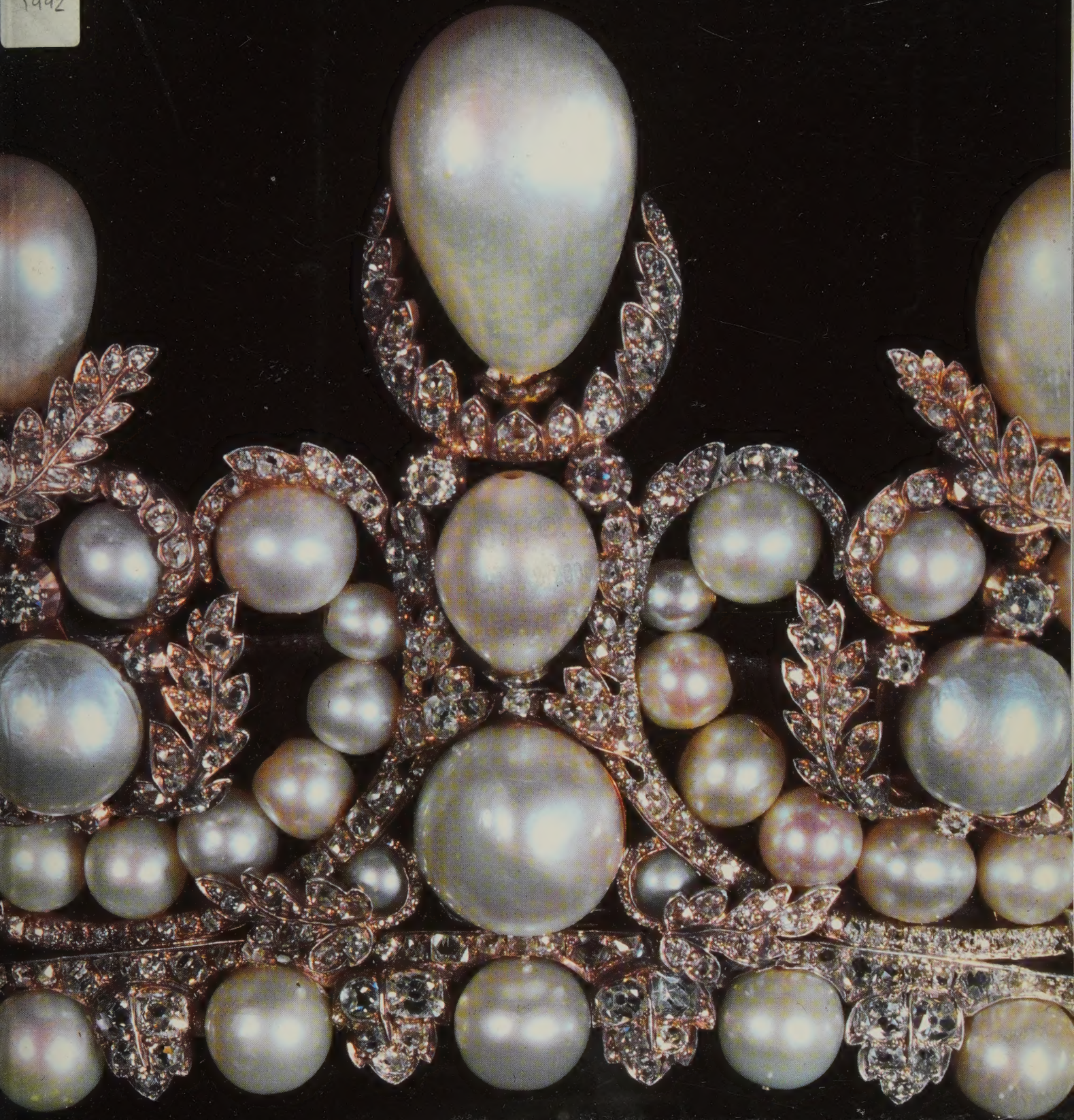


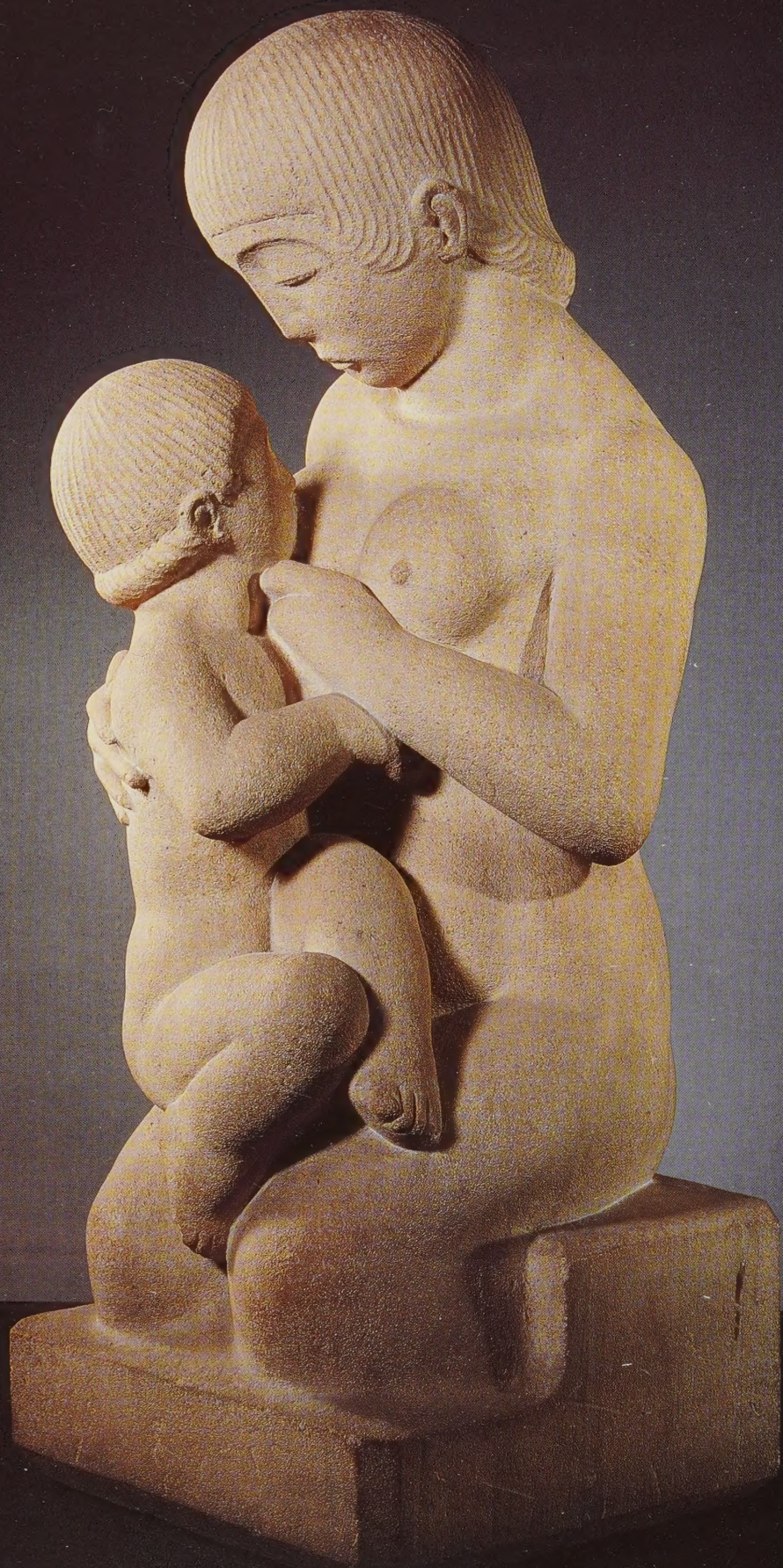
# SOOTHEY'S PREVIEW

NOVEMBER 1992

N  
8640  
563  
567a  
November  
1992









# SOTHEBY'S PREVIEW

NOVEMBER 1992

4 THE MOLLIE PARNIS LIVINGSTON COLLECTION *by Richard M. Clurman*

8 NEWS

12 THE THURN UND TAXIS COLLECTIONS

16 WRIGHT LUDINGTON'S LEGACY *by Lynn Stowell Pearson*

20 IN PROFILE: BARBARA DEISROTH *by Lynn Stowell Pearson*

22 OF REVOLUTIONARY STAMP *by Anthony Banwell*

26 FROM OUR HOUSE TO YOUR HOUSE

27 FLIGHTS INTO THE FUTURE

28 SALES ANNOUNCEMENTS BY CATEGORY

92 SALES LISTED BY LOCATION

94 SOTHEBY'S OFFICES WORLDWIDE

96 PRINCIPAL OFFICERS & EXPERTS

FRONT COVER: The Empress Eugénie's tiara by Gabriel Lemonnier, *circa* 1853 (*see page 53*). Estimate: SF300,000 - 500,000 (£120,000 - 200,000; \$230,000 - 380,000).

Snuff Boxes and Jewels from the Thurn und Taxis Collection, Geneva, 17th November.  
Enquiries: David Bennett 41 (22) 732 8585

ILLUSTRATION OPPOSITE: Eric Gill (1882 - 1940), *Mother and Child*, 1913, bath stone, 58.5 cm. (23 in.) high.  
Estimate: £25,000 - 35,000 (\$50,000 - 65,000).  
Modern British and Irish Paintings, Drawings and Sculpture  
London, 4th November.  
Enquiries: Susannah Pollen 071 - 408 5388

BACK COVER: A Gilbert Marks charger with *repoussé* floral motif, 1894, estimate: £2,000 - 3,000 (\$3,800 - 5,700).  
A Nelson Dawson silver and enamel cup and cover, estimate: £2,000 - 3,000 (\$3,800 - 5,700). A Charles Robert Ashbee loop handled porringer, for the Guild of Handicraft Ltd., 1902, estimate: £800 - 1,200 (\$1,500 - 2,300). A pair of salts, 1900, estimate: £600 - 900 (\$1,100 - 1,700).  
Applied Arts from 1880, London, 30th October.  
Enquiries: Philippe Garner 071- 408 5138

## SOTHEBY'S PREVIEW

34 - 35 New Bond Street, London W1A 2AA. Telephone: 071-493 8080

**Editor:** Bevis Hillier **Art Director:** Amanda Brookes **Assistant Editors:** Caroline Behr, Catherine Chester Levy  
**Editorial Assistant:** Philippa Czernin **Designer:** Liz Thorp **Assistant Art Director:** Ken Adlard  
**Contributing Editors, New York:** Ronald Varney, Lynn Pearson **Editorial Assistant:** Elizabeth Wright

## BOARD OF DIRECTORS, SOTHEBY'S HOLDINGS, INC.

A. Alfred Taubman (Chairman), Max M. Fisher (Vice Chairman), Michael L. Ainslie (President and Chief Executive Officer),  
Viscount Blakenham, Enrico Braggiotti, The Rt. Hon. The Earl of Gowrie, John L. Marion, Julian Thompson, Leslie Herbert Wexner

## ADVISORY BOARD, SOTHEBY'S HOLDINGS, INC.

Giovanni Agnelli, Her Royal Highness The Infanta Pilar de Borbón, Duchess of Badajoz, Ann Getty, Emilio Gioia, Alexis Gregory,  
The Rt. Hon. Earl Jellicoe, Anne Johnson, Graham D. Llewellyn, The Hon. Sir Angus Ogilvy, Carroll Petrie, William Pitt, Mrs. Charles H. Price II,  
Professor Dr. Schmalenbach, Baron Hans Heinrich Thyssen-Bornemisza de Kaszon, Seiji Tsutsumi, The Earl of Westmorland, Jesse D. Wolff

*Sotheby's Preview* (ISSN) 0144-8277 is published monthly except for Feb., March, June, August and Sept. by Sotheby's Holdings, Inc. 1334 York Avenue, New York, New York 10021.  
Application to mail at Second Class postage rates is pending at New York, New York 10021 and at additional mailing offices.

**POSTMASTER:** Send address changes to *Sotheby's Preview*, P.O. Box 5111, Norwalk, Connecticut 06856. Volume 4/Issue 6 © Sotheby's Inc.1992  
Printed by Chase Web Ltd, Colour reproduction by Precise Litho Limited.

Advertising: The Publishing Consultancy, 65-66 Frith Street, London W1. Telephone: 071-287 6886.  
Bob Berg & Associates, 17 Lambert Lane, Lambertville, NJ 08530. Telephone: 609 397 8297



# What happens when refuses to accept

At Mercedes-Benz we've found that by eliminating the word "can't" from our thinking, seemingly contradictory feats of engineering can be accomplished.

You ~~can't~~ design cars that can be driven hard and expect them to last a long time.

In designing cars to meet the great strains of high-speed Autobahn driving, Mercedes-Benz has also managed to achieve the best longevity record of any luxury car sold throughout the past 15 years.<sup>1</sup>

In all aspects of car-making, Mercedes tends to take a long-term view of things. Even the odometer goes up to 999,999 miles (as opposed to just 5 digits on many cars).

Mileage is a point of pride among

Mercedes owners. Many proudly display grill badges signalling 250,000, 500,000 or 1,000,000 kilometers.

And while there's no guarantee that your Mercedes will last this long, at least two diesels that we know of, that were well-maintained and

repaired over the years, have logged more than a million miles.

You ~~can't~~ build elegant cars that also have the lowest cost of ownership.

You'd expect a finely-tuned car like a Mercedes to be temperamental. Yet IntelliChoice Inc.<sup>2</sup> forecasts that the Mercedes 190E 2.3 and 300D 2.5 will have, on average, the lowest cost of ownership, over a 5-year period, of any car in their respective class.

You ~~can't~~ build high performance sedans that also lead the way in safety technology.

High performance cars generally don't provide the safety features

more conservatively-designed cars. But Mercedes couples performance and safety engineering.

According to Automobile magazine,<sup>3</sup> "The 500E's handling characteristics are 'best in the world' and its safety features are among the most advanced.

Every Mercedes incorporates a comprehensive safety system.

In the event of a frontal collision, the forked structural members



<sup>1</sup>Based on registration data for years 1977-1991. <sup>2</sup>The Complete Car Cost Guide, IntelliChoice, Inc., San Jose, CA. 190E 2.3 rated best in the under \$40,000 luxury class. 300D 2.5 rated best in the over \$40,000 luxury class. <sup>3</sup>Automobile magazine, January 1990. Airbags are supplemental restraints. Please always wear your seat belt.



# In a car company the word "can't"?

help to channel impact energy from the passenger cabin. The crumple zone deforms. The steering column collapses. The air bag is deployed (in the case of frontal impacts) to cushion

Mercedes-Benz

head and upper body, while the Energy Tensioning Retractors remove seat belt slack. Even the accelerator pedal is designed to swing from the driver's foot. All in a matter of a second. While the passengers are cocooned in a rigid cabin, pioneered by Mercedes.

You ~~can't~~ build cars that are both innovative and dependable.

...ation often causes aggravation,

until the "bugs" are worked out. But Mercedes is so rigorous in its testing that new inventions tend to be dependable from the start. Like the 5-point multilink suspension—the most advanced way of keeping the rear wheels pointed straight.

And roadster seats so strong they anchor the seat belts and shoulder belts (Autoweek called them "The world's most innovative seats").<sup>4</sup>

You ~~can't~~ design cars that will look new today and classic tomorrow.

The body design of the Mercedes is evolutionary, not revolutionary.

A Mercedes looks the way it does because of function, not vanity.

That's why Mercedes-Benz automobiles grow old gracefully, some

of them even becoming classics.

You ~~can't~~ build a wide range of models and expect them to have high resale value.

Mercedes, on average, have retained the highest percentage of long-term resale value of any car line.<sup>5</sup> So no other car helps you buy a new Mercedes like an old Mercedes.

The current 300SL is forecast to retain, on average, 75% of its value five years from now.<sup>2</sup>

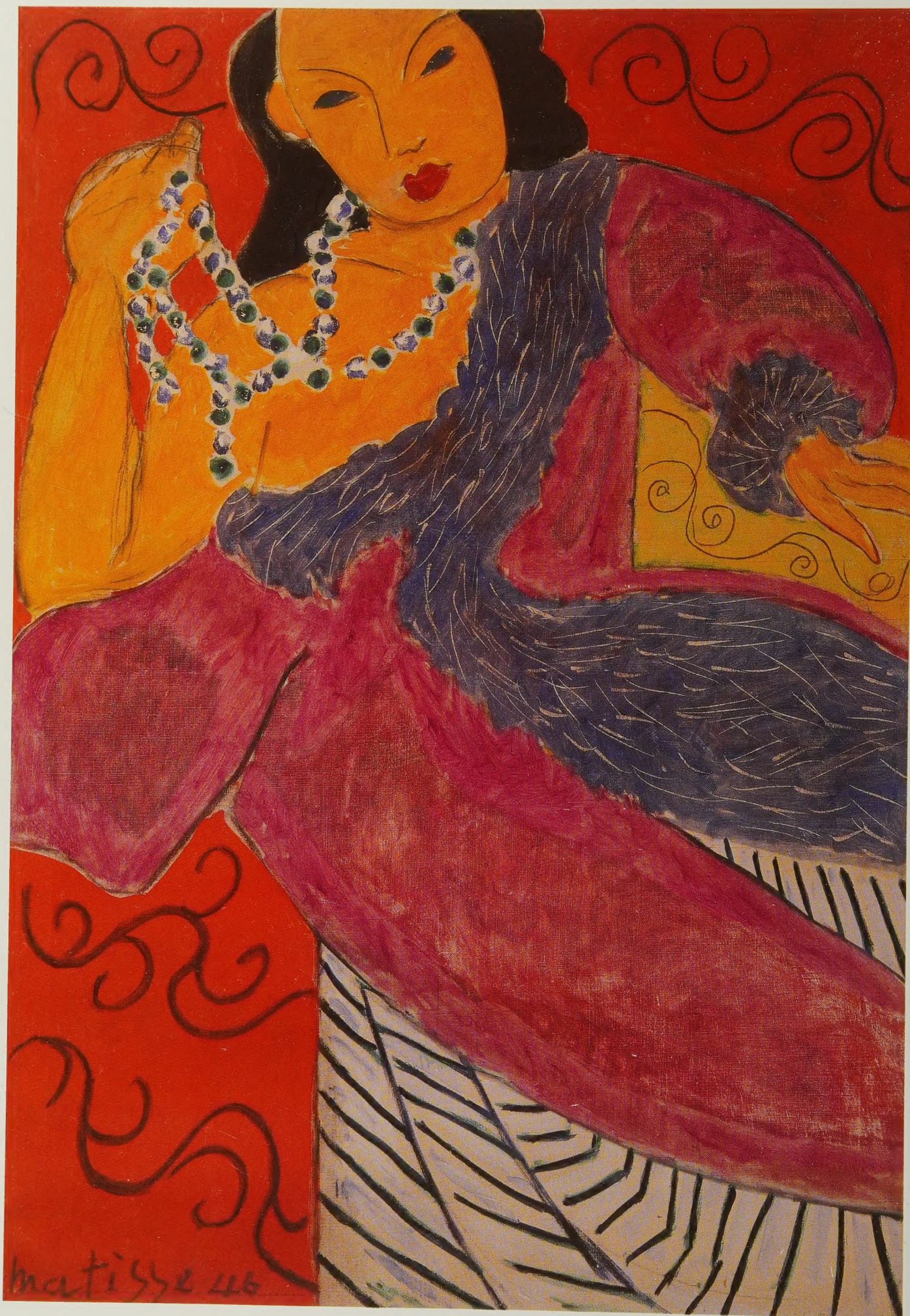
All of which goes to prove that with Mercedes you don't have to give up anything to get everything.

For information, call 1-800-477-2361.



Sacrifice nothing.







# THE MOLLIE PARNIS LIVINGSTON COLLECTION

*Richard M. Clurman* evokes the life and friends of New York designer Mollie Parnis Livingston, whose collection will be sold at Sotheby's New York on 10th November



Mollie Parnis Livingston – “Mollie” to all who knew her – was a collector. In her Park Avenue eyrie she gathered around her everything from works by Matisse, Picasso, Henry Moore, Utrillo, Vuillard and Soutine to Chinese porcelain, golden bibelots and autographed best-sellers perched on Biedermeier bookshelves. Her guests dined from Billy Baldwin chairs and read by the light of gilded Empire lamps. But as much as she loved her “things”, she had another collection she treasured even more: her friends.

And what a collection *they* were. In the precincts of Seventh Avenue's garment district, where her name was a trademark, all her life she worked as if her next meal depended on it (it once did). But unlike most titans of their trade, she never mixed her business with her other life. “I'm fulfilled by my life away from work,” she once said, “I am surrounded by interesting people.”

Characteristically, she entered that life at the top. Her initiation into the world of politics, journalism and public affairs discourse started in the 1950s when she first designed for a President's wife – Mamie Eisenhower. Although Mollie was a dogged Democrat, she dressed the wives of presidents from then on – whether it was Betty Ford or Lady Bird Johnson who, with

her husband, became Mollie's close friends.

Politics and journalism make natural bedfellows. The salons of Mollie's life were always populated by reporters, cabinet officers, candidates – presidential and other – actors, writers, worldly business people, song writers, emissaries from abroad – talkers and doers from every walk of life. She watched Mike Wallace interviews, sitting in front of her television set on Sunday nights with Wallace himself. She dined so often with President and Mrs. Johnson that she knew the members of their Secret Service escort by name. The night he took control of CBS, Larry Tisch was in her duplex, along with Walter Cronkite, Dan Rather, Morley Safer, Don Hewitt – it seemed like all of CBS. She interviewed her friend Barbara Walters almost as much as the ABC star interviewed others. For the Sulzbergers, Grusons, Rosenthals, Greenfields and Gelbs, she had advice on how to run *The New York Times*. Her bicoastal network included the film-star Kirk Douglas and his wife, Anne, the chat-show host Johnny Carson, and dozens of others from the world of entertainment, the theatre and the arts.

Name dropping? Not at all. They were the close friends and accomplished transients of Mollie's life. She peppered all of them with blunt questions, encouraged bare knuckles seminars at her elegantly laden tables, all against the soothing background of her omnipresent art and embracing hospitality. Although she never went beyond high school, she made up for her lack of formal education by extracting every scrap of information – preferably inside stuff – she could dragoon out of her friends. Every morning her pile of newspapers was spread out before her on a plain bedcloth so as not to sully her Porthault linens. If something she saw in print or television provoked or stimulated her, she was likely to pick up the phone and engage in her own private opinion poll.

Her fascination with journalism led her to create, in memory of her son Bob, the Livingston Award for Young Journalists, a



*Above:* Mollie Parnis Livingston with President Lyndon B. Johnson.

*Right:* the living room of Mollie Parnis Livingston's New York apartment with Pablo Picasso's *Femme Assise*.

*Opposite page:* Henri Matisse, *L'Asie*, signed and dated 46, oil on canvas, 116.2 by 81.3 cm. (45¾ by 32 in.) From the Estate of Mollie Parnis Livingston. Estimate on request





kind of junior Pulitzer Prize that encouraged men and women under 35 to excel in the media that were her sustenance. Each year she presented the winners with their awards at an illustrious lunch at the New York Public Library. The night before, she met over dinner with the judges from New York and around the country to participate in a lively discussion of what was going on in America and the world.

New York born and bred, Mollie was the quintessential New Yorker. Upon being introduced to a charming and renowned trial lawyer from Tennessee, she asked him incredulously, "You don't live in Nashville *full-time* do you?", with the clear implication that such an engaging talent couldn't possibly live and work "out of town". Hers was more than a parochial affection. Among her other philanthropies she started and financed, through her foundation, the Mollie Parnis Dress Up Your Neighbourhood Awards, giving hundreds of prizes to children and their parents to beautify their rundown communities. "That's my garden," she would beam as she went by a blooming flower and vegetable garden in the heart of the South Bronx or Bensonhurst.

When she died last summer at 93, the news was on the front page of *The New York Times* and *The Wall Street Journal*; it was carried across the country on the wires of the Associated Press, extensively reported in *Women's Wear Daily*, *Time*, *People* and the *International Herald-Tribune*. Mollie would have loved the coverage.

**Property from the Estate of Mollie Parnis Livingston**  
New York, 10th November at 10.15 am.

**Enquiries:** Gillian Arthur or Jennifer Roth 212 606 7213/7516

**Impressionist and Modern Paintings, Drawings and Sculpture, Part I, New York, 10th November at 7 pm**  
**Enquiries:** Alexander Apsis, 212 606 7360



*Above:* the library in Mollie Parnis Livingston's Park Avenue duplex showing Edouard Vuillard's, *Madame Vuillard à Table*.

*Top:* Edouard Vuillard, *Madame Vuillard à Table*, signed, oil on cradled panel, 43.8 by 67 cm. (17¼ by 26½ in.) From the Estate of Mollie Parnis Livingston.  
Estimate: \$500,000 - 700,000 (£260,000 - 370,000).



# The management of wealth made simple.



Once it was enough to invest wisely in domestic blue chip securities.

Today a portfolio that ignores global realities can expose you to unacceptable risk. And limit opportunities for reward.

Yet the complexities of managing a truly global portfolio are more than most people are willing to undertake.

Fortunately, there's The Private Bank of Union Bank of Switzerland.

As one of the world's few Triple-A rated banks, UBS has resources and expertise in

global portfolio management unmatched by any other financial institution.

Which is why we have been the portfolio managers of preference to generations of individuals and their families for over 125 years.

If you have investible assets of \$3 million or more, contact HansPeter Lochmeier, Senior Vice President, at (212) 715-3821.

Allow us to assist you in simplifying the new complexities and rewards of today's portfolio management.



THE PRIVATE BANK





## Beatlemania

Lyrics of two of the Beatles' best-loved songs from the 1967 album, "Sergeant Pepper's Lonely Hearts Club Band", achieved record prices in Sotheby's sale of Rock 'n' Roll and Film Memorabilia on 27th August. John Lennon's lyrics for *A Day in the Life* sold for £48,400, over three times the £15,000-20,000 estimate. The lyrics, scribbled in black felt-tip on sketchpaper and copied out in capital letters on the reverse, sold to an anonymous telephone bidder. *She's Leaving Homewritten* by Paul McCartney, sold for £44,100. Proceeds from the sale of the latter went to the Alder Hey Children's Kidney Fund, Liverpool. In all the sale made over £100,000 for various charities, and a total of over £600,000, the highest for any London sale of Rock 'n' Roll Memorabilia, and proof of the enduring popularity of the Beatles.

## Angelica Kauffmann Exhibition

*Angelica Kauffmann: A Continental Artist in Georgian England* is a major exhibition organized by Brighton Museum and Art Gallery and jointly sponsored by Sotheby's.

Angelica Kauffmann (1741-1807) is best known today as the creator of decorative neo-classical paintings for Robert Adam interiors and delicate mythological compositions which were widely produced on furniture and ceramics. During her lifetime, Angelica Kauffmann was recognised by Joshua Reynolds and others in the art world as an important painter of historical, mythological and allegorical subjects and as a portrait painter of considerable talents. These aspects of her work have tended to be overshadowed by her reputation as a decorative painter. This exhibition seeks to redress the balance and offers a re-examination of her work between 1766 and 1781, the years she resided in England. The exhibition at Brighton Museum and Art Gallery runs from 14th November 1992 - 3rd January 1993. Opening times: Tues, Thurs, Fri, Sat, 10am - 5.45pm, Sunday 2pm-5pm. 23rd January - 7th March 1993 York City Art Gallery

Angelica Kauffmann, *Self Portrait Hesitating between the Arts of Music and Painting*, 1791, oil on canvas. Photo courtesy of Nostell Priory, National Trust.

## SOTHEBY'S NEWS

### Designer Christmas Trees

The 1992 exhibition of the Coca-Cola Festival of Trees in aid of Save the Children will be held at Sotheby's London from 2nd to 8th December.



Christmas trees on display will be by a selection of top designers from the crown jewellers, Garrards, to Cartier, Penhaligon's, Selfridges and Crabtree & Evelyn. Sotheby's will be producing a tree especially for the event. The Festival's sponsor, Coca-Cola Great Britain, is a corporate member and long term supporter of the charity.

The exhibition will be followed by a gala dinner and auction on Wednesday 9th December at the Whitehall Banqueting House in the presence of Her Royal Highness The Princess Royal. Visitors to the exhibition, to be held in the new Arcade Gallery, will be able to make sealed bids for the trees in advance of the auction. Last year's Festival of Trees raised £95,000 for Save the Children.

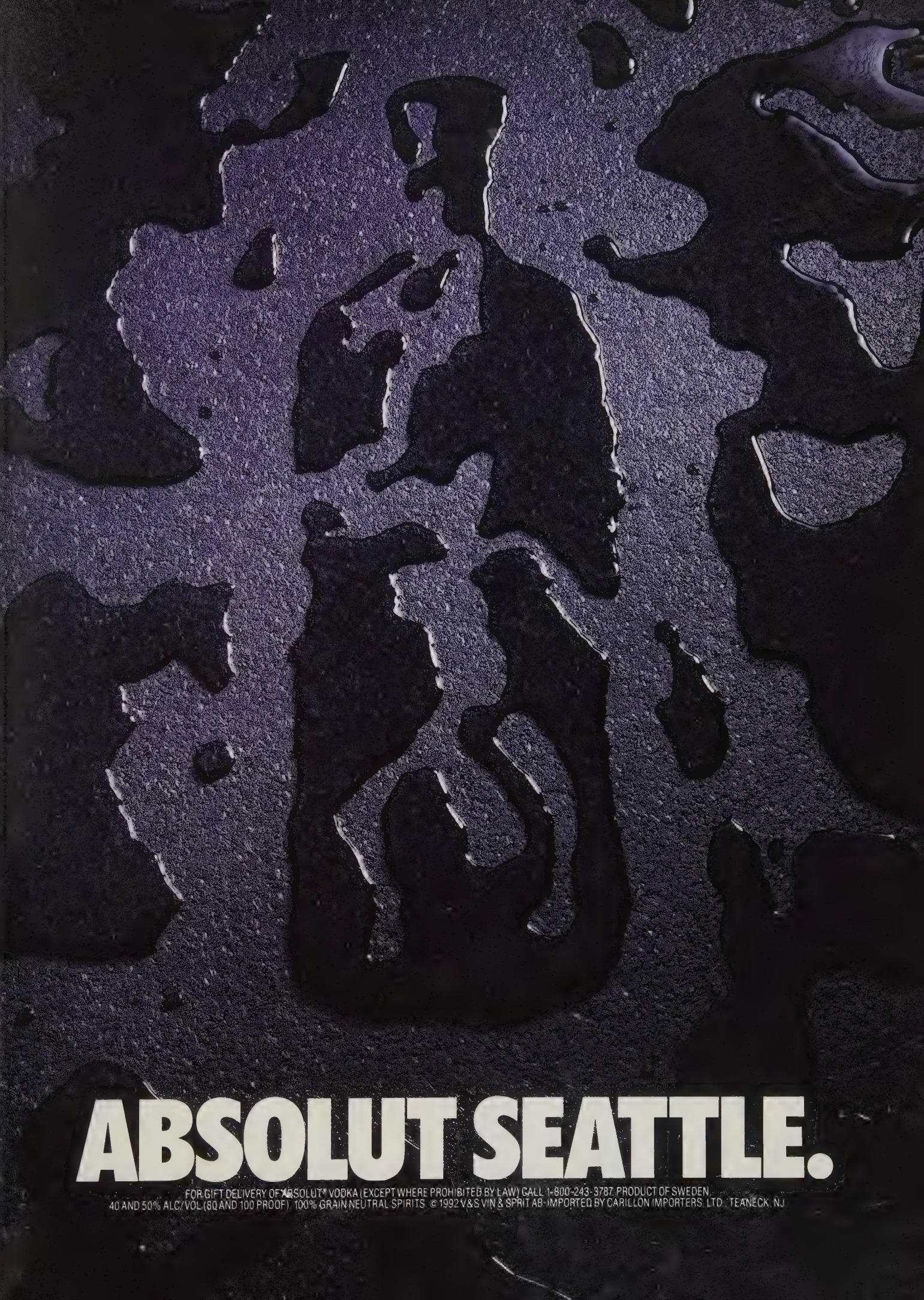
Left: Crabtree & Evelyn's design for the 1991 Festival of Trees

### Pearls of Wisdom

In 1993, Sotheby's Educational Studies will run two one-month study courses on the development of Western jewellery design from antiquity to the present day. The course aims to enable students to develop the skills required to date jewellery stylistically, discern quality pieces and introduce them to the principles of gemmology. Lectures are complemented by visits to major collections in London. Students will also have the opportunity, with the guidance of Sotheby's experts, to handle jewels consigned for auction.







# ABSOLUT SEATTLE.

FOR GIFT DELIVERY OF ABSOLUT® VODKA (EXCEPT WHERE PROHIBITED BY LAW) CALL 1-800-243-3787. PRODUCT OF SWEDEN.  
40 AND 50% ALC/VOL (80 AND 100 PROOF). 100% GRAIN NEUTRAL SPIRITS. ©1992 V&S VIN & SPRIT AB. IMPORTED BY CARILLON IMPORTERS, LTD., TEANECK, NJ.



## "House Divided" Manuscript

Sotheby's is to sell a rare, previously unknown manuscript leaf containing the earliest surviving formulation of Lincoln's famous "house divided" doctrine. The sale will take place in New York on 15th December. Written probably in the winter of 1857-8 in preparation for a speech, the leaf reads in part: "A house divided against itself cannot stand. I believe this government cannot endure permanently, half slave, and half free... I do not expect the Union to be dissolved. I do not expect the house to fall; but I do expect it will

Why, Kansas is neither the whole, nor a  
little of the past question—  
"A house divided against itself can-  
not stand."  
I believe the government can not endure  
permanently, half slave and half free.  
I suppose the thing is past, and  
perhaps inevitable. But the question is,  
do we expect the Union to be dissolved  
now? I do not expect the house to fall; but  
I do expect it will cease to be divided. It  
will become all one thing, or all the other. Either  
the opposite of slavery will await the final  
of it, and put it in a state of ultimate extinction; or  
it will continue as just a form in life, it will  
come such as we see in all the states, slave, or  
no slave. Do you wish to destroy the Union?  
I do not see, how little even my reasons  
to be made.  
That decision may be made at three points:  
the first, that a negro can not be a citizen.  
That point is made in order to deprive the negro  
in any power, out of the benefit of the privi-  
lege of the U. S. Constitution which declares that  
"the citizens of each state shall be entitled to  
all privileges and immunities of citizens in the  
several states."  
The second point is, that the U. S. Constitution pro-  
hibits slavery, as property, in all the U. S. territories, and  
that neither Congress, nor the people of the territories,  
nor any other power, can prohibit it, at any time, prior  
to the formation of state constitutions.  
The third point is, that the U. S. Constitution may  
safely be filled up with slaves, before the formation of  
state constitutions, and thereby to embarrass the function

## SOTHEBY'S NEWS

cease to be divided. It will become all one thing, or all the other."

Lincoln repeated this passage virtually verbatim on June 16, 1858, in accepting the presidential nomination at the Illinois Republican State Convention.

Manuscripts of Lincoln's speeches and other public writings, political and literary, are exceptionally rare. The history of the survival of this fragment is almost as interesting as its content. When President-elect Lincoln and his family moved from Springfield, Illinois, to Washington in 1861, they left a carpetbag of Lincoln's papers at the home of Elizabeth Todd Grimsley, a cousin of Mary Todd Lincoln.

After Lincoln's assassination, some of the contents of the carpetbag were dispensed to collectors seeking relics of the president. However, most of the papers stayed with the Grimsley family until a servant mistakenly destroyed them. Fortunately, the present leaf had already been removed from the carpetbag by the family. The page has been consigned by a great-grandson of Elizabeth Todd Grimsley, and is estimated to sell for \$300,000 - \$500,000.

Left: the draft of Abraham Lincoln's "house divided" doctrine opposing slavery

## Italian Art Comes to London

Each December the Accademia Italiana in Knightsbridge shows some of the world's highest quality Italian works of art. This prestigious fair, the Orangerie Italiana, gives collectors a chance to view and purchase Italian works of all periods from the world's leading dealers.

Unlike a conventional art and antiques fair, all the works at the Orangerie Italiana are displayed individually rather than on stands. This year they are exhibited in a setting specially designed by the London designer, Christophe Gollut, and based on the theme of "The Theatre". A series of lectures will also be given during the Orangerie Italiana on subjects ranging from the work of Piero della Francesca to Italian ceramics.

Sotheby's account holders will receive free admission to the fair, including a full colour catalogue on presentation of their Sotheby's Account Card.

The fair runs from 9th-18th December.

Opening hours are Monday to Friday

11am-7pm, Saturday to Sunday 11am-6pm

## Sotheby's Indian Summer

Sotheby's first sale in India will take place at the Taj Palace Inter-Continental Hotel, New Delhi, on 8th and 9th October 1992. The sale of Indian, European and Oriental Paintings and Works of Art marks the first of a series of sales to be held every April and October. Sotheby's is confident that the sales will create an active Indian market.

With the exception of ancient Indian bronzes and a number of the Victorian paintings, the works in the sale date from after 1892 and therefore can be exported under India's heritage laws.

Sotheby's International Travel has arranged a keenly priced return fare to New Delhi of £550 with Thai Airways. The ticket is valid for up to 30 days enabling visitors to attend the auction and to see something of the country. In addition, the Taj Palace Inter-Continental Hotel in New Delhi is offering special rates to visitors to the auction.

For further information please contact Sotheby's International Travel. Tel: 071 409 2565.

Left: Maqbool Fida Husain, *Figures*, signed, oil on canvas. Estimate: Rs.8,00,000-10,00,000 (£16,000-20,000; \$30,000-38,000)

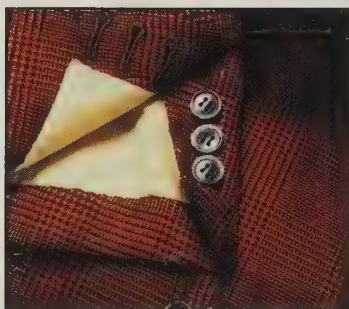
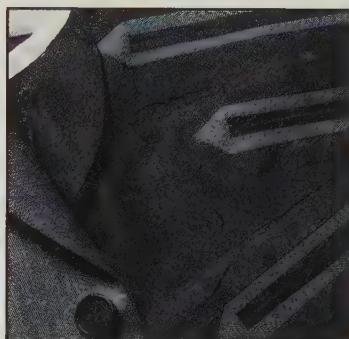






# A Time Honored Tradition

Known throughout the world for our unsurpassed quality and personal service, Brioni is committed to continuing this tradition in the spirit nurtured by our founders.



A Commitment to the Finest  
Hand-Tailored Men's Clothing in the World.



HAND-TAILORED IN ITALY SINCE 1945

ROMA • FIRENZE  
NEW YORK  
55 East 52nd St.

For the location of an authorized Brioni retailer nearest you, contact

*Brioni* 610 Fifth Avenue, NY, NY 10020 • (212) 956-4155



# THE THURN UND TAXIS COLLECTIONS

Silver, jewellery and objects of vertu from one of Europe's leading princely families will be sold at Sotheby's Geneva in November



*Above:* a diamond tiara, known as the 'Empire Diadem', circa 1820.  
Estimate: SF300,000 - 400,000  
(£120,000 - 160,000; \$230,000 - 300,000)

*Opposite:* a set of 12 German silver candlesticks, six Andreas Friedrich Stemmler, four Salomon Dreyer, Augsburg, 1747-9, two unmarked, 22.5 cm. (8¾ in.) high.  
Estimate: SF140,000-180,000  
(£60,000-70,000; \$100,000-140,000)

The princely family of Thurn und Taxis has played a central role in the history of Europe since the days of the Holy Roman Empire. The family fortune was founded by Franz von Taxis (1459-1517), who established the first postal service between Brussels and Vienna, becoming Master General of the Posts to the Emperor. The horn of the Taxis courier became the familiar symbol of a postal system that spread throughout Europe. In the 17th century, the run from Brussels to Paris took 40 hours. "I sometimes wish," the late Prince Johannes once remarked, "that I could get my letters delivered as quickly as that nowadays."

Based at first in Brussels and then in Frankfurt, in 1748 the family established their principal residence in Regensburg, northern Bavaria, where Prince Alexander Ferdinand, 3rd Prince of Thurn und Taxis, had the honour bestowed on him of being appointed hereditary representative of the Holy Roman Emperor. In 1812, the family moved to the nearby monastery of St. Emmeram. Over the course of the 19th century this complex of medieval buildings was expanded to create a suitable setting for the magnificent Thurn und Taxis collections. As a result of the death of Prince Johannes, 11th Prince of Thurn und Taxis, in 1990, Sotheby's Geneva will be auctioning selected items from these collections.



## Silver on a Princely Scale

In the late 1720s Anselm Franz, 2nd Prince of Thurn und Taxis, commissioned Robert de Cotte, the court architect to Louis XV, to design a palace in Frankfurt, the new headquarters of the Imperial General Post Office. Among the artists employed for the interior decorations were Carl Bernardini, Luca Antonio Colomba, Paul Egell and Anton Franz Zanolly.

His eldest son, Prince Alexander Ferdinand, lived there "in the grandest style", complete with 80 horses, 160 servants, a master of ceremonies, gentlemen-in-waiting and a private orchestra, all calculated to add "lustre and distinction" to his Court.

The silver to be sold in Geneva comes from this era of 18th-century magnificence. A set of 72 silver-gilt dessert plates, in superb condition and dating from 1755-7, are by Augsburg goldsmiths Emanuel Gottlieb Oernster and Bernhard Heinrich Weyer. They demonstrate the lavish scale of entertaining of Prince Alexander, and bear his arms.

From the 16th century onwards, Augsburg was the most important centre of the German goldsmithing trade; and the family archives contain records of transactions between the households of the Princes of Thurn und Taxis and the leading goldsmiths of the day. Also from Augsburg comes a set of 12 silver candlesticks, outstanding examples of the German rococo style, and a fine and unusual pair of silver ice pails, in the shape of half barrels. These are matched by a pair of ice pails by the Brussels maker Carolus Timmermanns II, reflecting the family's links with the city where Franz von Taxis had founded his postal service in the 15th century. All four ice pails bear the arms of Anselm Franz, 2nd Prince of Thurn und Taxis.

Also made for princely banquets are a set of 36 silver candlesticks by Jean-Jacques Kirstein of Strasburg, 1781, and a silver-gilt ecuelle, cover and stand, by Antoine Boullier of Paris. With its finial of love birds resting on a cloud, this piece is an example of 18th-century French silverware at its finest, and is similar in spirit to three tureens made by Boullier for Catherine the Great as part of the Soltikoff service, and now in the Gulbenkian Museum, Lisbon.

Items such as a games board, with painted silver and silver-gilt soldiers, reflect the less ceremonial aspects of the life of the princely family.

## An Empress's Diadem

Many of the pieces of jewellery to be sold in Geneva came into the family collections through its alliances with Europe's royal and noble families. A magnificent diamond tiara known as the 'Empire Diadem' circa 1820, in Empire style, belonged to Princess Therese, born Duchess of Mecklenburg-Strelitz, and the wife of Karl Alexander, 5th Prince of Thurn und Taxis. In 1858, as a wedding present, Queen Elisabeth (Elise) of Prussia gave a set of three opal and diamond brooches to Duchess Helene, bride of the 7th Prince of Thurn und Taxis. She was the daughter of Duke Max in Bavaria and sister-in-law of the Austrian Emperor Franz Joseph.

In 1890 Albert, the 8th Prince of Thurn und Taxis, married Margarete, Archduchess of Austria and Princess of Hungary and Bohemia, in Budapest; the newly wed couple then returned to Regensburg in their own train. Prince Albert gave his bride, among other presents, an impressive pearl and diamond *devant de corsage* (large brooch), and a pearl and diamond tiara, originally made for the Empress Eugénie by the leading Parisian jeweller Gabriel Lemonnier. One of Winterhalter's most famous portraits of the Empress, now in Versailles, shows her wearing this superb piece. More intimate in feeling is a heart-shaped gold, ruby and diamond locket with, on the right, a portrait miniature of Princess Margarete, faced by her sons, Franz Joseph and Karl August, later to become, respectively, the 9th and 10th Princes of Thurn und Taxis.

Amongst pieces recently acquired by the family is a pair of emerald and diamond earrings, from the collection of the Grand Duchess Vladimir of Russia, sister-in-law of Tsar Alexander III.







### *A Snuff Box made for Frederick The Great*

In the 18th century, the snuff box was not only an object of function, but also a symbol of the status, wealth and discernment of its owner. Frederick II of Prussia (1712-86), better known as Frederick the Great, had a particular passion for these exquisite artefacts, and on his death over 120 were inventoried at his palace of Sans-Souci near Berlin. The magnificent snuff box from his collection to be sold in Geneva is lavishly encrusted with gemstones depicting an urn overflowing with blossom, after a design by Jean Guillaume George Krüger, one of Frederick's court artists. The piece may have passed into the family collections from Princess Therese, wife of the 5th Prince of Thurn und Taxis, and is first recorded in the collections of the Thurn und Taxis family in 1901.

Amongst other objects of vertu in the sale are a presentation sword by Johann Christian Neuber of Dresden, *circa* 1771, and an elaborate fan of Valenciennes lace, studded with rose diamonds, by Mellerio of Paris, *circa* 1896, commissioned to commemorate the marriage of Philippe, Duke of Orléans, to the



Archduchess Maria Dorothea of Austria, elder sister of Princess Margarete of Thurn und Taxis.

The passion of the Thurn und Taxis family for collecting has resulted in an enormous accumulation of works of art and furnishings in the family's various residences. The objects that have been chosen for sale by Her Serene Highness, Princess Gloria, and her advisers, though often of high individual value, will not upset the overall balance of the family's collections. The majority of these remain, in their magnificence and splendour, to be maintained and embellished by future generations.

### **Silver from the Thurn und Taxis Collection**

Hôtel des Bergues, Geneva,  
Tuesday November 17th at 5 pm  
Enquiries: Harry Charteris (London)  
071 408 5106, Kobus du Plessis (Paris)  
33 1 4924 9437, Heinrich Graf von  
Spreti (Munich) 89 299 271

### **Snuff Boxes and Jewels from the Thurn und Taxis Collection**

Hôtel des Bergues, Geneva,  
Tuesday November 17th at 8.30 pm  
Enquiries: David Bennett (Geneva)  
41 22 732 8585, Haydn Williams  
(London) 071 408 5326, Heinrich  
Graf von Spreti (Munich) 89 299 271

*Selected items from the Thurn und Taxis Collections will be on view in Paris (24th-25th September), Lugano (2nd October), London (4th-7th October), New York (14th-18th October), Los Angeles (20th to 22nd October), Hong Kong (25th and 26th October) and Munich (29th-30th October); and in Geneva from 13th November until the day of sale. Please contact Sotheby's local offices for information.*



*Top left and right:* a German draught-board with silver pieces, the pieces Georg Ignatius Christoph Baur, Augsburg, 1781-3, the board, *circa* 1780. Estimate: SF70,000-90,000 (£30,000-35,000; \$55,000-70,000)

*Right:* a jewelled gold and hardstone snuff box made for Frederick II, King of Prussia, after a design by Jean Guillaume George Krüger, Berlin, *circa* 1760, 10 cm. (4 in.) wide. Estimate: SF2,000,000-3,000,000 (£800,000-1,200,000; \$1,500,000-2,000,000)



An  
Essential  
Part of the  
English  
Landscape



Mulberry



MULBERRY AT HOME COLLECTION: a wide selection of furniture and fabric. For more information and local stockists contact 0761 232855





# WRIGHT LUDINGTON'S LEGACY

*Lynn Stowell Pearson describes a collector who in his own words “simply bought a little here, and a little there ... always for my own enjoyment”*

“Art has been the guiding force of my life and a great pleasure to own. But it has brought me even greater joy to share the works that now belong to the Santa Barbara Museum of Art with the several million museum visitors whose lives, I hope, will be enriched as mine has been by the many wonderful things artists have to tell us.” So wrote Wright Ludington in 1989 on the occasion of a tribute to him for a lifetime of support to the Santa Barbara Museum of Art. A founder of the Museum, Wright Ludington donated more than 300 works of art to the institution throughout his life.





While Wright Ludington gave the vast majority of his art collection to the Santa Barbara Museum of Art, a small group of important works will be offered by Sotheby's New York on 10th November. Among the highlights are Henri Matisse's *Collioure*, Pierre Bonnard's *Moulin Rouge* and Edouard Vuillard's *Enfant dans un interieur*.

"Wright Ludington virtually created the Santa Barbara Museum of Art," said Robert Henning, Chief Curator of the Museum. "For over 50 years he filled the Museum with treasures acquired with his discerning eye and you can find his influence in every single gallery today. Our collection of classical art is recognized as being among the premier ones in the West. His gifts to our Asiatic collections have proved to be a magnet for the generosity of others who recognize that their donations will be in superb company. His 20th-century collection includes works by some of the greatest French masters of the period represented by pieces executed at the peak of their creativity. In short, there is no major aspect of the Museum's collection that has not been touched and enhanced by a Ludington gift."

Wright Ludington, who died earlier this year at the age of 91, had every incentive to begin collecting at an early age. "Surrounded by art from birth, he had the means to indulge and he did it creatively," reflected Robert Henning. Born to a family that traced its roots to the *Mayflower*, Mr. Ludington was exposed to art by his parents – his father bought Far Eastern art and his mother was interested in the American and Scandinavian Impressionist artists. In recalling his childhood, he told friends that the family studied history and art before travelling to Europe for the summer. Other summers were spent drawing and painting at a family home in Maine.

Wright Ludington began to collect during his early twenties, using the inheritance he received after his mother's death in 1922. He began with classical antiquities and with works by Derain, Picasso and Braque, all emerging artists at the time. He studied at Yale University, the Pennsylvania Academy of Fine Arts and the Art Students League in New York City, and during the 1940s he worked for the Army Corps of Engineers. It was during that period that he purchased Matisse's *Collioure*, part of the group of works to be offered for sale in New York in November. He bought the picture from the Pierre Matisse Gallery for \$3,000 when he was an army lieutenant, using his inheritance to buy art while living off his modest army salary. As testimony to Wright Ludington's taste and foresight, Robert Henning rhetorically asks, "Now, how many army lieutenants were buying Fauvist art during the 1940s? He also collected works by the British Modernists in the 1940s before other



American collectors did. He had real intuition and an excellent eye for quality – he was able to acquire objects of great importance and had a great sense of style in the true sense of the word."

In the exhibition catalogue, *Wright S. Ludington – Four Decades of Gifts to the Santa Barbara Museum of Art* (1982) Mrs. Lockwood de Forest, a lifelong friend, described Mr. Ludington's uncanny ability to find treasures from almost any art historical period. "He can put together things which no one else would think of

*Opposite, top left:* Wright S. Ludington, in the Ludington Court of the Santa Barbara Museum of Art, 1941. Photographer: Shreve Ballard.

*Opposite, left:* Henri Matisse, *Collioure*, 1905, signed, oil on canvas, 33 by 41 cm. (13 by 16 in.) From the Estate of Wright S. Ludington. Estimate: \$1,250,000-1,750,000 (£700,000 - 900,000)

*Above:* Pierre Bonnard, *Moulin Rouge*, 1896, signed, oil on cradled panel, 57 by 42 cm. (22½ by 16½ in.) From the Estate of Wright S. Ludington. Estimate: \$500,000-750,000 (£260,000 400,000)





Above: Living room of Wright Ludington's home in the Santa Barbara area. Photograph © Jeff Brouws.

Top: The Ludington Sculpture Court, Santa Barbara Museum of Art. Photograph © James Chen.

putting together. Imagination. Creativity. The self-confidence to break all the rules. You know, he started collecting when he was a very young man. I know a lot of twenty-two year olds who don't collect art when their mother dies...."

While Wright Ludington collected across centuries, there is a common thread throughout: an interest in the human figure. In 1964 he wrote in a catalogue introduction to an exhibition of his collection held at UCLA, "I do have a preference for the human aspects of the art of our time, for the pictorial and the colorful." In reviewing the many works Mr. Ludington gave to the Santa Barbara Museum, Robert Henning also sees the human figure as the common theme, "from the medieval carved figure of Christ, to the turquoise Mixtec skull, to the Lipchitz figure, to the Roman portrait busts and ultimately to the Rodin head."

When asked about Wright Ludington's most important gifts to the Museum over the years, Robert Henning touches on four major areas. "Wright's recent bequest of Luristan bronzes further enhances his classical gifts of Near Eastern bronzes and Roman ceramics. His collection of 20th-century Modernists includes seminal works by artists like Charles Sheeler,

Marsden Hartley, Joseph Stella and William Zorach. His collection of Old Master drawings is of museum quality and his gift of works by the British Modernists and Surrealists established that section for us." In addition, one of the most impressive galleries is the Ludington Sculpture Court housing his collection of Greek and Roman sculpture. At the centre is a loutrophoros, a Greek vessel used in rituals, which Mr. Ludington bought for the centrepiece of the collection and the Court.

"Actually," Mr. Ludington insisted in *Four Decades of Gifts*, "I never thought in terms of forming a collection. I simply enjoyed certain pictures and objects. Whenever I liked one especially - liked it enough to want to live with it - and could afford to buy it, I did. I simply bought a little here, and a little there...always for my own enjoyment." But as he emphasized to Henry Seldis of the *Los Angeles Times*, nearly 20 years ago, "The whole point of collecting is not only one's enjoyment, but the learning of what happened in this world creatively over the years: how one thing led to another."

Perhaps the best way to sum up Wright Ludington's legacy is with his own words as recalled by Mrs. Lockwood de Forest when he was asked to explain the art in his collection, "He'd say, 'Just look at it. Just look at it.'"

**Highlights from the Wright Ludington Collection will be exhibited in Los Angeles at Sotheby's Beverly Hills galleries, 308 North Rodeo Drive, from October 20th-24th**  
Exhibition enquiries: Andrea Van de Kamp, 310 274 0340.

**Impressionist and Modern Paintings, Drawings and Sculpture, Part I, New York**  
Tuesday 10th November at 7 pm  
Enquiries: Alexander Apsis, 212 606 7360





**An insurance policy should always reflect  
the full value of what's insured.**

Whether it's a gift destined to be an heirloom or Grandmother's bracelet, insuring fine jewelry with Chubb is flawlessly simple. A Valuable Articles policy from Chubb insures each piece for its full agreed value, virtually settling a claim before there's a loss. With recognized financial strength and over 100 years of experience insuring precious possessions, it's clear why Chubb is the leading insurer of fine jewelry. For information, call your agent or broker, or 1-800-36 CHUBB.

**Insure your world with Chubb**

For promotional purposes, Chubb refers to member insurers of the Chubb Group of Insurance Companies who issue coverage. Chubb is proud to participate in "American Playhouse." Watch for it on PBS. Model's jewelry courtesy of Bulgari.





## IN PROFILE



Barbara Deisroth by Lynn Stowell Pearson

For someone who claims she “didn’t know the difference between a chair and a table” when she first walked through the doors of Sotheby’s in 1971, Barbara Deisroth has become well-known for her expertise in Art Deco, Art Nouveau and Wiener Werkstätte. The material dealt with by her department is diverse and encompasses everything from Tiffany lamps to Gallé glass, from Frank Lloyd Wright chairs to Legrain consoles and from Edgar Brandt portal screens to Wendell Castle *trompe l’oeil* works. As head of Sotheby’s 20th Century Decorative Arts Department in New York for the past 19 years, Ms. Deisroth always has an interesting treasure in her office to tantalize the eye. When we visited it was a bright red Tiffany vase from the John and Katsy Mecom Collection that could have been the inspiration for a contemporary nail polish bottle.

Born in Hazleton, Pennsylvania, Barbara studied art history at Pine Manor College and Boston University, and then spent six months travelling throughout Europe. Upon her return to the States, her father tactfully told her to go out and get a job, so she came to New York. Walking up Madison Avenue, she recognized the name Parke Bernet, Sotheby’s predecessor firm, and walked in. Two positions were open, one in Old Master paintings and another in American furniture. Although disappointed at not getting the job in Old Masters, she proved to be a quick student in American decorative arts, a department that at the time included everything from American furniture to Chinese export porcelain, American folk art to Art Deco and Art Nouveau. Barbara compares her early training at Sotheby’s to that of an apprenticeship and fondly recalls what it was like

in the “good old days.” “We had the luxury of time,” she recalls and today firmly asserts that this hands-on training was invaluable in acquiring the expertise she draws upon today.

In 1973, Barbara became head of the newly-formed Art Nouveau/Art Deco department at Sotheby’s. Her London counterpart, Philippe Garner, who joined the firm in the same week that she did, had become head of London’s Applied Arts department two years earlier. Looking back, Philippe says, “we were both fortunate to have started our careers, as well as our learning curves, at the beginning of the collecting market, and although we are on different sides of the Atlantic, we have shared similar experiences witnessing the tremendous growth in this field.”

Of all of the sales Barbara has organized, probably the most memorable is the Collection of Andy Warhol and the most unusual, the Philip Johnson townhouse. When Barbara first visited the Warhol townhouse she had been told there was “some stuff” that might be of interest to her. Some stuff indeed! Of that visit she recalls, “it was like going into a candy store. In one room there was everything a collector would ever want, all in original condition, and then, after I saw the upstairs storeroom, I thought I had died and gone to heaven – there, piled from floor to ceiling, were Ruhlmann chairs, Legrain consoles and Dunand lacquer.” The landmark sale of Andy Warhol’s Collection in 1988 set record prices for furniture by Emile-Jacques Ruhlmann, Pierre Legrain and Charles Rennie Mackintosh.

Although Barbara maintains a very busy schedule and is often on the road, she somehow finds time to do needlepoint, and often does it during her long plane trips. She takes special pride in designing her own needlepoint patterns, based on 19th-century decorative designs. In her office are two American Gothic-Revival chairs, *circa* 1860, which she plans to cover with a needlepoint pattern she is designing, based on the quatrefoil decoration found at the top of the chairs.

Despite a keen eye for 20th-century decorative arts, Ms. Deisroth’s first love is still American furniture, the field where she began her career at Sotheby’s. Outside working hours she looks for 18th- and 19th-century English ceramics, silver and furniture to add to her collection, but admits that if she had the money she would collect American furniture and decorative arts.



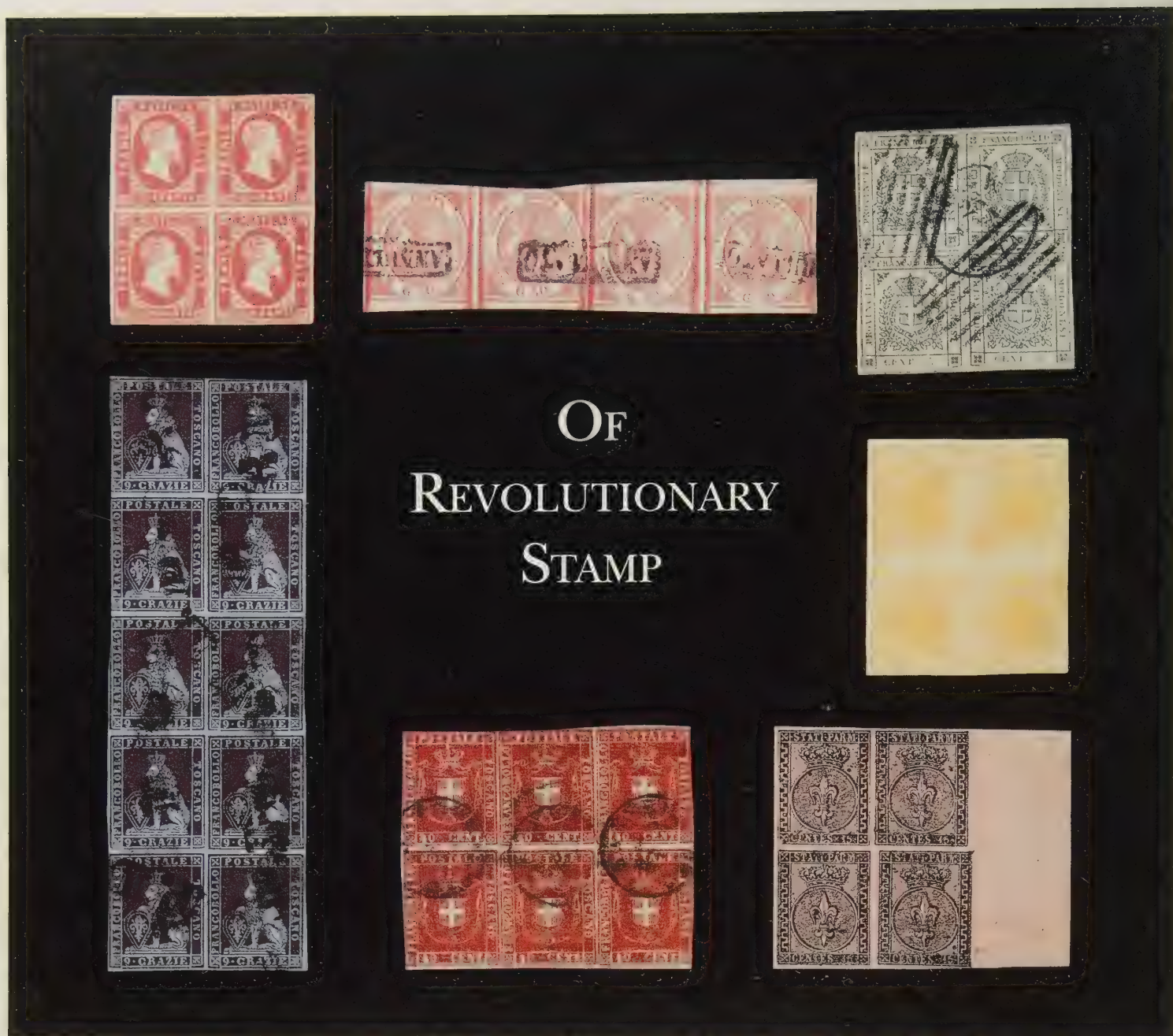


**THE BOMBAY SAPHIRE MARTINI. AS INTERPRETED BY ADAM TIHANY.**

P O U R   S O M E T H I N G   P R I C E L E S S .

Bombay® Sapphire™ Gin. 47% alc/vol (94 Proof). 100% grain neutral spirits. ©1992 Carillon Importers, Ltd., Teaneck, N.J. ©1992 Adam Tihany.





## OF REVOLUTIONARY STAMP

In the mid 19th century Italy faced political turmoil. *Anthony Banwell* discusses a collection coming up for sale at Sotheby's London in November which reflects those turbulent times

The revolutions which swept through Europe in 1848 did not leave the states of Italy unscathed. A *risorgimento* or resurgence of national consciousness had begun as early as the Napoleonic period, but had failed to gain any serious momentum.

Austria was denying the existence of an "Italy" – even in geographical terms – and the entrenched power of despots and popes was to change very quickly. In fact, so fast was the change that the Kingdom which came about in 1861 could easily have materialized a decade earlier, with a consequent loss to philately.

The opposition to the established order was rapidly becoming stronger and the years leading up to 1848 offered a unique opportunity to place the Pope at the head of an Italian Federation. The dissidents were, however, fundamentally divided, and could rarely agree on a common policy or even a common goal, other than opposition. The stage was now set for someone with charisma and organizational abilities to focus the rebellions. Where one dominant person was needed a few figures in fact took up the challenge. Carlo Alberto, King of Sardinia and one-time ally of the Austrians, suddenly showed the colours of a closet nationalist and turned against them, offering himself as monarch. Giuseppe Mazzini provided ideological order and clarification to the various factions making a Republic the sole goal. Vincenzo Gioberti was likewise an intellectual but saw Pope Pius IX as the head of State and his cabinet composed of state princes. These leaders could thus not agree on how a united country could be brought about, or even what its political structure should look like once it had been



The sale on 4th November at Sotheby's

The third issue of Parma of 1857, with classic oak and laurel design, was the only one brought out during the regency of Marie Louise, Napoleon's wife, and is considered by many to be the most

Tuscany – 1851 brown-violet, the so-called *prugna* shade in a used block of ten cancelled “P.D”, unique.  
Estimate: £3,000-5,000 (\$5,700-9,500)



Estimate: £3,000-5,000 (\$5,700-9,500)



attractive. But it is the 1859 Provisional Government issue which has always held the most excitement for philatelists, owing to the rarity of most of the values, particularly when postally used. The design was taken from the 1853 newspaper issue but with the "9" excised and new values inserted. The stamps were printed in sheets of 60, and the rarest and most famous value used is that of the 5c. (*centesimi*) in the shade of yellow-green. The largest known multiple is a strip of four. The legendary "Borgotoro" cover to Piacenza bears such a strip. Once in the Burrus Collection, it is without doubt the most important and exciting cover in the sale.

The Pontifical States (including Romagna), the temporal sovereignty of whose pontiffs began in 754, are probably most famous philatelically for their fractional frankings and for their postal forgeries. A wide range of the former is included in the sale, perhaps most notably with the 1859 cover from Bologna to Florence bearing half a 3b. (*bajocchi*) and half a 7b.; it is not only superb but it is one of the rarest of all the mixed-value frankings. In Romagna there is the 1860 cover from Rimini to Paris with a strip of four of the elusive 5b. violet with large even margins; only two such strips are known. Each cover is expected to realize between £6,000 (\$11,400) and £10,000 (\$19,000).

The Kingdom of Sardinia, so often at the forefront of the uprisings, is well represented in the sale. Two items are of particular interest. In June 1859 the Duke of Modena (Francesco V) fled and a provisional government was set up to prepare for union with Sardinia. Until the new stamps were available in October, Sardinian stamps were used in certain areas, the *Oltreappennino Modenese*. Two such covers are featured in the sale, the most interesting being from Massa Carrara to Paris and bearing a 10c. and a 40c. There is also a mint block first issue of the 40c. in the exceedingly rare lilac-rose shade. About 30 years ago, a single example in the Burrus sale caused much excitement and fetched over £500 (\$950). This outstanding piece is expected to realize between £10,000 (\$19,000) and £15,000 (\$28,500).

Appropriately enough, the final lot has particular historical significance: from September to October 1860 in Umbria and in Alto Lazio it was possible to use the first five values of the Provisional issues of Tuscany prior to the union with Sardinia.



They were used by the so-called *Cacciatori del Tevere*, a volunteer force attached to the Sardinian army who enjoyed brief periods of occupation of certain districts. One such was Viterbo, the principal town in the north of the area described by a contemporary guide book as having a reputation for "nice fountains and pretty girls". The cover in this lot was sent by the battalion in October from Viterbo to Turin with a 20c. blue stamp cancelled by a Pontifical grill; and is one of a small handful surviving with this value.

It was now not long before Garibaldi was to play the key role in bringing about the unification, which so very nearly happened some 12 years previously. Following the so-called Third War of Independence, the Italian army marched into Rome, and the Pope was isolated in

the Vatican. All temporal power of the church in Italy was abolished, but the Vatican was permitted to keep the vestiges of a state - which included the right to have its own postal service. The papacy immured itself in its own little cocoon, from which no pontiff was to emerge for nearly 60 years until the onset of Fascism. The new Italian state was complete. *Anthony Banwell is a stamp expert at Sotheby's London*

*Top:* Sicily - 1860 cover from Messina to Genoa, one of the very few to bear all values from 1gr to 50gr complete.

Estimate: £5,000-10,000 (\$9,500-19,000)

*Above:* Parma - 1859 Provisional Government cover from Borgotaro to Piacenza bearing the unique 5c. yellow-green strip of four.

Estimate: £30,000-50,000 (\$57,000-95,000)



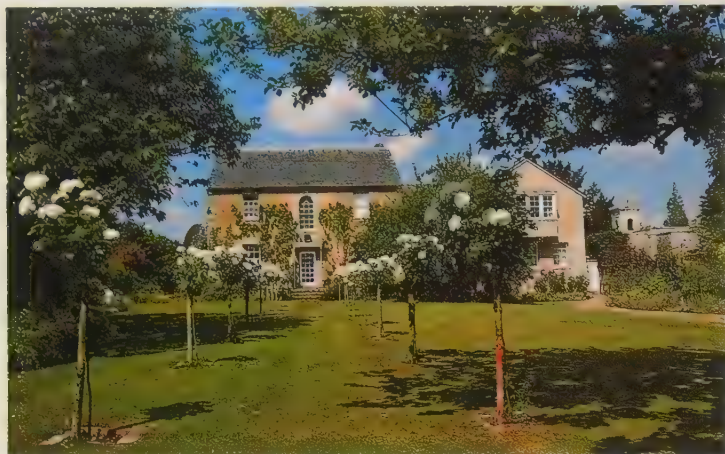


## A GRAND ACHIEVEMENT.

To send a gift of Grand Marnier® Liqueur (except where prohibited by law) call 1-800-243-3787.  
Product of France. Made with fine cognac brandy 40% alc/vol (80 proof). ©1992 Carillon Importers, Ltd., Teaneck, NJ.



## FROM OUR HOUSE



## TO YOUR HOUSE

Moving home is a major event and finding the right property can be extremely time-consuming and frustrating. Traditionally in the UK, most emphasis used to be placed on servicing the requirements of the sellers but in recent years the position has changed as the needs of buyers have become increasingly recognised. As a result, services exclusively devoted to purchasers have also become established.

The recent affiliation in England of Sotheby's International Realty, the luxury international real estate marketing and brokerage company and Property Vision, the leading purchasers of London and country property, means that buyers now stand to benefit even further. By taking advantage of this well-established and professional service, clients of Sotheby's International Realty seeking a suitably priced house or flat in London or the country can have the hard work done for them.

Property Vision has an initial detailed but informal meeting with the clients, preferring this to be in their current home, to establish their specific requirements. The company then sets about finding a selection of suitable properties. In the country this can range from a small well-situated farmhouse to a large sporting estate, while in London the search could be on for a good quality *pied-à-terre* or a prime central London house or luxury flat. Although no minimum prices are set on the properties handled, these tend to start at around £500,000 for a country property and £200,000 for a London property. An unrivalled local knowledge of houses and estate agents enables Property Vision to take on the job of searching for the right property without contacting their clients until they have located one. To this end, over 100,000 miles a year are covered previewing properties, many of which are often not on the open market. Property Vision are well aware that many clients wish to avoid publicity and at all times maintain complete confidentiality on their behalf. Only when the team of partners has located potentially suitable properties will the client be asked to view them. When the client has made a choice, Property Vision will then negotiate the most competitive buying price on his or her behalf.

The principal objectives are to find the right property, make the search time-efficient and save the client the maximum amount of money possible. Property Vision's expertise and historical perspective of key property markets and ever-changing market conditions has resulted in hundreds of successful

transactions since the company was founded in 1983. More recently Sotheby's International Realty has witnessed a growing demand from clientele worldwide for a much needed professional buying service. This is borne out by the fact that of the total number of referrals within Sotheby's International Realty network of over 125 affiliated companies, as many as 70 per cent are generated by buyers, bringing about Sotheby's International Realty's decision to work exclusively with Property Vision in England. Speaking of this new affiliation, Stuart N. Siegel, President and Managing Director of Sotheby's International Realty said "We selected Property Vision as our exclusive affiliate in this important market based on their success, experience and established reputation. Property Vision's local expertise combined with our extensive contacts with international clients will supply a unique service for buyers."

According to Christopher Cornell, Head of Residential Sales at Knight, Frank & Rutley, "As a selling agent dealing in property at the top end of the market, we are in constant contact with Property Vision and our clients value the high quality of buyers they represent."

Property Vision's current list comprises both private and corporate UK clients. However overseas nationals moving to the UK are becoming increasingly aware of the benefits, which a service designed solely for the buyer, has to offer. As a measure of the level of personal care and attention provided, the service is limited to a maximum of just 40 clients at a time. As to the cost of the service, the fees are comparable to those charged by estate agents representing the sellers.

Proof of the benefits the service has to offer is evident from an example of the cost savings that have been made. Analysing the outcome of the last ten transactions provides an excellent illustration. The aggregate asking price for these purchases totalled just over £18 million, whereas the actual aggregate sum paid amounted to £13.7 million, representing a substantial saving of over 20 per cent, even after Property Vision's fees were paid.

This exciting new affiliation means that both Sotheby's International Realty and Property Vision are now totally committed to providing the very highest level of client services for national and international purchasers of property in England.

*For further information on Sotheby's International Realty or Property Vision, please contact:*

**John Prince, Sotheby's International Realty**

**34-35 New Bond Street, London W1A 2AA**

**Telephone: 071 408 5196, facsimile: 071 408 1358**



*Above: the staff of Property Vision*



## FLIGHTS INTO THE FUTURE



Three extraordinary cars, from the early 1950s – the golden age of Italian automobile design – are being offered for sale by Sotheby's London. The B.A.T. 5, 7 and 9, nicknamed the "BAT" cars, bear some resemblance to the futuristic vehicle driven by American comic hero Batman. The initials in fact stand for *Berlinetta Aerodinamica Tecnica*, a model commissioned by Alfa Romeo and developed in three versions by Turin coachbuilders Carrozeria G. Bertone between 1953 and 1955.

In 1951 Nuccio Bertone met Franco Scaglione, a designer whose early studies in engineering had been interrupted by World War II. Scaglione's work showed his fascination with aerodynamics and this influence was visible in a modest coupé and cabriolet, the Abarth 1500, that he designed for Bertone for the 1952 Turin Show. Alfa Romeo then commissioned Bertone to build a series of experimental models based on the Alfa 1900-SS chassis. In these designs, Scaglione created three of the most visually striking images in automobile history.

The first car, the B.A.T. 5 (*above*), caused a sensation when it was shown at the 1953 Turin Show. Its three-prong nose was derived from the Abarth 1500 theme, as was the windshield design. The three-prong theme was repeated at the back, where the roof and the high tailfins made three crisp verticals. The

perfectly proportioned streamlining and the low overall height (129 cm., 50.8 in.) achieved huge fuel savings and allowed the car to reach a top speed of 123 m.p.h.

The B.A.T. 7 (*below right*) followed a year later: a more extreme version of the B.A.T. 5. Compared by some to a swan about to take flight, in this design concept Scaglione expressed to the full his idea that metal could be almost infinitely flexible. The third model, the B.A.T. 9 (*below left*) of 1955, explored different themes, including stubbier vertical fins and partially exposed rear wheels. Its more classic outline explored practical possibilities of production and can be seen in retrospect to have exerted greater influence upon automobile design in the years which followed than its two predecessors.

The three automobiles were gradually acquired by private American owners. They were reunited at the 1989 Pebble Beach Show in Carmel, California, where the immaculately restored B.A.T. 7 won the Cunningham Trophy. All three cars were then acquired by a private collector.

**The B.A.T. 5, 7 and 9 can be viewed by arrangement and are offered for sale by private treaty.  
Enquiries: Malcolm Barber 071-408 5320**







Jacob Samuel Beck (Erfurt 1715 - 78), *Still life of plums, apples, peaches and hazel and cob-nuts*, signed and dated *J.S. Beck. f./1767*, oil on canvas, 53.5 by 68 cm. (21 by 26½ in.) Estimate: £6,000 - 8,000 (\$11,500 - 15,000)

## Old Master Paintings

LONDON

Wednesday 28th October 1992 at 10.30 am

Enquiries: John Somerville and Julien Stock 071 - 408 5412 and 5413





## 19th Century European Paintings, Drawings and Sculpture

NEW YORK

Thursday 29th October 1992  
at 10.15 am and 2 pm

Enquiries: Nancy Harrison or  
Benjamin Doller 212 606 7140

William Adolphe Bouguereau, *La Loyauté*, 1876, signed,  
oil on canvas, 203.8 by 92.1 cm. (80¾ by 36¼ in.)  
Property from the Estate of John Jacob Astor.  
Estimate \$250,000 - 350,000 (£130,000 - 180,000)





Hermen Anglada-Camarasa, *Feria de Valencia*, signed, oil on canvas, 71.1 by 108.6 cm. (28 by 42¾ in.)  
 Estimate \$280,000 - 320,000 (£150,000 - 170,000)

## 19th Century European Paintings, Drawings and Sculpture

NEW YORK

Thursday 29th October 1992 at 10.15 am and 2 pm

Enquiries: Nancy Harrison or Benjamin Doller 212 606 7140





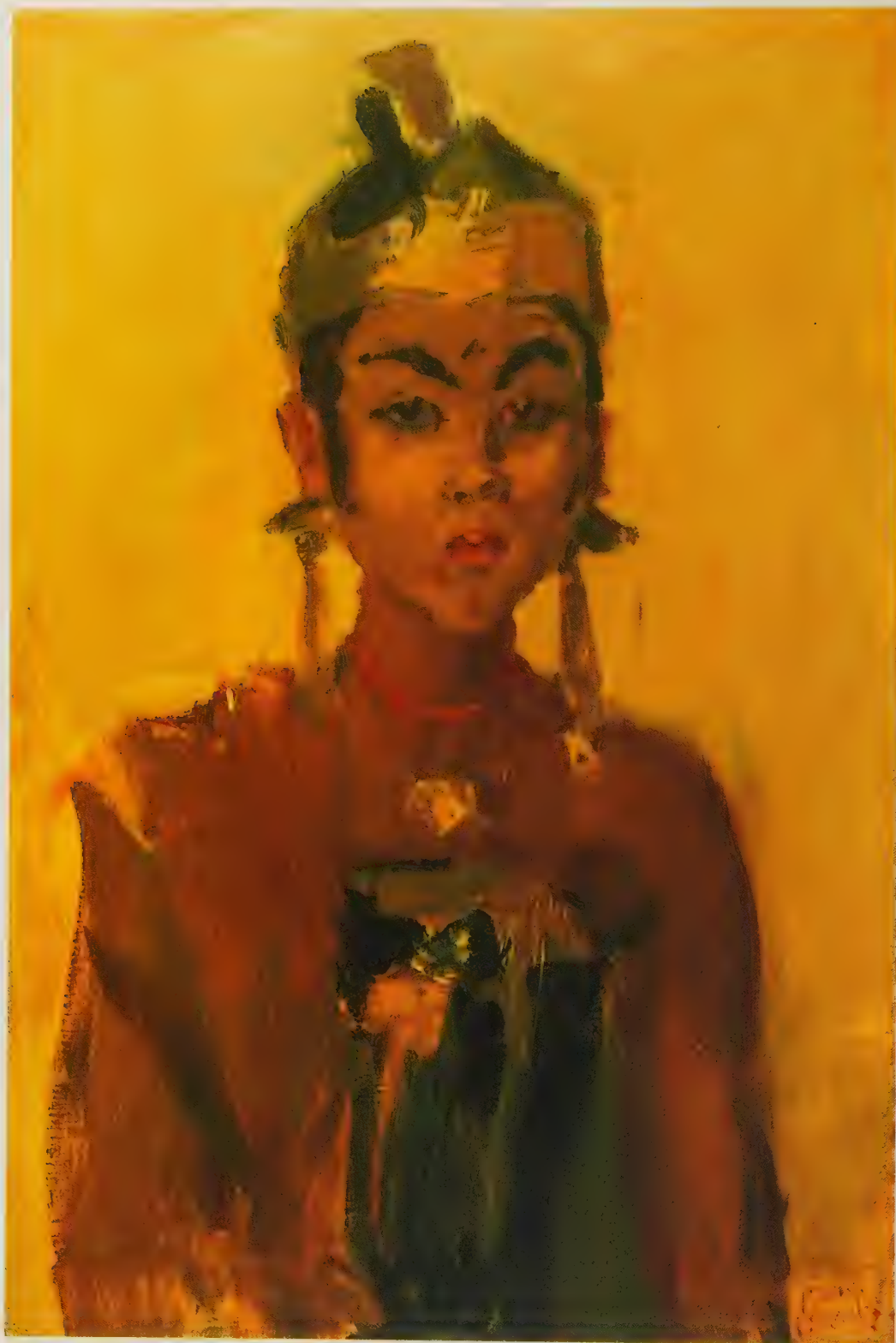
Left: Isidor Kaufmann, *Discussing the Talmud*, signed, oil on panel, 41.9 by 52.7 cm. (16½ by 20¾ in.) Estimate: \$150,000-200,000 (£80,000 - 110,000)

Below left: William Adolphe Bouguereau, *Innocence*, 1893, signed, oil on canvas, 100.3 by 52.7 cm. (39½ by 20¾ in.) Estimate: \$200,000 - 300,000 (£110,000 - 160,000)

Below right: Isidor Kaufmann, *Young Woman in the Synagogue*, signed, oil on panel, 50.8 by 37.8 cm. (20 by 15 in.) Estimate: \$100,000-150,000 (£50,000-80,000)







Isaac Israels (1865 - 1934), *A Portrait of a Javanese Dancer*, signed, oil on canvas, 53.5 by 36.5 cm. (21 by 14½ in.) Estimate: Dfl. 25,000 - 35,000 (£8,000 - 11,000; \$15,000 - 20,000)

## 19th Century European Paintings

AMSTERDAM

Monday 2nd November 1992 and the following day at 10.30 am and 2 pm

Enquiries: Rob Mulders and Eveline van Oirschot 31 (20) 627 5656





*Left:* James Miller, a leaf from a sketchbook of London views, watercolour, each opening 20 by 32 cm. (8 by 12½ in.) Estimate: £20,000-30,000 (\$38,000-57,000)

*Below:* Edward Seago, RWS, *Evening on the Piazza, St. Mark's Square, Venice*, watercolour, 34 by 52 cm. (13¼ by 20½ in.) Estimate: £4,000-6,000 (\$7,500-11,500)

## The Dudley Snelgrove Collection

On 19th November, Sotheby's will be offering for sale the collection of the late Dudley Snelgrove, who died earlier this year. The collection, mainly of 18th-century drawings, includes rare works by a number of English topographers, such as Francis Barlow and Michael Angelo Rooker, as well as by better known artists such as Thomas Jones, Gainsborough Dupont, John "Warwick" Smith, J.M.W. Turner and Paul Sandby.

Dudley Snelgrove was a well-known figure in the art world, working for 40 years in the Prints and Drawings department of the British Museum until the mid 1960s. He was then persuaded to join the small group of advisers to Paul Mellon who were instrumental in creating the splendid collections that now belong to the Yale Center for British Art in New Haven, Connecticut. Whilst working for Paul Mellon, Dudley wrote important books on the sporting prints and Rowlandson drawings in the Mellon Collection. Jointly with Jonathan Mayne, he completed and edited Martin Hardie's *Watercolour Painting in Britain*. Always at the centre of the watercolour collecting fraternity, Dudley Snelgrove was well placed to assemble his collection.

In the 18th century, the British were unique in Europe for their intense interest in the history and topography of these islands. The Snelgrove Collection is particularly rich in records by amateur and professional artists of British buildings and landscapes. Two artists in whom Dudley took a particular interest were Captain Francis Grose (1731-91) and James Miller (fl.1773-91). Grose, once described as an "antiquarian Falstaff", was an appealing character. He inherited (and quickly spent) a large fortune, and then supported himself by travelling in Britain and Ireland in search of castles, churches and abbeys which he carefully drew. Snelgrove collected over 60 of Grose's works, many depicting buildings and scenes that have long since vanished.

James Miller painted watercolours of London and its

environs during the 1770s and 1780s. Very little of him is known beyond the records of his exhibits at the Royal Academy, but his work attracts considerable interest when occasionally a watercolour appears on the open market. The Snelgrove Collection has 42 of these prized watercolours from a sketchbook, all showing London views ranging from St. John's Smith Square, to Isleworth and the caves at Chislehurst in Kent.

The Snelgrove Collection, comprising about 800 drawings, prints and paintings, also includes a small group of 20th-century works, including drawings by Dame Laura Knight, Brian Hatton and a superb Edward Seago watercolour of Venice. Always a generous lender to exhibitions in his lifetime, Dudley directed that his collection should be sold on his death, keen as ever that his pictures should continue to give pleasure to others.

*A selection of watercolours from The Dudley Snelgrove Collection will be on view at Sotheby's offices in Cheltenham (29th-30th September), Edinburgh (8th-9th October), Harrogate (13th-14th October) and Chester (20th October).*

### Watercolours and Drawings from the Collection of the late Dudley Snelgrove

**London, Thursday 19th November at 2.30 pm**

**Enquiries: Henry Wemyss, Charles Hind, Karen Taylor or James Miller on 071-408 5409, 5410, 5411 or 5405**





# The Isles of Greece

The annual sale of topographical paintings this year includes an especially strong section of watercolours of Greece, by both Greek and European artists. In 1811-13, Joseph Peter Gandy-Deering, R.A., the architect and draughtsman, accompanied the Society of Dilettanti's expedition, led by Sir William Gell, to Greece and South West Turkey. The resulting group of watercolours, in superb condition and ranging in subject matter from classical sites to villages with windmills are estimated at between £600 (\$1,100) and £3,000 (\$5,500) each. Ioannina, the island city in the west of Greece, is depicted in two works. A watercolour by John Varley painted in 1819 shows the city from the shores of the lake of Ioannina, recording its appearance before Ali Pasha's forces set fire to it, in 1820. The city is usually associated with this brilliant adventurer, who alternately served and fought the Sultan of Turkey and was finally captured and executed in 1822. An oil painting attributed to Louis Dupré (£15,000-20,000; \$29,000-38,000) shows Ali Pasha being rowed across the lake. The sale also includes a fine watercolour by Harry John Johnson of the Temple of Minerva at Aegina (£10,000-15,000; \$19,000-29,000), a good group of watercolours of Greece by the popular artist Angelos Giallina, and examples of the work of William James Muller, Albert Berg, Edward Lear, Constantine Parthenis and Nicolas Ghika.

The Turkish section includes a good range of paintings and watercolours from the 17th to the 20th centuries, and a varied

selection of portraits. Notable amongst these are an oil portrait of Agrippina Baffo, the Venetian wife of Murad III, dating from the late 17th century (£8,000-12,000; \$15,000-23,000) and a charming portrait of the traveller, eccentric, poet and letter writer, Lady Mary Wortley Montagu, in Turkish dress by Jean-Baptiste Vanmour. There are also examples of the work of Louis François Cassas, Antoine Ignace Melling, and Amadeo, 5th Count Preziosi.

Amongst the Australian works in the sale is a beautiful and previously unrecorded oil by Frederick McCubbin (1855-1917), a leading member of the Heidelberg school of Australian impressionists - so called because they camped out and painted in the bush near Heidelberg, 12 miles from Melbourne. The painting, which probably dates from the last decade of the artist's life, was found in a junk shop in west London, having been given as a present by the artist's son, Hugh, in September 1923. There are two works by Elioth Gruner in the sale, a view of Sydney Harbour (£7,000-10,000; \$13,000-19,000), dated 1913, and one of Parramatta Park, New South Wales, the first Government House of Australia (£4,000-6,000; \$7,500-11,500).

As always, the topographical sale has examples of work from Malta, South America, the West Indies, India, North America, and South Africa. From the latter comes a fine panorama by Thomas Bowler of Green Point and Three Anchor, the Cape (£20,000-30,000; \$38,000-57,000).

## Topographical Paintings

London, Wednesday 21st October at 10.30 am

Enquiries: Karen Taylor 071-408 5411



Above: Jean-Baptiste Vanmour, *Lady Mary Wortley Montagu in Turkish Dress*, oil on canvas, 32.5 by 26 cm. (12¾ by 10¼ in.) Estimate: £6,000-8,000 (\$11,500-15,000)

Above left: Angelos Giallina, *The Acropolis with the Olympeium*, signed, watercolour over pencil, 46 by 91 cm. (18 by 35 in.) Estimate: £12,000-15,000 (\$23,000-29,000)

Left: Frederick McCubbin, *Trees in a Landscape*, signed, oil on board, 17 by 34 cm. (6 by 13 in.) Estimate: £8,000-12,000 (\$15,000-23,000)





Fernando Botero, *House of the Arias Twins*, signed, 1973, oil on canvas, 228.6 by 188 cm. (90 by 74 in.)  
Property of Robert E. Abrams. Estimate: \$1,000,000 - 1,500,000 (£500,000 - 800,000)

## Latin American Paintings, Drawings, Sculpture and Prints

NEW YORK

Monday 23rd November 1992 at 7 pm and the following day at 10.15 am and 2 pm

Enquiries: August Uribe 212 606 7290





Maurice Utrillo, *Scène de Rue*, signed, oil on canvas, 49.5 by 71 cm. (19½ by 28 in.)  
Property of a New England private collector. Estimate: \$350,000 - 450,000 (£180,000 - 240,000)

*Opposite:* Pablo Picasso, *Femme Assise*, signed and dated bottom right *Picasso XXXII*, also dated *Boisgeloup 14 Aout XXXII* on the stretcher, oil on canvas, 91 by 72 cm. (36 by 28½ in.) Property from the Estate of Mollie Parnis Livingston.  
Estimate: \$3,500,000 - 4,500,000 (£1,800,000 - 2,400,000)

## Impressionist and Modern Paintings, Drawings and Sculpture, Part I

NEW YORK

Tuesday 10th November 1992 at 7 pm

Enquiries: Alexander Apsis or Marc Rosen 212 606 7360









Sir Stanley Spencer, R.A. (1891 - 1957), *Going to Bed*, signed with initials and dated '36, oil on canvas, 76 by 51 cm. (30 by 20 in.) Estimate: £180,000 - 260,000 (\$340,000 - 490,000)

*Opposite:* Sir Stanley Spencer, R.A., *The Temptation of St. Anthony*, oil on canvas, 122 by 91.5 cm. (48 by 36 in.) Estimate: £300,000 - 500,000 (\$570,000 - 950,000)

## Modern British and Irish Paintings, Drawings and Sculpture

LONDON

Wednesday 4th November 1992 at 11 am

Enquiries: Susannah Pollen 071 - 408 5388









Henry Herbert La Thangue, R.A. (1859-1929), *The Violets of Provence*, signed, oil on canvas, 99 by 84 cm. (39 by 33 in.)  
 Estimate: £50,000 - 70,000 (\$95,000 - 130,000)

## Modern British and Irish Paintings, Drawings and Sculpture

LONDON

Wednesday 4th November 1992 at 11 am

Enquiries: Susannah Pollen or Janet Green 071 - 408 5388 or 5387





John Singer Sargent, R.A., R.W.S., H.R.S.A. (1856 - 1925), *Venice*, signed, watercolour over traces of pencil, 24 by 34.5 cm. (9½ by 13½ in.) Estimate: £70,000 - 100,000 (\$130,000 - 190,000)

## Modern British and Irish Paintings, Drawings and Sculpture

LONDON

Wednesday 4th November 1992 at 11 am

Enquiries: Susannah Pollen or Janet Green 071 - 408 5388 or 5387





Pablo Picasso, *Flutiste Assise et Dormeuse, VI* (Geiser 469), 1933, monotype, 15 by 18.6 cm. (6 by 7¼ in.)  
 Estimate: ¥3,200,000 - 3,800,000 (\$25,000 - 30,000; £13,000 - 15,000)

During January 1933, Picasso executed 45 monotypes developing this subject (Geiser 464-510), working on a single copper plate, which he subsequently used for 31 states of the etching and engraving, *Flutiste et Dormeuse I* (Geiser 287). Each successive inking retains a faint trace of the version which preceded it. In this monotype, the traces of previous work contribute to the modelling of the two figures. The version presents an ideal balance between rich atmospheric inking effects and the strong linear qualities of some subsequent variations.

## 19th and 20th Century Prints, Contemporary Prints and Paintings by Japanese Artists

TOKYO

Wednesday 14th October 1992 at 6 pm at the Tokyo Prince Hotel

Enquiries: Ruth Ziegler (New York) 212 606 7112 or (Tokyo) 81 (3) 3503 2944





Georges Bigot, *Japanese Fishermen in Atami*, signed, oil on canvas, 73 by 162.5 cm. (28¾ by 64 in.)  
 Estimate: ¥7,500,000 - 8,000,000 (\$60,000 - 65,000; £30,000 - 32,000)

When Bigot left France for Japan in 1882, he was already a successful artist-illustrator who had studied under Gérôme, Carolus Duran and Félix Buhot at L'Ecole des Beaux Arts, and had helped Buhot illustrate *Gonse, L'Art Japonais* (1883). He settled in Tokyo and supported himself by teaching drawing and French, while studying traditional ink painting and Japanese. He remained until 1899, working as an artist in a variety of media and as a journalist-illustrator for both Japanese and Western publications. He launched numerous satirical revues such as *Tobae* (1884, 1887-89) that chronicled and caricatured the foibles of the foreign community in Yokohama and Tokyo and the social and political events that marked Japan's emergence as a world power.

Wearing Japanese dress and shoes and a white colonial helmet, Bigot can be identified, along with his dog Aka, from drawings the artist made in a letter to his mother from Atami dated 26th August 1887 (Bigot catalogue, p. 64, illustration 127 A). The signature, however, suggests that this painting dates from the mid-1890s, when he illustrated Fern and Ganesco's *Shocking au Japon* (1895). Helene Cornevin, the author of the Bigot catalogue, considers *Japanese Fishermen in Atami* the finest example of the artist's oils painted in Japan for the Salon in Paris.

## 19th and 20th Century Prints, Contemporary Prints and Paintings by Japanese Artists

TOKYO

Wednesday 14th October 1992 at 6 pm at the Tokyo Prince Hotel

Enquiries: Ruth Ziegler (New York) 212 606 7112 or (Tokyo) 81 (3) 3503 2944





Jasper Johns, *The Seasons*, 1989, etching and aquatint, from an edition of 54,  
published by Universal Limited Art Editions, 48.5 by 130 cm. (26¾ by 54¼ in.)  
Estimate: \$50,000 - 60,000 (£25,000 - 30,000)

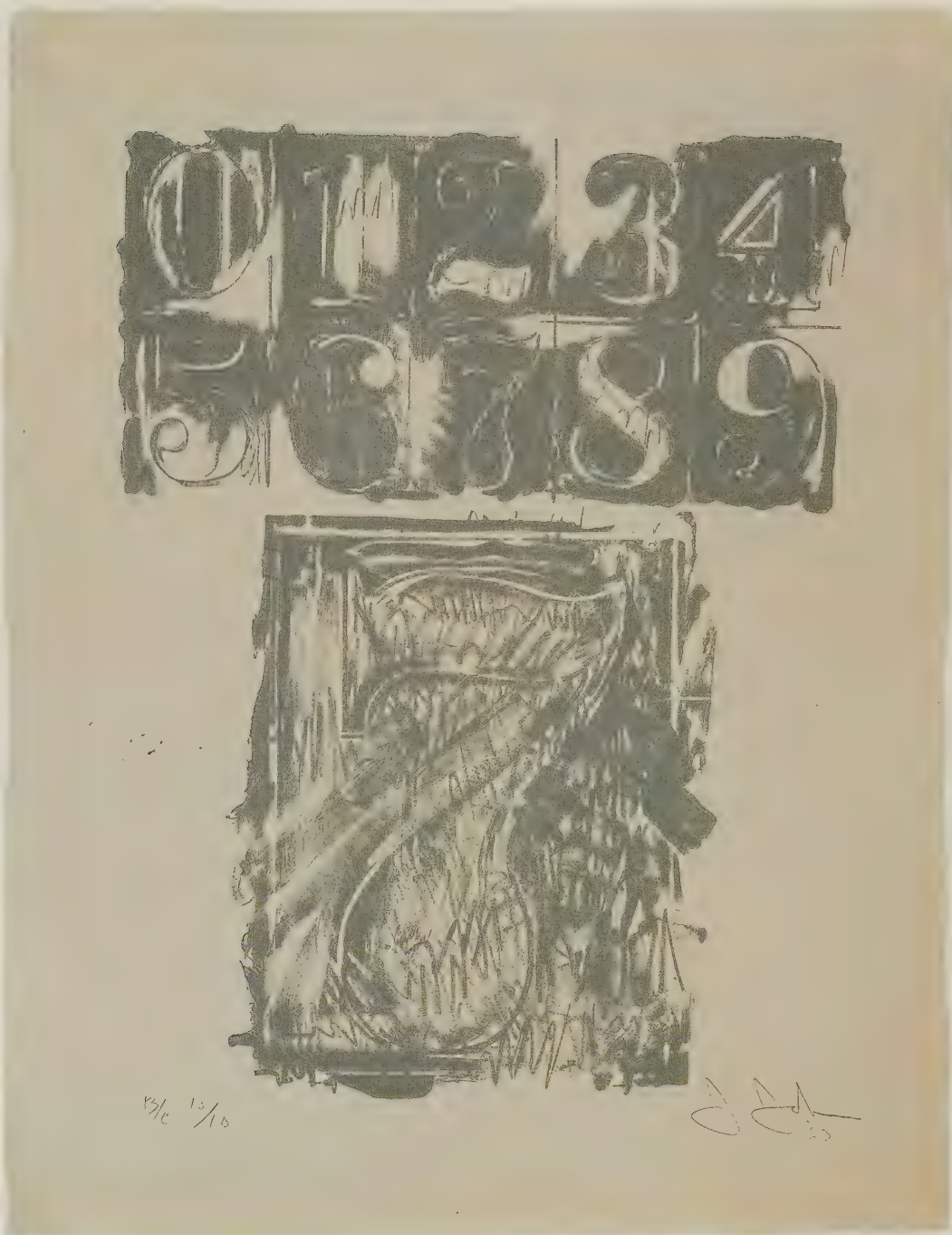
## Contemporary Prints

NEW YORK

Saturday 7th November 1992 at 10 am and 2 pm

Enquiries: Robert Monk 212 606 7113





Jasper Johns, *0-9*, one from the complete portfolio of 10 lithographs printed in grey on unbleached paper, 1960-63, published by Universal Limited Art Edition, 51 by 40 cm. (20½ by 15¾ in.)  
 Estimate: \$100,000 - 150,000 (£50,000 - 80,000)

## Contemporary Prints

NEW YORK

Saturday 7th November 1992 at 10 am and 2 pm

Enquiries: Robert Monk 212 606 7113





Pablo Picasso, *Nature Morte sous la Lampe* (*Nature Morte à la Suspension*) (Bloch 1102; Baer 1313), 1962, linoleum cut printed in colours, 64 by 53 cm. (25¼ by 21 in.) Estimate: \$120,000 - 150,000 (£60,000 - 80,000)

## 19th and 20th Century Prints

NEW YORK

Thursday 5th November 1992 at 10 am and 2 pm and the following day at 10 am and 2 pm

Enquiries: Susan Pinsky or Mary Bartow 212 606 7117





James Wilson Morrice, *Quai des Grands-Augustins*, signed, oil on canvas 54.6 by 65.4 cm. (21½ by 25¾ in.)  
Estimate: Canadian\$180,000 - 220,000 (US\$150,000 - 190,000; £80,000 - 100,000)

## Sotheby's 25th Anniversary Auction in Canada Important Canadian Art

TORONTO

Wednesday 18th November 1992 at 7 pm at the Park Plaza Hotel

Enquiries: Christina Orobetz (416) 926 1744





David Hockney, *Henry Geldzahler and Christopher Scott*, 1969, acrylic on canvas, 213.3 by 304.8 cm. (84 by 120 in.)  
 Property of Robert E. Abrams. Estimate: \$1,000,000 - 1,500,000 (£500,000 - 800,000)

## Contemporary Art, Part I

NEW YORK

Tuesday 17th November 1992 at 7 pm

Enquiries: Lucy Mitchell-Innes or Anthony Grant 212 606 7254





Anselm Kiefer, *Das Malers Atelier*, 1983, oil, emulsion, woodcut, straw, shellac and latex on canvas, 280.7 by 280.7 cm. (110½ by 110½ in.) Estimate: \$500,000 - 600,000 (£260,000 - 320,000)

## Contemporary Art, Part I

NEW YORK

Tuesday 17th November 1992 at 7 pm

Enquiries: Lucy Mitchell-Innes or Anthony Grant 212 606 7254





A natural pearl and diamond pendant necklace, *circa* 1900, and diamond ring, the emerald-cut diamond weighing 27.02 carats. Both the Property of a Lady. Estimates: \$100,000 - 150,000 (£50,000 - 80,000) and \$400,000 - 450,000 (£210,000 - 240,000) respectively.

## Magnificent Jewellery

NEW YORK

Monday 19th October 1992 at 2 pm and the following day at 10.15 am and 2 pm

Enquiries: John Block or Paul Russo 212 606 7392





A sapphire and diamond bracelet, by Cartier, *circa* 1935. Estimate: SF300,000 - 500,000 (£120,000 - 200,000; \$230,000 - 380,000)

## Snuff Boxes and Jewels from the Thurn und Taxis Collection

GENEVA

Tuesday 17th November 1992 at 8.30 pm at Hôtel des Bergues

Enquiries: David Bennett (Geneva) 41 (22) 732 8585, Haydn Williams (London) 071 - 408 5326 or  
Heinrich Graf von Spreti (Munich) 49 (89) 291 31 51





A pearl and diamond *devant de corsage*, circa 1855, French. This piece was a wedding present from Albert, 8th Prince of Thurn und Taxis, to Princess Margarete.  
Estimate: SF200,000 - 300,000 (£80,000 - 120,000; \$150,000 - 230,000)

## Snuff Boxes and Jewels from the Thurn und Taxis Collection

GENEVA

Tuesday 17th November 1992 at 8.30 pm at Hôtel des Bergues

Enquiries: David Bennett (Geneva) 41 (22) 732 8585, Haydn Williams (London) 071 - 408 5326 or  
Heinrich Graf von Spreti (Munich) 49 (89) 291 31 51





The Empress Eugénie's tiara, by Gabriel Lemonnier, *circa* 1853, commissioned by Napoleon III and made from precious stones and pearls from the State Treasury on the occasion of his marriage.  
Estimate: SF300,000 - 500,000 (£120,000 - 200,000; \$230,000 - 380,000)





A diamond brooch, mid 18th century. Estimate: SF100,000 - 150,000 (£40,000 - 60,000; \$80,000 - 110,000)

## Snuff Boxes and Jewels from the Thurn und Taxis Collection

GENEVA

Tuesday 17th November 1992 at 8.30 pm at Hôtel des Bergues

Enquiries: David Bennett (Geneva) 41 (22) 732 8585, Haydn Williams (London) 071 - 408 5326 or  
Heinrich Graf von Spreti (Munich) 49 (89) 291 31 51





A diamond girdle and bow brooch, last quarter of the 19th century.  
Estimate: SF100,000 - 150,000 (£40,000 - 60,000; \$80,000 - 110,000)





A lace fan with jewelled gold mounts, Mellerio, Paris, *circa* 1896, length 36.2 cm. (14¼ in.)  
Estimate: SF16,000 - 20,000 (£6,000 - 8,000; \$12,000 - 15,000)

## Snuff Boxes and Jewels from the Thurn und Taxis Collection

GENEVA

Tuesday 17th November 1992 at 8.30 pm at Hôtel des Bergues

Enquiries: Haydn Williams or Julia Clarke (London) 071 - 408 5326 or 5324,  
and Heinrich Graf von Spreti (Munich) 49 (89) 291 31 51





A malacca walking cane with diamond and enamel handle and attachments,  
*circa* 1775, length overall 118 cm. (46½ in.) Estimate: SF40,000 - 60,000 (£15,000 - 25,000; \$30,000 - 45,000)

A presentation sword with gold and hardstone handle, Johann Christian Neuber, Dresden,  
*circa* 1777, length overall 101 cm. (39¾ in.) Estimate: SF60,000 - 80,000 (£25,000 - 30,000; \$45,000 - 60,000)





A pair of German silver ice pails, Gottfried Kühn, Augsburg, 1729 - 30, width overall 23 cm. (9 in.)

Estimate: SF80,000 - 120,000 (£30,000 - 45,000; \$60,000 - 90,000)

A pair of Belgian silver ice pails, Carolus Timmermanns II, Brussels, 1730, width overall 23 cm. (9 in.)

Estimate: SF100,000 - 150,000 (£40,000 - 60,000; \$75,000 - 115,000)

Both with the arms of Anselm Franz, 2nd Prince of Thurn und Taxis

*Opposite:* a set of 36 German silver-gilt dessert plates, Bernhard Heinrich Weye, Augsburg, 1755-7.

Estimate: SF250,000 - 350,000 (£100,000 - 140,000; \$190,000 - 270,000)

The arms are those of Alexander, 3rd Prince of Thurn und Taxis

## Silver from the Thurn und Taxis Collection

GENEVA

Tuesday 17th November 1992 at 5 pm at Hôtel des Bergues

Enquiries: Harry Charteris (London) 071 - 408 5106, Kobus du Plessis (Paris) 33 (1) 42 66 40 60  
or Heinrich Graf von Spreiti (Munich) 49 (89) 291 31 51







# English and Continental Silver

NEW YORK

Wednesday 28th October 1992  
at 10.15 am and 2 pm

Enquiries: Kevin Tierney or Ian Irving  
212 606 7160



A 16th-century silver-gilt cup and cover,  
London, 1626, sponsor's mark of *RB*  
mullet below, 28.6 cm. (11¼ in.) high.  
Estimate: \$80,000 - 120,000 (£40,000 - 65,000)





An Italian micro-mosaic and giltwood circular centre table, Rome, *circa* 1860, the black slate top with a roundel depicting a rustic scene, with a border of fruit and flowers set with oval medallions with views of Rome, 87 cm. (34¼ in.) high, 88 cm. (34¾ in.) diameter. Estimate: £30,000 - 50,000 (\$55,000 - 95,000)



## 19th and 20th Century Furniture and Decorations

LONDON

Friday 6th November 1992 at 10.30 am

Enquiries: Christopher Payne 071 - 408 5350 or  
Vicky Sykes 071 - 408 5469



Important  
English Furniture,  
Decorations and  
Carpets

NEW YORK

Saturday 24th October 1992  
at 10.15 am and 2 pm

Enquiries: Larry J. Sirolli  
212 606 7577



A Queen Anne gilt-decorated black-japanned double-domed bureau bookcase, signed and dated *W. Price: Maker, 1713*, 257 by 107 by 62 cm. (8ft. 5 in. by 42 in by 24½ in.) From the Collection of Mr. and Mrs. Douglas Dillon. Estimate: \$150,000 - 250,000 (£80,000 - 130,000)





Two of a set of twelve George III mahogany "Gothick" dining chairs, *circa* 1765, comprising two armchairs and ten side chairs. From Tissington Hall, Derbyshire.  
 Estimate: \$150,000 - 250,000 (£80,000 - 130,000)



A George III mahogany seven-pedestal dining table, *circa* 1800, by Gillows of Lancaster,  
 72.4 by 542 by 147 cm. (28½ in. by 17 ft. 7½ in. by 4 ft. 10 in.)  
 Estimate: \$60,000 - 80,000 (£25,000 - 40,000)



# Victorian Values

*Philippa Czernin previews highlights from the sale of  
High Victorian Art and Manufacture*

The 63 year reign of Queen Victoria, so often associated with imperial and industrial might, was also a period of great enthusiasm for and interest in art and design. The two days of sales of High Victorian Art and Manufacture at Sotheby's London on 12th - 13th November, are a tribute to the variety, vitality and inventiveness of the age. These sales cover the range of fine and decorative arts, from paintings, drawings and watercolours to silver, furniture, photography, ceramics and sculpture. Sotheby's have been in the vanguard of this market since 1971, when they opened the world's first saleroom to specialize in Victorian works of art, at that time still unfashionable. This sale draws on the expertise developed in the "Aesthetic weeks" held at Sotheby's Belgravia during the 1970s.

Paintings in the sale encompass the wide range of Victorian interests: genre, landscape and the harking back to earlier Romantic periods, particularly Classical Greece and Rome. The highlight of the sale is *Antique Juggling Girl* by Frederic, Lord Leighton. Estimated to fetch £400,000 - 600,000 (\$760,000 - 1,140,000), this painting will be on display in London prior to the sale and will also be exhibited in Tokyo from 6th to 8th October and in New York at the viewing of the 19th Century Paintings sale on 29th October. *Antique Juggling Girl* is a fine example of the statuesque single classical female figure, Leighton's most distinctive image. In 1873, the same year it was painted, Leighton explained his growing love for form which led to "a set of conditions, in which supreme scope is left to pure artistic qualities, in which no form is imposed upon the artist by the tailor, but in which every form is made obedient to the conception of the design he has in hand." (J. Comyns Carr, *Some Eminent Victorians*, 1908).

From his youth Leighton, like so many of his contemporaries, travelled widely



*Right:* Frederic, Lord Leighton, P.R.A., R.W.S., *Antique Juggling Girl*, 1873, oil on canvas, 107 by 61 cm. (42 by 24 in.) Estimate: £400,000 - 600,000 (\$760,000 - 1,140,000)





on the Continent, studying the art and literature of ancient Greece and Rome alongside that of the Renaissance. His aims were not to reconstruct the art of the ancient world, but to use Victorian ideas of colour, style and values to create an ideal of aesthetic beauty. It was this aim that makes Leighton the most important artist of the Victorian Classical Revival in Britain, alongside Albert Moore, Sir E.J. Poynter, Alma-Tadema and George Frederic Watts.

A rare example of a Pre-Raphaelite portrait is included in the sale: *Portrait of Julia Smith Caldwell* by Frederick Sandys (1829 - 1904). Sandys was a friend of Rossetti and a member of Pre-Raphaelite circles and his work ranged from portraits in both chalk and oil, to woodcuts and illustrations. His meticulous technique allowed him to achieve an extraordinary fidelity and high finish which has been compared with the work of Holbein. This painting will be accompanied by drawings by Frederick Sandys from the artist's family, including a portrait of Cyril Flower, Lord Battersea, his most important patron. Other groups of paintings consigned by descendants of Victorian artists include works by Edward Burne-Jones, George Frederic Watts, John William Waterhouse, James Smetham and John Brett.

Nineteenth-century Britain had not only the largest empire the world had known, but also immense wealth and was in the vanguard of industrial techniques. Labour was still cheap and this combination produced some of the most



Far left: Frederick Sandys, *Portrait of Julia Smith Caldwell*, oil on canvas, 112 by 75 cm. (44 by 29 in.) Estimate: £70,000 - 100,000 (\$130,000 - 190,000)

Detail left and below: centre ornament 13781 gr., 84.8 cm. (33 in.) high, maker's mark of John Samuel Hunt for Hunt & Roskell, London, 1859, designed by Thomas Brown, and a pair of candelabra, one stamped *Hunt & Roskell late Storr & Mortimer* 9874, 17217 gr, 69 cm. (27 in.) high. Estimates on request.



elaborate silver ever created. New techniques such as electro-typing were cutting costs while quality was maintained. As with ceramics, many of the larger pieces were extremely eclectic in style calling on Classical, Renaissance, medieval and later oriental motifs—sometimes rather awkwardly in the same piece.

A silver presentation service made for Rear-Admiral Sir Michael Seymour in 1859 demonstrates the Victorian silver-smith's skill to the full. For his distinguished naval service as Commander in Chief of the East India and China station, Seymour was given the princely sum of 2,000 guineas by British merchants and other representatives of British trade in China to choose his own testimonial. The service he subsequently commissioned from Hunt & Roskell is expected to make in excess of £100,000 (\$190,000). Designed by Thomas Brown, the silver is

richly worked with references to Seymour's career and interests. The main centrepiece bears four figures representing Britannia, China, Commerce and Navigation, and the cast and chased panels carry a presentation inscription along with views of Pekin and Canton. The service is both typical of the Victorian period in its elaborate conception and wealth of detail, and unique - not only as a commemorative service, but also from a personal and historical viewpoint.

Stoke-on-Trent was, in the 19th century, the centre of world ceramic production, with cheap exports being sent to the colonies while exhibition pieces were being made to demonstrate British superiority. Britain benefited to some extent from the Franco-Prussian War of 1870 as many techniques and potters for major objects were immigrant French workers such as Emile Jeannest, who made





the Minton maiolica ewer illustrated here. Pottery by William De Morgan is also offered in the sale. Closely associated with the Arts and Crafts movement, De Morgan "re-discovered" methods of lustre production and the brightly coloured Iznik-style vases he produced remain popular among collectors.

The back-to-handicraft approach of the flourishing Arts and Crafts movement was also espoused by furniture designers. An ebonized oak dining table, designed by Philip Webb for Morris, Marshall, Faulkner & Co. (later renamed Morris and Co.) is offered in the sale (estimate: £12,000 - 20,000; \$23,000 - 38,000). Philip Webb and William Morris met in 1856 in the office of the celebrated Gothic Revival architect G.E. Street, by whom both were briefly

employed. In 1860 Webb designed several pieces of furniture which were painted by Rossetti and Burne-Jones for Morris's home, the Red House in Bexleyheath, Kent. This established a highly influential partnership between Morris and Webb which lasted until Morris's death in the mid 1890s. This table was commissioned by Vernon Lushington, a close friend and patron of many of the pre-Raphaelite circle, on the occasion of his marriage in 1864. Other items of furniture in the sale include a suite of Egyptian Revival furniture, an unusual Elizabethan Revival oak day-bed and a collection of Tunbridgeware (woodware incorporating geometric parquetry veneers made at Tunbridge Wells, Kent).

All items in the Victorian Week sales will be on display in the Bond Street Galleries from 8th-11th November, giving an insight into the artistic achievements of the Victorian Age - from its most austere to its most florid manifestations.

#### Victorian Paintings, Drawings and Watercolours

London, 12th November at 10.30 am

Enquiries: Simon Taylor 071 - 408 5385

#### High Victorian Decorative Arts and Design

London, 12th November at 2 pm

Enquiries: Mark Newstead (Ceramics and Glass) 071 - 408 5132;

Philippe Garner (Applied Arts and Photography) 071 - 408 5138;

Richard Allen (Sculpture) 071 - 408 5337;

Peter Waldron (Silver) 071 - 408 5104;

Christopher Payne (Furniture)

071 - 408 5350

#### Tunbridgeware

London, 13th November 1992 at 11 am

Enquiries: Leslie Weller 071 - 408 5486

To coincide with these sales Sotheby's is offering a two day course (8th and 9th November) on the fine and decorative arts of the Victorian period. Details are available from: Sotheby's Educational Studies, 30 Oxford Street, London, W1 4RE. Tel: 071 - 323 5775.



Top left: a Minton maiolica ewer and stand, *circa* 1862, designed by Emile Jeannest and painted by Thomas Kirkby, signed, 81 cm. (32 in.) high. Estimate: £6,000 - 8,000 (\$11,500 - 15,000)

Left: Benjamin Edward Spence, *Flora Macdonald*, white marble, signed B.E. Spence T T Romae 1865, 117 cm (46 in.) high. Estimate: £10,000 - 15,000 (\$19,000 - 29,000)

Above: an ebonized oak dining table, designed by Philip Webb, 260 by 113 by 72 cm. (8 ft. 6 in. by 3 ft. 8½ in. by 2 ft 4½ in.) Estimate: £12,000 - 20,000 (\$23,000 - 38,000) and a selection of William De Morgan vases, late Merton Abbey/early Fulham period, *circa* 1885 - 92, estimates ranging from £4,000 - 12,000 (\$8,000 - 23,000)





Louis Comfort Tiffany, a goose-neck vase, *circa* 1900, 35.5 cm. (14 in.) high. Estimate: £6,000 - 9,000 (\$11,500 - 17,000)

Loetz, a flower form vase, iridescent glass with silver, *circa* 1900, 23 cm. (9 in.) high. Estimate: £2,500 - 3,500 (\$4,800 - 6,700)

Daum, a maize vase, *circa* 1900, 29.7 cm. (11 in.) high. Estimate: £4,000 - 6,000 (\$7,500 - 11,500)

Louis Comfort Tiffany, a favrile glass vase, 1916, 15.5 cm. (6 in.) high. Estimate: £700 - 1,000 (\$1,300 - 1,900)

Emile Gallé, a heraldic 'vase parlant', *circa* 1890, 20 cm. (8 in.) high. Estimate: £5,000 - 7,000 (\$9,500 - 13,500)

Emile Gallé, an 'islamic' vase, *circa* 1890, 30 cm. (12 in.) high. Estimate: £3,500 - 5,000 (\$6,700 - 9,500)

## Applied Arts from 1880

LONDON

Friday 30th October 1992 at 10.30 am

Enquiries: Philippe Garner 071 - 408 5138





Michael Felice Cornè (1752 - 1845), *The Landing of Columbus*, oil on sailcloth, 50.8 by 78.7 cm. (20 by 31 in.)  
 Estimate: \$30,000 - 50,000 (£20,000 - 25,000)

*Opposite:* a carved and gilded pine large rooster weathervane, Maine, late 18th/early 19th century.  
 Estimate: \$100,000 - 150,000 (£50,000 - 80,000)

A moulded and painted copper horse and sulky weathervane, probably New York, third quarter 19th century.  
 Estimate: \$5,000 - 7,000 (£2,600 - 3,700)

A moulded copper Goddess of Liberty weathervane, American, early 20th century. Estimate: \$12,000 - 18,000 (£6,000 - 9,000)

A moulded copper and cast zinc Running Horse weathervane, American, third quarter 19th century.  
 Estimate: \$4,000 - 6,000 (£2,000 - 3,000)

## Fine American Furniture, Folk Art and Folk Paintings

NEW YORK

Sunday 25th October 1992 at 12 noon

Enquiries: Leslie Keno or William W. Stahl, Jr. (Furniture) 212 606 7130  
 and Nancy Druckman (Folk Art) 212 606 7225









A Federal carved and figured mahogany serpentine-front chest-on-chest, the carving attributed to Samuel McIntire, Salem, Massachusetts, *circa* 1795, 220 by 110 by 65 cm. (7 ft. 4 in. by 3 ft. 8 in. by 26 in.) Estimate: \$400,000 - 600,000 (£210,000 - 310,000)

## Fine American Furniture, Folk Art and Folk Paintings

NEW YORK

Sunday 25th October 1992 at 12 noon

Enquiries: Leslie Keno or William W. Stahl, Jr. (Furniture) 212 606 7130  
and Nancy Druckman (Folk Art) 212 606 7225





A Federal satin-wood inlaid mahogany serpentine Hunt table, Baltimore, Maryland, *circa* 1795, 98.1 by 165.6 by 67.5 cm. (39¼ by 5 ft. 6¼ in. by 27 in.) From the Estate of Alice C. Backus.  
Estimate: \$50,000 - 70,000 (£25,000 - 35,000)



One of a pair of Classical carved and parcel-gilt ormolu-mounted mahogany marble-top pier tables, stamped *Charles Honoré Lannuier*, New York, *circa* 1815, 90.5 by 132 by 49.5 cm. (35½ by 52 by 19½ in.)  
Estimate: \$350,000 - 500,000 each (£180,000 - 260,000)





A Lalique moulded green glass vase, Languedoc (Marchilhac 1021), model introduced in 1929, 23.2 cm. (9 in.) high. Estimate: \$15,000 - 20,000 (£8,000 - 10,000)

## 20th Century Decorative Arts

NEW YORK

Saturday 7th November 1992 at 10.15 am and 2 pm

Enquiries: Barbara Deisroth (Decorative Arts) 212 606 7170 or Kevin Tierney (Silver) 212 606 7160





A Danish silver caviar tureen and cover, Georg Jensen, Copenhagen, 1919 - 27, 36.8 cm. (14½ in.) high. Estimate: \$20,000 - 30,000 (£10,000 - 15,000)

A pair of Danish silver five-light candelabra, Georg Jensen, Copenhagen, after 1945, numbered 383A, designed by Georg Jensen and introduced in 1920, 26.7 cm. (10½ in.) high. Estimate: \$28,000 - 32,000 (£15,000 - 17,000)





A Marcel Breuer, black-painted nickel-plated steel and canvas 'Wassily' armchair, *circa* 1928, manufactured by Standard-Möbel Lengyel and Co., Berlin. Estimate: \$30,000 - 50,000 (£15,000 - 25,000)

Important 20th Century Design,  
Property of Barry Friedman, Ltd., New York

NEW YORK

Thursday 19th November 1992 at 10.15 am and 2 pm

Enquiries: Barbara Deisroth 212 606 7170





A pair of early Huron-type quilled hide moccasins, decorated with tin cones and red-dyed animal's hair, silk ribbon trim, last quarter 18th century, 25.6 cm. (10¼ in.) long. Estimate: \$12,000 - 18,000 (£6,500 - 9,500)

A pair of Cree (?) quilled hide moccasins with quilled wrapped hide and yarn tassels on the cuffs, blue tradecloth trim, 18th century, 26.3 cm. (10¼ in.) long. Estimate: \$6,000 - 9,000 (£3,000 - 4,500)

By direction of The Rt. Hon. the Earl of Harrowby, T.D.

## Fine American Indian Art

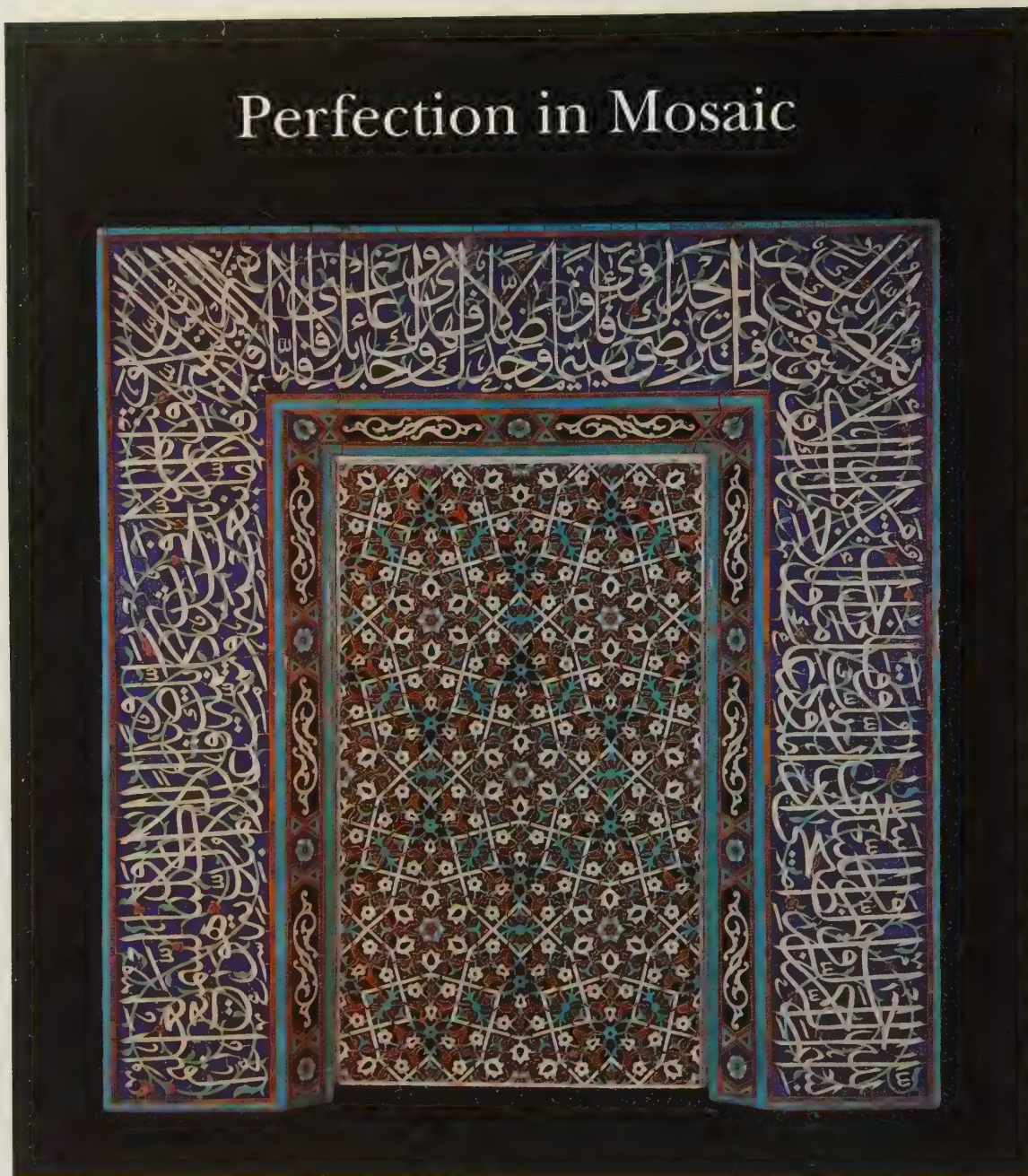
NEW YORK

Thursday 12th November 1992 at 10.15 am and 2 pm

Enquiries: Ellen Napiura Taubman 212 606 7540



## Perfection in Mosaic



*Consider the early hours of the day  
And the night when it covers with darkness  
Your Lord has not forsaken you  
Nor has He become displeased  
The Qur'an, Sura 93, v. 1-3*

When, in 1598, Shah Abbas moved the capital of Persia to Isfahan, he inherited the great tradition of Muslim architecture of the city. Under the rule of his predecessors, Shah Ismail and Shah Tahmasp, the city had acquired many fine buildings. Their characteristic decoration of tile panelling was a technique which went back through the dynasty of the Timurids (1370-1506) to the early 12th century, and is seen in masterpieces of early Islamic architecture such as the Blue Mosque in Tabriz or Timur's mosque in Samarkand.

A tile mosaic panel from a building of 16th- or early 17th-century Isfahan is to be sold by Sotheby's London on 22nd

October. The panel has been in Europe since before World War II, having been preserved - along with other major architectural fragments - from the destruction of part of the city carried out by its Governor, Zil es Sultan, at the turn of the century.

The panel is a remarkable artistic as well as technical achievement, and an example of the art of mosaic at its most complex. It integrates perfectly the three main components of Islamic art: reverence for the Qur'anic text - here in highly decorative *thuluth* script - the infinite elaboration of geometrical forms, and a love of the forms of nature, expressed in flowing arabesques and stylized leaves.

The panel probably came from the Pir I Pine Douze (the wise old cobbler's mosque), to the north of Isfahan's *maydan* - the main piazza - and near the Jewish quarter. An associated *mihrab*

*Above:* a Safavid tile mosaic architectural panel, 17th century.  
171 by 161 cm. (67¼ by 63¼ in.) Estimate on request.

*Right:* an Agra carpet, late 19th century, 352 by 272 cm.  
(11 ft. 7 in. by 8 ft. 11 in.) Estimate: £10,000-15,000 (\$19,000-28,000)





(prayer niche facing Mecca), now in the mosque in the King Abdul Aziz Airport, Jeddah, is also thought to have come from the mosque, whilst a second *mihrab*, from a nearby building, is now in the Cleveland Museum of Art, Ohio.

When the tile panels reached Europe, it is on record that three Persian craftsmen were brought to restore them. This meant virtually rebuilding the panels, substituting new cement for the deteriorating plaster, as well as building a special kiln to dry out new tiles which were carefully manufactured to match the original ones. This painstaking task restored to its original perfection what is the last great Persian mosaic tile panel still in private hands.

The sale of Islamic Works of Art also contains the 29 pieces of a belt dating from the 15th or 16th century. Intricately chased and decorated in silver-gilt and niello, the belt shows the traditional high quality of the metalwork of the Ak-Koyunlu, or White-Sheep Turcomans, a federation of Turcoman tribes from the area around Diyarbakir, in Anatolia.

Dating from the final flowering of the great Arab civilization of Al-Andalus (Andalusia) is a fine 13th-century Qur'an section, in the sale of Oriental Manuscripts and Miniatures (23rd October). Written in bold *maghribi* script on vellum with handsome illumination in colours and gold, its 82 leaves include "The Narrative" (*Surat al-Qasas*) and "The Spider" (*Surat al-Ankabut*). A large, richly illuminated Mughal Qur'an, of the late 16th

Top left: an Andalusian Qur'an section, 13th century. 19 by 16.5 cm. (7½ by 6½ in.) Estimate: £100,000-120,000 (\$190,000-230,000)

Top right: an Ottoman embroidered panel, 17th century, 267 by 165 cm. (8 ft. 9 in. by 5 ft. 5 in.) Estimate: £10,000-15,000 (\$19,000-28,000)



century (£80,000-120,000; \$150,000-230,000) shows the influence of the lavish court style of Shah Tahmasp of Persia; and the sale also contains two early texts: the *Kitab al-Muwatta*, an 11th-century Arabic manuscript on jurisprudence (£70,000-90,000; \$135,000-170,000) and a rare early vellum Qur'an leaf (£25,000-35,000; \$45,000-66,000), probably written in Medina in the 7th century. The latter, written within a century of the Prophet Muhammad's death, provides a fascinating insight into the early collections of the written Qur'an and the development of Arabic script.

Amongst the Indian miniatures is a fine Mughal example dating from 1660-80, depicting a princess and her companion taking part in a hunting expedition. Executed in gouache and gold, it is an unusual depiction of Mughal ladies outside the confines of the *zenana* or ladies' quarters.

Also from northern India, from the late 19th century, come two fine Agra carpets (£10,000-15,000; \$19,000-28,000 and £22,000-28,000; \$42,000-53,000). These were made in the prisons of Agra, near Delhi, with designs copied from the royal collections of the maharajahs and from the illustrations in early rug books. The carpet sale of 21st October also offers an East Anatolian 16th-century "halo" medallion rug, so-called because of a lighter or halo effect in its centre, and two 17th-century Ottoman embroidered panels, each one probably forming part of a dowry as bedcover for the wedding night. The sale of Indian and South-East Asian Art on 22nd October offers a 16th-century Tibetan lineage *thang-ka*, in the vivid colours and distinctive style of the Sakya monastery in Southern Tibet.

#### European and Oriental Rugs, Carpets and Textiles

London, 21st October 1992 at 11 am  
Enquiries: Jacqueline Bing 071-408 5152

#### Islamic Works of Art

London, 22nd October at 11 am  
Enquiries: John Carswell 071-408 5153

#### Indian and South-East Asian Art

London, 22nd October 1992 at 2 pm  
Enquiries: Brendan Lynch 071-408 5112

#### Oriental Manuscripts and Miniatures

London, 23rd October 1992 at 11 am  
Enquiries: Nabil Saidi and Marcus Fraser  
071-408 5332/5033



Top: a Tibetan lineage *thang-ka*, Sakya, 16th century.  
Estimate: £20,000-30,000 (\$38,000-57,000)

Above: A Princess and companion riding through a landscape on an elephant, Mughal, circa 1660-80. 23.8 by 37 cm. (9¼ by 14¼ in.) Estimate: £10,000-15,000 (\$19,000-28,000)





*Left:* an Ak-Koyunlu Turkish silver-gilt and niello belt, Eastern Anatolia or Azerbaijan, 15th or early 16th century. Estimate: £90,000-100,000 (\$170,000-190,000)







A *famille rose* five-piece garniture painted on each side with a parrot on a perch, probably after a design by Cornelis Pronk, Qianlong (1736 - 95), 23.5 cm. (9¼ in.)  
Estimate: Dfl.30,000 - 50,000 (£10,000 - 15,000; \$20,000 - 30,000)

Cornelis Pronk (1691 - 1759) was a draughtsman employed by the Dutch East India Company (VOC) to make designs to be copied onto Chinese porcelain. Although it has not been proved that the subject is after a design by Pronk, the parrot motif was one popular on Delftware from the early 18th century onwards, and the garniture was probably a special order by the VOC. Though single pieces sometimes appear on the market, it is rare to find a complete five-piece garniture with this design.

## Chinese and Japanese Ceramics and Works of Art

AMSTERDAM

Tuesday 20th October 1992 at 10.30 am and 2 pm

Enquiries: Drs. Feng-chun Ma 31 (20) 627 5656





A large carp tureen and cover, *circa* 1775-85, 48.2 cm. (19 in.) long.  
Estimate: \$35,000 - 40,000 (£18,000 - 20,000)

## Chinese Export Porcelain

NEW YORK

Friday 23rd October 1992 at 10.15 am

Enquiries: Letitia Roberts or Conor Mahony 212 606 7180 or 7332





A Canton enamel mounted bureau, mid-18th century,  
96.5 by 72 cm. (38¼ by 28½ in.) Estimate: £6,000 - 8,000 (\$11,500 - 15,000)

## Chinese Export Porcelain and Works of Art

LONDON

Tuesday 3rd November 1992 at 10.30 am

Enquiries: Colin Mackay or Henry Howard-Sneyd 071 - 408 5145 or 5147





A pair of French silver-mounted flintlock holster pistols by Jacques-Louis Arault, Versailles, made for the Dauphin Louis *circa* 1750 and presented by him to his page, le Comte d'Espinchal, in 1765, 49.5 cm. (19½ in.)

A French flintlock fowling-piece by Antoine Berthault, Paris, *circa* 1680, the stock inlaid with engraved mother-of-pearl, silver and brass, probably made for Charles Colbert, Marquis de Croissy, and presented by him to the 7th Earl of Pembroke, 117.8 cm. (46½ in.) barrel.

A pair of French flintlock pistols mounted in two colours of gold by Boutet, Versailles, made for presentation to an Eastern Potentate, *circa* 1820, 45 cm. (17¼ in.)

Estimates on request.

## Antique Arms and Armour

ZURICH

Friday 6th November 1992 at 10.30 am

Enquiries: Eric Ritter (Zurich) 41 (1) 202 0011 or Nicholas McCullough (London) 071 - 408 5318



# Sotheby's in Verona



John Ruskin, in a lecture given at the Royal Institute in London in 1870, described how in Verona were to be found "at once the birth places of Virgil and Livy, the homes of Dante and Petrarch, and the source of the most sweet and pathetic inspiration to your own Shakespeare". The strength of the city's literary associations are matched by its artistic and architectural richness.

On the weekend of 24th and 25th October, Sotheby's will be selling the contents of a palazzo situated in the historic centre of the city, with its palaces of "glowing orange and pale warm red", as Ruskin described them. Once lived in by the noble Veronese family of Guarienti di Brenzone, the Palazzo Barocco dates back to medieval times, with an 18th-century façade. Over many years, the present owners furnished it with paintings, furniture and works of art from the



surrounding area of the Veneto. The sale offers some magnificent early 18th-century furniture from the series of rooms that form the *piano nobile*: a pair of carved and painted torchères in the form of pageboys (L80/120,000,000; £40,000-50,000; \$70,000-100,000), a lacquered Venetian mirror inlaid in mother-of-pearl (L25/35,000,000; £12,000-17,000; \$23,000-33,000) and four chairs richly carved in the manner of Andrea Brustolon, Venice's finest carver of the period (L120/150,000,000; £60,000-75,000; \$115,000-140,000). The sale also includes a fine collection of silver chalices and paintings, a decorative set of four 19th-century floral still lifes (L15/25,000,000; £8,000-12,000; \$15,000-

23,000) and a large Central Italian baroque altarpiece. As well as selling the contents of their private apartment, the owners will be selling much of the stock from their antiquarian gallery.

Amongst lots from other sources in the sale are a pair of large architectural paintings, *circa* 1800, from the Palazzo Mattei in Rome, and furniture and furnishings from two villas of a noble Lombard family. The viewing will be in the Palazzo Barocco from 17th to 23rd October, whilst the sale itself will take place in the nearby Hotel Le Due Torri.

## The Contents of Palazzo Barocco and other Collections

Hotel Le Due Torri, Verona

Saturday 24th October

at 11 am, 3 pm and 9 pm,

and Sunday 25th October

at 11 am and 3 pm

Enquiries: Michael Thomson-Glover

(Florence) 39 (55) 2479021,

and Francesco Morroni

(Milan) 39 (2) 295001



*Top:* two chairs from a set of four, early 18th century, in the manner of Brustolon. Estimate: L120/150,000 (£60,000-75,000; \$115,000-140,000)

*Above right:* the Palazzo Barocco, Verona

*Far right:* one of a pair of carved and painted torchères in the form of pageboys (L80/120,000,000; £40,000-50,000; \$70,000-100,000).





## Shadwell Park

Sotheby's has been instructed to sell the contents of Shadwell Park, near Thetford, Norfolk, the home of the late Sir John Musker.

The house was built as a simple Georgian "box" in 1727-30 by the amateur architect John Buxton. It was enlarged in the 1840s by Edward Blore and again in 1860 by Samuel Sanders Teulon, who added Gothic features such as the clock tower. In a 1964 *Country Life* article Mark Girouard heaped compliments on Shadwell: it was "a Victorian cathedral in miniature" and "a series of architectural cocktails".

The house and estate were acquired in 1898 by John Musker, Sir John's grandfather, who founded the stud at Shadwell which Sir John maintained as one of the most influential racing studs in the country. It was sold in 1984 to Sheikh Hamdan al Maktoum, but Sir John continued to live in the house until his death in May this year. The sale includes many good racing portraits including *The Starting Post* at Newmarket from the studio of John Wootton, the first British sporting artist to attain real distinction. It is expected to sell for £12,000-18,000 (\$23,000-34,000); the same estimate is given for *Approaching the Start* and *The Finish*, a pair by Samuel Henry Alken.

The sale is distinguished by a number of good carpets and tapestries such as the large, mid 16th-century Brussels wall-hanging depicting the *Abduction of Helen* estimated at £20,000-30,000 (\$38,000-57,000). A William Morris "Hammer-smith" hand-knotted wool carpet of 1883, decorated with stylized flowers, is esti-

mated at £20,000-30,000 (\$38,000-57,000).

There is a wealth of good English and Continental furniture, including a Louis XV ormolu-mounted kingwood *bureau plat*, stamped by the celebrated Flemish cabinet maker Criaerd (estimate £30,000-50,000; \$57,000-95,000) and a Regency sofa table, *circa* 1800, estimated at £15,000-



20,000 (\$28,000-38,000).

A William and Mary carved giltwood pier glass, *circa* 1695, (£6,000-9,000; \$11,500-17,000) complements a number of fine George II pieces including a carved and gesso looking glass, *circa* 1735, estimated to sell for between £10,000 (\$19,000) and £15,000 (\$28,000) and a pair of carved giltwood and painted mirrors by Linnell, *circa* 1765, (£20,000-30,000; \$38,000-57,000). In the same style is a pair of 19th-century carved giltwood eagle console tables, estimated at £6,000-9,000 (\$11,500-17,000).

Outside, a collection of garden statuary features a massive white marble standing figure of Hercules (£6,000-9,000; \$11,500-17,000) and a large French bronze group of two bulls by Jean Baptiste Clesinger (£6,000-10,000; \$11,500-19,000).



**The Contents of Shadwell Park,  
near Thetford, Norfolk  
Wednesday 21st October at 10.30am  
and the following day at 10.30am.**

**Enquiries: Sally Ann Hoddell 071-408  
5263. Catalogue: £12 (£15 including  
postage and packing), admits two.  
Viewing: Friday 16th October until  
Monday 19th October, 10am to 5pm.**

*Top:* the house at Shadwell Park,  
near Thetford, Norfolk

*Top right:* a pair of French campana-shaped  
ormolu-mounted blue porcelain vases, *circa*  
1820-30, height 31 cm. (12 in.)  
Estimate: £3,000-5,000 (\$5,700-9,500)

*Centre:* a Louis XV ormolu-mounted  
kingwood *bureau plat*, *circa* 1745, stamped  
M. Criaerd, 79 by 203 cm. (31 by 80 in.)  
Estimate £30,000-50,000 (\$57,000-95,000)

*Left:* a Brussels 'Trojan War' tapestry,  
*The Abduction of Helen*, mid 16th-century,  
350.5cm by 238.5 cm. (11ft 6in by 7ft 10 in.)  
Estimate £20,000-30,000 (\$38,000-57,000)





A violin by Nicolo Gagliano, Naples, 1771,  
with extensive red lacquer decoration, the  
head carved *en rocaille*.  
Estimate: £80,000-120,000 (\$150,000-230,000)



## Musical Instruments

LONDON

Thursday 5th November 1992  
at 10.30 am and 2.30 pm

Enquiries: Graham Wells  
071 - 408 5341





A specimen £25 bond issued by the Imperial Japanese government in 1924. One of five similar pieces included within a presentation loan book. Estimate: £5,000 - 6,000 (\$9,500 - 11,500)

## Books, Maps and Bonds

LONDON

Tuesday 20th October 1992 and the following day at 10.30 am and 2 pm

Enquiries: Tim Robson 071 - 408 5316



# Dolls à la Mode





On 10th and 11th November some of the rarest bisque dolls in existence will come under the hammer, mostly dating from the 19th and early 20th centuries. The period 1870 - 1900 is generally recognized as the "Golden Age" of doll making, when German and French makers vied for the market with increasingly more beautiful and elaborate creations. Paris fashion houses were commissioned to design dresses for the dolls, which now gives us an insight into the designs and tastes of the day.

The dolls in the sale, many in their original costumes, are in excellent condition and the quality of the bisque (porcelain with a matt glaze) is exceptionally high. One of the highlights is an 18 inch "H" pressed bisque doll (estimate: £40,000 - 60,000; \$75,000 - 115,000), stamped with an "H" and created by an unknown French maker, *circa* 1880. Very few are known to exist and they are highly prized among collectors. Also in the sale are several *finé* Bru dolls, including a 36 inch doll in original clothes, and a two-faced example, with a revolving head. Character dolls, (where sculptors were commissioned to design the faces) include a Simon and Halbig two-faced doll, "Mein Liebling", "Philip" and "Hans" moulds.

The sale also includes a variety of toys, automata, mechanical music and European costume and textiles. One of the highlights among the musical boxes is a "revolver" cylinder example. The mechanism is one of the rarest types of movements and allows 24 separate tunes to be played. Few examples were produced since they were extremely expensive to make and were soon superseded by the standard interchangeable cylinder musical box. Other musical items include a wide range of disc musical boxes, automata, musical snuff boxes, singing bird boxes and gramophones.

From the tinplate toy section of the sale are two impressive Märklin boats; the 38 inch long liner *Augusta Victoria* and the 34 inch long battleship *Chicago* (see inside back cover). Both these toys are of the type that Edwardian children would have happily sailed in the park pond. However, today, with estimates in the £15,000 - 25,000 (\$29,000 - 55,000) range, their sailing days are long past.

**Important Dolls, Toys, Automata, Mechanical Music and European Costume and Textiles**  
**10th November at 11 am and 2.30 pm**  
**and the following day at 11 am**  
**Enquiries: Jon Baddeley, George Glastris**  
**or Bunny Campione 071 - 408 5205, 5209 and 5464**



*Above: a George Baker "revolver" cylinder musical box, Geneva, circa 1890, with three 33 cm. cylinders, in walnut veneered marquetry case, 84 cm, (33 in.) wide.  
 Estimate: £25,000 - 35,000 (\$50,000 - 70,000)*

*Opposite page left to right:*

A Bru Jeune pressed bisque doll, French, *circa* 1875, 48 cm. (19 in.) Estimate: £10,000 - 12,000 (\$19,000 - 23,000)

A Jumeau Triste pressed bisque doll, French *circa* 1875, 65 cm. (25 in.) Estimate: £12,000 - 15,000 (\$23,000 - 29,000)

An A Thuillier pressed bisque doll, French *circa* 1875, 50 cm. (19 in.) Estimate: £25,000 - 30,000 (\$48,000 - 57,000)

A Delcroix moulded bisque doll, French, *circa* 1880, 56 cm. (22 in.) Estimate: £8,000 - 12,000 (\$15,000 - 23,000)

An A Thuillier pressed bisque doll, French, *circa* 1875, 34 cm. (13 in.) Estimate: £18,000 - 25,000 (\$34,000 - 48,000)

An "H" pressed bisque doll, French, *circa* 1880, 46 cm. (18 in.) Estimate: £40,000 - 60,000 (\$75,000 - 115,000)

A "J.M" pressed bisque doll, French, *circa* 1880, 62 cm. (24 in.) Estimate: £14,000 - 18,000 (\$27,000 - 34,000)



# SOTHEBY'S INTERNATIONAL REALTY

980 Madison Avenue, New York, NY 10021  
Telephone: 212 606 4100

*Enquiries in London:* John Prince,  
34 - 35 New Bond Street, London W1A 2AA  
Telephone: 071-408 5196. Telex: 24454 SPBLONG

Manhattan, Palm Beach, Boston, Southampton NY,  
East Hampton NY, Madrid, London

## International Real Estate

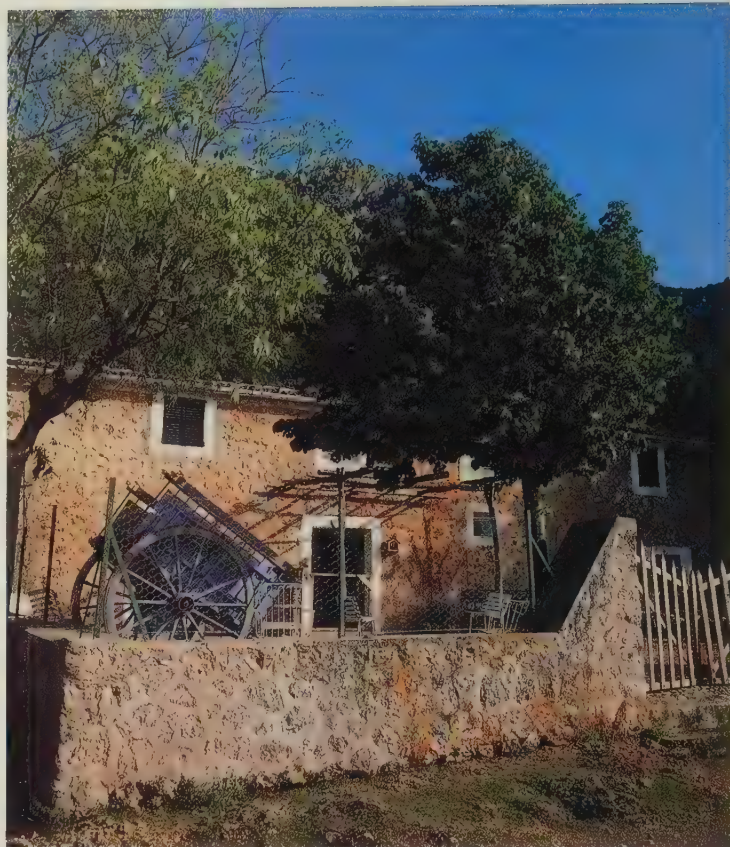


### UNIWOOD ESTATE, ENGLEWOOD, NEW JERSEY

This spectacular 25-room villa is set on 3.5 landscaped acres with swimming pool and 3 Jacuzzis. Interior details include 400 tons of imported limestone, inlaid teak wood ceiling. 8 bedrooms, 12 baths. \$9,500,000. *Brochure no. P8228006.*

### FIFTH AVENUE, NEW YORK, NEW YORK

Breathtaking city and Central Park views from every room of this exciting, custom-designed and beautifully renovated 4,000 sq. ft. apartment. Spacious library, full guest room, formal dining room with terrace. Luxurious master suite with his-and-her baths. Chef's eat-in kitchen. \$6,500,000. *Brochure no. P5310795.*



### S'ARBOSSAR, BANALBUFAR, MALLORCA

S'Arbossar is set on a mountainside surrounded by lush vegetation in the village of Banalbufar on the island of Mallorca. The property is offered for sale as 260 hectares of land, including an old farmhouse in need of renovation with planning permission for up to 4 houses. Alternatively 200 hectares of land can be purchased with planning permission for 4 houses excluding the farmhouse and 60 hectares. *Brochure no. 1940034.*







#### WINTER HILL, ENGLEWOOD, NEW JERSEY

This 1920 French Normandy-style country manor features 5 fireplaces, 6 bedrooms, 5 full and 2 half baths. Situated on 2.7 beautifully landscaped acres, the property includes a tennis court, heated in-ground pool and cabana. *Brochure no. P8228004.*



#### MON RÊVE, ALPINE, NEW JERSEY

A grand 2-storey foyer with marble floor and freestanding double-width, semi-circular staircase provides a dramatic entrance to this lovely 14-room French Colonial-style residence. Amenities include 3 fireplaces, fine hardwood floors, custom mouldings. 4-5 bedrooms. Fence with electronic gate. On 2 acres. \$2,100,000. *Brochure no. P8220004.*



#### CHÂTEAU DE PRÉVESSIN, PAYS DE GEX, FRANCE

An elegant château dating from the 17th & 18th century, set in a park of 19 hectares on the Swiss French border only 20 minutes from Geneva. The main house is built over 3 floors with a basement (260 sq. metres) with 4 principal bedrooms, 4 staff bedrooms and extensive reception rooms. There is also an annexe (165 sq. metres), a barn (333 sq. metres) and a lodge (170 sq. metres). *Brochure no. P1830035.*



#### THE HOPKINS RESIDENCE, BELVEDERE, CALIFORNIA

This spectacular showcase home is situated on prestigious Belvedere Island with panoramic views of San Francisco across the water. Completely rebuilt in 1990, the home features 4 bedrooms, 3 ½ baths. Exemplary for its blend of visual drama, livability and privacy. \$5,600,000. *Brochure no. P7800003.*



## LONDON

34-35 New Bond Street, W1A 2AA  
unless otherwise stated

Open and viewing:

Monday to Friday, 9 am to 4.30 pm

\*Sunday viewing: 12 noon to 4 pm

Telephone: 071 493 8080

**24-hour Recorded**

**Auction Information**

**Telephone: 071 409 2686**

*Thursday 15th October*

11 am

**Post War and**

**Contemporary Art\***

2.30 pm

**The Contents of the Nigel**

**Greenwood Gallery\***

*Friday 16th October*

Time to be arranged

**Colonnade Auction:**

**Furniture**

*Tuesday 20th October*

10.30 am and 2 pm

(and the following day  
at 10.30 am and 2 pm)

**Books, Maps and Bonds, Part I**

*Wednesday 21st October*

11 am

**European and Oriental Rugs,**

**Carpets and Textiles\***

10.30 am

**Topographical Paintings,**

**Drawings and Watercolours\***

*Thursday 22nd October*

11 am

**Islamic Works of Art\***

2 pm

**Indian and South-East Asian Art\***

*Friday 23rd October*

11 am

**Oriental Manuscripts  
and Miniatures\***

11 am

**Colonnade Auction:**

**Continental and 19th Century**

**French Furniture**

*Saturday 24th October*

10.30 am and 2 pm

**Important, Early, Historic**

**and Classic Motor Vehicles**

(at the Royal Air Force Museum,  
Hendon)

*Wednesday 28th October*

10.30 am

**Old Master Paintings\***

10.30 am

**Colonnade Auction:**

**European Pictures**

*Friday 30th October*

10.30 am

**Applied Arts from 1880**

## SALES LISTED BY LOCATION

*Tuesday 3rd November*

10.30 am

**Chinese Export Porcelain  
and Works of Art**

*Wednesday 4th November*

10.30 am and 2 pm

**Books, Maps and Bonds,  
Part II**

11 am

**Modern British and Irish  
Paintings, Drawings and  
Sculpture\***

2 pm

**Postage Stamps of  
the Italian States**

*Thursday 5th November*

10.30 am and 2.30 pm

**Musical Instruments\***

*Friday 6th November*

10.30 am

**19th and 20th Century  
Furniture and Decorations\***

*Tuesday 10th November*

11 am and 2.30 pm

(and the following day  
at 11 am)

**Important Dolls, Toys,  
Automata, Mechanical Music  
and European Costume and  
Textiles**

*Thursday 12th November*

10.30 am

**Victorian Paintings, Drawings  
and Watercolours\***

2 pm

**High Victorian Decorative  
Arts and Design\***

*Friday 13th November*

11 am

**Victorian Furniture  
including Tunbridgeware\***

*Wednesday 18th November*

10.30 am

**Fine and Rare Wine, Spirits  
and Vintage Port**

11 am

**British Paintings 1500 - 1850\***

*Thursday 19th November*

10.30 am and 2.30 pm

(and the following day  
at 10.30 am and 2.30 pm)

**Japanese Works of Art  
and Prints**

11 am

**18th and 19th Century British  
Drawings and Watercolours**

2.30 pm

**Watercolours and Drawings  
from the Collection of the late  
Dudley Snelgrove**

## NEW YORK

1334 York Avenue, NY 10021

Viewing: Monday to Saturday,  
10 am to 5 pm

\*Sunday viewing: 1 pm to 5 pm

Telephone: (212) 606 7000

**24-hour Recorded Information**

**Telephone: (212) 606 7245**

*Wednesday 14th October*

10.15 am

**Old Master Paintings\***

10.15 am and 2 pm

**Sotheby's Arcade Auctions:**

**American Furniture and Silver\***

*Thursday 15th October*

10.15 am and 2 pm

(and the following day  
at 10.15 am)

**Photographs\***

*Monday 19th October*

2 pm

(and the following day  
at 10.15 am and 2 pm)

**Magnificent Jewellery\***

*Tuesday 20th October*

3 pm approx.

(following the sale of  
Magnificent Jewellery)

**The Collection of the  
late Mrs. Harry Winston\***

*Wednesday 21st October*

10.15 am and 2 pm

(and the following day  
at 10.15 am)

**Sotheby's Arcade Auctions:  
Jewellery\***

*Friday 23rd October*

10.15 am

**Chinese Export Porcelain\***

*Saturday 24th October*

10.15 am and 2 pm

**Important English Furniture,  
Decorations and Carpets\***

*Sunday 25th October*

12 noon

**Fine American Furniture,  
Folk Art and Folk Paintings\***

*Monday 26th October*

10.15 am and 2 pm

**Important Watches,  
Wristwatches and Clocks\***

*Tuesday 27th October*

10.15 am and 2 pm

**English and Continental  
Ceramics\***

*Wednesday 28th October*

10.15 am and 2 pm

**English and Continental Silver\***

*Thursday 29th October*

10.15 am and 2 pm

**19th Century European  
Paintings, Drawings and  
Sculpture\***

*Saturday 31st October*

10.15 am and 2 pm

**Fine French Furniture  
and Decorations\***

*Thursday 5th November*

10 am and 2 pm

(and the following day  
at 10 am and 2 pm)

**19th and 20th Century Prints**

*Friday 6th November*

10.15 am and 2 pm

**Sotheby's Arcade Auctions:  
20th Century Decorative Arts\***

*Saturday 7th November*

10.15 am and 2 pm

**20th Century Decorative Arts\***

10 am and 2 pm

**Contemporary Prints\***

*Tuesday 10th November*

10.15 am

**Property from the Estate of  
Mollie Parnis Livingston\***

7 pm

**Impressionist and Modern  
Paintings, Drawings and  
Sculpture, Part I\***

*Wednesday 11th November*

10.15 am and 2 pm

**Impressionist and Modern  
Paintings, Drawings and  
Sculpture, Part II\***

*Thursday 12th November*

10.15 am and 2 pm

**Fine American Indian Art\***

*Tuesday 17th November*

7 pm

**Contemporary Art, Part I\***

7 pm

**The Property from  
the Collection of  
Raymond J. Learsy\***

*Wednesday 18th November*

10.15 am and 2 pm

**Contemporary Art, Part II\***

*Thursday 19th November*

10.15 am and 2 pm

**Important 20th Century Design,  
Property of Barry Friedman  
Ltd., New York\***



Monday 23rd November

10.15 am and 2 pm

**Pre-Columbian Art\***

7 pm

(and the following day

at 10.15 am and 2 pm)

**Latin American Paintings,  
Drawings, Sculpture and Prints\***

Tuesday 24th November

10.15 am and 2 pm

**Important Tribal Art\***

## AMSTERDAM

102 Rokin, 1012 KZ Amsterdam

Telephone: 31 (20) 627 5656

Tuesday 20th October

10.30 am and 2 pm

**Chinese and Japanese  
Ceramics and Works of Art\***

Monday 2nd November

10.30 am and 2 pm

(and the following day

at 10.30 am and 2 pm)

**19th Century European  
Paintings\***

Wednesday 11th November

2 pm

**Old Master Paintings and  
Drawings\***

## GENEVA

13 Quai du Mont Blanc,

CH-1202, Geneva

Telephone: 41 (22) 732 8585

Monday 16th November

5 pm

**European Silver**

Tuesday 17th November

5 pm

**Silver from the Thurn und Taxis  
Collection**

8.30 pm

**Snuff Boxes and Jewels from  
the Thurn und Taxis Collection**  
(Hôtel des Bergues)

Wednesday 18th November

2.30 pm and 7.30 pm

**Magnificent Jewellery**

Thursday 19th November

10 am

**Russian Works of Art and  
Fabergé, including War Medals**

Thursday 19th November

2.30 pm

**Clocks and Watches**

## HONG KONG

502/503 Exchange Square Two,

8 Connaught Place, Central,

Hong Kong

Telephone: (852) 524 8121

Fax: (852) 810 6238

# SALES LISTED BY LOCATION

Tuesday 27th October

Time to be arranged

**Fine Chinese Ceramics,  
Works of Art and Furniture\***  
(Furama Kempinski Hotel)

Wednesday 28th October

Time to be arranged

**Fine Chinese Snuff Bottles,  
Jade Carvings and Jadeite  
Jewellery\***  
(Furama Kempinski Hotel)

Thursday 29th October

Time to be arranged

**Fine Modern and Contemporary  
Chinese Paintings and  
Sculpture\***  
(Furama Kempinski Hotel)

## LOS ANGELES

El Capitan Theatre,

6838 Hollywood Boulevard

Hollywood, CA 90028

Telephone: 212 606 7424

Saturday 17th October

10.15 am

**The Art of Beauty and the Beast**

## MADRID

Sotheby's Peel and Asociados

Plaza de la Independencia 8

28001 Madrid

Telephone: 34 (1) 522 2902

Tuesday 27th October

8 pm

**Old Master and 19th Century  
Paintings**

## MELBOURNE

926 High Street, Armadale,

Melbourne, Victoria 3143

Telephone: 61 (3) 509 2900

Wednesday 28th October

Time to be arranged

**Vintage Cars**

## MILAN

Palazzo Broggi Via Broggi 19,

20129 Milan

Tel: 39 (2) 295 001

Saturday 24th October

11 am, 3 pm and 9 pm

(and the following day

at 11 am and 2 pm)

**The Contents of Palazzo  
Barocco, Verona, and other  
Collections**

(Hotel Le Due Torri, Verona)

## TAIWAN

1st Floor, No. 79, Sec. 1,

An Ho Road, Taipei, Taiwan

Telephone: 886 (2) 755 2906

Sunday 18th October

3.30 pm

**Taiwanese Oils and other  
Chinese Paintings**  
(Shin Kong Museum of Art)

## TEL AVIV

Gordon 38, Tel-Aviv 63414,

Israel

Telephone: 972 (3) 223822;  
246897

Tuesday 20th October

7.30 pm

**19th and 20th Century  
Paintings, Drawings and  
Sculpture**  
(Hilton Hotel)

## TOKYO

Imperial Hotel, Room 2005

Uchisaiwaicho 1-1-1

Chiyoda-Ku, Tokyo 100

Telephone: 81 (3) 504 1111  
ext. 2005

Wednesday 14th October

6 pm

**19th and 20th Century Prints,  
Contemporary Prints and  
Paintings by Japanese Artists**  
(Tokyo Prince Hotel)

## TORONTO

9 Hazelton Avenue

Toronto, Ontario M5R 2E1

Telephone: (416) 926 1774

(Auctions at the Park Plaza Hotel)

Tuesday 17th November

2 pm

**Decorative Arts**

7 pm

**Fine Jewellery**

Wednesday 18th November

7 pm

**Important Canadian Art**

## ZURICH

20 Bleicherweg, CH-8002 Zurich

Telephone: 41 (1) 202 0011  
or 3003

Friday 6th November

10.30 am

**Arms and Armour**

## UK REGIONAL CALENDAR

### BILLINGSHURST

All sales at Summers Place,

Billingshurst, West Sussex,

RH14 9AD

unless otherwise stated

Open: Monday to Friday,

9.30 am to 4.30 pm

Telephone: (0403) 783933

**24-hour Recorded Information**

**Telephone: (0403) 784069**

Thursday 15th October

10.30 am

**Silver, Jewellery and Vertu**

Tuesday 20th October

10.30 am

**English Furniture, Bronzes,  
Sculpture and Works of Art**

Wednesday 21st October

10.30 am

**Clocks and Watches**

Tuesday 27th October

10.30 am

**Selected Paintings**

Tuesday 3rd November

10.30 am

**Antique and Decorative  
Furniture and Works of Art**

Wednesday 4th November

10.30 am

**British and Continental  
Ceramics and Glass**

Tuesday 10th November

10.30 am

**Oil Paintings and  
Watercolours**

Wednesday 11th November

10.30 am

**Silver, Jewellery and Vertu**

Tuesday 17th November

10.30 am

**Continental Furniture and  
Works of Art**

Wednesday 18th November

10.30 am

**Old Master Paintings and  
Continental Ceramics**

## HOUSE SALES

Shadwell Park,

Nr. Thetford, Norfolk

Telephone: 071 - 408 5263

Wednesday 21st October

10.30 am and 2.30 pm

(and the following day

at 10.30 am and 2.30 pm)

**The Contents of Shadwell Park**



## UNITED STATES

1334 York Avenue,  
New York, N.Y. 10021.  
Telephone: (212) 606 7000  
Fax: (212) 606 7107

### Atlanta

Virginia Groves Beach (*Associate*)  
2585 Habersham Road, N.W.,  
Atlanta, Georgia 30305  
Telephone: (404) 233 4928

### Baltimore

Aurelia Bolton (*Associate*)  
P.O. Box 250,  
Riderwood, Maryland 21139  
Telephone: (410) 252 4600

### Beverly Hills

Andrea L. Van de Kamp  
(*Managing Director, West Coast*)  
Lisa Hubbard (*Jewellery*)  
Marc Selwyn (*Fine Art*)  
Nan Summerfield (*Jewellery West*)  
Katherine Watkins  
(*Decorative Arts Representative*)  
Eleanore Phillips Colt (*Associate*)  
Christine Eisenberg (*Associate*)  
Nancy Livingston (*Associate*)  
308 North Rodeo Drive,  
Beverly Hills, California 90210  
Telephone: (310) 274 0340

### Chicago

Helyn Goldenberg  
(*Midwest Fine Arts Director*)  
Gary Schuler (*Jewellery*)  
Deborah A. Schmidt  
(*Trusts & Estates*)  
325 West Huron Street,  
Suite 200  
Chicago, Illinois 60610  
Telephone: (312) 664 6800

### Dallas

Nancy Strauss Halbreich  
(*Associate*)  
9700 Inwood Road  
Dallas, Texas 75220  
Telephone: (214) 373 9777

### Hawaii

Andrea Song Gelber (*Associate*)  
P.O. Box 177,  
Honolulu, Hawaii 96810  
Telephone: (808) 732 0122

### New England

William S. Cottingham  
Patricia Ward (*Representative*)  
99 Newbury Street,  
Boston, Massachusetts 02116  
Telephone: (617) 247 2851

### New Orleans

Debe Cuevas Lykes (*Associate*)  
P.O. Box 2334,  
New Orleans,  
Louisiana 70176  
Telephone: (504) 523 7059

## SOTHEYB'S OFFICES WORLDWIDE

### Newport

Marion Oates Charles  
(*International Representative*)  
Telephone: (212) 606 7442

### New York City

C. Hugh Hildesley (*Associate*)  
Alastair A. Stair (*Associate*)  
Lee Copley Thaw  
(*International Representative*)  
Virginia Guest Valentine  
(*International Representative*)  
Telephone: (212) 606 7442

### Palm Beach

Robert V. Ruggiero  
(*Trusts & Estates*)  
Hope P. Kent (*Senior Associate*)  
Louis J. Gartner (*Associate*)  
225 Peruvian Avenue,  
Palm Beach, Florida 33480  
Telephone: (407) 833 2582

### Philadelphia

Wendy T. Foulke  
Angela Hudson  
(*Trusts & Estates*)  
1831 Chestnut Street, Suite 601,  
Philadelphia,  
Pennsylvania 19103  
Telephone: (215) 751 9540

### Rancho Santa Fe

Dr. Kurt E. Shuler (*Associate*)  
P.O. Box 1504, Rancho Santa Fe,  
California 92067  
Telephone: (619) 756 3497

### St. Louis

Signa Hermann (*Associate*)  
1400 N. Price,  
St. Louis, Missouri 63132  
Telephone: (314) 991 4939

### San Francisco

Deborah Hatch  
Mrs. Prentis Cobb Hale (*Associate*)  
Mrs. John N. (Dodie) Rosekrans  
(*International Representative*)  
214 Grant Avenue, Suite 350,  
San Francisco, California 94108  
Telephone: (415) 772 9028

### Seattle

Katherine Nelson Hall (*Associate*)  
4739 University Way, N.E.  
Suite 1006,  
Seattle, Washington 98105  
Telephone: (206) 525 5110

### Washington D.C.

Marcia V. Mayo  
Sally E. Chapoton (*Associate*)  
Joan F. Tobin  
(*International Representative*)

2300 M Street, N.W., Suite 130,  
Washington, D.C. 20037  
Telephone: (202) 457 1910

## CANADA

### Toronto

Christina Orobetz (*President*)  
9 Hazelton Avenue,  
Toronto, Ontario M5R 2E1  
Telephone: (416) 926 1774

### Montreal

Susan Travers (*Associate*)  
7 Chelsea Place,  
Montreal, Quebec H3G 2J9  
Telephone: (514) 939 0289

### Vancouver

Kenzie Selman (*Associate*)  
4042 Yew Street,  
Vancouver, B.C. V6L 3B6  
Telephone: (604) 732 6501

### Victoria

Gillian Stewart (*Associate*)  
3230 Beach Drive,  
Victoria, B.C. V8R 6L8  
Telephone: (604) 370 1021

## UK AND IRELAND

### London Saleroom

34-35 New Bond Street,  
London W1A 2AA  
Telephone: London 071-493 8080  
Telex: 24454 SPBLONG

### South East

#### Sussex Saleroom

Christopher J. King  
Summers Place, Billingshurst,  
Sussex RH14 9AD  
Telephone: (0403) 783933  
The Hon. George Plumpton  
Canterbury, Kent  
Telephone: (0233) 860566

### The Midlands, Wales & South West

John Harvey  
18 Imperial Square,  
Cheltenham,  
Gloucestershire GL50 1QZ  
Telephone: (0242) 510500  
The Hon. Mrs d'Erlanger  
Tiverton, Devon  
Telephone: (0884) 243663

### Wessex

Colin Thompson  
Cheviot House, 69-73 Castle Street,  
Salisbury, Wiltshire SP1 3TN  
Telephone: (0722) 330793

Mary Fagan

Basingstoke, Hampshire  
Telephone: (0256) 780591

### East Anglia

Lady Victoria Leatham,  
George Archdale  
The George Hotel Mews,  
Station Road, Stamford,  
Lincolnshire PE9 2LB  
Telephone: (0780) 51666  
The Lord Cranworth  
Woodbridge, Suffolk  
Telephone: (0473) 735581  
Sara Foster, Fakenham, Norfolk  
Telephone: (0328) 700032

### North West

Timothy Wonnacott ARICS  
The Hon. Rose Paterson  
Booth Mansion, 28 Watergate  
Street, Chester, Cheshire CH1 2NA  
Telephone: (0244) 315531  
Susan Yorke, Clitheroe, Lancashire  
Telephone: (0200) 41520  
Lord Ralph Kerr  
Melbourne, Derbyshire  
Telephone: (0332) 862263

### Yorkshire

John Phillips, Henrietta Graham  
8-12 Montpelier Parade,  
Harrogate, North Yorks HG1 2TJ  
Telephone: (0423) 501466

### Scotland & Border Counties

John Robertson  
Nicholas Linzee Gordon  
112 George Street,  
Edinburgh EH2 2LH  
Telephone: (031) 226 7201  
Aberdeenshire  
Telephone: Banchory (033 02) 4007  
Anthony Weld Forester  
130 Douglas Street,  
Glasgow G2 4HF  
Telephone: (041) 221 4817  
Matthew Festing  
11 Osborne Terrace, Jesmond,  
Newcastle upon Tyne NE2 1NE  
Telephone: (091) 281 8867  
The Earl of Carlisle  
Brampton, Cumbria  
Telephone: (069 77) 3722

### Ireland

William Montgomery  
The Estate Office, Grey Abbey,  
Newtownards, Co. Down  
Telephone: (024 774) 668  
Anne Dillon  
51 Dawson Street, Dublin 2  
Telephone: (010) 3531 711786

### Channel Islands

Els Cevat  
3 Clos des Fontaines, La Villette,  
St Martin's, Guernsey, CI  
Telephone: (0481) 38009  
Clare d'Abo, Jersey  
Telephone: London 408 5363



## LATIN AMERICA

### Argentina

Mallory Hathaway de Gravière  
(Consultant)

William R. Edbrooke (Consultant)

LIASA Inc. S.A., Avenida Callao  
1777 (P.B.), 1024 Buenos Aires  
Telephone: (541) 41 29 65/42 21 59

### Brazil

Katia Mindlin Leite Barbosa  
(Consultant)

Caixa Postal 62619

Rio de Janeiro RJ CEP 2001

Telephone: 55 (21) 551 6775

Helôise Guinle (Consultant)

Estrada da Gavea 611, Bloco I,

Apt. 2503, Sao Conrado,

22610-000 Gavea, Rio de Janeiro

Telephone: 55 (21) 322 4500

Pedro Corrêa do Lago (Consultant)

Rua Joao Cachoeira, 267

04535 São Paulo SP CEP 04535

Telephone: 55 (11) 282 0066

### Mexico

Francoise Reynaud de Velez  
(Consultant)

Suzy de Gilly (Consultant)

Kepler 189, Mexico 11590 DF

Telephone: (525) 531 0595

### Venezuela

Axel Stein (Consultant)

Centro Banaven, Torre C,

1 piso, Oficina C-13

Chua - 1060, Caracas

Telephone: (582) 92 9945

## MIDDLE & FAR EAST

### Hong Kong

Mee Seen Loong

502/503 Exchange Square Two,

8 Connaught Place, Central,

Hong Kong

Telephone: (852) 524 8121

### Israel

Rivka Saker,

Daniella Luxembourg

38 Gordon St, Tel Aviv 63414

Telephone: 972 (3) 223 822

& 972 (3) 524 6897

### Japan

John Tancock

Imperial Hotel,

1-1 Uchisaiwaicho 1-chome,

Chiyoda-ku, Tokyo 100

Telephone: 81 (3) 3503 2944

### Korea

Stephen Joh

Baiksang Bldg. Annex 6th Floor,

197-28 Kwanhoon-dong,

Jongro-Gu, Seoul 110-300

Telephone: 82 (2) 733 5733

### Syria and Jordan

Antoine Touma

P.O. Box 2011, Damascus, Syria

Telephone: 963 (11) 429 502

# SOTHEY'S OFFICES WORLDWIDE

## SOUTH EAST ASIA

### India

Suzanne Tory

Suite 105,

Taj-Palace Inter-continental,

2 Sardar Patel Marg,

Diplomatic Enclave,

New Delhi 110 021

Telephone: 91 (11) 301 0404

Ext. 2105/15/25

### Singapore

Quek Chin Yeow

1 Cuscaden Road, #02-15 The

Regent Singapore, Singapore 1024

Telephone: (65) 732 8239

### Taiwan, ROC

Rita Wong

1st floor, No. 79, Sec. 1,

An Ho Road, Taipei, Taiwan

Telephone: 886 (2) 755 2906

## EUROPE

### Austria

Dr. Agnes Husslein (Managing  
Director, Austria & Hungary)

Palais Breuner, Singerstr. 16,

1010 Vienna

Telephone: 43 (222) 512 4772/3

Dr. Soraya Stubenberg

Schloss Gutenberg, A-8160 Weiz

Telephone: 43 (3172) 8133

### Belgium

Count de Limburg Stirum

32 Rue Jacques Jordaens,

1050 Brussels

Telephone: 32 (2) 648 00 80

### Cyprus

Rita C. Severis

15 Them Dervis Str.,

PO Box 1139, Nicosia, Cyprus

Telephone: 357 (2) 461410

### Denmark

Baroness Hanne Wedell-

Wedellsborg

Kgs. Nytorv 6

1050 Copenhagen K, Denmark

Telephone: 45 (33) 135556

### Finland

Carla Enbom

Uudenmaankatu 14,

00120 Helsinki

Telephone: 358 (0) 64 67 46

### France

Princesse de Beauvau Craon

(Managing Director France)

Alexandre Pradère,

Anne de Lacretelle,

3 Rue de Miromesnil, 75008 Paris

Telephone: 33 (1) 4 266 4060

### Germany

Dr. Christoph Graf Douglas  
(Managing Director Germany)

Johannes Ernst, Nina Buhne

Beethovenstrasse 71,

W-6000 Frankfurt-am- Main 1

Telephone: 49 (69) 740787

H. Josef König

Palais am Festungsgraben

Unter den Linden/Neue Wache

O-1086 Berlin

Telephone: 49 (30) 394 3060 or

200 4119

Ursula Niggemann

St Aporn-Strasse 17-29

(Kreishaus Galerie),

W-5000 Cologne 1

Telephone: 49 (221) 2352 84/5

Axel Benz, Tatiana von Hessen

Maria Louisen Str. 35a,

2000 Hamburg 60

Telephone: 49 (40) 4604025

Heinrich Graf von Spreti

Andreas Narzt

Odeonsplatz 16,

W-8000 Munich 22

Telephone: 49 (89) 291 31 51

Heide Rentschler

Stuttgart

Telephone: 49 (7392) 1257

Susanne von Lüneburg

Rittergut Essenrode,

W-3306 Essenrode

Telephone: 49 (5301) 1366

### Holland

John Van Schaik, John Cann

102 Rokin, 1012 KZ Amsterdam

Telephone: 31 (20) 627 5656

### Hungary

Dr. Soraya Stubenberg

Attila utca 111/4th Floor/1

H-1012 Budapest

Telephone: 36 (1) 175 2961

### Iceland

Sigrídur Ingvarsdóttir

54 Laufasvegur, 101 Reykjavík

Telephone: 354 (1) 204 37

### Italy

John Stancliffe

Giuseppe Ceccatelli

Yolanda Galli Zugaro

Via Broggi 19, 20129 Milan

Telephone: 39 (2) 295001

Michael Thomson-Glover

Piazza di Spagna 90, 00186 Rome

Telephone: 39 (6) 678 1798

& 39 (6) 684 1791

Clementina Bartolini

Palazzo Capponi,

Via Gino Capponi 26,

50121 Florence

Telephone: 39 (55) 247 9021

Laura Russo

Corso Galileo Ferraris 18B,

10121 Turin

Telephone: 39 (11) 544 898

### Liechtenstein

Henriette Huber-von

Goldschmidt-Rothschild

Telephone: 41 (75) 249 14

### Luxembourg

Charlotte van Rijckevorsel

Telephone: 352 77436

### Monaco

Léon Leroy

BP 45, Le Sporting d'Hiver,

Place du Casino, MC 98001

Telephone: 33 (93) 30 88 80

### Norway

Ingeborg Astrup

Bjornveien 42, 0387 Oslo 3

Telephone: 47 (2) 1472 82

### Portugal

Frederico Horta e Costa

Rua de Sao Remo, Lote 5, Sala 20,

Monte Estoril, 2765 Estoril

Telephone: 351 (1) 466 2089

### Spain

Edmund Peel

Plaza de la Independencia 8,

28001 Madrid

Telephone: 34 (1) 522 2902

Rocio Tassara, Luis Monreal

Tejada

Pasaje de Domingo 2

08007 Barcelona

Telephone: 34 (3) 215 2008/2149

### Sweden

Hans Dyhlén

Arsenalsgatan 6, 111 47 Stockholm

Telephone: 46 (8) 679 5478/9

### Switzerland

Simon de Pury (Chairman

Switzerland), 13 Quai du Mont

Blanc, CH 1201 Geneva

Telephone: 41 (22) 7 32 85 85

Uly Wille

20 Bleicherweg, CH-8022 Zurich

Telephone: 41 (1) 202 0011

Nathalie Vianello-Chiodo

Via Peri 21, 6900 Lugano

Telephone: 41 (91) 23 85 62

Ruedi Staechelin

Schifflande 2, CH-4051 Basel

Telephone: 41 (61) 261 10 20

## AUSTRALIA

Robert Bleakley

13 Gurner Street, Paddington,

Sydney, NSW 2021,

Telephone: 61 (2) 332 3500

Ann Roberts

926 High Street, Armadale,

Melbourne, Victoria 3143

Telephone: 61 (3) 509 2900



Michael Ainslie,  
*President and Chief Executive  
Officer, Sotheby's Holdings, Inc.*  
The Rt. Hon The Earl of Gowrie,  
*Chairman, Sotheby's Europe*

John L. Marion,  
*Chairman, Sotheby's North and  
South America*

Diana D. Brooks,  
*President and Chief Executive Officer,  
Sotheby's North and South America*  
Timothy Llewellyn,  
*Deputy Chairman, Sotheby's Europe*  
Roger Faxon,  
*Managing Director, Sotheby's Europe*  
Julian Thompson,  
*Deputy Chairman, Sotheby's Asia*  
Simon de Pury,  
*Deputy Chairman, Sotheby's Europe*

#### **American Decorative Arts and Furniture**

Leslie B. Keno *New York, 606 7130*  
William W. Stahl, Jr *606 7110*  
Wendell Garrett *606 7137*

#### **American Folk Art**

Nancy Druckman *New York, 606 7225*

#### **American Indian Art**

Ellen Napiura Taubman  
*New York, 606 7325*

#### **American Paintings, Drawings and Sculpture**

Peter B. Rathbone  
*New York, 606 7280*

#### **Antiquities and Asian Art**

Richard M. Keresey (Antiquities)  
*New York, 606 7328*  
Carlton Rochell (Asian) *606 7328*  
Felicity Nicholson (Antiquities)  
*London, 408 5111*  
Brendan Lynch (Asian) *408 5112*

#### **Arms, Armour and Medals**

David Erskine-Hill *London, 408 5315*  
Margaret Schwartz  
*New York, 606 7260*

#### **Books and Manuscripts**

Roy Davids *London, 408 5287*  
David N. Redden  
*New York, 606 7386*  
Paul Needham *606 7385*

#### **British Paintings 1500-1850**

David Moore-Gwyn  
*London, 408 5406*  
Henry Wemyss (Watercolours)  
*408 5409*  
James Miller *408 5405*

#### **British Paintings from 1850**

Simon Taylor (Victorian)  
*London, 408 5385*  
Susannah Pollen (20th Century)  
*408 5388*  
Janet Green (20th Century)  
*408 5387*

#### **Ceramics**

Peter Arney *London, 408 5134*  
Letitia Roberts *New York, 606 7180*

#### **Chinese Art**

Carol Conover *New York, 606 7332*  
Arnold Chang (Paintings) *606 7334*  
Julian Thompson *London, 408 5371*  
Colin Mackay *408 5145*

## PRINCIPAL OFFICERS & EXPERTS

Please prefix all London telephone numbers with the code 071,  
and all New York numbers with the code 212.

Mee Seen Loong  
*Hong Kong (852) 524 8121*

#### **Clocks and Watches**

Tina Millar (Watches)  
*London, 408 5328*  
Michael Turner (Clocks) *408 5329*  
Daryn Schnipper *New York, 606 7162*

#### **Coins**

Tom Eden (Ancient and Islamic)  
*London, 408 5315*  
James Morton (English and Paper  
Money) *408 5314*  
Gerard Hill *New York, 606 7150*

#### **Collectables**

Dana Hawkes *New York, 606 7424*  
Hilary Kay *London, 408 5205*

#### **Contemporary Art**

Lucy Mitchell-Innes  
*New York, 606 7254*  
Elena Geuna *London, 408 5400*

#### **European Works of Art**

Margaret Schwartz  
*New York, 606 7250*  
Elizabeth Wilson *London, 408 5321*

#### **English Furniture and Decorations**

Graham Child *London, 408 5347*  
Larry J. Sirolli *New York, 606 7577*  
William W. Stahl, Jr *606 7110*

#### **French and Continental Furniture and Decorations**

Jonathan Bourne *London, 408 5349*  
Thierry Millerand  
*New York, 606 7213*  
Phillips Hathaway *606 7213*  
Alexandre Pradère  
*Paris, 33 (1) 42 66 40 60*

#### **Garden Statuary and Architectural Items**

James Rylands *Sussex, (0403) 783933*  
Jennifer Cox *London, 408 5217*  
Elaine Whitmire *New York, 606 7285*

#### **Glass and Paperweights**

Lauren K. Tarshis  
*New York, 606 7180*  
Simon Cottle *London, 408 5135*

#### **Impressionist and Modern Paintings**

David J. Nash *New York, 606 7351*  
Alexander Apsis *606 7360*  
John L. Tancock *606 7360*  
Marc E. Rosen (Drawings) *606 7154*  
Simon de Pury *London, 408 5222*  
Michel Strauss *408 5389*  
Melanie Clore *408 5394*  
Asya Chorley (Drawings) *408 5393*  
Andrew Strauss  
*Paris 33 (1) 42 66 5588*

#### **Islamic Art and Carpets**

Richard M. Keresey  
(Works of Art) *New York, 606 7328*

William F. Ruprecht  
(Carpets), *606 7996*  
Professor John Carswell  
(Works of Art) *London, 408 5153*  
Jacqueline Bing (Carpets) *408 5152*

#### **Japanese Art**

Neil Davey *London, 408 5141*  
Suzanne Mitchell  
*New York, 606 7338*

#### **Jewellery**

John D. Block *New York, 606 7392*  
David Bennett  
*Geneva, 41 (22) 7 32 85 85*  
Alexandra Rhodes *London, 408 5306*

#### **Judaica**

David Breuer-Weil  
*Tel Aviv, 972 (3) 22 38 22*  
Camilla Previté *London, 408 5334*  
Paul Needham (Books)  
*New York, 606 7385*  
Kevin Tierney (Silver) *606 7160*

#### **Latin American Paintings**

August Uribe *New York, 606 7290*

#### **Musical Instruments**

Graham Wells *London, 408 5341*  
Leah Ramirez *New York, 606 7190*

#### **19th Century European Furniture and Works of Art**

Christopher Payne  
*London, 408 5350*  
Elaine Whitmire *New York, 606 7285*

#### **19th Century European Paintings and Drawings**

Michael Bing *London, 408 5380*  
Nancy Harrison  
*New York, 606 7140*  
Pascale Pavageau  
*Paris, 33 (1) 42 66 40 60*  
Rob Mulders  
*Amsterdam, 31 (20) 627 5656*

#### **Old Master Paintings and Drawings**

Julien Stock *London, 408 5413*  
Elizabeth Llewellyn (Drawings)  
*408 5416*  
George Wachter *New York, 606 7230*  
Scott Schaefer (Drawings) *606 7222*  
Nancy Ward-Neilson  
*Milan, 39 (2) 7600471*  
Etienne Breton  
*Paris, 33 (1) 42 66 40 60*

#### **Oriental Manuscripts**

Nabil Saidi *London, 408 5332*

#### **Photographs**

Philippe Garner *London, 408 5138*  
Beth Gates-Warren  
*New York, 606 7240*

#### **Portrait Miniatures, Objects of Vertu, Icons and Russian Works of Art**

Gerard Hill *New York, 606 7150*

Julia Clarke (Vertu) *408 5324*  
Haydn Williams (Miniatures)  
*408 5326*

Heinrich Graf von Spreti  
*Munich, 49 (89) 291 31 51*

#### **Postage Stamps**

Richard Ashton *London, 408 5224*

#### **Pre-Columbian Art**

Stacy Goodman  
*New York, 606 7330*  
Fatma Turkkani-Wille  
*Zurich, 41 (1) 422 3045*

#### **Prints**

Susan Pinsky *New York, 606 7117*  
Ian Mackenzie *London, 408 5210*  
Ruth M. Ziegler *Tokyo,  
(212) 606 7112*

#### **Silver**

Kevin L. Tierney  
*New York, 606 7160*  
Peter Waldron (English)  
*London, 408 5104*  
Harold Charteris (Continental)  
*408 5106*  
Dr Christoph Graf Douglas  
*Frankfurt, 49 (69) 740787*

#### **Sporting Guns**

Adrian Weller *London, 408 5319*  
*Sussex (0403) 783933*

#### **Tribal Art**

Dr Bernard de Grunne  
*New York, 606 7325*  
Sabine Dauwe *London, 408 5115*

#### **20th Century Applied Arts**

Barbara E. Deisroth  
*New York, 606 7170*  
Philippe Garner *London, 408 5138*

#### **Vintage Cars**

Malcolm Barber *London, 408 5320*  
David Patridge,  
*Rumney, NH, (603) 786 2338*

#### **Western Manuscripts**

Dr Christopher de Hamel, FSA  
*London, 408 5330*

#### **Wine**

Serena Sutcliffe, MW  
*London, 924 3287*

#### **Educational Studies**

Elisabeth D. Garrett  
*New York, 606 7822*  
Anne Ceresole *London, 323 5775*

#### **Trust & Estates Department**

Warren P. Weitman  
*New York, 606 7198*  
Timothy Sammons  
*London, 408 5335*

#### **Valuations Department**

Hon. James Stourton  
*London, 408 5435*  
Laura MacLennan  
*New York, 606 7446*  
Diederik Westerhuis  
*Amsterdam, 31 (20) 627 5656*

#### **Sotheby's Financial Services**

Mitchell Zuckerman,  
*President, New York, 606 7077*  
Peggy Auchincloss,  
*Managing Director, Europe,  
London, 408 5453*



*Foreground:* a Märklin first series clockwork battleship, the *Chicago*, German, circa 1905.  
Estimate: £15,000 - 20,000 (\$29,000 - 38,000)

*Background:* a Märklin first series spirit fired tinplate ocean liner, the *Augusta Victoria*, German, circa 1909. Estimate: £20,000 - 30,000 (\$38,000 - 57,000).

From the sale of Important Dolls, Toys, Automata, Mechanical Music and European Costume and Textiles.

London, 10th November at 11 am and 2.30 pm and the following day at 11 am.

Enquiries: Jon Baddeley 071 - 408 5205







£3.50 UK

**SOTHEBY'S**  
FOUNDED 1744

\$7 US