

68
AN AZERBAIJAN GALLERY CARPET,
 third quarter 19th century,
 approximately 540 by 219cm;
 17ft 9in by 7ft 2in
 ‡ W £ 3,000-4,000

□ **69**
A KASHAN 'MOHTASHAM' KURK RUG, CENTRAL PERSIA,
 circa 1910,
 approximately 205 by 130cm;
 6ft 9in by 4ft 5in
 ‡ W £ 800-1,200



69

□ **70**
A KIRMAN TREE-OF-LIFE RUG, SOUTHEAST PERSIA,
 circa 1920,
 approximately 230 by 140cm;
 7ft 7in by 4ft 10in
 ‡ W £ 300-500



70

Due to U.S. law, carpets, rugs and textiles of Iranian/Persian origin can no longer be imported into the U.S. Therefore please check with the sale administrator if you are uncertain as to whether a lot is subject to these or any other restrictions or if you need assistance with such enquiries.

71

A GEORGE III CARVED MAHOGANY TRIPOD TABLE

the associated dished top on a fluted baluster support with scrolled tripod base
 51.5cm. high, 26.5cm. wide;
 1ft. 8¼in. 10½in.

PROVENANCE

Christie's London, *Fine English Furniture*, 24 September 1998, lot 59 (£8,050 with premium).

‡ W £ 8,000-12,000



71

72

A LATE VICTORIAN LEATHER UPHOLSTERED WALNUT CHESTERFIELD SOFA, LATE 19TH CENTURY

of typical form, on fluted legs with brass castors
 212cm. wide; 6ft. 11½in.

‡ W £ 2,500-4,000



72

GIOVANNI FONTANA

Italian,
1821-1893

Cupid captured by Venus

signed: *GIOVANNI FONTANA. SC^R.* and titled: *CUPID CAPTURED BY VENUS*

white marble, on a green marble revolving column
group: 93cm., 36½in.
column: 99cm., 39in.

PROVENANCE

Hamilton Osborne King Dublin, 25 November 1997, lot 458

Venus sits graciously on a dolphin, with Cupid to her left-hand side caught in a fish net. The marble is carved with great skill and shows delicate features throughout, such as the draping of Venus' garment and the fine netting. The model, *Cupid captured by Venus*, was first exhibited in the International Exhibition of 1862 where it received considerable praise by critics. As a result, the sculpture became one of Fontana's most famous models. The success of the model is evidenced by an engraving of the group made by printmaker George J. Stodart in the British Museum, which was published in *The Art Journal* of 1861 (inv.no. 1872.1012.6073).



Sculpture of Venus, seated to front on a dolphin, holding the hand of Cupid, kneeling beside her at right, caught in a net; illustration from 'The Art Journal' of 1861; print made by George J. Stodart, after Giovanni Giuseppe Fontana. © The Trustees of the British Museum

Giovanni Fontana was born in Carrara and educated at the Carrara Academy of Fine Art. Because of his liberal political views, he was forced to leave Italy in 1849. He travelled to Paris and continued to London, where he lived and worked until his death in 1893. He exhibited regularly at the Royal Academy in London between 1852 and 1886.

Fontana was celebrated for his mythological and allegorical figures like the present group. He also received several important public commissions, including the Shakespeare fountain in Leicester square, London. Several of his works are in the Walker Art Museum in Liverpool, and in the Art Gallery of New South Wales in Sydney.

RELATED LITERATURE

A. Panzetta, *Nuovo Dizionario Degli Scultori Italiani dell'ottocento e del primo novecento, vol. I*, Turin, 2003, p. 371;
M. De Micheli et al, *Scultura A Carrara, Ottocento, Carrara*, 1993, pp. 242-243

‡ W £ 40,000-60,000







74

74

**A GEORGE III STYLE
MAHOGANY PIE CRUST
TRIPOD TABLE**

the round dished top with a lip of piecrust form, raised on a square-shaped plinth by a central pillar and four turned supports in each corner of the top, the turned shaft on a baluster, on cabriole tripod legs with foliate carving to the knees

74cm. high, 61.5cm. wide; 2ft. 5¼in., 2ft. ¼in.

‡ W £ 2,000-4,000



77

77

**A PAIR OF CHINESE
TURQUOISE-GLAZED
BUDDHIST LIONS
QING DYNASTY, 19TH
CENTURY**

(2)
Height of taller 52.3 cm. 20⅝ in.

PROVENANCE

Christie's London, 16th November 2011, lot 23.

‡ W £ 2,000-3,000

□ 75

**A VICTORIAN BRASS AND CUT-
GLASS FOUR-BRANCH DISH-
LIGHT, LATE 19TH CENTURY**

the glass dish supported by four chains issuing from a corona, the scrolled arms with drip-pans hung with drops, terminating in a foliate knob finial approximately 102cm. high, 91cm. diameter; 3ft. 4½in., 2ft. 11¾in.

PROVENANCE

Acquired from Ronnie McDonnell, Dublin, 1993.

‡ W £ 1,200-1,800



75

□ 76

**AN EDWARDIAN POLISHED
BRASS AND BUTTONED
LEATHER CLUB FENDER**

together with two polished brass andirons and a group of fire tools (7)
52cm. high, 194cm. wide, 61cm. deep;
1ft. 8½in., 6ft. 4½in., 2ft.

‡ W £ 600-900



76

□ 78

**A PAIR OF MODERN
PORCELAIN MODELS OF CATS**

in the Imari style, iron red six character marks
27.5cm. high
(2)

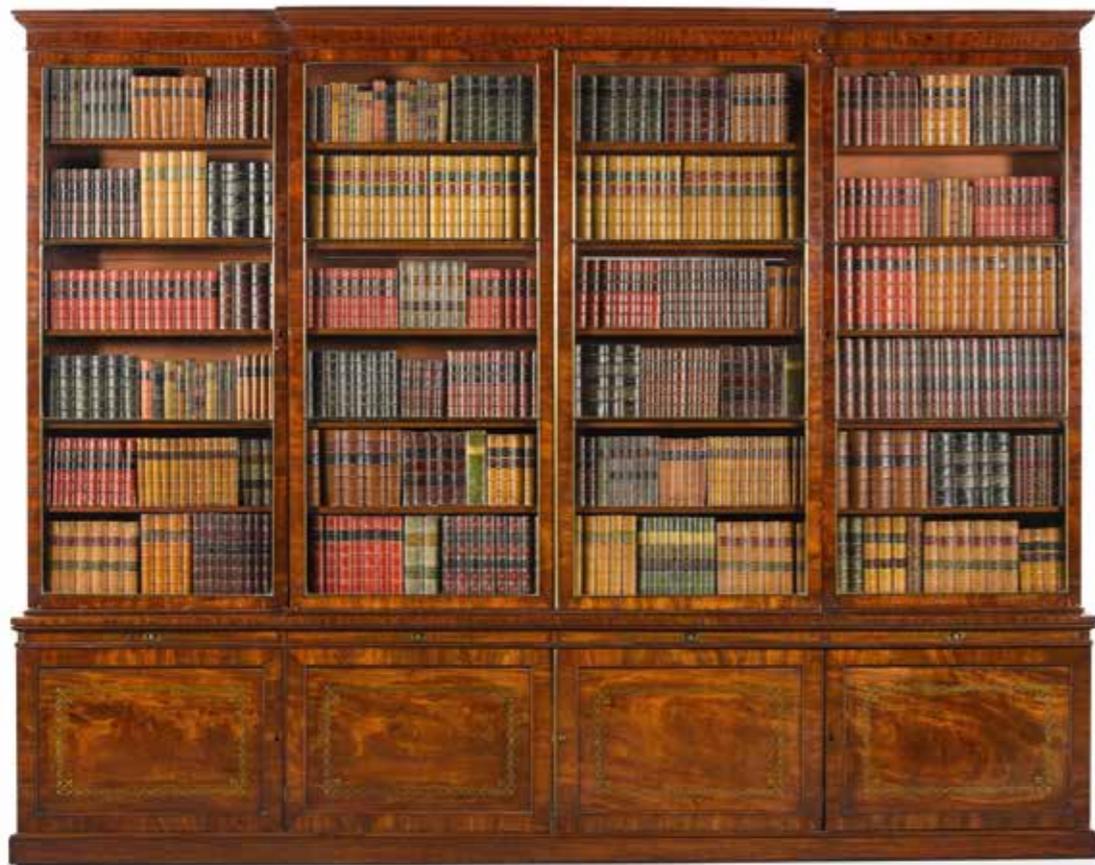
PROVENANCE

Christie's, London, 16 November 2011, lot 72.

Ω £ 400-600



78



79

79

A GEORGE IV BRASS-INLAID MAHOGANY BOOKCASE, EARLY 19TH CENTURY

the breakfronted upper section with a moulded pediment above four glazed and brass moulded doors each enclosing five adjustable shelves, the lower section with four reading slides above panelled cupboard doors with scrolled foliate brass inlay on a plinth base, carcass with chalk inscription *W. H. Hume* and printed trade labels reading *THE PANTECHNICON / BELGRAVE SQUARE* with ink inscription *W. H. Hume Esq / March 12th 1907* 319cm. wide, 256cm. high; 10ft. 5¾in., 8ft. 5in.

PROVENANCE

Hamilton Osborne King, Humewood, Co. Wicklow, 15-16 July 1992, lot 39

W £ 12,000-18,000

80

A GEORGE III MAHOGANY DUMBWAITER, LATE 18TH CENTURY

the tripod base boxwood strung, each foot with brass cappings and leather castors 110.5cm. high, 51cm. diameter; 3ft. 7½in., 1ft. 8in.

PROVENANCE

Acquired from Asprey, London

‡ W £ 1,500-2,000



80





81

A GEORGE III STYLE EBONY AND BOXWOOD-STRUNG MAHOGANY INLAID DEMI-LUNE SIDEBOARD, 19TH CENTURY

the top centred with inlaid shell above a single frieze drawer, flanked by two cupboard doors to each side, on square tapering legs

89cm. high, 137.5cm wide, 65.5cm.;
2 ft. 11¼in., 4ft 6¼in., 2ft 1¾in.

‡ W £ 2,000-3,000

81



83

83

A GEORGE II BRASS-BOUND MAHOGANY WINE COOLER ON STAND, CIRCA 1745

the coopered top with brass carrying handles, the stand with lappet carved tapering legs ending in pad feet united by shaped and turned pole stretchers, the cooler with later brass liner and the stand with later rails

80cm. high, 63cm. wide, 45.5cm. deep;
2ft. 7½in., 2ft. ¾in., 1ft. 6in.

PROVENANCE

Acquired from Norman Adams Ltd., 9 September 1981; Christie's London, *50 Years of Collecting: The Decorative Arts of Georgian England*, 14 May 2003, lot 94 (£28,680 with premium).

‡ W £ 20,000-30,000

82

AN IRISH GEORGE III STYLE MAHOGANY SIDE TABLE

of typical form, the shaped frieze centred with a shell on cabriole legs ending in paw feet
76.5cm. high, 96cm. wide, 50cm. deep;
2ft. 6in., 3ft. 2in., 1ft. 7¾in.

PROVENANCE

Hamilton Osborne King, 28/29 May 2001, lot 879.

‡ W £ 4,000-6,000



82



84

84

**A PAIR OF GEORGE III STYLE
CARVED GILTWOOD MIRRORS,
19TH CENTURY**

of rococo form, the rectangular plates
surmounted by ho-ho birds on pierced
scrolling volutes, *re-gilt*
152cm. high, 70cm. wide; 5ft., 2ft. 3½in.

PROVENANCE

Hamilton Osborne King, 2002, lot 278.

‡ W £ 10,000-15,000





85

A PAIR OF GEORGE III MAHOGANY TORCHÈRES, CIRCA 1770

the dished tops over a fluted frieze interspersed with discs, on outswept legs with scrolled pad feet, the lower tier with conforming decoration
122cm. high, diameter of tops 30cm.; 4ft. high, diameter of tops 1ft.

PROVENANCE

With Phillips of Melford, Staffordshire:
Acquired from the above by Jeremy Ltd.;
Bought from Norman Adams Ltd., 1963;
By descent until sold, Christie's London,
50 Years of Collecting: The Decorative Arts of Georgian England, 14 May 2003, lot 80 (£57,360 with premium).

£ W £ 30,000-40,000



86

A HARLEQUIN SET OF FIFTEEN IRISH GEORGE II STYLE DINING CHAIRS, LATE 19TH CENTURY, AFTER THE MALAHIDE CASTLE MODELS

comprising of two armchairs and thirteen side chairs, with close-nailed morocco leather seats

LITERATURE

Hussey, Christopher, 'Malahide Castle, County Dublin - 1, *Country Life*, 18th April 1947, p.713, fig.8

See catalogue note at sothebys.com

£ W £ 10,000-15,000

87

AN IRISH REGENCY MAHOGANY AND ROSEWOOD CROSSBANDED TELESCOPIC EXTENDING DINING TABLE, EARLY 19TH CENTURY

the top with rounded corners and reeded edge, above a frieze on shaped reeded base with turned supports above four outswept legs terminating in gilt-

brass claw feet, the four shaped and reeded inner and outer legs terminating in brass cappings and castors, the extending top with sliding mechanism and four additional leaves
71cm. high, 386cm. wide when fully extended, 170.5cm. deep; 2ft. 4in., 12ft. 8in., 5ft. 7in.

£ W £ 10,000-15,000



87



88

88

AN IRISH GEORGE II GILTWOOD OVERMANTEL MIRROR, MID-18TH CENTURY

the triple plate within pierced scrolled frame, surmounted by a floral basket above a colonnaded architectural model with floral swags to each side
79cm. high, 144cm. wide; 2ft. 7in., 4ft. 8¾in.

There are numerous examples of Irish mirrors adorned with small architectural models, usually featuring alongside large C-scrolls and rockwork as they do on the present lot. The style is often associated with Francis and John Booker, who were registered from 1761 to 1789 and spend the majority of that time trading next door to Richard Jackson on Essex Bridge, Dublin (see lot 28). The present lot has a great deal of kinship with one of the Booker mirrors in Glin Castle, Co. Limerick (*Country Life*, 1998): while the Glin example is of oval form with additional sconces for candles, it also features a stepped turret under a large arch and flanked by two smaller arches.

‡ W £ 2,000-3,000

89

A GEORGE III MAHOGANY LADDERBACK 'MASTER'S' CHAIR, LAST QUARTER 18TH CENTURY

the pierced backsplat with downcurved arms and a Morocco leather close nail covered seat on square tapering legs joined by an H stretcher
148cm. high; 4 ft. 10¼in.

PROVENANCE

Carrich Blades;
Hamilton Osborne King, 4 October 1994, lot 195.

‡ W £ 2,000-4,000



89



90

JOHANN HEINRICH AUGUST FRIEDRICH, AFTER MELCHIOR D'HONDECOETER

Dresden 1789 - 1843

A farmyard scene with bantams, a pheasant, a garden eagle and other fowl

oil on canvas
unframed: 109.6 by 140.6 cm.; 43¼ by 55⅜in.
framed: 135.7 by 166.4 cm.; 53⅜ by 65½in.

PROVENANCE

Anonymous sale ('The Property of a Gentleman'), London, Sotheby's, 29 October 1998, lot 34;
Where acquired by the present owner.

From 1806 up until his death, Johann Heinrich August Friedrich exhibited regularly at the Dresden Academy, specialising predominately in imitating the style of Melchior d'Hondecoeter. The present work is a direct copy of a composition by Hondecoeter in the Gemäldegalerie Alte Meister, Dresden (inv. 1307).¹

¹H. Marx and E. Hipp, *Gemäldegalerie Alte Meister Dresden*, vol. II, Cologne 2005, p. 308, no. 947, reproduced.

‡ W £ 8,000-12,000



91

91

A REGENCY STYLE BRASS AND CUT-GLASS EIGHT-LIGHT CHANDELIER, 19TH CENTURY, IN THE MANNER OF WILLIAM MOSSE

the corona hung with drops and strings of faceted drops issuing from a tier below around a central shaft, the spirally twisted shaped arms with nozzles and drip-pans hung with drops, the lower tiers with a cascade of drops ending with a knob finial approximately 128cm. high, 79cm diameter; 4ft. 2½in., 2ft. 7in.

William Mosse was registered as an Essex Street-based cut glass manufacturer in the Dublin trade directories for the years 1823-1826. For further discussion of a chandelier of similar form attributed to Mosse, see Martin C F Mortimer's article 'Irish Glass', *The Antique Collector*, August 1974, pp.48-52.

‡ W £ 4,000-6,000

□ 92

A PAIR OF CUT-GLASS TWIN-BRANCH CANDELABRA, IN THE GEORGE III STYLE

the central spear flanked by two candle arms 51.5cm. high, 33cm. wide

‡ £ 600-1,000



92

□ 93

A COLLECTION OF CUT-GLASS, 19TH CENTURY AND LATER

comprising:
An oval cut bowl from épergne, 34.5cm. wide;
A small footed canoe-shaped dish, 17cm. wide;
A stand, 18.5cm. wide;
A pair of cut claret jugs and stoppers, 31cm. high;
a small cut glass jug and stopper with a white metal mounted cork stopper joined to another mount without a cork, 25cm. high;

‡ £ 1,000-1,500



93

□ 94

A GEORGE II SILVER SALVER, JOHN TUITE, LONDON 1736

Shaped-circular, on four scroll feet. 26cm.; 10¼in. diameter 684gr.; 22oz.

PROVENANCE

Sotheby's, London, 22 May 1997, lot 156.

‡ £ 300-500



94

□ 95

A GEORGE III IRISH SILVER SALVER, POSSIBLY ROBERT BREADING, DUBLIN 1782

Shaped-circular, with a scroll border and three scroll feet, engraved with a coat-of-arms. 28cm.; 11in. wide 1010gr.; 32 1/2oz.

‡ £ 800-1,200



95

□ 96

AN ELECTROPLATE SALVER, UNMARKED

Shaped-circular, with a foliate border, on four feet. 36cm.; 14in. wide

‡ £ 550-600



96



97

□ 97

A GEORGE III IRISH SILVER TEA SERVICE, DUBLIN, 1818

comprising: a teapot; sugar bowl and cream jug, the teapot with ivory insulators, the teapot 30oz

‡ W • £ 800-1,200

□ 98

TWO MATCHED GEORGE III IRISH SILVER COASTERS, MAKER'S MARKS IO/IC AND WH, DUBLIN, CIRCA 1770

With pierced sides and wood bases, 13.5cm. diameter; **together with** a pair of sugar tongs, *Charles Marsh, Dublin 1821*; a sauceboat, *Sheffield 1936*; an electroplate tray, 59cm long; an electroplate soup ladle; a pair of Old Sheffield Plate coasters.

186gr.; 6oz. weighable silver

‡ W £ 800-1,200



98

□ 99

A SILVER TRAY, MARTIN, HALL & CO., SHEFFIELD 1920

Rectangular with a gadroon border, engraved with the O'Meara crest and motto.

66.5cm.; 26in. wide

3421gr.; 110oz.

‡ W £ 1,200-1,800



99

□ 100

A PAIR OF PATINATED AND GILT BRONZE SIX-LIGHT CANDELABRA

of putti form, with five branches and a central lidded nozzle in the form of flowers, on a marble pedestal and quatreform base

64.5cm. high; 2ft. 1½in.

‡ W £ 1,200-1,800



100

□ 101

A PAIR OF CUT-GLASS LAMPS, CIRCA 1900

of vase form, with silk shades and pierced brass bases

51cm. high; 1ft. 8¼in.

‡ W £ 300-500



101

102

**A PAIR OF VICTORIAN
CUT-GLASS EIGHT-LIGHT
CHANDELIERS, LATE 19TH
CENTURY**

the corona hung with drops and with strings of faceted drops issuing from a tier below around a central shaft, the shaped arms with floral trumpet-form nozzles and drip-pans hung with drops, the lower tier with a cascade of drops ending with a knob finial approximately 145cm. high, 109cm. wide; 4ft. 9in., 3ft. 7in.

‡ W £ 8,000-12,000





103

AN IRISH GEORGE II PADOUK SILVER OR TEA TABLE, SECOND QUARTER 18TH CENTURY

with a later breche violette marble top, carved with a cavetto and cushion-moulded frieze to all four sides, on tapering legs with pad feet

69.5cm. high, 60.5cm. wide, 47cm. deep;
2ft. 3¼in., 1ft. 11¾in., 1ft. 3¾in.

The Chinese inspired form of this table combined with the use of exotic padouk in the construction suggests the initial use of this table may have been for the serving of tea which until the mid-19th century was imported from China and was solely the preserve of the wealthy owing to the extreme cost of tea at this time. There is evidence in the construction that this table was previously fitted with a wooden or perhaps japanned or lacquer top which would have further promoted the eastern influence of this piece.

‡ W £ 10,000-15,000



104

AN IRISH GEORGE II MAHOGANY SIDE TABLE, MID-18TH CENTURY

the veined white marble top above a channel-moulded frieze centred with a carved shell, the tapering legs headed with flowerheads and re-entrant corners, terminating on faceted pad feet with ringed collars

74cm. high, 97cm. wide, 49.5cm. deep;
2ft. 5½in., 3ft. 2½in., 1ft. 7¾in.

PROVENANCE

Hamilton Osborne King, 6 June 2000, lot 781.

‡ W £ 30,000-50,000

105

WILLIAM SCOTT, R.A.

1913 - 1989

Still Life on Orange

oil on canvas

unframed: 101 by 101cm.; 39¾ by 39¾in

framed: 104 by 104cm.; 41 by 41in.

Executed in 1970.

PROVENANCE

Hanover Gallery, London, where acquired by the Ford Motor Corporation, 1972

Sale, Phillips, London, 25 November 1997, lot 137

Bernard Jacobson Gallery, London

LITERATURE

Sarah Whitfield ed., *William Scott, Catalogue Raisonné of Oil Paintings*, vol. 4, London, Thames and Hudson, 2013, p. 53, illustrated

‡ ⊕ £ 120,000-180,000



Recognised perhaps most distinctly by his clean, graphic and primitive still lifes, William Scott's *Still Life on Orange*, painted in 1970, reflects the artist's life-long preoccupation with this traditional subject. His commitment to the genre was the defining feature of his career, highlighting both his individual and, importantly, significant contribution to Modern British painting in an age of bold and audacious Abstract Expressionist painting in America.

In Britain, Scott was among an important group of post-War painters such as Patrick Heron, Terry Frost and Peter Lanyon who were challenging academic tradition and expanding painting's horizons. In this regard they shared a dialogue with their counterparts in the United States, whose work Scott witnessed first-hand in 1953, meeting some of the New York School's most prominent figures such as Rothko, de Kooning and Pollock. He described his experience of their art as one of 'bewilderment, it was not the originality of the work, but it was the scale, audacity and self-confidence – something had happened to painting' (Scott, quoted in Norbert Lynton, *William Scott*, Thames and Hudson, London, 2004, p.109). However, with his affiliation to the genre of still life, Scott never abandoned representation completely; his work balances between the power of American Abstract Expressionism and the more figurative Modernism of Europe.

The saucepans, knives and bowls that peppered Scott's work during the 1950s took centre stage in the late 1960s and marked a wholehearted return to the subject matter. *Still Life on Orange* is a striking example of his undivided attention to the power of these primitive forms. Just as the violin was to Braque and Picasso in the first half of the twentieth century, the saucepan became the fundamental vessel of Scott's Presbyterian upbringing, which he experimented with constantly throughout his career and found within an ever-evolving means of expression. The two-dimensional treatment of the austere utensil in the present work is bound by a sensitive painterly line that, like the other three forms, offers an overall organic and harmonious answer to the modern question of painterly abstraction. Alan Bowness described this as a negotiation between 'austerity and sensuality', a sentiment that is evident in many of Scott's minimalist works during the 1970s.

In lieu of his relationship to both American Abstract Expressionism and European post-War modernism, Scott described himself as 'an abstract painter in the sense that I abstract. I cannot be called non-figurative while I am still interested in the modern magic of space, primitive sex forms, the sensual and erotic, disconcerting contours, the things of life' (ibid. Norbert Lynton, 2004). The instantly recognisable forms in *Still Life on Orange* reflect Scott's distinct response to these two movements as he reimagined and reinvigorated the artistic tradition of still-life.





106

106

A GROUP OF FOUR GEORGIAN YEW, ASH AND ELM WINDSOR CHAIRS, THAMES VALLEY, FIRST HALF 19TH CENTURY

of typical form, one chair with carved back splat and mahogany saddle seat

PROVENANCE

One reputedly in the collection of Jack Butler Yeats (1871-1957).

‡ W £ 2,500-3,500

107

A VICTORIAN OAK X-FRAME TRESTLE TABLE, LATE 19TH/EARLY 20TH CENTURY

the twin plank top with front rounded corners, supported by trestles united by a stretcher
82.5cm. high, 91cm. wide, 46cm. deep;
2ft. 8in., 3ft., 1ft. 6in.

‡ W £ 2,000-3,000



107

108

A LATE GEORGE III ASH AND ELM WINDSOR CHAIR, THAMES VALLEY, EARLY 19TH CENTURY

the backrest with shaped top rail centred with carved shell above a shaped back splat with spindle supports and yoke armrest, the saddle seat with cabriole front legs on pad feet, inventory number to the underside '97/-'

PROVENANCE

The Parker Knoll collection;
Christie's London, *Fine English Furniture*,
24 September 1998, lot 261 (£6,325
with premium).

EXHIBITED

On loan to Aston Hall, Birmingham, until
December 1997.

LITERATURE

S. Bland, *Take a Seat, The History of Parker
Knoll, 1834-1994*, Froome, 1995, p.110.

‡ W £ 3,000-5,000



108

109

A LATE GEORGE III ASH, ELM AND BEECH WINDSOR ARMCHAIR BY HARDING AND SON, BEACONSFIELD, CIRCA 1810

the backrest with a shaped top rail, back splat, spindle supports and yoke armrest, the saddle seat with cabriole legs ending in a naturalistically carved hoof feet joined by a H-stretcher, the underside with Parker Knoll accession number 119/221/858 and an ivory plaquette, restorations

PROVENANCE

The Parker Knoll collection;
Christie's London, *Fine English Furniture*,
24 September 1998, lot 236 (£3,400
with premium).

A similar example is illustrated in Dr. B. Cotton, *The English Regional Chair*, Woodbridge, 1990, p. 45, fig. TV14. *The Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, p. 396, records William Harding and Son, as chairmakers and shop keepers from 1827-1838, in High Wycombe, however Beaconsfield is the neighbouring town, which they may have moved from in 1827.

‡ W £ 2,500-4,000



109



110

110

A PAIR OF VICTORIAN MAHOGANY AND LEATHER UPHOLSTERED LIBRARY ARMCHAIRS, THIRD QUARTER 19TH CENTURY

with buttoned and close-nail backrest and seats, the arms with lion-mask terminals on acanthus supports, on cabriole legs with paw-feet

PROVENANCE

Christie's London, *Fine English Furniture including the Berger Collection*, 12 February 1998, lot 444 (£21,850 with premium)

± W £ 10,000-15,000

□ **111**

A LARGE MAHAL CARPET, WEST PERSIA,

circa 1930,

approximately 577 by 344cm; 18ft 9in by 11ft 4in

± W £ 1,500-2,500

Due to U.S. law, carpets, rugs and textiles of Iranian/Persian origin can no longer be imported into the U.S. Therefore please check with the sale administrator if you are uncertain as to whether a lot is subject to these or any other restrictions or if you need assistance with such enquiries.



111



112

A GEORGE II STYLE WALNUT AND NEEDLEWORK UPHOLSTERED SOFA, LATE 19TH/EARLY 20TH CENTURY

the scroll arms and shaped back on lappet carved cabriole legs and pad feet
164cm wide; 5ft. 4¾in. wide

PROVENANCE

Sir Alfred Chester Beatty Library, Dublin;
Hamilton Osborne King, 25 November 1997.

± W £ 6,000-10,000



112 DETAIL



113

113

A GEORGE II STYLE ROCOCO GILTWOOD PIER MIRROR, LATE 19TH CENTURY, IN THE MANNER OF JAMES LEVINS

of typical rococo form, the central plate with a marginal border surmounted by scrolling acanthus and ho-ho birds, *re-gilt* 198cm. high, 144cm. wide; 6ft. 7in., 4ft. 8¾in.

PROVENANCE

Hamilton Osborne King, 14 May 2002, lot 335.

‡ W £ 8,000-12,000

114

A MASSIVE GILT BRASS HALL LANTERN, LATE 19TH CENTURY, IN THE RÉGENCE STYLE

with foliate scrolled corona over a faceted body, terminating with a foliate cast finial lantern approximately 181cm. high; 5ft. 11¼in.

PROVENANCE

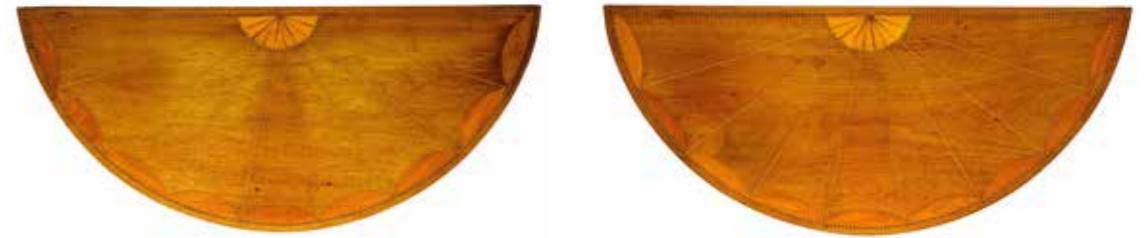
Acquired from Keith Skeel Antiques, London.

This lantern model has been widely admired and reproduced for centuries, and is often simply called the 'Versailles model'. This model is reputed to have been made for the so-called Ambassadors Staircase, but has since moved and now hangs in one of the ground floor vestibules.

‡ W £ 10,000-15,000



114



115

115

A PAIR OF GEORGE III MAHOGANY, SATINWOOD AND INLAID DEMI-LUNE SIDE TABLES, CIRCA 1780

the tops with fan inlay and chequer stringing on square tapering legs, with trade label reading 'F 3872 / MILLAR & BEATTY, Ltd. / House Furnishers, / GRAFTON STREET, DUBLIN.'

79cm. high, 130cm. wide, 57cm. deep; 2ft. 7¼in. high, 4ft. 3¼in. wide, 1ft. 10½in. deep

PROVENANCE

With Millar & Beatty Ltd., Dublin.

‡ W £ 2,000-3,000

116

CIRCLE OF JOHN MICHAEL WRIGHT

Portrait of a girl, three-quarter length, wearing a white dress and a white headband with red ribbons, holding a rose, in a landscape.

oil on canvas
unframed: 75 by 63.5 cm.; 29½ by 25 in.
framed: 93.7 by 82 cm.; 36⅞ by 32¼in.

‡ £ 3,000-5,000



116



117

**AN IRISH GEORGE II STYLE
MAHOGANY SILVER TABLE,
LATE 19TH CENTURY, IN THE
MANNER OF HICKS OF DUBLIN**

the dished rectangular top above an applied scallop shell to each long side on cabriole legs ending in claw and ball feet

68cm. high, 73cm. wide, 50cm. deep;
2ft. 2¾in., 2ft. 4 ¾in., 1ft. 7 ¾in.

‡ W £ 2,000-3,000

117

118

**AN IRISH GEORGE II
MAHOGANY OPEN ARMCHAIR,
MID-18TH CENTURY**

with a *later* relief carved shell above lattice carved vase-shaped splat on cabriole legs, with drop in seat

PROVENANCE

Christie's South Kensington, *English and Continental Furniture and Works of Art*, 12 June 2002, lot 187 (£6,463 with premium)

‡ W £ 2,500-4,000



118



119

119

WILLIAM SCOTT, R.A.

1913 - 1989

Trees, Ruabon

signed *W. Scott* (lower right)
watercolour, pen and ink on paper
unframed: 27.5 by 38cm.; 10¾ by 15in.
framed: 56.5 by 66cm.; 22¼ by 26in.
Executed in 1945.

We are grateful to the William Scott Foundation for their kind assistance with the cataloguing of the present work, which is registered with the Archive as number 816.

PROVENANCE

Leicester Galleries, London
Mr Atkinson
Christie's, London, 11 October 1973, lot 38
Private collection
Magdalene St Gallery, Cambridge
Private collection
Christie's, London, 25 May 1994, lot 2

EXHIBITED

London, J. Leger and Son, *Water-Colour Drawings by William Scott*, 3 - 23 February 1945, no. 22
London, Leicester Galleries, *Artists of Fame and of Promise*, Part Two, 20 August - 19 September 1959, no. 31

LITERATURE

Norbert Lynton, *William Scott*, Thames & Hudson, London 2004, p. 463
Sarah Whitfield (ed.), *William Scott Catalogue Raisonné of Oil Paintings*, Vol. 1, Thames & Hudson, London, 2013, Chronology fig. 52, pp. 33, 34, illustrated in colour

Having been transferred from the Royal Engineers to the Ordnance Section of the Army to work on maps in the early 1940s, William Scott produced a series of naturalistic watercolour landscapes in Ruabon, a village in North Wales. These works, despite their small size, represent a remarkable interest in the medium that differ from his earlier still-lives and figurative works in oil. Over fifty of these watercolours were exhibited at two Leger Galleries exhibitions in February and December of 1945.

‡ ⊕ £ 3,000-5,000



120

120

WILLIAM LEECH, R.H.A.

1881-1968

Sardine Boat

signed *LEECH* (lower right)

oil on panel

unframed: 15 by 21.5cm.; 6 by 8½in.

framed: 51 by 40.5cm.; 20 by 16in.

‡ ⊕ **£ 3,000-5,000**

□ **121**

CIRCLE OF GEORGE LANCE

1802-1864

Still Life with Fruit

oil on canvas

unframed: 92 by 71cm., 36¼ by 28in.

framed: 108 by 87.5cm., 42½ by 34½in.

‡ **£ 800-1,200**

□ **122**

AN ENGLISH PORCELAIN PART DESSERT SERVICE, CIRCA 1820

painted with nesting birds, comprising a lozenge-shaped dish and four plates

dish: 28.5cm. wide

each plate: 20.7cm. diameter

(5)

‡ **£ 300-500**



121



122

□ **123**

A LOUIS XV STYLE BRASS-MOUNTED KINGWOOD BIJOUTERIE TABLE, LATE 19TH CENTURY

the shaped gilt-brass mounted top with curved edges, the top and frieze inlaid with rectangular glass panes with a foliate gilt-metal border, the hinged top opening to reveal a later red velvet lined interior, above a curved apron, raised on four gilt-brass mounted cabriole legs terminating in sabot feet
76.5cm. high, 72.5cm. wide, 48.5cm. deep; 2ft. 6¼in., 2ft. 4½in., 1ft. 7in.

PROVENANCE

Christie's, London, *Property of a Gentleman removed from 19 India Street, Edinburgh*, 2 October 2002, lot 463 (£2,585 inc. premium).

‡ ⊙ **W £ 1,200-1,800**



123



124

124

**A PAIR OF GEORGE I STYLE
WALNUT OPEN ARMCHAIRS,
LATE 19TH/EARLY 20TH
CENTURY**

with vase-shaped splats and eagle-head
arm terminals with drop-in seats on
shell-carved cabriole legs with hoof feet

PROVENANCE

Christie's South Kensington, *English
and Continental Furniture and Works of
Art*, 12 June 2002, lot 90 (£10,575 with
premium)

‡ W £ 3,000-5,000

125

**AN IRISH GEORGE III
MAHOGANY KNEEHOLE DESK/
DRESSING TABLE, 1772, BY
EDWARD CROBY, CORK**

the rectangular moulded top over a long
frieze drawer fitted with a gilt-tooled
leather inset slide above a concealed
ratcheted mirror and various lidded
compartments and a concealed hinged
drawer to right return, with three
drawers to either side of a kneehole
containing an apron drawer and
cupboard door, on bracket feet, the back
of one drawer with a pencil inscription
reading 'Edward Croby Fecit / Cork 24
Jan 1772'

83.5cm. high, 105cm. wide, 53cm. deep;
2ft. 9in., 3ft. 5¼in., 1ft. 9in.

PROVENANCE

Christie's London, *Fine English Furniture*,
24 September 1998, lot 119 (£4,600
with premium)

‡ W £ 2,500-3,500



125



126

126

**A GEORGE III GILTWOOD
AND ETCHED GLASS MIRROR,
CIRCA 1770**

the rectangular bevelled plate within a
husk and bead and reel carved border
and etched marginal plates with ribbon
and quatrefoil motifs, *re-gilt*
75.5cm. high, 129cm. wide; 2ft. 5⅞in.,
4ft. 2¾in.

PROVENANCE

Acquired from Norman Adams Ltd.,
London, 1965;
Christie's London, *50 Years of Collecting:
The Decorative Arts of Georgian England*,
14 May 2003, lot 63 (£9,500).

‡ W £ 10,000-15,000

□ 127

**AN IRISH REGENCY CUT-
GLASS CEILING LIGHT, CORK,
CIRCA 1820**

the corona with drops, the lower dish
with knop finial and suspended from
brass chains
approximately 96cm. high, 36cm.
diameter; 3ft. 2in., 1ft. 2¼in.

‡ £ 1,500-2,000



127

**A GEORGE II CROSS AND CHEVRON BANDED
WALNUT BUREAU, CIRCA 1730**

the top and fall with bookmatched veneers, the fall enclosing an arrangement of drawers over a well with a sliding top, the front with two short and two long drawers on bracket feet
99cm. high, 80cm. wide, 50cm. deep;
3ft. 3in., 2ft. 7½in., 1ft. 7⅝in.

PROVENANCE

Acquired from Norman Adams Ltd., London, 1981;
Christie's London, *50 Years of Collecting: The Decorative Arts of Georgian England*, 14 May 2003, lot 147 (£28,000).

LITERATURE

C. Claxton-Stevens and S. Whittington, *18th Century English Furniture, The Norman Adams Collection*, Woodbridge: Antique Collectors' Club, 1985, p.96.

‡ W £ 15,000-20,000



128 DETAIL



128



129

**AN IRISH GEORGE IV
MAHOGANY CENTRE TABLE,
CIRCA 1825**

with circular cross-banded top on a
waisted foliate column and quadripartite
plinth with gadrooned bun feet and
concealed brass castors, underside of
top bearing ink stamp for William Moore
of Derry
72cm. high, 127cm. diameter;
2ft. 4½in., 4ft. 2¼in.

PROVENANCE

Sotheby's London, *The Irish Sale*, 16
May 1996, lot 31 (£2,300).

‡ W £ 2,500-3,000



130

**AN IRISH REGENCY
MAHOGANY OPEN BOOKCASE,
CIRCA 1815,**

with shaped cresting over four open
shelves of graduated depth, over a
gadrooned frieze on spirally turned
tapering legs with brass caps and
casters.
194cm. high, 106.5cm. wide, 38cm.
deep; 6ft. 4½in., 3ft. 6in., 1ft. 3in.

PROVENANCE

Christie's London, *Fine English Furniture*,
19 September 2002, lot 94 (£7,768 with
premium)

‡ W £ 4,000-6,000



130

□ 131

**A GEORGE IV MAHOGANY TUB
ARMCHAIR, CIRCA 1820**

the shaped back and scrolled arm
supports and seat rail carved with
acanthus leaves on beaded and faceted
tapering legs, with gilt-brass cappings
and castors, covered in a plum velvet
upholstery with a squab cushion

PROVENANCE

Hamilton Osborne King, Dublin, 1994,
lot 380.

‡ W £ 800-1,200



131



132

□ 132

A VICTORIAN SILVER-MOUNTED DRESSING TABLE MIRROR, WILLIAM COMYNS, LONDON 1895

Rectangular, the silver mount chased and pierced with rococo foliage and trelliswork, on a velvet-covered easel from with wall-hanging chain. 81.5cm. high, 62.5cm. wide; 2ft. 8in., 2ft. 1/2in.

PROVENANCE

Adam's, Dublin, 1997, lot 49.

‡ W £ 600-800



133

□ 133

A PAIR OF LOUIS XVI STYLE GILT-BRONZE MOUNTED MARBLE VASES NOW FITTED AS LAMPS

with pleated silk shades lamp [without shade]: 49cm. high; 1ft. 7 1/4in.

‡ W £ 1,000-1,500

134

A GEORGE III BOXWOOD STRUNG MAHOGANY KIDNEY-SHAPED WRITING TABLE, LATE 18TH CENTURY

the shaped top with three-quarter gallery and later gilt-tooled brown leather-lined writing surface above a mahogany-lined fitted frieze drawer with leather-lined writing slope and flanked to each side by mahogany-lined drawers, on square tapering legs with brass cappings and castors 82cm. high, 118cm. wide, 67cm. deep; 2ft. 8 1/4in., 3ft. 10 1/2in., 2ft. 2 1/2in.

PROVENANCE

Acquired from Norman Adams Ltd., 1982; Christie's, London, *50 Years of Collecting: Decorative Arts of Georgian England*, 14 May 2003, lot 122 (£20,315 with premium).

‡ W £ 7,000-10,000



134

135

A GEORGE III MAHOGANY AND BOXWOOD STRUNG CHEVAL MIRROR, LATE 18TH CENTURY

the pivoting and adjustable rectangular plate between two uprights with sash mechanism, headed by finials and joined at the base with a turned stretcher on downswept legs 141cm. high, 59.5cm. wide, 67cm. deep; 4ft. 7 1/2in., 1ft. 11 3/8in., 2ft. 2 3/8in.

PROVENANCE

Acquired from Norman Adams Ltd., 1967; Christie's London, *50 Years of Collecting: Decorative Arts of Georgian England*, 14 May 2003, lot 123 (£15,535 with premium).

‡ W £ 5,000-8,000



135



136

136

**A LATE GEORGE III MAHOGANY
BREAKFRONT WARDROBE, FIRST
QUARTER 19TH CENTURY**

with moulded cornice over two central panelled doors enclosing five slides above four graduated drawers flanked by one full-length cupboard to either side, on *later* foliate carved bracket feet
238.5cm. high, 254cm. wide, 56cm. deep;
7ft 10½in., 8ft 4in., 2ft. 2in.

PROVENANCE

Acquired from Gordon Nichol, Francis Street, Dublin, 2001.

‡ W £ 3,000-5,000

137

**A MATCHED PAIR OF EARLY VICTORIAN
MAHOGANY PEDESTAL BEDSIDE CUPBOARDS,
CIRCA 1840**

the cupboard door with two dummy drawers above three short graduated doors
larger: 80.5cm. high, 54.5cm. wide, 42.5cm. deep;
2ft. 7¾in., 1ft. 9½in., 1ft. 4¾in.

PROVENANCE

Hamilton Osborne King, 1992, lot 254.

‡ W £ 3,000-5,000



137





138

□ 138

TWO VICTORIAN CAST IRON RUSTIC BENCHES, LATE 19TH/EARLY 20TH CENTURY

with conjoined snakes to each side larger 127.5cm. wide, 4ft. 2¼in.; the other 93cm. wide; 3ft. ½in.

PROVENANCE

Adam's Dublin, 2001, lot 326A.

‡ W £ 1,500-2,500

□ 139

A PAIR OF COMPOSITION WARWICK VASES, LATE 19TH/EARLY 20TH CENTURY

71cm. high, 87cm. wide; 2ft. 4in., 2ft. 10¼in.

‡ W £ 1,500-2,500

□ 140

A COALBROOKDALE FERN PATTERN GARDEN BENCH, LAST QUARTER 19TH CENTURY

with cast ferns and slatted wood seat 85cm. high, 148.5cm. wide; 2ft. 9¼in., 4ft. 10½in.

‡ W £ 1,500-2,500



140

□ 141

A PAIR OF VICTORIAN TERRACOTTA GOTHIC REVIVAL PLANTERS, LATE 19TH CENTURY, BY PULHAM BROXBORNE

64.5cm. high, 60cm. diameter; 2ft. 1½in., 1ft. 11¼in.

PROVENANCE

Adam's, Dublin, 1997, lot 316.

‡ W £ 1,200-1,800



139



141



142

142

TWO SETS OF VICTORIAN CAST-IRON GARDEN FURNITURE, LATE 19TH/20TH CENTURY

comprising two tables and eight chairs
Table: 68.5cm. high, 58 cm. diameter;
2ft. 3in., 1ft. 11in.

‡ W £ 2,500-3,500

□ 143

A SET OF VICTORIAN CAST-IRON GARDEN FURNITURE, LATE 19TH/20TH CENTURY

comprising one table and four chairs
Table: 68.5cm. high, 58 cm. diameter;
2ft. 3in., 1ft. 11in.

‡ W £ 1,500-2,500



143



144

A SET OF FOUR VICTORIAN WHITE-PAINTED CAST-IRON VASES, LATE 19TH/20TH CENTURY

61cm. high, diameter 45cm.;
2ft., 1ft. 5¾in.

‡ W £ 2,000-3,000



144



145



145

**A PAIR OF LARGE
TERRACOTTA LIDDED VASES,
20TH CENTURY**

of neoclassical form, the lidded upper
section in two parts, on a plinth base
198.5cm. high; 6ft. 6½in.

‡ W £ 3,000-5,000

□ **146**

EUROPEAN, 20TH CENTURY

Seated Goblin

composition stone
56 by 49 by 55cm., 22 by 19¼ by 21½in.

PROVENANCE

Sotheby's Billingshurst, 23 September
1997, lot 413

‡ W £ 800-1,200



146

147

**AFTER ANTONIO CANOVA
(1757 - 1822)
EUROPEAN, 19TH/ 20TH
CENTURY**

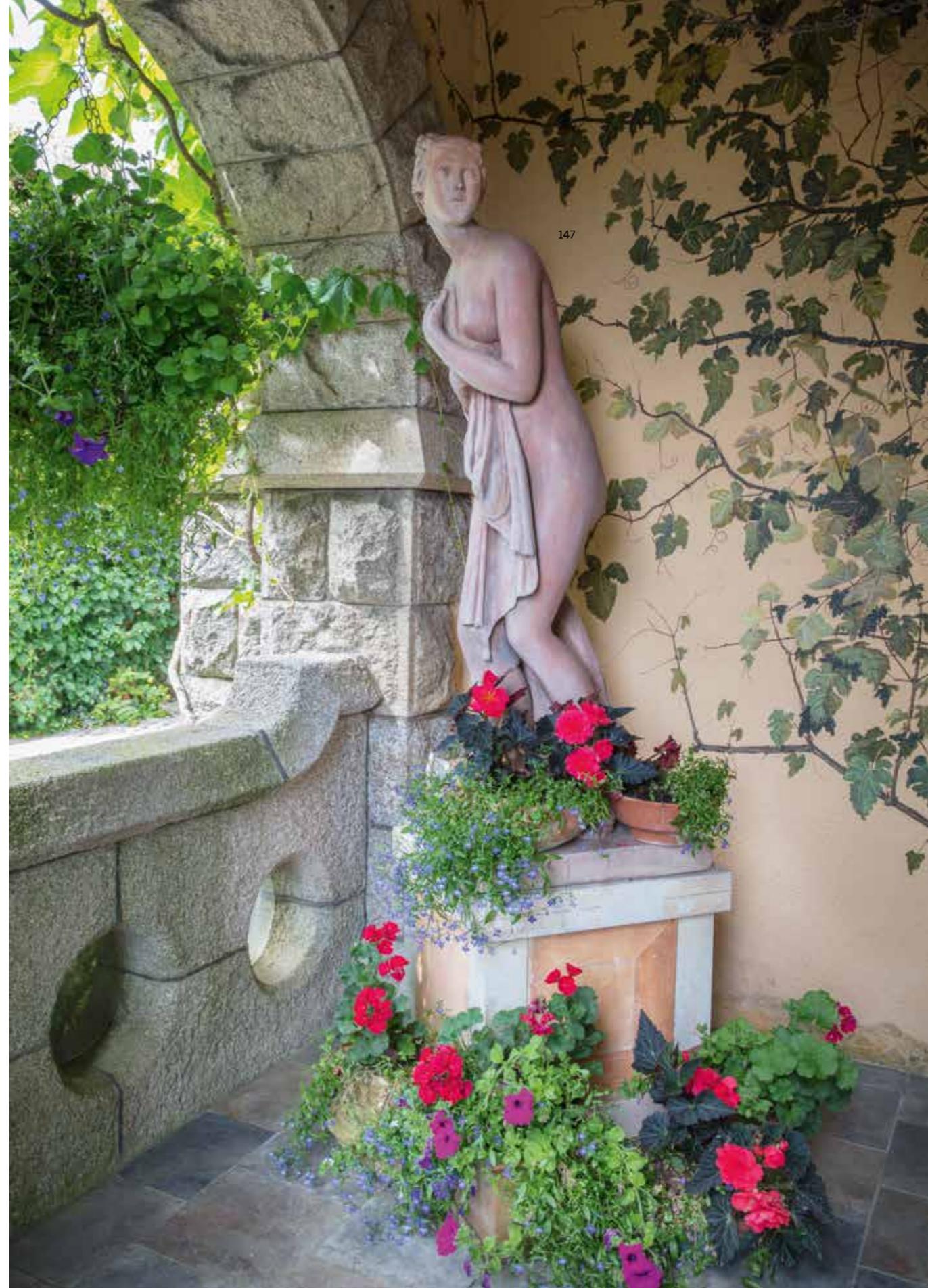
Venus Italica

painted sandstone, on a modern base
figure: 168cm., 66in.
base: 60 by 61 by 61cm.,
23½ by 24 by 24in.

PROVENANCE

Sotheby's Billingshurst, 23 September
1997, lot 331

‡ W Π £ 2,500-4,000



147



148



149



150



148

A SET OF FOUR VICTORIAN CAST IRON GARDEN URNS, LATE 19TH/20TH CENTURY

together with a similar urn on a pedestal
set of four, each: 49cm. high, 77cm. wide; 1 ft. 7¼in., 2 ft. 6¼in.

PROVENANCE

Sotheby's London, 1998, lot 855.

‡ W £ 8,000-12,000

149

EUROPEAN, LATE 19TH CENTURY

Female allegory with a cornucopia
painted composition stone
158cm., 62in.

PROVENANCE

Sotheby's Billingshurst, 23 September 1997, lot 383

‡ W £ 2,000-3,000

150

EUROPEAN, LATE 19TH/ EARLY 20TH CENTURY

Hebe
composition stone, on a composition stone base
figure: 160cm., 63in.
base: 36cm., 14¼in.

PROVENANCE

Sotheby's Billingshurst, 23 September 1997, lot 382

‡ W £ 2,000-3,000

HOW TO BID



1. BROWSE

Go to sothebys.com or the Sotheby's app to find works you are interested in.



2. REGISTER

Sign up to place bids.



3. BID

Bid before and during the auction, from anywhere in the world.

FOR ASSISTANCE WITH REGISTRATION AND BIDDING

Enquiries@sothebys.com

US +1 212 606 7000 **UK** +44 (0) 20 7293 5000 **HK** +852 2822 8142

sothebys.com/bidonline FOLLOW US @SOTHEBYS

BUYING AT AUCTION

The following is intended to give you useful information on how to buy at auction. All bidders should 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.

Buyer's Premium and Overhead Premium

A buyer's premium and overhead premium will be added to the hammer price and are 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 £700,000; 20% on any amount in excess of £700,000 up to and including £3,500,000; and 13.9% on any remaining amount in excess of £3,500,000. The overhead premium, which covers an allocation of Sotheby's overhead costs relating to our facilities, property handling and other administrative expenses, is 1% of the hammer price.

These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Bidding in advance of the live auction Certain auctions have a period of online bidding followed by a live auction. In such cases, if you are unable to attend the live auction in person and wish to place bids, or simply wish to bid in advance of the live auction, you may do so on sothebys.com or via the Sotheby's App (each an "Online Platform" and together, the "Online Platforms"). In order to do so, you must register an account with Sotheby's and provide the requested information. Once you have done so, navigate to your desired lot and click the "Place Bid" button to start the process. You may bid at or above the starting bid displayed on the Online Platforms. Please note that Sotheby's reserves the right to amend the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have enabled push notifications on your device) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Please note that in certain circumstances clients who have been outbid may be reinstated as the leading bidder and will receive notification via email or push (if enabled on your device). Please refer further to the "DURING THE AUCTION" section below. Online bids are made subject to the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed

at sothebys.com, as well as the Conditions of Business applicable to the sale. Online bidding may not be available for Premium Lots.

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 do not include the buyer's premium, overhead premium, any applicable Artist's Resale Right levy or VAT.

Pre-sale Estimates in US Dollars and Euros

Although the sale is conducted in pounds sterling, the pre-sale estimates in some cases are also published in US dollars and/or Euros. The rate of exchange is the rate at the time of publication of this guide. 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 exhibition. 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 below.

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 publish the history of ownership of an item of property if such information contributes to scholarship or is otherwise well known and assists in distinguishing the item of property. 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 item of property.

2. DURING THE LIVE AUCTION

Conditions of Business Sotheby's auctions are 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 a Sotheby's 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. Online bids are made subject to the Conditions of Business applicable to the sale and the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed at sothebys.com.

Bidding at the Live Auction Following any applicable online bidding period, bids may be executed during the live auction in person, on the telephone or online via an Online Platform. 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 published below.

Bidders using an Online Platform are subject to the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. Online bidding may not be available for Premium Lots.

Bidding in Person If you would like to bid in person at the live auction, you may register for a paddle prior to the start of the live auction through an Online Platform or by contacting the Bids Department. Alternatively, you may register for a paddle upon entering the saleroom. Proof of identity will be required. If you are a first-time bidder, you will also be asked for your address, phone number, email address and signature in order to create your account. 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.

Telephone Bids In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. 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 see sothebys.com or contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Absentee Bidding For some sales (other than where the option to submit an Advance Bid (as defined below) is enabled and a current bid is visible on the Online Platforms), if you are unable to attend the live auction in person, you may place your maximum bid prior to the start of the live auction on an Online Platform or by submitting your maximum bid in writing to the Bids Department. When the lot that you are interested in comes up for sale, the auctioneer will execute the bid on your behalf, making every effort to purchase the lot for as little as possible and never exceeding your limit. 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. This service is free and confidential.

Advance Bidding For certain sales, bidders may submit bids in advance of the live auction (“Advance Bid”) through an Online Platform, as described above in “BEFORE THE AUCTION” section or by submitting your maximum bid in writing to the Bids Department. For these sales, if you submit an Advance Bid prior to the live auction, the system will automatically bid on your behalf up to and including your predetermined maximum Advance Bid in response to other bids and will alert you via email and push notifications (if enabled on your device). During the live auction, if your Advance Bid remains as the leading bid, the auctioneer will execute your bid on your behalf in response to other bids. You may also continue to bid during the live auction above your predetermined maximum Advance Bid via an Online Platform using the Live Online Bidding method described below.

Live Online Bidding If you cannot attend the live auction, it may be possible to bid live online via an Online Platform . For information about registering to bid via an Online Platform please refer to sothebys.com.

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 published below.

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.

Currency Board As a courtesy to bidders, a currency board is operated in many salerooms. It displays the lot number and current bid in both pound sterling and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby’s assumes no responsibility for any error or omission in the currency amounts shown.

3. AFTER THE AUCTION

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

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.

For lots eligible for payment in cryptocurrencies (as indicated by the Cryptocurrency Payments symbol), payments made in cryptocurrency shall be subject to the additional terms set out in the Additional Terms and Conditions for Payment in Cryptocurrency section below and in Condition 7(b) of the Conditions of Business for Buyers applicable to the sale.

- 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 (a) online at <http://www.sothebys.com/en/invoice-payment.html>; (b) via the Sotheby’s App; (c) by calling Post Sale Services at +44 (0)20 7293 5220; or (d) in person at Sotheby’s premises in London.

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

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.

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. 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. Please note that items marked with a ‘W’ in the catalogue 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. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

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 published below. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

Purchases remaining at our New Bond Street premises 90 days after the sale may be transferred to Sotheby’s Greenford Park Fine Art Storage (see Sotheby’s Greenford Park, Storage and Collection information). All such transferred purchases will be subject to further storage and handling charges from the point of transfer.

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 live auction. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

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. If you are bidding via an Online Platform, our shipping calculator is available to help you determine the delivery charges in relation to the item of property on which you wish to bid.

For further 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.

- A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

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. 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 published below). 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 beside the lots of property included in this sale.

◦ 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. A third party providing a guarantee jointly with Sotheby’s may provide an irrevocable bid, or otherwise bid, on the guaranteed property. 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, overhead 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 and overhead 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 included in this sale 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. Where a lot is offered “without reserve” absentee bids will be executed at a minimum of 10% of the low estimate. If any lots included in a sale are offered without a reserve, these lots are indicated by a box (◻). If all lots included in a sale 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.

🔒 Premium Lot

In order to bid on "Premium Lots" (🔒 in print catalogue or 🔒 in eCatalogue) you will be requested to complete a Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

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

🔒 Cryptocurrency Payments

Sotheby's will accept cryptocurrency as payment for lots with this symbol, within the parameters specified in the Conditions of Business for Buyers applicable to the sale and subject to the Additional Terms and Conditions for Payment in Cryptocurrency stated in the Buying At Auction guide for the relevant sale. Please review those terms and conditions if you are interested in paying in cryptocurrency, and contact Post Sale Services for more information. Please refer to VAT information for Buyers for VAT symbols used in this sale. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium and overhead premium. Buyer's premium and overhead premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed below.

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. Sotheby's is unable to provide tax advice to you and recommends you obtain independent tax advice. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the live 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 cataloguing (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 overhead premium and hence will charge an amount in lieu of VAT at the standard rate on these premiums. This amount will form part of the buyer's premium and overhead 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 premiums.

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

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Department on the day of the live 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 Post Sale Services 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 the hammer price, buyer's premium and overhead premium.

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

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the UK will be assumed to be remaining in the UK. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above).

Items sold to buyers whose address is outside the UK will be assumed to be exported from the UK. 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 United Kingdom'. However, buyers who are not intending to export their property from the UK should notify our Post Sale Services 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 UK 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 overhead 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 and overhead premium on our invoice and will not be separately identified.

(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 ask HM Revenue and Customs to generate a C79 certificate. 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. 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 UNITED KINGDOM

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

Property with a † symbol

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

Property with a ‡ or a Ω symbol

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

- Sotheby's is instructed to ship the property to a place outside the UK

- The property is hand carried directly from the UK 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 UK. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a † or a Ω symbol.

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

- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK residents unless the lot is subject to Temporary Admission and the property is exported from the UK and Sotheby's is instructed to ship directly.

- Sotheby's is not able to cancel or refund any VAT charged on sales to UK residents unless the lot 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.

Email the Overseas Repayment Unit

newcastle.oru.hmrc.gsi.gov.uk

Use this email to contact HMRC about reclaiming VAT paid in the UK if your business is based overseas.

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, overhead premium, artist's resale right levy and any requested shipping services including insurance, as applicable) 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 published below;

(iv) any additional notices and terms published by Sotheby's, including the guide to Buying at Auction; and

(v) in respect of online bidding via an Online Platform, the Additional Terms and Conditions for Online Bidding published below and available on www.sothebys.com and the Sotheby's App, in each case as amended by any saleroom notice or auctioneer's announcement at the live 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:

"ARR" is applicable artist resale right royalty payable by the Buyer on the qualifying Property;

"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, including an amount in respect of any applicable VAT thereon, and any Artist's Resale Right Levy payable in respect of the sale of the Property;

"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;

"Overhead Premium" is the allocation of Sotheby's overhead costs relating to Sotheby's facilities, property handling and other administrative expenses that is payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction in the sale catalogue plus any applicable VAT or amount in lieu of VAT;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium, Overhead Premium, ARR 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 cataloguing 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 cataloguing, 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 live auction. Bidders who wish to bid in person 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) Where available, telephone 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 live auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone bids may be recorded.

(c) Online bids are made subject to the Additional Terms and Conditions for Online Bidding (published below and available on www.sothebys.com or via the Sotheby's App) which apply in relation to bids submitted via an Online Platform, 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 start of the live 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) During the live auction, 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 live 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 (except to the extent permitted in Condition 7(b) immediately on conclusion of the live auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) For lots eligible for payment in cryptocurrencies, payments made in cryptocurrency shall be subject to the terms in this Condition 7(b), in addition to the terms set out in Condition 7(a):

(i) Sotheby's will accept payment in cryptocurrency only for lots designated as eligible for such in the sale catalogue, or by any oral or written announcement or notice prior to or during the sale, and only in the following cryptocurrencies: USDC, BTC and ETH.

(ii) The amount due will be the cryptocurrency equivalent at the time payment is made of the amount invoiced. This means that only a portion of the Purchase Price may be payable in cryptocurrency and the remainder in pounds sterling. The Buyer will be responsible for applicable network fees required to successfully conduct the transaction on the blockchain.

(iii) Any payment in cryptocurrency must be made within ten (10) business days of your receipt of the invoice from Sotheby's, and payment must be made between the hours of 9:00am and 5:00pm Eastern Time (U.S.), Monday to Friday (and not on a U.S. public holiday).

(iv) Payment must be made from an account or digital wallet in the Buyer's name maintained with one of the following platforms: (1) Coinbase Custody Trust; (2) Coinbase, Inc. (including Coinbase, Coinbase Pro and Coinbase Prime accounts); (3) Fidelity Digital Assets Services, LLC; (4) Gemini Trust Company, LLC; or (5) Paxos Trust Company, LLC. Partial payments from multiple digital wallets will not be accepted, and the Buyer will be required to provide documentation reasonably requested to confirm that the Buyer owns the wallet used to make payment.

(v) Payments in cryptocurrency will not be accepted other than in accordance with this Condition 7(b). If the Buyer makes payment in cryptocurrency other than in accordance with Condition 7(b), Sotheby's may, in its sole discretion, return those funds to the Buyer and hold the Buyer responsible for all third-party fees (including, without limitation, network

fees, taxes, transfer fees, etc.), and in such circumstances Sotheby's may require the Buyer to pay in the fiat currency of the sale. In addition, in the event Sotheby's makes any refund of taxes to the Buyer and the Buyer paid such taxes using cryptocurrency, the Buyer understands and agrees that Sotheby's, at our sole discretion, may refund the Buyer (1) the same amount(s) of the same cryptocurrency that the Buyer paid to Sotheby's for such taxes; (2) the amount(s) in fiat currency that Sotheby's invoiced to the Buyer for such taxes; or (3) the fiat currency equivalent at the time the refund is made of the amount(s) of cryptocurrency that the Buyer paid for such taxes. In no circumstance will the Buyer be entitled to receive any appreciation on the value of the cryptocurrency that the Buyer provided to Sotheby's as payment in connection with a refund.

(vi) Once the Buyer initiates a cryptocurrency transaction, the transaction cannot be reversed; this is inherent in the nature of cryptocurrencies and not a policy set by Sotheby's. The Buyer is responsible for verifying that the Buyer has sent the correct amount to the correct digital wallet address.

(vii) If the Buyer makes payment in cryptocurrency from a digital wallet or account, the Buyer represents and warrants the following:

(a) the Buyer owns the digital wallet and the cryptocurrency used to make payment; (b) the digital wallet or account is not directly or indirectly hosted, operated, or otherwise controlled by anyone that is the subject of economic sanctions, embargoes or other trade restrictions in any jurisdiction, including those administered and enforced by the United States, European Union, United Kingdom, United Nations Security Council, or other applicable sanctions authority (collectively, "Sanctions") or located, resident, or organised in a country or territory that is the subject of Sanctions (including Crimea, Cuba, Iran, North Korea, and Syria) (collectively, "Sanctioned Jurisdictions"); (c) the cryptocurrency or any other assets in the digital wallet or account used for the bid or purchase were not sourced from anyone that is the subject of Sanctions or located, resident, or organised in a Sanctioned Jurisdiction; and (d) the Buyer's payment in cryptocurrency will not cause (or otherwise result in) Sotheby's, the Seller or anyone else to violate any Sanctions, anti-money laundering, anti-terrorism, anti-bribery or anti-corruption laws, or any other applicable laws.

(viii) Sotheby's shall have no liability for any payment made by the Buyer in cryptocurrency that is not received by Sotheby's for whatever reason.

(ix) The Buyer acknowledges the risks inherent to the use of cryptocurrency, including without limitation the risk of faulty or insufficient hardware, software, and internet connections; the risk of introduction or intrusion of malicious code or software; the risk of hacking or unauthorised access to the Buyer's digital wallet or information stored therein, or of theft or diversion of funds therefrom; volatility and unstable or unfavourable exchange rates; and the risk of unfavourable regulatory intervention and/or tax treatment in relation to transaction in such currency. Sotheby's will have no liability for any of the foregoing.

(c) 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.

(d) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the live 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 live 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.

(e) 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.

(f) 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.

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 live 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 AND/OR BUYER'S WARRANTIES

(a) The Bidder and/or Buyer warrants that:

(i) 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)"); and

(ii) the funds used for purchase and settlement of the lot(s) are not connected with nor have any link to nor are derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist activities or other criminal activity, and the Bidder/Buyer is neither under investigation, nor has been charged with or convicted of without limitation, tax evasion, money laundering, terrorist activities or other criminal activity.

(b) Where the Bidder is bidding on behalf of another person or acting as agent (in either case, for the purposes of this Condition 9(b), the "Agent") for another party (the "Principal(s)"), the Agent warrants in its own capacity (in addition to the warranties set out in Condition 9(a)) that:

(i) the Principal(s) is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s);

(ii) the funds used for purchase and settlement of the lot(s) are not connected with, nor have any link to any criminal activity, including without limitation tax evasion, money laundering, terrorist activities or other criminal activity and that the arrangements between the Agent and the Principal(s) of the lot(s) or otherwise do not, in whole or in part facilitate tax crimes;

(iii) the lot(s) purchased by the Agent or the Principal(s) is not being purchased for the purposes of, or being used in any way connected with, or to facilitate breaches of any applicable tax, anti-money laundering or anti-terrorism laws or regulations;

(iv) the Agent has conducted appropriate customer due diligence on the Principal(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws and regulations and the Agent does not know and has no reason to suspect that the funds used for settlement are derived from or connected with proceeds of any criminal activity including without limitation tax evasion, or that the

ultimate buyer(s) is under investigation, or has been charged with or convicted of money laundering, terrorist activities or other criminal activity; and

(v) the Agent consents to Sotheby's relying on the Agent's customer due diligence, and the Agent will retain for a period of not less than 5 years the documentation evidencing the Agent's customer due diligence. The Agent will make such documentation promptly available for immediate inspection by an independent third-party auditor upon Sotheby's written request to do so.

(c) The Bidder and/or Buyer hereby undertakes and warrants that none of the funds used for purchase and settlement 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.

(d) Sotheby's reserves the right to seek identification of the source of funds received, and to make enquiries about any person transacting with Sotheby's. If Sotheby's has not completed its enquiries in respect of anti-money laundering, anti-terrorist financing or other checks as it considers appropriate concerning the Bidder and/or Buyer or the Seller to Sotheby's satisfaction at its discretion, Sotheby's shall be entitled either not to complete or to cancel the sale of any lot, as appropriate, and to take any further action required or permitted under applicable law without any liability to the Bidder and/or Buyer.

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 live 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 live 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 live auction.

11. EXPORTS 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 published in respect of the lot 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 of the sale. 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 All Bidders and Sellers agree that the Courts of England and Wales are to have exclusive jurisdiction to settle all disputes (including non-contractual disputes) arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in the Courts of England and Wales by personal service, delivery by mail or delivery by email at the last address of the relevant Bidder or Seller known to Sotheby's or any other usual address, or in any other manner permitted by English law, or by the law of the place of service.

ADDITIONAL TERMS AND CONDITIONS FOR ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to online bidding on sothebys.com or via the Sotheby's App (each, an "Online Platform" and together, the "Online Platforms").

These Online Terms are in addition to and subject to the same law which governs 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 Online Terms.

ADVANCED BIDDING

1. In the case of certain auctions, bidders can bid in advance of the live auction through an Online Platform ("Advance Bids"). In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to amend the starting bid prior to the start of the live auction.

You may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such reserve is set. Bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve, will be counted towards the total bid count displayed on the Online Platform.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you unless it is the leading bid. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform during the live auction at the next increment. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

Please note that in certain circumstances, clients who have been outbid may be reinstated as the leading bidder and will receive notification via email or push (if enabled on your device).

LIVE ONLINE BIDDING

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids during the live auction is therefore a one-step process; as soon as the "Place Bid" button is

clicked, a bid is submitted. By bidding online, you accept and agree that bids submitted in this way are final and that you may not be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from an Online Platform using your Sotheby's account, you irrevocably agree to pay the full purchase price, including buyer's premium, overhead premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary increments for bidders in the auction room and on the telephone but bidders using Online Platforms to bid may not be able to place a bid in an amount other than a whole bidding increment. All bidding for the 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.

GENERAL USE OF AN ONLINE PLATFORM

4. By bidding via an Online Platform, you accept and agree that bids submitted in this way are final and that you may not be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from an Online Platform using your Sotheby's account, you irrevocably agree to pay the full purchase price, including buyer's premium, overhead premium and all applicable taxes and other applicable charges.

5. 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.

6. Online bidders are responsible for making themselves aware of all saleroom notices and announcements which will be accessible on the Online Platforms.

7. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

8. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on sothebys.com 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 which may or may not be shown in the My Bids section and the invoice sent to you by Sotheby's following the sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

9. Sotheby's offers online bidding as a convenience to our clients. Sotheby's is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a client's internet connection.

computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

10. Online bidding will be recorded.

11. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and the terms of Sotheby's Authenticity Guarantee, Sotheby's Conditions of Business and Authenticity Guarantee will control.

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 Post Sale Service Group 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 live 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 live auction may 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 live 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 live auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

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

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

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

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

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the live 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

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you.

Thank you for your co-operation.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

REMOVAL OF FURNITURE TO SOTHEBY'S GREENFORD PARK

Purchasers wishing to clear items of Furniture from Bond Street on the day of the sale should contact the department administrator as soon as possible.

UPHOLSTERED FURNITURE

Whilst every care has been taken in cataloguing upholstered furniture, no guarantee can be given to the originality of the timber covered by upholstery or fabric.

IVORY

Some items in this sale contain ivory which may be subject to export and import restrictions. In addition, African elephant ivory cannot be imported into the United States. Please refer to the Endangered Species section in the Buying at Auction guide printed in the catalogue. Your attention is also drawn to Condition 10 of the Conditions of Business for Buyers.'

CLOCKS

Although condition reports may be given on request, such reports are statements of opinion only and may not specify all mechanical replacements or imperfections in the movement, case, dial, pendulum, separate base(s) or dome. All dimensions are approximate.

SCULPTURE

Casts in bronze, terracotta and other material are catalogued with the full name and dates of the artist that created the original model. In most cases, however, this does not mean that the cast is by the hand of the artist or of that precise date but, rather cast after the model by that artist.

08/21 NBS_NOTICE_FURNITURE

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 GEORGE III MAHOGANY CHEST OF DRAWERS, THIRD QUARTER 18TH CENTURY

This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

2 GEORGE III MAHOGANY CHEST OF DRAWERS

This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration and in some cases it may also indicate that the piece has been constructed from old parts.

3 GEORGE III STYLE MAHOGANY CHEST OF DRAWERS

The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

10/01 NBS_GLOS_FURNITURE

SHIPMENT TO IRELAND BY ROAD

Please contact the Dublin office following the sale if you would like us to assist with the shipment of your purchases back to Ireland. Please contact us on +353 (0)1 644 0200 for a quote. All lots must be paid for prior to shipment and are subject to export licences being granted.

Sotheby's, 29 Molesworth Street, Dublin 2, D02 PF82

PHOTOGRAPHY

Heath Cooper
Sean Edgar
Rick Jenkins
Colin Beale
James Stabler
Amanda Harvey
Brian Watt
Malcolm Smith

