

FIVE PRIVATE COLLECTIONS

South Kensington · 7 June 2017

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FIVE PRIVATE COLLECTIONS

Swinton Grange, North Yorkshire, Property from The Collection of the Hon. Evelina Rothschild and The Behrens Family **Lots 1-143**

Property from a Descendant of Captain A.S. Wills **Lots 145-168**

Property from The Collection of William, 4th Earl of Dudley **Lots 170-262**

Property from Stanton Court, Gloucestershire **Lots 265-334**

Property from a Private Collection, Jersey **Lots 335-440**

Wednesday 7 June 2017

AUCTION

Wednesday 7 June 2017
at 10.30 am

85 Old Brompton Road,
London SW7 3LD

VIEWING

Saturday	3 June	11.00 am - 5.00 pm
Sunday	4 June	11.00 am - 5.00 pm
Monday	5 June	9.00 am - 7.30 pm
Tuesday	6 June	9.00 am - 5.00 pm

AUCTIONEERS

Nic McElhatton, Nick Orchard & Piers Boothman

AUCTION CODE AND NUMBER

In sending absentee bids
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BEHRENS-14426

AUCTION RESULTS

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[25]

FRONT COVER:

Lot 334

OPPOSITE:

Lot 71, the Rothschild fan

PAGE 224:

Lot 154 (detail)

INSIDE BACK COVER:

Lot 262

BACK COVER:

Lot 194



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BUYING AT CHRISTIE'S

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SWINTON GRANGE, NORTH YORKSHIRE
PROPERTY FROM THE COLLECTION OF
THE HON. EVELINA ROTHSCHILD AND THE BEHRENS FAMILY
BY EDWARD BEHRENS
LOTS 1-143

Le Gout Rothschild is a term famously applied to houses of the great banking family that display an astonishing elaborateness: gilded curlicues clamber over rococo plasterwork in the golden glow of French furniture at its best. It is, as the Frenchification of the term suggests, not quite cricket. It is too cosmopolitan. There is one Rothschild House, however, that is the obverse of this particular aesthetic: Swinton Grange.

Swinton Grange, in North Yorkshire, was built by Nathaniel, 1st Lord Rothschild, for his daughter Charlotte Louise Adela Evelina, known as Evelina, to celebrate her wedding to Major Clive Behrens. They married in London on 5 October 1899. The guests included the Earl of Roseberry, formerly the Prime Minister, and the Countess of Jersey. The Prince of Wales sent a wedding present of a bracelet made up from sapphires and diamonds.

Evelina was renowned for her modesty. She grew up at Tring Park, a house that, while luxurious in almost every aspect, was decorated, according to Miriam Rothschild's *Dear Lord Rothschild*, without the influence of her mother. Evelina's temperament is clear in the design of Swinton; she eschewed the lavish proclamation of wealth that characterised the taste of so many of her cousins. Miriam Rothschild writes, "Evelina, a true daughter of Emma [her mother], believed in schoolroom austerity and allowed her children only a single box of sweets at a time, an attitude which Natty [her father, 1st Lord Rothschild] simply could not understand." While this behaviour might have appeared almost comically severe to Natty, it must be acknowledged that the level of deprivation the children suffered did, nonetheless, accommodate a box of sweets; it was not all hair shirts in the nursery.



Major Clive Behrens's bookplate



From left to right: Lady (Emma) Rothschild, Peggy Harris (née Behrens), Jeremy Harris, Evelina Behrens
 © Behrens family collection

Rather than Natty's *foie-gras* infused lavishness, the decoration of Swinton suggested a stalwart Englishness. It is a classically Edwardian house set within 23 acres of park that were carefully landscaped and cultivated by Lord Rothschild's gardeners. It is a perfect evocation of a certain sort of England. It is discreet, set admirably within its landscape, and has an inscrutable, unshowy facade. It does not boast. Perhaps to affirm its roots within England, the park is said to contain an example of every sort of native tree to grow on English soil.

While it might not have shown off, there was nothing uncomfortable about Swinton. The estate was, as one would expect, self-sufficient. Not only were there the stables, kennels and cattery for Evelina's beloved white Persians, but there was even a wormery (and, of course, mulberry bushes) to provide the silk for Evelina's embroidery. Presumably, dyeing it was no trouble for the household with its connection to one of the largest textile manufacturers and exporters of the 19th century, Behrens Textiles. They had relocated their headquarters from Manchester to Bradford in 1838, not far from Swinton Grange.

This sense of connectedness is apparent in the furniture. While the taste might be more approachable and quintessentially English than the grand chateaux of other Rothschilds, it was not insular. The furniture Evelina and Clive had in their home was of typically good quality. It was not confined to the makers of England but instead had a broadly French feel. Pieces such as the late 19th century ormolu-mounted mahogany *bureau à cylindre* (lot 81) are indicative of the 19th-century taste for Louis XV and Louis XVI - very Rothschild. This influence can also be felt in the

wide-ranging porcelain collection, that contains excellent examples of the major houses from Vincennes and Sèvres culminating in a magisterial Chinoiserie silver-gilt mounted tankard by Meissen (to be sold in *European Furniture and Works of Art*, King Street, 4th July 2017). English George II (lot 26) and III (lot 32) furniture also appeared through the house with pleasing regularity. The collection bespeaks an easy relationship with the finest tastes of the time.

Various works of art suggested that the marriage was a total love match, tender inscriptions on a portrait of Clive by Evelina, for example, and just as Evelina's influence appears in the furnishing and decoration, the paintings seem to represent her spouse's taste and interests. Behrens, who served in the Royal Horse Artillery, became a prize-winning farmer. He had a passion for horses; this was reflected in the paintings around Swinton, many of which had equestrian subjects including the fine example by James Seymour, *A gentleman and lady on their hunters, with a groom holding a hare, in a wooded landscape* (lot 34).

Evelina and Clive brought up their three children at Swinton. Their elder son, Jack, became second secretary at the embassy in what was then Peking. While he was in China he clearly developed a notable habit of collecting. He assembled a remarkable group of jade carvings and other Chinese works of art such as the agate washer (lot 106) which displays exceptional carving typical of the pieces he acquired. Looking at the list of works he accumulated, there is no doubt that in his short time in Peking he became something of a connoisseur in the field. Tragically, while Jack was playing polo in China he was fatally kicked by a horse and his collection was taken into Swinton Grange, recalling the loss of a perpetually a beloved son.

The Chinese influence was not the only exotic element within the Swinton Grange collection. Rare examples of Egyptian antiquities (lots 73-76) are evidence of interests beyond the boundaries of Europe. These New Kingdom and Ptolemaic pieces have always been said to be gifts from Lord Carnarvon in return for support of his Tutankhamun excavations.

Swinton Grange was inherited by Clive and Evelina's son William. His marriage to Dulcie Mocatta introduced another European connection that is evident in the collection. With works by artists such as Christopher Wood, the Mocatta influence seems to have brought with it to the house a more modern taste. In no way did this over-run the traditional quality of the collection as it stood. In many ways it augmented it when juxtaposed with such pieces as the pair of Regency gilt metal mounted rosewood cabinets (lot 85) or paintings such as the precisely rendered and exquisite *Figures conversing in a Dutch Street* by Willem Koekkoek (lot 21). In 1979 William and Dulcie moved, with their collection, to another house on the estate and Swinton Grange was sold.

The story of the collection at Swinton Grange is a story of accommodating of foreign influences, of assimilation, of the pride in being English. It is a respect for quality and of that invaluable thing: the good taste of open mindedness.



The Hon. Evelina Behrens (née Rothschild) by Philip de László
© Behrens family collection



Swinton Grange, circa 1910
© Private collection



SWINTON GRANGE





■1

**A GEORGE I GILTWOOD MIRROR
FIRST HALF 18TH CENTURY**

The central arched bevelled plate with beaded moulding and a divided moulded mirror border, redecorated, lacking cresting
45 in. (114.5 cm.) high; 28¾ in. (73 cm.) wide

£1,000-1,500

\$1,300-1,900
€1,200-1,800

■2

**AN ORMOLU-MOUNTED CHINESE
FLAMBE GLAZED PORCELAIN VASE
MOUNTED AS A LAMP**

19TH CENTURY, MOUNTED AS A
TABLE LAMP

19 in. (48.5 cm.) high, excluding fitment

£1,500-2,500

\$2,000-3,200
€1,800-2,900



■3

**A LOUIS XVI-STYLE GREY-PAINTED
CONSOLE TABLE**

EARLY 20TH CENTURY, INCLUDING SOME
EARLIER ELEMENTS

With shaped *verde antico* marble top above two
s-scroll supports, adapted from two small console
tables

32¼ in. (82 cm.) high; 38 in. (98.5 cm.) wide;
11½ in. (29 cm.) deep

£700-1,000

\$910-1,300
€830-1,200



4
TWO GILT-METAL-MOUNTED CASKETS
 19TH CENTURY

One rock crystal etched with scrolling foliage, in a red leather case; the other glass with pierced white-metal bucolic scenes and scrolling foliage
 The rock crystal example: 5½ in. (13 cm.) wide
 The glass example: 7½ in. (19 cm.) wide (2)

£800-1,200 \$1,100-1,500
 €950-1,400



5
AN EMILE GALLE (1846-1904) DOUBLE OVERLAY CAMEO GLASS VASE
 CIRCA 1900, BASE INSCRIBED
 CRYSTALLERIE DE GALLE, NANCY

The clear body overlaid and acid-etched with trailing foliage, with some wheel carved and some fire-polished detail
 5½ in. (14 cm.) diameter

£1,200-1,800 \$1,600-2,300
 €1,500-2,100

6
A NORTH EUROPEAN POLYCHROME-PAINTED GILTWOOD FIVE-FOLD SCREEN
 LATE 19TH/EARLY 20TH CENTURY

Each oil on canvas panel, painted with a vignette and fruit headed by bowed ribbon
 Each panel: 53½ x 16½ in. (136 x 42 cm.)

£800-1,200 \$1,100-1,500
 €950-1,400





■7
A PAIR OF NORTH ITALIAN GREEN-PAINTED AND PARCEL-GILT TWO-LIGHT CANDELABRA

LATE 19TH/EARLY 20TH CENTURY,
 AFTER A MODEL BY FRANCOIS REMOND

19 in. (48.3 cm.) high (2)

£700-1,000 \$910-1,300
 €830-1,200

■8
A PAIR OF ENGLISH POLYCHROME-PAINTED OPEN ARMCHAIRS
 19TH CENTURY, IN THE MANNER OF THOMAS SHERATON

Each shield-shaped back above padded arms and seat covered in floral cotton, on square tapering legs, the decoration later
 41¼ in. (105 cm.) high; 26 in. (66 cm.) wide;
 25 in. (63 cm.) deep (2)

£800-1,200 \$1,100-1,500
 €950-1,400



■9
A POLYCHROME-PAINTED AND GILTWOOD THREE-LEAF SCREEN
 LATE 19TH CENTURY

Each oil on canvas panel painted with a flower-filled urn
 65½ in. (166.5 cm.) high; 55¼ in. (141.5 cm.) wide, fully extended

£1,000-1,500 \$1,300-1,900
 €1,200-1,800

■10

A BAROQUE GILTWOOD WALL BRACKET
LATE 17TH CENTURY, PROBABLY ENGLISH

With two bacchanal term supports flanking trophies and over a mask, regilt
16¼ in. (41 cm.) high; 16¼ in. (41.5 cm.) wide;
7½ in. (19 cm.)

£600-1,000

\$780-1,300
€710-1,200



■11

AN ENGLISH BRONZE FIGURE OF A NYMPH ON A DERBYSHIRE FLOURSPAR SOCLE

THE BRONZE, FIRST HALF 19TH CENTURY,
THE BLUE JOHN SOCLE ASSOCIATED, LATE
18TH/EARLY 19TH CENTURY

The nymph seated on a dolphin, on circular plinth
and square foot
7½ in. (19 cm.) high, the figure;
12 in. (30.5 cm.) high, overall

£1,000-2,000

\$1,300-2,600
€1,200-2,400

■12

A PAIR OF ITALIAN GILTWOOD TORCHERES

THE FIGURES LATE 17TH/EARLY 18TH
CENTURY, PROBABLY MOUNTED AS
TORCHERES IN THE 19TH CENTURY

Each in the form of a maiden supporting a circular
stand, on tripod base with scrolling feet
37¼ in. (96 cm.) high; 15 in. (38 cm.) wide;
13 in. (33 cm.) deep (2)

£2,000-4,000

\$2,600-5,200
€2,400-4,700

PROVENANCE:

Possibly Nathaniel Meyer Rothschild, 1st Baron
Rothschild, at Tring Park, Hertfordshire;
and by descent to his daughter, Charlotte Louise
Adela Evelina Behrens (*née* Rothschild); and by
descent.





13

A BOW COMMEDIA DELL'ARTE GROUP OF HARLEQUIN AND COLUMBINE AND A DERBY TYTTE PIG GROUP

CIRCA 1765-70

The first: 8½ in. (21.6 cm.) high

(2)

£800-1,200

\$1,100-1,500

€950-1,400



14

A FRANKENTHAL FIGURE GROUP AND A MODEL OF A MONKEY RIDING A HOUND

THE FIGURE GROUP CIRCA 1783, BLUE CROWNED INTERLACED C MARK/83, INCISED M MARK, THE SECOND CIRCA 1760-70, BLUE CROWNED INTERLACED C MARK

The group modelled by *J.P. Melchoir*

The first: 7 in. (18 cm.) high

(2)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



15

THREE DERBY FIGURES

CIRCA 1770 AND LATER, WILKES INCISED N124

Comprising: a figure of Shakespeare leaning against a pile of books, a figure of Milton similarly modelled and a figure of John Wilkes beside a column holding scrolls

Milton (the tallest): 12 in. (13.5 cm.) high

(3)

£700-1,000

\$910-1,300

€830-1,200

16

A MEISSEN FIGURAL TWO-LIGHT CANDELABRA AND A CHINOISERIE FIGURE GROUP

CIRCA 1745-50, THE CHINOISERIE GROUP WITH BLUE CROSSED SWORDS MARK, PRESSNUMMER 24

The first modelled by *J.J. Kaendler* and the second by *P. Reinicke*

The candelabra: 8½ in. (20.6 cm.) high

The group: 7½ in. (19 cm.) high (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

The subject of the Chinoiserie group is derived from an engraving by *Gabriele Huquier* after *Boucher*.



17

A MEISSEN FIGURE OF A SLEEPING GIRL, A FIGURE OF THE 'GOOD HOUSEWIFE' AND A MEISSEN-STYLE FIGURE OF A MAN

CIRCA 1880, BLUE CROSSED SWORDS MARK AND INCISED NUMERALS, THE FIRST WITH IRON-RED SCH. MARK, THE MALE FIGURE WITH SPURIOUS BLUE CROSSED SWORDS, INCISED AND IMPRESSED NUMERALS

The first: 7½ in. (19 cm.) high (3)

£1,200-1,800

\$1,600-2,300

€1,500-2,100



18

TWO PAIRS OF CHELSEA FABLE CANDLESTICKS

CIRCA 1765, THE SECOND PAIR WITH GOLD ANCHOR MARKS

The first pair modelled as *The Cock & Jewel* and *The Vain Jackdaw* on titled scroll-moulded borage bases; the second pair modelled with three foxes and the other with three hounds on similar bases

The tallest: 11 in. (28 cm.) high (4)

£1,500-2,500

\$2,000-3,200

€1,800-2,900

Examples of the *Cock and Jewel* and the *Vain Jackdaw* candlesticks are in the *Fitzwilliam Museum, Cambridge* (accession numbers C.83-1932 and C.84-1932). Both designs were taken from *Francis Barlow's* publication of *Aesop's Fables* of either 1665 or 1687. The model for the *Cock and the Jewel* was adapted from engravings for *Fable I, 'Du Coq et de la Pierre brillante'* and *Fable 47, 'The Jay and the Peacock'*.





19

19

CIRCLE OF JAN BAPTIST VAN DER MEIREN (ANTWERP 1664-AFTER 1736)

The Migration of Jacob

oil on panel
9⁷/₈ x 12¹/₄ in. (25.1 x 31.1 cm.)

£1,200-1,800

\$1,600-2,300
€1,500-2,100

20

FOLLOWER OF PHILIPS WOUWERMAN

A horseman and a lady on a bank, with figures by a ferry

oil on panel
18⁵/₈ x 25 in. (47.3 x 63.5 cm.)

£1,000-1,500

\$1,300-1,900
€1,200-1,800

21

WILLEM KOEKKOEK (DUTCH, 1839-1895)

Figures conversing in a Dutch street

signed 'W. Koekkoek' (lower right)
oil on canvas
27 x 21 in. (68.5 x 53 cm.)

£10,000-15,000

\$13,000-19,000
€12,000-18,000



20





22

22
CIRCLE OF PHILIP REINAGLE, R.A.
(SCOTLAND 1749-1833 CHELSEA)
Turkeys, chickens, ducks and pigeons in a farm

oil on canvas
 30 $\frac{3}{8}$ x 37 $\frac{7}{8}$ in. (77 x 96 cm.)

£2,000-4,000

23
CIRCLE OF MARMADUKE CRADOCK
(SOMERTON, NEAR ILCHESTER C.1660-1717 LONDON)
Pheasants, a pigeon and other birds, a pond beyond

oil on canvas
 19 x 23 $\frac{1}{8}$ in. (48.2 x 58.7 cm.)

£1,200-1,800

\$1,600-2,300
 €1,500-2,100



23



24

FOLLOWER OF JAN BRUEGHEL THE ELDER

A wicker basket with roses, narcissi, tulips, primroses, orchids and other flowers, a gilt tazza with flowers, on a wooden ledge with a squirrel

oil on panel
28 $\frac{1}{8}$ x 41 $\frac{1}{8}$ in. (71.4 x 104.5 cm.)

£8,000-12,000

\$11,000-15,000
€9,500-14,000



■ 26
A GEORGE II FRUITWOOD AND OAK LOWBOY
 FIRST HALF 18TH CENTURY

The rounded rectangular top, above three drawers on front cabriole legs and pad feet
 27¾ in. (70.5 cm.) high; 29¾ in. (75.5 cm.) wide; 17¼ in. (44 cm.) deep

£700-1,000 \$910-1,300
 €830-1,200

■ 27
A QUEEN ANNE WALNUT CHEST-ON-STAND
 EARLY 18TH CENTURY, THE SUPPORTS REPLACED

The moulded top with three short drawers and three long drawers, the base with a frieze drawer on baluster legs and bun feet joined by curved stretchers, restoration and losses
 66¾ in. (169.5 cm.) high; 42¾ in. (108.5 cm.) wide; 23½ in. (59.5 cm.) deep

£1,500-2,500 \$2,000-3,200
 €1,800-2,900

25
A WILLIAM AND MARY EMBROIDERED BIBLICAL PICTURE
 LATE 17TH CENTURY

Together with a pair of needlework portraits, *circa* 1700, a raised-work fragment, and a bead-work Chinoiserie panel, in later frames
 The biblical picture: 22¼ in. (54 cm.) high; 25 in. (64 cm.) wide, overall (5)

£1,000-1,500 \$1,300-1,900
 €1,200-1,800



28

A CASED SET OF DECORATED CUT GLASS DECANTERS AND DRINKING-GLASSES

19TH CENTURY, FRENCH OR BOHEMIAN

The glass variously cut and gilt with swags of flowers suspended from a wreath, stars, fruiting vine and ribbons

The case: 13¼ in. x 11¼ in. (29.8 cm. x 33.6 cm.)

(16)

£2,000-3,000

\$2,600-3,900

€2,400-3,500



28

-29

A COLLECTION OF TORTOISESHELL ITEMS

19TH CENTURY

Comprising: a novelty vesta case, two paper clips, a purse, three boxes, two caskets, an ivory paper knife and pen tray

The largest box: 4¼ in. (10.8 cm.) wide

(11)

£600-1,000

\$780-1,300

€710-1,200



29

■30

A GEORGE III MAHOGANY TWO-TIER DUMB WAITER

LATE 18TH CENTURY

On cabriole legs, with recessed castors; together with an English mahogany butler's tray, 19th century, on a folding x-frame base, and a Victorian mahogany canterbury, 19th century, with four divisions and a frieze drawer

The dumb waiter: 36¼ in. (92 cm.) high; 24¼ in. (63 cm.) diameter

The butler's tray: 35 in. (90 cm.) high; 34 in. (86.5 cm.) wide; 25 in. (63 m.) deep

The canterbury: 24¼ in. (62 cm.) high; 21¼ in. (55 cm.) wide;

17 in. (43 cm.) deep

(3)

£1,000-1,500

\$1,300-1,900

€1,200-1,800





■ 31

AN ENGLISH MAHOGANY FOUR-PEDESTAL DINING-TABLE

THE END SECTIONS REGENCY, CIRCA 1810-20, THE CENTRAL SECTIONS ADDED IN THE 20TH CENTURY

The rounded top with reeded edge, in four tilt-top sections, above ring-turned baluster shafts, on reeded downswept legs with brass paw feet and castors, with two additional leaves, possibly adapted from drop-leaves
28½ in. (72 cm.) high; 48¾ in. (124 cm.) wide; 161 in. (409 cm.) long, fully extended

£2,500-4,000

\$3,300-5,200
€3,000-4,700



■ 32

A GEORGE III BRASS-BOUND MAHOGANY OVAL WINE COOLER

CIRCA 1800

The hinged lid enclosing a compartmental interior, with side carrying handles, the stand with square tapering legs on castors
28 in. (71 cm.) high; 26 in. (66 cm.) wide; 18¼ in. (46.5 cm.) deep

£1,500-2,500

\$2,000-3,200
€1,800-2,900



(detail)

■ 33

**A SET OF TWELVE REGENCY
MAHOGANY DINING-CHAIRS**
EARLY 19TH CENTURY

Including two armchairs, each with a reeded tablet top rail and horizontal honey pot and lotus-carved splat, above a drop-in seat covered in pink cotton, on sabre legs, one side chair with replaced front leg
 The armchairs: 35 in. (89 cm.) high;
 22 in. (56 cm.) wide; 24 in. (61 cm.) deep
 The side chairs: 35 in. (89 cm.) high;
 19¾ in. (50 cm.) wide; 22½ in. (57 cm.) deep (12)

£5,000-8,000

\$6,500-10,000
 €5,900-9,400



34

JAMES SEYMOUR (1702-1752)

A gentleman and lady on their hunters, with a groom holding a hare, with two greyhounds and a hunter, in a wooded landscape

signed with initials and dated 'J.S./ 1737' (centre right) and with inscription 'Painted by James Seymour (1702-1752)/ when thirty-five years of age.' (lower left)

oil on canvas

28 x 36 in. (71.1 x 91.4 cm.)

£20,000-30,000

\$26,000-39,000

€24,000-35,000

James Seymour was born in London, the son of a banker, goldsmith and diamond merchant, who supplied plate for racing trophies. Seymour's father was an amateur artist, a member and, in 1702, a Steward of the Virtuosi Club of St Luke, to which John Wootton and Peter Tillemans also belonged.

Seymour began to draw at an early age and studied pictures and prints in his father's collection. In 1720 he attended the art academy in St Martin's Lane founded by Louis Chéron and John Vanderbank; the raffish Vanderbank became a friend. Encouraged by his father, he received introductions to the leading artists of the day. Seymour developed a passion for horse racing and is believed to have owned racehorses. He was among the first English painters to specialise exclusively in sporting subject matter. In 1739 the *Universal Spectator* declared that Seymour was 'reckoned the finest draughtsman in his way [of horses, hounds etc.] in the whole world'. George Vertue noted his 'genius to drawing of Horses', as well as his life as a young rake: 'the darling of his Father run thro some thousands - livd gay high and loosely - horse racing gameing women.' (*Note books*, vol. III, p.86). Seymour's prolific output in paintings and sketches belies this portrait of indolence.

Among Seymour's patrons were the banker Peter Delmé, John Jolliffe, MP and the 6th Duke of Somerset. He was commissioned by the latter to decorate a room with portraits of racehorses; however, they quarrelled and the project never materialised. Many of Seymour's racing, hunting and stable scenes were engraved, among them *Twelve Prints of Hunter and Running Horses* (c.1750) and thirty-four racehorse portraits (1741-54). According to Vertue, the latter part of Seymour's life 'was spent in the lowest circumstances of debt' (*op. cit.*, vol. III, p.86). He died unmarried in Southwark on 30 June 1752.



Portrait of the Duke of Devonshire and his family, by Sir Peter Paul Rubens, 1651.



35

35
FOLLOWER OF JAMES SEYMOUR

Gone away
 oil on canvas
 29 x 55½ in. (73.7 x 140.9 cm.)
 £3,000-5,000

\$3,900-6,400
 €3,600-5,900

36
JOHN NOST SARTORIUS (1755-1828)

A huntsman on a bay hunter, with a hound, in an extensive landscape
 signed 'J.N. Sartorius' (lower left)
 oil on canvas
 18 x 23 in. (45.8 x 58.4 cm.)

£2,000-3,000

\$2,600-3,900
 €2,400-3,500

PROVENANCE:
 H.V. Friend Esq.; Christie's, London, 2 March 1903, lot 127 as *A Man on Horseback, Cantering* (14 gns to A Smith).



36



37

37

JOHN NOST SARTORIUS (1755-1828)

A gentleman with two hunters and a terrier, outside a house

indistinctly signed and dated 'Sartorius 1791 [?]' (lower left)

oil on canvas

19½ x 29 in. (49.5 x 73.7 cm.)

£4,000-6,000

\$5,200-7,700

€4,800-7,100

PROVENANCE:

H.V. Friend Esq.; Christie's, London, 2 March 1903, lot 126 as *Two Hunters before a House* (5 gns to A Smith).

38

JOHN NOST SARTORIUS (1755-1828)

A favourite dappled grey hunter, and hound, in a landscape

signed and indistinctly dated 'JN Sartorius pink 1788 [?]' (lower right)

oil on canvas

17 x 21½ in. (43.2 x 53.8 cm.)

£3,000-5,000

\$3,900-6,400

€3,600-5,900

PROVENANCE:

Major C. Behrens, and by descent.



38



39

**JOHN FREDERICK HERRING, JNR
(1815-1907)**

Vespa, winner of the Oaks at Epsom, 1833

signed and dated 'J. Fred. Herring. pinxt/ 1836'
(lower right), and inscribed and dated 'Vespa,
winner of the Oaks. 1833/ The property of Sir
Mark Wood' (lower right)

oil on canvas

22 x 30 in. (50.8 x 76.2 cm.)

£5,000-8,000

\$6,500-10,000

€5,900-9,400

PROVENANCE:

With Arthur Ackermann & Son, London.

EXHIBITED:

London, The Arts Council of Great Britain, *British
Sporting Pictures*, 1974, no. 181.

40

**JOHN FREDERICK HERRING, JNR
(1815-1907)**

Watering the horses

signed 'J.F. Herring' (lower left)

oil on canvas

15 x 20 in. (38.1 x 50.8 cm.)

£1,200-1,800

\$1,600-2,300

€1,500-2,100

PROVENANCE:

Mrs D. Moore.

Mrs Sweting.





41

JOHN FREDERICK HERRING, SNR (1795-1865)

Partisan, in a stableyard

inscribed 'Partisan bred in 1811' (upper right, on the wall) and with signature and date

'J.F. Herring Senr 1830.' (lower left)

oil on canvas

18½ x 24 in. (46 x 60.9 cm.)

£12,000-18,000

\$16,000-23,000

€15,000-21,000

Partisan was a bay colt bred by the Duke of Grafton in 1811. He was got by *Walton* out of *Parasol*.



42

42

AN ELIZABETH II GOLD CUP AND COVER

MARK OF C.J. VANDER LTD, LONDON, 1972

Vase form with spreading foot, feather handles and thistle plume finial, inscribed 'THE JOHN SMITH'S MAGNET CUP'; on wooden base, marked to body and cover for 9 ct.

10¼ in. (26 cm.)

16 oz. 3 dwt. (503 gr.)

£4,000-6,000

\$5,200-7,700

€4,800-7,100

The John Smith's Magnet Cup, run at York, was won by Peleid in 1973, bred by Col. W.E. 'Billy' Behrens.

43

AN ELIZABETH II GOLD CUP AND COVER

SHEFFIELD, 1979, MAKER'S MARK B.C

Vase with spreading foot, scroll handles, egg-and-dart rim and abstract finial, inscribed 'THE ZETLAND GOLD CUP 1973', on wooden base with fitted case, marked to the body and inside cover for 9 ct.

7⅞ in. (18 cm.) high

5 oz. 5 dwt. (162.5 gr.)

£1,200-1,800

\$1,600-2,300

€1,500-2,100

The 1973 Zetland Gold Cup, run at Redcar, was won by Peleid, bred by Col. W.E. 'Billy' Behrens.



43

44

A GEORGE V SILVER SALVER

MARK OF CHARLES BOYTON & SON, SHEFFIELD, 1926

Shaped square on paw feet, together with a silver-mounted tortoiseshell double-lidded cigarette box on bun feet, London, 1909; an engine-turned silver cigarette box with checkered bands at either end, cedarwood-lined, by the Goldsmiths & Silversmiths Co. Ltd., London, 1928, inscribed inside cover *October 14th., 1929*; and a two-bottle inkstand by the same makers, London, 1912, with two oval inkwells, gadroon border and pen depression on either side, inscribed *INB* to centre

The salver: 14 in. (35.4 cm.) wide

Salver and inkstand 69 oz. 15 dwt. (2,170 gr.)

(4)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



(part)



45
A GEORGE III SCOTTISH SILVER BASKET
 EDINBURGH, 1775

Shaped oval with bead borders, ropework swing handle and border to foot, the wirework sides applied with wheat stalks, tendrils and fruiting vines, in later fitted box, *marked underneath*
 14½ in. (36.6 cm.) wide
 30 oz. (930 gr.)

£1,200-1,800

\$1,600-2,300
 €1,500-2,100



47
A GEORGE III SILVER BASKET
 MARK OF WILLIAM PLUMMER, LONDON, 1773

Shaped oval with leaf and branch border, the wirework sides applied with leaves, berries, tendrils and wheat stalks, with ropework swing handle and border to collet foot, base engraved with neo-classical coat-of-arms, *marked on foot*
 12¾ in. (32.3 cm.) wide
 23 oz. 14 dwt. (737 gr.)
 The arms are of Rudd impaling Astley.

£1,200-1,800

\$1,600-2,300
 €1,500-2,100



46
A DUTCH SILVER BISCUIT BOX AND
A GEORGE III SILVER GOBLET

THE BOX MARK OF CORNELIS KNUYSTINGH, ROTTERDAM, 1805,
 THE GOBLET MARK OF WILLIAM ELLIOTT, LONDON, 1813
 With hinged cover, bead borders and engraved band of foliate scrollwork around cover, the goblet campana form on pedestal foot applied with a fruiting vine frieze, *marked on the box base and near the goblet rim*

The box: 4¾ in. (12 cm.) diameter
 The goblet: 6 in. (15.3 cm.) high
 25 oz. (775 gr.)

£800-1,200

(2)

\$1,100-1,500
 €950-1,400



(part)

48
A PAIR OF VICTORIAN SILVER SAUCEBOATS
 MARK OF CHARLES STUART HARRIS, LONDON, 1899

Gadroon rims, shell and scroll feet, engraved to one side with crest of lion's head erased; a slightly smaller pair of sauceboats, by Sebastian Garrard, London, 1910, on shell and hoof feet, with shell, foliate and gadroon rims; and a matched pair of café-au-lait pots by Sebastian Garrard, London, 1922 and 1926, the baluster bodies and domed covers with cut-card decoration, engraved to one side with crest of lion's head erased, *marked underneath sauceboats and near rim of cafe-au-lait pots*

First sauceboats: 8 in. (20 cm.) long
 45 oz. 12 dwt. (21,419 gr.) excluding pots

£800-1,200

(6)

\$1,100-1,500
 €950-1,400



-49

A PAIR OF VICTORIAN SILVER VEGETABLE DISHES AND COVERS

MARK OF WILLIAM HUTTON & SONS LTD., LONDON, 1899

Circular with gadroon borders, covers with detachable handles, baluster ivory side handles, interiors complete with dividers forming three sections and draining dish, covers engraved with crests of lion's head erased, *marked cover, cover handles, dishes and handles*

10¾ in. (27.3 cm.) diameter

171 oz. 18 dwt. (5347 gr.) gross weight

(2)

£1,200-1,800

\$1,600-2,300

€1,500-2,100



51

A PAIR OF EDWARDIAN SILVER ENTREE DISHES AND COVERS

MARK OF CATCHPOLE & WILLIAMS LTD., LONDON, 1906

Oblong with gadroon borders, detachable handles, covers engraved to one side with crest of lion's head erased, *marked to sides of covers and dishes and to handles*

11¾ in. (30 cm.) wide

124 oz. 5 dwt. (3,864 gr.)

(2)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



-50

THREE VICTORIAN SILVER WARMING DISHES, COVERS AND STANDS

MARK OF HARRISON BROTHERS & HOWSON, SHEFFIELD, 1898 AND 1899

Each oblong with rounded corners, one side fitted with hot water compartment, the stands on paw feet centred by a spirit lamp, covers engraved with crest of a lion's head erased, one cover finial ivory, one ebonised wood and one plastic, *marked to cover, stand, dish and burner*

12 in. (30 cm.) wide

203 oz. 10 dwt. (6,308 gr.)

(3)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



52

AN EDWARD VII SILVER MONTEITH

MARK OF MAPPIN & WEBB, LONDON, 1910

With shaped rim and lion mask drop handles, inscribed *Challenge Cup presented by the Malton and District Shorthorn Breeders for the best Shorthorn Bull, with winners' names for 1913, 1914 and 1919; together with a late Victorian silver coffee pot and hot water jug by James Dixon & Son, Sheffield, 1899, part-fluted, gadroon borders, on ball feet and engraved with crest of lion's head erased together with a silver kettle on spirit stand en suite, all marked near rim and under cover, on kettle stand and burner*

The monteith: 11 in. (27.7 cm.) diameter

Monteith 50 oz. 6 dwt. (1,565 gr.)

(4)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



(part)

53

A FRENCH SILVER PART DINNER-SERVICE

MARK OF E. LEFEBVRE, PARIS, EARLY 20TH CENTURY

Comprising a meat dish, fish dish, pair of plates, platter, two large soup plates, a French meat dish and a large oval meat dish, all engraved with an English crest of a lion's head erased, *marked on border and underneath*
The largest: 21¼ in. (54 cm.) wide
336 oz. 7 dwt. (10,431 gr.)

£2,000-3,000

(9)

\$2,600-3,900
€2,400-3,500

54

A MEISSEN GREEN MOSAIC-PATTERN PART TEA AND COFFEE-SERVICE

CIRCA 1770, BLUE CROSSED SWORDS AND DOT MARKS, VARIOUS PRESSNUMMERN

Painted with travellers before buildings in wooded landscape vignettes and scattered flower-sprays, below green mosaic-pattern scrolled borders, comprising: a baluster coffee-pot and domed cover, a bullet-shaped teapot and cover, a slop-bowl, an arched rectangular teacaddy and cover, a circular sugar-bowl and cover, eight teacups, four coffee-cans and twelve saucers
The coffee-pot and cover- 9⅞ in. (25.2 cm.) high

£3,000-5,000

\$3,900-6,400
€3,600-5,900



(part)



55

A MEISSEN SLOP-BOWL

CIRCA 1730, GILDER'S 52., DREHER'S TWO DOT MARK TO FOOTRIM

Painted with two cartouches of travellers before buildings in river landscapes, within puce diaper-pattern cartouches, flanked by Kakiemon flower-sprays, the interior painted in *purpuraleri* with a similar cartouche, within *Gitterwerk* borders 7 in. (17.7 cm.) diameter

£1,500-2,500

\$2,000-3,200
€1,800-2,900

56

A VINCENNES OR SEVRES TWO-HANDLED BOTTLE-COOLER (SEAU A BOUTEILLE) AND A SEVRES TWO-HANDLED BOTTLE-COOLER (SEAU A BOUTEILLE) AND TWO PARIS (DUC D'ANGOULEME) TWO-HANDLED ICEPAILS AND ONE COVER

THE VINCENNES SEAU 1756, BLUE INTERLACED LS ENCLOSING DATE LETTER D, UNIDENTIFIED PAINTER'S MARK, INCISED K, THE SEVRES SEAU CIRCA 1772, BLUE INTERLACED LS ENCLOSING DATE LETTER T, PAINTER'S MARK BD FOR FRANCOIS BAUDOIN AND COMMA FOR CHARLES-LOUIS MEREAUD, THE PARIS ICEPAILS CIRCA 1790, WITH IRON-RED FACTORY MARKS

The first: 6 $\frac{3}{8}$ in. (17.5 cm.) high

The second: 6 $\frac{1}{2}$ in. (16.5 cm.) high

(4)

£1,200-1,800

\$1,600-2,300

€1,500-2,100



57

A VINCENNES BLEU LAPIS-GROUND PUNT-SHAPED VEGETABLE-DISH (PLAT 'A RAVES')

CIRCA 1755-56, BLUE INTERLACED L'S ENCLOSING DATE LETTER C, PAINTER'S Y MARK, INCISED 5

Of canted rectangular form, painted to the centre with a boy seated in a wooded landscape vignette, flanked by two cartouches of exotic birds, within gilt diaper and floral cartouches, within gilt dentil rim 11 $\frac{1}{8}$ in. (28.3 cm.) wide

£2,000-3,000

\$2,600-3,900
€2,400-3,500



58

A SEVRES ORMOLU-MOUNTED VASE AND COVER

THE PORCELAIN CIRCA 1770, THE ORMOLU SECOND HALF 19TH CENTURY, THE UNDERSIDE OF THE ORMOLU FOOT MARKED 'ESCALIER DE CRISTAL/PARIS'

Formed from a sugar-bowl and cover, painted with scattered pink roses below a gilt berry finial, with on ormolu *guilloche* cast upper rim, supported on an ormolu acanthus foot and canted square plinth base 7 in. (17.8 cm.) high

£800-1,200

\$1,100-1,500
€950-1,400



59

A SEVRES OVAL SAUCE TUREEN, COVER AND FIXED STAND AND A SEVRES-STYLE DESK-SET

THE FIRST CIRCA 1775, BLUE INTERLACED LS MARK, UNIDENTIFIED PAINTER'S MARK CMFF/H (?), GILDERS .6, INCISED 61, THE SECOND CIRCA 1830

9¼ in. (23.5 cm.) wide

(2)

£800-1,200

\$1,100-1,500
€950-1,400



60

A SEVRES PART TEA-SERVICE (CABARET)

1792, BLUE INTERLACED L'S ENCLOSING DATE LETTERS PP, PAINTER'S P7 FOR PIERRE (LE JEUNE), GILDER'S D MARKS, VARIOUS INCISED MARKS THROUGHOUT

The borders painted with cornflower sprigs and pink roses, within pink and gilt ribbons, comprising: a teapot and cover (*théière 'calabre'*), a milk-jug (*pot à lait 'à trois pieds'*), a sugar-bowl and cover (*pot à sucre 'Hébert'*), a coffee-can and saucer (*gobelet 'litron' et soucoupe*), a cartouche-shaped two-handled tray (probably *plateau 'Duplessis'*)

The tray: 13¾ in. (35 cm.) wide

(6)

£2,000-3,000

\$2,600-3,900
€2,400-3,500



Jean-Jacques Pierre *le jeune* was a painter of flowers and patterns and a gilder at the Sèvres manufactory from 1763-1800.



61

**A FRENCH PORCELAIN
LOZENGE-SHAPED TRAY (PLATEAU)**

PROBABLY 1760 AND SEVRES, BLUE INTERLACED LS ENCLOSING DATE LETTER H, PAINTER'S ANCHOR MARK PROBABLY FOR BUTEUX (L'AINE), INCISED CONJOINED EC (?) MARK

Painted in *camaieu rose* with Cupid playing a drum before trees, suspending leafy branches, the border with flower-sprays, within gilt line rim
11½ in. (29.4 cm.) wide

£2,500-4,000

\$3,300-5,200
€3,000-4,700

Charles Buteux (l'aîné and later père) was a painter of figures, trophies and flowers at the manufactory from 1756-82.



62

**A VIENNA ANGOULEME
PATTERN SOLITAIRE**

CIRCA 1800, BLUE SHIELD MARKS, VARIOUS IMPRESSED NUMERALS 16, 23, 28 & 32, PAINTER'S PUCE MARK 66

Painted with scattered cornflowers and gilt sprigs, comprising: a cylindrical coffee-pot and cover, a cylindrical milk-jug and cover, a cylindrical sugar-bowl and cover, a coffee-can and saucer, an oval tray with pierced gallery

The oval tray: 12¼ in. (31.1 cm.) wide (6)

£1,000-1,500

\$1,300-1,900
€1,200-1,800



63

**A PAIR OF WORCESTER BLUE-GROUND
LOBED OVAL DISHES AND A FLUTED
BALUSTER COFFEE-POT
AND DOMED COVER**

CIRCA 1775, ELEMENTS OF THE DECORATION ON THE COFFEE-POT AND COVER PROBABLY LATER, BLUE CRESCENT MARKS

The dishes decorated in the workshop of *James Giles*

The dishes: 9¼ in. (23.5 cm.) wide

The coffee-pot: 9¼ in. (23.5 cm.) high (3)

£800-1,200

\$1,100-1,500
€950-1,400

64

**A CHELSEA (GOLD ANCHOR)
TURQUOISE-GROUND ASSEMBLED
GARNITURE OF THREE VASES
AND A COVER**

CIRCA 1760, GOLD ANCHOR MARKS

Comprising: a central pear-shaped spirally-moulded vase with lion mask terminals and a matched cover and two smaller flanking pot-pourri vases with pierced necks and ram's mask terminals

The central vase: 10 1/8 in. (25.9 cm.) high (4)

£1,000-1,500 \$1,300-1,900
€1,200-1,800



65

**TWO CHELSEA-DERBY PORCELAIN
RETICULATED EEL-TRAP VASES
EMBLEMATIC OF 'WATER'**

CIRCA 1765, GOLD ANCHOR MARKS TO REVERSE, PATCH MARKS

Each modelled as an oviform eel basket resting on rocky ground, the everted mouth and angled shoulder pierced, with bulrushes forming the handles, the base applied with pairs of ducks

(2)

£1,500-2,500 \$2,000-3,200
€1,800-2,900



The present vases were inspired by a Meissen model and were part of a set of four 'Elements' vases produced in two sizes. See F. Severne McKenna, *Chelsea Porcelain, The Gold Anchor Wares*, London, 1952, pl. 22, fig. 41. Two pairs of vases of this type were sold in the collection of Richard Mellon Scaife, Christie's, New York, 30 June - 1 July 2015, lots 31 & 32.

66

**A PAIR OF CHAMBERLAIN'S
WORCESTER TOPOGRAPHICAL
OVIFORM TWO-HANDLED VASES**

CIRCA 1815, IRON-RED SCRIPT TITLED VIEWS TO UNDERSIDE OF BASES

Each with female mask handle terminals, painted with mountainous views, the first with *Herefordshire Beacon, Herefordshire* and *Malvern Church, Worcestershire* and the other with *Cape Equa, Bay of Naples* and *Loch Lomond*, on a gilt seaweed pattern ground

12 1/4 in. (31 cm.) high (2)

£1,500-2,500 \$2,000-3,200
€1,800-2,900





~67

AN IVORY FAN

CIRCA 1780

The leaf painted with five shaped vignettes including galleons, *verso* with a lady in a landscape, the sticks pierced and painted with classical columns, the guardsticks forming a colonnade when folded, labelled 'no. 5' in parchment

£800-1,200

\$1,100-1,500
€950-1,400

PROVENANCE:

Probably Emma Louisa von Rothschild or Charlotte Louise Adela Evelina Behrens (*née* Rothschild), and by descent.



~69

A CANTON IVORY BRISE FAN

THE FAN CHINESE, CIRCA 1790, THE PAINTING ENGLISH, CIRCA 1790

Painted with three vignettes of lovers, the pin possibly set with an emerald, with a white satin fan box

£800-1,200

\$1,100-1,500
€950-1,400

PROVENANCE:

Probably Emma Louisa von Rothschild or Charlotte Louise Adela Evelina Behrens (*née* Rothschild), and by descent.



68

AN ARTICULATED FAN

CIRCA 1770

With pierced and gilt sticks, painted in spangle leaf surrounding two pairs of lovers, the guard sticks with articulated cartouches showing a lady with a pose and two carpenters, in a Duvelleroy box inscribed 'The Hon. Mrs Clive Behrens' to the base; together with a painted fan, *circa* 1780, with a central vignette of lovers and children, with pierced silver and gilt sticks (2)

£800-1,200

\$1,100-1,500
€950-1,400

PROVENANCE:

Probably Charlotte Louise Adela Evelina Behrens (*née* Rothschild), and by descent.



~70

A PARCEL-GILT AND SILVERED IVORY FAN

MID-18TH CENTURY

The leaf painted with fishermen and a village in the distance, the sticks carved with figures, with a possible diamond pin, labelled 'no. 7' on parchment in a blue velvet box by Vanier Charidin; together with a parcel-gilt ivory fan, probably Flemish, *circa* 1750, the leaf painted with an allegory of Marriage, *verso* with a lady with a canary, the sticks carved with figures, labelled 'no. 6' in parchment (2)

£800-1,200

\$1,100-1,500
€950-1,400

PROVENANCE:

Probably Emma Louisa von Rothschild or Charlotte Louise Adela Evelina Behrens (*née* Rothschild), and by descent.



71

71
A MOTHER-OF-PEARL FAN

BY DUVELLEROY, PAINTED BY MAURICE LE LOIR, CIRCA 1870

The chicken skin leaf painted with family portraits including Lionel and Charlotte Rothschild and Nathaniel, Emma and Lionel Rothschild, surrounded by putti, some bearing the birth dates of Evelina, Lionel and Nathaniel Rothschild, one commemorating the 25th wedding anniversary of Nathaniel and Emma Rothschild, with two vignettes of Tring Park, one interior and one exterior, the *verso* with monogram ER beneath the coronet, signed 'Maurice Le Loir' to upper right, signed *verso* DUVELLEROY, in a later gilt-leather and glazed case

£1,500-2,500

\$2,000-3,200
 €1,800-2,900

PROVENANCE:

Probably Emma Louisa von Rothschild, and by descent to her daughter Charlotte Louise Adela Evelina Behrens (*née* Rothschild), and by descent.

-72
AN IVORY FAN

CIRCA 1750

The leaf painted with nine shaped vignettes, partly *en camaieu* in pink, blue and mauve, *verso* with two vignettes, the sticks carved and painted, closing to form a baton carved with garlands of fruit and painted with further vignettes, tagged 'no. 8' on parchment, in a purple velvet box stamped 'VANIER' and monogrammed ER to the top

£1,500-2,000

\$2,000-2,600
 €1,800-2,400

PROVENANCE:

Probably Emma Louisa von Rothschild, and by descent to her daughter Charlotte Louise Adela Evelina Behrens (*née* Rothschild), and by descent.



72 (closed)



LOTS 73-76

By Behrens family tradition the following four lots are said to have been given to Major Clive Behrens (1871-1935), by George Herbert, 5th Earl of Carnarvon (1866-1923); the two gentlemen being connected by their respective marriages to ladies of the Rothschild family.



73
TWO EGYPTIAN PALE BLUE FAIENCE SHABTIS FOR PSAMTEK
 LATE PERIOD, 30TH DYNASTY, CIRCA 380-343 B.C.

Both depicted mummiform, wearing a tripartite wig and false beard, with arms crossed holding a pick and hoe, with a seed bag over the left shoulder, a single column of hieroglyphs on the front and on the back pillar
 4 7/8 in. (11.2 cm.) high max.

£1,500-2,500

(2)
 \$2,000-3,200
 €1,800-2,900

PROVENANCE:

By repute given by Lord Carnarvon (1866-1923) to Major Clive Behrens (1871-1935), and by descent in the Behrens family.

74
TWO EGYPTIAN GREEN FAIENCE SHABTIS
 LATE PERIOD, 30TH DYNASTY, CIRCA 380-343 B.C.

Both depicted mummiform, wearing tripartite wig and plaited false beard, with arms crossed holding pick and hoe, a seed bag over the left shoulder
 4 in. (10 cm.) high max.

£800-1,200

(2)
 \$1,100-1,500
 €950-1,400

PROVENANCE:

By repute given by Lord Carnarvon (1866-1923) to Major Clive Behrens (1871-1935), and by descent in the Behrens family.

75

AN EGYPTIAN GREEN FAIENCE SHABTI FOR HARMOSE

LATE PERIOD, 26TH DYNASTY, CIRCA 664-525 B.C.

Depicted mummiform, wearing tripartite striated wig and plaited false beard, with arms crossed holding pick and hoe, a seed bag over the left shoulder, with seven rows of hieroglyphs for Chapter 6 from *The Book of the Dead*, back pillar unincised

6¼ in. (16 cm.) high

£1,500-2,500

\$2,000-3,200

€1,800-2,900

PROVENANCE:

By repute given by Lord Carnarvon (1866-1923) to Major Clive Behrens (1871-1935), and by descent in the Behrens family.

76

AN EGYPTIAN BRIGHT BLUE FAIENCE KOHL TUBE AND GROUP OF AMULETS

NEW KINGDOM-PTOLEMAIC PERIOD, CIRCA 1550-30 B.C.

The cosmetic container of simple tubular form with petal decoration at top and lower edges in darker glaze, circa 1550-1079 B.C.; and a group of amulets including four painted terracotta Sons of Horus, a green faience Anubis, Thoth, Sekhmet with inscribed back-pillar, Taweret, Isis and Horus, a recumbent hare, a striding male figure, a scarab, and a green steatite crocodile, all circa 664-30 B.C.

Kohl tube: 5¼ in. (13.5 cm.) long

Amulets: 3 in. (7.5 cm.) high max.

(15)

£2,500-4,000

\$3,300-5,200

€3,000-4,700

PROVENANCE:

By repute given by Lord Carnarvon (1866-1923) to Major Clive Behrens (1871-1935), and by descent in the Behrens family.





-77

THREE BOXES
18TH CENTURY AND LATER

Comprising a Regency cut-steel-mounted white-japanned rectangular card-box, early 19th century, an Anglo-Indian Vizagapatam engraved ivory box, late 18th/early 19th century and a Dutch ivory-strung tortoiseshell rectangular box, engraved 'HEVM', circa 1820 and bearing later Dutch import marks for items of local manufacture; together with a Staffordshire George III-style brass-mounted enamel ink well, probably late 19th century

The Regency card box: 2¼ in. (5.5 cm.) high; 8½ in. (20.5 cm.) wide; 5¾ in. (14.5 cm.) deep
The Anglo-Vizapatam box: 2½ in. (6.5 cm.) high; 8½ in. (21.5 cm.) wide; 5½ in. (14 cm.) deep
The Dutch ivory-strung tortoiseshell box: 7 in. (17.8 cm.) long
The Staffordshire ink well: 3½ in. (9 cm.) high; 11¼ in. (28.5 cm.) wide; 9 in. (23 cm.) diameter (4)

£1,000-1,500

\$1,300-1,900
€1,200-1,800

78

A VIENNESE MOTHER-OF-PEARL AND GILT-METAL-MOUNTED LEATHER SEWING COMPENDIUM
LATE 19TH CENTURY

The hinged top centred by an inset painted cityscape inscribed 'Von Heiligenstadt...', the reverse set with a mirror, containing various mother-of-pearl sewing tools set in a removable green velvet-lined tray, with carrying handle 6½ in. (16.5 cm.) high; with handle extended; 12 in. (30.5 cm.) wide; 8¾ in. (22.5 cm.) deep

£1,500-2,000

\$2,000-2,600
€1,800-2,400



-79

A GROUP OF NINE VARIOUS TORTOISESHELL, IVORY AND SHAGREEN OBJETS DE VERTU
LATE 18TH/19TH CENTURY

Comprising: a clock; three snuff boxes; two souvenir books; a French silver pen knife, maker's mark M*H or H*W; a French silver-gilt mounted vernis martin needle case and a continental gilt-metal-mounted bloodstone cup, late 17th/early 18th century

The cup: 4½ in. (11.5 cm.) high

(9)

£1,200-1,800

\$1,600-2,300
€1,500-2,100

(part)

■80

A NORTH EUROPEAN GILT-METAL-MOUNTED MAHOGANY TALL CHEST
LATE 19TH CENTURY

With six long drawers, two with linen lattice bases, and locking bar, on short cabriole legs
54 in. (138 cm.) high; 30¼ in. (77 cm.) wide;
18 in. (46 cm.) deep

£800-1,200

\$1,100-1,500
€950-1,400

■81

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY BUREAU A CYLINDRE
LATE 18TH CENTURY

With white marble top and pierced brass three-quarter gallery, three short drawers in the frieze, the cylinder enclosing a fitted interior with small drawers and writing slide, the sides with sliding writing surface, with five short drawers about the kneehole on turned tapering fluted legs, stamped twice 'J. KAUS'

42½ in. (108 cm.) high; 39 in. (99 cm.) wide;
20½ in. (52 cm.) deep

£4,000-6,000

\$5,200-7,700
€4,800-7,100

PROVENANCE:

Possibly Nathaniel Meyer Rothschild, 1st Baron Rothschild, at Tring Park, Hertfordshire; and by descent to his daughter, Charlotte Louise Adela Evelina Behrens (*née* Rothschild); and by descent.





■-82

AN EDWARDIAN POLYCHROME-PAINTED SATINWOOD AND INDIAN ROSEWOOD-BANDED MAHOGANY HARLEQUIN PEMBROKE WRITING-TABLE

EARLY 20TH CENTURY

The central oval pop-up compartment decorated to the centre with a bucolic scene, with a pair of doors enclosing pigeon holes above small drawers, on tapering square legs and brass caps and castor, the raising central section probably George III and re-used

35¼ in. (89.5 cm.) high, maximum; 42¼ in. (107 cm.) wide, extended; 27¼ in. (17½ cm.) deep

£1,500-2,500

\$2,000-3,200

€1,800-2,900

EXHIBITED:

Temple Newsam, *Pictures and Furniture*, 1938, no. 45.

LITERATURE:

C. Gilbert, *Furniture at Temple Newsam House and Lotherton Hall*, Leeds, 1978, p. 348, no. 438.

■83

A LOUIS XVI-STYLE ORMOLU-MOUNTED AMARANTH, SATINWOOD AND PARQUETRY TRICOTEUSE

LATE 19TH CENTURY

Inlaid overall with lozenge parquetry, the shaped top with hinged front, on lyre-form legs

26½ in. (67 cm.) high; 29¼ in. (74.5 cm.) wide; 13½ in. (34.5 cm.) deep

£1,200-1,800

\$1,600-2,300

€1,500-2,100



■-84

A GEORGE III POLYCHROME-PAINTED SATINWOOD AND ROSEWOOD CROSSBANDED DEMI-LUNE CARD TABLE

LATE 18TH/EARLY 19TH CENTURY, THE DECORATION 19TH CENTURY

The hinged top decorated with two flowering cornucopia, enclosing a green baize surface, on square tapering legs and spade feet
18¼ in. (71.5 cm.) high; 38 in. (96.5 cm.) wide; 18¾ in. (47.5 cm.) deep

£1,200-1,800

\$1,600-2,300

€1,500-2,100





■-85

**A PAIR OF REGENCY GILT-METAL-MOUNTED
ROSEWOOD SIDE CABINETS**

CIRCA 1820

Each with a white-marble top, above a pair of doors with
brass grilles, enclosing two adjustable shelves, on a
plinth base

33¾ in. (98.5 cm.) high; 41 in. (104 cm.) wide;

14 in. (35.5 cm.) deep

(2)

£5,000-8,000

\$6,500-10,000

€5,900-9,400



■86
**A GEORGE I BURR-WALNUT
 AND WALNUT LOWBOY**
 EARLY 18TH CENTURY

The quarter-veneered banded top above three drawers on cabriole legs and pad feet
 27 in. (68.5 cm.) high; 30 in. (76 cm.) wide;
 19¼ in. (49 cm.) deep

£1,000-1,500

\$1,300-1,900
 €1,200-1,800

■87
**A LATE GEORGE III MAHOGANY AND
 EBONISED WRITING-TABLE CABINET**
 EARLY 19TH CENTURY

The upper section with a pair of astragal glazed doors enclosing a shelf, the tambour front with fitted interior, a pull out slide to either side, above two line-inlaid drawers
 55¼ in. (141.5 cm.) high; 32 in. (81.5 cm.) wide;
 22½ in. (57 cm.) deep

£800-1,200

\$1,100-1,500
 €950-1,400

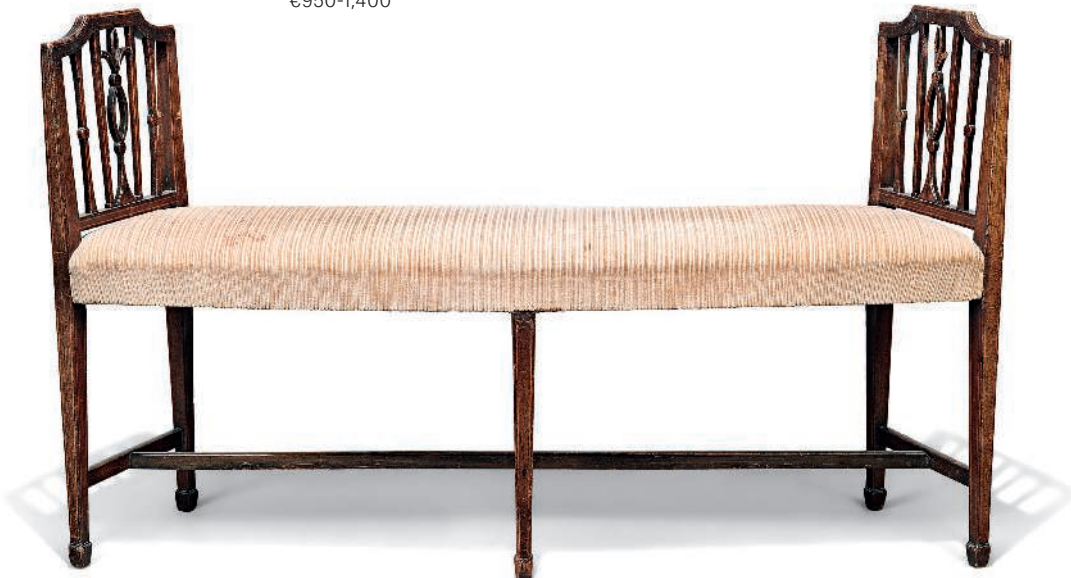


■88
**A GEORGE III MAHOGANY BOWED
 WINDOW SEAT**
 LATE 18TH CENTURY

Each end with fruitwood stringing, the seat covered in pink velvet
 30¾ in. (78 cm.) high; 52 in. (132 cm.) wide;
 12½ in. (32 cm.) deep

£800-1,200

\$1,100-1,500
 €950-1,400





89

AUSTRIAN SCHOOL, CIRCA 1800

Portrait of Joseph II, Holy Roman Emperor (1741-1790), three-quarter-length, wearing a breast-plate, grey coat and robes; and Portrait of Maria Theresa, Holy Roman Empress, Queen of Bohemia and Hungary, Archduchess of Austria (1717-1780), three-quarter-length, in a white dress and robes

oil on canvas	
15¾ x 11⅞ in. (40 x 30 cm.)	a pair
£600-1,000	\$780-1,300
	€710-1,200

90

GERMAN SCHOOL, 18TH CENTURY

Figures dancing, surrounded by a decorative cartouche; and Figures conversing in an interior, surrounded by a decorative cartouche

oil on canvas	
15½ x 13½ in. (39.4 x 34.3 cm.)	a pair
£600-1,000	\$780-1,300
	€710-1,200



(part)



91

AFTER JAMES POLLARD

The race for the St Leger, 1830: The Start; and The Finish

the first with signature and date 'J. POLLARD 1830' (lower left); the second with signature and date 'J. POLLARD 1830' (lower centre)

oil on canvas

20 x 30 in. (50.8 x 76.2 cm.)

a pair

£2,000-3,000

\$2,600-3,900

€2,400-3,500

EXHIBITED:

London, The Arts Council of Great Britain, *British Sporting Pictures*, no. 167.



92

SAMUEL ALKEN, JNR (1784-1825)

The Gentlemen's Welter Race - Bibury Club

signed and dated 'S. Alken./ 1811' (lower right)

oil on panel

21¼ x 34¼ in. (55.3 x 87 cm.)

£4,000-6,000

\$5,200-7,700

€4,800-7,100

93

JAMES WARD, R.A. (1769-1859)

The council of horses

etched with initials 'JW RA' (on the reverse) and with inscription
*'The Council of Horses, May 1860/ At the sale at Fosters/ No. 97 -
 sale by the Executors of the deceased/James Ward RA'* (on an old
 label attached to the reverse)

oil on panel

7½ x 9¼ in. (19.1 x 23.5 cm.)

£1,500-2,000

\$2,000-2,600

€1,800-2,400

PROVENANCE:

The artist's studio sale; Foster's, London, 9 May 1860, lot 97.
 With Leggatt Brothers, London.





94



95



96

94
FOLLOWER OF HENRY ALKEN, JNR.

The meet; Full cry; Breaking cover; and The Death

with signature and date 'H. ALKEN 1839'
 (the first two lower left, the second two lower left)
 and with further inscriptions
 (on the artist's labels on the reverse)
 oil on canvas, ovals
 13 x 17¼ in. (33 x 43.8 cm.)

£2,000-4,000

a set of four

\$2,600-5,200
 €2,400-4,700

95
FOLLOWER OF BENJAMIN MARSHALL

A huntsman on a chestnut hunter, with hounds and a huntsman beyond, in an extensive landscape

with signature and date 'B. MARSHALL 1829'
 (lower left)
 oil on canvas
 24 x 30¾ in. (60.9 x 78.2 cm.)

£2,000-3,000

\$2,600-3,900
 €2,400-3,500

PROVENANCE:
 With Arthur Ackermann & Son, London.

96
RICHARD BARRETT DAVIS (1782-1854)

Maria: the property of his Majesty King George IV at Newmarket

signed, inscribed and dated 'Maria./
 R.B.Davis/1828' (lower right)
 oil on canvas
 27½ x 35¼ in. (69.8 x 90.8 cm.)

£8,000-12,000

\$11,000-15,000
 €9,500-14,000



97

THOMAS ROWLANDSON (1756-1827)

The Wedding Day

signed and dated 'Rowlandson 1824' (lower left)
pencil, pen and brown ink and watercolour
5½ x 9½ in. (14.3 x 24.1 cm.)

£2,000-3,000

\$2,600-3,900
€2,400-3,500



98

**JOHN FREDERICK HERRING, SNR
(1795-1865)**

Ducks and ducklings by the waters edge

signed and dated 'JF Herring Snr/ 1848'
(upper right)

oil on canvas, a painted circle
13 x 13 in. (33.1 x 33.1 cm.)

£3,000-5,000

\$3,900-6,400
€3,600-5,900

-99

**A GROUP OF OBJECTS RELATING TO THE
BEHRENS AND ROTHSCHILD FAMILIES
MOSTLY LATE 19TH/EARLY 20TH CENTURY**

Comprising: a dressing table box, tortoiseshell
paper-knife, desk seal and further accessory,
banded agate bowl, rose quartz desk seal,
bloodstone paper-knife, scent bottle stopper with
hardstone top, scent bottle, pin-cushion, cased
thermometer and stand and a paperclip.

Dressing table box:

2½ x 3½ x 10¼ in. (5.3 x 9.1 x 7 cm.)

(12)

£700-1,000

\$910-1,300

€830-1,200



100

**TEN ENGLISH ENAMEL BOXES
18TH/19TH CENTURY**

Comprising a needle-case with detachable
thimble; two caskets; a horse's head snuff box; an
ink well; a round box; and four pill boxes
The largest casket: 6 in. (15.2 cm.) wide

(10)

£1,500-2,000

\$2,000-2,600

€1,800-2,400





101

**A CHINESE MUGHAL-STYLE WHITE JADE
VASE AND COVER**

QIANLONG PERIOD (1736-1795)

The vase carved to the exterior in low relief with flowers growing from leafy foliage, above a petal-form foot, the cover similarly decorated, carved with a bud-form finial, the stone is of an even pale tone with a few minor creamy inclusions
8 in. (20.3 cm.) high

£8,000-12,000

\$11,000-15,000
€9,500-14,000

102

**A CHINESE WHITE JADE CARVING OF
A FINGER CITRON**

QIANLONG PERIOD (1736-1795)

Naturalistically carved and pierced to depict a
finger citron growing from a gnarled leafy branch,
the stone is of a very pale even tone
5 $\frac{1}{8}$ in. (14.3 cm.) long

£6,000-10,000

\$7,800-13,000

€7,100-12,000



103

**A CHINESE PALE CELADON JADE SMALL
QUATREFOIL-FORM JARDINIERE**

18TH-19TH CENTURY

With slightly tapered sides, supported on four
delicate raised feet, the stone is of a pale even tone
with a few minor mottled inclusions
2 $\frac{1}{8}$ in. (7.3 cm.) high

£2,000-3,000

\$2,600-3,900

€2,400-3,500





104

A GROUP OF NINE *DEHUA* AND WHITE-GLAZED FIGURES

18TH-19TH CENTURY AND LATER

Comprising: a *Dehua* seated figure of Guanyin, dressed in flowing robes with one knee raised; two white-glazed seated figures of Guanyin; and six white-glazed figures of Buddhist lions with brocade balls

The *Dehua* Guanyin: 5 3/4 in. (14.6 cm.) high

(9)

£1,500-2,500

\$2,000-3,200

€1,800-2,900

105

THREE CELADON MUGHAL-STYLE JADE VESSELS

18TH-19TH CENTURY

Comprising an ewer and decorated with an interlocking floral design, the stone is of a celadon tone with russet veins, a small globular vase, cover and stand, decorated with a ribbed floral design, the cover is surmounted by a red hardstone finial, and a small circular box a cover decorated with a floral roundel

(3)

£2,000-3,000

\$2,600-3,900

€2,400-3,500





106

AN AGATE 'PEACH AND BAT' WASHER

QIANLONG-JIAQING PERIOD (1736-1820)

The washer is carved in the form of a peach growing from a leafy branch, with two bats resting to the side, the stone is of an attractive pale tone with marbled coral and yellowish inclusions

3¼ in. (9.5 cm.) wide

£4,000-6,000

\$5,200-7,700

€4,800-7,100



107

TWO SOAPSTONE FIGURES OF LUOHAN
18TH-19TH CENTURY

One figure carved seated with one knee raised, holding a flywhisk in one hand and a scroll in the other, the stone is of a pale creamy tone with some minor black speckled inclusions, the other figure depicted seated on a rocky base, holding prayer beads in one hand and resting his other hand on a censer, the stone is of a yellowish tone with some orange and russet inclusions

The largest: 4½ in. (11.5 cm.) high (2)

£2,000-3,000

\$2,600-3,900

€2,400-3,500



108

A GROUP OF THREE CHINESE
SOAPSTONE FIGURES OF LUOHAN
18TH AND 19TH CENTURY

One figure carved seated with one knee raised, holding a *vajra* in his left hand; another figure carved with his left knee raised and his hand resting upon it, holding a string of beads; the third carved with both hands raised, holding a peach

The largest: 3½ in. (8.9 cm) high, one wood stand (3)

£800-1,200

\$1,100-1,500

€950-1,400

109

A GROUP OF THREE CHINESE SOAPSTONE FIGURES

18TH CENTURY AND LATER

Two of the carvings depict a female deity; one seated with a boy holding a lotus sprig on her knee, the other standing holding a scroll. The other carving depicts a standing male immortal holding a fly whisk in one hand

6 $\frac{1}{2}$ in. (16.8 cm.) high

(3)

£1,000-2,000

\$1,300-2,600

€1,200-2,400



110

A CHINESE SOAPSTONE FIGURE OF A LUOHAN

18TH-19TH CENTURY

Seated with one leg raised, his right hand resting on his knee and his left hand upon a rock, bearing a serene smiling expression on his face, with eyes downcast in contemplation

2 $\frac{1}{2}$ in. (6.7 cm.) high

£800-1,200

\$1,100-1,500

€950-1,400





111
A CHINESE PALE CELADON JADE
'DRAGON' BELT HOOK AND A WHITE
JADE ARCHER'S RING
 19TH CENTURY

The belt hook carved with a dragon head terminal opposite a winged mythical beast to the shaft, the underside with an oval toggle for attachment, the ring carved in low relief with a duck in a lotus pond
 The largest: 4¾ in. (12 cm.) long (2)

£2,000-4,000 \$2,600-5,200
 €2,400-4,700

112
A CHINESE MOTTLED CELADON JADE
FIGURE OF GUANYIN
 19TH-20TH CENTURY

Seated in the royal ease posture upon a lotus base, with one hand resting upon her raised knee, the base fitted with a metal plate incised with a vajra and bell, the stone of a pale celadon tone with mottled inclusions throughout
 7¼ in. (18.4 cm.) high

£1,000-2,000 \$1,300-2,600
 €1,200-2,400



113
A CHINESE SMALL WHITE JADE 'BOY
AND RAM' PENDANT
 19TH CENTURY

In the form of a boy riding a recumbent ram, the stone is of a pale even tone
 1½ in. (4.2 cm.) long

£600-1,000 \$780-1,300
 €710-1,200



114

TWO CHINESE WHITE JADE WASHERS AND A VASE AND COVER

19TH-20TH CENTURY

One washer in the form of a peach growing from a branch, with a small pomegranate and peach to the underside; the other washer carved in the form of a *lingzhi* growing from a leafy stalk; the vase of flattened *meiping* form, carved with two loop handles to the neck, the cover with a bud-form finial

The largest: 4¾ in. (12 cm.) wide (4)

£2,000-3,000 \$2,600-3,900
€2,400-3,500



115

A SMALL ROCK CRYSTAL VASE

19TH CENTURY AND LATER

With twin archaic dragon handles, decorated to each side with a cartouche enclosing a pavilion below pine with a crane in flight; *together with* fifteen small hardstone and soapstone carvings
The rock crystal vase: 3⅞ in. (9.9 cm.) high (16)

£600-1,000 \$780-1,300
€710-1,200

116

A GROUP OF ROCK CRYSTAL, QUARTZ AND AGATE CARVINGS

19TH AND 20TH CENTURY

Comprising: a rock crystal two-handled censer and cover carved with a continuous landscape scene; a rock crystal phoenix vase group; a green quartz 'bats and peaches' vase group; a green quartz phoenix vase group; a rose quartz 'lotus' plaque; and a small agate leaf shaped cup

The largest: 7⅞ in. (20 cm.) wide across the handles, wood stand (6)

£2,000-3,000 \$2,600-3,900
€2,400-3,500





-117
A DOUBLE-SIDED PARCEL-GILT MOTHER-OF-PEARL FAN
 PAINTED BY S. DRINOT, CIRCA 1870

The gauze leaf painted with a lover peering through a window watched by his lover through a bush, the *verso* with him peering through the window at cupid sewing, the reserves with gauze insertions painted with flowers, the pierced sticks with central cartouche of cupid reading, signed 'S. Drinot', in a brocade Duvelleroy box; together with a parcel-gilt ivory fan, circa 1750, the leaf painted with Ruth and Boaz, in a late 19th century leather serpentine box; together with another fan in the 18th century-style, signed 'Vanier à Paris'; together with a tortoiseshell fan, 19th century, the chicken skin leaf painted with ladies and putti by a stream, signed 'SERANO' (4)

£600-1,000 \$780-1,300
 €710-1,200

PROVENANCE:
 Probably Emma Louisa von Rothschild or Charlotte Louise Adela Evelina Behrens (*née* Rothschild) and by descent.



-119
AN IVORY FAN
 CIRCA 1750

The leaf painted with an assembly of gods including Zeus, *verso* with a dragon and fruit, the sticks carved with *chinoiserie* and painted with landscape vignettes, labelled 'no. 3' on parchment

£800-1,200 \$1,100-1,500
 €950-1,400

PROVENANCE:
 Probably Emma Louisa von Rothschild or Charlotte Louise Adela Evelina Behrens (*née* Rothschild) and by descent.



118
A BRUSSELS POINT DE GAZE LACE AND MOTHER-OF-PEARL FAN AND MIXED LACE AND MOTHER-OF-PEARL FAN
 CIRCA 1880

One set with gilt appliqué EB, in a box by Voisin stamped 'Evelina' to the top, the other with leaf worked with roses and other flowers, with possible diamond pin, in a satin box inscribed 'Hon Mrs. Behrens' (2)

£1,200-1,800 \$1,600-2,300
 €1,500-2,100

PROVENANCE:
 Charlotte Louise Adela Evelina Behrens (*née* Rothschild) and by descent

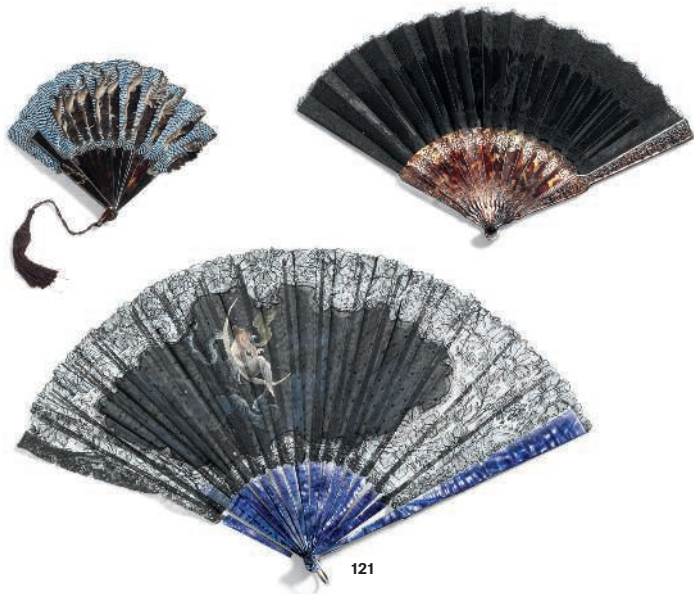


-120
A LACQUERED IVORY BRISE FAN
 LATE 18TH CENTURY

Decorated with an elaborate continuous narrative of a game of dice, a carriage ride and a rendez-vous at a deserted ruin, the lower sticks decorated with silver and gold appliqué, the guardsticks with portraits, in a white satin box by Vanier & Chardin

£800-1,200 \$1,100-1,500
 €950-1,400

PROVENANCE:
 Probably Emma Louisa von Rothschild or Charlotte Louise Adela Evelina Behrens (*née* Rothschild) and by descent.



121

~121

A JAY FEATHER AND TORTOISESHELL FAN

CIRCA 1900

The sticks appliqué in gilt 'Evelina', within a white satin box monogrammed 'E.B.' to the lid; together with a black gauze fan depicting Diana and Cupid, mounted on blue-stained mother-of-pearl sticks, circa 1880, within a Duvelleroy box labelled 'EB'; together with a black satin fan, circa 1870, with lace monogram 'CR', the tortoiseshell sticks pierced and carved (3)

£600-1,000

\$780-1,300
€710-1,200

PROVENANCE:

The first: Charlotte Louise Adela Evelina Behrens (née Rothschild) and by descent.

122

A FRENCH PURPLE-STAINED MOTHER-OF-PEARL FAN

CIRCA 1865

The white satin leaf with black Chantilly lace to the central cartouche with the name 'Emma' [Rothschild] flanked by pansies, the sticks set with initial E in white-metal, in a Duvelleroy box

£800-1,200

\$1,100-1,500
€950-1,400

PROVENANCE:

Probably Emma Louisa von Rothschild and by descent to her daughter, Charlotte Louise Adela Evelina Behrens (née Rothschild) and by descent.

~123

A PARCEL-GILT FAN

THE LEAF LATE 19TH CENTURY, THE STICKS MID-18TH CENTURY

The leaf painted with three vignettes of putti, the pierced ivory sticks carved with figures and animals, in white velvet Duvelleroy box stamped 'EB' to the top; together with a silvered and gilt mother-of-pearl fan, circa 1750, the paper leaf painted with Diana, Hermes and putti, the guardsticks carved with figures; together with a French parcel-gilt tortoiseshell fan, circa 1750, the later leaf painted with a pastoral scene, the sticks carved, pierced and gilt with figures (3)

£800-1,200

\$1,100-1,500
€950-1,400

PROVENANCE:

Probably Charlotte Louise Adela Evelina Behrens (née Rothschild) and by descent.



122



123

~124

TWO EDWARDIAN TORTOISESHELL AND ROCK CRYSTAL PARASOLS

CIRCA 1900-1910

One with a chestnut silk shade above a tortoiseshell handle and engine turned enamel ferrule and rock crystal ball finial, the other with a purple silk shade, above a wooden handle with lilac engine turned ferrule and diamond-set rock crystal finial; together with four other examples, one stamped BRIGGS & SONS, LONDON & PARIS, the struts stamped FOX & CO (6)

£800-1,200

\$1,100-1,500
€950-1,400

PROVENANCE:

Probably Charlotte Louise Adela Evelina Behrens (née Rothschild) and by descent.





125
**AN AUSTRIAN JEWELLED ENAMELLED
 GOLD WATCH**

MAKER'S MARK J W, VIENNA, CIRCA 1820,
 SIGNED ON THE WATCH MOVEMENT
 'AGERON PARIS'

Translucent blue and red enamelled watch-case in
 the shape of a lyre, set with seed pearls with *taille*
d'épargne gold decoration of foliage and flowers,
 the hinged lid opening to reveal a white enamel
 dial, gold suspension loop
 2 in. (5.1 cm.) high

£3,000-5,000

\$3,900-6,400
 €3,600-5,900



126
**A SWISS JEWELLED ENAMELLED
 MUSICAL GOLD HARP**

BY SENÉ & DETALLA (FL. C. 1795-1805),
 MARKED, GENEVA, CIRCA 1800

Formed as a harp, with a side lever to activate
 the tune, the sound chest enamelled *en plein*
 with a seated musician in a pastoral setting
 with *taille d'épargne* floral borders on a blue and
 black enamel ground, containing the musical
 movement, wire wound gold strings pegged with
 diamonds, with two gold suspension loops
 2¾ in. (7 cm.) high

£4,000-6,000

\$5,200-7,700
 €4,800-7,100



127
**A CONTINENTAL JEWELLED GOLD AND
 HARDSTONE SCENT-BOTTLE**
 19TH CENTURY

Baluster-shaped flask, each side set with a
 shaped cartouche set with banded agate and
 boldly chased with foliage and rocaille, all set with
 diamonds and coloured stones, matrix engraved
 with a coat-of-arms
 3½ in. (8.9 cm.) high

£2,000-3,000

\$2,600-3,900
 €2,400-3,500

128

**A GEORGE II GOLD-MOUNTED
HARDSTONE DRESSING-TABLE BOX**
PROBABLY LONDON, CIRCA 1760

Spherical-shaped box of honey-coloured cloudy agate, the chased scroll gold mounts hung with floral swags and flower heads
3 in. (80 mm.) high

£6,000-8,000

\$7,800-10,000
€7,100-9,400



129

**A GEORGE II PARCEL-ENAMELLED
GOLD CAGework AND HARDSTONE
SNUFF-BOX**
LONDON, CIRCA 1760

Egg-shaped bloodstone box with later added red velvet pin-cushion, the gold cagework mounts stamped and chased with a squirrel, a fox and birds amidst flowers with foliage and reeded c-scrolls, opaque white enamel band on the rim of the cover with inscription in gold '*dieu vous benit*' and diamond-set thumbpiece
1 7/8 in. (4.8 cm.) long approx

£2,000-3,000

\$2,600-3,900
€2,400-3,500





-130

RICHARD COSWAY, R.A. (1742-1821)

A young lady in white dress and wide-brimmed hat with black ribbon and ostrich plumes

Painted ivory
Oval, 61 mm. high, gilt-metal frame, the reverse centred with plaited hair;
in fitted velvet presentation case

£2,000-3,000

\$2,600-3,900
€2,400-3,500



-132

A LATE 19TH CENTURY EMERALD AND DIAMOND MINIATURE PENDANT

Painted ivory
The glazed painted miniature depicting the bust of a lady, within a rose-cut diamond surround interspersed with emerald accents in a stylised scrolling surround, mounted in silver and gold, circa 1870, 9.0cm, in original fitted leather case

£1,200-1,800

\$1,600-2,300
€1,500-2,100



131

**A CONTINENTAL VARI-COLOUR GOLD PILL-BOX
19TH CENTURY**

Circular box of polished gold, the cover formed from a watch case, chased and engraved with vari-colour gold musical and gardening trophies on a *sablé* ground within foliate and *entrelac* outer borders

1¼ in. (3.2 cm.) diam.
½ oz. (14 gr.)

£600-1,000

\$780-1,300
€710-1,200



133

A FRENCH GOLD SNUFF-BOX

BY SIMON ACHILLE LÉGER (FL. 1815-1826), MARKED WITH HIS SECOND MARKS 1820-1826, WITH THE PARISIAN EXCISE AND THIRD STANDARD MARKS FOR GOLD 1819-1838, AND THE UNOFFICIAL PARISIAN POST-REVOLUTIONARY RESTRICTED WARRANTY MARK FOR 18 CARAT GOLD

Rectangular box with rounded corners, the cover and base set with panels of roundel-pattern engine-turning, the convex sides with slightly raised chased classical vases amidst foliate

2½ in. (6.7 cm.) wide
1½ oz. (44 gr.)

£1,500-2,000

\$2,000-2,600
€1,800-2,400

134

A GEORGE II GOLD-MOUNTED HARDSTONE ÉTUI
LONDON, CIRCA 1765, WITH TWO FRENCH POST 1838 RESTRICTED
WARRANTY MARKS FOR GOLD

Slightly tapering bloodstone *étui* with reeded gold mounts, the cover and base carved with foliage and flowers, the slightly domed cover with carved flower-head, gold push-piece
3½in. (8.9 cm.) high

£2,000-3,000

\$2,600-3,900
€2,400-3,500



135

A GROUP OF ANTIQUE JEWELLERY

Comprising: a Belle Epoque diamond and seed pearl brooch, of stylised bow design, mounted in platinum, later pin fitting, 6.3cm; an onyx and diamond bow brooch, mounted in platinum, circa 1920, 5.3cm; a late 19th century emerald and diamond brooch modelled as a key, closed-set in silver and gold, 2.1cm; a diamond-set wristwatch, the octagonal silvered dial with Arabic numerals within a rose-cut diamond bezel, and cord strap and further diamond clasp, mechanical movement, 16.1cm, case no.440C 60532; an early 20th century rose-cut diamond pin, by Cartier, mounted in platinum, 3.6cm, signed Cartier Paris, no.1827 (5)

£2,000-3,000

\$2,600-3,900
€2,400-3,500



136

A SWISS ENAMELLED GOLD VINAIGRETTE
TWO INDISTINCT MAKER'S MARKS FLANKING A CROWN MARK,
CIRCA 1810

In the form of a tulip, the cover and sides set with graduated seed pearls and panels of vari-coloured enamel, with elaborated pierced grille within, attached by chain to enamelled finger ring; together with a pair of small gold and blue enamel buckles, probably English, late 18th century, in later tooled red leather case

The vinaigrette 1¼ in. (4.5 cm.) long, Buckles 1 in. (2,5 cm.) long (3)

£2,000-4,000

\$2,600-5,200
€2,400-4,700





137
*A LATE 19TH CENTURY
 DIAMOND BRACELET*

The two central old-cut diamond hearts, to an open-link similarly-cut diamond bracelet, mounted in silver and gold, heart panel detachable, screw fitting, circa 1890, 18.00cm inner circumference

£6,000-8,000	\$7,800-10,000
	€7,100-9,400

138
*AN EMERALD AND
 DIAMOND LONG CHAIN*

The trace-link long chain alternately-set with diamond and emerald collet detail, 134.0cm, in fitted case by Carrington & Co

£1,800-2,500	\$2,400-3,200
	€2,200-2,900



139

AN EARLY 20TH CENTURY EMERALD AND DIAMOND NECKLACE

The millegrain-set diamond chain suspending two similarly set diamond lines with cabochon emerald and diamond flower terminals and rose-cut diamond ribbon bow detail, two extra links, set in platinum and gold, circa 1910, 51.0cm, in fitted case by Carrington & Co

£7,000-10,000

\$9,100-13,000
€8,300-12,000

140

A DIAMOND DOUBLE CLIP BROOCH

Of lozenge outline, the central old-cut diamond within an openwork panel, set throughout with old-cut diamonds, double-clip and brooch pin fittings, 7.5cm

£4,000-6,000

\$5,200-7,700
€4,800-7,100





141
A GROUP OF JEWELLERY

Comprising a pair of sapphire and diamond earclips, each flowerhead set with a brilliant-cut diamond and a sapphire centre, to a single-cut diamond-set foliate surround and polished stem detail, 3.0 cm.; together with a diamond-set cigarette case, by Asprey, one diamond deficient, 7.9 cm. and a pearl and diamond bracelet, 9.3 cm. Please note the pearls have not been tested (4)

£1,500-2,000

\$2,000-2,600
€1,800-2,400



141

142
AN AGATE, CORAL AND DIAMOND BROOCH, CIRCA 1930

The polished gold pin suspending an onyx agate and diamond pendant with further coral bead tassel, 10.0cm

£3,000-4,000

\$3,900-5,200
€3,600-4,700

143
A GROUP OF ITEMS

Comprising 20 items including 8 dress studs, a garnet bracelet, one earring by Cartier, a carved agate pendant, two pairs of cufflinks; together with a green enamel belt buckle, by Child and Child, London hallmarks for 1899, 7.5cm, in original fitted maker's case and a 19th century vinaigrette brooch, pin fitting, 8.0cm, in later fitted case by Wilkinson

Buckle signed Child and Child (20)

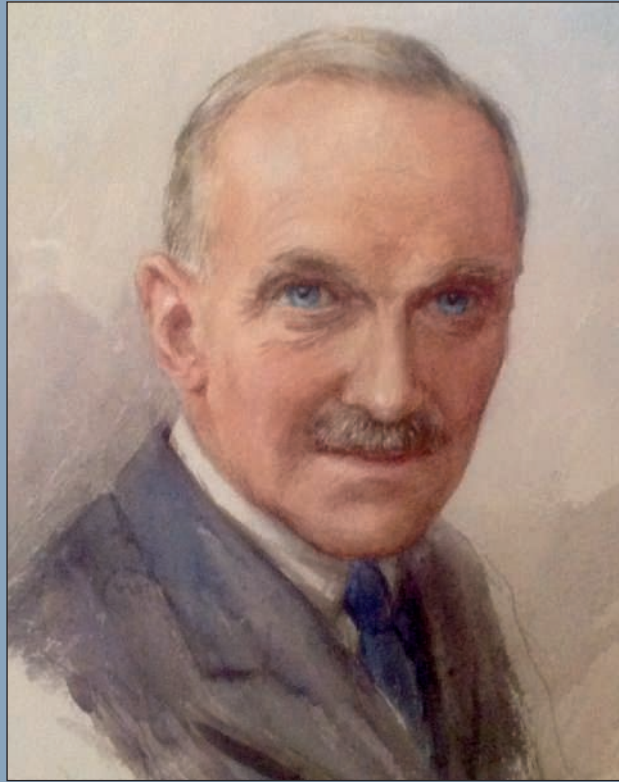
£1,200-1,800

\$1,600-2,300
€1,500-2,100



144 No Lot

**PROPERTY FROM
A DESCENDANT OF CAPTAIN A.S. WILLS
LOTS 145-168**



Captain A. S. Wills © Wills family collection

Captain Arnold S. Wills (1879-1961) was the 3rd son of Sir Edward Wills of Hazlewood. Captain Wills was commissioned in the 18th Hussars and he saw service in the Boer War and the First World War.

In 1911, he bought Thornby Hall, Northamptonshire, an early 17th century manor, which was later altered. In keeping with family tradition, Arnold S. Wills had a keen eye for sporting pictures and acquired many good examples, such as the *Group portrait of Thomas, Robert and William Veel of Simondshall with their huntsmen and hounds, near Wotton-under-Edge, Gloucestershire* (lot 154). At the same time as purchasing Thornby Hall, Arnold S. Wills rented Castletown, Co. Kildare from the Connolly family so he could pursue his passion for fox hunting with the Kildare hunt. A number of pieces of furniture and works of art were bought directly from Major Edward Connolly, including a suite of William IV giltwood seat furniture (lot 158), from the boudoir at Castletown, which helped to form the collection at Thornby Hall. A large portion of the collection was sold on the premises at Thornby Hall by Christie's 23 & 24 October 1984.



■145

A CHINESE UNDERGLAZE BLUE AND COPPER-RED LARGE VASE, FITTED AS A LAMP

THE PORCELAIN 19TH CENTURY

Decorated all around with a mountainous landscape

24 in. (61 cm.) high, excluding fittings and gilt wood stand

£500-800

\$650-1,000

€590-940



146

A PAIR OF VICTORIAN WAX WORK PICTURES OF HUNTING SCENES

LATE 19TH CENTURY

Titled 'The Meeting' and 'Full Cry' respectively

10½ in. (27 cm.) high; 15¼ in. (39 cm.) wide;

2 in. (5 cm.) deep

(2)

£600-1,000

\$780-1,300

€710-1,200



■147

A PAIR OF GEORGE II RED WALNUT SIDE CHAIRS

CIRCA 1750, POSSIBLY IRISH

Each with drop in seat covered in yellow silk

39½ in. (100.5 cm.) high; 21½ in. (54.5 cm.) wide;

22½ in. (57 cm.) deep

(2)

£600-1,000

\$780-1,300

€710-1,200

■-148

**A GEORGE III MAHOGANY, TULIPWOOD
AND FRUITWOOD CROSSBANDED
DRESSING TABLE**

LATE 18TH CENTURY

Ebony strung, enclosing a fitted interior, with
two pull-out slides
29½ in. (75 cm.) high; 28¾ in. (73 cm.) wide;
17¾ in. (45 cm.) deep

£800-1,200

\$1,100-1,500
€950-1,400



■149

A KUBA RUNNER

EAST CAUCASUS, DATED AH 1288, (1871 AD)
approx.: 12 ft. 11 in. x 3 ft. 2 in. (394 cm. x 96 cm.)

£800-1,200

\$1,100-1,500
€950-1,400

■150

**A GEORGE III MAHOGANY DRUM
LIBRARY TABLE**

LATE 18TH CENTURY

With ebony stringing, the top inset with gilt-tooled
green leather
29¼ in. (74.5 cm.) high; 41¼ in. (106 cm.) diameter

£2,000-3,000

\$2,600-3,900
€2,400-3,500





151

**JOHN BERNEY CROME
(NORWICH 1794 - 1842 YARMOUTH)**

A Norfolk mill with a sailing-barge

dated '1825' (lower right, on the rowing boat)

oil on panel

12½ x 15¼ in. (32 x 38.8 cm.)

£2,000-3,000

\$2,600-3,900

€2,400-3,500

PROVENANCE:

Anonymous sale; Christie's, London, 7 April 1993, lot 142.

152

FREDERICK CALVERT (1785-1844)

A paddle steamer ferrying passengers on the Thames estuary past Westcliff-on-Sea, Southend

signed 'F. Calvert' (lower left)

oil on canvas

15¼ x 22⅛ in. (38.7 x 56.6 cm.)

£600-1,000

\$780-1,300

€710-1,200

PROVENANCE:

Anonymous sale; Phillip's, London, 12 December 1983, lot 13.

We are grateful to Michael Naxton for his assistance in preparing this catalogue entry.





153

ENGLISH SCHOOL, PROBABLY CIRCA 1700

*Portrait of Edward VI (1537 – 1553), small full-length, in a green doublet,
before a draped curtain*

oil on panel

15¼ x 11¼ in. (40 x 30 cm.)

£1,500-2,500

\$2,000-3,200

€1,800-2,900

PROVENANCE:

Charles James Toovey Esq., Harley House, Regents Park, London (according to a label on the reverse).
With Leggatt's, London, by 1929 (£90 to Captain A. S. Wills).



(detail)

154

ENGLISH SCHOOL, CIRCA 1750

A group portrait, probably of Thomas Veel (d.1752), Robert Veel (d.1742) and William Veel (c.1720/1-26 January 1783) of Symondshall with their huntsmen and hounds, near Wotton-under-Edge, Gloucestershire

oil on canvas
40¾ x 50½ in. (103.5 x 128.5 cm.)
in the original carved and gilded frame

£12,000-15,000

\$16,000-19,000
€15,000-18,000

PROVENANCE:

From the collection at Camden House, Gloucestershire.
With Leggatts, London, 1933 (£400 to Captain A.S. Wills).

The Veel family had been prominent in and close to Wotton from as early as the 14th century. In the 18th century, they were the leading gentry family, with two properties in the Wotton parish, one house at Synwell to the east of Wotton, and their main residence at Symondshall, which lies about two and a half miles north-east from Wotton, up in the hills.

The sitters in the present lot are very likely to be members of the Veel family, probably the sons of William Veel (b.1674/5) and Hester, daughter of Robert Web of Sinwell: Thomas (d.1752), Robert (d.1742) and William (c.1720/1-26 January 1783). Thomas and Robert both died unmarried, but William, a magistrate, married Anne, the only daughter and heiress of Stephen Compeer, an attorney in Wotton-under-Edge. William and Anne also had three sons with the same Christian names, William, Robert and Thomas.

The artist has placed himself to the east of the town and church, looking westwards. The scene depicted here lies at the heart of the Veel family's ancestral territory, between their main residence off to the right of the picture at Symondshall, and their house at Synwell, closer to the town of Wotton, on its eastern edge. The picture would therefore show the land that they had farmed and hunted over for many generations.



Вид на охоту в долине
в долине реки Волги
в долине реки Волги



155
A PAIR OF WORCESTER (FLIGHT BARR AND BARR) PINK-GROUND TWO-HANDLED ICE-PAILS

CIRCA 1810, IMPRESSED CROWNED FBB MARKS

7½ in. (19.4 cm.) high (2)

£1,500-2,500 \$2,000-3,200
 €1,800-2,900

156
A PAIR OF CHINESE SANG-DE-BOEUF-GLAZED VASES

19TH CENTURY

18½ in. (47 cm.) high (2)

£800-1,200 \$1,100-1,500
 €950-1,400

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 5 April 1990, lot 395.



157
A PAIR OF DRESDEN (HELENA WOLFSON) YELLOW-GROUND VASES AND COVERS

LATE 19TH CENTURY, BLUE AR MARKS

Each painted in puce with panels of gallants and companions in parkland
 13 in. (33 cm.) high (2)

£600-1,000 \$780-1,300
 €710-1,200

PROVENANCE:

Anonymous sale; Christie's, London, 15 May 1986, lot 388.



■158

**A SUITE OF WILLIAM IV GILTWOOD
SEAT FURNITURE**

CIRCA 1830, PROBABLY IRISH

Comprising six chaises and a canapé, the padded
backs and seats covered in Aubusson tapestry

The chaises: 35 in. (89 cm.) high;

19¼ in. (49 cm.) wide; 22 in. (54 cm.) deep

The canapé: 34½ in. (87.5 cm.) high;

62 in. (160 cm.) wide; 25¾ in. (65.5 cm.) deep (7)

£2,000-3,000

\$2,600-3,900

€2,400-3,500

PROVENANCE:

From the boudoir at Castletown House, Co.
Kildare, Ireland and by descent to Major Edward
Connolly.

Purchased by Captain A S. Wills, 9 March 1910
(£2,600 as 'Louis XVI settee and six chairs') and by
descent to the present owner.

LITERATURE:

The Castletown Foundation, *Castletown,
Decorative Arts*, The Office of Public Works,
Dublin, 2011, p. 113, illustrated in the boudoir.



Castletown, Co. Kildare © private collection.



The Boudoir, Castletown, circa 1890 © private collection.





159

JOHN NOST SARTORIUS (LONDON 1759-1828)

Jack Cole and the Surrey Hounds going to cover

signed and dated 'J.N. Sartorius 1813' (lower left)

oil on canvas

30¼ x 42½ in. (76.7 x 107 cm.)

£4,000-6,000

\$5,200-7,700

€4,800-7,100

PROVENANCE:

With A. Baird Carter, London, 19 November 1912 (£250 to Captain A. S. Wills).

160

AFTER SAMUEL HOWITT

Four hunting scenes

oil on panel

6½ x 10½ in. (15.5 x 26.5 cm.)

£800-1,200

a set of four

\$1,100-1,500

€950-1,400

PROVENANCE:

With A. Baird-Carter, London, by 18 May 1915 (£180 to Captain A.S. Wills).





161

161

161
FREDERICK RICHARD LEE, R.A. (BARNSTAPLE, DEVON
1798-1879 VLEESCH BANK, SOUTH AFRICA)

A dead peregrine falcon; and A dead kestrel

oil on panel
 16¾ x 21 in. (52.6 x 53.5 cm.)

a pair

£2,000-3,000

\$2,600-3,900
 €2,400-3,500

PROVENANCE:

William Wells of Redleaf; his (+) sale; Christie's, London, 10 May 1890, lots 211 and 218, as 'F.R.Lee, R.A.' (to Leggatt).
 Anonymous sale; Christie's, London, 30 January 1987, lot 37 (£ 1,100), as 'attributed to Frederick Richard Lee, R.A., after Sir Edwin Landseer, R.A.'.

162
CIRCLE OF PIETER CASTEELS III
(ANTWERP 1684-1749 RICHMOND-UPON-THAMES)

A cockerel, hens and chicks

oil on canvas
 31 x 49 in. (78.5 x 124.5 cm.)

£1,500-2,000

\$2,000-2,600
 €1,800-2,400

PROVENANCE:

With Leggatt's, London, 1925 (£150 to Captain A.S. Wills) as 'P. Casteels'.

For further information on this lot please visit www.christies.com.



162



163

163

**CIRCLE OF ALEXANDER NASMYTH
(EDINBURGH 1758-1840)**

An extensive landscape with houses overlooking a river, with figures in the foreground

oil on canvas
20¾ x 26 in. (52.8 x 66 cm.)

£2,000-3,000

\$2,600-3,900
€2,400-3,500

PROVENANCE:

Anonymous sale; Sotheby's, Gleanegles, 20 August 1996, lot 769, as 'Jane Nasmyth'.

164

**BARBARA NASMYTH
(EDINBURGH 1790-1870 LONDON)**

View to Ben Lomond, Ben Vorlich beyond, from Inchfad, Dumbartonshire

signed and indistinctly dated 'Barb.ra Nasmyth / 1845 (?)' (lower left) and inscribed 'No. 2 / Ben Lomond / Dumbartonshire / ...ra Nasmyth' (on an old label attached to the stretcher)

oil on canvas
18 x 61.5 in. (46 x 24½ in.)

£800-1,200

\$1,100-1,500
€950-1,400

PROVENANCE:

Col. F. Hindle, Cadster House, Kempley, Gloucestershire.

Anonymous sale; Bonhams, London, 8 May 1997, lot 20 (£1,500).



80

164

165

**SEBASTIAN PETHER
(1790-1844 LONDON?)**

*A moonlit lake landscape with a waterfall,
a ruined abbey and fishermen on a
promontory*

signed and indistinctly dated 'S. Pether / 1820 (?)'
(lower centre)

oil on canvas

25 x 33 in. (63.5 x 83.8 cm.)

£4,000-6,000

\$5,200-7,700

€4,800-7,100

PROVENANCE:

Anonymous sale; Christie's, London 26 July 1985,
lot 49 (£2,800).

166

**SEBASTIAN PETHER
(1790-1844 LONDON?)**

*A moonlit lake landscape with a ruined
abbey and fishermen on a promontory,
a town beyond*

signed and indistinctly dated 'S. Pether / 1850(?)'
(lower left)

oil on canvas

18 x 24 in. (45.8 x 61 cm.)

£2,500-3,500

\$3,300-4,500

€3,000-4,100

PROVENANCE:

Anonymous sale; Christie's London, 30 July 1982,
lot 55 (£1,400).

Anonymous sale; Christie's London, 26 July 1985,
lot 57 (£1,700), and by descent.



165



166



167

**ATTRIBUTED TO PHILIP REINAGLE, R.A.
(SCOTLAND 1749-1833 CHELSEA)**

A red deer stag on a hillside

oil on panel
16 x 17¼ in. (40.5 x 45.5 cm.)
with a coat-of-arms (on the reverse)

£500-800

\$650-1,000
€590-940

The arms on the reverse are those of Rohde impaling Hawkins, for Major Rohde (1744-1819) of Leman Street, Whitechapel and his wife Mary (1845-1806), née Hawkins, whom he married at Newnham, Gloucester in 1776.

168

FRENCH SCHOOL, CIRCA 1800

Three drawings of cranes

all inscribed variously in pencil (*recto*) or (*verso*) 'La demoiselle de Numidie (sic)', 'La Grande Grue de la baye de Hud...', 'La Grande Grue brune et centrée de Canade'; pencil, pen and grey ink and watercolour
14 x 9¾ in. (356 x 238 mm.)

(3)

£800-1,200

\$1,100-1,500
€950-1,400

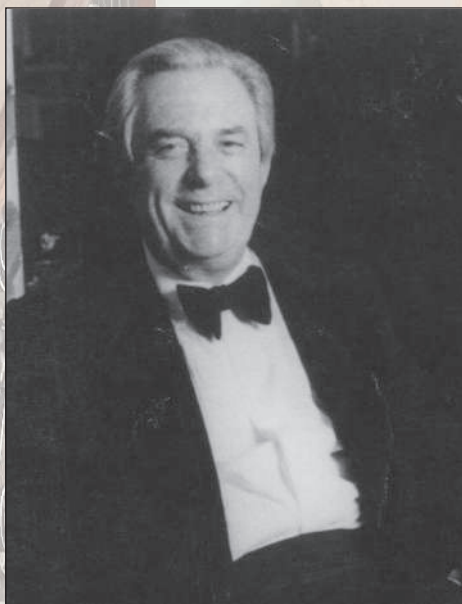
PROVENANCE:

Anonymous sale; Christie's, London, 16 March 1993, lot 9.

169 No Lot



**PROPERTY FROM
THE COLLECTION OF WILLIAM, 4TH EARL OF DUDLEY
LOTS 170-262**



William, 4th Earl of Dudley © Private collection

The Ward family, ennobled in the 15th century as Barons and to the Earldom of Dudley in the 19th century, were large land owners in the counties of Staffordshire and Worcestershire, who amassed a great family fortune through their mineral interests such as coal-mining, steel and iron. The family seat, Himley Hall in Staffordshire, was a medieval manor house, which in the 18th century was demolished and replaced with a magnificent Palladian mansion. Shortly after, the parklands and gardens were extended by Lancelot 'Capability' Brown. It was William Ward, 11th Baron Ward (1817-1885, later 1st Earl of Dudley), who not content with Himley Hall, additionally purchased the imposing Witley Court in the neighbouring county of Worcestershire. The architect Samuel Duakes, who had previously transformed Dudley House on Park Lane, was commissioned to reconfigure the house in the fashionable Italianate style of the 1850s. However, Witley Court was sold soon after the First World War and Himley Hall once again became the family seat.

William Humble David Ward, 4th Earl of Dudley (1920-2013) affectionately known as 'Billy' to his family and close friends and whose childhood home was Himley Hall. Academically gifted, he gained a scholarship to Eton followed by an exhibition to Christ Church, Oxford, the then Viscount Ednam had to forego an academic career due to contracting meningitis, which was quickly followed by the outbreak of the Second World War. During the war Lord Ednam served as Lieutenant in the 10th Royal Hussars and was ADC to the Viceroy of India, Lord Wavell from 1942 to 1943, he was then wounded in action in Italy in September 1944. After the war, he pursued his business interests, which included being made chairman of the British Federal Welder and Machine Co., deputy chairman of Baggeridge Brick Co. and a director of Tribune Investment Trust. Noted for being a keen amateur actor, he was cast as PC Balder in the 1954 charity production of 'The Frog' at the Scala Theatre in London by Ian Hay and Edgar Wallace. Lord Ednam succeeded to the Earldom of Dudley on the death of his father in 1969, becoming the 4th Earl of Dudley and taking his seat in the House of Lords as a Conservative peer.

This collection ranges from historic family memorabilia such as the regalia belonging to William Ward, 2nd Earl of Dudley, KP, GCB, GCMG, GCVO, KStJ, TD, PC, DL (1867-1932), who was Lord Lieutenant of Ireland (1902-1905) and Governor General of Australia (1908-1911) lots 195-197A, and the magnificent bronze, 'La Paix' by Antoine-Louis Bayre, lot 262, which could easily have adorned a majestic garden scheme at one of the family's seats, as well as an extensive collection of French furniture and works of art added by subsequent generations.



■170
**A GILT-BRASS HEXAGONAL
 HALL LANTERN**
 20TH CENTURY

Wired for electricity
 25½ in. (65 cm.) high; 14 in. (35.5 cm.) diameter

£800-1,200 \$1,100-1,500
 €950-1,400



■171
**A NAPOLEON III MAHOGANY AND VERRE
 EGLOMISE BAROMETER**
 MID-19TH CENTURY

With various weather indications and alcohol
 thermometer, mercury barometer tube lacking
 36½ in. (93 cm.) high; 21¼ in. (55.5 cm.) wide

£800-1,200 \$1,100-1,500
 €950-1,400

■172
**A LOUIS XVI-STYLE CREAM-PAINTED
 DAYBED**
 LATE 18TH CENTURY

Covered in close-nailed green velvet, with four
 scattered cushions and two bolsters, re-decorated
 31 in. (79 cm.) high; 72 in. (183 cm.) wide;
 29¼ in. (74.5 cm.) deep (8)

£2,000-3,000 \$2,600-3,900
 €2,400-3,500





■173

A GEORGE III-STYLE GILTWOOD MIRROR
LATE 19TH/EARLY 20TH CENTURY

Together with eight white porcelain figures; and a pair of giltwood wall appliques

The mirror: 47¼ x 30 in. (120 x 76 cm.)

The wall appliques: 32 in. (81.5 cm.) high
6½ in. (16.5 cm.) wide

(11)

£1,500-2,500

\$2,000-3,200
€1,800-2,900



■174

AN ENGLISH LEAD FIGURE OF THE YOUNG PAN

LATE 19TH/EARLY 20TH CENTURY

31 in. (79 cm.) high

£1,000-1,500

\$1,300-1,900
€1,200-1,800

■175

A PAIR OF ENGLISH LEAD FIGURES OF CHERUBS

LATE 19TH/EARLY 20TH CENTURY

16½ in. (42 cm.) high; 10 in. (25.5 cm.) square (2)

£600-1,000

\$780-1,300
€710-1,200





176
FRENCH SCHOOL,
EARLY 19TH CENTURY

A mother and her two children, with a nurse, and a negro basket maker in a tropical landscape

oil on canvas, arched top, possibly originally under the upper part of a trumeau mirror
 43 x 31½ in. (109.2 x 80 cm.)

£3,000-5,000

\$3,900-6,400

€3,600-5,900

177

FRENCH SCHOOL, 19TH CENTURY

Portrait of Signora Marendia Shepri de Paros, Sorella dell'Altra 1738, half-length, in a blue dress and a white shawl and headdress

with identifying inscription and date 'Signora/ Maroudia Shepri/di Paros/Sorella dell'Altra/1738' (upper right)

pastel on paper laid down on canvas
 23¼ x 17¼ in. (59 x 43.8 cm.)

£1,500-2,000

\$2,000-2,600

€1,800-2,400

After the drawing by Liotard Jean-Etienne (1702-1789) in Musée du Louvre, Paris.





178

EUGENE LOUIS COEDÉS
(FRENCH, 1810-1906)

A child with a birdcage;
and A child blowing bubbles

both signed 'Louis Eugene Coedés' (lower left and
lower right respectively)

pastel, oval

19½ x 15½ in. (49.5 x 39.4 cm.)

a pair

£3,000-4,000

\$3,900-5,200

€3,600-4,700

179

FOLLOWER OF JAN JOSEF HOREMANS II

Elegant company on a terrace

oil on canvas

22½ x 19¾ in. (57 x 50 cm.)

£800-1,200

\$1,100-1,500

€950-1,400





180

CHINESE SCHOOL, 19TH CENTURY

Scenes of courtly life

one inscribed 'Canton City' (lower centre)
oil on canvas

18 x 23½ in. (45.8 x 59.8 cm.) and similar
each in a pierced and gilded 'swept' frame

£5,000-8,000

a pair

\$6,500-10,000
€5,900-9,400



181

CHINESE SCHOOL, 19TH CENTURY

Whampoo [Whampoa]; Ho.nam; Canton; and Honam

each inscribed as titled (lower centre)

oil on canvas

17¼ x 23½ in. (45.1 x 59.7 cm.) and similar

each in a pierced and gilded 'swept' frame

£10,000-15,000

a set of four

\$13,000-19,000

€12,000-18,000



182

**CIRCLE OF ANTONIO DIZIANI
(VENICE 1737-1797)**

*An Italianate landscape with classical ruins, with elegant figures conversing beside a statue;
and An Italianate river landscape with a drover, cattle and sheep at a fountain, ruin beyond*

oil on canvas

21½ x 28¼ in. (54.7 x 71.8 cm.)

a pair

£18,000-25,000

\$24,000-32,000

€22,000-29,000

PROVENANCE:

With John Mitchell & Son, London.



183

**MICHELE MARIESCHI
(VENICE 1710-1743) AND STUDIO**

A harbour scene with figures conversing on a quay, with a village and mountains beyond

oil on canvas

28¾ x 38¾ in. (73.1 x 98.4 cm.)

in a carved and gilded 'swept' frame

£15,000-25,000

\$20,000-32,000

€18,000-29,000

We are grateful to Ralph Toledano for confirming the attribution on the basis of photographs, and for suggesting the figures could be by Francesco Simonini.



■184

A PAIR OF LOUIS XV BEECHWOOD FAUTEUILS

BY JEAN-BAPTISTE LEBAS, CIRCA 1760

The taller: 37 in. (94 cm.) high;
25 in. (63.5 cm.) wide; 18 in. (46 cm.) deep (2)

£1,500-2,500 \$2,000-3,200
€1,800-2,900

Jean-Baptiste Lebas, *maître* in 1756.

Lebas produced chairs throughout the Louis XV and Louis XVI periods, counting the comtesse du Barry and the comte d'Artois among his patrons. His sons Barthélemy and Jean-Jacques both became *maîtres-ébénistes* and worked with their father in Paris in their studio on rue de Cléry.

■185

A LOUIS XVI GILTWOOD BANQUETTE
LATE 18TH CENTURY

Covered in cream and gold horsehair, restorations
15½ in. (39.5 cm.) high; 41 in. (104 cm.) wide;
16½ in. (42 cm.) deep

£1,000-1,500 \$1,300-1,900
€1,200-1,800



■186

A NEEDLEPOINT CARPET AND RUG
PORTUGAL, CIRCA 1920

15ft. 1in. x 10ft. 7in. (459 x 322 cm.) and
8ft. 2in. x 5ft. 11in. (248 x 180 cm.), approximately (2)

£1,000-1,500 \$1,300-1,900
€1,200-1,800







187
**A PAIR OF LOUIS XVI ORMOLU AND
 WHITE MARBLE CASSOLETTES**
 LATE 18TH CENTURY

With reversible candle nozzles
 10 in. (25.5 cm.) high (2)
 £1,500-2,500 \$2,000-3,200
 €1,800-2,900

188
**A SOUTH ITALIAN INTAGLIO-INSET
 SERPENTINA MOSCHINATA MARBLE
 INKWELL**
 NAPLES, MID-19TH CENTURY

4½ in. (11.4 cm.) high; 6¼ in. (16 cm.) diameter
 £1,000-1,500 \$1,300-1,900
 €1,200-1,800



189
**A PAIR OF FRENCH ORMOLU-MOUNTED
 RED MARBLE CANDLESTICKS**
 LATE 19TH CENTURY

Each urn-shaped nozzle on column with floral
 swags and square base
 7¼ in. (18.5 cm.) high (2)
 £1,000-1,500 \$1,300-1,900
 €1,200-1,800



■190

A PAIR OF LOUIS XVI-STYLE ORMOLU
SEVEN-LIGHT CANDELABRA
LATE 19TH CENTURY

26 in. (66 cm.) high; 14 in. (35.5 cm.) diameter (2)

£3,000-5,000

\$3,900-6,400
€3,600-5,900



■191

A PAIR OF LOUIS XVI ORMOLU CHENETS
LATE 18TH CENTURY

15¾ in. (40 cm.) high; 16 in. (40.5 cm.) wide; 25 in.
(63.5 cm.) deep (2)

£1,500-2,500

\$2,000-3,200
€1,800-2,900





■192

**A PAIR OF GEORGE III GILTWOOD
WALL APPLIQUES**

CIRCA 1760

Each carved with ribbons, scrolls, fruit and foliate
arrangements, with later mirrors
64 in. (162.5 cm.) high; 12¾ in. (32.5 cm.) wide (2)

£6,000-10,000

\$7,800-13,000

€7,100-12,000



■193

**A PAIR OF GEORGE III GILTWOOD
WALL APPLIQUES**

CIRCA 1760

Each carved with ribbons, scrolls, fruit and foliate
arrangements, with later mirrors
64 in. (162.5 cm.) high; 12¾ in. (32.5 cm.) wide (2)

£6,000-10,000

\$7,800-13,000

€7,100-12,000

JOHN SINGER SARGENT (FLORENCE 1856-1925 LONDON)

*Portrait of Viscountess Ednam,
née Lady Rosemary Millicent Leveson-Gower*

signed and dated 'John S. Sargent 1919' (lower right)

black chalk on paper

24 x 19½ in. (61 x 48.6 cm.)

in the original Chapman Bros. frame

£60,000-80,000

\$78,000-100,000

€71,000-94,000

PROVENANCE:

Lady Rosemary Sutherland-Leveson-Gower (1893-1930), later Viscountess Ednam, and by descent to her son, 4th Earl of Dudley.

Lady Rosemary Sutherland-Leveson-Gower (1893-1930), later Viscountess Ednam, was the youngest daughter of Cromartie, fourth Duke of Sutherland (1851-1913) and his wife Millicent (1867-1955), a great social and political reformer known as the 'Democratic Duchess'.

During the First World War, Lady Rosemary worked alongside her mother as a Red Cross nurse in France, where during the summer of 1917, she met

Edward, Prince of Wales, who fell in love and proposed to her. However, his father, King George V, opposed the match on the grounds of her 'chequered family'. Following her father's death, Rosemary's mother Millicent had married Percy Desmond Fitzgerald, whose infidelity led to their divorce in 1919. She later married Colonel George Ernest Hawes, divorcing him in 1925. This, and the behaviour of Rosemary's uncle, the 5th Earl of Rosslyn — who had been divorced twice, meant that King George felt she was an unsuitable match for Edward. Rosemary's great friend Lady Paget wrote '*The Prince was bitter and furious. I don't think he ever forgave his father. I also felt that from that time on, he had made up his mind that he would never make what might be called a suitable marriage to please his parents*'. Rosemary was rather more philosophical about the situation, and on 8 March 1919 married William, Viscount Ednam, later 3rd Earl of Dudley.

Viscount Ednam was MP for Hornsey from 1921-1924, and the couple became a central part of a lively and well-connected young political group in London. Rosemary's life was cut tragically short when the plane in which she was returning to London from Le Touquet disintegrated and crashed in Kent. The Meopham air disaster also claimed the lives of the Marquess of Dufferin, Sir Edward Ward Bt., and Mrs Sigrid Loeffler, as well as the pilot and co-pilot.

The present drawing, dated 1919, was probably commissioned to mark the occasion of the sitter's marriage. Sargent had in 1904 made two portraits of her mother, one of which (fig. 1) was exhibited at the Royal Academy that year and widely celebrated: 'The pleasure produced by the first sight of a masterpiece by Gainsborough or Reynolds or Romney, fresh from the easel, much have been somewhat akin to the glow of the eye's delight at the splendour of John Sargent's *The Duchess of Sutherland*.' (*Academy*, 7 May 1904, p. 530.) Sargent favoured the immediacy and richness of charcoal for his portrait drawings after he gave up painting in oil in 1907. In the present drawing dense shading behind the figure's head allows the use of the paper to create highlights, whilst rapid, hatching strokes create the texture of her hair. Sargent's portrait drawings were hugely fashionable at this time, and often reproduced for viewing by the wider family. This drawing was photographed by Paul Laib (neg. 15041 (078), Witt Library, Courtauld Institute of Art), and copies were probably given to family members, perhaps those too distant to attend the wedding.

We are grateful to Richard Ormond for his help in preparing this catalogue entry. The drawing will be included in the forthcoming catalogue raisonné of Sargent's charcoal portraits.



Fig. 1. John Singer Sargent, *Millicent, Duchess of Sutherland*, oil on canvas, 1904
© Museo Thyssen-Bornemisza/Scala, Firenze



(LOTS 195-197A)

Regalia relating to William Ward, 2nd Earl of Dudley, KP, GCB, GCMG, GCVO, KSTJ, TD, PC, DL (1867-1932)



■195
**AN EDWARD VII SILVER-GILT
 COUNTESS'S CORONET**
 MARK OF HUNT & ROSKELL, LONDON, 1901
 Lined with velvet and ermine, in red leather gilt-
 tooled fitted case embossed with 'THE RIGHT
 HONBLE THE COUNTESS OF DUDLEY', retailed
 by Hunt and Roskell Ltd, *marked on lower edge*
 5 in. (13 cm.) diam.

£1,500-2,500 \$2,000-3,200
 €1,800-2,900

PROVENANCE:
 Probably commissioned for the use of Rachel,
 Countess of Dudley (1867-1920), at the coronation
 of H.M. King Edward VII and Queen Alexandra at
 Westminster Abbey on 9 August 1902.

■196
**AN ORDER OF BATH AND ORDER OF
 ST. MICHAEL AND ST. GEORGE
 SILK MANTLE**
 EARLY 20TH CENTURY
 Each with large star designed as graduated metal
 scales, label inscribed 'The Earl of Dudley, G. C. B.'
 and 'The Earl of Dudley G.C.B.' respectively, with
 tin box by Ede, Son and Ravenscroft, lid painted
 'The Right Hon.ble The Earl of Dudley G.C.B.'
 and 'Bath Mantle', and 'Earl of Dudley, G.C.M.G.'
 respectively; together with a velvet hat with
 braided decoration

£1,500-2,500 \$2,000-3,200
 €1,800-2,900





197

**AN ORDER OF ST. PATRICK
MANTLE STAR**

MARK OF E. JOHNSON LTD., DUBLIN, 1902

Together with two photographs of The Rt. Hon.
The Earl of Dudley

9½ in. (23.5 cm.) diameter (3)

Lord Dudley was Lord Lieutenant of Ireland
11 August 1902 – 11 December 1905.

£2,000-4,000

\$2,600-5,200
€2,400-4,700



197A

**A GROUP OF FOUR ORDERS AWARDED
TO WILLIAM WARD, 2ND EARL OF
DUDLEY (1867-1932)**

Order of the Bath, silver and enamel, order of St.
Michael and St. George, silver and enamel, order of
the Royal Victorian Order, silver and enamel, both
badge and star numbered '65' on reverse, order
of St. John with black neckband; together with a
1914-15 Star to Pte. W. Dudley, R. Berks. R., and a
pair of dress miniatures.

3¾ in. (9 cm.) diameter (8)

£3,000-4,000

\$3,900-5,200
€3,600-4,700





SAMUEL DIXON (d. 1769)

Samuel Dixon's first 'Sett of curious Foreign Bird Pieces' were advertised in *Faulkner's Dublin Journal* 4 April 1749. The subject matter derived from George Edward's *Natural History of Uncommon Birds*, published 1743-51, and the descriptions were also drawn directly from Edwards' works. From the outset Dixon had invited subscriptions from the nobility and gentry, and accordingly the set carried a printed dedication to the Rt. Hon. Chaworth Brabazon, Earl of Meath.

The five pictures offered in lot 201 are from Dixon's second and more ambitious set of bird pictures, the so-called 'Foreign and Domestick Birds'. They differed from the 1750 set in size and in the complexity of their compositions, some featuring as many as three birds, insects, flowers and fruit, shells and corals. *Faulkner's Dublin Journal* reported on 21 August 1753 that 'Mr Dixon of Capel-street, is designing a most curious large set of Pictures', but it was not until 9 September 1755 that they were finished and ready for distribution to subscribers. Whereas the earlier set had carried a single dedication, each of the twelve now carried an individual dedication, representing a distinguished roll-call of the Irish gentry.

198

**A SET OF FOUR IRISH GEORGE II EMBOSSED BIRD PICTURES
ATTRIBUTED TO SAMUEL DIXON, CIRCA 1750**

Each depicting a bird perching, in original gilt and ebonised frame with label
1 1/4 x 9 in. (28.5 x 23 cm.) (4)

£2,500-4,000

\$3,300-5,200

€3,000-4,700



199

**A SET OF FIVE IRISH GEORGE II
EMBOSSSED BIRD PICTURES**

ATTRIBUTED TO SAMUEL DIXON,
CIRCA 1750

Each depicting a bird perching, later mounted in
gilt and ebonised frame, labelled:

'(Number II) The PEACOCK PHEASANT
from CHINA.'

'(Number IV) The PEA HEN PHEASANT
from CHINA.'

'(Number VIII) The MOCK-BIRD.'

'(Number XI) The Touraco.'

'(Number XII) The QUAN, or GUAN,
so called in the West Indies.'

14¼ x 12¼ in. (36 x 31 cm.)

(5)

£2,500-4,000

\$3,300-5,200

€3,000-4,700



200
A SET OF THREE IRISH GEORGE II
EMBOSSSED BIRD PICTURES
 CIRCA 1750, IN THE MANNER OF
 SAMUEL DIXON

Each later mounted in gilt and ebonised frame, one with paper label '(Number IX) The Green Indian fly-catcher', together with two embossed bird pictures, by Robert Morris, 20th century, each signed 'ROBERT MORRIS', and titled to the reverse

The largest: 17¼ x 14¼ in. (45 x 36 cm.) (5)

£1,500-2,500

\$2,000-3,200

€1,800-2,900

PROVENANCE:

The pair of embossed bird pictures by Robert Morris: with The Trafford Gallery, London.





201

**A SET OF FIVE IRISH GEORGE II
EMBOSSSED BIRD PICTURES**
ATTRIBUTED TO SAMUEL DIXON,
CIRCA 1755

Four from the *basso relievo* set of 'Foreign and Domestic Birds', two with dedications to The Duchess of Hamilton and The Countess of Cork; the largest depicting a parrot re-mounted and re-framed, four in original gilt japanned frames 17¼ in. (44 cm.) x 22½ in. (57 cm.) and similar (5)

£6,000-10,000

\$7,800-13,000
€7,100-12,000



■202
TWO FRENCH GILT-METAL MOUNTED
CELADON-GROUND PATE-SUR-PATE
TABLE LAMPS
 CIRCA 1900

Together with a pair of Paris porcelain
 two-handled vases, fitted for electricity
 The table lamps: 10¾ in. (27.2 cm.) high,
 excluding fittings
 The vases: 14¼ in. (36 cm.) high excluding fittings

(4)

£1,000-1,500

\$1,300-1,900
 €1,200-1,800

(part)

■203
THREE BRASS AND LEATHER-LINED
ETAGERES
 20TH CENTURY

21½ in. (54.5 cm.) high; 13 in. (33 cm.) wide;
 11 in. (28 cm.) deep

(3)

£700-1,000

\$910-1,300
 €830-1,200



■204
A PAIR OF TWO-SEAT SOFAS
 BY KINGCOME SOFAS LTD,
 LATE 20TH CENTURY

31½ in. (80 cm.) high; 69¾ in. (177 cm.) wide;
 41 in. (104 cm.) deep

(2)

£1,000-2,000

\$1,300-2,600
 €1,200-2,400





■205

**A SET OF FOUR GILT-METAL AND
POLYCHROME-PAINTED FOUR-BRANCH
WALL-LIGHTS**
20TH CENTURY

Fitted for electricity
43 in. (109 cm.) high; 21½ in. (54.5 cm.) wide (4)
£1,000-1,500 \$1,300-1,900
€1,200-1,800

■206

A GEORGE III GILTWOOD OVAL MIRROR
CIRCA 1770

39¼ x 21¾ in. (100 x 55.5 cm.)
£1,000-1,500 \$1,300-1,900
€1,200-1,800



■207

**A PAIR OF LOUIS XV-STYLE STAINED-
BEECH BERGERES**
LATE 19TH/EARLY 20TH CENTURY

The covers with extensive wear and splitting;
together with three Beauvais tapestry cushions
36 in. (91 cm.) high; 30 in. (76.5 cm.) wide; 25 in.
(63.5 cm.) deep (5)

£800-1,200 \$1,100-1,500
€950-1,400





■208

A FRENCH GILTWOOD BAROMETER
PROBABLY 18TH CENTURY, RESTORED
AND RE-DECORATED

The dial associated, mercury tube lacking
40 in. (101.5 cm.) high; 16¼ in. (41.5 cm.) wide

£800-1,200

\$1,100-1,500
€950-1,400



■209

**A PAIR OF FRENCH GILT AND
PATINATED-BRONZE AND MARBLE
TWIN-LIGHT CANDELABRA**
SECOND HALF 19TH CENTURY,
AFTER THE MODEL BY CLODION

On white marble bases, fitted for electricity
20¼ in. (51 cm.) high; 11½ in. (29.5 cm.) wide;
7 in. (18 cm.) deep (2)

£2,000-4,000

\$2,600-5,200
€2,400-4,700

■210

**A LOUIS XVI STYLE ORMOLU-MOUNTED
BOIS SATINEE OCCASIONAL TABLE**
LATE 19TH/EARLY 20TH CENTURY

Together with a French amaranth and bois satinée
parquetry chiffonier, 18th century and later
The table: 30¼ in. (77 cm.) high; 20¼ in. (50.5 cm.)
wide; 16¾ in. (42.5 cm.) deep
The chiffonier: 29½ in. (75 cm.) high;
21¼ in. (54 cm.) wide; 15½ in. (39.5 cm.) deep (2)

£1,200-1,800

\$1,600-2,300
€1,500-2,100



■211

**AN AUSTRIAN GILTWOOD
TWELVE-LIGHT CHANDELIER**
FIRST QUARTER 19TH CENTURY

Fitted for electricity

42½ in. (108 cm.) high; 44 in. (112 cm.) diameter

£2,500-4,000

\$3,300-5,200

€3,000-4,700



■212

A REGENCE GILTWOOD MIRROR
18TH CENTURY AND LATER

The cresting associated, the plates replaced
63 in. (160 cm.) high; 39 in. (99 cm.) wide

£1,000-1,500

\$1,300-1,900

€1,200-1,800

■213

**A GERMAN GILT-METAL MOUNTED
WALNUT AND BURR-WALNUT
COMMUNE**
MID-18TH CENTURY

Of serpentine form

32½ in. (82.5 cm.) high; 48¾ in. (124 cm.) wide;

25 in. (63.5 cm.) deep

£2,500-4,000

\$3,300-5,200

€3,000-4,700





214

A PAIR OF LOUIS XV-STYLE GILT-METAL MOUNTED CHINESE PORCELAIN CANDLESTICKS

19TH/20TH CENTURY

With an impressed potters' studio mark to the undersides, reading 'Hu Lian Xing Ji'

7½ in. (19 cm.) high; 6½ in. (16.5 cm.) wide (2)

£700-1,000

\$910-1,300
€830-1,200

Compare the pair of figures, possibly the prototype for the current figures, which are in the Copeland Collection, illustrated by William R. Sargent, *Treasures of Chinese Export Ceramics from the Peabody Essex Museum, Salem, 2012*, no. 253, pp. 456 - 458, where they are dated circa 1725-1745.



215

A MATCHED PAIR OF CHINESE MARBLE FLOOR STANDING FIGURES OF GUANYIN LATE 20TH CENTURY

One accompanied by a deer

42 in. (107 cm.) high (2)

£2,000-4,000

\$2,600-5,200
€2,400-4,700



216

THREE CHINESE WORKS OF ART
19TH AND 20TH CENTURY

Comprising a spinach jade finger citron carving, 9 in. (23 cm.) long; an amber peach carving, 2¾ in. (6 cm) wide, both 19th Century; and a white metal and celadon jade hand mirror, 8½ in. (21.6 cm.) long, 19th and 20th century (3)

£1,000-1,500

\$1,300-1,900
€1,200-1,800

217

A PAIR OF CHINESE FAMILLE ROSE TWO-LEAF 'EIGHT HORSES OF MUWANG' SCREENS
19TH CENTURY

Each leaf inset with rectangular panels depicting two horses grazing in a landscape, within a painted wood frame
37¾ in. (96 cm.) high;
12 in. (30.5 cm.) wide, each leaf;
50 in. (122 cm.) wide, overall (2)

£6,000-10,000

\$7,800-13,000
€7,100-12,000





■218

**A PAIR OF QUEEN ANNE-STYLE BLUE
JAPANNED AND PARCEL-GILT MIRRORS**
POSSIBLY BY LENYGON & CO.,
EARLY 20TH CENTURY

Each with divided engraved plate
59 in. (150 cm.) high; 25 in. (63.5 cm.) wide (2)

£3,000-5,000

\$3,900-6,400

€3,600-5,900



■~219

**AN ITALIAN IVORY-MOUNTED,
SIMULATED IVORY, AND EBONISED
FIGURAL CONSOLE**

THE FIGURES 19TH CENTURY,
THE CONSOLE 20TH CENTURY

33¾ in. (86 cm.) high; 79 in. (200 cm.) wide;
21¼ in. (54 cm.) deep (2)

£2,000-3,000

\$2,600-3,900

€2,400-3,500







■220

**A PAIR OF FRENCH ORMOLU
TWIN-BRANCH WALL-LIGHTS**
20TH CENTURY

Wired for electricity
17 in. (43 cm.) high; 16½ in. (42 cm.) wide (2)

£800-1,200 \$1,100-1,500
€950-1,400

■221

**A RUSSIAN ORMOLU-MOUNTED
MALACHITE LAMP**
19TH CENTURY, ADAPTED

On a tripartite base modelled as swans,
fitted for electricity
17½ in. (44.5 cm.) high, excluding fittings

£1,000-1,500 \$1,300-1,900
€1,200-1,800

■222

**A PAIR OF FRENCH PARCEL-GILT AND
CREAM-PAINTED FAUTEUILS**
19TH CENTURY

Covered in green and cream silk,
decoration refreshed
38¼ in. (97 cm.) high; 26 in. (66 cm.) wide;
22¾ in. (58 cm.) deep (2)

£2,000-3,000 \$2,600-3,900
€2,400-3,500



■223

**FOLLOWER OF
JEAN-BAPTISTE VAN MOUR**

*A set of six portraits of men in Oriental
costumes*

oil on canvas
12 x 8⅞ in. (30 x 22.6 cm.) a set of six

£3,000-4,000 \$3,900-5,200
€3,600-4,700



224

**CIRCLE OF GEORGE ROMNEY, R.A.
(DALTON-IN-FURNESS 1734-
1802 KENDAL)**

*Portrait of a gentleman, bust-length,
in a maroon coat and white stock*

oil on canvas, oval, reduced from a larger picture
30 x 25 in. (76.2 x 63.5 cm.)
in a carved and gilded 'leaf-wrapped' frame

£1,000-2,000

\$1,300-2,600

€1,200-2,400



225

**CIRCLE OF THOMAS MURRAY
(?SCOTLAND 1663-1735 LONDON)**

*Portrait of a gentleman, thought to be a
member of the Ward family, three-quarter-
length, seated, in a brown coat, gold
embroidered waistcoat and a white jabot,
resting his right arm on a stone pedestal*

oil on canvas

46¼ x 39½ in. (117.5 x 99.4 cm.)

£2,000-3,000

\$2,600-3,900

€2,400-3,500

Although apparently not individually recorded in the Christie's day book or entered into sale, the Christie's stock number stencilled to the reverse of this picture suggests that it was part of a consignment, which was returned to Rachel, Countess of Dudley at Witley Court, Worcestershire, circa 1900.

226

**SIR JOHN CAMPBELL LONGSTAFF
(1862-1941)**

*Portrait of Rachel, Countess of Dudley,
née Gurney (c. 1867-1920), half-length,
in a white dress, holding Lily of the valley*

indistinctly signed and dated 'J Longstaff 1911'
(upper left)

oil on canvas

27¾ x 23 in. (70.5 x 58.4 cm.)

£1,500-2,500

\$2,000-3,200

€1,800-2,900

PROVENANCE:

Rachel, Countess of Dudley (*née* Gurney), wife of
William Ward, 2nd Earl of Dudley (1867-1932),
and by descent to William Ward, 4th Earl of Dudley
(1920-2013).

According to the label this work was presented to
the sitter in 1911 by the women of Australia. Her
husband, William Ward, 2nd Earl of Dudley (1867-
1932), was the Governor-General of Australia
from 1908-1911.



227

ENGLISH SCHOOL, 18TH CENTURY

*Portrait of a cleric traditionally identified as
Reverend Ward[?], half-length, in clerical
costume*

oil on canvas, oval

30 x 25 in. (76.2 x 63.5 cm.)

£600-800

\$780-1,000

€710-940



228

MICHAELANGELO MEUCCI (1840-1890)

A group of three trompe l'oeil with songbirds

signed and inscribed 'M. Meucci Firenze'

(lower left)

oil on board, oval

13¼ x 10¼ in. (33.7 x 26 cm.), and smaller (3)

£1,500-2,500

\$2,000-3,200

€1,800-2,900



229

MICHAELANGELO MEUCCI (1840-1890)

*A group of six trompe l'oeil:
A successful hunt*

variously signed, inscribed and dated

oil on board, oval

18¾ x 14¼ in. (47.6 x 36.3 cm.), and similar (6)

£4,000-6,000

\$5,200-7,700

€4,800-7,100



■ 230
A SET OF TEN DUTCH MAHOGANY
SIDE CHAIRS
 CIRCA 1785

37 in. (94 cm.) high; 22 in. (56 cm.) wide;
 21 in. (53.5 cm.) deep (10)
 £5,000-8,000 \$6,500-10,000
 €5,900-9,400



■ 231
A PAIR OF ENGLISH CUT-GLASS
THREE-LIGHT CANDELABRA
 LATE 19TH/EARLY 20TH CENTURY

Fitted for electricity; *together with* a pair of blue
 simulated-marble pedestals
 The candelabra: 29 in. (73.5 cm.) high, approx.
 The pedestals: 37¼ in. (96 cm.) high;
 15½ in. (39.5 cm.) square (4)
 £4,000-6,000 \$5,200-7,700
 €4,800-7,100





■ 232

**A LOUIS PHILIPPE GILT AND
PATINATED-BRONZE FOUR-LIGHT
CHANDELIER**

CIRCA 1840

Fitted for electricity

36½ in. (93 cm.) high; 27 in. (68.5 cm.) diameter

£1,500-2,500

\$2,000-3,200

€1,800-2,900

■ 233

**A GEORGE III MAHOGANY
FOUR PEDESTAL DINING-TABLE**

LATE 18TH CENTURY, THE BASES
ATTRIBUTED TO GILLOWS,
THE TOP ASSOCIATED

The rounded rectangular top with three additional
leaves on turned tapering pedestals with
downcurved legs and feet with square blocks and
brass castors

28 in. (71 cm.) high; 208¼ in. (529 cm.) long,
fully extended; 50 in. (127 cm.) wide

£30,000-50,000

\$39,000-64,000

€36,000-59,000



The dining-table pattern relates to a design in Gillows' sketch for 'A Sett of Dining Tables', supplied to Hugh, 12th Earl of Eglinton around 1800. Inscribed 'Ld Eglinton' and detailing the specific measurements for each leaf to extend to a total of '20ft..by 5ft', the table was to be 'on Pillars Do Claws'. The Eglinton table was acquired by Frank Partridge & Sons around 1925 and subsequently purchased by the 4th Marquess of Bute for the New Dining Room at Dumfries House in 1936.

This same pattern was employed by Gillows for 'A Sett of Dining Tables' supplied in 1798 for Bellamour, Staffordshire (L. Boynton, *Gillow Furniture Designs 1760 - 1800*, 1995, no. 55). Gillow's Day Book lists the latter's materials and

manufacturing costs at a little over £22, and this included the '6 pillars, 24 claws. iron plates from Bottom of the Pillars, 5 Pair of Brass Fasteners'. It was made by the Lancaster cabinet-maker George Atkinson, who executed a number of such dining tables for Gillows between 1790 and 1802. A further contemporaneous design for a six-pedestal table inscribed to 'Lady Blount' and dated August 1798 is reproduced in L. Boynton, *ibid.*, no. 55. This pattern was probably a continuation of a model that would have first been used by the firm from the middle of the eighteenth century.

Another example with three pedestals was in the Norman Adams Collection (C. Claxton Stevens, S. Whittington, *18th Century English Furniture: The Norman Adams Collection*, 1983, p. 251).



236

A SET OF FOUR GEORGE III SILVER CANDLESTICKS

MARK OF S. ROBERTS, SHEFFIELD, 1773

Each on spreading square beaded base, chased with husks and portrait medallions, with column stem and acanthus foliage socket, with detachable nozzle, with filled stems, *marked on foot and nozzle* 13 in. (33 cm.) high (4)

£3,000-4,000

\$3,900-5,200
€3,600-4,700



237

TWO PAIRS OF GEORGE III SILVER CANDLESTICKS

ONE PAIR MARK OF JOHN & THOMAS SETTLE, SHEFFIELD, 1813, THE OTHER MARK OF JOHN ROBERTS & CO., SHEFFIELD, 1815

Each on spreading circular base with tapering cylindrical stem and spool-shaped socket and gadroon borders, with detachable nozzle and filled bases, *marked on bases and nozzles* 11 in. (28 cm.) high (4)

£2,000-2,500

\$2,600-3,200
€2,400-2,900

238

A SET OF TWELVE VICTORIAN SALT-CELLARS AND SALT-SPOONS

MARK OF EDWARD AND JOHN BARNARD, LONDON, 1862/3

Triangular, each on foliate scroll bracket feet and with gilt shell depression and engraved with crest, nine spoons with beaded borders and crest to the terminal, with three further silver spoons, *the salt-cellars marked to side or base, the spoons marked to the reverse*

2¾ in. (7 cm.) wide
24 oz. 2 dwt. (750 gr.)
Barnard, J

(24)

£1,500-2,500

\$2,000-3,200
€1,800-2,900





239

A VICTORIAN SILVER AND ENAMEL FREEDOM CASKET

MARK OF ELKINGTON & CO LTD, BIRMINGHAM, 1898

On four bun feet, the sides applied with demi-cherubs and scrolling foliage, with enamel plaques of the arms of Dudley and Earl of Dudley, the hinged cover applied with shaped cartouche engraved with presentation inscription, lined interior, *marked to the cover, front and base* 10½ in. (26.5 cm.) wide

The inscription reads 'Presented to The Right Honourable The Earl of Dudley with the freedom of the County Borough of Dudley 10 January 1899'.

£1,500-2,500

\$2,000-3,200
€1,800-2,900

PROVENANCE:

William Ward, 2nd Earl of Dudley (1867-1932), and then by descent.

Lord Dudley was a Conservative Peer and served under Lord Salisbury as Secretary to the Board of Trade from 1895-1902. He was awarded the Freedom of the County Borough of Dudley in 1899, having held office as the Major of Dudley from 1895-1896 and was presented with the casket in this lot.



240

AN ELIZABETH II SILVER CIGARETTE BOX

MARK OF PADGETT & BRAHAM LTD., LONDON, 1966

Oblong, engine-turned, together with three further boxes including two oblong with autograph-engraved covers, one with oak tree and inscription to the front, *mark of Padgett & Braham Ltd., London, 1967, the other marks obscured*, the final oblong, with reeded sides and engine turned cover, *mark of Percy Edwards, Ltd., London, 1910*, all wood-lined

The first: 6½ in. (16.5 cm.) wide

(4)

£600-800

\$780-1,000
€710-940



241

A SET OF THREE GEORGE III SILVER BUTTER-SHELLS AND FIVE FURTHER BUTTER DISHES

MARK OF REBECCA EMES AND EDWARD BARNARD, LONDON, 1814

Each on two shell feet; *together with* a set of three Victorian silver butter-shells on three shell feet and with crest engraved handles, London, 1842, maker's mark WF, and a further pair of Victorian butter-shells on three ball feet, mark of James Deakin and Sons, Sheffield, 1905, *all marked to handle*

The first example: 4¾ in. (12 cm.) diam.

21 oz. 9 dwt. (668 gr.)

(8)

£1,200-1,800

\$1,600-2,300
€1,500-2,100

242

A VICTORIAN SILVER SALVER

MARK OF JAMES GARRARD, LONDON, 1895

Shaped circular, on four foliate capped scroll feet, with gadrooned border, engraved with a coat-of-arms, *marked underneath*

20½ in. (52 cm.) diam.

116 oz. 12 dwt. (3,627 gr.)

The arms are those of Leveson quartering Gower and Sutherland, almost certainly for Cromartie, 4th Duke of Sutherland (1851-1913). He succeeded to the dukedom on the death of his father in 1892.

£2,000-3,000

\$2,600-3,900

€2,400-3,500

PROVENANCE:

Almost certainly Cromartie Sutherland-Leveson-Gower, 4th Duke of Sutherland (1851-1913) and by descent to his daughter, Rosemary, Viscountess Ednam (1893-1930) and by descent to her son, William Ward, 4th Earl of Dudley (1920-2013).



243

A GEORGE III SILVER SALVER

LONDON, 1778, POSSIBLY MARK OF JOHN SCHOFIELD

Shaped circular, with beaded border and on four claw feet, engraved with a coat-of-arms, *marked underneath*

14 in. (36 cm.) diam.

38 oz. 18 dwt. (1,209 gr.)

£1,200-1,800

\$1,600-2,300

€1,500-2,100

244

A CONTINENTAL SILVER PARTRIDGE

MARK OF JOHN GEORGE SMITH, WITH ENGLISH IMPORT MARKS FOR LONDON, 1899

Realistically chased plumage, with hinged wings and gem set eyes, *marked to the neck, sleeve and wings*

7¾ in. (20 cm.) high

15 oz. 16 dwt. (491 gr.)

£700-1,000

\$910-1,300

€830-1,200





■245

**A PAIR OF GEORGE III GILTWOOD
WALL-BRACKETS**

LATE 18TH CENTURY

16½ in. (42 cm.) high; 11½ in. (29 cm.) wide (2)

£2,500-4,000

\$3,300-5,200

€3,000-4,700



■246

A GEORGE III GILTWOOD OVAL MIRROR
CIRCA 1755-60

44 x 21 in. (112 x 53.5 cm.)

£4,000-6,000

\$5,200-7,700

€4,800-7,100

■247

A PAIR OF GEORGE III ORMOLU-MOUNTED VERRE-EGLOMISE AND CUT-GLASS FOUR-LIGHT CANDELABRA
20TH CENTURY

Incorporating earlier elements
27¼ in. (69 cm.) high; 20 in. (51 cm.) wide;
9 in. (23 cm.) deep

(2)

£2,000-3,000

\$2,600-3,900
€2,400-3,500



■248

A LOUIS XVI-STYLE BRASS-MOUNTED AND INLAID MAHOGANY BOUILLOTE TABLE
19TH CENTURY

The top inset with a red variegated marble top
30¼ in. (77 cm.) high; 24 in. (61 cm.) diameter

£700-1,000

\$910-1,300
€830-1,200

■~249

A LATE LOUIS XV ORMOLU-MOUNTED KINGWOOD AND FRUITWOOD MARQUETRY TABLE EN CHIFFONIERE
THIRD QUARTER 18TH CENTURY

The marquetry largely restored; *together with a*
Louis XV-style mahogany and fruitwood parquetry
gueridon, 19th century
28¼ in. (72 cm.) high; 18 in. (45.5 cm.) wide;
14 in. (35.5 cm.) deep

(2)

£800-1,200

\$1,100-1,500
€950-1,400





250

ENGLISH SCHOOL, 19TH CENTURY

Portrait of a lady, small full-length, in a white dress, holding a parasol, standing by a rustic chair, in a wooded landscape, a cottage beyond

oil on panel
22 x 15 in. (56 x 38.1 cm.)

£1,000-1,500

\$1,300-1,900
€1,200-1,800

251

**CIRCLE OF HUBERT ROBERT
(PARIS 1733-1808)**

A river landscape with an angler on a shore by a waterfall

oil on canvas
15½ x 12¾ in. (39.4 x 32.4 cm.)

£2,000-4,000

\$2,600-5,200
€2,400-4,700



λ252

JOHN PIPER, C.H. (1903-1992)

Costume design for a Liveried Attendant from Benjamin Britten's Gloriana

signed 'John Piper' (lower right) and inscribed with the artist's notes

pencil, pen and ink, watercolour and bodycolour on paper

21½ x 15 in. (54.6 x 38 cm.)

£600-800

\$780-1,000
€710-940

The Royal Opera House commissioned Benjamin Britten's 'Gloriana' to celebrate the 1953 Coronation. John Piper designed the sets and costumes.



0253

DANIELL, Thomas (1749-1840) and William (1769-1837). *A Picturesque Voyage to India; by the Way of China*. London: Longman, Hurst, Rees, Orme and William Daniell, 1810.

Small 2° (355 x 255mm). 50 hand-coloured aquatint plates, each with accompanying leaf of explanatory text. (Plates 7 and 8 misbound, occasional light soiling to plates, mostly marginal.) Contemporary half calf (boards detached, extremities rubbed).

FIRST EDITION. Originally issued in ten parts, the *Picturesque Voyage* documents Thomas and his nephew William Daniell's long journey to China and on to India. The plates include views of Madeira, the Cape of Good Hope, Java, Calcutta and important illustrations of the coast of China at Macao and Canton. Tooley 173.

£1,500-2,500

\$2,000-3,200
€1,800-2,900



0255

RACKHAM, Arthur (1867-1939, illustrator) – WAGNER, Richard. *Siegfried & the Twilight of the Gods*. London: William Heinemann, 1911.

4° (275 x 210mm). 30 tipped-in colour plates. 20th century full green morocco by Bayntun (Riviere), triple fillet gilt border to sides, ornate floral corner-pieces gilt with red inlays, spine repeating floral motif to 4 compartments, gilt lettered in 2, inner dentelles gilt. (Spine slightly sunned, corners very lightly rubbed).

FIRST EDITION, SIGNED BY RACKHAM. No.926 of a limited edition of 1150. A bright copy in a handsome decorative binding.

£700-900

\$910-1,200
€830-1,100



0254

DICKENS, Charles (1812-1870). [Christmas Books]. London: 1843-1848. Comprising: *A Christmas Carol. In Prose. Being a Ghost Story of Christmas*. London: Chapman & Hall, 1843. FIRST EDITION, third issue with 'Stave One' chapter heading. — *The Chimes: A Goblin Story of Some Bells that Rang an Old Year Out and a New Year In*. London: Bradbury and Evans for Chapman and Hall, 1845. FIRST EDITION, later issue. — *The Battle of Life. A Love Story*. London: Bradbury and Evans, 1846. FIRST EDITION, fourth issue with variant title. — *The Haunted Man and The Ghost's Bargain. A Fancy for Christmas-Time*. London: Bradbury and Evans, 1848. FIRST EDITION. — *The Cricket on the Hearth. A Fairy Tale of Home*. London: Bradbury and Evans for the Author, 1846. FIRST EDITION.

5 volumes, octavo (160 x 100mm). (Very occasional light spotting and finger-soiling, a few plates closely shaved, lacking ads.) Contemporary gilt calf by Morrell, all edges gilt (extremities lightly rubbed).

A HANDSOME, UNIFORMLY BOUND COMPLETE SET of Dickens's Christmas books.

(5)

£1,500-2,500

\$2,000-3,200
€1,800-2,900



0256

COOK, Henry (1819-c.1890). *Recollections of a Tour in the Ionian Islands, Greece, and Constantinople*. [London: Thomas M'Lean, 1853].

Broadsheet folio (670 x 485mm). Lithographic dedication, followed by the first 8 leaves of text only (of 14). 15 (of 30) tinted lithographic plates by and after Cook. (Lacks title page, light offsetting from plates onto tissue-guards, some spotting, occasional light finger-soiling, pages loose.) Contemporary blue morocco, borders of triple gilt fillets, spine titled in gilt, turn-ins roll-tooled in gilt, gilt edges (rubbed and scuffed, slight chipping to extremities, slight discolouration to covers).

A RARE ACCOUNT OF A TOUR UNDERTAKEN WITH THE LORD HIGH COMMISSIONER OF THE IONIAN ISLANDS. Henry Cook, Chevalier of the Order of SS. Maurizio e Lazzaro, studied painting at the Royal Academy and in Rome. He exhibited at the Royal Academy from 1840 to 1855, where he showed a work entitled 'Temple of Jupiter Olympus' in 1853. Among his other works are *The Scenery of Central Italy* (London: 1846), which was illustrated with 24 lithographic plates by the author. Cook's *Recollections* is dedicated to Sir Henry George Ward (1797-1860), as 'the result of the happy tour which I had the pleasure of making with you last year' (dedication leaf). Ward was appointed Lord High Commissioner of the Ionian Islands in 1849, a position that he held until 1855. Not in Blackmer or Abbey.

£3,000-5,000

\$3,900-6,400
€3,600-5,900



■-257
**A VICTORIAN GILT-ROSEWOOD
 STICK BAROMETER**
 WATKIN AND HILL, CIRCA 1850

The silvered dial with various weather indications and thermometer, mercury to barometer tube lacking, later gilt
 41 in. (104 cm.) high; 7 in. (17.5 cm.) wide;
 3½ in. (9 cm.) deep

£800-1,200



■259
**A SWISS GILT-METAL AND
 POLYCHROME-PAINTED OAK WALL
 TIMEPIECE CLOCK**

LATE 19TH/EARLY 20TH CENTURY, THE
 LATER ASSOCIATED MOVEMENT BY
 ELLIOT, LONDON
 39 in. (99 cm.) high; 23 in. (58.5 cm.) wide

£1,000-1,500

\$1,300-1,900
 €1,200-1,800



(part)

■260
**A PAIR OF CAST-IRON AND
 GILT-METAL STORM LAMPS**
 20TH CENTURY

Each with cut-glass hurricane shades; *together*
 with a pair of gilt-metal and cut-glass table-lamps
 and an ormlu-mounted glass lamp
 36½ in. (93 cm.) high

£600-1,000

\$780-1,300
 €710-1,200

(5)



■258
**A PAIR OF LOUIS XVI-STYLE BRASS-MOUNTED
 AMARANTH BOOK SHELVES**
 LATE 19TH/EARLY 20TH CENTURY

Each with a white marble top
 55¾ in. (141.5 cm.) high; 14¼ in. (36 cm) wide; 10 in. (25.5 cm.) deep (2)

£700-1,000

\$910-1,300
 €830-1,200



(part)

■261
**A PAIR OF FRENCH GILT-METAL MOUNTED BLUE-GROUND
 PORCELAIN TABLE LAMPS**
 LATE 19TH CENTURY

*Together with a pair of Paris porcelain green-ground vases adapted as table
 lamps, the porcelain circa 1830-50*

The first: 16½ in. (42.5 cm.) high, overall

£1,000-1,500

\$1,300-1,900
 €1,200-1,800

(4)

■262

ANTOINE-LOUIS BARYE (FRENCH, 1796-1875)

La Paix (Peace)

signed 'BARYE', with foundry mark 'F. BARBEDIENNE. FONDEUR', and gilt circular seal 'COLLECTION / PARIS / F. BARBEDIENNE'

bronze, brown patina

39½ in. (101 cm.) high; 33 in. (84 cm.) wide; 26 in. (66 cm.) deep

Conceived in 1855.

This bronze, almost certainly the *chef modèle* for the bronze edition in *grandeur originale* (original size), circa 1877.

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

Possibly either William Ward, 1st Earl of Dudley (1817-1885) or William Ward, 2nd Earl of Dudley (1867-1932), and by descent to William Ward, 4th Earl of Dudley (1920-1913).

LITERATURE:

M. Poletti and A. Richarme, *BARYE Catalogue raisonné des sculptures*, Paris, 2000, p. 113, F 36.

As part of the ambitious renovation and expansion campaign undertaken at the Palais du Louvre and Palais des Tuileries in Paris during the Second Empire, Antoine-Louis Barye was commissioned to create four monumental stone groups for the façade of the Louvre: *La Force* and *L'Ordre* in 1854 for the pavillon Denon and *La Guerre* and *La Paix* in 1855 for the pavillon Richelieu. All four groups are still *in situ* today, and are regarded as some of Barye's most important works (M. Poletti and A. Richarme, *op. cit.*, p. 417). Subsequent to their installation at the Louvre in 1857, the figural groups were reproduced in bronze reductions by the Barbedienne foundry from 1877. Owing to its visible seams and joints, as well as its foundry signature, the present work is almost certainly the *chef modèle* in bronze for *La Paix*, used by the celebrated Barbedienne foundry to create a limited series of bronzes in this size, the *grandeur originale*. Despite the Louvre groups' renown, the large bronze editions were not created in great number in the late 19th century, with the smaller reductions realising greater commercial success. The present bronze is, therefore, an important rediscovery and addition to the *œuvre* of this celebrated sculptor, whose considerable skill extended – as the present work would suggest – far beyond the *animalier* realm in which he was so well known.

It is entirely conceivable that this sculpture was acquired by either the 1st or 2nd Earl of Dudley for one of the family's grand houses, such as Dudley House on London's Park Lane, Himley Hall, Staffordshire or Witley Court, Worcestershire. All three houses were palatial in terms of scale and *grandeur*, with the colossal Witley being purchased and remodelled by the 1st Earl in the Italianate manner with extensive formal pleasure grounds adorned with sculpture and pavilions centred on a great fountain.



263-264 No Lots



PROPERTY FROM
STANTON COURT, GLOUCESTERSHIRE
LOTS 265-334

265

A CHINESE CLOISONNE ENAMEL
MATCHED GARNITURE
20TH CENTURY

Comprising a vase and cover with flowers, and a
pair of vases with figures on horseback
20¾ in. (53 cm.) high and smaller (3)

£2,000-4,000

\$2,600-5,200
€2,400-4,700



266

A PAIR OF FRENCH WALNUT STOOLS
EARLY 18TH CENTURY

Each stuff-over seat covered in later floral *gros-*
point needlework
16 in. (40.5 cm.) high; 16½ in. (42 cm.) wide;
15 in. (38 cm.) deep (2)

£1,500-2,500

\$2,000-3,200
€1,800-2,900

267

A PAIR OF FRANCO-FLEMISH WALNUT
OPEN ARMCHAIRS
LATE 17TH CENTURY AND LATER

Each covered in later close-nailed *gros* and *petit-*
point needlework, restorations
46¼ in. (117.5 cm.) high; 25 in. (63.5 cm.) wide;
25½ in. (65 cm.) deep (2)

£2,000-4,000

\$2,600-5,200
€2,400-4,700





■268

A PAIR OF NORTH EUROPEAN WALNUT, BURR-WALNUT AND FEATHER-BANDED TORCHERS

19TH CENTURY, INCORPORATING EARLIER ELEMENTS

Each with hexagonal top
40¼ in. (102.5 cm.) high; 21 in. (53.5 cm.) diameter
(2)

£1,200-1,800

\$1,600-2,300
€1,500-2,100



■269

A FINE KARAJA RUNNER

NORTH WEST PERSIA, CIRCA 1890

13 ft. 6 in. x 3 ft. 6 in. (412 cm. x 107 cm.),
approximately

£1,200-1,800

\$1,600-2,300
€1,500-2,100

■270

A GEORGE I WALNUT AND FEATHER-BANDED BUREAU
CIRCA 1720

Enclosing a fitted interior, the handles replaced
40¼ in. (102.5 cm.) high; 37½ in. (95.5 cm.) wide;
21¾ in. (55.5 cm.) deep

£1,500-2,500

\$2,000-3,200
€1,800-2,900





271

ENGLISH SCHOOL, CIRCA 1800

*Group portrait of four children, with a terrier,
before a country house, in a landscape*

oil on canvas

40 $\frac{1}{8}$ x 50 $\frac{1}{8}$ in. (102 x 127.2 cm.)

£7,000-10,000

\$9,100-13,000

€8,300-12,000



272

ENGLISH SCHOOL, CIRCA 1790

Portrait of a lady, said to be Mrs Mason of Necton Hall, Norfolk, small full-length, in a white dress with a blue sash and a flattened blue hat, holding a letter by a tree, a landscape beyond

oil on canvas
27¼ x 19¾ in. (69.5 x 50.2 cm.)
in a carved and giltwood frame

£2,500-4,000

\$3,300-5,200
€3,000-4,700

The sitter is presumed to be Elizabeth Colombine, wife of William Mason (b. 1758) of Necton Hall, Norfolk.



273

FOLLOWER OF PIERRE MIGNARD

Portrait of Madame Valentinous, half-length, in a red embroidered dress with a blue and grey wrap

oil on canvas
27¼ x 21¼ in. (69.3 x 54 cm.)

£2,000-3,000

\$2,600-3,900
€2,400-3,500

274

**CIRCLE OF GOVAERT FLINCK
(CLEVE 1615-1660 AMSTERDAM)**

*Portrait of a man, bust-length, in a black
doublet and cap*

oil on panel
14 x 10 $\frac{1}{2}$ in. (35.6 x 27 cm.)

£1,000-1,500

\$1,300-1,900
€1,200-1,800



275

**JACQUES CORNELIS SNOECK
(DUTCH, 1881-1921)**

Interior with mother and baby

signed 'Jac Snoeck' (lower right)
oil on canvas
15 $\frac{3}{4}$ x 13 $\frac{1}{2}$ in. (40 x 34.3 cm.)

£500-800

\$650-1,000
€590-940



276 No Lot



■277

**A GEORGE III HAREWOOD AND
TUNBRIDGEWARE-INLAID
WRITING-TABLE**

CIRCA 1790

With canted rectangular fold-over top enclosing a compartmented interior with inset tooled green leather writing-surface, the shaped frieze with a drawer and a false drawer
31¼ in. (79 cm.) high; 19 in. (48 cm.) wide;
15 in. (38 cm.) deep

£500-800

\$650-1,000
€590-940



■278

**A PAIR OF LOUIS XV-STYLE
ORMOLU CHENETS**

20TH CENTURY

Each of foliate scroll form, with iron supports
The chenets: 12 in. (30 in.) high; 11 in. (28 cm.) wide
(2)

£600-1,000

\$780-1,300
€710-1,200



■279

**A QUEEN ANNE WALNUT
SECRETAIRE-ON-CHEST**

EARLY 18TH CENTURY

Ebony and fruitwood-strung, the moulded cornice above a frieze drawer and quarter-veneered fall-flap enclosing a fitted interior with pigeonholes, drawers and a central cupboard door, the escutcheons with the Royal arms
62¼ in. (158 cm.) high; 44 in. (112 cm.) wide;
20¾ in. (52.5 cm.) deep

£2,000-3,000

\$2,600-3,900
€2,400-3,500

■280

**A SET OF FOUR LOUIS XV CREAM AND
OCHRE-PAINTED FAUTEUILS**

CIRCA 1760

Each covered in close-nailed tapestry depicting
les Fables de la Fontaine, after Jean Baptiste Oudry,
re-decorated

40¼ in. (102.5 cm.) high; 30½ in. (77.5 cm.) wide;
22½ in. (57 cm.) deep (4)

£8,000-12,000

\$11,000-15,000

€9,500-14,000

PROVENANCE:

With Albrecht Neuhaus.





■281

**A GEORGE III YEWOOD AND
AMARANTH PEMBROKE TABLE**

ATTRIBUTED TO MAYHEW AND INCE,
CIRCA 1775

The twin-flap top with ebony and boxwood stringing, above a frieze drawer with a shield handle, on tapering square legs joined by a X-stretcher

28¼ in. (72 cm.) high; 32½ in. (82.5 cm.) wide;
16¾ in. (42.5 cm.) deep

£2,000-3,000

\$2,600-3,900
€2,400-3,500

The prominent use of yewwood as well as the ebony stringing are key indicators that this table may be attributed to the Golden Square firm of Mayhew and Ince, often serving as what might be called a *leit-motif* in their work (see: *The Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, pp. 589-593).

■282

**A GEORGE III MAHOGANY
HUMP-BACK SOFA**

ATTRIBUTED TO JOHN LINNELL, CIRCA 1780

Covered in close-nailed green floral pattern fabric, with two cushions

38 in. (96.5 cm.) high; 78 in. (198 cm.) wide;
33¾ in. (86 cm.) deep

£3,000-5,000

\$3,900-6,400
€3,600-5,900



287

**JOHANNES MERKEN
(DUTCH, 18TH CENTURY)**

*The Mauritshuis, The Hague from the
Langevijverburg*

signed and dated 'J. Merken / 1754' (lower right)

oil on canvas

19¾ x 26⅝ in. (50.3 x 67.7 cm.)

£8,000-12,000

\$11,000-15,000

€9,500-14,000

PROVENANCE:

Anonymous sale; Christie's, London, 11 December
1986, lot 78.







288

PIERRE-JOSEPH REDOUTÉ (SAINT-HUBERT 1759-1840 PARIS)

A white rose (Rosa Geminata);

A white rose (Rosa Sempervirens Leschenaultiana)

both signed 'P.J. Redouté.'

black chalk and watercolour on vellum

15 x 10³/₈ in. (38.1 x 26.4 cm.)

a pair

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

With John Mitchell & Son, London, 1989.

ENGRAVED:

Chapuy (*Rosa Geminata*), and Langlois (*Rosa Sempervirens Leschenaultiana*) for *Les Roses*, Paris, II, 1821 and III, 1824 respectively.

These two highly finished drawings were engraved for *Les Roses*, the monumental three volumes with engravings after drawings by Redouté published with text by Claude-Antoine Thory (1759-1827). Besides being celebrated for its artistic achievement, *Les Roses* is also valued for its scientific importance. Thory, an ardent botanist who owned a large collection of roses, came to live in an estate neighbouring Redouté's soon after 1814. Some of the specimens used for the publication came from Thory's collection, while for other specimens they had to rely on other Parisian collections. The most significant one was at Château de Malmaison, which was bought in 1799 by the Empress Joséphine (1763-1814). In that same year Redouté seems to have met the Empress and she became his most important patron. His work was acknowledged in 1805 when the artist was appointed 'Flower Painter to the Empress'. During her patronage the Empress commissioned three major publications from Redouté: *Les Liliacées*, with 486 plates published in eight volumes from 1802 to 1816, *Le Jardin de Malmaison*, with 120 plates in two volumes published in 1803-05, and finally *Les Roses*, published between 1817 and 1824, after the fall of Napoleon and the death of the Empress.



289

CORNELIS VAN SPAENDONCK (TILBURG 1756-1840 PARIS)

Roses on a marble ledge with a beetle, a butterfly and a dragonfly

signed and dated 'Cornelle / van Spaendonck. / 1825' (lower left)

oil on canvas

9 $\frac{7}{8}$ x 12 $\frac{7}{8}$ in. (24.5 x 32.5 cm.)

in a Louis XVI giltwood frame

£15,000-20,000

\$20,000-26,000

€18,000-24,000

290 No Lot



■291

A FRENCH ORMOLU-MOUNTED AND BRASS-INLAID GREEN-STAINED SIMULATED HORN BRACKET TIMEPIECE CLOCK WITH PULL QUARTER REPEAT

L'EVEQUE, PARIS, 19TH CENTURY

Spuriously stamped 'ST. GERMAIN JME' to case

34¼ in. (87 cm.) high, overall; 12¼ in. (31 cm.) wide; 7 in. (18 cm.) deep

£2,000-3,000

\$2,600-3,900

€2,400-3,500

■292

A LOUIS XV-STYLE WHITE-PAINTED CANAPE EN CORBEILLE
20TH CENTURY

The padded back, sides, and squab cushion covered in close-nailed burnt-orange velvet

43½ in. (110.5 cm.) high; 77 in. (195.5 cm.) wide; 38¼ in. (97 cm.) deep

£2,000-3,000

\$2,600-3,900

€2,400-3,500



■293

A FRENCH GILTWOOD BAROMETER

19TH CENTURY

With alcohol thermometer, the mercury tube removed
38 in. (96.5 cm.) high

£1,000-1,500

\$1,300-1,900
€1,200-1,800



■294

A REGENCE GILTWOOD OCCASIONAL TABLE

CIRCA 1730

The later *green breccia* marble top above an ornate trellis and *rocaille*-carved frieze, possibly originally conceived as a cabinet stand, re-gilt
26¼ in. (67 cm.) high; 23 in. (58.5 cm.) wide; 16½ in. (42 cm.) deep

£2,000-3,000

\$2,600-3,900
€2,400-3,500

■295

A SET OF FOUR LOUIS XV BLUE-PAINTED FAUTEUILS

BY LOUIS DELANOIS, CIRCA 1760

Each covered in floral pattern silk, stamped 'L.DELANOIS'; later decorated
34¾ in. (88 cm.) high; 25½ in. (65 cm.) wide; 20¼ in. (51.5 cm.) deep (4)

£2,000-3,000

\$2,600-3,900
€2,400-3,500





296

296

**WILLEM VAN DE VELDE II (1633-1707)
AND STUDIO**

*An English ship close-hauled in a
strong breeze*

indistinctly signed 'W v** Vel**' (on the reverse)
oil on canvas
11 x 17¼ in. (28 x 45.1 cm.)

£8,000-12,000

\$11,000-15,000
€9,500-14,000

PROVENANCE:

With Johnny van Haeften, London, 1985.
With Jean-Max Tassel, Paris, 1987.

LITERATURE:

M.S. Robinson, *Van de Velde: A catalogue of the
Paintings of the Elder and the Younger Willem van
de Velde*, vol. II, Greenwich, 1990, p. 973, no. 784.

For further information on this lot please visit
www.christies.com.

297

**ATTRIBUTED TO JAN VAN LEYDEN
(FL. 1661-1693)**

The Dutch fleet arriving off Antwerp

oil on panel
28¾ x 41¾ in. (72.1 x 105.8 cm.)

£3,000-5,000

\$3,900-6,400
€3,600-5,900

PROVENANCE:

Anonymous sale; Christie's, London, 18 December
1987, lot 191.



297



298

JAN GRIFFIER THE ELDER (C.1651-1718)

A flagship firing a salute as she arrives at the anchorage

signed 'J. GRIFFIER' (lower right)

oil on canvas

30½ x 25 in. (77.5 x 63.5 cm.)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

Anonymous sale; Christie's, London, 11 July 1986, lot 51.



299

JOSEPH WALTER (1783-1856)

Merchantmen and fishing vessels becalmed

signed and dated 'J. Walter./1843' (lower right)

oil on canvas

14 x 20 in. (35.5 x 50.8 cm.)

£3,000-5,000

\$3,900-6,400

€3,600-5,900

PROVENANCE:

Anonymous sale; Sotheby's, London, 12 March 1986, lot 20.



300

SAMUEL ATKINS (FL. 1787-1808)

Dutch merchantmen and fishing vessels in congested waters off the Low Countries

signed 'Atkins' (on a piece of flotsam, lower right)

pen and black ink and watercolour, on paper

13¾ x 18½ in. (34.9 x 47 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

PROVENANCE:

Anonymous sale; Sotheby's, London, 3 June 1987, Lot 2.



301

ATTRIBUTED TO WILLIAM ANDERSON (1757-1837)

A Dutch barge, wherry and peterboat passing a busy dockyard

oil on panel

15 x 21¼ in. (38.1 x 54 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

PROVENANCE:

Anonymous sale; Christie's, London, 11 July 1986, lot 47 as 'Catbarks, Dutch barge, wherry and peterboat on the Thames'.



304

304

**NICHOLAS MATTHEW CONDY
(1815-1851)**

A Royal Navy frigate in Plymouth sound

signed 'N. Condy. Jun.' (lower right)

oil on panel

9 x 11¹/₈ in. (22.9 x 30.2 cm.)

£2,500-4,000

\$3,300-5,200

€3,000-4,700

PROVENANCE:

With Arthur Ackermann & Son Ltd, London.

305

**NICHOLAS MATTHEW CONDY
(1815-1851)**

An East Indiaman about to set sail

signed 'N.M. Condy' (lower right)

oil on panel

9 x 12 in. (22.9 x 30.5 cm.)

£2,500-4,000

\$3,300-5,200

€3,000-4,700

PROVENANCE:

Anonymous sale; Sotheby's, London, 9 July 1986,
lot 16.



305

306

**ALBERT ERNEST CARRIER-BELLEUSE
(FRENCH, 1824-1887)**

*Buste de jeune femme au chapeau
(Bust of a young woman with a hat)*

signed 'A. CARRIER BELLEUSE' to the reverse, on
a ebonised wood socle

terracotta

19 in. (48.5 cm.) high, the terracotta

Circa 1865.

£2,000-3,000

\$2,600-3,900

€2,400-3,500



307

**ALBERT ERNEST CARRIER-BELLEUSE
(FRENCH, 1824-1887)**

Satyre et nymphe (Satyr and nymph)

unsigned

terracotta

13¾ in. (35 cm.) high

Circa 1868.

£1,500-2,500

\$2,000-3,200

€1,800-2,900



308

**A FRENCH TERRACOTTA MODEL OF
VENUS AND CUPID**

SECOND HALF 19TH CENTURY

13¾ in. (35 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,800

PROVENANCE:

Monique Martel Sarl, Paris.



~309

**A PAIR OF GEORGE III ROSEWOOD
CROSSBANDED AND EBONY AND
BOXWOOD-INLAID MAHOGANY KNIFE
BOXES**

CIRCA 1780

Each with a fitted interior

15½ in. (39.5 cm.) high; 8¾ in. (22.5 cm.) wide;

13 in. (33 cm.) deep (2)

£1,200-1,800

\$1,600-2,300

€1,500-2,100

■310

**A GEORGE III MAHOGANY
PEMBROKE TABLE**

CIRCA 1780

With frieze drawer and opposing false drawer

28¼ in. (72 cm.) high; 30 in. (76 cm.) wide;

24¼ in. (63 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,800



■311

**A GEORGE III MAHOGANY
DROP-LEAF DUMB WAITER**

CIRCA 1800

38½ in. (97.5 cm.) high; 23½ in. (60.5 cm.) diameter

£700-1,000

\$910-1,300

€830-1,200



■ 312

A FRENCH PATINATED-BRONZE MODEL OF AN ELEPHANT, ENTITLED 'ÉLÉPHANT DU SÉNÉGAL' (ELEPHANT OF SENEGAL)
 CAST FROM A MODEL BY ANTOINE-LOUIS BARYE (1795-1875) BY FERDINAND BARBEDIENNE, PARIS, LATE 19TH/EARLY 20TH CENTURY

Signed 'BARYE', with foundry mark 'F. BARBEDIENNE, FONDEUR / (PARIS)', and numbered to the underside '15994'
 9 7/8 in. (25 cm.) high

£6,000-10,000

\$7,800-13,000
 €7,100-12,000

PROVENANCE:

With Sladmore Gallery, London.



■ 313

A MATCHED PAIR OF GEORGE III MAHOGANY SERPENTINE BEDSIDE COMMODOES
 LATE 18TH CENTURY

One with castors
 31 in. (79 cm.) high; 21 1/2 in. (54.5 cm.) wide;
 18 1/2 in. (47 cm.) deep, and smaller (2)

£1,500-2,500

\$2,000-3,200
 €1,800-2,900

■ 314

A REGENCY ROSEWOOD AND COROMANDEL BANDED GAMES TABLE
 EARLY 19TH CENTURY

With a small drawer to either side, lacking work basket
 28 3/4 in. (73 cm.) high; 23 1/2 in. (59.5 cm.) wide;
 15 in. (38 cm.) deep

£1,000-1,500

\$1,300-1,900
 €1,200-1,800





315
A FRENCH ORMOLU, BRONZE AND
WHITE MARBLE STRIKING CLOCK
GARNITURE

MID-19TH CENTURY

Comprising a mantel clock and a pair of four-light candelabra; the clock with a maiden resting on the drum case, with Roman dial indistinctly signed 'Domange ...'

The clock: 17½ in. (44.5 cm.) high; 13 in. (33 cm.) wide; 4¾ in. (12 cm.) deep

The candelabra: 17¼ in. (44 cm.) high; 7 in. (18 cm.) diameter

(3)

£700-1,000

\$910-1,300

€830-1,200

316

A WILLIAM IV MAHOGANY TILT-TOP
CENTRE TABLE

CIRCA 1830-40

The moulded top above a lotus-capped bulbous support and tripartite base

28 in. (71 cm.) high; 42 in. (106.5 cm.) diameter

£1,000-1,500

\$1,300-1,900

€1,200-1,800



317

AN ITALIAN CEDAR COFFER

LATE 17TH CENTURY

Together with a pair of Italian 'Mecca' (gilt-varnished silvered) altar sticks, 18th century

22¾ in. (58 cm.) high; 69¼ in. (176 cm.) wide;

22½ in. (57 cm.) deep

42½ in. (108 cm.) high; 10¼ in. (26 cm.) wide;

7½ in. (18.5 cm.) deep

(3)

£1,000-1,500

\$1,300-1,900

€1,200-1,800





■318

A PAIR OF LOUIS XV-STYLE ORMOLU TWO-BRANCH WALL-LIGHTS

EARLY 20TH CENTURY, IN THE MANNER OF ANDRE-CHARLES BOULLE

Each with foliate and mask backplates, adapted for electricity

20½ in. (52 cm.) high

(2)

£1,500-2,500

\$2,000-3,200
€1,800-2,900

■-319

A REGENCY MAHOGANY AND ROSEWOOD CROSSBANDED SOFA TABLE

EARLY 19TH CENTURY

With two frieze drawers and opposing false drawers

27½ in. (70 cm.) high; 54¾ in. (139 cm.) wide; 23½ in. (59.5 cm.) deep

£1,000-1,500

\$1,300-1,900
€1,200-1,800

■320

A KARAJA RUNNER

NORTH WEST PERSIA, CIRCA 1920

17 ft. 1 in. x 3 ft. 2 in. (520 cm. x 96 cm.), approximately

£800-1,200

\$1,100-1,500
€950-1,400





■ 321

A KIRMAN LAVER CARPET

SOUTH PERSIA, CIRCA 1890

12 ft. 8 in. x 9 ft. 7 in. (387 cm. x 291 cm.), approximately

£1,500-2,500

\$2,000-3,200

€1,800-2,900

■ 322

A KARABAGH RUG

SOUTH CAUCASUS, CIRCA 1920

7 ft. 7 in. x 5 ft. 5 in. (231 cm. x 165 cm.), approximately

£500-800

\$650-1,000

€590-940



■ 323

A FINE TABRIZ CARPET

NORTH WEST PERSIA, MID-20TH CENTURY

16 ft. x 11 ft. 2 in. (488 cm. x 339 cm.), approximately

£4,000-6,000

\$5,200-7,700

€4,800-7,100

■ 324

A VERY FINE SILK RUG OF ARDEBIL DESIGN

INDIA, SECOND HALF 20TH CENTURY

6 ft. 2 in. x 4 ft. 1 in. (188 cm. x 124 cm.), approximately

£1,000-1,500

\$1,300-1,900

€1,200-1,800



■-325

**A REGENCE ORMOLU-MOUNTED KINGWOOD, AMARANTH,
FRUITWOOD AND MARQUETRY COMMODE**
EARLY 18TH CENTURY

With three graduated drawers, on bracket feet, restorations, lockplates later
32¼ in. (82 cm.) high; 46 in. (117 cm.) wide; 24¾ in. (63 cm.) deep

£8,000-12,000

\$11,000-15,000

€9,500-14,000

PROVENANCE:

With Perrin, Paris.



(alternate view)





(part)

■326

**A PAIR OF ENGLISH CREAM-PAINTED
FRUITWOOD, TOLE AND WROUGHT
IRON TWELVE-LIGHT CHANDELIERS**
BY BEAUMONT AND FLETCHER, LONDON,
MODERN

Together with a pair of twin-branch wall-lights
The chandeliers: 34 in. (86.5 cm.) high;
35 in. (89 cm.) diameter, approx.
The wall-lights: 27½ in. (70 cm.) high;
12½ in. (32 cm.) wide (4)

£2,000-3,000 \$2,600-3,900
€2,400-3,500

■327

A VICTORIAN STEEL ROCKING-CHAIR
ATTRIBUTED TO R.W. WINFIELD & CO.,
CIRCA 1850

42½ in. (108 cm.) high; 24½ in. (62.5 cm.) wide;
34 in. (86.5 cm.) deep

£1,000-1,500 \$1,300-1,900
€1,200-1,800



■328

A VERY FINE SILK QUM PRAYER RUG
CENTRAL PERSIA, MID 20TH CENTURY,
SIGNATURE

7 ft. x 4 ft. 9 in. (213 cm. x 145 cm.), approximately

£1,500-2,000 \$2,000-2,600
€1,800-2,400

λ329

**DOROTHEA SHARP,
R.B.A., R.O.I., V.P.S.W.A. (1874-1955)**

Fuchsias, lilies and asters

signed 'DOROTHEA SHARP' (lower left)

oil on board

18 x 15 in. (45.7 x 38.1 cm.)

£4,000-6,000

\$5,200-7,700

€4,800-7,100

PROVENANCE:

With Richard Hagen Fine Paintings, Broadway.



330

NICHOLAS CONDY (1793-1857)

The fisherman's wares

signed, inscribed and dated 'Interior/Painted by
Capt. Condy/late 43 regt/in 1827/For/Lieut - J.E.
Matthews/late 43 regt./at/White Abbey House/
Belfast' (on the reverse)

oil on panel

15¼ x 12 in. (38.8 x 30.5 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

PROVENANCE:

Lieutenant J.E. Matthews, Belfast.





λ331

MARC DESGRANDCHAMPS (B. 1960)

Untitled

signed and dated '2006 DESGRANDCHAMPS Ref 1686' (on the reverse)

oil on canvas

78 $\frac{3}{8}$ x 59 $\frac{1}{8}$ in. (200.2 x 150.2 cm.)

Painted in 2006

£12,000-18,000

\$16,000-23,000

€15,000-21,000

PROVENANCE:

Galerie Zürcher, Paris.



λ332

MARC DESGRANDCHAMPS (B. 1960)

Untitled

signed and dated 'Ref 1616 2007 DESGRANDCHAMPS' (on the reverse)

oil on canvas

78 $\frac{3}{8}$ x 59 $\frac{1}{8}$ in. (200.2 x 150.2 cm.)

Painted in 2007

£12,000-18,000

\$16,000-23,000

€15,000-21,000

PROVENANCE:

Galerie Zürcher, Paris.



■333

A LEAD FIGURE OF FLORA
ENGLISH, 19TH CENTURY

With laurel wreath in her left hand, on a square
stone base
50 in. (127 cm.) high

£8,000-12,000

\$11,000-15,000
€9,500-14,000



(detail)



■ 334

**A STONE GROUP DEPICTING
AN ALLEGORY OF HUNTING**

FLEMISH, CIRCLE OF JAN PIETER VAN
BAURSCHEIT THE ELDER (1669-1728),
CIRCA 1700-20

With three putti depicted with symbols of the
hunt including a dog, a gun, a fishing net, a wicker
basket and a dead hare; on a later square stone
pedestal

42 in. (106.5 cm.) high; 79 1/8 in. (201 cm.) high,
overall (2)

£15,000-25,000

\$20,000-32,000
€18,000-29,000

PROPERTY FROM
A PRIVATE COLLECTION, JERSEY
LOTS 335-440



■*335

**A GEORGE III GILTWOOD CARTEL
TIMEPIECE CLOCK**

WILLIAM WEBSTER, LONDON,
THIRD QUARTER 18TH CENTURY

Restorations, re-gilt

27 in. (68.5 cm.) high; 20½ in. (52 cm.) wide

£2,000-3,000

\$2,600-3,900

€2,400-3,500

*336

**A PAIR OF LOUIS PHILIPPE
ORMOLU-MOUNTED AND
PATINATED-BRONZE TAZZA**

CIRCA 1840

Together with a pair of gilt and patinated-bronze
candlesticks, probably 18th century

9½ in. (24 cm.) high; 6¼ in. (16 cm.) wide;

5½ in. (14 cm.) deep

9¾ in. (25 cm.) high

(4)

£1,000-1,500

\$1,300-1,900

€1,200-1,800





***337**

A FRENCH PATINATED-BRONZE MODEL OF A TROTTING STALLION

CAST FROM THE MODEL BY CHRISTOPHE FRATIN (1801-1864), CIRCA 1870

Together with a bronze figure of a deer stalker; and a bronze figure of a boy
12¾ in. (32.5 cm.) high; 16 in. (41 cm.) wide; 5¼ in. (14.5 cm.) deep (3)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



***338**

A FRENCH PATINATED-BRONZE MODEL OF A MARE AND FOAL, ENTITLED 'JUMENT ARABE ET SON POULAIN NO. 1 (KEMLEM-HANDANI)'

CAST FROM THE MODEL BY PIERRE-JULES MENE (1810-1879), THIRD QUARTER 19TH CENTURY

Signed 'P.J. MENE' to the base
12 in. (30.5 cm.) high; 20 in. (51 cm.) wide; 9¼ in. (23.5 cm.) deep

£2,000-3,000

\$2,600-3,900

€2,400-3,500



***339**

AN EMPIRE-STYLE GILT-METAL, CUT-GLASS, AND MALACHITE CENTREPIECE
LATE 19TH/EARLY 20TH CENTURY

Together with an ormolu model of the Albani vase
8 in. (20.5 cm.) high; 9¼ in. (25 cm.) diameter
8¼ in. (21 cm.) high; 14¼ in. (36 cm.) wide (2)

£800-1,200

\$1,100-1,500

€950-1,400





■*340

A PAIR OF REGENCY-STYLE GILTWOOD AND GILT-GESSO TWIN-BRANCH WALL LIGHTS

LATE 19TH CENTURY

Each fitted for electricity

27¼ in. (69 cm.) high; 18 in. (45.5 cm.) wide (2)

£2,000-3,000

\$2,600-3,900

€2,400-3,500



Ω341

A LOUIS XVI-STYLE ORMOLU STRIKING PENDULE D'OFFICIER

20TH CENTURY

9 in. (23 cm.) high; 5¾ in. (14.5 cm.) wide;

4½ in. (11.5 cm.) deep

£800-1,200

\$1,100-1,500

€950-1,400



■*342

A GEORGE III AMBOYNA AND SATINWOOD CROSSBANDED SOFA TABLE

CIRCA 1800

The frieze with two short drawers and two false drawers to the reverse, on rectangular end-supports above splayed feet with brass caps and castors

28¼ in. (72 cm.) high;

60¼ in. (153 cm.) wide, extended;

24 in. (61 cm.) deep

£2,000-3,000

\$2,600-3,900

€2,400-3,500

■*343

**A GEORGE III MAHOGANY
OCCASIONAL TABLE**
CIRCA 1770

27¼ in. (69.5 cm.) high; 17¾ in. (45 cm.) wide;
13½ in. (35.5 cm.) deep

£600-1,000

\$780-1,300
€710-1,200



■*344

**A PAIR OF REGENCY RED-PAINTED,
EBONISED AND PARCEL-GILT
OPEN ARMCHAIRS**
EARLY 19TH CENTURY

Each with caned seat, re-decorated
32¼ in. (82 cm.) high; 21½ in. (54.5 cm.) wide;
20½ in. (52 cm.) deep (2)

£1,500-2,500

\$2,000-3,200
€1,800-2,900

■*345

**A GEORGE III SATINWOOD AND
POLYCHROME-DECORATED
DEMI-LUNE COMMODE**
LATE 18TH CENTURY

The top with border painted with sprays of roses
on a black ground, decoration to the top apparently
original
33 in. (84 cm.) high; 37¾ in. (96 cm.) wide;
17½ in. (44.5 cm.) deep

£2,000-3,000

\$2,600-3,900
€2,400-3,500





■*346

**A PAIR OF GILT-METAL MOUNTED
JAPANESE IMARI PORCELAIN VASES,
MOUNTED AS LAMPS**

19TH CENTURY

Each 14½ in. (37 cm.) high, excluding fitment (2)

£800-1,200

\$1,100-1,500

€950-1,400

■*347

**A PAIR OF GEORGE III PARCEL-GILT AND
WHITE-PAINTED OPEN ARMCHAIRS**

CIRCA 1790

Each seat covered in pale yellow silk, re-decorated
35½ in. (90 cm.) high; 23¾ in. (60.5 cm.) high;
21¼ in. (54 cm.) deep (2)

£1,500-2,500

\$2,000-3,200

€1,800-2,900



■Q348

**AN ITALIAN SPECIMEN MARBLE AND
GILT-METAL LOW TABLE**

THE TOP LATE 19TH/EARLY 20TH CENTURY,
THE BASE LATER

Together with a gilt-metal, satinwood and
marquetry low table, 20th century

The marble example: 18½ in. (47 cm.) high;

33½ in. (85 cm.) diameter

The marquetry example: 21 in. (53.5 cm.) high;

25 in. (63.4 cm.) wide; 16.5 cm. (42 cm.) deep (2)

£2,000-3,000

\$2,600-3,900

€2,400-3,500





349

■*349

**A GEORGE III MAHOGANY
TRIPOD TABLE**

THIRD QUARTER 18TH CENTURY, LATER
CARVED

The shaped tilt-top with entrelac and rosette
frieze, above a bird-cage with spirally fluted
column; together with a George III-style mahogany
tripod table

The first: 28 in. (71 cm.) high; 25¼ in. (64 cm.)
diameter

The second: 28¾ in. (73 cm.) high;
20 in. (51 cm.) diameter

(2)

£1,500-2,500

\$2,000-3,200
€1,800-2,900



349

■*350

**A GEORGE III MAHOGANY
TRIPOD TABLE**

CIRCA 1770-80

The hexagonal tilt-top supported on a turned and
partially reeded column support and tripod base
with castors

28 cm. (71 cm.) high, 26 in. (66 cm.) diameter

£2,000-3,000

\$2,600-3,900
€2,400-3,500

■*351

**A GEORGE II WALNUT
WINGBACK ARMCHAIR**

CIRCA 1730

Covered in russet foliate damask
48 in. (122 cm.) high; 31 in. (78.5 cm.) wide;
23 in. (58.5 cm.) deep

£3,000-5,000

\$3,900-6,400
€3,600-5,900



350



351



λ*352
FRANK WOOTTON (1911-1998)
Hopeful Venture

signed 'Wootton' (lower right)
 oil on canvas
 21¼ x 30 in. (54 x 76.3 cm.)

£1,500-2,000

\$2,000-2,600
 €1,800-2,400

PROVENANCE:
 With Tryon Gallery, London.



λ*353
GEORGE WRIGHT (1860-1942)
A chestnut horse in a stable

signed 'G Wright' (lower right)
 oil on canvas
 10¼ x 14½ in. (26 x 36.8 cm.)

£700-1,000

\$910-1,300
 €830-1,200



λ*354
JAY BOYD KIRKMAN (B. 1958)
A foal resting

signed and dated 'KIRKMAN 89' (lower right)
 coloured chalks
 17¼ x 26 in. (43.8 x 66.1 cm.)

£1,000-1,500

\$1,300-1,900
 €1,200-1,800



***355**

JOHN FREDERICK HERRING, SNR. (1795-1865)

Chestnut mare and foal in an extensive landscape; and Chestnut mare and foal grazing

the first signed and dated 'J.F. Herring. Sen.' 1853.' (lower right); the second signed and dated 'J.F. Herring Sen./1853' (on the fence, centre left)

oil on panel

10½ x 12 in. (26.7 x 30.5 cm.)

a pair

£12,000-18,000

\$16,000-23,000

€15,000-21,000

PROVENANCE:

James H. Hogg Esq., by 1897.

The Property of the late Sir Charles Clore's Charitable Personal Settlement; sold Sotheby's, London, 20 November 1985, lots 134 & 135.

With MacConnal Mason & Son Ltd, London.

Anonymous sale; Sotheby's, London, 13 July 1994, lot 72.



***356**

JOHN GIFFORD (D. 1900)

The hunters' rest

signed 'John Gifford -' (lower left)

oil on canvas

36 x 28 in. (91.5 x 71.1 cm.)

£3,000-5,000

\$3,900-6,400

€3,600-5,900

***357**

WILLIAM JOSEPH SHAYER (1811-1892)

Off to the races

signed and dated 'W J Shayer/1847' (lower left)

oil on canvas

17¾ x 24 in. (45.2 x 61 cm.)

£2,000-3,000

\$2,600-3,900

€2,400-3,500





***358**

**JOHN FREDERICK HERRING, SNR.
(1795-1865)**

*Blue Bonnet, the winner of the 1842
St Leger*

signed 'J.F. Herring. Sen.r' (on the stable wall,
centre right) and inscribed and dated 'Blue Bonnet
1842.' (on the manger, upper left)

oil on canvas
15 x 20 in. (38.1 x 50.8 cm.)

£7,000-10,000

\$9,100-13,000
€8,300-12,000

*Blue Bonnet, by Touchstone out of Maid of
Melrose, won the St Leger in 1842.*



■*359

**A PAIR OF FRENCH GILT-METAL
TABOURET STOOLS**

LATE 19TH/EARLY 20TH CENTURY,
AFTER THE MODEL BY A.M.E. FOURNIER

Each buttoned brown velvet seat above twisted
rope legs and knotted stretcher
14 in. (36 cm.) high; 23¼ in. (58.5 cm.) diameter

(2)

£2,000-3,000

\$2,600-3,900
€2,400-3,500

■*360

**A DUTCH SATINWOOD, AMARANTH,
PARQUETRY AND JAPANNED CABINET**
19TH CENTURY

Enclosing a fitted shelf
31¼ in. (79 cm.) high; 30¾ in. (78 cm.) wide;
13 in. (33 cm.) deep

£700-1,000

\$910-1,300
€830-1,200



■~*361

**A GEORGE III SATINWOOD AND
ROSEWOOD BANDED CHEST**

CIRCA 1800, POSSIBLY BY GILLOWS

Strung overall, with four graduated drawers,
with Apter-Fredricks trade label
35½ in. (90 cm.) high; 38½ in. (98 cm.) wide;
19¼ in. (49 cm.) deep

£2,000-3,000

\$2,600-3,900
€2,400-3,500





■Ω362

**A MATCHED PAIR OF ENGLISH
GILTWOOD OVAL MIRRORS**

ONE CIRCA 1770, THE OTHER 20TH
CENTURY

With pierced scrolled and rockwork frame,
surmounted by a foliage cartouche, re-gilt
39 x 22 in. (99 x 56 cm.) (2)

£2,500-4,000

\$3,300-5,200

€3,000-4,700

■*363

**A GEORGE III SATINWOOD AND
POLYCHROME-DECORATED BOWFRONT
PIER TABLE**

CIRCA 1800, THE DECORATION PROBABLY
ORIGINAL AND REFRESHED

The top decorated with twin floral swags on an
ivory ground floral border, with fruitwood banding,
inlay and shaped concave sides
33¾ in. (85.5 cm.) high; 40 in. (101.5 cm.) wide;
18 in. (46 cm.) deep

£2,000-3,000

\$2,600-3,900

€2,400-3,500





■Ω364

**A GEORGE III-STYLE GILTWOOD
OVAL MIRROR**

FIRST HALF 20TH CENTURY

The frame surmounted by a pagoda and figure,
the apron with a rustic building
47½ x 23¼ in. (120.5 x 59 cm.)

£3,000-5,000

\$3,900-6,400

€3,600-5,900

■*365

**AN EMPIRE-STYLE ORMOLU
STRIKING MANTEL CLOCK**

LATE 19TH/ EARLY 20TH CENTURY

15½ in. (39.5 cm.) high; 7¼ in. (18.5 cm.) wide;
5 in. (13 cm.) wide

£600-1,000

\$780-1,300

€710-1,200



■Ω366

**A GEORGE III-STYLE YELLOW-PAINTED
AND PARCEL-GILT
CHINOISERIE CABINET**

20TH CENTURY

Decorated with penwork figures and exotic
garden, the bow-shaped sides with four fluted
pillar terminals, on turned feet

37 in. (94 cm.) high; 43½ in. (110.5 cm.) wide;
14 in. (35.5 cm.) deep

£1,200-1,800

\$1,600-2,300

€1,500-2,100



■ **Q367**

**A PAIR OF GEORGE III-STYLE GILTWOOD
TWIN-BRANCH GIRANDOLES**
MID-20TH CENTURY

Each with shaped mirror plate surmounted by
rockwork, figures, a windmill and tree, fitted for
electricity

40½ in. (103 cm.) high; 17 in. (43 cm.) wide;
5½ in. (13.5 cm.) deep

(2)

£3,000-5,000

\$3,900-6,400
€3,600-5,900



■ ***368**

**A PAIR OF GEORGE III GILTWOOD
OPEN ARMCHAIRS**
CIRCA 1780

Covered in striped floral green silk, re-gilt
37¼ in. (94.5 cm.) high; 25 in. (63.5 cm.) wide;
19½ in. (49.5 cm.) deep

(2)

£1,000-1,500

\$1,300-1,900
€1,200-1,800

■ **Q369**

**A ROCOCO-STYLE GILTWOOD
CONSOLE TABLE**
20TH CENTURY

34½ in. (87.5 cm.) high; 30½ in. (77.5 cm.) wide;
15 in. (38 cm.) deep

£700-1,000

\$910-1,300
€830-1,200





■*370

A GEORGE III GILTWOOD MIRROR

CIRCA 1760

45 in. (114.5 cm.) high; 21¼ in. high (54 cm.) wide

£1,200-1,800

\$1,600-2,300
€1,500-2,100



■*371

A GEORGE III MAHOGANY AND SATINWOOD SIDE TABLE

LATE 18TH CENTURY,
THE MARQUETRY LATER

The serpentine top with ribbon-tied oval panel, waved frieze drawer on square cabriole legs
27¼ in. (69.5 cm.) high, 27½ in. (70 cm.) wide,
16½ in. (42 cm.) deep

£1,500-2,500

\$2,000-3,200
€1,800-2,900



■~*372

A GEORGE III SATINWOOD AND KINGWOOD BANDED DEMI-LUNE PIER TABLE

CIRCA 1780

Inlaid with harebells and scrollwork border and decorated with penwork, the frieze centred by an oval fan motif, on four turned tapering legs, inlaid to simulate fluting

31¾ in. (80.5 cm.) high, 42½ in. (108 cm.) wide,
18¾ in. (47.5 cm.) deep

£3,000-5,000

\$3,900-6,400
€3,600-5,900



(details of table tops)

■*373

A PAIR OF POLYCHROME-DECORATED, PAPIER MACHE AND GILTWOOD DEMI-LUNE SIDE TABLES

THE CHINESE LACQUER TEA TABLE TOPS
18TH CENTURY, DECORATED IN ENGLAND,
THE BASES LATER

The tops painted with classical figures and Italian architecture, the fluted frieze above turned and reeded tapering legs surmounted by paterae, re-gilt

31 in. (78.5 cm.) high; 36½ in. (93 cm.) wide;
18¼ in. (46.5 cm.) deep (2)

£15,000-25,000

\$20,000-32,000

€18,000-29,000





***374**

A PAIR OF DERBY GREEN-GROUND FLOWER-ENCRUSTED BOUGH-POTS AND COVERS AND A PAIR OF DERBY TWO-HANDLED VASES

CIRCA 1815-1820, RED PRINTED CROWNED D MARK TO THE BOUGH-POTS, RED CROWNED CROSSED BATONS AND D MARKS AND INCISED NO. 67 TO THE VASES

Together with a pair of Spode porcelain claret-ground two-handled vases and covers, circa 1835, script Spode and incised marks

The bough-pots: 8½ in. (21.6 cm.) wide

The vases: 8¾ in. (22.5 cm.) high (6)

£2,000-3,000

\$2,600-3,900

€2,400-3,500



***375**

A CHAMBERLAIN'S WORCESTER TWO-HANDLED VASE AND COVER AND A PAIR OF CHAMBERLAIN'S WORCESTER TOPOGRAPHICAL TWO-HANDLED POTS AND STANDS

CIRCA 1820, RED SCRIPT FACTORY MARK TO THE VASE, SCRIPT CHAMBERLAIN'S WORCESTER TO THE STANDS

The vase with a titled scene 'Grotto of the / Cumaen Sibyll', one pot painted with a view of 'CLAREMONT', the other with a view of 'WARWICK CASTLE'

The vase: 13¾ in. (35 cm.) high, overall

The pots and stands: 4½ in. (10.4 cm.) high, overall (3)

£2,000-3,000

\$2,600-3,900

€2,400-3,500



***376**

**A PAIR OF CONTINENTAL PORCELAIN
SCHNEEBALLEN BALUSTER FLOWER
VASES AND COVERS**

LATE 19TH CENTURY, BLUE CROSSED
SWORDS AND DOT MARKS AND
INCISED NUMERALS

20½ in. (52 cm.) high (2)

£2,000-3,000 \$2,600-3,900
€2,400-3,500



***377**

**A LARGE CONTINENTAL PORCELAIN
FIGURAL GROUP AND A PAIR OF
BERLIN TWO-HANDLED
SILVER-MOUNTED BASKETS**

THE GROUP CIRCA 1900, THE BASKETS
EARLY 19TH CENTURY, BLUE SCEPTRE
AND INCISED MARKS, THE MOUNTS
MARKED FOR RISLER AND CARRE, PARIS

Modelled as five figures holding flowers and
garlands, raised on a rocky mound base applied
with flowers and birds

The figural group 18 in. (46 cm.) high

The baskets 7½ in. (18 cm.) wide (3)

£1,200-1,800 \$1,600-2,300
€1,500-2,100





■*378

**A GEORGE III MAHOGANY
TRIPOD TABLE**

THIRD QUARTER 18TH CENTURY,
THE TOP POSSIBLY ASSOCIATED

The pie-crust shaped tilt-top, on fluted and spirally
reeded column, on cabochon carved cabriole legs
28½ in. (72.5 cm.) high; 28½ in. (72.5 cm.) diameter

£1,200-1,800

\$1,600-2,300

€1,500-2,100

■*379

**A GEORGE II-STYLE MAHOGANY
WINE TABLE**

LATE 19TH/EARLY 20TH CENTURY

With a gadrooned pie-crust top
21¼ in. (54 cm.) high; 15½ in. (39.5 cm.) diameter

£3,000-5,000

\$3,900-6,400

€3,600-5,900

PROVENANCE:

By tradition H. J. Joel esq., Childwick Bury, St.
Albans, Hertfordshire, possibly the table (10½ in.)
sold Christie's, London, 15 May 1978, lot 561.



■*380

A GEORGE III PADOUK TRIPOD TABLE
CIRCA 1780

With tilt-top, paper label to the underneath 'K 141'
27¼ in. (69.5 cm.) high; 23¼ in. (59 cm.) wide;
16½ in. (42 cm.) deep

£3,000-5,000

\$3,900-6,400
€3,600-5,900



■*381

**A SET OF SIX GEORGE III SATINWOOD
AND POLYCHROME-PAINTED
DINING-CHAIRS**

LATE 18TH CENTURY, ONE ARMCHAIR
19TH CENTURY

Comprising two armchairs and four side chairs,
the back splat depicting a Classical urn and an
arrangement of flowers, the seats covered in green
and cream horsehair
33 in. (84 cm.) high; 20½ in. (52 cm.) wide;
24 in. (61 cm.) deep (6)

£2,000-3,000

\$2,600-3,900
€2,400-3,500





***382**

**JAN MIENSE MOLENAER
(HAARLEM 1609/10-1668)**

*A wooded landscape with peasants playing
music and merry-making*

indistinctly signed (lower right)

oil on panel

18¾ x 25 in. (63.5 x 46.6 cm.)

£5,000-7,000

\$6,500-9,000

€5,900-8,200



***383**

**CIRCLE OF AERT VAN DER NEER
(AMSTERDAM ?1603/4-1677)**

A river landscape at dusk

oil on panel
11½ x 16¼ in. (28.2 x 41.5 cm.)

£3,000-5,000

\$3,900-6,400
€3,600-5,900

PROVENANCE:

Anonymous sale [The Property of a Gentleman];
Christie's, London, 5 February 1988, lot 7.



***384**

**ATTRIBUTED TO
JASPER VAN DER LANEN
(? 1575-1624/44 ?)**

*A wooded landscape with travellers
and shepherds*

indistinctly signed and dated 'DL(?) / 16(...)'
oil on panel
9½ x 13½ in. (24 x 34.5 cm.)

£3,000-5,000

\$3,900-6,400

€3,600-5,900

***385**

**JAN MIENSE MOLENAER
(HAARLEM 1609/10-1668)**

*A tavern interior with peasants smoking
and merry-making*

signed 'J. Molenaer' (on centre of round table)
oil on panel
14⅞ x 20⅞ in. (37.8 x 51 cm.)

£4,000-6,000

\$5,200-7,700

€4,800-7,100

PROVENANCE:

Presumably by descent to John Vernon of
Wherstead Park (1776-1818) and by inheritance
at Wherstead Park, to his sister
Lady Harland (née Arethusa Vernon) (1777-
1860), wife of Sir Richard Harland, Bt. (d. 1848),
Wherstead Park, to her first cousin
Charles Vernon, formerly Charles Jenkin (1790-
1863), Wherstead Park, and by inheritance to
Charles Edmund Dashwood (1857-1935),
Wherstead Park, Ipswich ('The Dashwood
Heirlooms'); Christie's, London, 26 June 1914.
Sir Berkeley Sheffield, 6th Baronet, Normanby
Park, Lincolnshire until sold; Christie's, London,
16 July 1943, lot 87 (to Carpenter).





***386**

PIETER DE BLOOT (DUTCH, 1601/1602-1658)

*A landscape with a village and
travellers on a path*

oil on panel

19½ x 33 in. (48.6 x 83.6 cm.)

£7,000-10,000

\$9,100-13,000

€8,300-12,000

PROVENANCE:

(Possibly) The Marquess of Hastings.

Anonymous sale; Christie's, 23 February 1968, lot 120, as
'Dutch School'.

Anonymous sale [The Property of a Gentleman]; Christie's,
London, 20 October 1995, lot 82, as 'Gillis Neyts'.



■Ω387

**A LOUIS XVI-STYLE GILT-BRASS
HALL LANTERN**
20TH CENTURY

Together with a gilt-brass and cut-glass
ceiling bowl
37¼ in. (96 cm.) high; 14 in. (35.5 cm.) diameter
16¼ in. (41 cm.) high; 10 in. (25.5 cm.) diameter (2)

£700-1,000 \$910-1,300
€830-1,200

■~*388

**A GEORGE III SATINWOOD
AND KINGWOOD BANDED
BOW FRONT CHEST**
LATE 18TH CENTURY

With ebonised stringing, the graduated drawers
above splayed bracket feet
33 in. (84 cm.) high; 37¼ in. (94.5 cm.) wide;
22¼ in. (56.5 cm.) deep

£2,000-3,000 \$2,600-3,900
€2,400-3,500



■~*389

**A GEORGE III SATINWOOD AND
ROSEWOOD CROSSBANDED
SIDE CABINET**
CIRCA 1800, AND LATER

The frieze drawer above a pair of brass grille
doors enclosing a shelf
34¾ in. (88.5 cm.) high; 42½ in. (108 cm.) wide;
13¾ in. (35 cm.) deep

£1,000-1,500 \$1,300-1,900
€1,200-1,800



■*390

A SET OF FOUR REGENCY GILTWOOD AND BRASS THREE-BRANCH WALL-LIGHTS

EARLY 19TH CENTURY, THE BRANCHES LATER

Fitted for electricity
36½ in. (93 cm.) high; 17 in. (43 cm.) wide (4)

£5,000-8,000

\$6,500-10,000
€5,900-9,400

■~*391

A GEORGE III MAHOGANY AND FRUITWOOD SERPENTINE SIDEBOARD
LATE 18TH CENTURY

Together with a George III mahogany and rosewood crossbanded corner cupboard
36¼ in. (92 cm.) high; 58½ in. (148.5 cm.) wide;
26¼ in. (67.5 cm.) deep
76½ in. (194.5 cm.) high; 26 in. (66 cm.) wide;
22 in. (56 cm.) deep

£1,200-1,800

\$1,600-2,300
€1,500-2,100





■ Q392

**A PAIR OF ENGLISH GILT-METAL
AND CUT-GLASS THREE-BRANCH
WALL-LIGHTS**

20TH CENTURY

24 in. (61 cm.) high; 12½ in. (31.5 cm.) wide (4)

£600-1,000

\$780-1,300

€710-1,200

■ *393

**A SET OF EIGHT GEORGE III MAHOGANY
DINING-CHAIRS**

LATE 18TH CENTURY

Comprising two armchairs and six side chairs,
each covered in green and cream silk

33¾ in. (86 cm.) high; 21¼ in. (54 cm.) wide;

23 in. (58.5 cm.) deep (8)

£2,000-3,000

\$2,600-3,900

€2,400-3,500



■*394

**A PAIR OF FRENCH GILT-METAL
TABLE LAMPS**

LATE 19TH CENTURY

Each fitted for electricity; together with a pair of
English cut-glass decanters and gilt and black
lacquer coasters

16½ in. (42 cm.) high; 8½ in. (21.5 cm.) square;

excluding fittings

12¼ in. (31 cm.) high, the tallest;

5¼ in. (13.5 cm.) diameter, the coasters (2)

£800-1,200

\$1,100-1,500

€950-1,400



(part)

■*395

**A GEORGE IV MAHOGANY TWIN-
PEDESTAL EXTENDING DINING-TABLE**

CIRCA 1820-30

With two leaves, the top reconfigured, restorations

28¼ in. (72 cm.) high, 47¼ in. (120 cm.) wide,

105¼ in. (267.5 cm.) long, fully extended

£5,000-8,000

\$6,500-10,000

€5,900-9,400





■*396

**A PAIR OF REGENCY MAHOGANY
SIDE TABLES**

CIRCA 1815

With ebony stringing

28 in. (71 cm.) high; 20 in. (51 cm.) wide;

14¾ in. (37.5 cm.) deep

(2)

£2,000-3,000

\$2,600-3,900

€2,400-3,500



■*397

**A LATE GEORGE III MAHOGANY AND
FRUITWOOD BANDED SIDE TABLE**

CIRCA 1800

34½ in. (87.5 cm.) high; 47¼ in. (120 cm.) wide;

16 in. (40.5 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,800

■Ω398

A LARGE KIRMAN CARPET
SOUTH PERSIA, CIRCA 1930

21 ft. 4 in. x 14 ft. (651 x 427 cm.), approximately

£4,000-6,000

\$5,200-7,700

€4,800-7,100



■*399

**A GEORGE III-STYLE
GILTWOOD MIRROR**
19TH CENTURY

The rectangular plate in pierced foliate scroll surround with pagoda cresting with gilt-metal fence, stamped '4120'
34 in. (86.5 cm.) high, 53¼ in. (55 cm.) wide

£3,000-5,000

\$3,900-6,400
€3,600-5,900

■*400

**AN IRISH GEORGE III SYCAMORE,
BOXWOOD, AMARANTH, YEW,
SATINWOOD, FRUITWOOD AND
MARQUETRY PIER TABLE**
ATTRIBUTED TO WILLIAM MOORE
OF DUBLIN, CIRCA 1780

The bat wing patera top and radiating veneers above a fluted frieze, on square tapering legs
34 in. (86.5 cm.) high; 48 in. (122 cm.) wide;
21 in. (53.5 cm.) deep

£7,000-10,000

\$9,100-13,000
€8,300-12,000





***401**

**DAVID FARQUHARSON,
A.R.A., A.R.S.A., R.S.W. (1840-1907)**

Fishermen on a beach unloading their catch

signed 'David Farquharson' (lower left)

oil on canvas

12½ x 24 in. (31.7 x 60.9 cm.)

£1,500-2,500

\$2,000-3,200

€1,800-2,900

PROVENANCE:

With Christopher Cole Fine Paintings,
Beaconsfield.



***402**

WILLIAM FOWLER (1796-1880)

Sorting the catch, Honfleur

signed and dated 'W.Fowler 1841' (lower right)

oil on copper

9¼ x 16½ in. (23.5 x 41.4 cm.)

£800-1,200

\$1,100-1,500

€950-1,400



***403**

**CHARLES FREDERIC BOMBLED
(1822-1902)**

C'est long

signed 'Ch.Bombled' (lower left)

oil on canvas

17½ x 11 in. (44.5 x 27.9 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

PROVENANCE:

With The Tryon Gallery, London.



***404**

ALEXANDER NASMYTH (EDINBURGH 1758-1840)

The Ferry at Inver

oil on panel

17 $\frac{1}{2}$ x 24 in. (44.7 x 61 cm.)

£4,000-6,000

\$5,200-7,700

€4,800-7,100

PROVENANCE:

Sotheby's, Gleneagles, 1 September 1981, lot 640.

We are grateful to Lady Cooksey for confirming the attribution on the basis of photographs.



405

***405**

ARTHUR JOSEPH MEADOWS (1843-1907)

Smacks making Dover harbour

signed and dated 'Arthur J Meadows/1885.' (lower right) and further signed, inscribed and dated "'Smacks making Dover/Harbour."/1885/Arthur J Meadows' (on the reverse)

oil on canvas

10¼ x 14¼ in. (26 x 36.3 cm.)

£2,000-3,000

\$2,600-3,900
€2,400-3,500

***406**

JOHN WILSON CARMICHAEL (1800-1868)

A squall off a rocky headland

signed with initials and dated 'JWC 1849' (lower right)

oil on panel

10 x 14 in. (25.4 x 35.6 cm.)

£2,000-3,000

\$2,600-3,900
€2,400-3,500



406



407

***407**

ARTHUR JOSEPH MEADOWS (1843-1907)

Off Schouwen

signed and dated 'Arthur J Meadows/1890' (lower right) and further signed, inscribed and dated 'Off Schouwen - West Coast of Holland/1890- Arthur. J. Meadows.' (on the reverse)

oil on canvas

20 x 30 in. (50.8 x 76.2 cm.)

£2,000-4,000

\$2,600-5,200
€2,400-4,700

***408**

JOHN JAMES WILSON (1818-1875)

Watching for the return of the fishing fleet, Calais

signed with initials and dated 'JJW 1850' (lower right)

oil on canvas

24 x 36 in. (61 x 91.5 cm.)

£2,000-4,000

\$2,600-5,200
€2,400-4,700

PROVENANCE:

With Leger Galleries, London.



408



409



409



410

***409**

**A PAIR OF CHELSEA FABLE
CANDLESTICKS AND A PAIR OF
BOCAGE FIGURAL CANDLESTICKS**

CIRCA 1765, GOLD ANCHOR MARKS, THE
NOZZLES TO THE FIGURAL CANDLESTICKS
LATER REPLACEMENTS

The first pair modelled after Aesop's Fable 'The
Fox and the Cat' and 'The Fox and the Grapes',
both lacking drip-pans and nozzles, the second
pair modelled as a hunter and huntress

The fable candlesticks: 9 in. (23 cm.) high

The figural candlesticks:

11 1/2 in. (30.4 cm.) high, overall (4)

£1,500-2,500

\$2,000-3,200

€1,800-2,900

***410**

**A WORCESTER (FLIGHT, BARR AND
BARR) TOPOGRAPHICAL
TWO-HANDLED VASE**

CIRCA 1810, BLACK SCRIPT
FACTORY MARK AND TITLE

Painted with a titled view of Lake Windermere,
below a beaded border and between two gilt
griffin handles

9 3/4 in. (23.8 cm.) high

£600-800

\$780-1,000

€710-940



411



***411**

**TWO CHELSEA FIGURES OF A
SHEPHERD AND SHEPHERDESS**

CIRCA 1765, GOLD ANCHOR MARKS

11 1/4 in. (28.8 cm.) high

(2)

£1,500-2,000

\$2,000-2,600

€1,800-2,400



412



412

***412**

A CHELSEA FIGURE OF A LADY SEATED WITH A BASKET AND TWO DERBY FIGURES OF THE RANELAGH DANCERS
CIRCA 1765, GOLD ANCHOR MARK TO THE CHELSEA FIGURE

The Chelsea figure: 10 $\frac{1}{2}$ in (26.5 cm.) high (3)

£1,000-1,500

\$1,300-1,900
€1,200-1,800

***413**

A GROUP OF FOUR ENGLISH PORCELAIN FIGURES
CIRCA 1755-70

Comprising: a Bow figure of a gardener, holding a spade and with fruit gathered in his apron, a Derby figure of a dancing couple, modelled after a Meissen group by *J.J. Kändler*, a Vauxhall figure of a seated lady with a cornucopia of fruit, and a Derby figure of a seated boy
The Bow gardener: 9 $\frac{1}{4}$ in. (23.3 cm.) high (4)

£1,000-1,500

\$1,300-1,900
€1,200-1,800

***414**

THREE SIMILAR STAFFORDSHIRE MODELS OF ST. GEORGE AND THE DRAGON

CIRCA 1785 AND LATER

11 in. (28 cm.) high (3)

£800-1,200

\$1,100-1,500
€950-1,400



413



414



***415**
A CHELSEA CHINOISERIE BLUE-GROUND TWO-HANDLED BOTTLE-VASE
 CIRCA 1765

11½ in. (29.2 cm.) high

£1,000-1,500

\$1,300-1,900
 €1,200-1,800



***417**
A PAIR OF FRENCH PORCELAIN LAMP BASES
 LATE 19TH CENTURY

19½ in. (49.5 cm.) high

£2,000-3,000

(2)
 \$2,600-3,900
 €2,400-3,500



***416**
A CHELSEA BLUE-GROUND TWO-HANDLED VASE
 CIRCA 1765, GOLD ANCHOR MARK

7¾ in. (18.8 cm.) high

£1,000-1,500

\$1,300-1,900
 €1,200-1,800



***418**
TWO CHELSEA FLOWER-ENCRUSTED ROCOCO VASES
 CIRCA 1758-60, ONE WITH RED ANCHOR MARK, THE OTHER WITH GOLD ANCHOR MARK

Each moulded with *rocailles* and painted with an exotic bird in landscape

13¼ in. (23.8 cm.) high

£1,500-2,000

(2)
 \$2,000-2,600
 €1,800-2,400

For further information on this lot please visit
www.christies.com

***419**

A CHINESE FAMILLE VERTE 'PHOENIX-TAIL' VASE, FITTED AS A LAMP

THE VASE KANGXI PERIOD (1662-1722)

Decorated with Shoulao, scholars and boys in a continuous scene

16¾ in. (42.5 cm.) high, excluding lamp fittings

£1,000-1,500

\$1,300-1,900
€1,200-1,800



Ω420

A PAIR OF GILT-METAL MOUNTED KAKIEMON-STYLE PORCELAIN LAMPS
20TH CENTURY

Each fitted for electricity
13½ in. (34.5 cm.) high

(2)

£800-1,200

\$1,100-1,500
€950-1,400



***421**

A CHINESE FAMILLE ROSE VASE TABLE LAMP

20TH CENTURY

17¾ in. (44 cm.) high, excluding fittings and wood stand

£800-1,200

\$1,100-1,500
€950-1,400





■~*422

**A GEORGE III BURR-YEW INLAID,
MAHOGANY, TULIPWOOD BANDED
AND EBONISED PEMBROKE TABLE**
LATE 18TH CENTURY

Strung overall, with a frieze drawer above
a pair of concave cupboard doors
27½ in. (70 cm.) high; 38 in. (96.5 cm.) wide;
25¼ in. (64 cm.) deep

£2,000-3,000

\$2,600-3,900
€2,400-3,500



■*423

**A LOUIS XVI-STYLE WALNUT AND
PARCEL-GILT SIDE TABLE**
EARLY 20TH CENTURY

With variegated white and grey shaped marble top
30 in. (76 cm.) high; 24 in. (61 cm.) wide;
15 in. (38 cm.) deep

£700-1,000

\$910-1,300
€830-1,200



■*424

**A NORTH EUROPEAN BRASS AND IRON
SERPENTINE GRATE**
LATE 19TH CENTURY

Together with a pierced serpentine fender
29½ in. (75 cm.) high; 27¾ in. (70.5 cm.) wide;
11¼ in. (30 cm.) deep (2)

£500-800

\$650-1,000
€590-940



■*425

A PAIR OF FRENCH GILT AND PATINATED-BRONZE SIX-LIGHT CANDELABRA

EARLY 20TH CENTURY

On stepped *rouge griotte* bases, fitted for electricity

34¼ in. (87 cm.) high (2)

£800-1,200

\$1,100-1,500

€950-1,400

■*426

AN EARLY VICTORIAN BURR ELM AND EBONISED KNEEHOLE DESK

MID-19TH CENTURY

The tan leather-lined top above two pedestals each with graduated drawers, one drawer with divisions, the reverse with central open bookshelves flanked by oval panelled doors enclosing further shelves, labelled '*INCHRORY LODGE, TOMINTOUL, ANFFSHIRE, AB3 9HX*'

29¼ in. (74.5 cm.) high; 60¼ in. (153 cm.) wide; 33½ in. (85 cm.) deep

£4,000-6,000

\$5,200-7,700

€4,800-7,100

PROVENANCE:

Inchrory Lodge, Tomintoul, Banffshire.
Anonymous sale; Christie's, London, 23 May 2013, lot 258.





■~*427

**A REGENCY MAHOGANY AND
ROSEWOOD CROSSBANDED
SOFA TABLE**

CIRCA 1810

Strung overall, with two drawers and two opposing
false drawers

26¾ in. (68 cm.) high; 57 in. (145 cm.) wide;
23¾ in. (60.5 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,800

■~*428

**A REGENCY ROSEWOOD
LIBRARY ARMCHAIR**

EARLY 19TH CENTURY,
IN THE MANNER OF GILLOWS

The buttoned back, sides and seat cushion
covered in close-nailed brown leather, indistinctly
inscribed in ink 'Kirk...'

42½ in. (108 cm.) high; 30 in. (76 cm.) wide;
30½ in. (77.5 cm.) deep

£3,000-5,000

\$3,900-6,400

€3,600-5,900

PROVENANCE:

Anonymous sale; Christie's, London,
16 September 2004, lot 44.

Anonymous sale; Christie's, London,
23 May 2013, lot 236.



■~*429

**A REGENCY BURR-OAK AND
PARCEL-GILT DRUM LIBRARY TABLE**

CIRCA 1820

The leather inset rotating top with a gilt key-
pattern border, the frieze with alternating real and
false drawers below brass numbers, with lappet-
clad turned column and tripartite base on scroll
feet, re-gilt

29 in. (74 cm.) high, 48 in. (122 cm.) diameter

£3,000-5,000

\$3,900-6,400

€3,600-5,900



***430**

HEYWOOD HARDY, A.R.W.S., R.O.I. (1842-1933)

The catch

signed 'H. Hardy' (lower left)
watercolour with scratching out on paper
17¼ x 25 in. (45 x 63.5 cm.)

£2,000-3,000

\$2,600-3,900
€2,400-3,500



***432**

HEYWOOD HARDY, A.R.W.S., R.O.I. (1842-1933)

Good companions

signed and dated 'H HARDY 1868' (lower left)
watercolour heightened with white on paper
19¼ x 28 in. (48.8 x 71.2 cm.)

£3,000-5,000

\$3,900-6,400
€3,600-5,900



***431**

WILLIAM HEMSLEY (1819-1893)

Children rockpooling

signed 'W Hemsley' (lower left)
oil on board
8¾ x 11¼ in. (22.3 x 29.9 cm.)

£800-1,200

\$1,100-1,500
€950-1,400



***433**

J. GRANDVILLE, 19TH CENTURY

A huntsman with his pointer

signed 'J. Grandville' (lower left)
oil on canvas
6 x 8 in. (15.3 x 20.4 cm.)

£600-800

\$780-1,000
€710-940



***434**

CIRCLE OF WILLIAM COLLINS, R.A. (1788-1847)

The young anglers

oil on panel

6½ x 8½ in. (16.5 x 21.6 cm.)

£400-600

\$520-770

€480-710

PROVENANCE:

With The Tryon Gallery, London.



***436**

JAMES HARDY, JNR. (1832-1889)

The day's bag

signed 'J. HARDY' (lower left)

oil on canvas

22½ x 17½ in. (57.2 x 44.5 cm.)

£4,000-6,000

\$5,200-7,700

€4,800-7,100

PROVENANCE:

With The Moorland Gallery, London.



***435**

CIRCLE OF RICHARD ANSDELL (1815-1885)

A pointer and a gun

oil on board

7½ x 8¾ in. (19.1 x 22.2 cm.)

£600-800

\$780-1,000

€710-940

PROVENANCE:

With Tryon Gallery, London.



***437**

GEORGE ARMFIELD (1840-1878)

Spaniels putting up mallard

signed 'Armfield' (lower right)

oil on canvas

12 x 18¼ in. (30.5 x 46.4 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

λ*438

CAMILLE HILAIRE (1916-2004)

La Rivière

signed 'Hilaire' (lower left), signed again and inscribed as title 'HILAIRE/'La Rivière'' (on the reverse)

oil on canvas

9½ x 13 in. (24.2 x 33 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



λ*439

CAMILLE HILAIRE (1916-2004)

In the paddock

signed 'Hilaire' (lower right)

oil on canvas

19¾ x 19¾ in. (50.3 x 50.3 cm.)

£2,000-3,000

\$2,600-3,900

€2,400-3,500



λ*440

CAMILLE HILAIRE (1916-2004)

Deauville

signed 'Hilaire' (lower left), signed again and inscribed as title 'DEAUVILLE/Hilaire' (on the reverse)

oil on canvas

7¾ x 18¾ in. (19.6 x 47.6 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



END OF SALE

INDEX

- A**
Alken, H., Jnr (Follower of), 94
Alken, S., Jnr., 92
Anderson, W. (Attributed to), 301
Ansdell, R., 435
Armfield, G., 437
Atkins, S., 300
Austrian School, 89
- B**
Barnard, E., 241
Barye, A-L., 262
Bloot, de, 386
Bombed, C.F., 403
Braham, 240
Brueghel, 24
- C**
Calvert, F., 152
Carmichael, J.W., 406
Carrier-Belleuse, A-E., 306, 307
Casteels, 162
Chinese School, 180, 181
Coedes, E. L., 178
Collins, W., 434
Condy, N., 330
Condy, N.M., 304, 305
Cosway, R., 130
Cradock, 23
Crome, 151
- D**
Davis, R.B., 96
Deakin, J., 241
Desgrandchamps, M., 331, 332
Diziani, 182
- E**
Edwards, P., 240
Elliott, Lieutenant W. (Attributed to), 302
Emes, R., 421
English School, 153, 154, 227, 250, 271, 272
- F**
Farquharson, D., 401
Flinck, 274
Fowler, W., 402
French School, 176, 177
- G**
Garrard, J., 242
German School, 90
Gifford, J., 356
Grandville, J., 433
Griffier, J., the Elder, 298
- H**
Hardy, H., 430, 432
Hardy, J., Jnr., 436
Hemsley, W., 431
Herring, J.F., Jnr., 39, 40
Herring, J.F., Snr., 41, 98, 355, 358
Hilaire, C., 438, 439, 440
Horemans, J.J., 179
Howitt, 160
Hunt and Roskell, 195
- K**
Kirkman, J.B., 354
Koekkoek, W., 21
- L**
Lanen, 384
Lee, 161
van Leyden, J. (Attributed to), 297
Longstaff, Sir J., 226
- M**
Marieschi, 183
Marshall, B. (Follower of), 95
Meadows, A.J., 405, 407
Meiren, van der, 19
Merken, 287
Meucci, M., 228, 229
Mignard, P., 273
Molenaer, 382, 385
van Mour, 223
Murray, 225
- N**
Nasmyth, 163, 164, 404
Neer, 383
- P**
Padgett, 240
Pether, 165, 166
Piper, J., 252
Pollard, J. (After), 91
- R**
Redouté, P.-J., 288
Reinagle, 22, 167
Robert, 251
Roberts, J., 237
Roberts, S., 236
Romney, 224
Rowlandson, T., 97
- S**
Sargent, J.S., 194
Sartorius, 159
Sartorius, J.N., 36, 37, 38
Schofield, J., 243
Settle, J., 237
Settle, T., 237
Seymour, J., 34
Seymour, J. (Follower of), 35
Sharp, D., 329
Shayer, W.J., 357
Snoeck, J.C., 275
Spaendonck, 289
- V**
van de Velde II, W., and Studio, 296
- W**
Walter, J., 299
Ward, J., 93
Whitcombe, T., 303
Wilson, J.J., 408
Wootton, F., 352
Wouwerman, 20
Wright, G., 353

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(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

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(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

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(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

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For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol ▲ next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaim are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol **R** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **Heading**). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a

Heading means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **'due date'**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the

telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date.
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits

the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol - in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than that set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed **Important Notices and Explanation of Cataloguing Practice**.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○
Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ
Artist's Resale Right. See Section D3 of the Conditions of Sale.

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

?, *, Ω, α, #, +
See VAT Symbols and Explanation.

■
See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

○ **Minimum Price Guarantees**
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

○◆ **Third Party Guarantees/Irrevocable bids**
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

FOR FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..."/"Dated..."/"Inscribed..."/"Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..."/"Bearing the date..."/"Bearing the Inscription..."/"Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

FOR SILVER

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE.

A GEORGE II SILVER CUP AND COVER
mark of Paul de Lamerie, London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER
circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

FOR CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

FOR GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein. "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

Reference is made for damage and/or restoration on the illustrated lots only. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Condition 2 of the Conditions of Sale.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

*"Attributed to..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of..."/"Workshop of..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

'Signed..."/"Dated..."/"Inscribed...'

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature..."/"With date..."/

"With inscription..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00 am to 5.00 pm.

Lots are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

CHRISTIE'S WAREHOUSE

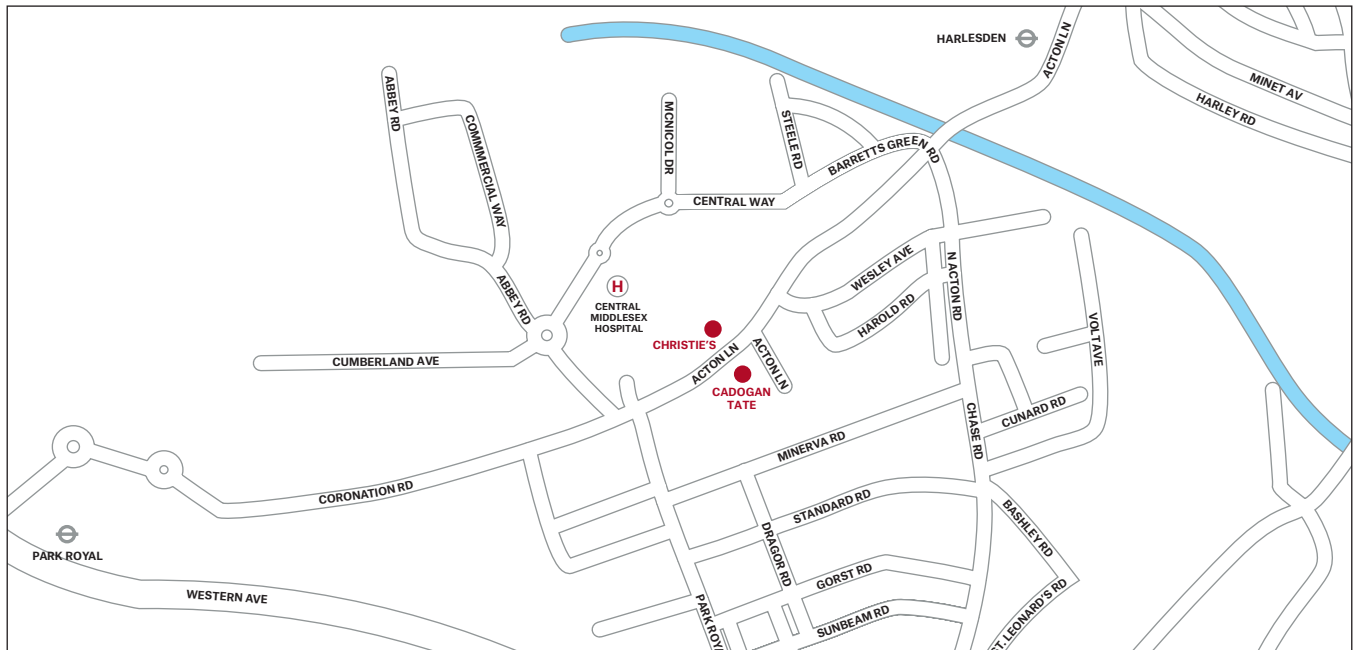
Unit 7, Central Park
Acton Lane
London NW10 7NQ

CADOGAN TATE WAREHOUSE

241 Acton Lane,
Park Royal,
London NW10 7NP

COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.





A CARVED MARBLE GROUP OF TWO ADDORSED LIONS FROM THE TOMB OF CHARLES V OF FRANCE
BY ANDRÉ BEAUNEVEU (CIRCA 1335-1402), 1364-66
17¼ in. (45 cm.) wide; 11½ in. (29.2 cm.) high; 4 ¾ in. (12 cm) deep
Estimate on Request

THE EXCEPTIONAL SALE

London, King Street, 6 July 2017

VIEWING

1-6 July 2017
8 King Street
London SW1Y 6QT

CONTACT

Donald Johnston
djohnston@christies.com
+44 (0)20 7389 2331

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

FIVE PRIVATE COLLECTIONS

WEDNESDAY 7 JUNE 2017 AT 10.30 AM

85 Old Brompton Road, London SW7 3LD

CODE NAME: BEHRENS

SALE NUMBER: 14426

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

[BID ONLINE FOR THIS SALE AT CHRISTIES.COM](http://www.christies.com)

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £100,000, 20% on any amount over £100,000 up to and including £2,000,000 and 12% of the amount above £2,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**. I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

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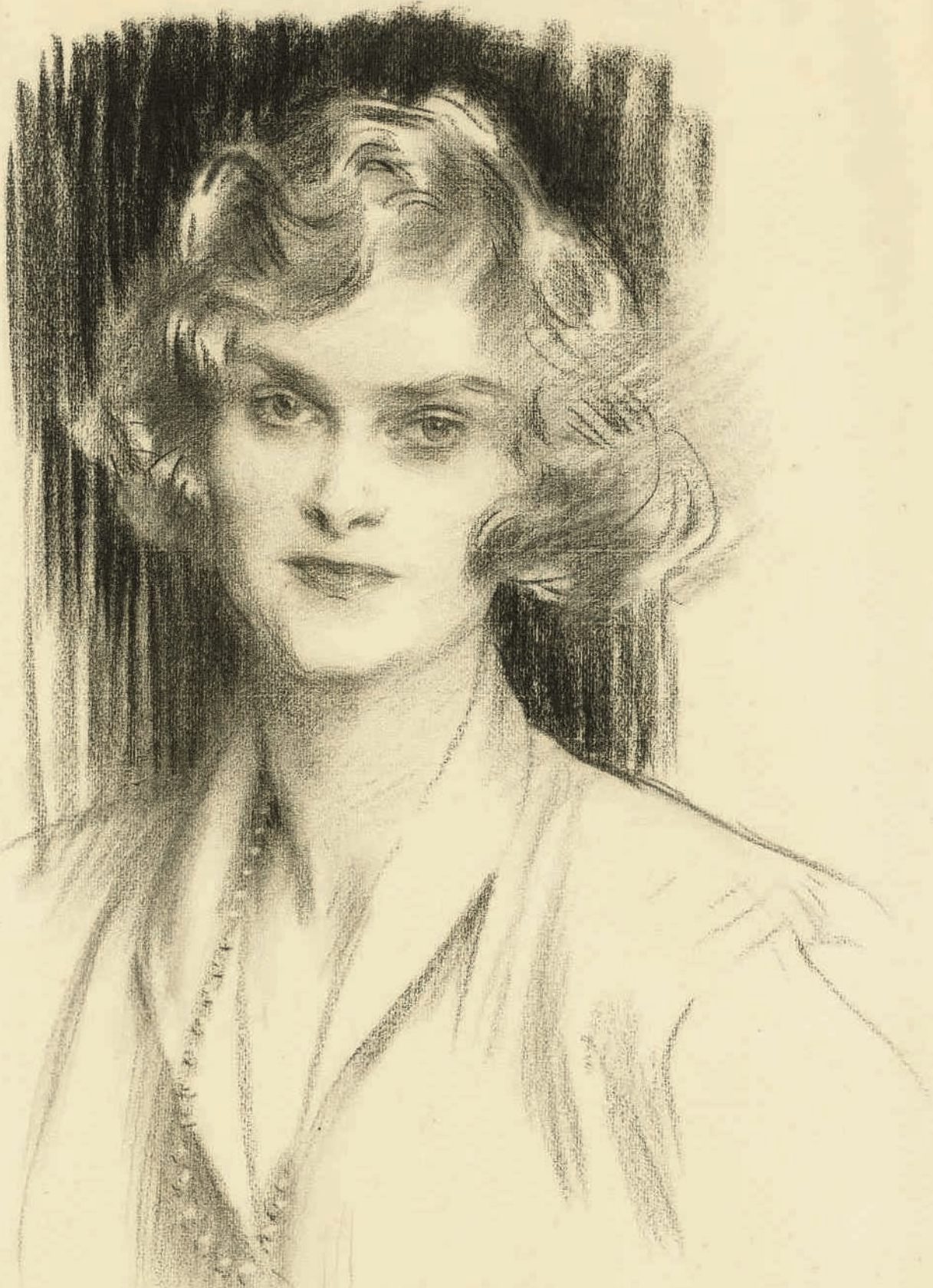
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