

THE  
EXCEPTIONAL  
SALE 2017

*King Street*  
6 July 2017



CHRISTIE'S







# THE EXCEPTIONAL SALE 2017

## PROPERTIES FROM

The Collection of the  
4th Viscount Allendale

Brenda, Lady Cook

Mr. S. Jon Gerstenfeld

The Collection of Harry Hyams:  
Property of a Lady

The Metropolitan Museum of Art

The Historic Collections at Shrubland  
Park and Madresfield Court, sold by  
order of the Trustees

The Collection of J.E. Safra

## AUCTION

Thursday 6 July 2017  
at 5.00 pm (Lots 1-26)

8 King Street, St. James's  
London SW1Y 6QT

## VIEWING

Saturday	1 July	12 noon – 5.00 pm
Sunday	2 July	12 noon – 5.00 pm
Monday	3 July	9.00 am – 4.30 pm
Tuesday	4 July	9.00 am – 8.00 pm
Wednesday	5 July	9.00 am – 4.30 pm
Thursday	6 July	9.00 am – 3.00 pm

## AUCTIONEER

Gemma Sudlow

## AUCTION CODE AND NUMBER

In sending absentee bids or making  
enquiries, this sale should be  
referred to as **SCANTS-13925**

## AUCTION RESULTS

Tel: +44 (0)20 7839 9060  
**christies.com**

## CONDITIONS OF SALE

This auction is subject to  
Important Notices, Conditions  
of Sale and to reserves.

[25]

Front cover: Lot 10

Inside front cover: Lot 25

Page 1: Lot 3

Opposite: Lot 14

Back cover: Lot 25



Browse this auction and view  
real-time results on your iPhone,  
iPod Touch, iPad and Android

## COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a  
retrieval system or transmitted by any form or by any means,  
electronic, mechanical, photocopying, recording or otherwise,  
without the prior written permission of Christie's.  
© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2017)

These auctions feature

**CHRISTIE'S**  **LIVE**  
*Bid live in Christie's salerooms worldwide*  
register at **christies.com**

# CHRISTIE'S

View catalogues and leave bids  
online at **christies.com**

## INTERNATIONAL DECORATIVE ARTS



**ORLANDO ROCK**  
International  
Head of Group  
orock@christies.com  
+44 (0)20 7389 2031  
London



**PAUL CUTTS**  
Global  
Managing Director  
pcutts@christies.com  
+44 (0)20 7389 2966  
London



**CHARLES CATOR**  
Chairman of Group,  
Deputy Chairman,  
Christie's International  
ccator@christies.com  
+44 (0)20 7389 2355  
London



**ROBERT COPLEY**  
Deputy Chairman of Group,  
International  
Head of Furniture  
rcopley@christies.com  
+44 (0)20 7389 2353  
London



**HARRY WILLIAMS-  
BULKELEY**  
International Head of Silver  
hwilliams-bulkeley@  
christies.com  
+44 (0)20 7389 2666  
London



**GILES FORSTER**  
Head of Department,  
19th Century Furniture  
gforster@christies.com  
+44 (0)20 7389 2146  
London



**LIONEL GOSSET**  
Head of Private  
Collections, France  
lgosset@christies.com  
+33 1 40 76 85 98  
Paris



**JOHN HAYS**  
Deputy Chairman,  
American Furniture  
jhays@christies.com  
+1 212 636 2225  
New York



**DONALD JOHNSTON**  
International  
Head of Sculpture  
djohnston@christies.com  
+44 (0)20 7389 2331  
London



**JO LANGSTON**  
International Head of  
Portrait Miniatures  
jlangston@christies.com  
+41 (0)20 7389 2347  
London



**BECKY MACGUIRE**  
Senior Specialist,  
Chinese Export  
bmacguire@christies.com  
+1 212 636 2215  
New York



**SIMON  
DE MONICAULT**  
Head of Department,  
Furniture & Works of Art  
sdemonicault@  
christies.com  
+33 1 40 76 84 24  
Paris



**MARCUS RÄDECKE**  
Director,  
European Furniture  
mradecke@christies.com  
+44 (0)20 7389 2342  
London



**AMJAD RAUF**  
International Specialist,  
Furniture &  
Private Collections  
arauf@christies.com  
+44 (0)20 7389 2358  
London



**FRANÇOIS  
ROTHLISBERGER**  
Senior Specialist, European  
Furniture & Works of Art  
frothlisberger@  
christies.com  
+41 44 268 10 25  
Switzerland and  
Southern Europe



**WILLIAM STRAFFORD**  
Senior International  
Specialist  
wstrafford@christies.com  
+1 212 636 2348  
New York



**ANDREW WATERS**  
Head of Private  
Collections & Country  
House Sales, UK  
awaters@christies.com  
+44 (0)20 7389 2356  
London



**JODY WILKIE**  
International Head of  
European Ceramics & Glass  
jwilkie@christies.com  
+1 212 636 2213  
New York

## SPECIALISTS & CONTACTS FOR THIS AUCTION



**ROBERT COPLEY**  
Head of Sale  
rcopley@christies.com  
+44 (0)20 7389 2353



**MARCUS RÄDECKE**  
Head of Furniture, London  
mradecke@christies.com  
+44 (0)20 7389 2342



**FRANÇOIS ROTH LISBERGER**  
Senior Specialist, European  
Furniture & Works of Art  
frothlisberger@christies.com  
+41 44 268 10 25



**PETER HORWOOD**  
Director, Furniture &  
Works of Art  
phorwood@christies.com  
+44 (0)20 7389 2359



**ANNE QAIMMAQAMI**  
International Specialist,  
European Decorative Arts  
aqaimmaqami@christies.com  
+44 (0)20 7389 2332



**JO LANGSTON**  
International Head of  
Portrait Miniatures  
jlangston@christies.com  
+44 (0)20 7389 2347



**DAVID MCLACHLAN**  
Head of Gold Boxes  
dmclachlan@christies.com  
+44 (0)20 7389 2650



**DONALD JOHNSTON**  
Specialist Head of  
Department, Sculpture  
djohnston@christies.com  
+44 (0)20 7389 2331



**MILO DICKINSON**  
Specialist, Sculpture  
mdickinson@christies.com  
+44 (0) 20 7389 2333



**ISABELLE D'AMÉCOURT**  
Head of Department,  
Sculpture & European  
Works of Art, Paris  
idamecourt@christies.com  
+33 1 40 76 84 19



**HARRY WILLIAMS-  
BULKELEY**  
Head of Silver, London  
hwilliams-bulkeley@  
christies.com  
+44 (0)20 7389 2666



**GILES FORSTER**  
Specialist Head of  
19th Century Furniture &  
Sculpture, London  
gforster@christies.com  
+44 (0)20 7389 2146



**HOWARD DIXON**  
Specialist, Arms &  
Armour, London  
hdixon@christies.com  
+44 (0)20 752 3119



**ANASTASIA  
VON SEIBOLD**  
Specialist, Japanese  
Works of Art, London  
avonseibold@christies.com  
+44 (0)20 7752 3127

For general enquiries about this auction, please email the sale coordinator.



**KATHARINE COOKE**  
Sale Coordinator  
kcooke@christies.com  
+44 (0)20 7389 2343



**CARLIJN DAMMERS**  
Head of Sale Management  
cdammers@christies.com  
+44 (0)20 7389 2482



**SHARON GOODMAN**  
Specialist Researcher  
sgoodman@christies.com  
+44 (0)20 7389 2546

### EMAIL

First initial followed by last name @christies.com (eg. Katharine Cooke = kcooke@christies.com.)

### ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658  
Fax: +44 (0)20 7930 8870

### AUCTION RESULTS

Tel: +44 (0)20 7839 9060  
christies.com

### CLIENT SERVICES

Tel: +44 (0)20 7839 9060  
Fax: +44 (0)20 7389 2869  
Email: info@christies.com

### BUYING AT CHRISTIE'S

For an overview of the process, see the Buying at Christie's section.

### POST-SALE SERVICES

Annika Hasselgren  
Post-Sale Coordinator  
Payment, Shipping, and  
Collection  
Tel: +44 (0)20 7752 3200  
Fax: +44 (0)20 7752 3300  
Email: PostSaleUK@christies.com





# CONTENTS

- 3 Auction Information
- 4 International Decorative Arts
- 5 Specialists and Services  
for this Auction
- 8 Property for Sale
- 130 Conditions of Sale • Buying at Christie's
- 133 Vat Symbols and Explanation
- 134 Symbols used in this Catalogue
- 134 Important Notices
- 135 Explanation of Cataloguing Practice
- 136 Storage and Collection
- 143 Absentee Bids Form
- 144 Worldwide Salerooms and Offices and Services



Opposite:  
Lot 12  
Above:  
Lot 4

# CHRISTIE'S

PROPERTY OF AN ARISTOCRATIC DUTCH FAMILY

~1

A DUTCH FAMILY COLLECTION OF 17TH-18TH CENTURY WORKS FORMED THROUGH MARRIAGE AND DESCENT INCLUDING THE VAN HOORN, VAN WASSENAER AND VAN PALLANDT FAMILIES

17TH - 18TH CENTURY



Etching of Joan van Hoorn by Dirk Jongman, published in "Oud en nieuw Oost-Indiën, vervattende een naaukeurige en uitvoerige verhandeling van Nederlands mogentheyd in die gewesten". Dordrecht/Amsterdam: J. van Braam and G. onder de Linden, volume IV, 1726.

- a) A Japanese lacquer accessory box (*tebako*) decorated with the coat-of-arms of Joan van Hoorn, Edo period, circa 1700-1710, the box octagonal, with cover decorated in various lacquer techniques including gold and silver high and low relief lacquer (*takamaki-e* and *hiramaki-e*), *togidashi*, sprinkled gold flecks (*nashiji*), *kinpun* and *kirikane* all against a black *roiro-nuri* ground, the sides depicting a lady and attendant, pavilions beside a bridge over water, birds amongst various flowers and trees issuing from rockwork, the base and interior in dense *nashiji*, *fundame* rims, 5 1/8 in. (13.1 cm.) wide, 3 in. (7.5 cm.) high
- b) A Japanese Arita porcelain apothecary bottle, Edo period, circa 1690-1710, decorated in underglaze blue with the initials I:V:H (Joan van Hoorn) within a laurel wreath surrounded by flowering peony and pomegranate branches, the neck with a double flanged rim decorated with flower sprays above a lappet band, 9 1/2 in. (24 cm.) high
- c) A Japanese Arita porcelain ewer, Edo period, circa 1660-80, the pear-shaped body with waisted neck and loop handle, decorated in underglaze blue with a continuous landscape with figures in Chinese transitional style, the handle decorated with geometric design and pierced for a mount, 8 1/4 in. (21 cm.) high
- d) A Dutch-colonial silvered and cased table watch with alarm, signed Noel Pol, Batavia (Jakarta, Indonesia), dated 1694, the silver dial with Roman enamel hours, steel hand and inner Arabic alarm dial with trefoil hand, the movement with brass plates joined by vase-shaped pillars, pierced steel gate, chain fuse for time and spring barrel for striking, pierced and engraved alarm barrel, the fine spring balance with engraved backcock to verge escapement, the backplate with worm and wheel set-up and engraved Noel Pol / Batavia 1694, the casing decorated with a putto amongst scrolling foliage, double chain with a ring with copper key; together with a fitted wood with richly decorated silver lock plates and hinges, 5 3/8 in. (13.6 cm.) long, 4 in. (10.2 cm.) wide, 1 1/4 in. (4.5 cm.) high, the case inlaid with a silver plate with a verse reading:

<i>De tijd valt d'eenen cort en d'ander langh</i>	For some time seems short and for others long
<i>En onder wijlen gaet de tijd altijd haer gangh</i>	and all the while time just goes on
<i>Wel hem die desen tijt gaeerden soo beleeft</i>	Hail to him who lives his time well-grounded
<i>Dat hij niet voor het eijnd van sijnen tijt en beeft</i>	so that he may live his life without fear



- e) A silver filigree box and cover, Batavia (Jakarta, Indonesia), circa 1700, with an outer wall of silver filigree in the form of leaves and flowers, encasing a silver-gilt liner, 2 5/8 in. (7 cm.) diam., 1 1/2 in. (3.8 cm.) high
- f) An iron and gold betel nut-cutter, Mainland Southeast Asia, circa 1690, with dragon head and elaborate chased and engraved scrollwork, 6 3/8 in. (16.1 cm.) long
- g) A black leather and silver-mounted notebook, circa 1700, with silver fittings finely engraved with a ship flying a VOC flag, silver clasps engraved with 'VOC' and 'R', of the Rotterdam Chamber of the VOC, parchment paper pages within, silver writing implement, 5 1/4 in. (13.5 cm.) long and 3 3/8 in. (8 cm.) wide
- h) A serpentine tankard, Dutch or German, 17th century, with silver mounts, handle and cover, the cover engraved with the coat-of-arms of the van Wassenaer family within a ring of leaves (illustrated p. 15), 6 1/8 in. (15.9 cm.) high
- i) A serpentine decagonal canister, Dutch or German, dated 1638, with silver screw cover engraved with a garland and the coat-of-arms of Margaretha van Aeswijn, Widow of Munster, Lady of Runen (circa 1590-1657) the side of the cover inscribed M\*V\*A\*W\*V\*M\*V\*V\*R and ALLEEN\*GOODT\*DIE\*EER\*ANNO\*1638, 7 1/3 in. (18.7 cm.) high
- j) A circular serpentine box, probably German, 17th century, the box with screw cover and ring, 5 5/8 in. (14.3 cm.) diam., 3 3/8 in. (10 cm.) high
- k) A horn and silver cup, Dutch or German, 17th century, mounted with silver foot, rim and handles in the form of stylised mythical bird heads, 5 1/2 in. (14 cm.) wide, 3 1/2 in. (9 cm.) high, including silver fittings



**l) A small Japanese lacquer incense cabinet (*kodansu*), Edo period, circa 1700**, the rectangular cabinet with hinged door opening to reveal six drawers; decorated overall with gold, silver, mother-of-pearl and coral inlays and in various lacquer techniques including gold and silver high and low relief lacquer (*takamaki-e*, *hiramaki-e*) and *kirikane* over a dense *nashiji* ground with gold flakes, the top panel with pine, bamboo and plum and birds, the door with birds perched in a plum tree issuing from rockwork, one side with peony and Chinese bellflower (*kikyo*), the other side with chrysanthemum and *kikyo*, the back panel with cherry and hyacinths, the interior of the door and drawers with further flowers, top drawer with an inner tray depicting a tiger beneath peony, the large middle drawer containing four small compartments, interiors in *nashiji*, silver fittings with chrysanthemums, 5½ in. (14.4 cm.) deep, 3¼ in. (8.3 cm.) wide, 4 in. (10.2 cm.) high

**m) A pair of Japanese Imari bottle porcelain vases, Edo period (late 17th-early 18th century)**, each of pear form with tall neck, decorated in underglaze blue, and overglaze iron-red, green, yellow, light blue, aubergine and black enamels and gilt with three panels depicting chrysanthemums, peony, pine, bamboo and plum issuing from rockwork, lappets of stylised leaves to the neck and foot, scrolling foliage (*karakusa*) around the rim, 9¼ in. (27.4 cm.) high each



(13)

£150,000-250,000

\$200,000-320,000  
€180,000-290,000

#### PROVENANCE:

- a)** Willem van Outhoorn, Governor General of the Dutch East India Company (VOC) (1690-1704) or Joan van Hoorn, Governor General of the Dutch East India Company (1704-1709); thence by descent to the present owner
- b)** Joan van Hoorn, VOC (1704-1709); his daughter Petronella Wilhelmina van Hoorn married to Jan Trip den Jonge, who later married Baron Torck; thence by descent to the present owner
- c)** Willem van Outhoorn, VOC (1690-1704) or Joan van Hoorn, VOC (1704-1709); thence by descent to the present owner
- d)** Joan van Hoorn, VOC (1704-1709); his daughter Petronella Wilhelmina van Hoorn married to Jan Trip den Jonge, who later married Baron Torck; thence by descent to the present owner
- e)** Petronella Wilhelmina van Hoorn (1698-1764); thence by descent to the present owner
- f)** Willem van Outhoorn (1690-1704) or Joan van Hoorn, VOC (1704-1709); thence by descent to the present owner
- h)** Probably made for Arent van Wassenaer, Lord of Duvenvoorde (1610-1681), or his son Jacob (1649-1707). Then owned by the wife of Frederick Willem Torck (1691-1761), and later inherited by the van Pallandt family; thence by descent to the present owner
- i)** Margaretha van Aeswijn, Widow of Munster, Lady of Runen (circa 1590-1657); her cousin Eustatius heer van Wezenhorst (d. 1633); then his son Anthonis (1615-1647) who married Margaretha Torck (1622-1674); then to the van Pallandts (details from J. Bijelveld, Leiden, letter dated 14-05-1937); thence by descent to the present owner
- m)** Willem van Outhoorn (1690-1704) or Joan van Hoorn VOC (1704-1709); thence by descent to the present owner

#### EXHIBITED:

Since circa 1969: formerly on loan to the Rijksmuseum, Amsterdam.

#### LITERATURE:

- a)** Oliver Impey and Christian Jorg, *Japanese Export Lacquer 1580-1850*, (Amsterdam, 2005), p. 39, fig. 23
- a)** Peabody Essex Museum and Rijksmuseum eds., *Asia in Amsterdam The culture of luxury in the Golden Age*, (Amsterdam/Salem, 2015), cat. 19b
- d)** Bea Brommer, *To My Dear Pieterneletje: Grandfather and Granddaughter in VOC Time, 1710-1720*, (Netherlands, 2015), p. 181, fig. 158
- e)** Peabody Essex Museum and Rijksmuseum eds., *Asia in Amsterdam The culture of luxury in the Golden Age*, (Amsterdam/Salem, 2015), cat. 20
- e)** Bea Brommer, *To My Dear Pieterneletje: Grandfather and Granddaughter in VOC Time, 1710-1720*, (Netherlands, 2015), p. 95, fig. 87
- f)** Peabody Essex Museum and Rijksmuseum eds., *Asia in Amsterdam The culture of luxury in the Golden Age*, (Amsterdam/Salem, 2015), fig. 7
- f)** Bea Brommer, *To My Dear Pieterneletje: Grandfather and Granddaughter in VOC Time, 1710-1720*, (Netherlands, 2015), p. 65, fig. 56
- l)** Bea Brommer, *To My Dear Pieterneletje: Grandfather and Granddaughter in VOC Time, 1710-1720*, (Netherlands, 2015), p. 95, fig. 85









The Dutch East India Company (VOC) was founded in 1602 when six major trading companies amalgamated. Within the new company these became known as "Chambers" – Amsterdam and Zeeland, Delft, Rotterdam, Hoorn and Enkhuizen. The headquarters were in Amsterdam, however in 1619 the VOC decided to establish its centre of government and administration in Jakarta on the north coast of Java, which they named Batavia. This required the appointment of a governor-general who alongside appointed members of the Council of the East Indies, supervised the management of the Company in Asia. Willem van Outhoorn (1691-1704) and his son-in-law Joan van Hoorn (1653-1711) were successive governors-general of the VOC in Batavia in the late 17th and early 18th centuries. Having settled in Batavia with his parents in 1663, Joan van Hoorn married Willem van Outhoorn's daughter Susanna in 1693, with whom he had a daughter, Petronella van Hoorn (1698-1764). Eventually having left his post as governor-general in 1709, Joan van Hoorn returned to Amsterdam in 1710 with Petronella, a year before he died in 1711.

Men from prominent families with power and wealth such as Willem van Outhoorn and Joan van Hoorn used their access to exotic goods from Asia to accumulate luxuries and artworks as a display of status. Alongside the purchase of non-personalised articles such as the betel nut cutters in this lot, objects decorated with family coats-of-arms were privately commissioned – a fashion which existed from around the mid-17th century up to the early 18th century. Japanese lacquer seems to have been a popular choice for decoration in this manner, such as the octagonal box offered here. This box has been decorated around the sides with a Japanese traditional-style decoration of ladies in a landscape with plum trees and distant mountains in a manner seen on lacquer produced for domestic Japanese use, however the cover of the box prominently displays the van Hoorn coat-of-arms. In fact, further examples of such lacquerwork were recorded in the possessions of Willem van Outhoorn, Joan van Hoorn and Petronella van Hoorn, such as a lacquer dish now in the Rijksmuseum bearing the crowned symmetrical monogram of Joan van Hoorn and Susanna van Outhoorn (object number BK-1990-9, go to: <http://hdl.handle.net/10934/RM0001.COLLECT.308407>), and a lacquer dish with the van Outhoorn arms in the Peabody Essex Museum, Salem (inv. AE 85682).<sup>1</sup> Interestingly, two further lacquer dishes bearing the arms of Joan van Hoorn were later incorporated into a Dutch commode attributed to Matthijs Horrix, The Hague, *circa* 1780-95.<sup>2</sup>



Fine lacquer objects would have been ordered from the Dutch trading post on the Deshima peninsula in Japan, where Willem's brother, Cornelis van Outhoorn (1635-1708), served three terms as head. Japanese lacquer was one of the trade items that had interested the Dutch since the beginning of the VOC's trade with Japan with the first shipment arriving in Holland in 1610. However Japanese lacquer was expensive and in Asia, the VOC gave luxury lacquered objects as gifts to the Persian court, the Sultan of Johore and the Queen of Cambodia.<sup>3</sup>

Following the death of her first husband, Petronella van Hoorn remarried Lubbert Adolf Tork in 1722, who in 1721 had inherited Rosendaal Castle near Arnhem. Petronella, who acquired the silver filigree circular box and cover in this lot, had formed a collection of filigree, which is described in the catalogue of contents of Rosendaal Castle as well as her home in Amsterdam on the Herengracht.<sup>4</sup>

The small lacquer incense cabinet in this collection is of a style produced for the domestic Japanese market. Small boxes such as this were highly prized in Europe with their rich, exotic decoration of finely-cut and inlaid pieces of gold, silver, coral and mother-of-pearl. A small tiered box of similar style is in the collection of Burghley House (inv. 9017).<sup>5</sup> Oliver Impey suggested that the small group of domestic blue and white dishes and lacquer in Burghley were probably purchased in Japan by an employee of the VOC and brought to Burghley in the 17th century.





As well as lacquer, ceramics became an important embellishment in decorative schemes for grand houses across Europe as exemplified by Queen Mary II and William III at Het Loo in Holland and Kensington Palace in London in the 17th century. In the 1640s China was at civil war, leading to the fall of the Ming Dynasty and the accession of the Ching. As a result of this, one of the areas badly affected was Jingdezhen and its porcelain production decreased dramatically. The VOC looked to Japan to supply this deficit. Porcelain from Japan is first recorded as being ordered by the Dutch in 1653 and sent to Holland in 1657. It is well documented that the Dutch desired pieces in the manner of the export Chinese patterns, based on the Kraak and transitional styles that they had been accustomed to ordering from Jingdezhen. Initially the export from Japan consisted mainly of blue and white porcelain in the form of shaving bowls, bottles, vases, tankards and jugs. The forms were derived directly from European models or Chinese transitional wares. The Arita blue and white ewer offered here is decorated in the Chinese transitional style with Japanese stylisation, and is of a form influenced by Frankfurt faience. The apothecary bottle in this group is modelled on the dark glass bottles that were used for storing port or wine in Europe. These bottles are generally called apothecary bottles because the Dutch East India Company purchased them for domestic use in hospitals and apothecary shops in Batavia, however, there were special orders some with monograms such as VOC, and as here, that of Joan van Hoorn, Governor General of the VOC. There is another example also with the monogram of van Hoorn in the Metropolitan Museum of Art (2002.447.38).<sup>6</sup>

Also included in this group are three serpentine objects which have been inherited through the van Wassenaer and van Pallandt families. Originally hardstones such as serpentine were believed to possess miraculous powers to protect against poison. Serpentine was mined in northern Germany and the tankard, canister and circular box in this lot may have been made there.<sup>7</sup> The arms on the cover of the tankard are those of the van Wassenaer family. For another example in the Victoria and Albert Museum, London (M.31-1953), go to: <http://collections.vam.ac.uk/item/O91597/tankard-unknown/>

- 1 Illustrated in Oliver Impey and Christian Jorg, *Japanese Export Lacquer 1580-1850*, (Amsterdam, 2005), p.39
- 2 Illustrated, *Ibid*, p. 297
- 3 *Ibid*, p. 28
- 4 Karina H. Corrigan, Jan van Campen, Femke Diercks, Janet C. Blyberg eds., *Asia in Amsterdam, The Culture of Luxury in the Golden Age*, (New Haven and London, 2015), p. 98
- 5 *Op. cit.*, Impey & Jorg, p. 305, the box illustrated p. 306
- 6 Go to: <http://www.metmuseum.org/art/collection/search/49292?sortBy=Relevance&ft=apothecary+bottle+with+initials+ivh&offset=0&pp=20&mp;pos=1>
- 7 For further information on turned serpentine works, see Jutta Kappel, 'Turned Serpentine Works', in: *Princely Splendor: The Dresden Court 1580-1620*, Dirk Syndram and Antje Scherner, eds. (Milan / Dresden, 2004)





2

**AN ITALIAN SILVER-GILT, SILVER FILIGREE AND  
ROCK CRYSTAL CASKET**

PROBABLY VENICE, CIRCA 1700

Oblong and on four panelled scroll feet chased with husks and acanthus foliage above, the moulded frame with the base, angles and cover inset with oval domed rock-crystal panels, the sides each with central oblong rock-crystal panel with chamfered edges, each panel within plain and reticulated frame, the oval panels each within filigree scroll cartouche, the top of the cover with similar oblong panel with cut corners, the upper and lower borders of the body with panels of floral and foliate filigree work, with two scroll handles formed from similar filigree work.

8 in. (20 cm.) high; 9½ in. (24 cm.) wide; 7½ in. (19 cm.) deep

£60,000-80,000

\$78,000-100,000  
€70,000-93,000





The architectural form of this casket, reminiscent of baroque marble sarcophagi, combined with the scroll and husk ornament of the feet suggest an Italian origin for the casket. Although somewhat Roman in outline the practise of producing high quality filigree work is centred in Venice at this time, with many spice towers and religious objects being produced for the large Jewish community, (see V. B. Mann ed, *Gardens and Ghettos, The Art of Jewish Life in Italy*, New York, p. 307, no. 231).

During the Middle Ages in Italy filigree work was referred to as *opus venetum*. The English word filigree is a compound of the Latin words *filum* (thread) and *granum* (grain). In both instances the terms are used to describe a particular type of silver work which involves the delicate process of drawing out of the metal into increasingly fine threads that are then rolled, bent or braided into intricate openwork patterns. The technique can be found in many centres, particularly China, India and South East Asia. Trade with the East India Companies brought examples of the work to Europe from places such as Goa, Batavia and Macau. Many filigree caskets from the late 17th and early 18th century are attributed to Goa or Batavia, however they do not share the architectural qualities of the present lot and the exuberant more naturalistic style of foliate filigree work visible in the applied plaques.

The pairing of the filigree work with the oval and rectangular rock crystal panels suggest that this was an object for a Royal or aristocratic *kunstammer*. Its completely openwork construction, without a solid base, suggests it was made as an object to admire rather than use as a jewel casket or reliquary.



3

**AN AUSTRIAN SILVER-GILT AND ENAMEL-MOUNTED  
ROCK CRYSTAL CHIMERA**

ATTRIBUTED TO HERMAN RATZERSDORFER, VIENNA, CIRCA 1870-1880

The detachable cover formed as the head and neck, above a hollow body carved with scrolls, fur and scales and issuing a waved tail, stamped with worn 'HR' (?) mark and post 1866 Diana head standard mark with 'A' for Vienna  
14½ in. (37 cm.) high; 17 in. (43 cm.) wide; 6 in. (15 cm.) deep

£40,000-60,000

\$52,000-78,000  
€47,000-69,000





Rock crystal Chimera mounted in enameled gold, Milan, circa 1650  
© Thyssen-Bornemisza collection.



Table-fountain in the form of a lion dragon in the collection of the Kunsthistorisches Museum, Vienna  
© KHM-Museumsverband

Dating to the late nineteenth century, this rock crystal chimera is derived from a series of similar zoomorphic ornaments, often ewers, carved from rock crystal or other hardstones in the form of fantastic beasts or sea monsters, created in the late sixteenth or early seventeenth century by Milanese craftsman. With no local court to supply, Milanese artists fulfilled commissions from all over Italy, from Madrid and from the major cities North of the Alps. The Saracchi brothers, Milanese hardstone carvers, were commissioned by Albrecht V and Wilhelm V in Munich, whilst Emperor Rudolf II was successful in bringing members of another prominent family of glyptic artists - the Miseroni - from Milan to Prague.

Made in Vienna in the late nineteenth century, the present example is specifically derived from three known Renaissance examples:

- Two table-fountains in the form of lion dragons in the Kunst Historisches Museum, Vienna (one of which is signed and dated 'Ferdinadt Misiron fecit 1676', inventory numbers 2330 and 2331).
- A Chimera, described as Milanese and circa 1650, in the Thyssen-Bornemisza collection (illustrated in A. Somers Cocks & C. Truman, *The Thyssen-Bornemisza Collection: Renaissance Jewellery, Gold Boxes and Objets de Vertu*, London, 1984, cat. no. 38, pp. 154-155).

The Chimera is a fire-breathing monster with a lion's head, winged goat's body and a serpent's tail, however a chimera has come to describe any mythical or fictional animal with parts taken from various animals. The Ancient Greek poets Homer and Hesiod describe the Chimera as an offspring of Typhon and Echidna and a sibling of such monsters as Cerberus and the Lernaean Hydra. In Medieval art, although the Chimera of antiquity was forgotten, chimerical figures appear as embodiments of the deceptive, even satanic forces of raw nature.

Although the seeing of a Chimera had been an omen for disaster, by the Renaissance it had come to symbolise anything composed of very disparate parts, or perceived as wildly imaginative, implausible, or dazzling. The rendering of the chimera in rock crystal is therefore doubly apt, in that rock crystal is very hard and difficult to carve, and therefore embodies the chimera as a thing which is hoped for but is illusory or impossible to achieve.

As with many other minerals, rock crystal is thought to hold mystical powers which can aid its owner. This was particularly true in that rock crystal - which was both 'invisible' and incredibly durable - seemed to represent that interim state between the seen and unseen worlds. For Christians in particular, rock crystal had associations with the conception of Christ, where the rock crystal represented the pure receptacle which was the Virgin, receiving the light of her Son. From the very earliest civilisations, rock crystal has therefore been crafted into jewellery, sculptures and vessels. One of the high points of its use was certainly in the sixteenth century, when princely courts commissioned Milanese makers to produce fantastic rock crystal objects to display their sophistication and wealth. One of the greatest repositories of these objects today is the collection of the French Dauphin, son of Louis XIV, which was inherited by the Dauphin's son, Philip V of Spain, and which is now housed in the Prado, Madrid.

The nineteenth century brought a renewed interest in the past and a new enthusiasm for the Gothic style revived appreciation of medieval and Renaissance objects. This historicism, although imbued with sentiment, showed a fervent regard for the past and a desire to recreate its forms. Subject to renewed appreciation, works of art were restored, often beyond the point of conservation, and copied with variations - their beauty thus interpreted through nineteenth century eyes. Masters of this were Reinhold Vasters (1827-1909), who restored and remounted sixteenth century rock crystal objects as well as creating derivative variants entirely of nineteenth century origin, and Herman Ratzersdorfer (1817-1881); son of an antiques dealer who found it more lucrative to imitate, rather than restore, Renaissance works of art. Ratzersdorfer's production fast became much in demand and was legitimized by his 'HR' hallmark and by submissions to the 'Great Exhibitions' of the 19th century, beginning with the 1851 Crystal Palace in London, and crowned by his much applauded display at the 1873 Vienna World's Fair. Closely related objects to the present lot, both by Ratzersdorfer, include a winged hippocamp sold Christie's, London, 25 November 2008, lot 81 (£91,000) and an ostrich sold Christie's, New York, 21 October 2003, lot 159 (\$197,900).



# 4

## A GLAZED TERRACOTTA ROUNDEL DEPICTING THE VIRGIN AND CHILD WITH AN ADORING ANGEL

BY SANTI BUGLIONI (1494-1576), FLORENCE, CIRCA 1510-20

The central roundel surrounded by a frame consisting of winged cherub heads interspersed with star motifs, egg and dart decoration, fruits and foliage, and a purple scaled border  
49 in. (124.5 cm.) diam.; 7½ in. (19 cm.) deep

£60,000-100,000

\$78,000-130,000  
€70,000-120,000

### PROVENANCE:

Thomas Wentworth Beaumont (d. 1848) or his son, Wentworth Blackett Beaumont, 1st Baron Allendale (1829-1907), and by descent, first at Bretton Hall, Yorkshire, until circa 1947, and then at Bywell Hall, Northumberland.

### COMPARATIVE LITERATURE:

G. Vasari, *Lives of the Painters, Sculptors and Architects*, 1568, reprinted 1996, vol. 2, p. 557.

A. Marquand, *Benedetto and Santi Buglioni*, Princeton, 1921, reprinted New York, 1972, pp. 72-75, nos. 70-79.

H. Tietze and E. Tietze-Conrat, 'The Allendale Nativity in the National Gallery', *The Art Bulletin*, vol. 31, no. 1, March 1949, pp. 11-20.

G. Gentilini, *I Della Robbia, La scultura invetriata nel Rinascimento*, Florence, 1992, p. 414.



Bretton Hall, Yorkshire  
© Private Collection





*"I suppose nothing brings the real air of a Tuscan town so vividly to mind as those pieces of pale blue and white earthenware...like fragments of the milky sky itself, fallen into the cool streets, and breaking into the darkened churches."*

William Pater

#### **THE MAGIC RECIPE**

Luca della Robbia is celebrated for perfecting the art of tin-glazed terracotta. The coloured glazes of the della Robbia's were made of silicon, tin and lead oxides mixed with other 'secret' ingredients that created a glossy, water-resistant surface that does not fade, and enhanced the expressive effects of the sculptural forms, worked out of clay from the river Arno. From the mid-15th century onwards Luca worked almost exclusively in this medium, together with his nephew Andrea, as their works became rapidly successful throughout Europe.





Giorgione, *Adoration of the Shepherds*, known as the *Allendale Nativity*, acquired by Thomas Wentworth Beaumont in 1847 @ National Gallery of Art, Washington

### SANTI BUGLIONI

According to Vasari the knowledge of how to produce such works was passed onto the rival Buglioni family through espionage. Benedetto Buglioni 'received the secret of glazed terracotta work from a woman related to the house of Andrea della Robbia... From Benedetto the secret descended to Santi Buglioni, the only man who now knows how to work at this sort of sculpture' (Vasari, *loc. cit.*). Santi Buglioni was a relative of Benedetto Buglioni, with whom he collaborated, and inherited his workshop and name. He soon developed a more modern style than Benedetto, reflecting his interest in Mannerism, which was then developing under his contemporary Michelangelo. Buglioni worked with Michelangelo's pupil Niccolò Tribolo on the decorations for the wedding of Cosimo I and Eleonora of Toledo in 1539, and on the pavements of the library at S Lorenzo and in the Palazzo Vecchio and Boboli Gardens.

### THE ALLENDALE ROUNDDEL

One of Santi Buglioni's earliest independent works was a large altarpiece of the *Madonna Enthroned with Saints* at San Gimignano, Antona. In the lunette for this altarpiece Buglioni devised a scene of the Virgin, robed in white, kneeling in adoration before the nude Christ Child, who is supported by an adoring Angel (Marquand, *op. cit.*, no 70). This same composition was used successfully as the focal point of the present lot, but transported into a medallion form of imposing scale with a lavish frame of a continuous wreath of fruit, flowers and wheat. This form was evidently popular and a number of versions survive, of which the best known are in the Bode Museum, Berlin, and in the Museo di Palazzo Taglieschi, Anghiari (Gentilini, *loc. cit.*). These other versions each differ in the colour and intensity of the glazes they have been given.

### THE ALLENDALE GROUP

Thomas Wentworth Beaumont (1792-1848) was a prominent Liberal at the time of the Reform Bill and a great artistic patron, who had the wealth of the Blackett's Yorkshire lead mines at his disposal. In 1847 Beaumont acquired Giorgione's celebrated *Adoration of the Shepherds* now in the National Gallery of Art, Washington. This painting became known as the *Allendale Nativity*, and the related panels of the altarpiece the *Allendale Group*, after his son Wentworth Blackett Beaumont, who was raised to the peerage as Baron Allendale. Wentworth Blackett Beaumont was also a great collector of Italian Renaissance paintings, which were predominantly displayed at his ancestral home, the Palladian Bretton Hall, which is now home to the Yorkshire Sculpture Park.

*Please note the present lot is accompanied by a thermoluminescence test from Oxford Authentication dated 17 October 2016 stating that it was last fired between 400 and 700 years ago.*

PROPERTY FROM A EUROPEAN COLLECTION

5

### A SWEDISH ENAMELLED GOLD SNUFF-BOX

BY FRANTZ BERGS (FL.1725-1777), MARKED, STOCKHOLM, 1759, LATER STRUCK WITH A DUTCH IMPORT MARK AND A DOUBLE-HEADED EAGLE INCUSE MARK

Rectangular box, the cover, sides and base each decorated *en plein* in translucent green *basse taille* enamel against a sun-burst engine-turned gold ground within chased flower and foliate outer borders, the cover depicting Adonis being led towards a sleeping Venus by two cherubs, before a classical vase in a wooded landscape, Adonis stands, spear in hand, with hunting dogs whilst Venus sleeps on a tasselled cushion, the base depicting Venus weeping before the tomb of Adonis, Cupid at her side with an extinguished torch, a Roman soldier looking on, each side depicting Cupid either alone or with a cherub  
2 $\frac{7}{8}$  in. (75 mm.) wide

£500,000-700,000

\$650,000-910,000  
€580,000-810,000

#### LITERATURE :

*The Magic of the Silversmith's Trade, European Silver in Private Collections from 1500 to 1850*, Museum voor Sierkunst en Vormgeving, Antwerp, 2000, no. 323, pp. 270-271.



(base)





Frantz Bergs was born in 1697 and became active as a goldsmith in Stockholm from 1725 after having been apprenticed to his uncle Henry Richter. He took over his uncle's workshop at Lilla Nygatan and became court jeweller in 1742. Bergs was frequently employed by Queen Louise Ulrika (1720-1782), Queen of Sweden (1751-1771), and indeed he made changes to the coronation regalia for the coronation of Adolf Fredrick (1710-1771) in 1751. Bergs was certainly Sweden's most important goldsmith of the rococo period and is praised by A. K. Snowman, *Eighteenth Century Gold Boxes of Europe*, London, 1966, p. 110 thus, "Frantz Bergs (1725-77) the King's own goldsmith, made snuff-boxes in Stockholm that yield nothing in delicacy and finish to the finest and most *racé* examples from Paris". The eagle displayed incuse mark appears on at least two French 18th century snuffboxes in the Lehman Collection in the Metropolitan Museum of Art, New York, Robert Lehman Collection, 1975.1.1537 and 1975.1.1543. The eagle displayed mark on these two boxes has been interpreted by Charles Truman as the inventory mark of the Russian Imperial Collections, and that the eagle mark on the present box is a similar collection stamp. See Wolfram Koeppe et. al., *Decorative Arts in the Robert Lehman Collection*, New York, 2012, no. 74, pp.155-156 and no. 77, pp.159-160.

The subject on the cover of the box is taken from the etching and engraving by Etienne Baudet (1631-1716), *Venus and Adonis* (Met. X: 503-559), 1672, plate 3 of a series of four prints after four paintings by Francesco Albani. The original painting is *Adonis Led to Venus by Cherubs* by Francesco Albani (1578-1660). The original resides in the Louvre, and is one of a series of four, called *The Story of Venus*, commissioned in 1621 by Ferdinando Gonzaga, Duke of Mantua, for the Villa Favorita in Mantua. The series was completed in 1633 by Albani when he was working in Florence for the Medici family, who purchased the series after Ferdinand Gonzaga's death. Albani studied with Guido Reni under Denis Calvaert and later with the Carracci brothers. His paintings were adapted as tapestries by Jan van Orley (d. 1735) for the Brussels workshops of Judocus de Vos and Jan Frans van der Hecke and a complete set of these tapestries remain in the Green Velvet Bedchamber, Houghton Hall, Norfolk (Houghton Guide, Norwich, 1989). The Houghton tapestries are the only Brussels Venus and Adonis set remaining in England. They were located in the Green Bedchamber at Houghton from as early as 1743. The story of Venus and Adonis derives from Ovid's *Metamorphoses*. Venus, infatuated with the handsome young Adonis, knew that his passion for hunting would ultimately cause his death. Tired from pursuing Adonis, Venus lays to rest on a tasselled cushion. Cherubs lead Adonis to her, his dogs already straining on the leash to go hunting. Adonis leaves her to pursue the hunt and tragically meets his death when killed by a boar.





16th/17th century engraving by Antonio Tempesta, entitled 'Orpheus Charming the Birds and the Animals'

FROM THE COLLECTION OF HARRY HYAMS  
PROPERTY OF A LADY

■ 6

### A GEORGE II PIETRA DURA AND MAHOGANY CABINET-ON-STAND

THE PIETRA DURA PANELS ATTRIBUTED TO THE GRAND DUCAL WORKSHOPS,  
FLORENCE, SECOND HALF 17TH CENTURY, THE CABINET-ON-STAND CIRCA 1755

The moulded cornice above a pair of doors, enclosing a fitted interior veneered in padouk and inset with sixteen specimen *pietra dura* panels, the fourteen drawers depicting flowers and birds on fruiting branches, the central arched door depicting Orpheus surrounded by charmed animals, flanked by columns and enclosing a further drawer and open compartment, the stand with square chamfered legs and pierced brackets, with Brown & Co, Chester storage label 61¼ in. (155.5 cm.) high; 32 in. (81 cm.) wide; 19¼ in. (50 cm.) deep

£70,000-100,000

\$91,000-130,000

€81,000-120,000

#### PROVENANCE:

Bequeathed by Harry John Hyams (1928-2015) to the present owner.









The Cucci Cabinet  
© Christie's Images, 2009

This richly figured mahogany cabinet-on-stand was specifically made in England in the 1750s to display a collection of costly and jewel-like coloured 17th century *pietre dure* panels, and would have been the *pièce de résistance* of the principal room in which it was placed. Such pictorial panels, on a background of black marble edged with yellow marble borders, were created by the *Galleria de' Lavori*, the Medici grand-ducal workshop in Florence, founded by Grand Duke Ferdinando I of Tuscany in 1588 (renamed the *Opificio delle Pietre Dure* in the mid-1800s). They were almost certainly collected on the Grand Tour by the wealthy patron, who commissioned the cabinet. Such cabinets evolved from the German *Wunderkammer* or Italian *studiolo*, and ebony-framed reliquaries ornamented with *pietre dure* panels and gilt bronze mounts. They had several functions: as a 'cabinet of curiosities' in which precious items such as gemstones, carved ivories, and small bronzes were kept; as a statement piece of furniture that illustrated the refined learning of the cabinet's owner; and also to display wealth and prestige. The ultimate example of this is the Badminton Cabinet, sold twice at Christie's, most recently on 9 December 2004 (£19,045,250 including premium).

#### FLORENTINE PIETRE DURE AND THE GALLERIA DE' LAVORI

Corresponding Florentine ebony cabinets with *pietre dure* panels, the latter identifiable from Roman examples by their naturalistic compositions, demonstrate the technique of hardstone inlay using rare and semi-precious stones, and were among the most costly furniture of the late 16th and 17th centuries. Such panels/stones were mesmerising not only for the polychrome splendour and brilliance of the precious hardstones and figuring but also for their association to often remote regions with rich historic and mythological associations.

The theme of the central panel of this cabinet is the legendary Thracian poet, Orpheus charming the animals with his *lira da braccio*, an early type of viol, one of the *Galleria de' Lavori's* most popular subjects, and reflects the high technical standards of the workshop (Koeppel, Giusti, *op. cit.*, pp. 176-177).<sup>1</sup> The imagery is undoubtedly derived from an Italian 16th/17th century engraving by Antonio Tempesta (1555-1630), entitled 'Orpheus Charming the Birds and the Animals' (Harvard Art Museums/Fogg Museum, object no. S9.26). This central panel is framed by a tabernacle flanked by Tuscan columns, also found on Florentine 17th century cabinets.

There are at least twenty-two documented hardstone Orpheus plaques, most with slight variations (Koeppel, Giusti, *op. cit.*, pp. 176-177)<sup>1</sup> including:

- A magnificent Louis XIV gilt-bronze and *pietre dure* mounted ebonised and parcel-gilt cabinet-on-stand, attributed to Domenico Cucci and the Gobelins Workshop, Paris, *circa* 1665-75, sold Christie's, King Street, 10 December 2009, lot 875 (£4,521,250 including premium)
- A pair of Sicilian cabinets at the château de Beloeil, Mons, Belgium
- An ebony and *pietre dure* table cabinet, *circa* 1620, formerly in the collection of the Frescobaldi family of Florence, now in the Detroit Institute of Arts (accession no. 1994.77).
- 'The Barberini Cabinet', *circa* 1606-23, in the Metropolitan Museum of Art, New York, made for Cardinal Maffeo Barberini (1568-1644), the son of a Florentine merchant, and later Pope Urban VIII (accession no. 1988.19).
- A cabinet, dated 1650, at Chirk Castle, Wrexham, probably acquired by Sir Thomas Myddleton during his Grand Tour in the early 1670s (Jervis, Dodd, *op. cit.*, p. 12, fig. 13).<sup>2</sup>
- A version of the Orpheus *pietre dure* panel is intriguingly inset into an alcove surrounding the throne in the Hall of Public Audience at the Red Fort, Delhi. Dating to *circa* 1631-40, its presence suggests that the Indian Mughal rulers were as fascinated by Florentine *pietre dure* as their Western counterparts (Koeppel, Giusti, *op. cit.*, pp. 176-177).<sup>1</sup>



Detail of the central plaque from the Cucci Cabinet  
© Christie's Images, 2009



Plate CXX from Thomas Chippendale's *Director* (1754)

The smaller panels of flowering branches and birds may derive from Jacopo Ligozzi's (1547-1627) drawings of birds and flora; he was commissioned to create some of the depictions found in the encyclopaedic visual catalogue of the plant collections of Bolognese Ulisse Aldrovandi (held in the *Gabinetto Disegni e Stampe* of the Uffizi Gallery, Florence). These panels were also made by the *Galleria de' Lavori*; 17th century panels of the same design are featured on an Italian cabinet-on-stand, acquired by Sir Hamilton Seymour in Florence in the 1830's, sold Christie's, King Street, 10 June 2004, lot 22 (£50,190 including premium).

### THE MAHOGANY CABINET-ON-STAND

The mahogany cabinet-on-stand dates from the 1750s; Thomas Chippendale includes a design for a very similar cabinet and stand in his first edition of the *Director* (1754), plate CXX. The large scale importation of mahogany was predominantly from Jamaica up until the 1760s, hence the adoption of the term 'Jamaica wood' to describe this timber (Bowett, *op. cit.*, pp 354-357).<sup>3</sup> The use of padouk wood in English furniture starts in the 1720s when it was referred to by 18th century English cabinet-makers as 'rosewood' because of its rosy colour. The metalwork side handles and escutcheons are in the Rococo style, first introduced to England in the 1740s.

This cabinet was undoubtedly made specifically for these *pietre dure* panels, collected by the patron while on the Grand Tour. One such example of this practice, was the English diarist, John Evelyn (1620-1706), who brought nineteen plaques back from Florence and had a cabinet made in England for their display (Massinelli, *op. cit.*, p. 37).<sup>4</sup> Another English mahogany cabinet inset with Florentine *pietre dure* panels was in the collection of Thomas Alexander Fermor-Hesketh (3rd Baron Lempster) at Easton Neston, Northamptonshire (*ibid.*). The English Grand Tourist didn't limit themselves to collecting *pietre dure* panels, another example was the ivory plaques acquired by Thomas Brand (1770) while in Italy that were mounted onto an English padouk cabinet, sold 'The Exceptional Sale', Christie's, London, 5 July 2012, lot 5 (£1,217,250 including premium).



- 1 W. Koeppel, A. Giusti, *Art of the Royal Court: Treasures in Pietre Dure from the Palaces of Europe*, New Haven and London, 2008, pp. 176-177.
- 2 S. Swynfen Jervis, Dudley Dodd, *Roman splendour English Arcadia*, London, 2015, p. 12, fig. 13.
- 3 A. Bowett, *Early Georgian Furniture*, Woodbridge, 2009, pp. 354-357.
- 4 A-M. Massinelli, *Hardstones: The Gilbert Collection*, London, 2000, pp. 36-37.

## WILLIAM BECKFORD'S PEDESTAL CABINETS FROM 19 LANSDOWN CRESCENT, BATH



Lansdown Crescent, Bath  
© Victoria Art Gallery, Bath

PROPERTY OF BRENDA, LADY COOK



### A PAIR OF GEORGE IV RIGA OAK, POLLARD OAK, EBONY AND PARCEL-GILT PEDESTAL CABINETS

THE DESIGN ALMOST CERTAINLY BY WILLIAM BECKFORD AND  
HENRY EDMUND GOODRIDGE,  
THE MANUFACTURE ALMOST CERTAINLY BY ENGLISH & SON, BATH,  
CIRCA 1825-30

Each rectangular porphyry top within a moulded border above a frieze drawer inlaid with a geometric pattern and applied with carved paterae, above six panelled drawers, one lined with purple velvet, flanked by fluted corner columns, the sides and back similarly decorated and panelled, on a moulded base, the porphyry tops of different thickness but apparently original  
35¼ in. (91 cm.) high; 23½ in. (60 cm.) wide; 16½ in. (42 cm.) deep (2)

£70,000-100,000

\$91,000-130,000  
€81,000-120,000

#### PROVENANCE:

Commissioned by William Beckford Esq., for the 'Large Front Drawing Room' of  
19 Lansdown Crescent, Bath.

Following his death in 1844, sold Messrs. English & Son, 'The Duchess's Drawing Room',  
20 Lansdown Crescent, Bath, 24 July - 1 August 1848, lot 41 (£32).

Acquired by Sir Francis Cook, Jersey, circa 1954-60.

#### LITERATURE:

Recorded in the posthumous *'Inventory of Property of William Thomas Beckford'* in the 'Large  
Front Drawing Room' of 19 Lansdown Crescent, Bath, made by English & Son of Bath and  
R. Hume of London, dated 13 September 1844.





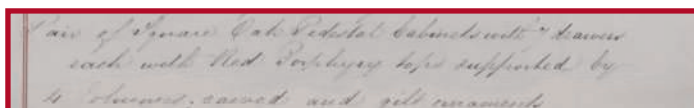
William Beckford, by George Romney, 1781  
© Christie's Images, 2012

This pair of handsome oak, ebony and parcel-gilt pedestal cabinets formed part of William Beckford's remarkable collection of furniture at 19 and 20 Lansdown Crescent, Bath. They personify Beckford's 'new style', which combined 'historical inspirations with modern forms', introduced at Lansdown Crescent and Lansdown Tower following the sale of the contents of Fonthill Abbey, Wiltshire in 1823 (Frost, *op. cit.*, p. 1).<sup>1</sup> Almost certainly made by the cabinet-making firm of English & Sons of Bath, who were also upholsterers and auctioneers, possibly in conjunction with Robert Hume of London, their style is architectural and neo-classical, combining imported Riga oak and pollard oak with ebony and gilt enrichments to striking effect.

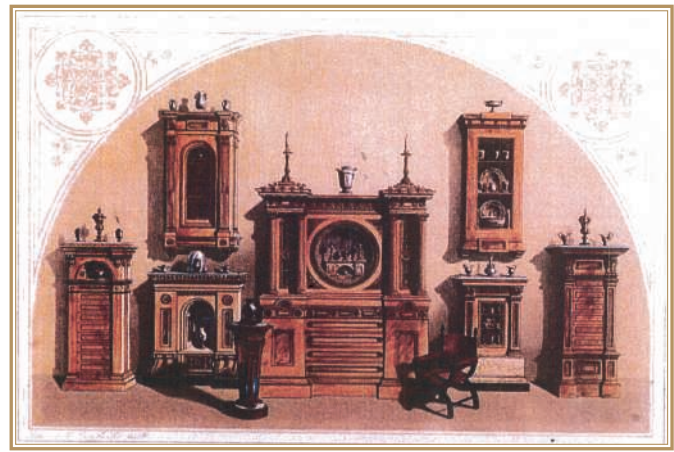
### WILLIAM BECKFORD AND LANSDOWN CRESCENT

Following the sale of whimsical Fonthill Abbey, Wiltshire, and a large part of its contents in 1823, Beckford moved to Bath, initially living in 66 Great Pulteney Street before settling at 20 Lansdown Crescent. He subsequently acquired the adjoining 1 Lansdown Place West, on the corner of Lansdown Crescent, and 19 Lansdown Crescent, and set about their refurbishment in a historicist style. In September 1844, the cabinets were recorded in the 'Large Front Drawing Room No. 19', undoubtedly the grandest room at Lansdown Crescent, in an inventory raised by English & Sons and Robert Hume:

'Pair of Square Oak Pedestal Cabinets with 7 drawers each with Red Porphyry tops supported by 4 columns; carved and gilt ornaments' (Ms. Beckford c.58).



The extract over two pages from 1844 inventory,  
© Bodleian Library



Oak furniture at Lansdown Tower, from *Views of Lansdown Tower* (1844)

By July 1848, they had evidently been moved to the adjoining room, the 'Duchess's Drawing Room', a second reception room, so-called because it housed a portrait of Beckford's daughter, Susan Euphemia, Duchess of Hamilton, by Thomas Phillips, painted in *circa* 1810. At this date, they were listed in the sale catalogue of the contents of Lansdown Crescent, held by English & Sons, as,

'Lot 41 - A pair of beautiful and costly pedestal cabinets, each with 7 drawers, 24 in. by 17 in., and 3 ft. in height, composed of Riga and pollard oak, with ebony and gilt enrichments, surmounted by slabs of the finest red porphyry, supported by fluted columns £32.0.0'

These cabinets illustrate Beckford's 'highly personal new style' when he moved from Fonthill Abbey to Bath (Frost, *op. cit.*, p. 1).<sup>1</sup> Beckford evidently had a predilection for oak, which as an antiquarian allowed him to create an Old English or self-styled medieval interior (Ostergard, *op. cit.*, p. 268).<sup>2</sup> In the introduction to *Views of Lansdown Tower* (1844)<sup>3</sup>, Edmund English (of English & Sons) wrote, 'It may not be generally known, that the first embellishments of this charming edifice were sold a few years ago, with the view of refurnishing the whole more classically, as it now stands' (Levy, *op. cit.*, p. 25).<sup>4</sup> Although this relates to Lansdown Tower, Beckford's retreat situated on a hill outside Bath, Lansdown Crescent, in the town centre, was conceived in tandem with this building, and Beckford divided his time and his collection of works of art and books between the two.

Oak and parcel-gilt furniture from the latter part of Beckford's life is shown in *Views of Lansdown Tower*.<sup>3</sup> Extant furniture includes an architectonic-form, oak and parcel-gilt coffer and stand, one of four probably made by Robert Hume Jr. after 1831 for the Scarlet Drawing Room at Lansdown Tower (Frost, *op. cit.*, p. 1).<sup>1</sup> This coffer, similarly to the present cabinets, was probably designed by Beckford in partnership with the architect of Lansdown Tower, Henry Edmund Goodridge (1797-1864). It was acquired by the Beckford Tower Trust in 2011, and is now on display at the (renamed) Beckford's Tower and Museum, Bath. There is also a tripod pedestal from Lansdown Tower, *circa* 1827-44, in the same collection, in the same vein. Furthermore, plate 14 of *Views of Lansdown Tower* shows that there were similar oak pedestal cabinets at the tower.<sup>3</sup>

The taste for oak furniture, however, may predate the decoration of Lansdown Crescent and Tower; the combination of oak, ebony and gilt enrichments evidently inspired by Beckford's former idiosyncratic use of ebony and pietre dure. Although not as extensively used at Fonthill Abbey, Beckford furnished the 'Edward the Third Gallery' with 'oak stands' and 'ebony fluted stands', commissioned brackets in oak with 'outlines slightly touched with gold' in the 'Oratory', and specified oak for the new base of the great Borghese pietre dure table top, now at Charlecote Park, Warwickshire (Ostergard, *op. cit.*, no. 85; p. 268; NT 532954).<sup>2</sup>

Many of the pieces, including the present cabinets, had strong architectural elements, and were intended to house Beckford's most precious objects. Beckford had a number of cabinets of this form but made of other timbers or materials at Fonthill Abbey, including a pair of *circa* 1815 ebony cabinets attributed to E.H. Baldock in the Crimson Drawing Room, lots 1144 and 1145 in the 1823 Phillips sale, a single cabinet, attributed to Robert Hume (all now at Charlecote), and a pair of French 1825 hardstone cabinets (in the collection of the Duke of Sutherland by 1839) (Ostergard, *ibid.*, nos. 87, 86 and 160).<sup>2</sup> A magnificent ebony cabinet with *pietre dure* panels made by Robert Hume in 1815-1820 for Fonthill Abbey, and later in the collection of the Dukes of Westminster, sold 'The Exceptional Sale', Christie's, London, 5 July 2012, lot 12 (£157,250 inc. premium).

### ENGLISH & SONS

The present cabinets were almost certainly made by the Bath cabinet-making firm of English & Sons, who were also upholsterers and auctioneers. In the 1848 sale catalogue, English & Sons described these cabinets as being made of 'Riga oak' and 'pollard oak' confirming they actually knew they had imported the oak. English & Sons were certainly engaged to refurbish furniture at Lansdown Tower in May 1841 when Beckford instructed Edmund English to enrich the lids of the coffers with gilding (Frost, *op. cit.*, pp. 4-5).<sup>1</sup> Other oak furniture there was similarly applied with gilding 'to enhance the richness of the rooms' and upgrade 'the earlier austerity of the initial interior designs (*ibid.*). English & Sons were associated in some way to Robert Hume Jr., a key figure in the supply of furniture to Fonthill Abbey and Lansdown Tower. On 13 September 1844, several months after Beckford's death, 'English & Sons of Bath' together with 'R. Hume of London' compiled an inventory for '19 & 20 Lansdown Crescent, Bath & the Tower & Farm, Lansdown' (Ms. Beckford c.58).



Coffer and stand from Lansdown Tower  
© Beckford's Tower & Museum, Bath

In an interesting case of serendipity, between 1794 and 1799, Beckford had rented Monserrate Palace, Portugal, which was subsequently purchased in 1856 by Francis Cook. Whilst these cabinets were made for Lansdown Crescent, Sir Francis Cook, no doubt inspired by the Beckford connection, acquired the cabinets in the late 1950s. Sir Francis Cook became the head of his father's textile manufacturing and wholesaling firm in 1869, establishing through it a fortune that enabled him to become one of the principal collectors of antique Greek and Roman sculpture in the Victorian period, as well as a major buyer of paintings, acquiring his collection mostly at auction between 1855 and 1870. Cook's wide-ranging collection of paintings at Doughty House was one of the finest of his time, containing works such as Titian's celebrated Portrait of Ranuccio Farnese, Fra Filippo Lippi and Fra Angelico's Adoration of the Magi, Bellini's Episode from the Life of Publius Cornelius Scipio, François Clouet's A Lady in her Bath and Mantegna's The Christ Child blessing (all National Gallery, Washington, D.C.) and Titian's Portrait of a lady (National Gallery, London).

- 1 A. Frost, 'Beckford's Treasure Chest returns to Lansdown Tower', *Furniture History Newsletter*, no. 185, February 2012, pp. 1-5.
- 2 D. E. Ostergard, *William Beckford 1760-1844: An Eye for the Magnificent*, New Haven and London, 2002, pp. 263-275.
- 3 E. English, 'Ornamental furniture from Mr. Beckford's collection', *Views of Lansdown Tower*, London, 1844, plate 14.
- 4 M. Levy, 'A Coffer from Lansdown Tower', *Beckford Journal* 3, 1997, pp. 25-29.



The east façade, Harewood House, Yorkshire, photographed in 1901  
© Country Life



The Hon. Edward 'Beau' Lascelles (1764-1814)  
by John Hopner (1758-1810)  
© Harewood House Trust

\*8

## A REGENCY ORMOLU-MOUNTED CHINESE FLAMBE-GLAZED VASE AND COVER

THE MOUNTS ATTRIBUTED TO VULLIAMY & SON, *CIRCA* 1806, THE PORCELAIN WITH A QIANLONG INCISED SEAL MARK AND OF THE PERIOD (1736-1795)

The cover with a budding finial above a stiff-leaf-cast everted rim flanked by rosette and anthemion ornamented scrolled handles, originally with either a giltwood or ormolu socle  
21½ in. (54.6 cm.) high

£120,000-180,000

\$160,000-230,000  
€140,000-210,000

### PROVENANCE :

The vase probably supplied by Robert Fogg and mounted by Vulliamy & Son, London *circa* 1806, to either Edward Lascelles, 1st Earl of Harewood (1740-1820), or for his eldest son Edward 'Beau', Viscount Lascelles (1764-1814) and by descent at Harewood House, Yorkshire, until sold, Christie's, London, 5 December 2012, lot 524 (£241,250).

### LITERATURE :

Harewood House 1892 inventory, p. 37.

This superb ormolu-mounted Chinese *sang-de-boeuf* vase is almost certainly the one recorded in the 1892 inventory for Harewood House, Yorkshire, in the south end of the Gallery: 'A *Bottle shaped vase with long neck of Chinese porcelain covered with purple splashed sang de boeuf glaze with ormolu base, rim, stopper and handles of the Empire Style.* H. 21½ inches'.<sup>1</sup>







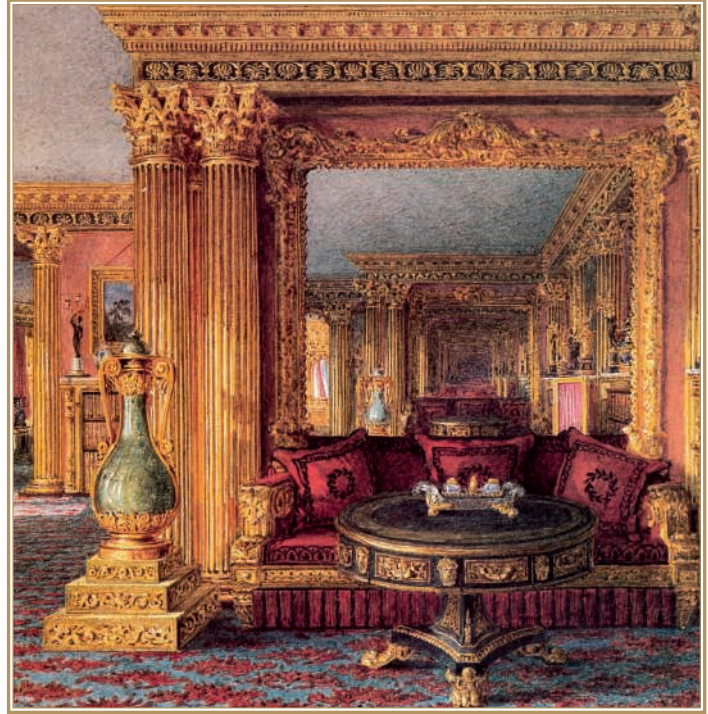
Part of the celebrated collection of ormolu-mounted oriental porcelain in the Gallery at Harwood House © Country Life

The ormolu description 'Empire Style' possibly acknowledging its French inspiration although in fact it is of English manufacture and Regency. The Gallery was the glorious culmination to the parade of rooms on the *piano nobile*, designed by Robert Adam (1728-92) for Edwin Lascelles, 1st Baron Harewood (1713-95), in the mid-1760s, and as such it was the most impressive, displaying an 'exceptional degree of costly enrichment'.<sup>2</sup> In the earliest guide book to Harewood House, dated 1819, John Jewell described this magnificent room as:

*'This room extends over the whole west end of the house, and is seventy-six feet six inches, by twenty-four feet three inches, twenty-one feet three inches high; it is truly elegant, and presents such a show of magnificence and art, as eye hath seldom seen, and words cannot describe.'*<sup>3</sup>

The porcelain collection of the Earls of Harewood was considered one of the finest in England, and still includes a significant amount of ormolu-mounted Chinese porcelain, much of it displayed today as it was in the late-19th century in the Gallery. An 1838 inventory, 'List of China, Harewood House, London', which itemised porcelain transferred from Harewood House, Hanover Square (formerly Roxburghe House) to Harewood House, Yorkshire, shows the extent of the collection. Some of this was sold at Christie's, London, 1 July 1965, and a Louis XV clair-de-lune porcelain vase with ormolu mounts attributed to Jean-Claude Chambellan Duplessis from the Harewood collection sold at Christie's, London, 5 July 2012, lot 29 (£1,161,250 inc. premium).<sup>4</sup>

While not documented, it is likely that this vase was acquired by Edward, Viscount Lascelles (*circa* 1767-1814), the eldest son and heir of Edward Lascelles, 1st Earl of Harewood (1740-1820). Known as 'Beau' for his physical resemblance to the Prince of Wales, his reputation as a collector was already recognised during his lifetime, with a contemporary diarist writing, 'Young Mr. Lascelles has a taste for the arts'.<sup>5</sup> 'Beau' Lascelles patronised the London antique dealer, Robert Fogg of Golden Square and Regent Street buying Chinese and Sèvres porcelain including, on 28 December 1807, 'a pair of purple Enameld Jars Mounted' for £42.<sup>6</sup> While these were undoubtedly Chinese they are unlikely to be the present vase, which is made of *sang-de-boeuf* porcelain slashed with streaks of purple. Fogg, who described himself as 'Chinaman to the Prince Regent' was one of the pre-eminent antique dealers of the Regency period. He supplied a number of prestigious clients, including, in 1822, George IV with two 12 foot Pagodas comprised of Chinese porcelain plaques at a cost of £420 for Brighton



One of the vases from the Royal Collection, supplied by Vuillamy, illustrated in the Golden Drawing Room, Carlton House, from *The History of the Royal Residences*, 1819.

Pavilion, and in July 1814, the antiquarian, William Beckford (1760-1844), with 'sea-green bottles incredibly decorated with bronze'. In 1837, the diarist, Thomas Raikes (d. 1848) remarked upon the 'finest collection of old china in England' in the Hanover Square property of Lord Harewood that 'Fogg, the chinaman has in vain offered Lord Harewood immense sums' but which having belonged to 'Beau' Lascelles, was retained by the family as a souvenir of him.<sup>7</sup>

A further possibility is that this vase was acquired by the 1st Earl of Harewood, who was furnishing Harewood House in Yorkshire, and Roxburghe House (later named Harewood House) in Hanover Square. There are entries in the 1st Earl's personal accounts that show that Fogg was supplying 'China Wares', including on 8 April 1801, 'To paid Fogg for Glass & China Wares'<sup>8</sup>, and in 1810, the accounts reveal that the 1st Earl spent an astonishing £1,400 with Fogg.<sup>9</sup>

#### 'MAKER TO HIS MAJESTY': A VULLIAMY COMMISSION AT HAREWOOD HOUSE

The design and production of the ormolu mounts is attributed to the Pall Mall firm of Vuillamy & Son, based on their similarity to those on a pair of ormolu-mounted celadon vases in the Royal Collection, supplied to the Prince Regent, for Carlton House, by the Vuillamys, whose bill for £388 10s for the mounts was submitted in 1816.<sup>10</sup> These vases are illustrated in the 'Golden Drawing Room' at Carlton House, where they were placed on stepped gilt plinths.<sup>11</sup> The Vuillamy day books in the National Archives, Kew (TNA) show that both the 1st Earl and his son, the 'Hon. Lord Lascelles'/'Mr. Lascelles', were important clients. An example of a Lascelles commission includes, on 21 June 1809, an entry for Edward Lascelles, 'For mounting a pair of large baluster China vases. Made very large elegant snake handles highly chased (remountable). Made very elegant metal feet with... moulding and deep'.<sup>12</sup> Robert Fogg was evidently employed by the Vuillamys to supply porcelain or drill holes in porcelain, presumably to enable the mounts designed and created by the firm to be attached to the porcelain body. Interestingly, there are at least three other Chinese porcelain baluster vases at Harewood House with identical mounts.

Headed by the Royal Clockmaker Benjamin Vuillamy (1747-1811) with his eldest son, Benjamin Lewis (1780-1854) as junior partner, the Vuillamy firm began expanding their interests in the first decade of the 19th century into the production of a wide range of decorative



objects in ormolu, bronze and marble. The acquisition of such *objets de luxe* in ormolu and bronze, previously focused on French centres of excellence, gained a new momentum during the 1770s and 80s with the challenge from Matthew Boulton and the Vulliamys to the dominance of French craftsmanship in this area of the decorative arts. These British makers continued to flourish into the 1800s since the traditional Parisian suppliers of luxury goods had been largely cut off by the Napoleonic wars in France.

These ornamental objects were usually designed by the Vulliamys themselves in the latest Empire or proto-Regency taste, drawing on their extensive library of art and architecture. They closely supervised the making of each object by the network of independent specialists already employed to manufacture their ornamental clocks and using the finest techniques and materials.

The majority of customers for such articles were the nobility, led by the Prince of Wales, Thomas Thynne, 2nd Marquess of Bath at Woburn Abbey and as afore-mentioned, the Lascelles, father and son.

The following extract from the Benson Beevers manuscripts, compiled in the 1950s, details a bill dated 1810, the final year of Benjamin Vulliamy's life when his son was the dominant figure at 68 Pall Mall, revealing the breadth of commissions undertaken by the firm:

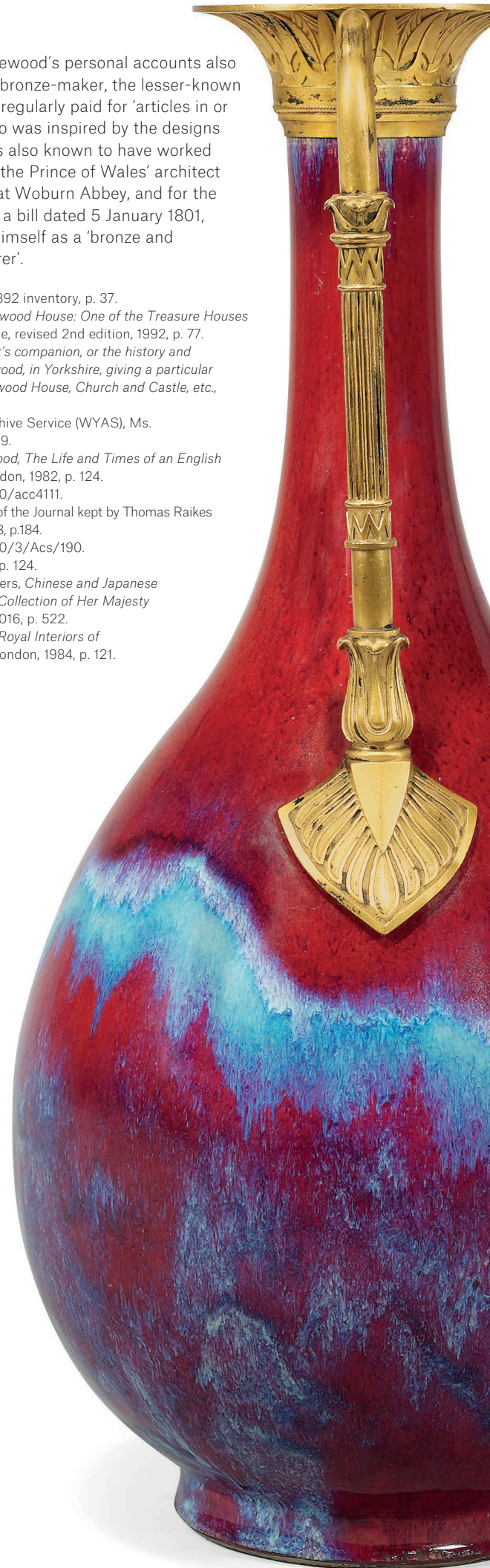
'Vulliamy & Son, Watch and Clockmakers to their Majesties, The Prince of Wales, and the Dukes of Kent, Cumberland and Cambridge... Ornamental Plate and Plate for table uses, designed in good taste, after antique models...Large or small orders executed in Silver or Silver-gilt in the best manner...Ornamental work in metal for lights or other purposes made and gilt in the best, or in common gilding'.



The Qianlong incised seal mark

The 1st Earl of Harewood's personal accounts also show that another bronze-maker, the lesser-known Alexis Decaix, was regularly paid for 'articles in or molu'.<sup>10</sup> Decaix, who was inspired by the designs of Thomas Hope, is also known to have worked for Henry Holland (the Prince of Wales' architect at Carlton House) at Woburn Abbey, and for the Prince of Wales. In a bill dated 5 January 1801, Decaix described himself as a 'bronze and ormolu manufacturer'.

- 1 Harewood House 1892 inventory, p. 37.
- 2 M. Mauchline, *Harewood House: One of the Treasure Houses of Britain*, Ashbourne, revised 2nd edition, 1992, p. 77.
- 3 J. Jewell, *The tourist's companion, or the history and antiquities of Harewood, in Yorkshire, giving a particular description of Harewood House, Church and Castle, etc.*, 1819, p. 27.
- 4 West Yorkshire Archive Service (WYAS), Ms. WYL250/3/Acs/519.
- 5 C. Kennedy, *Harewood, The Life and Times of an English Country House*, London, 1982, p. 124.
- 6 WYAS, Ms. WYL250/acc4111.
- 7 T. Raikes, A Portion of the Journal kept by Thomas Raikes from 1831-1847, vol. 3, p.184.
- 8 WYAS, Ms. WYL250/3/Acs/190.
- 9 C. Kennedy, *op.cit.*, p. 124.
- 10 TNA, LC 1½ 0; J. Ayers, *Chinese and Japanese Works of Art in the Collection of Her Majesty The Queen*, vol. II, 2016, p. 522.
- 11 Ed. D. Watkin, *The Royal Interiors of Regency England*, London, 1984, p. 121.
- 12 TNA, C 104/57/4.





PROPERTY OF MR. S. JON GERSTENFELD

■\*9

## A REGENCY GILT-LACQUERED BRONZE-MOUNTED BRASS STRONG BOX

CIRCA 1815-20, POSSIBLY BY GEORGE BULLOCK

The hinged top centred with a raised elongated lotus leaf patera surmounted by a berried vine final and with corner acanthus clasps, above a scrolling acanthus frieze over a foliate-wrapped thyrus and leaf spray, with egg-and-dart and lotus-leaf banding, the sides mounted with lion mask handles, on paw feet with scrolled brackets and anti-friction casters  
 35¾ in. (91 cm.) high; 40½ in. (103 cm.) wide; 28 in. (71 cm.) deep  
 Weight: 182 kg. (401 lbs.)

£100,000-200,000

\$130,000-260,000  
 €120,000-240,000

### PROVENANCE:

Lucie and Joachim Schuller.

Bequeathed by the above to the Glenbow Museum, Calgary, Canada.

Sold by the Glenbow Museum to benefit the Acquisitions Fund; Christie's, New York, 15 April 2005, lot 125 (\$430,400).



Design for a cellaret attributed to George Bullock, as illustrated in Richard Bridgens' *Furniture with Candelabra and Interior Decoration* (part published in 1825, and thereafter, 1838), plate 10



This impressive, and apparently unique, 'golden' strong box is designed in the Greek-revival manner, a style associated with the Tenterden Street, cabinet-maker and upholsterer, George Bullock (1782/83-1818), and made fashionable during the regency of the Prince of Wales (later George IV) in 1810-20. The 'antique' sarcophagus-form, enriched with 'Grecian' finely cast gilt-metal mounts, recalls Bullock's designs preserved in the *Wilkinson Tracings* (1820), now held by the City Museums and Art Gallery, Birmingham. The creation of this remarkable strong box was possibly a collaboration between Bullock, who may have supplied the model, and a maker and retailer of metal wares. Its festive ornament conceivably alludes to the Olympian god of wine, pleasure and festivity, Dionysus, and the poetry deity, Apollo, and it may have been intended as a strong box for a dining room.

### THE DESIGN

*Tracings by Thomas Wilkinson from the designs of the late Mr. George Bullock of 1820*, hereafter abbreviated to the *Wilkinson Tracings*, an album of furniture and ornamental drawings made in Bullock's workshop, are replete with Greek-revival ornamental designs for marquetry, including comparable thyrus, stiff-leaf and foliate banding. They demonstrate that the cabinet-maker was fashioning massive sarcophagus-form cellarets and plate-warmers, and it is not inconceivable that he should design a dining room strong box. Page 97 of the *Tracings* illustrates three wine-coolers, one of which has closely related lion-paw feet and lion-mask and ring handles. A design for a cellaret by Bullock is also shown in an elevation plan for the 'Dining Room at Armadal Castle [sic], seat of Lord Macdonald' (*Wilkinson Tracings*, p. 13).<sup>1</sup> In 1816, Bullock was requested by the Prince Regent to supply suitable furniture and furnishings for the Emperor Napoleon's residence-in-exile at Longwood, on the island of St. Helena, and a plan for the dining room includes a large sarcophagus-form cellaret.<sup>2</sup>

Patterns for related eight or twelve-bottled cellarets are also found in George Smith's *Cabinet-maker and Upholsterers Guide*, 1826, in particular fig. 2, which is of similar sarcophagus-form, and again illustrates virtually identical lion-paw feet.

Another related design for a cellaret attributed to George Bullock is illustrated in Richard Bridgens, *Furniture with Candelabra and Interior Decoration* (part published in 1825, and thereafter, 1838), plate 10. Bridgens had a long association with Bullock's workshop, probably as a designer; in 1810, 'at Messrs. Bullock and Gandy's' he showed a 'Design for a Monument' and 'Screen in Sefton Church restored', and in 1812, he exhibited his 'View of the entrance of the Ware Rooms of Mr. George Bullock's Egyptian Hall, Piccadilly, London' at Bullock's 'Grecian Rooms' in Bold Street.<sup>3</sup> These are almost certainly designs by Bullock; Bridgens, who was better-known for his Elizabethan and Gothic models, probably included Bullock's 'Grecian Style' designs in his publication following the latter's death in 1818. On the title page of his pattern book, Bridgens claimed that the designs were all his yet many appear in the *Wilkinson Tracings* as the work of Bullock.<sup>4</sup>

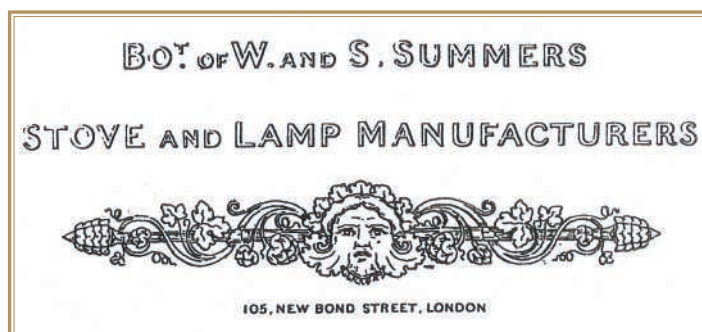
### GEORGE BULLOCK (1782/83-1819)

George Bullock is recognised as a leading exponent of the Regency Greek-revival fashion, and the renewed interest in the technique of metal inlay in the Boule style. On 4 September 1805, Bullock, and his business partner, Stoakes, opened the first 'Grecian Rooms' at 48 Church Street, Liverpool, and the following year it was re-launched in Bold Street before eventually moving to London's Piccadilly. Although Bullock is most frequently identified as a prominent Regency cabinet-maker, who produced furniture inlaid with native British woods, and 'Boule' marquetry, he was also a distinguished sculptor, modeller, marble mason and designer.

According to the publication, *The Stranger in Liverpool*, Bullock's 'Grecian Rooms' contained statuary 'candelabra', 'antique lamps' and 'griffins in marble and bronze' suggesting he designed and retailed metalwork from an early stage.<sup>5</sup> He was evidently familiar with modelling bronze figural sculptures; in 1805, Bullock and Stoakes supplied bronze figures to Stephen Tempest at Broughton Hall, Yorkshire, and in 1809, two bronze busts were produced for James Watt Junior's sculpture copying machine.<sup>6</sup> Furthermore, Bullock, who had discovered two quarries in Anglesey with strata that resembled porphyry and verde antique, which he named 'Mona marble' or serpentine marble, sent marble to London to be made into chimneypieces 'enriched with brass work of ormolu'.<sup>7</sup> A 'Mona marble' and ormolu chimneypiece was in the catalogue of the Bullock Sale, 1819, and as illustrated in the Bullock exhibition catalogue features Grecian-style ormolu capitals to the pilasters.<sup>8</sup>

Given the prominent use of brass inlay and ormolu mounts in Bullock's furniture it seems highly likely that the production of metalwork was part of his workshop. The Bullock commission, from 1815-1818, for Tew Park, the country seat of Matthew Robinson Boulton, son of the celebrated industrialist, was one of the cabinet-makers most successful and prolific, and included an ormolu-mounted cast-iron fire basket-grate, attributed to Bullock based on a pencil drawing at Tew Park, unsigned but inscribed in Bullock's hand 'Plan of Stove in Dining room and Oak Study' (sold 'Tew Park, Great Tew, Oxfordshire', Christie's, London, 27-29 May 1987, lot 27). Other examples of Bullock's use of gilt-metal includes a brass chandelier from Cholmondeley Castle, Cheshire, its attribution to Bullock based on two designs for chandeliers in the *Wilkinson Tracings*, pp. 48 and 50, and a design for a standing oil lamp, p. 163, and a pair of tripod tables with crane neck cast-metal legs.<sup>9</sup>

Bullock may have collaborated with a maker and retailer of metal wares. Their number could have included W. and S. Summers, Stove and Lamp Manufacturers of 105 New Bond Street, London. Intriguingly, a bill head for the firm shows a closely related thyrus motif to that found on this strong box. Bullock is known to have employed experts such as Joseph Gandy; in April 1809, Bullock wrote to James Watt Senior: '... my business has so far exceeded my calculations that I have found difficulty in supplying it... I have now called in the aid and assistance of a clever man, Mr. Joseph Gandy, Architect, whose professional abilities and system of business, will enable me to conduct and accomplish everything I wish in my understanding'.<sup>10</sup>



Detail from the W & S Summers Stove and Lamp Manufacturers bill head

Another consideration is that this strong box was conceived by Bullock in collaboration with his brother, William, a maker and retailer of metal wares. His advertisement for his 'Museum and Bronze Manufactory', and his 'New Egyptian Hall', boasts of a 'complete and entire new assortment of every article in Bronze Figure and Ornamental Business', as well as a variety of furniture types (Gore's *General Advisor*). A view of the Roman Gallery in his new 'Egyptian Hall' in Piccadilly, published in 1816, shows furniture including a 'bronzed Griffin tripod', derived from the antique. A pair of cast-iron tripods of this model, stamped 'W. Bullock PUB. 1 June 1805' was supplied by George Bullock in 1814 for Hinton House, near Bath.<sup>11</sup> The above collaboration is but one indication that there was an interdependence between the enterprises of George and William, but the degree of cooperation is not fully known.

### THE PROVENANCE

Unfortunately, the early provenance of this strong box is unknown until it entered the collection of Lucie and Joachim Schuller whose military treasures became the core of Glenbow Museum's renowned Military History collection – spanning nearly five centuries of history, the collection of over 28,000 objects is the largest and most diverse in Canada. The couple first opened the Schuller Museum of Art and Chivalry in New Hampshire. The collection of militaria and decorative arts became part of the Riveredge Foundation in Calgary in 1973 (the Riveredge Collection was given to Glenbow in 1979). The Schullers moved to Calgary that same year to be close to the collection that they formed with such passion.

- 1 C. Wainwright, 'George Bullock and his Circle' in H. Blairman & Sons, *George Bullock: Cabinet-Maker*, exhibition catalogue, 1988, p. 31, fig. 5.
- 2 *Ibid.*, p. 36, fig. 8.
- 3 *Ibid.*, p. 157.
- 4 *Ibid.*, p. 20.
- 5 R. Edwards, 'George Bullock as sculptor and modeller', *Connoisseur*, July 1969, vol. 171, p. 172.
- 6 Wainwright, *op. cit.*, p. 156.
- 7 *Ibid.*
- 8 *Ibid.*, p. 97, no. 34.
- 9 *Ibid.*, pp. 108-109, no. 45.
- 10 *Ibid.*, p. 14.
- 11 M. Levy, 'The Roman Gallery at the Egyptian Hall, Piccadilly, and Some Tripods By William Bullock and George Bullock', *Furniture History*, 1997, pp. 234-5, figs. 5-8.



# THE BEAUNEVEU LIONS







# THE BEAUNEVEU LIONS FROM THE TOMB OF KING CHARLES V OF FRANCE

THE PROPERTY OF A FAMILY TRUST

10

## A CARVED MARBLE GROUP OF TWO ADDORSED LIONS

BY ANDRÉ BEAUNEVEU (CIRCA 1335–1402), 1364–66

With entwined tails, on an integrally carved rectangular base with applied silver plaque engraved 'THESE LYONS/ were brought from ST. DENNIS in 1802/ by Sir T. N. having been placed at the feet of the recumbent statue of CHARLES the V of/ FRANCE on the TOMB which is now in PARIS in the MUSÉE DES MONUMENS.'; traces of gilding, the reverse simply finished 17¾ in. (45 cm.) wide; 11½ in. (29.2 cm.) high; 4 ¾ in. (12 cm) deep

Estimate on request

### PROVENANCE :

Commissioned by Charles V of France for his tomb at the Basilica of St. Denis, Paris, circa 1364–66 where they remained until the French Revolution.

Probably removed, along with the effigy of the king, by Alexandre Lenoir when the tomb was destroyed by the revolutionary government in 1793.

Acquired by Sir Thomas Neave (1761–1848) in 1802, and thence by descent.

### LITERATURE :

D. Lysons, *The environs of London: being an historical account of the towns, villages and hamlets, within twelve miles of the capital: interspersed with biographical anecdotes*, 1811, II, p. 353–354.

*Inventaire Général des Richesses d'Art de la France, Archives du musée des Monuments Français, Première Partie – Papiers de M. Alexandre Lenoir, Membre de l'Institut et Documents tirés des Archives de l'administration des Beaux-Arts*, 1883.

P. Pradel, 'Les Tombeaux de Charles V', in *Bulletin Monumental*, CIX (1951), pp. 273–296.

S. K. Scher, *The Sculpture of André Beauneveu*, PhD dissertation, Yale, 1966.

Paris, Galeries nationales du Grand Palais, *Les Fastes du Gothiques – le siècle de Charles V*, 9 October 1981 – 1 February 1982, F. Baron ed., nos. 64, 75.

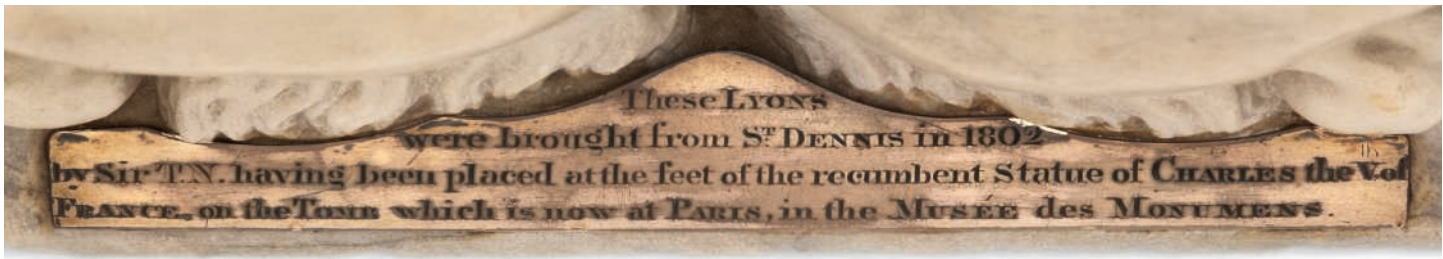
H. Wayment, *King's college Chapel Cambridge: The Side-Chapel Glass*, 1988, p. 24.

Groeningen, Groeningemuseum, *'No Equal in Any Land' André Beauneveu – Artist to the Courts of France and Flanders*, 14 September 2007 – 6 January 2008, S. Nash.

London, Sam Fogg, *Gilded Light – 16th century stained glass roundel from the collection of Sir Thomas Neave and other private collections*, 1 – 8 July 2016, M. Reeves, C. Berserik and J. Caen.

Paris, Musée du Louvre, *Un Musée Révolutionnaire – Le musée des Monuments français d'Alexandre Lenoir*, 7 April – 4 July 2016, G. Bresc-Bautier and B. Chansel-Bardelot eds.





The engraved silver plaque attached to the lions detailing their history.

**Europe in the 14th century had not yet undergone the territorial consolidations that would result in the modern notion of the nation state. Individual courts vied with each to assert their pre-eminence, with the wealthiest rulers attempting to attract the most important artists to convey their cultural sophistication.**

It was in this atmosphere that the young Charles V of France came to the throne, and shortly after his accession he commissioned one of the most important sculptors in Europe to carve tombs for himself, his father and his paternal grandparents. Documents show that André Beauneveu executed these tombs between 1364 and 1366 and they were set up in the royal necropolis of the Basilica of St. Denis on the outskirts of Paris. Considered to be one of the most art historically important monuments of the period, Charles V's own tomb remained at St. Denis for over 400 years until it was dismantled by the revolutionary government in 1793. While the effigy itself was saved for a newly established museum of French monuments, the lions that originally sat at the feet of the effigy were separated from it, and in 1802 an English aristocrat, Thomas Neave, acquired them while on the Grand Tour. Their survival in the collection of Neave's direct descendants was unknown to scholars of the artist until their recent re-emergence.

#### CHARLES V AND THE COURTS OF NORTHERN EUROPE

When Charles IV of France died in 1328, the direct line of the Capetian dynasty came to an end. There were three possible contenders for the throne including Philip of Valois and Edward III of England, both of whom were grandsons of King Philip III. The Hundred Years War between France and England can in some ways be considered a war of succession between the Valois and Plantagenet dynasties.

When Charles V (1338-1380) came to the throne in 1364 his family had therefore ruled for less than 40 years and his place on the throne was far from secure. It was important that he use every means at his disposal to assert his dominance whether this was militarily, commercially or through the cultural sophistication of his court. At the time, individual courts in Europe competed with each other to attract the most brilliant artists, writers and scientists. Charles's own brother, the Duke of Berry, would be famed for the magnificence of the works of art he commissioned such as the *Très Riches Heures* (Musée Condé, Chantilly) and the *Holy Thorn Reliquary* (British Museum, London) Shortly after he came to the throne, Charles therefore commissioned the celebrated sculptor, André Beauneveu (circa 1335 – 1402) to carve tombs for himself, his father and his paternal grandparents. By creating monuments for the first three generations of the new Valois dynasty and by placing them among the tombs of his Capetian forebears in the Basilica of St Denis, Charles was therefore asserting his credentials as the legitimate ruler of France.

#### ANDRÉ BEAUNEVEU AND THE COMMISSION OF 1364

Born in Valenciennes, part of the independent county of Hainaut, Beauneveu was known as a sculptor and an illuminator. In a letter written in December 1360 by Yolande of Flanders (mother-in-law of Charles V's sister) she asks that 'Maistre Andrieu' (Master Andrew) undertake no further work at the chapel of her chateau near Nieppe (Groeningen, *op. cit.*, p. 190, doc. 1). This is generally believed to refer to Beauneveu and is the earliest known reference to him. He would later work in Kortrijk (Courtrai) on the tomb of Count Louis of Male, for various churches (Mechelen, Cambrai, Ypres), and would finish his career at the court of Charles V's brother, the Duke of Berry, near Bourges. He may also have travelled to England to work for the court in London. The chronicler Jean Froissart would say of Beauneveu in 1390 that he had 'no equal in any land' (*ibid*, p. 202, doc. 31).

However, the first securely documented reference to Beauneveu is the commission for the tombs of Charles V, John II, Philip VI and his wife Jeanne of Burgundy in 1364. Four documents written between 25 October and 12 December 1364 outline an initial payment of 500 gold francs to Beauneveu, followed by monthly payments of 200 francs which would last until June of 1366. This money was for the sculptor to use in 'the form and manner that seems good to him' in the management of the workshop which was to produce the tombs (*ibid*, pp. 191-193, docs. 5-8).

There is no clarification among the documents as to which elements of the tombs were to be executed by which workers, but it has long been agreed that the effigy of Charles V himself is superior to the extant effigies of his father and grandfather (Paris, *Les Fastes du Gothique*, *op. cit.*, p. 116, no. 64; the effigy of Jeanne of Burgundy is lost). The delicacy of the carving and the high degree of polish enhance the sense of realism created by this striking portrait of the king. It has been noted that it probably represents the first portrait of a king sculpted *ad vivum* (*ibid*. p. 116, no. 64) and is probably the only one of the effigies executed solely by Beauneveu.

Beauneveu is not known to have worked for the French king after 1366 and Charles V's tomb did not reach its final form until years later when the effigy of his queen, Jeanne de Bourbon, was placed next to him and the two were surrounded by a framework of gothic tracery. Its appearance is known to us today from a drawing executed by the antiquary Roger de Gaignières (1642-1715), today held in the Bibliothèque Nationale de France, Paris. Sitting at the feet of the effigy one can clearly see the present lions with the distinctive way that the tail of each winds up and around the hind leg (see illustration). These lions were the traditional symbol of the power and courage of monarchy. Queens were accompanied by dogs, who represented the virtue of fidelity.



### THE LATER HISTORY OF THE TOMB

Charles V's tomb remained at St. Denis until the turmoil of the French Revolution. In 1793, the revolutionary government turned their attention to the Basilica, which housed centuries of the most important tombs of the French royal family. Determined to wipe away these monuments to the *ancien régime*, the tombs were dismantled and the bones of their inhabitants were unceremoniously dumped into mass graves.

However, the effigy of Charles V was saved, no doubt due to its obvious importance and artistic superiority. The archaeologist Alexandre Lenoir (1769-1839) recognised the significance of the sculptural heritage at St Denis and elsewhere, and attempted to save what he could from destruction at the hands of the government and populace. He helped form the new Musée de Monuments Français in a convent that had been appropriated on the south bank of the Seine, and worked tirelessly to take the most important works of art there for safe keeping (an exhibition devoted to Lenoir and his museum entitled *Un Musée Révolutionnaire* was held at the Louvre in 2016, *op. cit.*).

At what point the present lions became separated from the effigy itself is unclear. In a drawing which includes the effigy in the museum's *Salle du XIVème Siècle*, the artist seems to depict the head of the closest lion still visible at the feet of the king. This must pre-date another drawing, possibly by Lenoir himself, of *circa* 1800-1802 where the effigies of Charles V and Jeanne of Burgundy have now been placed under a dais coming from the tomb of Marguerite of Flanders. In the latter drawing, the dogs are clearly visible at the feet of the queen, but the lions of Charles V have disappeared (see Paris, *Un Musée Révolutionnaire, op. cit.*, fig. 27 and cat. no. 29, illustrated on p. 150).

Why the lions should be sold is another question, but Lenoir's correspondence shows that by 1802 he was under considerable pressure from the government to make economies. Several letters sent to his ministerial superiors refer to the exchanges or sale of materials made in order to support the work of the museum. For example, in a report sent by Lenoir 1 January 1802, he presents the accounts relating to the work done at the Chateau d'Anet and assures the government that 'in accordance with your wishes, I have directed everything with the most severe economy' (see *Inventaire*

*Général, op. cit.*, CCXLI, pp. 271-273). The lions, already carved separately from the effigy of Charles V and with their evident appeal, might have provided Lenoir with a much-needed injection of funds from a wealthy purchaser.

### THOMAS NEAVE - ANTIQUARIAN COLLECTOR

Thomas Neave (1761-1848) was the son of Sir Richard Neave (1731-1814), a wealthy merchant and former governor of the Bank of England who had been granted a baronetcy in 1795. The latter's social aspirations were made clear when he bought the estate of Dagnam Park, in Essex, and re-built the existing Restoration period house between 1772 and 1776. Although he did not inherit the estate and title until his father's death in 1814, Thomas Neave was clearly an established figure with the tastes and lifestyle of a gentleman. He was a Fellow of the Society of Antiquaries and, according to family tradition, he had done a Grand Tour of Europe with his friend, Lord Dufferin, when the Peace of Amiens (25 March 1802) brought a temporary halt to the upheavals of the Napoleonic Wars, and it was once again possible for Englishmen to travel to the continent (Wayment, *loc. cit.*).

Neave was known as a serious collector, and it would seem that he used his Grand Tour as an opportunity to acquire works of art that were coming onto the market as a result of the political instability of the period. His primary interest was stained glass, and the suppression of the churches and monasteries in France and the Lowlands gave him enormous possibilities. By 1811, his collection was noteworthy enough to be mentioned in a survey of *The Environs of London*. When describing Neave's Hampstead villa, Branch-hill Lodge, the author points out that Neave possessed 'a very large and most valuable collection of ancient painted glass, a great deal of which was procured from various convents on the Continent, immediately after the French revolution (Lysons, *loc. cit.*).'<sup>1</sup> Over the years this collection has largely been dispersed, but examples from it have entered important public collections including the Victoria and Albert Museum, the Metropolitan Museum in New York and the Burrell Collection in Glasgow.

The precise circumstances of how Neave came to acquire the marble lions by Beauneveu in 1802 are unknown but there is no reason to doubt the basic premise as detailed on the engraved silver plaque applied to the base (see detail illustration below). It may be that it



Effigy of King Charles V by Beauneveu, beside the effigy of his queen, Jeanne de Bourbon on the re-constructed tomb at St. Denis, Paris. The latter effigy was brought from the queen's monument in the Convent of the Celestines, Paris, the original having been lost © Marie Thérèse Hébert & Jean Robert Thibault



Drawing of the tomb of Charles V and Jeanne de Bourbon by Roger de Gaignières (1642-1715) showing its original form with the lions at the feet of the king © Bibliothèque nationale de France



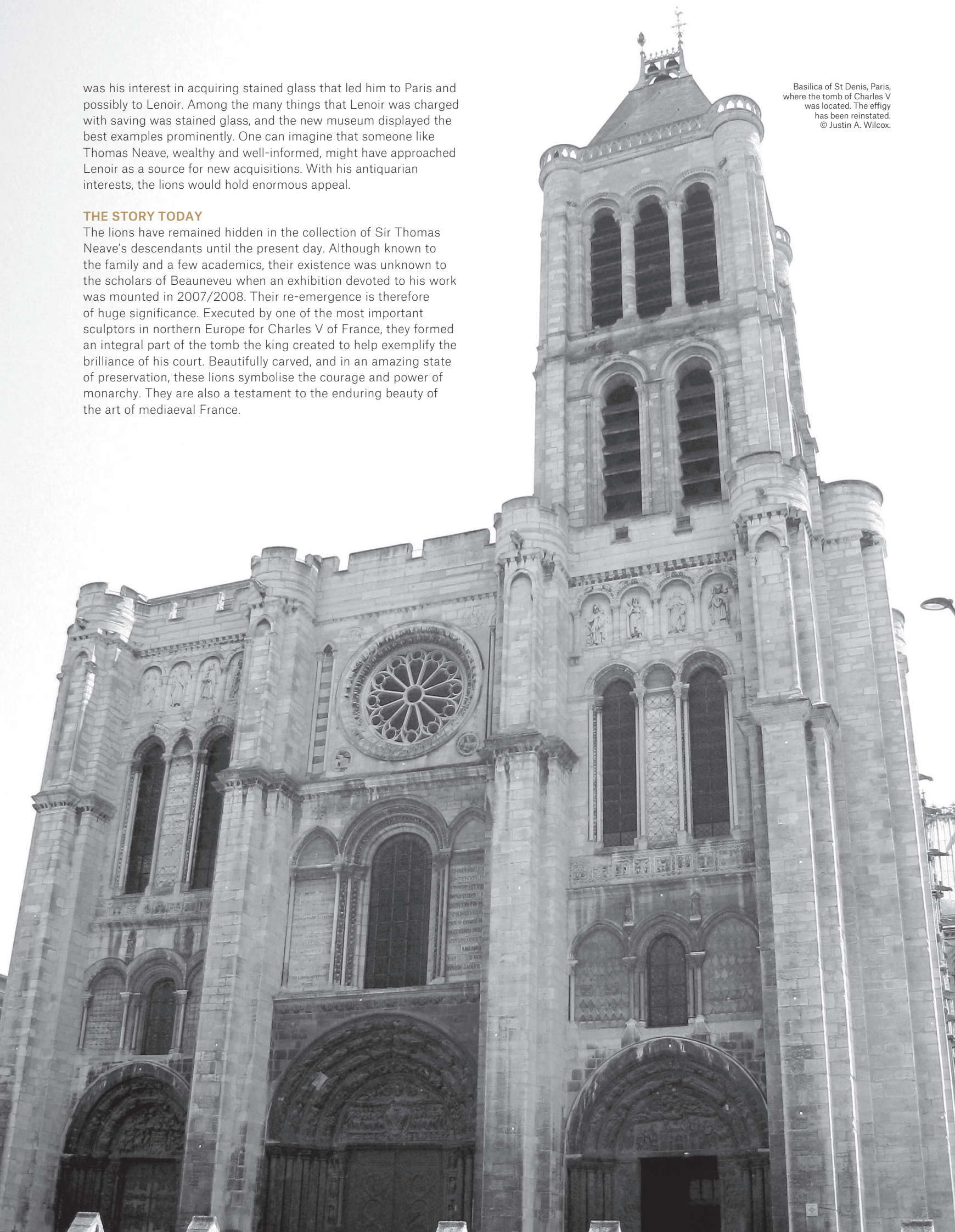


was his interest in acquiring stained glass that led him to Paris and possibly to Lenoir. Among the many things that Lenoir was charged with saving was stained glass, and the new museum displayed the best examples prominently. One can imagine that someone like Thomas Neave, wealthy and well-informed, might have approached Lenoir as a source for new acquisitions. With his antiquarian interests, the lions would hold enormous appeal.

#### THE STORY TODAY

The lions have remained hidden in the collection of Sir Thomas Neave's descendants until the present day. Although known to the family and a few academics, their existence was unknown to the scholars of Beauneveu when an exhibition devoted to his work was mounted in 2007/2008. Their re-emergence is therefore of huge significance. Executed by one of the most important sculptors in northern Europe for Charles V of France, they formed an integral part of the tomb the king created to help exemplify the brilliance of his court. Beautifully carved, and in an amazing state of preservation, these lions symbolise the courage and power of monarchy. They are also a testament to the enduring beauty of the art of mediaeval France.

Basilica of St Denis, Paris, where the tomb of Charles V was located. The effigy has been reinstated.  
© Justin A. Wilcox.



## THE WOODHALL PARK PEDESTALS



Woodhall Park, Hertfordshire © Country Life



The pedestals in the 'Garden Hall', Woodhall Park, photographed in 1925 © Country Life



### A PAIR OF GEORGE III PINE PEDESTALS AND GILT-BRONZE AND GLASS CANDELABRA

ATTRIBUTED TO MAYHEW & INCE, CIRCA 1780

Each with original shaped quadripartite acanthus supports headed by ram masks and supporting a glass storm shade fitted with three nozzles surrounding a pinecone finial, on a waisted square platform with beaded border above a frieze carved with guilloche and ribbon-tied drapery, the body of tapering fluted form and carved with bell flowers terminating in acanthus and anthemia, on a square base carved with foliage and beading, previously decorated, the glass shades and candle nozzle fitments replaced

77½ in. (197 cm.) high, overall; 44½ in. (141 cm.) high, the pedestals excluding fitments;

11¾ in. (30 cm.) square

(2)

£40,000-60,000

\$52,000-78,000

€47,000-69,000

#### PROVENANCE :

Almost certainly supplied by Mayhew and Ince to Sir Thomas Rumbold (1736-1791) for the 'Garden Hall' at Woodhall Park, Hertfordshire, in *circa* 1781-2.

Sold in 1794 as part of the contents of Woodhall Park, together with the house and estate, to Paul Benfield (1742-1810).

Sold in 1801 as part of the contents of Woodhall Park, together with the house and estate, to Samuel Smith (d. 1824),

thence by descent at Woodhall Park, until sold by the Executors of the late Colonel Abel Henry Smith, great-grandson of Samuel Smith, 'The Well-Known Leverton Furniture of Woodhall Park', Sotheby's, London, 13 March 1931, lot 108.

Angelica Livingston Gerry; sold from her estate, Parke-Bernet Galleries, New York, 10-11 March 1961, lot 153.

#### LITERATURE :

H. Avray Tipping, 'Woodhall Park - I Hertfordshire, The Seat of Colonel Abel H. Smith', *Country Life*, 31 January 1925, pp. 164-171, fig. 14.

'M.J.', 'Furniture at Woodhall Park', *Country Life*, 26 April 1930, pp. 611-613, fig. 8.

C. Hussey, *English Country Houses: Mid Georgian 1760-1800*, Woodbridge, 1984, pp. 177-183, fig. 361.

Macquoid and R. Edwards, *The Dictionary of English Furniture*, vol. III, London, 1927, p. 155, fig. 12; second revised edition, 1954, p. 162, fig. 17.





One of the pedestals photographed in 1925 © Country Life

These pedestals are part of the splendid furniture created for the magnificent neoclassical interiors at Woodhall Park, Hertfordshire for Sir Thomas Rumbold, 1st Baronet (1736–1791). Like much of Woodhall Park's grander furniture, these elegant pedestals are attributed to Sir Thomas Rumbold's principal furnishers, Messrs. Mayhew & Ince of Golden Square, London, authors of *The Universal System of Household Furniture* (1762).

#### MAYHEW & INCE

The customer account ledger for Sir Thomas Rumbold at Goslings Bank, 19 Fleet Street, London, shows that substantial payments in sterling were issued to Mayhew & Ince from 1774 to 1788, comprising, in the period 1781–1782 when these pedestals were probably made, '1781, Nov. 8, To Mr Mayhew 500' (Ms. 1781-83, L-R, f. 441). Furthermore, an inventory and account, dated 6 December 1782, of Sir Thomas Rumbold's property at 'Woodhall Park and Gardens', includes the following entry: 'To Mayhew and Ince for Household furniture about 3541.17.3 [pounds]' (Parliamentary Archives, Ms. HL/PO/JO/10/7/650). This substantial sum confirms that Mayhew & Ince were supplying a significant amount of furniture to Sir Thomas Rumbold at Woodhall Park.

Most, if not all, of this furniture, including these pedestals, supplied as part of Mayhew & Ince's Woodhall commission, was undoubtedly designed to closely conform to the architect, Thomas Leverton's interiors, since it imitates so perfectly the character of the rooms and reflects the refined elegance of some of the architect's plaster-work and painted interior designs (Avray Tipping, 'Woodhall Park – I', *op. cit.*, p. 169). One of the pedestals, and other furniture from Woodhall Park was photographed by *Country Life* in 1930, and it is interesting to note the reoccurrence of Mayhew & Ince's distinctive neoclassical motifs, executed in carving or marquetry, such as the thyrsus, anthemion and pendant husks or bellflowers ('M.J.', 'Furniture at Woodhall Park', *op. cit.*, pp. 611–613, figs. 2, 7, 8 and 9).

The attribution to Mayhew & Ince is further reinforced on stylistic grounds, most notably the conspicuous use of finely carved drapery swags, also found on a serving table and pier table supplied by the firm to Lord Kerry for Portman Square in about 1770, now in the Lady Lever Art Gallery (Cator, *op. cit.*, figs. 1 and 2).<sup>1</sup> The form of these pedestals and the profound fluting ornamentation recalls a pair of painted pedestals commissioned by James Alexander, 1st Earl of Caledon from the firm for Caledon Castle, Co. Tyrone in Northern Ireland (Roberts, *op. cit.*, p. 112, fig. 16).<sup>2</sup> This shape and decoration possibly derive from an undated extant design for a lamp and pedestal by John Yenn (1750–1821), pupil and assistant to the leading architect and designer Sir William Chambers (1723–1796), probably part of the commission for the 4th Duke of Marlborough at Blenheim Palace, Oxfordshire, for which Mayhew & Ince also supplied furniture (H. Roberts, *op. cit.*, fig. 17).<sup>3</sup> Adam also adopted this form in his interiors as seen in a drawing and entry in the accounts for Kenwood House: 'A Term [pedestal] as wanted for the Great Staircase at Kenwood. Mr. Nelson [Sefferin Nelson, Adam's principal furniture carver at Kenwood House] is to make one Compleat, & if that is like he is to do 3 more' (Bryant, *op. cit.*, p. 11).<sup>4</sup>

Other extant furniture from Woodhall Park includes a pair of rolled-paper and decorated console tables *ensuite* with a mirror, sold Christie's, London, 6 April 1995, lots 214–213, and a pair of carved and painted armchairs, sold from the house by the Executors of the late Abel Henry Smith, Esq., Sotheby's London, 13 March 1931, lot 101, and which are now in the Victoria & Albert Museum (W.18A to A/1-1931). The latter, part of a larger suite, formerly furnished the Music Room and similarly to the interior decoration are decorated with emblems of music.

#### THOMAS RUMBOLD, 1ST BARONET

Sir Thomas Rumbold entered the service of the East India Company (EIC) in January 1752, initially in the company's Madras civil service before transferring to the military service, where he served as a lieutenant under Stringer Lawrence at Trichinopoly in 1754. By late 1760, he had moved to the Bengal civil service and together with two colleagues, Harry Verelst and Randolph Marriott, he was responsible for collecting land revenues for this province. This highly lucrative position enabled the trio to trade extensively in private, acquiring their own ships built in India, which pioneered the trade in salt with Arracan, now Myanmar. Four years after he had acquired Woodhall Park, Sir Thomas was appointed Governor of Madras from 1778–1781. Unfortunately, in this role he accumulated a number of enemies in his attempts to reform the collection of land revenues and his corrupt dealings with the *zamindars* or landholders, and when he returned to England in 1781, he faced a storm of criticism that culminated in the demand for a parliamentary enquiry. In consequence he was served with a restraining bill preventing him from leaving the country and he was obliged to declare his net worth and outgoings. It was the latter that recorded the aforementioned sum owed to Mayhew & Ince.

## WOODHALL PARK AND THOMAS LEVERTON

Sir Thomas purchased Woodhall Park in 1774 for £87,000 (Avray Tipping, 'Woodhall Park - I', *op. cit.*, p. 203).<sup>5</sup> In the late 1770s, he commissioned the architect, Thomas Leverton (*circa* 1743-1824), to design an appropriate 'Roman' villa in which to display his spectacular wealth gained through private trading while in the employ of the EIC. In 1769, he was believed to be worth between £200,000 and £300,000, though this was only a small part of an immense fortune invested in India, later to be transferred to England. Leverton was probably assisted in his architectural endeavour by fellow architect, Joseph Bonomi the Elder (1739-1808). Bonomi first arrived in England in 1767 at the invitation of the Adam brothers, and worked for them until the early 1770s, after which date he moved to the office of Leverton (Wilton-Ely, *op. cit.*, p. 66).<sup>6</sup> Leverton had mastered the neoclassical style made fashionable in the second half of the 18th century by Robert Adam (1728-1792) and James Wyatt (1746-1813), and was recognised as 'a man of taste and originality in dealing with the planning, designing and decorating of English houses of distinction'; the mansion at Woodhall Park was among his most important commissions (Hussey, *English Country Houses, op. cit.*, p. 177; Avray Tipping, 'Woodhall Park - I', *op. cit.*, p. 164).

In the neoclassical interior scheme created by Leverton, the pedestals held pride of place in the 'Garden Hall', a spacious room with pale green wall colouring and a ceiling decorated with raised plaster motifs and an elegant and elaborate arabesque frieze (*ibid.*, p. 169). When the room was photographed by *Country Life* in 1925, the centre of the room was left bare except for a pair of marble Campana-shape vases on stands, while set against the walls were pedestals of two designs, the present pedestals of tapering rectilinear form, and a baluster-turned version (*ibid.*).

Upon the death of Sir Thomas in 1791, the executors were instructed to sell the contents of Woodhall Park, including the present pedestals, together with the house and estate. Woodhall Park was subsequently purchased in 1794, by Paul Benfield, an East India Company employee, financier and politician (Avray Tipping, 'Woodhall Park - II', *op. cit.*, p. 204).<sup>5</sup> After Benfield was declared bankrupt, his remaining assets, including the estate, were seized by the government. Woodhall Park estate and the contents of the house were offered at auction in 1801, where they were acquired by Samuel Smith, a younger son of a wealthy banker and M.P., Abel Smith (*ibid.*, p. 205). Samuel Smith died in 1824 and was succeeded by his son and grandson, both named Abel. The entire original contents remained intact until a Sotheby's sale in 1931, following the death of Col. Abel Henry Smith, great-grandson of Samuel Smith (Sotheby's, London, 13 March 1931, lot 108). They were subsequently acquired by Angelica Livingston Gerry (1871-1960) of Ancrum House, Lake Delaware, daughter of Commodore Eldridge T. Gerry and great grand-daughter of one of the signatories of the Declaration of Independence, 1776.

Despite changes of ownership, the addition of new rooms and changes in the wings of the house in 1794, the original furnishings remained in place. H. Avray Tipping, writing in 1925 in *Country Life*, was able to say that there was 'no appreciable alteration made in either the disposition or decoration of the rooms in the central block, so that they remain almost as Leverton left them [...]' (Avray Tipping, 'Woodhall Park - I', *op. cit.*, p. 168).



- 1 C. Cator, 'The Earl of Kerry and Mayhew and Ince: 'The Idlest Ostentation'', *Furniture History*, vol. 26, 1990, figs. 1 and 2.
- 2 H. Roberts, 'Unequall'd Elegance': Mayhew and Ince's Furniture for James Alexander, 1st Earl of Caledon', *Furniture History*, vol. 45, 2009, p. 112, fig. 16.
- 3 H. Roberts, 'Nicely Fitted Up': Furniture for the 4th Duke of Marlborough', *Furniture History*, vol. 30, 1994, fig. 17.
- 4 J. Bryant, *The Iveagh Bequest Kenwood*, Leicester, 1990, p. 11.
- 5 H. Avray Tipping, 'Woodhall Park - II Hertfordshire, The Seat of Colonel Abel H. Smith', *Country Life*, 7 February 1925, pp. 198-205.
- 6 J. Wilton-Ely, 'Pompeian and Etruscan Tastes in the Neo-Classical Country-House Interior', *Studies in the History of Art*, vol. 25, Symposium Papers X: The Fashioning and Functioning of the British Country House, 1989, p. 66.

# THE DELAPRE ABBEY SUITE

PROPERTY OF THE METROPOLITAN MUSEUM OF ART

■\*12

## A GEORGE III MAHOGANY SERVING-TABLE AND PAIR OF URNS AND PEDESTALS EN SUITE

ATTRIBUTED TO MAYHEW AND INCE, CIRCA 1770-72

The serving-table: the brass rail with urn-finials, above a green-stained harewood-strung and crossbanded breakfront top and shaped apron centred by a large urn with guilloche-carved frieze and carved with further husk swaged urns and paterae, with rosette and ribbon borders, on six square tapering panelled legs headed by oval paterae and carved with further entwined husks, terminating in roundel-headed spade feet, inscribed 'Butler 1892' (possibly the polisher), with two paper labels printed 'IRWIN UNTERMYER COLLECTION' and numbered '97F' 34½ in. (88 cm.) high, the table; 54 in. (137 cm.) high, overall; 96 in. (243.5 cm.) wide; 41 in. (104 cm.) deep

The urns and pedestals: each domed lid surmounted by a flaming gadrooned vase-shaped finial and carved with stiff leaf, on an urn carved with milled frieze, the body with ribbon-tied husk swags centred by paterae and flanked by satyr masks, the base gadrooned and the socle carved with spiral fluting, one urn with a removable silvered copper bucket, the other water urn lead-lined, above a pedestal carved to its front with a tripod perfume burner, the frieze with husk swaged urns and paterae flanked by oval paterae releasing further husk trails to the canted corners, terminating in leaf-carved banding, on a plain base, one with cupboard door to one side, enclosing a single plate rack, the other with lead-lined drawer above a cupboard door to one side, enclosing an open compartment, the water urn and pedestal with paper labels printed 'IRWIN UNTERMYER COLLECTION' and numbered '99F/A', the tap and lower plinth base replaced

73 in. (185.5 cm.) high; 23¼ in. (59 cm.) square (3)

£100,000-150,000

\$130,000-190,000  
€120,000-170,000

### PROVENANCE:

Probably supplied to Hon. Edward Bouverie (1738-1810) for Delapré Abbey, Northamptonshire, and thence by descent to Mary Helen Bouverie (1866-1943), until sold from Delapré Abbey in the house sale, Jackson Stops & Staff, Northampton, 23-25 September 1941, lots 168 and 170.

Almost certainly sold to Frank Partridge & Sons, where photographed in 1942.

In the collection of Irwin Untermyer in 1958, and possibly earlier, until 1964, when given to the Metropolitan Museum of Art, New York.

### LITERATURE:

*The Times*, 11 September 1941, p. 10, advertisement for sale.

R.W. Symonds, 'Robert Adam and His Influence on Furniture Design', *Antique Collector*, January-February 1942, pp. 13-17.

F. Davis, 'Robert Adam-His Influence on Furniture Design', *The Burlington Magazine*, March 1942, p. 75.

Y. Hackenbroch, *English Furniture - With Some Furniture Of Other Countries in the Irwin Untermyer Collection*, London, 1958, p. 16, pls. 30 & 31, figs. 50-52.

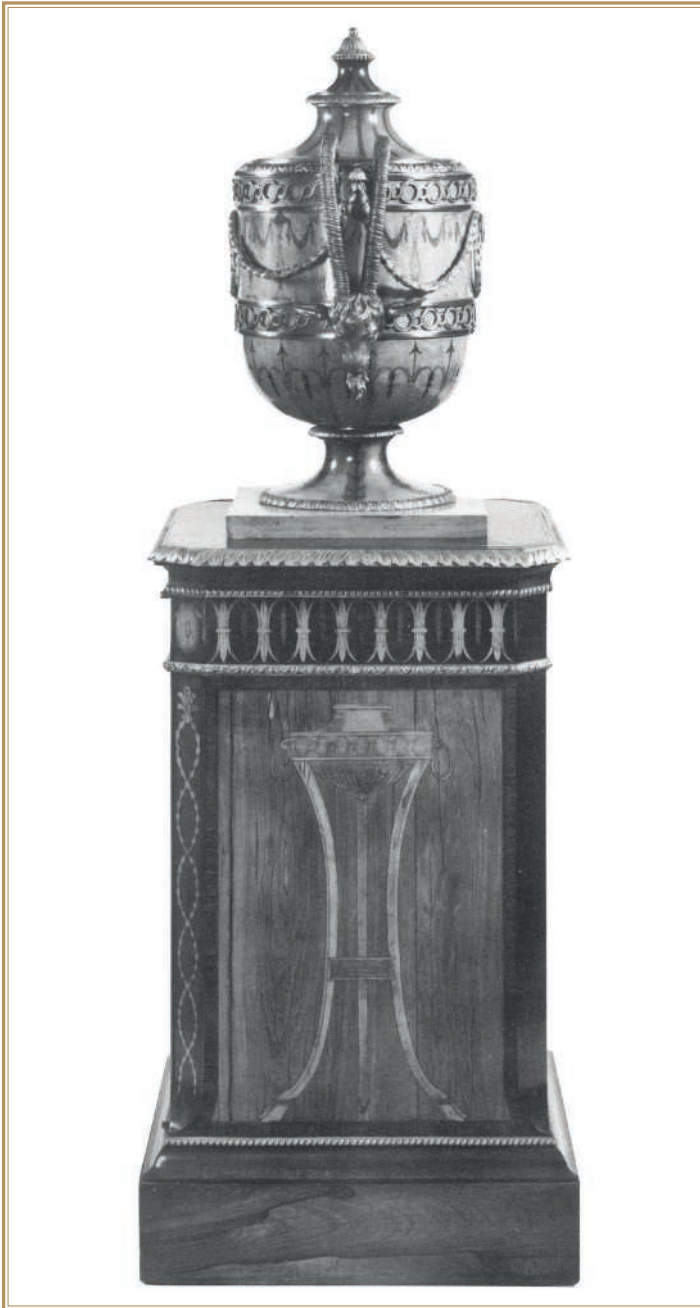
H.J. McCormick, H. Ottomeyer, *Vasemania: Neoclassical Form and Ornament in Europe*, New York, 2004, pp. 134-135.



*'The eating rooms are considered as the apartments of conversation, in which we are to pass a great part of our time. This renders it desirable to have them fitted up with elegance and splendour, but in a style different from that of other departments'*

Robert Adam, 1773





An urn and pedestal from the dining-room suite supplied by Mayhew & Ince to Lord Kerry for Portman Square in circa 1770  
© Lady Lever Art Gallery

This impressive and finely carved serving-table, with urns and pedestals *en suite*, part of a larger set of dining-room furniture also including a wine-cooler and a pair of smaller tables, were in the collection of the Bouverie family at Delapré Abbey, Northamptonshire, as recorded in 1941. The set was almost certainly made by the foremost London cabinet-making partnership of John Mayhew (1736-1811) and William Ince (1737-1804), in circa 1771-1772, probably for the Hon. Edward Bouverie (1738-1810), younger brother to William, 1st Earl of Radnor of Longford Castle, Wiltshire.

#### MAYHEW & INCE

The customer ledger for the Hon. Edward Bouverie, held at Hoare's Bank, London, shows that he was authorising payments to Mayhew & Ince from 6 Feb 1769 to 11 June 1772; the total amount came to the significant sum of £1,412.09 (C. Hoare & Co., London, customer ledger 79, f. 36, 38, 215, 216; ledger 81, f. 322; ledger 84, f. 395). In this period, no other furniture maker was recorded in the ledgers, with the exception of Gillows who were paid the negligible amount of £14.11. The likely creation date of the present set of dining-room furniture of 1771-1772, therefore, corresponds with Mayhew & Ince's contract as Edward Bouverie's principal furniture suppliers.

The set demonstrates the partnership's promotion of the most advanced Neo-classical taste, and, undoubtedly, owes much to their collaboration with the country's leading Neo-classical architect of the period, Robert Adam (1728-1792), notably, in the commission for the 6th Earl of Coventry at Croome Court, Worcestershire and Coventry House, Piccadilly (Beard, Gilbert, *op. cit.*, pp. 592-596).<sup>1</sup> The firm faithfully reproduced Adam's furniture designs: sets of dining-room furniture, with a similar configuration, a serving-table flanked by a pair of urns and pedestals, a wine-cooler and mirror feature in *The Works in Architecture of Robert and James Adam* (two volumes published in 1773-1778 and 1779; a third volume published posthumously in 1822), including the set designed for William Murray, 1st Earl of Mansfield at Kenwood House, London (Vol. I, Plate VIII).

The form together with the classical ornament of this set is found on the documented furniture supplied by Mayhew & Ince between 1769 and 1772 to Francis Thomas Fitzmaurice, 3rd Earl of Kerry (1740-1818), for his house at Portman Square, London (Cator, *op. cit.*, pp. 27-33).<sup>2</sup> While the Delapré Abbey set is carved, the ornamentation on Lord Kerry's furniture is predominantly rendered in marquetry and ormolu. However, it is not unusual to find similarities between the firm's carved and inlaid work. The bulbous shape of both sets of urns is virtually identical. Another comparable set, attributed to Mayhew & Ince, was formerly in the collection of the Bisshopp [*sic*]/de la Zouche family at Parham House, West Sussex, sold Christie's, London, 21 April 1966, lots 134-137. This set is described in the 1826 Parham House inventory as, 'a shaped side board mahogany top, carved frame painted, a wine-cooler, carved frame, a pair of pedestals and vases painted, a pier glass in a carved and painted frame (bordered), a pier table mahogany top and carved frame' (West Sussex Record Office Ms. 1/5/2/2/4).

The variation of the carved ornamentation on this suite of furniture was undoubtedly intended to demonstrate the virtuosity of the firm; there are six different urn motifs, and seven diverse paterae. One of these urn motifs is also found on the frieze of a giltwood side table from Woodhall Park, almost certainly part of the same Mayhew & Ince commission that supplied the pair of pine pedestals in this sale (lot 11).



Dining-room suite, supplied by Thomas Chippendale, for Harewood House, Yorkshire  
© Christie's Images, 1978



The athenienne motif on the pedestals probably derives from a Renaissance marble relief by Simone Mosca at the Cesi Chapel, Santa Maria della Pace although this motif was probably disseminated in Europe by Joseph-Marie Vien's *La Vertueuse Athénienne* (1762), circulated through an engraving by P. Filipart in 1765 (Coleridge, *op. cit.*, p. 10, fig. 5).<sup>3</sup> This elongated athenienne motif manifests itself in the carved 'Redwood' basin and ewer stand made by Mayhew & Ince for the 6th Earl of Coventry in September 1767 (*ibid.*, fig. 3 and p. 11).<sup>3</sup> This ornamentation additionally shares its form with a set of four carved giltwood *torchères*, also part of the Kerry commission (Roberts, *op. cit.*, 2013, p. 23, fig. 14).<sup>4</sup> The characteristic block and spade feet with carved roundels of the serving-table likewise appear on a serving-table and pier table made by Mayhew & Ince for Lord Kerry. Furthermore, the interlaced pendant husk decoration on the tapering supports features on a mahogany cabinet, attributed to Mayhew & Ince, *circa* 1775, for the 4th Duke of Marlborough (Roberts, 1994, *op. cit.*, fig. 26).<sup>5</sup>

A pair of pedestals with related marquetry urn and beribboned and entwined husk decoration, at present unattributed, is almost certainly by Mayhew & Ince. Now at the Metropolitan Museum of Art, New York, these too were formerly in the collection of Irwin Untermyer until 1964 (accession no. 64.101.1054, 1055).

The carved satyr-masks on the urns are closely comparable to those found on a wine-cooler, part of the dining-room suite supplied by Thomas Chippendale to Edwin Lascelles for Harewood House, Yorkshire, in *circa* 1771 (Gilbert, *op. cit.*, vol. II, p. 192, fig. 350; vol. I, p. 201).<sup>6</sup> Their inclusion on the present urns suggests that this dining-room suite is almost certainly of a similar date; Mayhew & Ince on occasion emulated Chippendale's furniture, and 'William Ince, cabinet-maker' was a subscriber to the first edition of the *Director* (1754).

The pedestal stands are almost identical to a pair, sold from the collection of Prince Littler (1901-1973) from Chestham Park, Sussex, Christie's, London, 18 April 1977, lot 184, and later, 'Fawley House', Sotheby's, London, 14-15 October 2003, lots 122, 121. These pedestals were accompanied by urns and a breakfront serving-table *en suite*; the latter, while less ornamented than the Delapré table, shares a similar breakfront form and carved *vase antico* with pendant husk garlands and oval *paterae*.

Interestingly, a set of four stools carved with the Bouverie crest were thought by the family to have been commissioned for Longford Castle by William Bouverie in 1765 (sold Christie's, New York, 16 April 2002, lot 188). While traditionally ascribed to Chippendale, they correspond to a design by Mayhew & Ince in the *Universal System of Household Furniture*, 1762, pl. XXXIV, thus presenting a further possible link between the firm and the Bouverie family.

#### THE HON. EDWARD BOUVERIE AND DELAPRÉ ABBEY

The Hon. Edward Bouverie (1738-1810), MP for Salisbury, and Northampton, was the second son of Sir Jacob Bouverie, 1st Viscount Folkestone (1694-1761) and Mary Clarke of Hardingstone, Northamptonshire; his elder brother was William Bouverie, 1st Earl of Radnor and Baron Pleydell-Bouverie (1725-1776) of Longford Castle, Wiltshire.<sup>7</sup> The Bouverie (formerly Des Bouverie) family were Huguenots, who arrived in England in 1568; the family coat-of-arms, the double headed eagle, and motto resonate of the Huguenot plight, 'My country is dear to me but more precious still is my freedom'. In 1764, Edward Bouverie married Harriet Fawkener, daughter of Sir Everard Fawkener, Ambassador to Constantinople. In the same year, he purchased Delapré Abbey, Northamptonshire, from the heiress, Mary Tate, and her husband, Admiral Charles Hardy, for £22,000. Delapré Abbey was a former Cluniac nunnery founded by Simon de Senlis, Earl of Northampton, in about 1125, with 16th and 17th century enhancements.<sup>8</sup>



Despite being a younger son, obliged to make his own way, Mr. Bouverie was part of the London set, with leased houses in Somerset Street and later Old Burlington Street, and together with his wife, Harriet, the pair would have been fully conversant with the fashionable taste in furniture. They were staunch supporters of the Whig party and Charles James Fox. Harriet, considered a great beauty of her day, who was painted by Sir Joshua Reynolds, was a political hostess; her particular friends included, Georgiana Cavendish, Duchess of Devonshire (1757-1806), and Frances Anne, Lady Crewe (1748-1818) of Crewe Hall, Cheshire (1748-1818). Mr. Bouverie is mentioned, albeit briefly, in Horace Walpole's correspondence, as is Mrs. Bouverie who was to incur much society gossip when she bore an illegitimate daughter; the father was Lord Robert Spencer, son of the 3rd Duke of Marlborough, who she was to marry in 1811 following the death of the Hon. Edward Bouverie in 1810.

Delapré Abbey had undergone some extensive rebuilding during the second quarter of the 18th century by Mary Tate and Admiral Hardy, but it would seem that little was done in Edward Bouverie's time. However, one of the largest rooms on the ground floor, part of the mid-18th century south range addition, which contained the main reception rooms, was the 'Eating roome', approx. 40 by 25 ft., where the present serving-table, urns and pedestal stands, together with the, now dispersed, wine-cooler and two smaller tables, possibly stood. The latter probably sold from Frank Partridge to the 7th Earl of Wilton, and later sold Sotheby's London, 16th November 1984, lot 155, and were again with Frank Partridge in 1998 (*Recent Acquisitions 1998*, pp. 52-53).<sup>9</sup>



Delapré Abbey, Northamptonshire © Country Life

The present suite almost certainly passed by descent to Mary Helen Delapré (1866-1943), who sold it as part of the Delapré Abbey house contents in September 1941. The Jackson Stops & Staff sale listed the set as follows:

*Lot 168 – AN OLD ENGLISH MAHOGANY SIDEBBOARD, finely carved in relief with classic vases, husk festoons and oval paterae, in the style of Adam, the top with inlaid banding, standing on 6 square tapering legs, 7ft. 6in. long, 3ft. 6in deep.*

*Lot 169 – A pair of side tables en suite, 4ft. 3in. wide.*

*Lot 170 – THE PAIR OF OLD PEDESTALS of similar design each surmounted by CLASSIC URNS AND COVERS forming wine coolers, 22 in. square, 6ft. 3in. high.*

*Lot 170a – A WINE COOLER EN SUITE carved ram’s head and husk foliage, 24in. by 19in.*

Although the furniture was recorded as separate lots, it was sold as one for 390 guineas, almost certainly to Frank Partridge; the whole set was photographed in 1942 and captioned, ‘Courtesy of Frank Partridge & Sons’ (Symonds, *op. cit.*, pp. 16-17; Davis, *op. cit.*, p. 75). It was evidently one of the more important lots of the three-day sale because it was chosen to illustrate the Jackson Stops & Staff advertisement for the sale in *The Times* on 11 September 1941. Post the sale, the set was discussed and illustrated in two articles by, respectively, R.W. Symonds and Frank Davis (Symonds, *op. cit.*, pp. 15-16; Davis, *op. cit.*, pp. 73-75).

However, there are few records in the archive to firmly identify the furniture prior to this 1941 date. An earlier inventory, dated 1915, does not list this set of dining-room furniture, but after the death of Mary Helen Bouverie’s brother, John Augustus Shiel, in 1905, the mansion was let to John Cooper, a local Boot and Shoe manufacturer, and presumably the more valuable items were removed at this date.<sup>10</sup> When he died the following year, the house remained empty until spring 1914. In these intervening years it seems likely the present set was sent to nearby Hardingstone House, a neighbouring family seat.

From September 1940 until 1948, Delapré Abbey was requisitioned by the War Office, and Mary Bouverie moved to Pond House, Duston. In 1941, all the furniture from the Abbey was auctioned at a three-day sale. The following year, Miss Bouverie sent for her bailiff and told him she wanted to die at Delapré Abbey. Rooms in the stable block were prepared for her and she died there on 20th January 1943, leaving the estate to her nephew, Major Uthwaite Bouverie, who subsequently sold it to the Northamptonshire County War Agricultural Committee.

Delapré Abbey is now being restored in association with the Heritage Lottery Fund.

#### **JUDGE IRWIN UNTERMYER (1886-1973): BENEVOLENT AMERICAN COLLECTOR**

The spectacular collection of British decorative arts at the Metropolitan Museum of Art is in large part due to the generosity of a single benefactor, Judge Irwin Untermyer, who served on the Museum’s board for some 20 years. By the time of his death in 1973, he had left a magnanimous gift of over two thousand works of art from an impressive collection that was refined and augmented over the course of his life. His collection was broad in scope and included English furniture, silver, needlepoint and porcelain but, as he said, he had ‘always regarded the English furniture as the outstanding part’ of his collection.



The Untermyer Collection label

As part of the plan to renovate the Annie Laurie Aitken and Heathcote Galleries, the Metropolitan Museum of Art has been carefully reviewing its holdings of English decorative arts. The sale of objects such as this suite will make it possible to acquire works in categories that are less well-represented so when the Galleries are scheduled to reopen in 2018 they will more accurately reflect the stylistic development of British furniture from the 16th century up to around 1900, creating an engaging narrative of the artistry, industry and lifestyles of the British, from the grandest to the 'middling classes'.

- 1 G. Beard, C. Gilbert, *Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, pp. 589-598.
- 2 C. Cator, 'The Earl of Kerry and Mayhew and Ince: 'The Idlest Osestation'', *Furniture History*, 1990, pp. 27-33.
- 3 A. Coleridge, 'English furniture supplied for Croome Court: Robert Adam and the 6th Earl of Coventry', *Apollo*, February 2000, p. 10, fig. 5.
- 4 H. Roberts, 'Precise and exact in the minutest of things of taste and decoration': The Earl of Kerry's Patronage of Ince & Mayhew', *Furniture History*, 2013, pp. 18-20, figs. 9-13.
- 5 H. Roberts, 'Nicely Fitted Up': Furniture for the 4th Duke of Marlborough', *Furniture History*, 1994, pp. 117-149.
- 6 C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. II, p. 192, fig. 350; vol. I, p. 201.
- 7 *Burke's Peerage & Baronetage*, pp. 2335-2339.
- 8 Delapré Abbey', *Northamptonshire Past & Present*, vol. II, no. 5, 1958, pp. 225-241; J. Wake, W.A. Pantin, *Delapré Abbey, its History and Architecture*, Northampton, 1959; J. Heward, R. Taylor, *The Country Houses of Northamptonshire*, Swindon, 1996, pp. 166-170.
- 9 *Recent Acquisitions 1998 Partridge Fine Arts PLC*, London, 1998, pp. 52-53; Sotheby's, London, 16 November 1984, lot 155.
- 10 *Inventory of Delapré Abbey*, January 1915, Northampton Archive and Heritage Services, ZB 199/6.



# MATTHIAS LOCK & JAMES HILL

13

## A GEORGE II GILTWOOD PIER GLASS

BY MATTHIAS LOCK, SIGNED BY THE CARVER JAMES HILL, CIRCA 1745-50

The rectangular divided plate in a fruit and foliate-carved frame, the sides with border plates headed by Chinese masks, surmounted by a cabochon surrounded by C-scrolls on a sunburst finial, the apron centred by confronted C-scrolls on a rockwork ground, the reverse of one carved element signed in pencil 'James Hill', the gilding dry-stripped and refreshed  
86 in. (218.5 cm.) high; 48 in. (122 cm.) wide

£80,000-120,000

\$110,000-160,000

€93,000-140,000

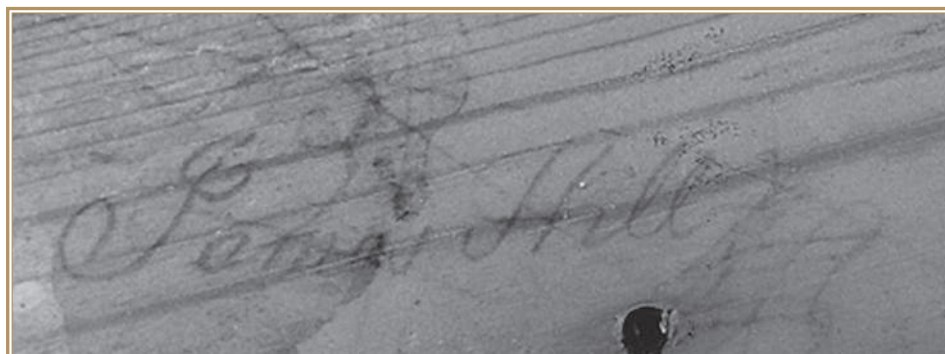
### PROVENANCE:

The Property of a Lady, sold Christie's, London, 10 April 2003, lot 4.

### LITERATURE:

A. Bowett, 'A Mirror by Matthias Lock?', *The Furniture History Society Newsletter*, No. 153, February 2004, pp. 1-2.

H. and G. Apter, *Apter-Fredericks Important English Furniture*, Vol. II, London, pp. 14-15.



The signature of James Hill, carver, on the reverse of the mirror





The discovery in 2003 of the signature of James Hill secured the attribution to Matthias Lock (*circa* 1710-1765) of this magnificent mirror, which is in remarkably good condition having suffered little damage or repair. A superlative craftsman, Lock was described by his contemporary, the carver and gilder, Thomas Johnson (1714-*circa* 1778) as 'the famous Matthias Lock, a most excellent Carver, and reputed to be the best Ornament draughts-man in Europe' (Simon, *op. cit.*, p. 3).<sup>1</sup>

#### JAMES HILL

Following its sale in these Rooms, 10 April 2003, lot 4, the hessian back of the mirror frame was removed probably for the first time since its creation. A pencilled signature, 'James Hill', was found on the reverse of one of the carved sections, and the name of this craftsman immediately established a potential link to Lock as 'Hill' was the name of one of the carvers who worked with him on the Hinton House, Hinton St. George, Somerset commission in 1740. The finding was documented in the *Furniture History Society Newsletter*, no. 153, February 2004, p. 2.<sup>2</sup>

Research has revealed that a 'James Hill' is recorded as the son of Henry Hill, a London-based frame gilder, who was apprenticed to Samuel Bird, citizen and joiner of London, in December 1726 (Bowett, *op. cit.*, p. 2).<sup>2</sup> Hill did not take up the Freedom of the City of London, and thus, his ensuing career remains obscure. In 1744, he married Mary Sufflee of Christ Church, and died in 1754, leaving his widow to administer his estate. Independent analysis of the signature on the reverse of the mirror frame and that on the 1744 marriage certificate suggests that this is by the same hand (*ibid.*). Intriguingly, there are two further entries for a 'James Hill, Cit. & Joyner of London', recorded in the *Register of Duties Paid for Apprentices' Indentures, 1710-1811*, who on 6 July 1757 employed Benjamin Sterry as an apprentice, and on 3 August 1759, James Hunt. However, as Thomas Johnson's autobiography reveals, the working relationships between London's carving workshops were both changeable and unpredictable, and further research will be required to ascertain the identity of Lock's 'Hill' (*ibid.*).

#### DESIGN

Plate 2 of Lock's ornamental pattern-book for 'sconce' mirrors entitled, *Six Sconces* (1744), illustrates a virtually identical form. Lock's later collaboration with Copland, *A New Book of Ornaments* (1752), features another closely related form but with the addition of hermed pilasters, also found on this mirror (Heckscher, *op. cit.*, pls. 2, 23).<sup>3</sup>

In this period, Lock was working for the carver and gilder, James Whittle (1731-1759), an association that was to endure until at least 1755 when Whittle entered into partnership with Samuel Norman (1746-1767). Much of what is known about Lock is taken from Thomas Johnson's autobiography; Lock evidently became Johnson's mentor when the pair worked for Whittle in 1744. Lock lent Johnson his drawings to copy and furthered his skills as a craftsman, designer and draughtsman (Simon, *op. cit.*, p. 3).<sup>1</sup> Although Lock's association with Whittle persisted for at least eleven years, Johnson notes that towards the end he was 'greatly declined in his health, so that he did not attend the shop [of Whittle and Norman] so much as their business required' (*ibid.*, p. 4). While Lock's exact role within Whittle's firm still remains unclear, his parallel career as an independent journeyman is likewise not fully documented, although Christopher Gilbert suggested that he worked in this function for Thomas Chippendale (*ibid.*).

The introduction of the 'Modern' taste during George II's reign resulted in the transformation of the Romano-British fashion principally associated with the Rome-trained artist, William Kent (d. 1748). It was now infused with 'novelty' and 'variety' as lauded by the artist, William Hogarth's *Analysis of Beauty* (1753) and Thomas Chippendale's *Gentleman and Cabinetmaker's Director* (1754). Amongst the principal furniture items to be 'modernised' were the early 18th century rectilinear and Roman-styled glasses that furnished the window-piers; and these were now serpentine to harmonise with the 'picturesque' design of parks and gardens laid out in French fashion that included Chinese and gothic elements.

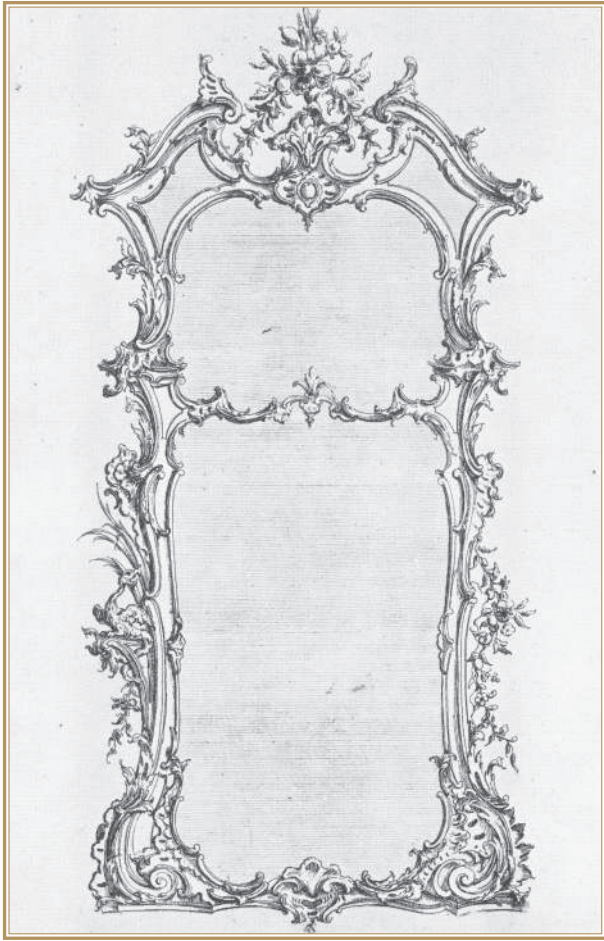


Plate 2 from Matthias Lock's *Six Sconces* (1744)



One of the mirrors from Ramsbury Manor, Wiltshire  
© Country Life

### COMPARABLE MIRRORS

This pattern of this mirror corresponds to a pair of pier-glass frames commissioned for Ramsbury Manor, Wiltshire, illustrated Edwards and Macquoid, *op. cit.*, p. 339, fig. 72, and sold by the Trustees of the late Sir Francis Burdett, 8th Bt., in these Rooms, 22 October 1953, lot 111.<sup>4</sup> The parallel with the pair of mirrors from Ramsbury is so close in design, ornament and execution that the three mirrors are almost certainly by the same maker. The Ramsbury pair were presumably made for the principal bedroom apartment, which in the 18th century was hung with Chinese landscape paper, after the fashion introduced by Parisian *marchands merciers* and the East India trade (Tipping, *op. cit.*, pp. 472-473).<sup>5</sup> It is possible that the present mirror was designed for William Jones of Ramsbury Manor, together with the pair that remained *in situ* until 1953. All three of these mirrors, and a further pair of this type, the latter closely related to the present example, illustrated in Mallett's *Great English Furniture*, p. 86, fig. 91, have divided plates thereby suggesting that they were made re-using plates from earlier mirrors.<sup>6</sup> In this respect, they differ from the *locus classicus* of mirrors made by Lock himself, probably in the mid-1740s, for Earl Poulett at Hinton House, Somerset. (Hayward, *op. cit.*, pp. 284-286).<sup>7</sup> This mirror is now in the Victoria & Albert Museum, and has a single plate suggesting it was made using a new plate.

The sunburst-centred serpentine cresting has a curious parallel in the group of pier-glasses supplied to the Earl of Dumfries in 1759 by Alexander Mathie of Edinburgh. Two of the pairs of Dumfries mirrors have either cresting or apron centred by a Thistle star, Lord Dumfries having been a Knight of that order since 1752. These pier-glasses are illustrated in Bamford, *op. cit.*, pls. 14 and 15.<sup>8</sup>

- 1 J. Simon, 'Thomas Johnson's "The Life of the Author"', *Furniture History*, vol. 39, 2003, pp. 1-64.
- 2 A. Bowett, 'A Mirror by Matthias Lock?', *Furniture History Society Newsletter*, no. 153, February 2004, p. 2.
- 3 M. Heckscher, 'Lock and Copland: A Catalogue of the Engraved Ornament', *Furniture History*, vol. 15, 1979, pls. 2, 23.
- 4 R. Edwards and P. Macquoid, *The Dictionary of English Furniture*, rev. ed., 1954, vol. II, p. 339, fig. 72
- 5 H.A. Tipping, 'Ramsbury Manor - II', *Country Life*, 9 October 1920, pp. 472-473.
- 6 L. Syngé, *Mallett's Great English Furniture*, London, 1991, p. 86, fig. 91.
- 7 J.F. Hayward, 'Furniture designed and carved by Matthias Lock for Hinton House, Somerset', *Connoisseur*, January 1961, pp. 284-286.
- 8 F. Bamford, 'Dictionary of Edinburgh Wrights and Furniture Makers', *Furniture History*, 1983, pls. 14 and 15.

## THE MARIA FITZHERBERT JEWEL



PROPERTY OF A NOBLEMAN

~14

### THE MARIA FITZHERBERT JEWEL

A DIAMOND-GLAZED GOLD LOCKET CONTAINING A PORTRAIT MINIATURE OF KING GEORGE IV WHEN PRINCE OF WALES (1762-1830)  
THE PORTRAIT MINIATURE, ON IVORY, BY RICHARD COSWAY, R.A. (BRITISH, 1742-1821),  
THE LOCKET ALMOST CERTAINLY SUPPLIED BY RUNDELL, BRIDGE & RUNDELL,  
LONDON, CIRCA 1800

Oval, 37 mm. high, including the suspension loop, the locket's cover centred with a portrait diamond measuring approx. 17 x 15 x 0.9 mm., surrounded by 18 rose-cut diamonds, diamond-set suspension loop, gold push-pin to release a spring mechanism

£80,000-120,000

\$110,000-150,000  
€94,000-140,000

#### PROVENANCE:

Commissioned by King George IV when Prince of Wales (1762-1830) and gifted to Maria Fitzherbert, *née* Smythe (1756-1837);  
Her adopted daughter, 'Minney' Mary Georgiana Emma Dawson-Damer, *née* Seymour (1798-1848) m. Colonel the Rt. Hon. George Lionel Dawson-Damer (1788-1856);  
Their eldest daughter, Georgiana Augusta Charlotte Caroline Dawson-Damer (d.1866) m. Hugh Fortescue, 3rd Earl Fortescue (1818-1905);  
Their eldest son, Hugh, 4th Earl Fortescue (1854-1932) m. Hon. Emily Ormsby-Gore;  
Thence by descent to the present owners.

#### LITERATURE:

George Thomas Keppel, Earl of Albemarle, *Fifty Years of my Life*, London, 1876, p. 314.  
W. H. Wilkins, *Mrs Fitzherbert and George IV*, London, 1905, II, pp. 391-394, illustrated. p. 395 (described as 'Companion of the locket given by the Prince to Mrs. Fitzherbert soon after their marriage, containing her Miniature, which is buried with the King at Windsor.').  
D. Foskett, *British Portrait Miniatures*, London, 1986, pp. 105-106.  
R. Walker, *The Eighteenth and Nineteenth Century Miniatures in the Collection of Her Majesty The Queen*, Cambridge, 1992, p. 98.  
J. Munson, *Maria Fitzherbert. The Secret Wife of George IV*, London, 2001, p. 351.  
D. Scarisbrick, *Portrait Jewels Opulence and Intimacy from the Medici to the Romanovs*, London, 2011, pp. 324-327, illustrated in colour p. 325, fig. 328.



*'...my Maria Fitzherbert, my wife, the wife  
of my heart and soul'*

King George IV, 1796



This important bejewelled locket is a rare survival of King George IV's intimate personal history: an opulent love token belonging to his secret wife, the Roman Catholic Maria Fitzherbert. This historic jewel shows the relationship between the King and his forbidden wife and their chosen court miniaturist. It was these relationships that were most influential in shaping visual culture during the Georgian period. The locket, which contains a chivalrous image of George IV when Prince of Wales by the most celebrated of all Georgian portrait miniaturists, Richard Cosway, R.A., is known as the pair to the well-documented miniature of Mrs Fitzherbert that the Duke of Wellington and the Bishop of Chichester witnessed around the neck of George IV on his deathbed in 1830 and was buried with him at Windsor Castle. The pair of miniatures were each contained within diamond-set lockets and faced with sections cut from a diamond, known as a 'portrait diamond'. The surviving jewel, which has descended directly from Maria Fitzherbert, thus offers an important insight into the Royal Family's personal relationships, the opulence of George IV and the impressive creations fostered by the ongoing relationship between the Crown and the pre-eminent jewellers and artists of the period.

### RICHARD COSWAY AND GEORGE IV

The Prince of Wales was Richard Cosway's most important patron and his favour won the artist numerous important commissions from both the Royal Family and the British aristocracy. Cosway was held in such high esteem by the Prince that he was granted the title *Primarius Pictor Serenissimi Walliae Principis* (Principal Painter to his Royal Highness the Prince of Wales) in 1785. He was the artistic advisor for the decorative scheme at Carlton House, even painting the ceiling in the Grand Saloon. He was Surveyor of George IV's picture collection, sourcing paintings from auction houses and dealers. Cosway also contributed to Carlton House, as a gift to his patron, four Gobelin tapestries from Coppel's *Don Quixote* series which Cosway had been given by King Louis XVI in 1788, and today hang in the West Gallery, Buckingham Palace.<sup>1</sup> Much like the present locket, the relationship between the Prince and Cosway was inspired by the Prince of Wales's liaison with Maria Fitzherbert and it is alleged that Cosway owed the Prince's favour to a successful early portrait of Maria Fitzherbert now in the Royal Collection.<sup>2</sup> Throughout his lifetime, George IV commissioned almost fifty miniatures from the artist, which he presented as gifts to members of his family, friends and mistresses. He first sat to Cosway in 1780 and portraits by the artist quickly became the favourite gift from the Prince to his various mistresses, to whom he often presented portraits of himself. The combination of artistic bravura and intimate scale achieved in Cosway's portrait miniatures made them perfectly suited to the Prince of Wales's double purpose of impressing and strengthening his bonds with the recipients of these works. The present portrait, painted *circa* 1800, depicting the sitter in plate armour, is a rare image of the Prince as a knightly figure, portrayed as defender of the realm, rather than as the attractive dilettante seen in Cosway's portraits of the 1780s and 1790s.<sup>3</sup>

### PORTRAIT MINIATURES: LOVE TOKENS AND ROYAL GIFTS

Of all the Prince's romantic attachments, it was Maria Fitzherbert whom he chose to gift with images of himself and to have had immortalised in miniature by Cosway most frequently. The artist painted no fewer than eleven works for and of Maria, including at least five portrait miniatures between the years 1784 and 1792.<sup>4</sup> The frequency and date of the various commissions correspond to the periods of intense attachment and estrangement that characterised the couple's tumultuous relationship. The Cosway inventory lists all of the artist's outstanding debts, many of which were owed by George IV. There are two entries for the year 1800 which may refer to the present miniature and its pair, both priced at £26.5.0 - the price of a small format portrait miniature by Cosway.



Richard Cosway, R.A. (1742-1821), *Self-portrait of the artist*  
© Christie's, 2007

Following their marriage in 1785, Mrs Fitzherbert was given a luxurious home in Park Lane and was showered with expensive love tokens and diamonds by the Prince of Wales.<sup>5</sup> Commissions from Cosway were an important part of the couple's relationship and Maria first sat to Cosway in 1784. Two further portraits of Maria Fitzherbert were commissioned from Cosway in 1786, including a delicate miniature of her eye in a gold locket, and a larger portrait surrounded by a lock of her hair. Around the same time the Prince of Wales was also painted for a companion miniature, which is similarly framed by a lock of his hair.<sup>6</sup> In 1799, during a period of estrangement, the Prince gave Maria a gold bracelet inscribed '*Rejoindre ou Mourir*' (come together or die) suspended with a locket containing a painting of his right eye.<sup>7</sup> In 1804 George IV sent Maria a large-scale portrait of himself in full-dress uniform of Colonel of the 10th Light Dragoons, painted by Mme Vigée Le Brun, now in the Portarlington Collection. Three enamel copies of it by Henry Bone, R.A., dated 1805, are known. One is in the Royal Collection (RCIN 405173); another is in the Ashmolean Museum, Oxford (inv. 87/50) and the other, from the Greta Shield Hockett collection, was sold Sotheby's, London, 13 October 1975, lot 46.

The private nature of these portrait exchanges is perhaps nowhere better represented than in the present diamond-set locket which is centred with a large portrait diamond, thought to have been cut down from a larger stone presented by George IV to Maria earlier in their relationship. Dating back to the Renaissance, the portrait diamond is one of the earliest diamond cuts. The diamond was polished in a flat plane with a large table (top) and simple facets on the sides. This cut received its name as it was typically used to cover a portrait miniature. Following the tradition of royal gifts, George IV showered his family and the women in his life with jewels,

particularly at Christmas and the New Year. His patronage of the goldsmiths and jewellers Rundell, Bridge & Rundell (who specialised in portrait diamonds) led to the creation of a number of important royal gifts similar to the present example. According to his accounts with the firm, George IV acquired in 1800 'A brilliant locket with picture diamond in the centre with secret spring to hair plait and 16 brilliants for the loop and 8 rose diamonds',<sup>8</sup> as well as two rings set with portrait diamonds.

Portrait miniatures were worn both publicly and privately. A drawing by Richard Cosway of Maria Fitzherbert (illustrated overleaf) shows the sitter proudly wearing a pearl necklace suspended with a profile portrait of George IV. When worn privately, they were sometimes mounted in a way which would disguise the true nature of the object, such as a *fausse montre* frame or a locket with hinged cover.



(actual size)



(enlarged)



An enamel of George IV by Henry Bone, R.A., hidden in a gold locket suspended from a gold chain (along with a small locket containing a lock of hair under a portrait diamond) is in the Royal Collection (RCIN 52293). George IV's habit of wearing a portrait miniature of Mrs Fitzherbert around his neck is known from his will, written on 10 January 1796, which stipulates *'that my constant companion, the picture of my beloved wife, my Maria Fitzherbert may be inter'd with me suspended round my neck by a ribbon as I used to wear in when I lived & placed right upon my heart'*.<sup>9</sup> The fulfilment of George IV's instructions was confirmed by his executor, the Duke of Wellington, who inspected the late King's body and saw a portrait miniature set with diamonds around his neck. It is believed to be the pair to the present lot. Further confirmation that George IV wore a portrait miniature around his neck in his coffin was provided by Dr Carr, later Bishop of Chichester; Sir Frederick Watson, Master of the Household, and Sir Wathen Waller.<sup>10</sup>

Following the death of George IV in 1830, his successor, William IV, instructed Sir George Seymour, Master of the Robes, to return to Maria Fitzherbert a number of personal items such as the late King's portrait miniatures. In turn, she had to hand over the letters she received from him which were immediately destroyed by the Duke of Wellington. Maria retained the letters she wrote to her husband, their marriage certificate, the mortgage on the palace at Brighton, his 42-page love letter of 1785, his will of 1796, and a memorandum written by her attached to a letter written by the clergyman who performed their marriage ceremony. On her death in 1837 the documents were sent to Coutts bank under the seals of the Duke of Wellington, Lord Stourton and the Duke of Albemarle carrying the instruction that they remain sealed for fifty years. A long silence about the true nature of the relationship ensued. In 1905 the documents were presented to King Edward VII and were moved to the Royal Archives, where they remain.

Maria queried the absence of one of the portraits from the group returned to her. Sir George Seymour's diary describes the visit: *'December 5. The King sent for me to take some miniatures to Mrs Fitzherbert. Paid Mrs Fitzherbert a long visit on the subject principally of the King's message. She said a small picture the late King had was missing still. It was buried with the King on his neck'*. It seems that Maria also wrote to the King about the missing miniature and received a reply from Sir George Seymour *'The King sent for me yesterday evening to desire I would tell you that he had caused inquiries to be made about the little picture of yourself in a gold case, and that he had every reason to believe it was not removed from the late King's neck. Sir Frederick Watson confirms this circumstance, which must afford you some satisfaction, however melancholy it will be, and I believe that they are right, as it was seen on his neck a twelvemonth back also'*.<sup>11</sup>

Lord Stourton also discussed the missing miniature with Maria Fitzherbert and describes this in his diary: *'I have evident proof that the belief expressed by her, that a miniature picture was suspended round the neck of the King and buried with him, was correct. The King appeared to have been possessed of three portraits of Mrs Fitzherbert. At his death, only two portraits of these could be found; and though his gracious successor on the throne, King William the Fourth, promised his best exertions to restore the third, as well as the two others to Mrs Fitzherbert, it never was found. I have this well-founded account, that the third resemblance of her, to whom George the Fourth had, in his early years, been so devotedly attached was, in fact, suspended from his neck at his death, and with him committed to the grave'*.<sup>12</sup>

Despite the explanation behind the missing miniature, it seems that Maria Fitzherbert continued to worry about its fate. Mary Frampton recorded in her diary that the Duke of Wellington talked about the missing portrait miniature with Minney Dawson-Damer, *née* Seymour, at a dinner they both attended. Minney was the daughter of Lord Hugh and Lady Horatia Seymour and, on their death, Maria adopted her and both she and George IV raised her as though she was their own daughter. Minney called her adopted parents 'Mama' and 'Prinny'.<sup>13</sup> Once, when dining with the Duke, Minney mentioned that she could not open the locket and the Duke showed her how to work the secret spring.<sup>14</sup> The diarist Mary Frampton had dined with Minney and made the following entry in her journal: '1845 - March 4 - The following curious anecdote was related to me by the Honourable Mrs George Dawson Damer, *née* Seymour [...]. On the death of George IV in 1830, some jewels and trinkets were directed to be given to Miss Seymour (then Mrs Damer); amongst others was the counterpart of a kind of brooch, containing a miniature of George IV, set with a diamond instead of a glass. The diamond had been cut in half, and the other part, set in the same way, contained a miniature of Mrs Fitzherbert herself. Great search was made at Windsor for this valuable jewel, but without success. Rundell and Bridge, who had the setting of the two articles, were employed with others to examine, but in vain, and all hope of regaining the lost treasure was at an end. Sometime afterwards the Duke of Wellington when one evening sitting next to Mrs Damer said to her with some hesitation: "I daresay you may like to know something of the lost jewel, but added, perhaps I had better not tell you." She pressed him however to continue when the Duke proceeded to state with some confusion that in his office as First Lord of the Treasury it had been his duty to remain till the very last with the body of the King, which had given him strict injunctions not to leave it and had desired to be buried with whatever ornaments might be upon his person at the time of his death. The Duke was quite alone with the body then lying in an open coffin and his curiosity being excited by seeing a small jewel hanging round the neck of the King he was tempted to look at it, when he found it was the identical portrait of Mrs Fitzherbert covered with the diamond, for which the unsuccessful search had been made.' Minney subsequently told her mother the Duke's story and, according to the diary, she 'made no observation but soon large tears fell from her eyes'.<sup>15</sup>

The *Greville Memoirs* imply that the Duke of Wellington had already shared this information with Maria Fitzherbert: 'It is true, she observed, that she had been informed by the Duke of Wellington, that he [George IV] more than once expressed his anxiety that a particular picture should be hung round his neck and deposited with him in the grave, and it seemed to be the opinion of his Grace that this portrait was one which had been taken of her in early life, and was set round with brilliants. It appeared the more likely, as this portrait was afterwards missing with then others were returned to her'.<sup>16</sup>

### GEORGE IV AND MRS FITZHERBERT

Born into a Roman Catholic family, Maria Anne Fitzherbert (1756-1837) was the eldest child of Walter Smythe of Brambridge, Hampshire, younger son of Sir John Smythe, Bt. of Acton Burnell, Shropshire. She was educated in Paris at an English convent run by Conceptionist nuns. She married, first in 1775, the Catholic Edward Weld (1741-1775) of Lulworth Castle who died intestate three months later. His estate passed to his younger brother and Maria was obliged to re-marry. In 1778 she married Thomas Fitzherbert (1746-1781), a Catholic landowner of Swynnerton, Staffordshire. On his death she inherited their residence in Park Lane and she entered London society.



Richard Cosway, R.A. (1742-1821), a drawing of Maria Fitzherbert wearing a portrait miniature of George IV when Prince of Wales around her neck, 1789  
© Christie's, 2017

There are several versions of the first encounter between Maria, or 'Mrs', Fitzherbert and the Prince of Wales. According to her own account, it was around 1780 near Corney House in Chiswick when she was driving with her second husband, Thomas Fitzherbert. The Prince stopped his carriage to look at her but they did not exchange words. It was not until 1784 that he began to pursue her in earnest following a chance encounter at the opera house, where they were introduced by her uncle Henry Errington.<sup>17</sup>

The Prince of Wales became frustrated in his pursuit of her, realising that she was unwilling to enter into a liaison with him, and knowing that she had plans to leave the country for a trip to the Continent. On 8 July 1784, in a desperate attempt to secure a meeting with her, the Prince of Wales took the drastic decision to stab himself in the chest with a sword and sent his surgeon, Thomas Keate, to tell Maria that he would tear open his bandages unless she came to his side. She obliged and visited him at Carlton House alongside Georgiana, Duchess of Devonshire. She recounted this story to her distant cousin and close friend and confidante, William Stourton, 18th Baron Stourton (1776-1846). According to his published narrative, 'she found the Prince pale and covered with blood. The sight so overpowered her faculties that she was deprived almost of all consciousness. The Prince told her, that nothing would induce him to live unless she promised to become his wife, and permitted him to put a ring around her finger. I believe a ring from the hand of the Duchess of Devonshire was used upon the occasion and not one of his own.' On their return to Devonshire House Maria signed a deposition drawn up by the Duchess of Devonshire. The document still survives at Chatsworth



'Wife & no wife, or, A Trip to the Continent' by James Gillray (1756-1815), 1786  
© National Portrait Gallery, London

Rumours of the secret marriage led to speculation and a wave of satirical images. Here, the couple is seen in an imagined elopement in a Catholic church somewhere on the Continent. Charles James Fox (1749-1806) gives Maria Fitzherbert away, *in loco parentis*, whilst the Whig MP, Edmund Burke (1729-1797) conducts the ceremony dressed as a Jesuit. The sleeping figure is Frederick, Lord North (1732-1792) and he is portrayed as the Coachman who drove the wedding party to the secret wedding location.

and includes the declaration by the Duchess of Devonshire: 'On Tuesday 8th of July 1784 Mr Bouverie and Mr Onslow came to me & told me the Prince of Wales had run himself thro' the body & declar'd he wd tear open his bandages unless I wd accompany Mrs Fitzherbert to him. We went there & she promis'd to marry him at her return but she conceives as well as myself that promises obtain'd in such a manner are entirely void'. The following day Maria left the country in an attempt to escape the trap set by the Prince of Wales. She left having written to Lord Southampton protesting against what had taken place as not being then a 'free agent'. The same day the Duchess of Devonshire wrote to the Prince of Wales urging him to delay any decision to marry her and first consult his friend Charles James Fox, or allow her to do so on his behalf. She expressed a great fear of what might become of the couple if they were to proceed with marriage.<sup>18</sup>

Three Acts of Parliament prevented a legitimate marriage between the Prince of Wales and Mrs Fitzherbert: The Act of Settlement, the Act of Union (both of which prevented a prince or princess married to a Catholic from succeeding to the throne) and the Royal Marriages Act, an act created in 1772 by King George III requiring his consent for any members of the royal family to marry. This act was intended to protect the status of the royal house from being diminished by marriages to non-royals. Despite the illegality of a marriage between the Prince of Wales and Maria Fitzherbert, he wrote numerous long, impassioned letters begging her to return to England and in his longest letter he even tried to convince her that the King would secretly permit the union. This 42-page love letter, which was sent to her with a portrait miniature of his eye by Richard Cosway, and is the

only love letter from George IV to Maria Fitzherbert to have survived, is now in the Royal Archives at Windsor Castle and is published in S. Leslie, *Mrs Fitzherbert. A Life chiefly from unpublished sources*, London, 1939, Appendix I, pp. 353-370.

Maria Fitzherbert's exile eventually came to an end following the Prince of Wales's persistence and several attempts to track her down in Europe. She reluctantly consented to the marriage which, despite his indiscretion on the subject, the Prince of Wales demanded she keep secret. The couple married in secret in December 1785 in a ceremony conducted by the Rev. Robert Burt, a chaplain whose release from Fleet Prison had been arranged by the Prince, and who committed an act of high treason in marrying the couple. The union was witnessed by a few individuals including Maria's brother Jack Smythe and uncle, Henry Errington. The marriage certificate, which was drawn up by the Prince of Wales in his own hand, is now in the Royal Archives at Windsor Castle (RA GEO/MAIN/50210) and is published in P. Clark *et al*, *Treasures from the Royal Archives*, London, 2014, p. 239. The names of the witnesses were cut out by Maria in 1820 for fear the certificate would be used in the adultery trial of Queen Caroline. The marriage remained a secret and their mysterious relationship generated a huge amount of intrigue, speculation and distrust at court, leading to string of correspondence between the ladies of the aristocracy about how to avoid social events with Maria Fitzherbert, as well as a wave of satirical cartoons by Gillray, as seen in the illustrations above and opposite. Rumours about the couple even made their way into Horace Walpole's letters. The key criticism was not the liaison itself (as it was generally accepted that the Prince of Wales would have affairs with

mistresses) but the marriage, which was highly controversial, for Maria was both a commoner and a Catholic. When the Prince of Wales's debts were revealed to Parliament, and the sum of £50,000 was discovered to have been devoted to Mrs Fitzherbert's establishment, the Prince of Wales was forced to leave Carlton House and resided with Maria in his Brighton lodging house which was to be transformed by Henry Holland into Marine Pavilion, and later by John Nash into the Oriental Palace known as Brighton Pavilion. Their life was no less extravagant and, for the first time, Maria was able to adopt a more prominent position away from the scrutiny of the court in London. She hosted many literary and political figures on the Whig side and most treated her as the Prince of Wales had wished, though this may have been due to their assumption that she was simply the King's mistress and not his wife.

The Prince of Wales's debts became the subject of a debate in the House of Commons in April 1787 during which Fox, in an attempt to set the record straight (as he saw it) about the relationship between the Prince of Wales and Maria Fitzherbert, described the rumour of their marriage 'so base and scandalous a calumny' and something 'which never had and, common sense must see, never could have happened'. Maria felt humiliated by such a public degradation and decided to end the relationship with her husband. He once again threatened suicide and she reconsidered, though she suffered further humiliation by the Prince's philandering. In the ensuing years he had a series of affairs including one with Lady Jersey and by 8 April 1795 he had found a new wife and married Caroline of Brunswick. Upon his marriage his alarming debt of around £600,000 was paid off by Parliament. After the birth of a daughter, Charlotte, in 1796 the couple lived apart and he shifted his affections back to Maria, and he genuinely appeared to have deep remorse for his marriage to Princess Caroline. In 1796 he wrote his will, naming Maria as primary beneficiary 'By this, my last Will and Testament, I now bequeath, give and settle at my death all my worldly property of every description, denomination and sort, personal and other, as shall be hereafter described, to my Maria Fitzherbert, my Wife, the wife of my heart and soul. Although by the laws of this Country she could not avail herself publicly of that name, still such she is in the eyes of Heaven, was, is, and ever will be such in mine'.<sup>19</sup> By 1799 they were reunited, following approval from Pope Pius VII, and they shared a number of happy years in Brighton. According to Lord Stourton, 'The next eight years were, she said, the happiest of her connection with the Prince. She used to say that they were extremely poor, but as merry as crickets'.<sup>20</sup> By 1807 the relationship was in trouble again, when the Prince had an affair with Lord Hertford's wife, Isabella. Maria Fitzherbert and the Prince formally separated in 1811 but she continued to receive an annual allowance of £3,000 from the Prince, who by this time had become Regent, and £10,000 when he became King.

Maria spent the last few years of her life in London and at Steine House, Brighton and is buried at St John the Baptist church nearby. Her marble memorial designed by the sculptor John Edward Carew (c. 1785-1868), shows her kneeling as a widow with the Lamp of Memory and wearing three wedding rings on her ring finger that have been gilded to contrast with the low relief sculpture.

Despite the tumultuous nature of their relationship, Maria Fitzherbert is considered the only woman George IV ever truly loved, admired and respected. Favouring love over convention, tradition, and the law, the Prince of Wales demonstrated a more modern-day approach to his relationship with Maria. The strength of their bond, encapsulated in the present portrait and its now buried pair, is further supported by the account of Maria having died with a portrait miniature by Cosway of her beloved George IV, possibly the present lot, in her hand.<sup>21</sup>



'Patent-bolsters; le moyen d'être en-bon-point' by James Gillray (1756-1815), 1791  
© National Portrait Gallery, London

The controversy about the secret and illegal marriage between the Prince of Wales and Maria Fitzherbert led to satirical images ridiculing the couple. Here a caricature of Maria Fitzherbert is shown wearing the Prince of Wales feathers in a coronet on her head and in the background is a portrait of George IV in a gilt frame with a coronet surmount.

We are indebted to Dr Stephen Lloyd and to Diana Scarisbrick for their assistance with this catalogue entry.

- 1 S. Lloyd, *Richard and Maria Cosway*, London & Italy, 1995, pp. 73-82.
- 2 R. Walker, *The Eighteenth and Early Nineteenth Century Miniatures in the Collection of Her Majesty The Queen*, Cambridge, 1992, p. 98.
- 3 S. Lloyd, *op. cit.* plates 47-51.
- 4 S. Lloyd, 'The Cosway Inventory of 1820', in *The Walpole Society*, LVI, London, 2004, p. 170.
- 5 D. Scarisbrick, *Jewellery in Britain 1066-1837*, Norwich, 1994, p. 303.
- 6 S. Lloyd, *Richard and Maria Cosway*, London & Italy, 1995, plates 52-54.
- 7 D. Scarisbrick, *Portrait Jewels. Opulence & Intimacy from the Medici to the Romanovs*, London, 2011, p. 211.
- 8 D. Scarisbrick, *op. cit.*, p. 327.
- 9 S. Leslie, *Mrs Fitzherbert. A Life chiefly from unpublished sources*, London, 1939, Appendix II, p. 378.
- 10 S. Leslie, *op. cit.*, pp. 278-281 - Lord Stourton's narrative.
- 11 S. Leslie, *op. cit.*, pp. 279-281 - Lord Stourton's narrative.
- 12 S. Leslie, *op. cit.*, p. 280 - Lord Stourton's narrative.
- 13 S. Leslie, *op. cit.*, p. 161.
- 14 J. Munson, *Maria Fitzherbert. The Secret Wife of George IV*, London, 2001, p. 351.
- 15 M. Frampton, *The Journal of Mary Frampton: From the Year 1779, Until the Year of 1846*, London, 1886, pp. 12-13.
- 16 S. Leslie, *op. cit.*, p. 277-278 - the Greville Memoirs.
- 17 A. Leslie, *Mrs Fitzherbert*, London, 1960, p. 21.
- 18 S. Leslie, *op. cit.*, 1939, pp. 19-21 - Lord Stourton's narrative and the Chatsworth Archives.
- 19 S. Leslie, *op. cit.*, p. 372 - the will of King George IV.
- 20 S. Leslie, *op. cit.*, p. 131 - Lord Stourton's narrative.
- 21 G. C. Williamson, *Richard Cosway, R.A. and his Wife and Pupils, Miniaturists of the Eighteenth Century*, London, 1897, p. 87.

PROPERTY FROM THE COLLECTION OF J.E. SAFRA

■\*15

A PAIR OF JAPANESE SIX-PANEL FOLDING SCREENS  
DEPICTING FLOWERS AND GRASSES OF  
THE FOUR SEASONS

SEALED I'NEN, RIMPA SCHOOL, EDO PERIOD (MID 17TH CENTURY)

Ink, colour and gold leaf on paper, mounted on brocade  
157.5 x 348.2 cm. (62 x 127½ in.) each

(2)

£300,000-500,000

\$390,000-640,000  
€350,000-570,000

PROVENANCE :

Christie's, New York, 29 March 1990, lot 170

Christie's, New York, 24 April 1997, lot 101.

LITERATURE :

Ishikawa Prefectural Museum ed., *Sosetsu to Sosetsu-ten*, exhibition catalogue (Ishikawa, 1975)

Christine M. F. Guth, "Varied Trees: An I'nen Seal Screen in the Freer Gallery of Art", *Archives of Asian Art* 39 (1986).







This magnificent pair of screens belongs to a genre of lyrical paintings of flowers, grasses, and other plants that flourished around the middle of the seventeenth century and became a popular speciality of the Sotatsu studio. The subject is an imaginary garden in which flowers of all four seasons are in bloom. Overflowing with vitality and dazzling against an all-gold ground, this lush profusion of natural beauty is dense with plants for spring and summer on the right screen (upper image on previous page), more open for autumn and winter on the left (lower image on previous page).

The use of an abstract gold ground, a subtle and rather complex composition of clusters of flowers arranged in artful bouquets, and the puddling of ink (especially noticeable here in the leaves) was initiated by Tawaraya Sotatsu, the founder of the Rimpa school, who was active from roughly 1600 until 1640. Painting ateliers led by Sotatsu's followers continued through the end of the seventeenth century. On the whole, the identity of these followers remains a mystery; most did not sign their work but simply impressed one of Sotatsu's seals – especially the round, vermilion-red relief seal reading *l'nen* that appears on the example shown here – on their paintings. Only two followers of Sotatsu, Tawaraya Sosetsu (active ca. 1640–50) and Kitagawa Sosetsu (active in the 1680s) are known by name. In 1642, Tawaraya Sosetsu became the official painter-in-residence for the Maeda family, the daimyo of Kaga province (Ishikawa Prefecture) on the Japan Sea, north of Kyoto. A workshop was established in Kanazawa, the site of the Maeda castle. The screens illustrated here are likely to have come from one of the Sosetsu studios in the mid-seventeenth century.

These paintings share with other Sosetsu screens a loose progression from early spring on the far right side of the right screen (upper image on previous page) with fern fronds and young pines, for example, to summer with iris and hollyhocks, followed by fall with chrysanthemums, and early winter with narcissus on the left screen (lower image on previous page). The inclusion of vegetables here – eggplants and squash – is rather unusual. As on other examples from the Sosetsu atelier, certain plants are paired or intertwined. Typically, such favourite pairings include wisteria and yellow roses on the far right of the right screen (upper image on previous page), miscanthus grasses and bush clover on the right side of the left screen (lower image on previous page), and narcissus and red berries at the far left. Typically, also, the artist composes in such a way that the top of the screen functions as an element of the composition: wisteria seems to be suspended from the frame on the right to form a canopy, as though hanging from a trellis. The artist rendered the structure of each motif with attention to detail. A balance of vivid colours and neutral tones enhances the realism of the imagery. Plants are depicted delicately without outline, in the so-called “boneless” manner. In places, the gold-leaf ground is visible through the thin wash of color. Stylistically, the screens belong to the same lineage as *Flowers and Grasses of the Four Seasons* of 1620–50 in the Asia Society, New York.

The screens are abstract and decorative in a way that is uniquely Japanese, but there is at the same time a keen sense of naturalism not only in the attention to accurate detail, but also in the profusion of vegetation, some of it rather novel. Poppies, for example, were

first made popular by Sotatsu's followers (see the fourth panel from the right on the right screen; upper image on previous page). Newly imported plants such as maize appear in some “*l'nen*-seal screens.” Many artists and patrons shared an interest in the natural sciences in the seventeenth century. Fuelled by widely circulated copies of Chinese illustrated herbals and Dutch botanical studies, the Japanese at this time began to publish books on medicinal plants, to establish herbaria, to appreciate gardening and flower arranging. The vogue for botanical studies cut across class lines. Some daimyo, including Maeda Tsunanori (1643–1724) of Kaga province, who was himself an amateur botanist, had in their employ well-known botanists and assembled great libraries on the natural sciences. In *Sotatsu*, by Yukio Lippit and James T. Ulak (Arthur M. Sackler Gallery, Smithsonian Institution, 2015), Nishimoto Shuko points out that Li Shizhen's compilation of texts on Chinese herbalism, *Compendium of Materia Medica (Bencao gangmu)*, was circulating in Japan by 1604. There was a Japanese edition by 1637. The focus on natural history developed early in the Edo period.

In *Sotatsu*, cited above, Noguchi Takeshi describes the likely influence of grass-and-insect paintings from the Biliang region of China in Jiangsu Prefecture. He credits Tsuji Nobuo for being the first to point out that the decorative elements of the gold screens of the *l'nen* corpus likely derived from these fourteenth-century Chinese hanging scrolls of flowers, grasses, vegetables and insects – works possibly intended as dowry gifts. By the seventeenth century, Japanese patrons from the ranks of newly-rich merchants were open to new subjects and were not bound by convention.

Noguchi also notes that the cultural practice of floral arranging, known then as *rikka* (standing flowers) and today called ikebana, flourished in the early Edo period. In the 1630s, in the salon of the retired emperor Gomizuno'o, a circle that embraced grass-and-flower paintings by Sotatsu and his successor Sosetsu, there was a significant boom in *rikka*. Noguchi cites the commonality between the isolation of a few flowers in a bronze vessel and the isolation of flowers against a gold ground devoid of context in the *l'nen* paintings.

On the right screen (upper image on previous page) are flowers and plants of spring and summer: first panel: wisteria; *yamabuki* or yellow Japanese roses (*Kerria japonica*); young pines; horsetails (*Equisetum arvense*); second and third panels: tree peonies (*Paeonia suffruticosa*); dandelions (*Taraxacum*); fourth panel: pinks (*Dianthus*); opium poppies (*Papavar somniferum*); clematis species (*Clematis*); fifth panel: hydrangeas (*Hydrangea macrophylla*); hollyhocks (*Alcea rosea*); Japanese irises (*Iris ensata spontanea*); squash; rice (*Oryza sativa*); sixth panel: eggplants (*Solanum melongena*); water plantain (*Sagittaria aginashi*).

On the left screen (lower image on previous page) are the flowers and grasses of autumn and winter: first and second panels: miscanthus grasses (*susuki* in Japanese) and bush clover (*Lespedezas*); yellow maidenflowers (*Patrinia scabiosaefolia*); thistle (*Circium*); bellflowers (*Campanula*); Chinese lantern plants (*Physalis alkikengi*) fifth and sixth panels: chrysanthemums; daffodil (*Narcissus*); *Smilax*; Shasta daisy (*Chrysanthemum maximum*); dwarf bamboo.



## THE NEWHAILES TAPESTRY ARMCHAIRS



A double portrait at Newhailes of the General and Janet St. Clair, his by Nattier, hers by Ramsay, both dated 1749 © Country Life

PROPERTY FROM A NEW YORK COLLECTION

■\*16

### A PAIR OF GEORGE II MAHOGANY LIBRARY ARMCHAIRS WITH AUBUSSON TAPESTRY UPHOLSTERY

CIRCA 1750, THE TAPESTRY BY PIERRE MAGE

Each with a rectangular padded back and seat upholstered with rich floral and scroll-work cartouches each depicting game birds and animals and flanked by out scrolled arms with rosette-carved terminals, on pierced and flower-carved square-section legs and pierced 'Chinese' stretchers and guttae feet, the upholstery of each signed to the base of the chair back  
M.R.D. MAGE, some stretchers replaced (2)

£100,000-150,000

\$130,000-190,000  
€120,000-170,000

#### PROVENANCE:

Originally from a set of four chairs almost certainly commissioned by General the Hon. James Sinclair (1688-1762) or his wife Janet (d. 1766), youngest daughter of Sir David Dalrymple of Hailes, who moved to a house at 60 Greek Street, London, after her husband's death. Following Janet Sinclair's death, the contents of the house in Greek Street were sold by auction, the four chairs being purchased by her nephew David Dalrymple, 1st Lord Hailes (1726-92) for Newhailes House, Midlothian, Scotland, and thence by descent at Newhailes until sold by Sir David Dalrymple (d. 1932).

With Frank Partridge & Sons, London, 1928.

The Collection of Percy R. Pyne, Esq., New York.

The Collection of Mrs. Robert G. Elbert, Long Island and South Carolina.

With Frank Partridge, Inc., New York

Sold Parke-Bernet Galleries, New York, The Collection of Walter P. Chrysler, Jr., 6-7 May 1960; the four chairs sold as two lots, the present pair sold as lot 517.

The four chairs with Partridge Fine Arts, London, circa 1980s.

One pair sold Christie's, London, 27 November 2003, lot 60.

The present pair sold from the collection of Ira and Nancy Koger, Sotheby's, New York, 24 October 1998, lot 1357.

#### EXHIBITED:

'Loan exhibition of French and English Art Treasures of the 18th Century', New York, 1942, no. 471.

#### LITERATURE:

J. Cornforth, 'How French style touched the Georgian drawing room', *Country Life*, 6 January 2000, pp. 52-55, fig. 9, the 'Crane' chair.

*Antiques Trade Gazette*, 14 November 1998.





A pair of chairs from the set of four in the Library at Newhailes, 1917  
© Country Life

Lady Janet St. Clair's 'Chinese Chippendale' chairs are among Scotland's most celebrated seat-furniture dating from the 18th century's 'Age of Enlightenment'. In 1766, they were acquired by her nephew, Sir David Dalrymple of Hailes, 3rd Baronet (1726-92), for Newhailes House, Midlothian, Scotland, and remained in the collection until 1928. Upholstered in their original deep rose-coloured Aubusson tapestry depicting a peacock and leaping deer, and an exotic crane and dog, they are signed by the French tapestry worker, 'M. R. D. Mage', probably Pierre Mage, who was employed at the Aubusson manufactory from 1697-1747.

### NEUHAILES

This pair of 'Chinese Chippendale' armchairs is part of an original set of four, almost certainly commissioned by General the Hon. James St. Clair of Sinclair, Fife and Balblair, Sutherland (1688-1762), a professional soldier and Whig politician, or by his widow, Janet (d. 1766), youngest daughter of Sir David Dalrymple of Hailes, 1st Baronet (1665-1721). Janet St. Clair maintained a good relationship with her Dalrymple family writing in autumn 1752 to her nephew, Sir David Dalrymple, 3rd Baronet, an account for 'equipping and furnishing out his brother Alexander for the East Indies, paying his freight thither & settling him there'.<sup>1</sup> A double portrait of the General and Janet St. Clair, his by Nattier, hers by Ramsay, both dated 1749, and in a double frame, remains in the Newhailes collection today (illustrated). After Janet St. Clair's death in January 1766, the contents of her house at no. 60 Greek Street, Soho were sold at auction, and the set of chairs is probably the following entry in the sale catalogue of the contents, '4 French elbow chairs with tapestry seats & cases'.<sup>2</sup> The chairs was purchased from the sale by Sir David Dalrymple for his elegant Roman-pedimented villa at Newhailes, near Edinburgh where Lady Dalrymple had decorated her principal apartment with Chinese flower paper in the fashionable French manner.<sup>3</sup> Appropriate for these rooms, the chairs are upholstered in French tapestry of flower-wreathed birds evoking *Aesops' Fables* and the *Fables de la Fontaine*.

The chairs can probably be identified in the 1873 inventory of Newhailes as, 'Mahogany arm easy chairs in sewed work & stripe slip covers'.<sup>4</sup> The Library, the most important room at Newhailes, had been converted into the Drawing Room at this date when it was used as the principal reception room. In 1917, two of the chairs from the set, 'the cockerel' and 'the pheasant' tapestry panel chairs, were photographed in this room by *Country Life* (see illustration above). That pair was most recently

sold Christie's, London, 27 November 2003, lot 60 (£218,050 including premium).<sup>5</sup> In 1928, a decision was taken by the Dalrymple family to sell the set of chairs together with another larger suite of 18th century seat-furniture, which also had tapestry covers. However, in recognition of the importance of these two sets of chairs, a framed photograph of them both was permanently displayed in the Library, and their absence remarked upon by Lady Antonia Dalrymple (b. 1925) when she conducted tours of the house.

### THE MAHOGANY FRAMES

The mahogany frames, which are richly sculpted in the George II 'Modern' fashion, described in Thomas Chippendale's *Gentleman and Cabinet-Maker's Director* (1754), fuse Chinese and Gothic elements with Roman ornament. The form of these easy chairs with square openwork legs, fretted stretchers and 'guttae' feet was termed a 'French Chair' by Chippendale, and 'guttae' plinths appear in his patterns for 'Gothick' and 'Chinese' chairs, as well as on the flower-twined pilasters of a 'Chinese' china cabinet.<sup>6</sup>

The chair-maker of these chairs has variously been thought to be either William Vile (1700/05-67), William Bradshaw (1728-75) or George Smith Bradshaw (1717-1812); the latter two largely on the basis of the tapestry. However, stylistically, there is more of an affinity to the Royal cabinet-maker, Vile. A set of mahogany chairs, part of a grand suite of drawing-room furniture, attributed to Vile, and commissioned by the 4th Earl of Shaftesbury for St. Giles's House, Dorset, now known as the 'St. Giles's Suite', is comparable. The St. Giles's chairs share certain features in common with the Newhailes set, such as the flower-festooned legs terminating in 'guttae' feet, and the carved floral terminals of the down-swept arms. This grand suite of drawing-room or saloon furniture originally comprised four settees and twenty-five armchairs (perhaps more). Christie's has sold pairs of these chairs since 1949 for The Earls of Shaftesbury, most recently a pair sold Christie's, London, 8 July 1999, lot 30 (£573,500 including premium). The attribution to Vile arises from the superb carving, which is filigreed in the intricate manner adopted by architectural model-makers. In particular, it corresponds to the fashion adopted by George III and Queen Charlotte for the furnishings supplied by Messrs. Vile and Cobb for the Royal residences. Another related suite, comprising over fifty items, was invoiced in 1756 and 1760 to the 2nd Duke of Atholl (1690-1764) by the Piccadilly cabinet-maker, William Masters, and described as, 'fret down legs, under rails cut open'.<sup>7</sup>



### THE AUBUSSON COVERS

The rose-coloured Aubusson tapestry upholstery depicts birds, after the manner of Jean Baptist Oudry (1686-1755), framed in flower-wreathed pastoral medallions; while the seats feature accompanying animals, similarly entwined, in the 'picturesque' manner, and incorporating Pan-like masks tied in richly fretted ribbon-scrolls and wrapped by Roman acanthus. The present examples are signed 'M. R. D. Mage', and another chair from the original set with the 'cockereel' panel 'Mage', probably Pierre Mage, who was employed at the Aubusson manufactory from 1697-1747.

One significant possibility for the origin of the covers is that General St. Clair himself bought them in Paris in 1748. He was a British military envoy in Vienna and Turin in mid-1748 and seems to have returned home via Lyons and Paris; Coutts Bank was arranging credit for him in those cities in the autumn of that year.<sup>8</sup> Given that 1747 is the *terminus post quem* for the manufacture of these covers, as Mage stopped working for the Aubusson manufactory in that year, it is entirely feasible that St. Clair bought them in person but did not have them put onto English frames until the 1750s.

An interesting addendum, and the most surprising aspect, is the Greek Street location of Janet St. Clair's house, where she lived from 1764-1766. 60 Greek Street neighboured 59 Greek Street, the former premises of William Bradshaw's tapestry workshop. Intriguingly, Bradshaw is known to have supplied a suite of twelve armchairs and two sofas, with tapestry covers that closely resemble those of the Newhailes set, to the 2nd Earl Stanhope for the Carved Room at Chevening House, Kent in 1736-37.<sup>9</sup> It is conceivable that William Bradshaw acquired or was using designs from the Aubusson manufactory, which he copied for the Chevening commission. In 1755, Bradshaw's business and premises was taken over by Paul Saunders (1722-71), and his business partner,

George Smith Bradshaw (1717-1812), and at the same time they purchased his designs and stock-in-trade. Smith Bradshaw was undoubtedly related to William Bradshaw in some way; the former was subsequently appointed one of William Bradshaw's executors and trustees of his estate. However, from as early as 1753, Saunders and Smith Bradshaw were described as upholsterers of Greek Street suggesting that they may have been in an early partnership with William Bradshaw. When their partnership dissolved on 15 October 1756, Smith Bradshaw remained at the Greek Street address, and Saunders moved 'The Royal Tapestry Manufactory' to 'Soho Square-the Corner of Sutton-Street'. Mrs. St. Clair's Greek Street residence was, therefore, in the heart of this remaining tapestry-making business in Soho.

- 1 Sederunt of the Tutors and Curators of the Children of Sir James Dalrymple, 27 November 1752 (Newhailes Papers, NLS: MS. 2528'3, ff. 119v-120r).
- 2 18 December 1928, letter from Alice Dalrymple to Mr. Keith Murray. Information supplied in 2003 by Ian Gow, National Trust for Scotland.
- 3 J. Cornforth, 'Newhailes', *Country Life*, 22 August 2002, p. 65, fig. 7.
- 4 There are several references to needlework chairs recorded in the Drawing Room in the 1873 inventory; however, two sets of tapestry covered chairs existed at this date, the set from which the present pair were part, and another larger set of two sofas, sixteen single chairs and four stools, sold privately in 1928 to R. Lauder of Glasgow, present whereabouts unknown (Information supplied in 2003 by Ian Gow, National Trust for Scotland).
- 5 L. Weaver, 'Newhailes, Midlothian', *Country Life*, 8 September 1917, pp. 229- 230 and 232.
- 6 Thomas Chippendale, *Gentleman and Cabinet-Maker's Director*, 1754, pls. XXI, XXVII and CVIII.
- 7 A. Coleridge, 'William Masters and some early 18th century furniture at Blair Castle, Scotland', *Connoisseur*, October 1963, p. 81.
- 8 J. Ingamells, *A Dictionary of British and Irish Travellers in Italy 1701-1800*, London, 1997, p. 835
- 9 G. Beard, *Upholsterers and Interior Furnishing in England 1530-1840*, London, 1997, p. 189, fig. 198.



Print of Charles I and the Duke of Hamilton, after van Dyke, 1782

## PROPERTY OF A GENTLEMAN

# 17

### A PAIR OF CHARLES I COPPER-ALLOY STIRRUPS WITH THE CYPHER OF CHARLES I

SECOND QUARTER OF THE 17TH CENTURY

Each with slotted tread, bowed side-pieces decorated with incised shells and lightly punched scrollwork, plain cross-piece for the attachment of the stirrup-leather, and decorative incised shell to the top, with traces of gilding, the reverse of each shell punched with crowned 'CR' cypher and the date '1626', the cypher and date possibly added later in 17th Century [see note]  
8 in. (20.3 cm.) high (from tread to top of shell), 5½ in. (14 cm.) wide (2)

£40,000-60,000

\$52,000-78,000  
€47,000-69,000

#### PROVENANCE :

By tradition Charles I, King of England, Scotland, France and Ireland (1600-1649).  
By tradition William III, King of England, Scotland, France, and Ireland, Stadtholder of the Republic of the Seven United Netherlands, Prince of Orange, Count of Nassau (1650-1702).  
By tradition Lieutenant General Sir Frederick Hamilton (1650-1732), Aide-de-Camp to William III, from circa 1690.  
Colonel Edward Cary (1675-1753) from circa 1732.  
Lieutenant Colonel William Blacker (1777-1855) from circa 1797 and by descent to the vendor.

#### LITERATURE :

Lt. Col. William Blacker, *William Blacker Manuscripts (circa 1837)*, Vol. II (of VII), pp. 208-211.  
'King William III's Stirrups', *Notes and Queries*, John C. Francis (pub.), 43 Wellington Street, Strand, W.C., London, 4th Series, Volume VI, 3 December 1870, p. 477.  
'King William III's Stirrups and Other Relics at Carrickblacker, Co. Armagh', *Notes and Queries*, John C. Francis (pub.), 43 Wellington Street, Strand, W.C., London, 4th Series, Volume VII, 4 February 1871, pp. 102-103.  
W.H. Wolsey, *Orangeism in Portadown District*, Portadown, 1935, p. 5.





1626



Equestrian portrait of King William III, attributed to Jan Wyck (1652 - 1700) © Christie's Images

"Many years ago (some time previous to the month of August 1835) I saw in the house of the late Rev. James Stewart (sic) Blacker, rector of Keady, in the diocese of Armagh, a pair of stirrups, which were then very carefully preserved, and were represented (no doubt truly) as what had been used by King William III. at the battle of the Boyne. They were very interesting relics of a great man and a memorable conflict." (*Notes and Queries*, 4th Series, Volume VI), anonymous correspondent).

In the subsequent issue the respondent (*Notes and Queries*, 4th Series, Volume VII) confirms that Rev. James Stewart Blacker was acting as the family executor in 1835 and that the stirrups and other heirlooms were at time of writing (1871) "...at Carrickblacker, the seat of the Blacker family". The respondent, almost certainly Major Stewart Blacker, continues: "The stirrups, however, bear evidence in themselves of an earlier date than the Boyne battle (1690), and as being the property of an earlier king than William III., viz. Charles I.; for on the interior of the upper part, where the leather was looped on, is plainly marked, dotted or inscribed, a royal crown, with the cypher C.R. and the date 1626 beneath. They stand eight inches in height, with a breadth of five-and-a-half inches at the swell for the foot. On the outer sides a scallop-shell pattern is inscribed. The whole accoutrement bears a dark bronze colour enlivened with gold welded into the parts where the shells occur, or are marked by incised lines. That they belonged to Charles I, however, is no reason that they should not have been worn by William III., his relative and descendant."

Charles I succeeded his father, James I, to the throne of England in 1625 with his coronation taking place on 2 February 1626 at Westminster. His procession began at Hampton Court by barge with a planned landing at Sir Robert Cotton's stairs at Westminster. A strong tide meant that he actually disembarked at the less commodious Parliament Stairs in order to continue his procession by horse to the Abbey Church and there are no detailed depictions of his horse's trappings.

After the restoration of the monarchy and the tolerant reign of Charles II, the succession of the staunchly catholic James II gave cause for much unrest in the predominantly protestant kingdom. This eventually led to what became known as the Glorious Revolution in 1688 when William of Orange was invited to take the crown of England. James II, William's father-in-law, fled to France in December 1688 and landed in Ireland in March 1689 determined to raise a catholic army and where he had the support of the Irish Parliament. The ensuing conflict in Ireland culminated in the decisive Battle of the Boyne on 1 July 1690 where William III delivered a crushing blow to James who fled once more to France. Accepting that James's claim to the throne was stronger than his and that support for the catholic cause was very strong in Ireland, William's use of accoutrements belonging to his grandfather Charles I was a most symbolic gesture. It is possible that the cypher was added at this moment. It is believed that no other pairs of seventeenth century stirrups with a royal association are known to survive.

Following the Battle of the Boyne, it is believed that William III gifted his horse furniture including the stirrups, a pair of gloves and an embroidered saddle cloth to his Aide-de-Camp, Sir Frederick Hamilton. Hamilton died without issue in 1732 and his estates and property divided between the Cary and Beresford families. Within two generations the Cary estates passed by marriage to the Blacker family of Carrickblacker. Mention is made in a manuscript written in circa 1837 by Lt. Col. William Blacker that is held in the collections of the Armagh County Museum that states "...my old grand uncle, Colonel Cary, had made me a present of an original painting of King William III by Nellor and also of the horse furniture used by that prince at the Battle of the Boyne". Lt. Col. Blacker was involved in the formation of the Orange Order of Ireland and became the first Grand Master of the Orange Order in Armagh in 1797.





Portrait of General Sir Frederick Hamilton of Milburn, by Garrett Morphy, from the vendor's family archive



Portrait titled 'William Blacker of Carrickblacker,' Irish School, 18th Century, from the vendor's family archive

Following the mention of the gifting of the horse furniture in his manuscript, Blacker goes on to describe a procession of Orangemen where a horse belonging to his father was led "... and on him the furniture was arranged. He was attended by 12 of the finest looking men in the County, all 6ft. high and uniformly dressed. Two of them led the horse while the others kept off the traffic, which was no easy matter, when there was a multitude, particularly of old people, both men and women, who strove to kiss or touch the relics as they passed along." Following Lt. Col. Blacker's death in 1855, his nephew Major Stewart Blacker placed the saddle cloth, gloves and stirrups with the Grand Orange Lodge of Ireland for safe keeping. Prior to Major Blacker's death in 1881 the saddle cloth and gloves were gifted to the Orange Order of Ireland and are held in the collections of the Museum of Orange Heritage in Belfast whilst the stirrups were retained by the family.

The Blacker family were established in Ulster under Valentine Blacker, a soldier from Yorkshire, in the mid-17th century and acquired the manor of Carrickbrack in 1660, renaming it Carrickblacker. His grandson William Blacker (1649-1732) supported William of Orange, was present at the Battle of the Boyne and following the Williamite victory was entrusted with escorting the body of George Walker, Governor of Londonderry, for burial at the church at Castlecaulfield in Co. Tyrone. William Blacker's great great grandson, Lt. Col. William Blacker, the first Blacker recipient of the stirrups in *circa* 1797, was a prominent Irish politician who rose to the office of Vice Treasurer of Ireland as well as being a founder of the Orange Order of Ireland. The Blacker's gained Woodbrook House from the Jacob family by marriage in 1784 and this and Carrickblacker were joined on the death of Baroness Stieglitz (the last of the Carrickblacker line of Blackers) in 1899.

Christie's would like to thank Nicholas Shaw for his assistance with the provenance research.



## THE LEYLAND CABINET



The cabinet in the Italian Room, 49 Princes Gate, Knightsbridge  
© Historic England

■~18

### AN INDO-PORTUGUESE EBONY, INDIAN ROSEWOOD, IVORY AND BONE INLAID CABINET-ON-STAND

GOA, LATE 17TH/18TH CENTURY, INCORPORATING EARLIER ELEMENTS

Decorated overall with inlaid scrolling foliage, birds and masks, the upper cabinet with removable shaped rectangular top flanked to each corner by a finial, above six drawers surrounding a fall-front enclosing a cupboard, the lower cabinet with four small and two long drawers, above two cupboard doors, the upper and lower section constructed in teak carcass wood, the ring-turned apron centred and flanked by female caryatids with scroll feet on block supports 51 in. (130 cm.) high; 34¾ in. (88.5 cm.) wide; 21 in. (53.5 cm.) deep

£40,000-60,000

\$52,000-78,000  
€47,000-69,000

#### PROVENANCE :

Fredrick Richards Leyland, photographed in the 'Italian Room' at 49 Prince's Gate, London by Bedford Lemere & Co. in May 1892, Historic England, BL11530, 31, 32.

'The Property of F.R. Leyland, Esq., Deceased, Late of 49, Prince's Gate, S.W., and Woolton Hall, near Liverpool', Messrs. Christie, Manson & Woods, 26 May 1892 and Following Day, lot 313, sold to Durlacher for £78.15.

Acquired in the 1930s and by descent in the same family, until sold Christie's, London, 10 June 2015, lot 18.

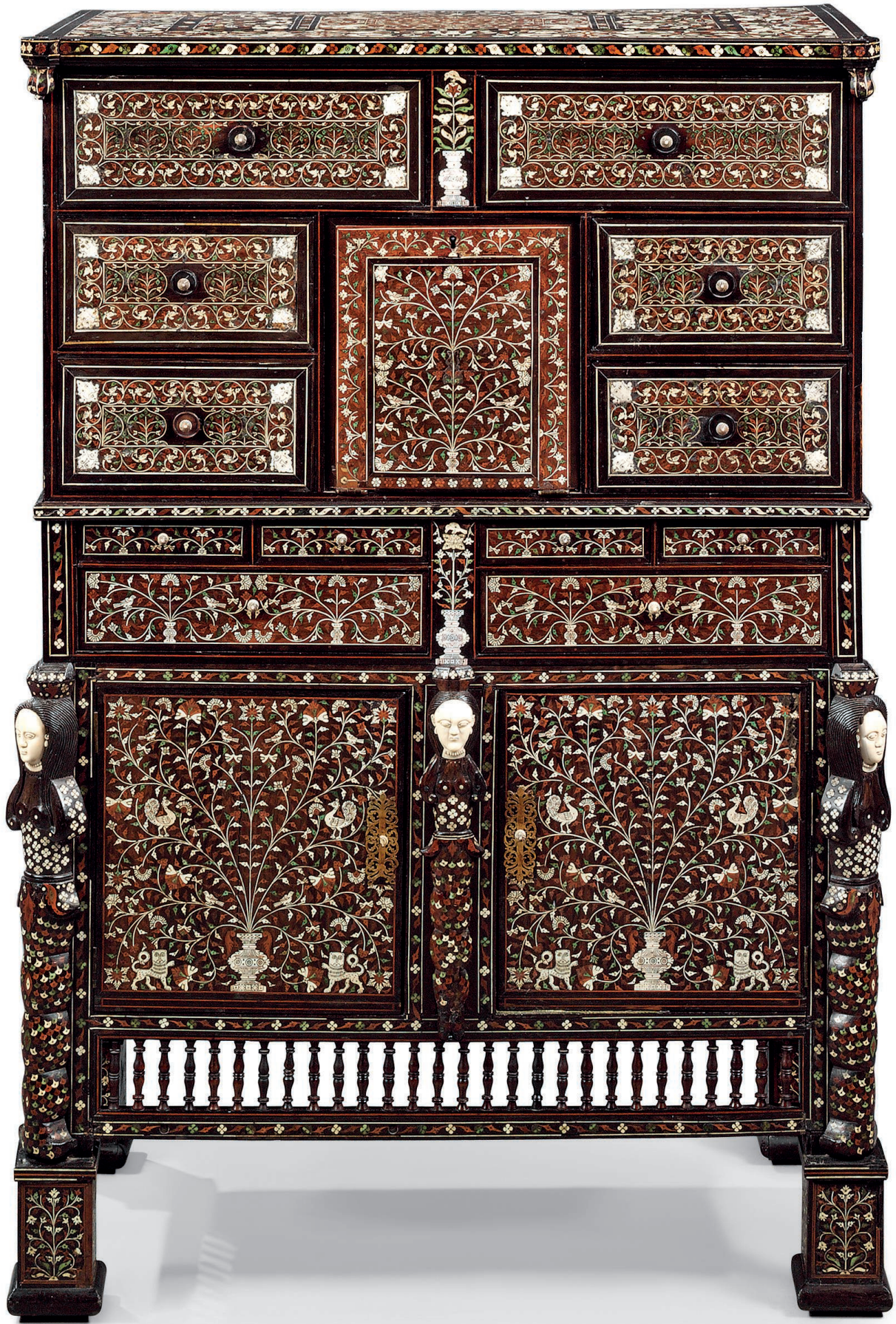
#### LITERATURE :

T. Child, 'A Pre-raphaelite Mansion', *Harper's Monthly Magazine*, European Edition, December 1890 to May 1891, vol. XXI, London, 1891, p. 84.

V. Prinsep, 'The Private Art Collections of London: the late Mr. Frederick Leyland's in Prince's Gate', *The Art Journal*, London, 1892, p. 138.

'The Property of F.R. Leyland, Esq., Deceased, Late of 49, Prince's Gate, S.W., and Woolton Hall, near Liverpool', Messrs. Christie, Manson & Woods, 26 May 1892 and Following Day, lot 313. '49 Prince's Gate', *The Architect*, 26 January 1894.

M.S. Duval, 'F.R. Leyland: A Maecenas from Liverpool', *Apollo*, 124, August, 1986, p. 114, fig. 4. Ed. J. Greenacombe, *Survey of London: vol. 45, Knightsbridge*, London, 2000, plates 99, 100.





The Italian Room, 49 Princes Gate, Knightsbridge  
© Historic England

This remarkable, intricately crafted Indo-Portuguese ebony, ivory and rosewood inlaid cabinet-on-stand was in the celebrated collection of Frederick Richards Leyland (1831-92), a wealthy Liverpool shipping magnate, patron of the arts, and pioneer of the Aesthetic Movement, at 49 Prince's Gate, Kensington.<sup>1</sup> No doubt the antiquarian look of this cabinet appealed to Leyland and in May 1892, the cabinet is shown in three photographs of the 'Drawing Room' (also known as the 'Italian Room') at Prince's Gate taken by the leading English firm of architectural photographers, Bedford Lemere & Co; these photographs were commissioned by Leyland's children shortly after his premature death on 4 January 1892 (Historic England, BL11530, 31, 32; Duval, *op. cit.*, f/n 31). On 26-27 May 1892, the cabinet was sold in the contents sale of 49 Prince's Gate and Leyland's country seat, Woolton Hall, near Liverpool, by Christie's to the dealer, Durlacher Bros., for £78.15; the house was sold a month later by Osborn & Mercer on 17 June 1892 (Christie's, *op. cit.*, lot 313).<sup>2</sup>

As a leading exponent of the Aesthetic Movement, Leyland's circle included James Abbott McNeill Whistler (1834-1903), Dante Gabriel Rossetti (1828-82), Edward Burne-Jones (1833-98), Albert Moore (1841-93) and Morris & Co. His collection of Pre-Raphaelite art, Italian Renaissance paintings (Botticelli, Giorgione, Lippi), English, French, German and Italian furniture and Oriental blue and white porcelain, and rugs at 49 Prince's Gate was an eclectic amalgam chosen principally for its aesthetic beauty, and cohesion in the interiors. While the exterior of the house, a contemporary wrote, 'offers no interest; the inside has been transformed by the architects Norman Shaw and [Thomas] Jeckyll aided by a man of exquisite taste, Mr. Murray Marks, into a dwelling of perfect harmony, where nothing offends the eye and everything charms it' (Child, *op. cit.*, p. 82).<sup>3</sup> The result was a veritable 'Palace of Art' or 'temple of Aestheticism', one of the grandest aesthetic interiors of the 1870s and 1880s.<sup>4</sup>

Although 49 Prince's Gate is renowned above all for Whistler's Peacock Room, now in the Freer Gallery of Art, Washington, the Bedford Lemere photographs show the other rooms to be correspondingly opulent.<sup>5</sup> The present cabinet is illustrated in the intermediate Drawing Room, one of three interconnecting rooms separated by screens that when removed formed a single long salon of 94 feet long, decorated *ensuite* with Italian coffered ceilings with integrated pendant lamps. The collection of Old Master paintings in this room comprised 'The Virgin and Child Enthroned' attributed to Hans Memling in 1892, now reattributed to Goswijn van der Weyden, which was hung above the present cabinet, at least three paintings by Sandro Botticelli including the Decameron of Boccaccio set, now in the Prado, Madrid, and John the Baptist attributed to Leonardo da Vinci in 1892, but now recognised as studio of. The 1894 Christie's sale catalogue lists at least four pieces of Indian or Indo-Portuguese furniture in Leyland's collection, substantiated by Theodore Child's contemporaneous description of the intermediate salon, 'The furniture is composed of divans, chairs, inlaid Indo-Portuguese cabinets and a harpsichord by Ruckers, with a finely painted and lacquered case. On the walls... are some notable pictures - Sir John Millais' 'Saint Agnes' Eve', Rossetti's 'Salutation', Ford Madox Brown's 'Burial of Christ', Burne-Jones's six panels representing Day, Night and the four Seasons, and the same painter's exquisite picture called 'Venus's Mirror' (Christie's, *op. cit.*, lots 311-314; Child, *op. cit.*, p. 84). The morning room to the right of the entrance hall also contained 'cabinets of Indian, Tyrolese, and Italian work, beautifully inlaid' (*ibid.*, p. 82). In 1892, the Art Journal also noted 'the Indo-Portuguese cabinets... which Mr. Leyland seems to have latterly turned his attention' (Prinsep, *op. cit.*, p. 138).

This cabinet illustrates an interesting phase in the history of taste, and in particular the fashion for Indo-Portuguese furniture sparked by two exhibitions held at the South Kensington Museum, the 'Special Loan Exhibition of Spanish and Portuguese Ornamental Art' (1881), and the Colonial and Indian Exhibition (1886).<sup>6</sup> Leyland may well have been inspired to acquire his Indo-Portuguese furniture by Marks, who in the late 1870s had entered into partnership with the old-established firm of Durlacher, and exhibited an 18th century Spanish steel casket in the 1881 exhibition.<sup>7</sup> More importantly, there were two Goa cabinets on display, one lent by another renowned antique dealer, Frederick Davis of 100 New Bond Street, no 562, 'Large cabinet, marquetry work, ebony, ivory, and coloured woods. Portuguese. Probably Goa work. Beginning of 18th century', and a second by the museum itself, no. 822, 'Cabinet and stand, cedar wood, inlaid with ebony and ivory in pattern of scroll foliage and birds. Portuguese, 17th century, probably manufactured at Goa, India. Height, 4 ft. 4 in.; width, 2 ft. 1 in. 11/. 781.-'65'.

### THE CABINET

The present cabinet, is distinguished by the fact that it incorporates earlier elements with Mughal-influenced Gujarat design and colouring, in particular the use of green tinted ivory. It is comparable with writing boxes and table cabinets produced in Gujarat and Sindh in the 16th and 17th centuries, for example a small fall-front cabinet, and a cabinet on stand in the Victoria and Albert Museum.<sup>8</sup> Each of these pieces is decorated with scrolling floral and foliate motifs very similar to those on the present piece.

Two Goanese contadores are also in the Victoria and Albert Museum.<sup>9</sup> The former is raised on a stand with identically shaped feet inlaid with a bird form which, according to Jaffer, has been identified by scholars as jatayu, king of the vultures - a central figure in the Ramayana (*ibid.*, p. 57). The latter contador, fitted with rows of drawers as on the present piece, is fitted with almost identical pierced gilt-copper mounts.

The present cabinet is most closely comparable with a six drawer table cabinet in the Grao Vasco Museum, Viseu, Portugal. Dated to 1675-1685 its top is identical in design to the top and sides on the present piece, and the drawers are also closely related. This table cabinet could very possibly have been made in the same workshop.

Another comparable cabinet sold Sotheby's New York, 27 April 2007, lot 285.

- 1 'The Private Collections of England; Mr. Frederick Leyland', *Athenaeum*, no. 2866, 30 September 1882, pp. 438-440; 'The Private Collections of England: Mr. Frederick Leyland', *Athenaeum*, no. 2869, 21 October 1882, pp. 534-535.
- 2 '49 Prince's Gate', *Osborn & Mercer*, 17 June 1892;
- 3 A. Saint, Richard Norman Shaw, New Haven & London, 2010; G.C. Williamson, Murray Marks and his Friends, London and New York, 1919; S. Weber Soros, C. Arbuthnott, Thomas Jeckyll: Architect and Designer, 1827-1881, New Haven and London, 2006, pp. 190-199.
- 4 L. Merrill, *The Peacock Room: A Cultural Biography*, Washington, New Haven and London, 1998, p. 147.
- 5 P. Ferriday, 'Peacock Room', *Architectural Review*, CXXV, 1959, pp. 407-414; N. Cooper, *The Opulent Eye: Late Victorian and Edwardian Taste in Interior Design*, New York, 1976, pp. 28-29, pls. 38-41; D.S. Macleod, *Art and the Victorian middle class: money and the making of cultural identity*, Cambridge, 1996.
- 6 *Ornamental Art*, South Kensington Museum, London, 1881.
- 7 C. Wainwright, 'A gatherer and disposer of other men's stuffs': Murray Marks, connoisseur and curiosity dealer', *Journal of the History of Collections*, 14 no. 1, 2002, pp. 161-176.
- 8 A. Jaffer, *Luxury Goods from India*, London, 2002, pp. 28-32, nos. 7 and 8.
- 9 *Ibid.*, pp. 56-59, no. 21 and 22.



(detail of side panel)





In situ at a private Sicilian residence, circa 2002

## ■ 19

### A PAIR OF LARGE SWEDISH 'BLYBERG' PORPHYRY VASES

CIRCA 1825-1835

Each of amphora form, with moulded rim and ribbed central decoration, on a turned rim and later painted wooden plinth (plinths not illustrated opposite)

55 in. (139.5 cm.) high, excluding the plinths; 61 in. (155 cm.) high, overall (2)

£100,000-150,000

\$130,000-190,000  
€120,000-170,000

#### PROVENANCE:

From the residence of a Sicilian family; Christie's, Milan, 20 November 2002, lot 246.

#### COMPARATIVE LITERATURE:

Arsenalsgatan, Bukowskis, *Porfyr*, 15 December 1985 – 2 February 1986, H. Sundblom, I. Tunander, G. Uggla, p. 71, fig. 40.







Body cross section one vase showing interior

Of elegant, antique-inspired form and an exceptionally rare, large scale, this pair of Swedish porphyry vases is a fine manifestation of the magnificent objects produced from stone mined in the quarries at Älfdalen from the mid-18th century, and of the enduring fascination for this celebrated material. A princely material, porphyry has been prized from Antiquity for its rarity, rich colour and durability, and objects created with it reached new levels of sophistication in the 19th century in Sweden.

First quarried by the Ancient Romans in the eastern Egyptian desert, porphyry – a rich purple-coloured stone with white glints – was used to create luxurious objects and works of art of varied form and size including vases, busts, and vessels. On account of their rarity and, especially their royal colour, these quickly became associated with the aristocracy and, later, the Emperors of Rome. The Egyptian mines were closed in the 5th century, but interest in porphyry endured through the centuries with the Popes of the Middle Ages, the Medici family of Renaissance Florence, Cardinals Richelieu and Mazarin of 17th century Paris and Emperor Napoleon among others, hastening to acquire objects made of this stone as a testament to their tremendous power, connection to the Antique and considerable sophistication (Sundblom, Tunander, Uggla, *op. cit.*, p. 125). And, as there was a finite quantity of stone available for use, Ancient Roman objects were often reworked over the centuries into entirely new objects or – in the case of busts or damaged figures – restored and enriched by celebrated sculptors of successive generations.

In the 1730s, deposits of porphyry were discovered in the Dalarna region of central Sweden, which were quickly exploited on account of an enduring fascination for the renowned material. The primary quarries were those in Älfdalen, and the stone mined there was known for its purple-brown hues with white highlights, and its richly sheened surface, once polished, qualities which can be observed in the present pair of vases. The first object created from the Swedish quarries was an urn presented to King Gustave III (1746-1792). Over the successive decades, the objects created in porphyry in Sweden grew in number and scale.

In the early 19th century, King Charles XIV Jean of Sweden (1763-1844) acquired a stonecutting workshop, which he transformed into a national manufactory, capable of producing large-scale objects destined to adorn the royal residences and to serve as diplomatic gifts from the Court. Porphyry became, in turn, the national stone of Sweden and objects created with it represented an apex of the Scandinavian kingdom's production in the decorative arts (Sundblom, Tunander, Uggla, *op. cit.*, p. 126). Porphyry objects produced by the Swedish workshops were characterised – like those created with re-worked Ancient Roman stone – by a distinct antique influence and elegant curved silhouettes. Often, these objects were enriched with fine ormolu mounts, further highlighting their importance. Perhaps the most significant object created is a monumental urn weighing nine tons and with a diameter of nearly three meters installed in 1825 at Rosendal, Charles XIV Jean's palace in Djurgården in Stockholm.



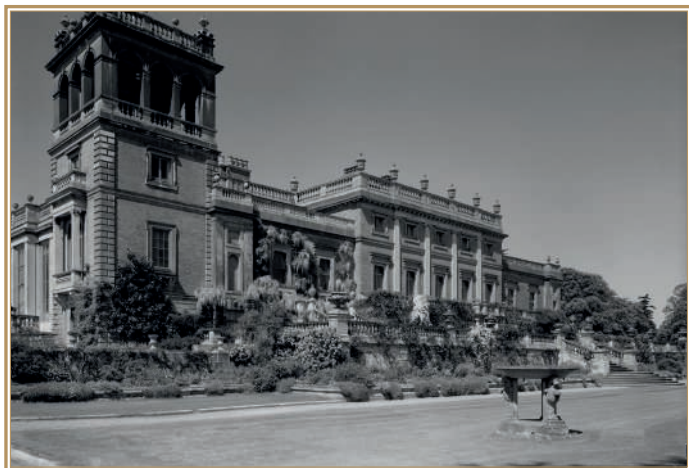
One of a comparable pair of Swedish porphyry vases in the Swedish Royal Collection dated to 1830 or later. © Photo: Sanna Argus Tirén/The Royal Court, Sweden.

The present vases resemble amphoras, vessels first produced in Mycenaean pottery (14th century BC), which were used for storage and the transportation of food and drink. The two-part curved form was reprised by the Ancient Greeks and Romans, and has since become inexorably associated with Antiquity. As such, it was reprised by artists in the neo-classical period with great frequency, in pictures, sculptures and, as here demonstrated, works of decorative art of the highest order.

The present vase can be most closely compared to another dated to 1830 or later, of similar form and slightly smaller size (99 cm.) in the Swedish Royal Collection (HGK G V :st 11, illustrated in Sundblom, Tunander, Uggla, *op. cit.*, p. 71, fig. 40). Another, similar vase with ormolu mounts and dated to 1800 is at Stockholm Castle (Sundblom, Tunander, Uggla, *op. cit.*, p. 53). Owing to its rare, large scale, it is possible that the present pair of vases was initially created as a diplomatic gift to be offered by the Swedish Royal Court to an important visitor, before being acquired for the grand residence of a Sicilian family, by whom they were sold in 2002.



## THE SHRUBLAND AND THE MADRESFIELD VASES



Shrubland Park, Suffolk © Country Life



Madresfield Court, Worcestershire © Country Life

PROPERTY FROM THE HISTORIC COLLECTIONS AT SHRUBLAND PARK  
AND MADRESFIELD COURT, SOLD BY ORDER OF THE TRUSTEES

20

### A PAIR OF LOUIS XV ORMOLU-MOUNTED CHINESE POWDER-BLUE GLAZED PORCELAIN VASES AND COVERS

THE MOUNTS ATTRIBUTED TO JEAN-CLAUDE-THOMAS DUPLESSIS,  
CIRCA 1765-1775, THE PORCELAIN QIANLONG (1736-1795)

Each vase of ovoid form, with a berried pomegranate finial, the lid encircled by a band of oak leaves and acorns, above a pierced frieze with bead-and-reel collar, the stylised Greek-key handles cast with acanthus sprays and 'C' scrolls joined by swags of oak leaves and acorns, the square base similarly garlanded with acorns and oak leaf swags, each bracketed foot mounted with a flower-head, minor differences

16½ in (41.5 cm.) high; 12 in. (30.5 cm.) wide [each]

(2)

£300,000-500,000

\$390,000-650,000

€350,000-580,000

#### PROVENANCE :

The Shrubland vase

Probably acquired by Sir William Fowle Middleton, 2nd Bt., for Shrubland Park, Suffolk, around 1830-32, and thence by descent with the Barons de Saumarez, Shrubland Park, Suffolk, until sold Sotheby's, London, 8 June 2005, lot 36. 'Taste of the Royal Court: Important French Furniture From A Private Collection', Christie's, London, 9 July 2015, lot 17.

The Madresfield vase

Probably acquired between 1810-1835 by either William Lygon, 1st Earl Beauchamp (1747-1816) or one of his sons, William, 2nd Earl (1783-1823), or John, 3rd Earl (1783-1853), and thence by descent.

#### LITERATURE :

The Shrubland vase

Illustrated in the Drawing Room, from the Family Album by Palmer & Clarke, circa 1890.  
C. Hussey, 'Shrubland Park, the home of the Honourable J.V.B. Saumarez', *Country Life*, 19 November 1953, p. 1654.

The Madresfield vase

*Catalogue of Decorative furniture, Porcelain and Works of Art at Madresfield Court, Worcestershire*, privately printed, 1895, no. 147.

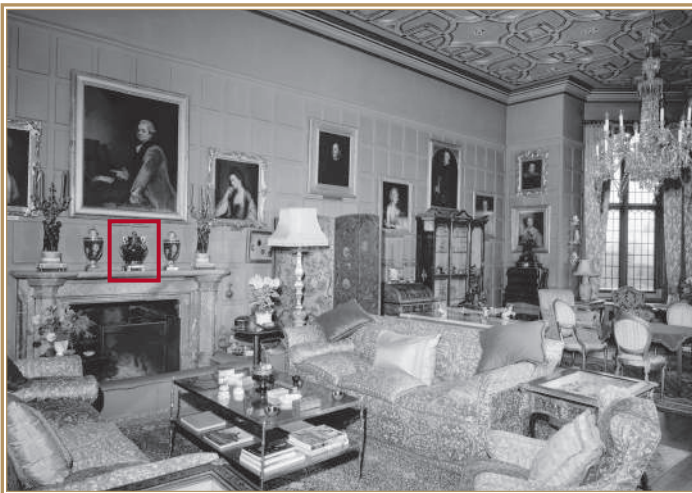
S.W. Fisher, 'The Beauchamp Collection: A Description of the Porcelain at Madresfield Court, Worcs.', *Apollo*, October 1952, pp. 119-120.

*Country Life*, May 1980, unpublished.





The Drawing Room at Shrubland Park, circa 1890, showing one vase in situ



The Great Salon at Madresfield Court, 1980, showing one vase in situ  
© Country Life



The Madresfield vase, illustrated in the 1952 Apollo article 'The Beauchamp Collection'

These spectacular *pot-pourri* vases, with their bold 'à la Grec' mounts, embody the most robust neoclassicism of the 1760s and 1770s, while reflecting the constant search for innovation promoted by the *marchands-merciers* of Paris. They were clearly conceived in Paris, at this moment, in the same *atelier*, and from the early 19th century were in two of the finest English country houses, Shrubland Park, Suffolk, and Madresfield Court, Worcestershire. Now for the first time in two centuries they are reunited.

### THE GOÛT GREC

The bold, classically-inspired angularity of the mounts of these eye-catching vases reflect the *goût grec*, the earliest and most *avant-garde* phase of French neo-classicism. The fashionable, although short-lived, *goût grec* style developed in the 1750s, in part as a reaction to the excesses of the *rocaille*, and was promoted by influential designers such as Louis-Joseph Le Lorrain, Charles de Wailly and Jacques-François Blondel. The style was further fuelled by the writings of Charles-Nicolas Cochin (d. 1790) who, upon his return from Italy, published influential articles lamenting the overuse of *rocaille* decoration. The austere Greek style soon gained wide popularity. Writing in 1763, Baron de Grimm observed: '*...tout est à Paris à la grecque*', an indication that the taste had spread well beyond the circle of a small group of patrons and collectors.<sup>1</sup> The architect-designer, Jean Charles Delafosse (1734-89), included designs for *goût grec* vases and urns with related geometrically angular handles in his *Nouvelle iconologie historique, ou Attributs hiéroglyphiques* (1768), see *livre III*, plates 35, 36.

The Sèvres porcelain factory, led by the brilliant designer and *bronzier* Jean-Claude Chambellan Duplessis, was quick to adopt the new style and in the 1760s produced a series of vases of startling originality, often with laurel husks in combination with angular handles as on the vases offered here.<sup>2</sup> The mounts are likely to have been executed by Jean-Claude's son, Jean-Claude-Thomas, who from 1752 assisted his father in creating models and who became *maître fondeur* in 1765, by which time his father was much less active. It is also fascinating to note that the seeding pomegranate finial on these vases also features on the celebrated Chinese celadon porcelain vase mounted by Duplessis père for Lazare Duvaux, and given by Madame de Pompadour to Machault d'Arnouville in 1755, making an attribution of the bronzes on these vases to Duplessis *filis* all the more plausible.<sup>3</sup>

Although these vases feature a body of powder blue Chinese porcelain, it is likely that the *marchand-mercier* responsible for their bold design was familiar with the *avant-garde* wares being produced at Sèvres. The *goût grec* mounts in combination with blue porcelain also recall the celebrated 'vases Dulac' with ingenious pop-up candelabra created in the 1760s by the *marchand bijoutier* Jean Dulac, almost always with bodies of Sèvres porcelain in a form known as a '*vase cloche*'. Styling himself as '*Dulac marchand gantier-parfumeur et bijoutier rue Saint Honoré près de l'Oratoire à la tête d'or*', Dulac proclaimed in his advertisement that he could provide: *garniture de cheminées; vases montées en or moulu; girandoles*. A *parfumeur* by profession, Dulac appears consistently in the sales register at Sèvres from 1758-1776. Dulac acquired the majority of the production of this model, purchasing a total of twenty between 1772 and 1779, at prices varying from 60 to 84 *livres*, dependent on the ground colour - the *fond lapis* being far more expensive than the green. By 1774, however, Jean Dulac had sold to his successor '*Les droits de vente par commission des porcelaines de la Manufacture de Sèvres dont il tient dépôt*'.

A pair of vases of the same model, with the same powder blue porcelain bodies, was acquired by Sir Philip Sassoon, and was later in the collection of the Marquess of Cholmondeley, Houghton Hall, Norfolk; sold Christie's, London, 8 December 1994, lot 84 (£507,000).



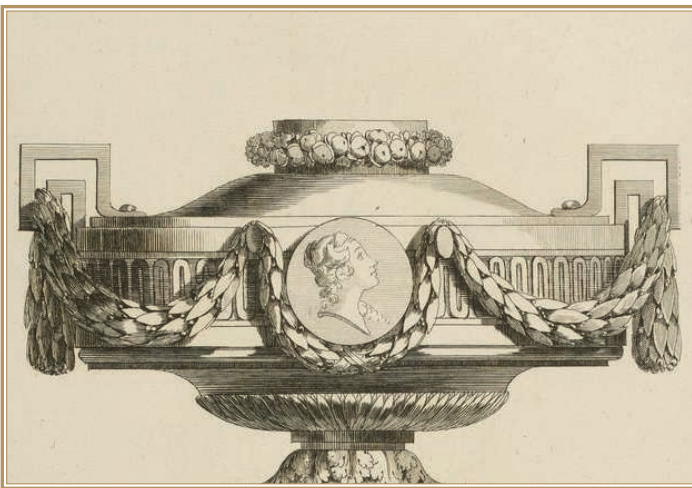


The Houghton vases © Christie's Images, 1994

A vase in celadon porcelain with related *goût grec* handles and oak garlands was in the collection of Duke Albert (1738-1822) and Arch-Duchesse Marie-Christine (1742-1798) of Saxe-Teschen, subsequently sold at Christie's, London, 9 July 2015, lot 10 (£842,500).

#### SHRUBLAND PARK, SUFFOLK

The Shrubland vase was probably acquired by Sir William Fowle Middleton, 2nd Bt., for Shrubland Park, Suffolk, in *circa* 1830-32. The mansion was originally designed in the Georgian style by the architect James Paine in 1770-2, and remodelled by J.P. Gandy-Deering in 1830-2, who added the pilasters, the new entrance and the conservatory. Further remodelling in the Italianate style took place in the late 1840s and early 1850s at the hand of Sir Charles Barry, architect of the Houses of Parliament, with the addition of balustrades and a belvedere on the south-west tower. In 1882, the mansion was inherited by the Barons de Saumarez, and the estate remained in this family until sold in 2009. It was during their ownership that this vase was photographed in the Drawing Room, in *circa* 1890, and then again by *Country Life* in 1953.<sup>4</sup>



A design by Jean Charles Delafosse, published in *Nouvelle Iconologie Historique* (1771)

#### MADRESFIELD COURT, WORCESTERSHIRE

Madresfield Court, Worcestershire has been the ancestral home of the Lygon family since 1450. In 1806, William Lygon, Member of Parliament for Worcestershire from 1780 to 1806, was created Lord Beauchamp, and in 1815, Viscount Elmley and Earl Beauchamp. This title was held by the eldest son between 1815 and 1979, until the eighth and last Earl died. The author, Evelyn Waugh, visited Madresfield regularly, and modelled 'Brideshead', his fictional house in *Brideshead Revisited* on Madresfield, and most of the main characters were drawn from members of the Lygon family. The house contains an exceptional collection of furniture, pictures, porcelain and *objets d'art*.

Both William Lygon, 1st Earl Beauchamp (1747-1816) and his Countess, who owned an apartment in Paris, as well as their sons, William, 2nd Earl (1783-1823) and John, 3rd Earl (1783-1853), were avid Francophile collectors, and it seems probable the vase was acquired by one of these. Certainly, the family was buying at the sale of William Beckford's Fonthill in 1823, which contained a significant number of Louis XV and Louis XVI ormolu-mounted oriental porcelain. One of the lots purchased in this sale, lot 1541, was Beckford's magnificent 'Oriental' silver-gilt-mounted nephrite hookah set with semi-precious stones described in the catalogue as 'diamonds, emeralds, opals, aventurine [*sic*], chrysopas [*sic*], lapis, etc.'. Alternatively, the Madresfield vase offered here may have been acquired for one of the family's other properties; they maintained a substantial London house at 13 Belgrave Square throughout the 19th Century, as well as Springhill, Gloucestershire (between 1816-60), and these were equally sumptuously furnished.



A design by Jean-Claude-Thomas Duplessis © Metropolitan Museum of Art

In 1895 the Madresfield vase was included in a privately printed *Catalogue of Decorative furniture, Porcelain and Works of Art at Madresfield Court, Worcestershire*, as no. 147:

'Globular vase with cap cover, plain dark blue glaze mounted in ormolu of Louis XVI period. Height, 16½ in.'

Intriguingly, there is a hand-written note against four items from this catalogue, including the Madresfield vase, which reads, 'sold to A.K. who sold them to Bar. F. du R'. The latter is almost certainly Baron Ferdinand du Rothschild (1839-98) of Waddesdon Manor, Buckinghamshire, a distinguished and prolific collector of French 18th century *objets d'art* in his own right. However, the sale evidently did not take place for, in October 1952, *Apollo* magazine featured the vase as the principal example of ormolu-mounted Chinese porcelain in 'The Beauchamp Collection: A Description of the Porcelain at Madresfield Court, Worcs.'. The vase was described as,

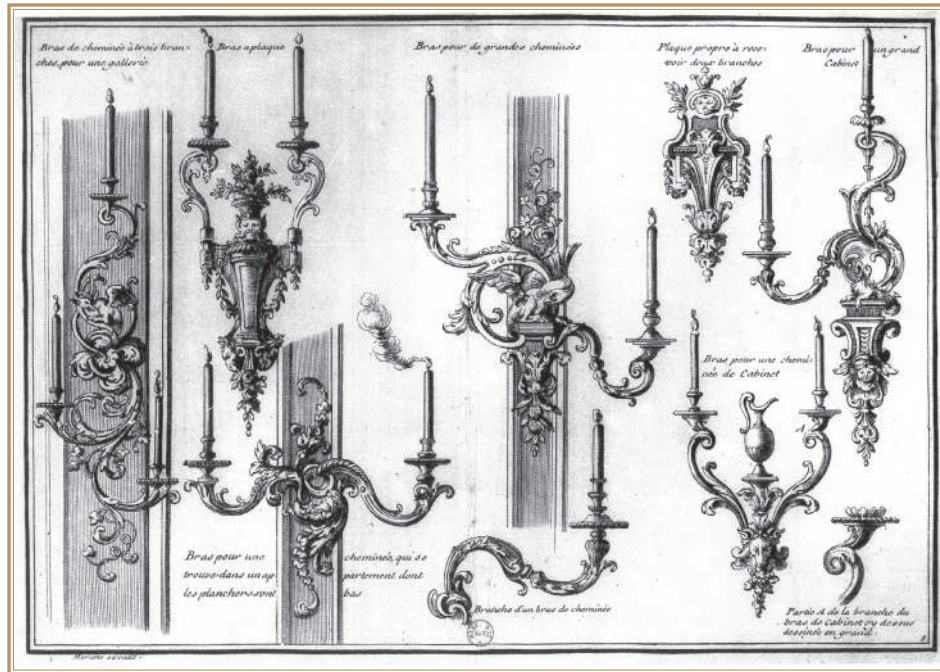




'The transition from the Oriental to the Continental is almost imperceptibly effected by the presence on the mantelpiece in the great Salon of a wonderful vase and cover of the deep mazarine powder-blue which was first made in china towards the end of the XVIIth century. The contemporary [sic] French ormolu is of outstanding quality and beautifully wrought...'<sup>5</sup>

In May 1980, this vase was photographed by Country Life in the Salon at Madresfield, although it was eventually unpublished.<sup>6</sup>

- 1 S. Eriksen, *Early Neo-Classicism in France*, London, 1974, p. 264.
- 2 *Ibid.*, figs. 270 & 275; R. Savill, *The Wallace Collection Catalogue of Sèvres Porcelain*, London, 1988, vol. I, pp. 247, 254, 322 & 349.
- 3 V. Pruchnicki, *Arnouville: Le Château des Machaut au XVIIIe Siècle*, Paris, 2013, pp. 46-8.
- 4 Photographed in the Drawing Room, from the Family Album by Palmer & Clarke, circa 1890; C. Hussey, 'Shrubland Park, the home of the Honourable J.V.B. Saumarez', *Country Life*, 19 November 1953, p. 1654.
- 5 S.W. Fisher, 'The Beauchamp Collection: A Description of the Porcelain at Madresfield Court, Worcs.', *Apollo*, October 1952, pp. 119-120.
- 6 *Country Life*, May 1980.



Boullé's related design in Mariette's *Nouveaux Dessains de Meubles et Ouvrages de Bronzes et de Marqueterie*  
 © The Rijksmuseum, Amsterdam

\*21

## A PAIR OF LOUIS XIV SINGLE-BRANCH WALL-LIGHTS

ATTRIBUTED TO ANDRE-CHARLES BOULLE, CIRCA 1710-1715

Each with back plate surmounted by a lion's mask and crossed sword and club over a medallion of a classical figure in relief, hung with lion's pelt swags and laurels above a stop-fluted stem terminating in berries, issuing a scrolling arm with gadrooned drip pan cast with foliate arabesques and socket cast set with foliage

10½ in. (26.5 cm.) high; 4 in. (10.5 cm.) wide; 8½ in. (21.5 cm.) deep

(2)

£40,000-60,000

\$52,000-78,000  
 €47,000-69,000





Of exceptional design, casting and chasing, the present wall-lights are a fine manifestation of the Antique-inspired style, '*le classicisme français*,' which prevailed across the arts at the court of Louis XIV in the late 17th and early 18th centuries. Set with lion's pelts and classically inspired medallion reliefs – possibly representing Julius Caesar and Alexander the Great – these appliques of a distinct, architectural form relate to designs by André-Charles Boulle (1642-1732), who created celebrated cabinetry and gilt-bronze objects for some of the 18th century's most renowned patrons, and to works by several of his contemporaries.



Detail of the profile medals on the present wall-lights



The related chandelier attributed to André Charles Boulle, circa 1710  
 © The J. Paul Getty Museum, Los Angeles



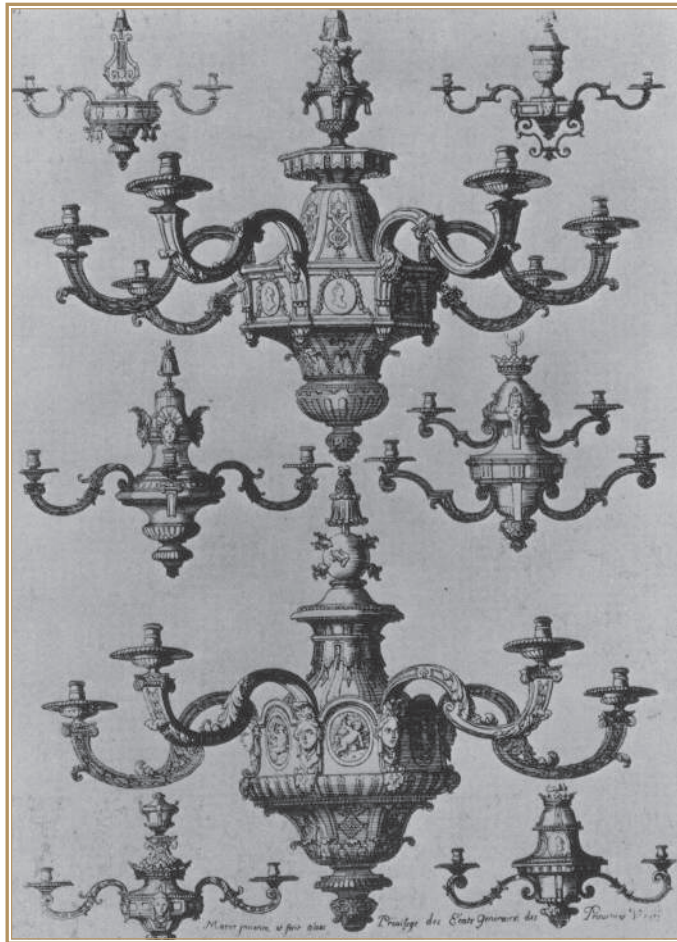
Detail of the related chandelier attributed to André Charles Boulle, circa 1710  
 © The J. Paul Getty Museum, Los Angeles

In 1672, Boulle was made *ébéniste, ciseleur, doreur et sculpteur du roi*, in which capacity he was able to create gilt-bronzes in a grand taste evoked by the present lot, in addition to the spectacular furniture for which he was so renowned. A series of engravings of Boulle's designs by Pierre Mariette II (1634-1716) and his son, Jean (1660-1742), the *Nouveaux Deisseys de Meubles et Ouvrages de Bronzes et de Marqueterie*, attest to the high quality of his work and, indeed, to its wide-ranging production. The present wall-lights relate to two designs for a '*Bras pour une cheminée de Cabinet*' on plate number eight of these engravings, with arms terminating in similar inward and outward scrolls and gadrooned drip pans. While the exact date of publication for these engravings has been a subject of scholarly discourse, Reinier Baarsen suggests that it, 'is generally assumed to be around 1715, towards the end of Boulle's career' (R. Baarsen, *Paris 1650-1900 Decorative Arts in the Rijksmuseum*, New Haven and London, 2013, p. 87, no. 15). It is, therefore, possible to similarly date the present wall-lights, as they are stylistically well-placed within the production of the era, and their careful construction and casting reinforce the same.

The present lot can also be related to a series of chandeliers attributed to Boulle, with central stems decorated with medallions of classical figures in relief, with similar chasing and set within related moulded borders: one is in the collection of the J. Paul Getty Museum (76.DF.13), one is in the Musée du Louvre (OA 10531), another in the Musée

Jacquemart-André in Paris, and a final example by Boulle in the Jones bequest to the Victoria and Albert Museum (965-1882). Boulle was a known enthusiast of medals, with thousands in his own collection. The great cabinet-maker also created a celebrated series of '*Armoires à médailles*' incorporating medals celebrating the glories of Louis XIV, of which various examples – often paired with cabinets made later in the 18th century – are known, including a pair formerly in the collection of Ogden Mills and sold Christie's, London, 4 July 2013, lot 20 (£935,475 including premium).

A virtually identical pair of wall-lights was sold Sotheby's, Paris, 18 October 2006, lot 16. A further comparison can be drawn to an un-attributed pair of Régence ormolu wall-lights formerly in the collection of Jean Bloch and sold Christie's, Paris, 16 December 2003, lot 314, which has a nearly identical arm to the present lot. The present wall-lights also relate to a design by Daniel Marot (1661-1752) in his *Nouveaux livre d'ornaments, pour l'utilité des sculpteurs et orfeures, inventé et gravé à La Haye*, published in the early 18th century, and which includes an engraving for a chandelier with a support set with a classical medallion. When the aforementioned virtually identical wall-lights were sold, they were preceded in the sale by a pair of wall-lights of similar design with two out-scrolled arms (Sotheby's, Paris, 18 October 2006, lot 15), which are, like the present lot, a fine evocation of the last flourishing of '*le classicisme français*.'



The related designs by David Marot, published in 1710.

## ■\*22

### A LOUIS XV ORMOLU EIGHT-LIGHT CHANDELIER

CIRCA 1740-60, IN THE MANNER OF ANDRE-CHARLES BOULLE

The central baluster shaft headed by a leaf-cast vase with acanthus-wrapped finial and reeded base, framed by four female *espagnolette* masks issuing from volute scrolls, the leaf-tip cast spreading body headed by ram's masks draped with floral garlands and issuing double C-scroll branches cast with faun's masks and terminating in vase-shaped nozzles and circular drip-pans cast with acanthus, above a fruiting foliate boss, the drip pans replaced  
33½ in. (85 cm.) high; 34 in. (87 cm.) diameter

£100,000-200,000

\$130,000-260,000  
€120,000-230,000





With its elegant reeded and garlanded vase stem flanked by female caryatid heads, representative of Diana, this chandelier is related to documented patterns by the *ébéniste, ciseleur, doreur et sculpteur du Roi*, André-Charles Boulle (1641-1732).

As yet no direct designs for this chandelier have been traced; however, its various elements, including the female masks and distinctive acanthus-wrapped S-scroll arms, can be found in the engravings published in 1710 by Daniel Marot in his *Nouveaux Livres d'Orfèvrerie Inventé par Marot Architecte du Roi*. The chandelier can also be related to two drawings attributed to Claude Ballin in the Tessin Collection and now held in the Nationalmuseum in Stockholm.<sup>1</sup> The first, dating from *circa* 1685, depicts a chandelier with very similar husk-trailed panelled S-scroll branches supported by masks with C-scroll head-dress of this identical form, whilst the second shows acanthus leaves wrapping the branches and S-scroll volutes flanking a central vase.

The most closely related chandeliers include one at Schloss Sanssoucie in Potsdam (see illustration). Attributed to André-Charles Boulle and dated *circa* 1710-1715, it was acquired on the Parisian art market in 1748 for 550 *thalers* by king Frederick II of Prussia (1712-1786) for the Audience Chamber at Sanssouci, where it hangs again today.<sup>2</sup> Another chandelier of this model, featuring many of the same features, is stamped with the arms of the Comte d'Aumont de Rochebaron and thought to have been commissioned by Louis, 3rd duc d'Aumont (1666-1723) or his son, Louis-Marie, 4th duc d'Aumont de Rochebaron (1691-1723) for the hôtel d'Aumont in Paris. It was subsequently sold from the estate of Louis-Marie-Augustin 5th duc d'Aumont de Rochebaron (1709-1782) in 1782, and acquired at that sale by the marquis de Collange. It was old again at Aguttès, Neuilly-Sur-Seine, 14 December 2010, lot 146 (€280,000). A set of four chandeliers of this model - often considered the principal models on which many subsequent examples were based - was confiscated from the duc de Brissac during the revolution in 1795 and subsequently given to the Bibliothèque Mazarin, Paris (see illustration), where they still hang today.<sup>3</sup>



The related chandelier at Schloss Sanssoucie, Potsdam  
© Stiftung Preußische Schlösser und Gärten (Inv.-Nr. F0017605)/ Hans Bach



One of the related chandeliers at the Bibliothèque Mazarin, Paris  
© RMN

#### ANDRE-CHARLES BOULLE

André-Charles Boulle was awarded the title of master cabinet-maker before 1666 and in 1672 was granted the Royal Privilege of lodging in the Galeries du Louvre. In the same year, Boulle was appointed cabinet-maker and sculptor to Louis XIV, allowing him to produce works in gilt-bronze, such as chandeliers, wall-lights, and mounts for his own furniture. Although strict guild regulations usually prevented artists from practicing two professions simultaneously, Boulle's favoured position allowed him protected status and exempted him from the guild rules.

- 1 H. Ottomeyer/P.Pröschel *et al*, *Vergoldete Bronzen*, Munich, 1986, pp. 50 & 54, figs. 1.6.2 & 1.6.9.
- 2 J.N. Ronfort, *André Charles Boulle: A New Style for Europe 1642-1732*, Paris, 2012, cat. 33, pp. 270-271 and K. Klappenbach, *Kronleuchter Mit Behang aus Bergkristall und Glas sowie Glasarmkronleuchter bis 1810*, Berlin, 2001, p. 77, ill. 73.
- 3 H. Ottomeyer/P. Pröschel *et al*, *Vergoldete Bronzen*, Munich, 1986, Vol. I, fig., 1.6.10







PROPERTY FROM THE COLLECTION OF J.E. SAFRA

■\*23

**A SUITE OF LOUIS XVI GILTWOOD AND BEAUVAIS TAPESTRY SEAT-FURNITURE**

BY HENRI JACOB, *CIRCA 1780*

Comprising a pair of canapés and a pair of fauteuils, each with rectangular back, padded arms and seat covered in floral tapestry within floral and foliate borders, the channelled frames carved with beaded edges, the downswept arm supports carved with acanthus leaves, on turned tapering fluted legs, the canapés and one fauteuil stamped 'H. JACOB,' one canapé with label inscribed 'M. de Greffuhle' the webbing of one sofa stencilled 'HENRY PENON / AMEUBLEMENTS / PARIS / 52, Rue ABBATUCCI'

35¼ in. (90 cm.) high; 70¼ in. (179 cm.) wide [each canapé]

35¼ in. (90 cm.) high; 23¾ in. (60 cm.) wide [each fauteuil]

(4)

£70,000-100,000

\$91,000-130,000

€81,000-120,000

**PROVENANCE:**

The Greffuhle Collection; Sotheby's, London, 23 July 1937, lot 58 (suite of thirty pieces).

Sotheby's, London, 23-24 June 1976, lot 179 (suite of twenty seats).

Sotheby's, London, 8 December 1995, lot 243 (suite of eight pieces comprising; a pair of canapés, a pair of marquises and a set of four fauteuils).





The Comtesse Greffuhle by Philip de László, 1907

This impressive and finely-carved suite executed by Henri Jacob, originally formed part of a remarkably large suite of thirty seats, all covered in Beauvais tapestry, which once stood in the collections of the Comte and Comtesse Greffuhle until dispersed in the early 20th Century.

### THE GREFFUHLES

The thirty-piece suite by Henri Jacob originally comprised a pair of canapés, a pair of marquises, a pair of *bergères en gondole*, a set of sixteen fauteuils, four voyeuses and four side-chairs. As J. Badin explained in 1909, this incredibly large suite would have then ranked amongst the most important ones, as 18th Century Beauvais-covered suites rarely included more than about twenty seats (J. Badin, *La Manufacture de Tapisseries de Beauvais*, Paris, 1909). Although the whereabouts of this suite remained tantalizingly unknown until the early 20th Century, all thirty seats formed part of the important collection of the Comte and Comtesse Greffuhle, until sold at auction in London in 1937. The most recent group of seat-furniture from this magnificent suite to have come to auction was a set of four fauteuils, which was sold at Christie's, New York, 21 October 1997, lot 218.

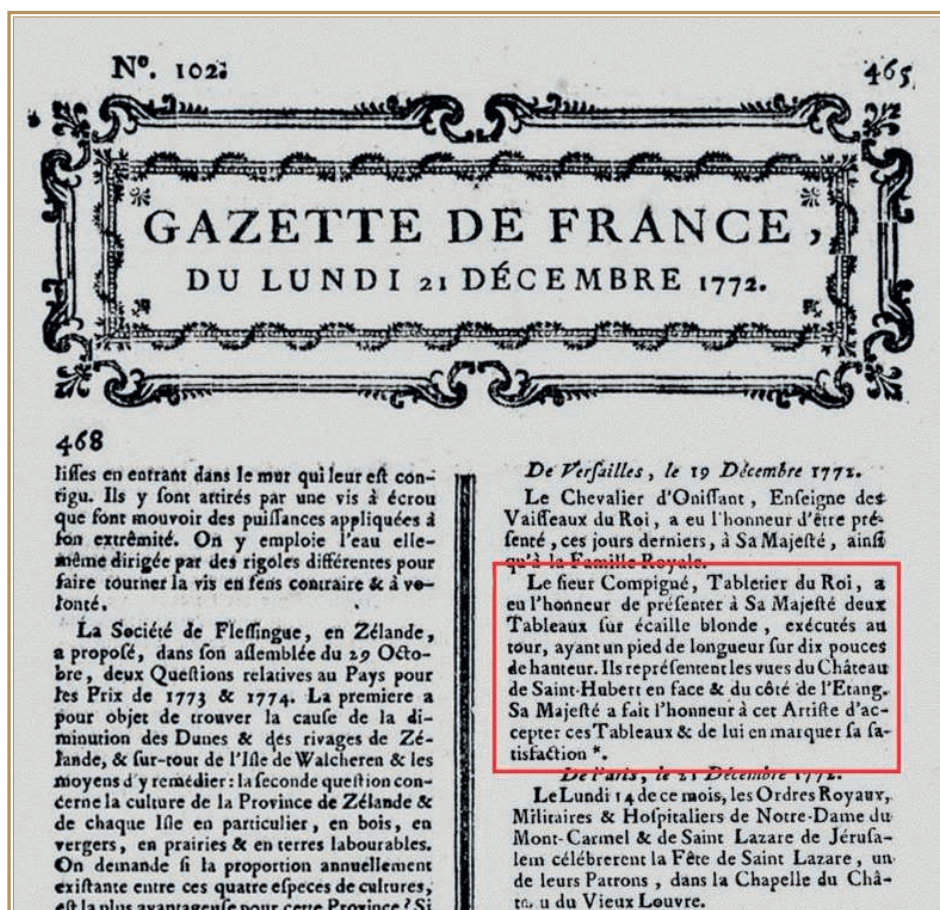
Henry Greffuhle (1848-1932) was the sole heir to an important family of bankers and property owners which had flourished during the French Revolution. He was the son of Louis-Charles Greffuhle (1814-1888) and Félicité-Pauline-Marie de la Rochefoucauld d'Estissac (1824-1911). In 1878 Greffuhle married Elisabeth de Riquet de Caraman (1860-1952) and had a daughter Éleine (1882-1958) who married Armand de Gramont (1879-1962). Elisabeth, comtesse de Greffuhle was a renowned beauty and the uncontested queen of the salons of the Faubourg Saint-Germain. She was idolised by Proust, amongst others, and famously served as the inspiration for the Duchesse de Guermantes in his novel *A la Recherche du Temps Perdu*. Widely respected as an arbiter of taste, she launched a fashion for greyhound racing, was a patron of Diaghilev's *Ballets Russes* and promoted many other artists in high society which included Rodin, Moreau and, in particular, Whistler.

The comte and comtesse shared their time between their Parisian hôtel particulier on the rue d'Astorg and their *résidence de chasse*, the Château de Bois-Boudran near Fontenailles, Seine-et-Marne. It is not certain however which of the two Greffuhle residences the present suite of seat furniture formerly stood in. The stencilled mark on the underside of one sofa is that of Henry Penon (1830-1907), tapissier décorateur to Empress Eugénie and no doubt his company, maison Penon Frères, was employed to restore the suite in the late 19th century for the Greffuhles. The Greffuhle collections were partly dispersed several years after Henry's death in 1932, whilst the rest was bequeathed to his daughter Elaine, duchesse de Gramont, upon the death of her mother Elisabeth in 1952.

### HENRI JACOB: 'UN MENUISIER-ÉBÉNISTE ORIGINAL'

Henri Jacob (d.1824) was born in 1753 and trained with his cousin Georges Jacob, the celebrated *menuisier*, for six years before receiving his *maîtrise* in 1779. He became an accomplished and prolific *menuisier-ébéniste*, counting amongst his most illustrious clients the future Paul I of Russia and his wife Maria Feodorovna. As the future tsar and his spouse travelled to France as the comte and comtesse du Nord in 1782, they ordered over two hundred chairs and other pieces of furniture from Jacob for Pavlovsk, their new palace near St. Petersburg (D. Ledoux-Lebard, 'Henri Jacob, un menuisier-ébéniste original', *L'Estampille-Objet d'Art*, March 1995, pp. 46-57). Like his cousin Georges, Henri was able to produce both seats and furniture towards the end of his career, after the abolition of the guilds. His *oeuvre* is often compared with that of his celebrated cousin, given the undeniable similarities and *rapprochements*, the impeccable quality of his work and the fact that both worked for the Crown. An exquisite pair of Directoire mahogany chairs executed by Henri *circa* 1790, featuring interlaced pierced splats with hoof feet, is in the Louvre (ill. Bill G. B. Pallot, *Furniture Collections in the Musée du Louvre*, vol II, Dijon, 1993, no.66). The latter pair exemplifies Jacob's remarkable production of Directoire (and later Consulat) mahogany seats; and the comparatively rare number of Louis XVI *sièges* he produced makes the present suite all the more desirable.





The 1772 newspaper article reporting of Mr Compigné's presentation to King Louis XV of two views of the Château de Saint-Hubert

## PROPERTY OF A GENTLEMAN

# 24

### A PAIR OF LATE LOUIS XV ENGRAVED, GILT AND POLYCHROME-DECORATED SILVER FOIL VIEWS OF THE CHATEAU DE SAINT HUBERT

BY THOMAS COMPIGNÉ, CIRCA 1772-1775

One depicting the front entrance with gardens and a carriage in the foreground, the other depicting the château from the Etang de Pourras, each within a parcel-gilt and polychrome-decorated frame

9¼ x 12¼ in. (23.4 x 31 cm.)

11% x 14% in. (28.8 x 36.5 cm.) with frames

(2)

£40,000-60,000

\$52,000-78,000

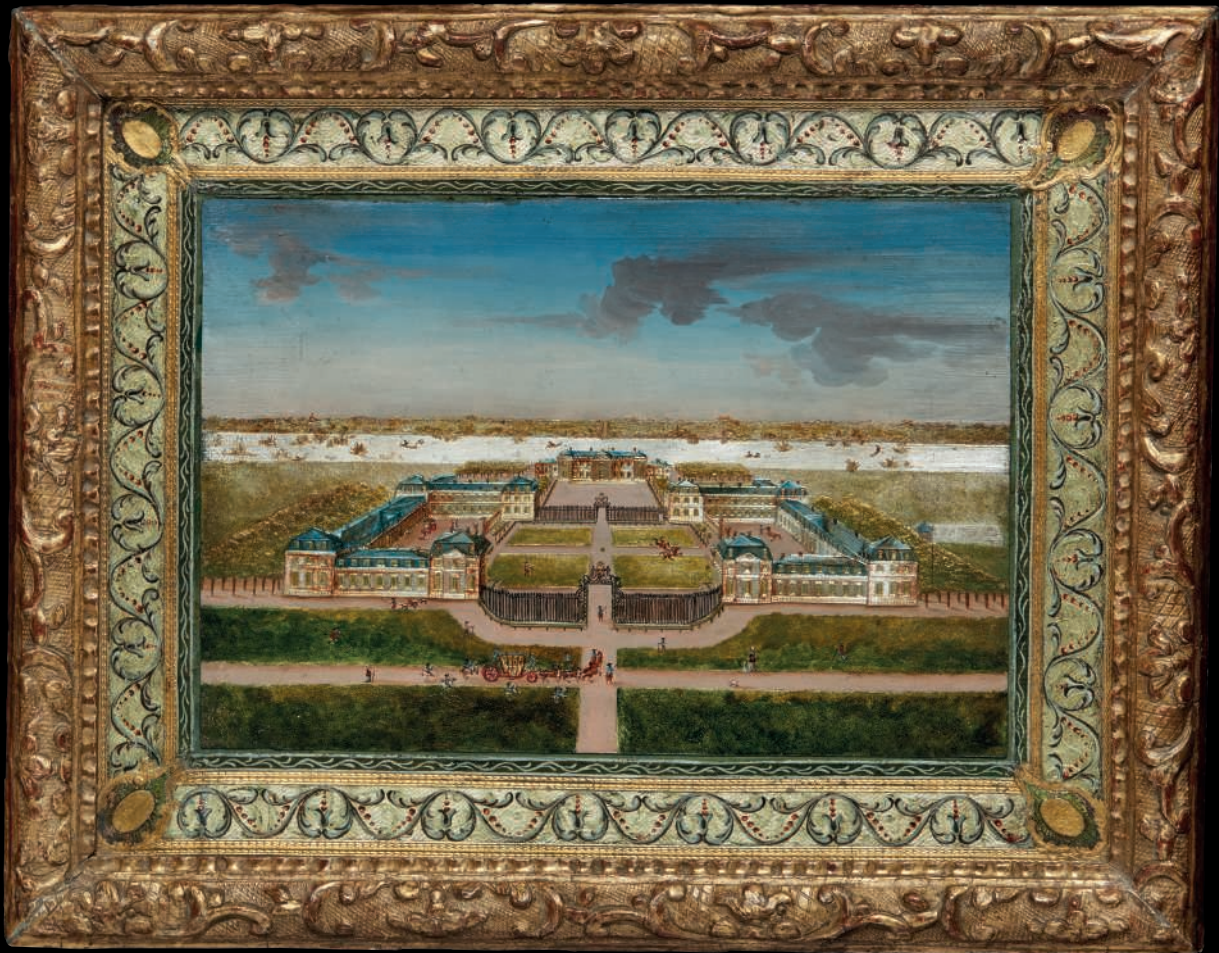
€47,000-69,000

#### LITERATURE:

Compigné, *peintre et tabletier du Roy*, ex. cat, Villa Musée Fragonard, Grasse, France, June-July 1991.

A. Semail, 'Les Compignés: 'Ces délicats chefs-d'oeuvre de la tabletterie au XVIII<sup>e</sup> siècle',

*Plaisir de France*, March 1975, pp. 25-31.





These exquisite panels by Thomas Compigné, depicting two views of the now lost Royal château de Saint-Hubert, are remarkable for the quality of their execution and the skilful rendition of the perspective. The subject matter depicted and their unusually large size relate them most closely to a pair presented by Compigné to Louis XV and his family in December 1772, the whereabouts of which remain tantalisingly unknown.

#### A ROYAL COMMISSION?

On 19 December 1772, the *Gazette de France* reported that Monsieur Compigné, 'Tabletier [sic] du Roi' had in the last few days presented Louis XV and his family with two views of the château de Saint-Hubert. The description of these Royal *tableaux*, depicting the front entrance and 'du côté de l'Etang', suggests that the views were virtually identical or indeed very similar perspectives to those presented here. The dimensions of the *tableaux* are also remarkably close, 'un pied de longueur sur dix pouces de hauteur', approximately 10.7 x 12.8 inches (27.2 x 32.5 cm.) as compared to these panels, 9.25 x 12.25 inches (23.4 x 31 cm.)

The fact that the Royal *tableaux* would have been presented in a frame might account for the slight inconsistency in size.

The Royal *tableaux* were described by the *Gazette de France* on 19 December 1772 as being executed 'sur écaille blonde' (tortoiseshell), whilst the panels offered here have a pewter ground.

The 18th century press consistently described Compigné's wares as being created on 'écaille' when, in fact, after 1760, he used both tortoiseshell and pewter. It is therefore not inconceivable that the *Gazette de France* might have wrongly described the foundation material used by Compigné, and that the two pairs are one and the same.

Several references to Compigné's use of 'écaille' appear in 18th century newspaper accounts:

On 12 August 1765, *L'Avant-coureur* described: 'Le sieur Compigné dont le tour produit tous les jours différentes formes sur l'écaille... Cet Artiste offre toujours quelques nouveautés en ce genre; il sait aussi placer un incrusté à jour, gravé des deux côtés, entre deux écailles blondes; ce qui produit le plus ingénieux effet...'. ['Monsieur Compigné, who daily produces various tortoiseshell objects... This artist consistently offers this type of tortoiseshell novelty; he also knows how to make a moulded plate, engraved on both sides, which is inserted between two sheets of tortoiseshell; creating the most ingenious effect'].

In 1766, 'La peinture est actuellement unie à la sculpture, sur fond d'écaille ou de composition amalgamée en or de couleur. De près, de loin, au jour, à la lumière, ces tableaux font également un grand effet par le mélange, l'assortiment et la transparence des couleurs que l'artiste y sait employer'. [Paint is actually applied onto the moulded plate, which is either tortoiseshell or a metal composite that is golden-coloured. From near or far, in daylight or by candlelight these pictures produce a wonderful effect through the combination and transparency of the colours that the artist is so adept in using.]

In 1795, Duchesne in his *Dictionnaire de l'industrie, ou, Collection raisonnée des procédés utiles dans les sciences et dans les arts*, tome VI, attempted to clarify Compigné's procedures by describing the composite metal or pewter method: 'il est à presumer que l'on enduit le moule d'un amalgame de mercure et d'argent, sur lequel on applique une feuille d'étain que l'on presse assez fortement sur le moule pour recevoir l'empreinte. L'amalgame se lie assez fortement avec l'étain pour y devenir adhérent. On enlève le tout hors du moule, et l'on peint les objets à volonté en observant seulement de peindre les ciels avec des couleurs terreuses, et le surplus, tels que maisons, arbres, etc., avec des couleurs transparentes'. [Presumably, a mould is coated with a mixture of mercury and silver, and then a sheet of pewter is applied to the mould to receive the impression. The silver foil and mercury mix binds together with the pewter. The whole is then removed from the mould and individual objects are painted; the background with earthy colours, and the rest, such as the château, trees, etc. with transparent colours.]





Comparable examples by Compigné are in the collections of the château de Sceaux (89.27.1-2 and 37.3.1-2). They similarly depict views of the château de Saint-Hubert but are of significantly smaller proportions than the Royal *tableaux* and the present examples. The first set (enamel on pewter) measures 5.71 x 7.49 inches (14.5 x 19 cm), whilst the second set (gouache highlights on pewter) measures 5.71 x 7.49 inches (14.5 x 19 cm.) and 5.9 x 7.3 inches (15 x 18.5 cm.) respectively.

Further related examples, albeit of smaller proportions, are recorded and include a front view of the château, sold Brissoneau, Daguerre, 26 March 2010, lot 206 (15 x 19.5 cm); a pair sold Ader Picard Tajan, 23 February 1978, lots 41A and B (17 x 25 cm); and another - with no indication of size - sold Hotel Drouot, 13 March 1897, lot 67 (*Deux petits tableaux sur étain: vues du château de Saint Hubert, "exécutées sur le tour par Compigne Tabletier du Roy". Encadrés*).

Views of *édifices* and *châteaux* such as this pair are all the more important in that they often represent the only surviving image or rendition of a building, which has since been demolished, as is the case here with the Royal château de Saint-Hubert.

### THOMAS COMPIGNÉ

Artist and *tabletier* to Louis XV and Louis XVI, Thomas Compigné, Italian by birth, established his workshop in the rue Greneta, Paris, à l'*enseigne du Roi David*. As a Royal *tabletier*, he attracted a number of wealthy clients specialising in precious objects of virtue such as snuff boxes, plaques and portrait roundels. Undoubtedly preeminent in his field, his accomplishments appeared in a number of contemporaneous newspaper accounts.

In January 1756, the *Mercure de France* reported that: [Compigné] *va incessamment mettre au jour différens dessins de sa composition, qu'il exécute sur l'écaille & sur le carton; l'effet de ce travail est d'autant plus frappant qu'il représente le naturel. Ceux qui désireront les avoir sur or & sur argent, ou autres métaux, pourront les lui commander: il les rendra avec autant de précision que tells desseins Chinois, de*

*fleurs, d'architecture, de paysage, & autres qu'on voudroit se procurer. Il double en écaille les tabatières de carton: il raccommode les unes & les autres, & vend des deux especes à tres-juste prix, en gros & en détail. On trouvera encore chez lui des assortimens de toutes especes, en ce qui concerne la Tabletterie.* [Compigné regularly creates new designs, which he executes in tortoiseshell and 'sur le carton'; the result of this work is all the more remarkable because it is so realistic. Those who desire to have these designs in gold and silver, or other metals, can order them from him; he will render them with as much precision as Chinese designs - flowers, architecture, rural views, etc. - whatever one desires. He adorns snuffboxes with tortoiseshell; he repairs all types of object, and sells both at very fair prices. At his shop one will find everything one might expect from a *Tabletterie*.]

And, in 1771, *l'Almanach Dauphin*, writing on the principal dealers and artists of France, described Compigné, as one of the most renown: *'Cet habile artiste vient d'exécuter de nouvelles tabatières en camayu travaillées au tour, sur lesquelles sont sculptées en relief des perspectives de paysages et châteaux, conformément aux dessins qui lui sont remis pour modèle... Marchand tabletier privilégié suivant la cour, Thomas Compigné exécuta ainsi de précieux tableaux: notamment des vues de paysages, de ports, de résidences Princières et Royales.* [This skilful artist has just executed new snuff-boxes in camaïeu, worked on the lathe, on which are carved in relief landscape perspectives and châteaux, after the designs which he was asked to follow ... The Royal *Marchand-tabletlier*, Thomas Compigné, executed precious paintings: notably landscapes of ports, royal and aristocratic residences.].

It is interesting to note that the popularity of Compigné's Royal commissions lead the artist to reproduce smaller editions, to sell in his shop on the rue Grenata in Paris. A circular *Tableau d'écaille*, entitled *'les Malheurs réparés par la Bienfaisance'* and presented in 1773 to Madame la Dauphine (Marie Antoinette (1755-93)), was reported by the *Gazette de France* on 24 December of that year as being available in Compigné's shop in a small form that could be mounted on the top of a snuff box.



PROPERTY OF A EUROPEAN COLLECTOR

■25

### A PAIR OF ITALIAN CARVED PORPHYRY LIDDED VASES

CIRCA 1720-1760

Each with spirally gadrooned lid above foliate-carved everted rim, the conformingly spirally-gadrooned baluster body flanked by horned satyr masks, the acanthus-wrapped base above a waisted socle carved with fruiting laurel and square plinth base

32 in. (81 cm.) high

(2)

£700,000-1,000,000

\$910,000-1,300,000

€810,000-1,200,000

#### PROVENANCE :

Acquired from Giovanni Salocchi, 40 Via dei Fossi, Florence, in the first half of the 20th century and by descent in the family.

#### COMPARATIVE LITERATURE :

P. Malgouyres et al., *Porphyre: La pierre pourpre des Ptolémées aux Bonaparte*, Paris, 2003, cat. 65.

D. del Bufalo, *Porphyry: Red Imperial Porphyry. Power and Religion*, Turin, 2012, cats. V71 and V74.







One of the related pair of porphyry vases at the Château de Versailles  
© RMN-Grand Palais/Christophe Fouin



The related pair of vases formerly in the collection of Mr Hubert de Givenchy, sold Christie's, Monaco, 4 December 1993, lot 18

Of monumental scale and with their elegant spirally turned bodies carved with striking faun's masks, these magnificent vases are prime examples of the eternal appeal of extravagant objects carved in 'imperial' porphyry throughout the 16th, 17th and 18th centuries.

#### THE ENDURING APPEAL OF PORPHYRY

Porphyry has been prized since antiquity for its lustrous colour (the word derives from the Greek for purple) and remarkable hardness. Only mined at Mons Porphyrites in Egypt, its rich purple colour, the Imperial symbol of power, was of special significance in ancient Rome, and it was imported for use in architectural schemes and to carve portrait busts. With the rediscovery of classical Rome in the Renaissance period, the potent symbolism of porphyry was prized once again, and it was avidly collected by powerful figures such as the Medicis, Louis XIV (who had a buying agent in Rome for his acquisitions), and the cardinals de Richelieu and Mazarin. Porphyry used in the 16th, 17th and 18th centuries was only available through the resourceful and economical re-use of ancient Roman column fragments

#### PAIRS OF PORPHYRY VASES IN 18TH CENTURY COLLECTIONS

The imperial associations of porphyry made such vases particularly popular among princely collectors and with the grand amateurs, who appreciated not only the craftsmanship required to execute such pieces but also the rarity of the material and its allusion to antiquity. Collectors in possession of carved porphyry vases comparable to the present pair included the duc du Tallard, Randon de Boisset and the marquis de Mailly-Nesle, whose pair of porphyry vases were recorded in 1783 as "*deux beaux vases de porphyre couverts, le couvercle taillé à gaudron et feuilles d'eau, la gorge ornée d'un fil de perle, mascarons à cornes de béliers et évidés figurant les anses le tout pris de relief et sculpté, le corps à gaudrons sur leur piédouche avec socle rond à frise d'ornements à jour et tor à feuilles de lauriers en bronze doré.*" The Randon de Boisset porphyry vases, sold from his sale, Paris, February 27, 1777, lot 439, were subsequently in the collections of James and Alphonse de Rothschild and sold at Christie's, Paris, December 7, 2005, lot 83 (Euro 1,636,000 including premium).



One of the related pair of porphyry vases commissioned in 1762 by the maréchal de Richelieu from the carver Charles Guillemain, subsequently acquired by the duc d'Aumont and purchased at his death by Louis XVI.  
Château de Versailles © RMN

The most closely comparable pair of porphyry vases, similarly carved with satyr masks flanking gadrooned bodies with leaf-wrapped bases, is at Versailles and was shown at the Louvre during the celebrated porphyry exhibition from 17 November 2003 to 16 February 2004 (inv. Nos. MR 2814 and MR 2815), though sadly little is known of its early history. Another pair of comparable vases, also at the Louvre, with the spirally-gadrooned bodies flanked by goats masks rather than fauns, was commissioned by the maréchal de Richelieu in 1762 from the carver Charles Guillemain. The pair was later acquired by the duc d'Aumont, (described as item no. 583 and valued at 6,000 *livres* in the inventory prepared after his death in 1782) and eventually purchased by Louis XVI in December, 1782 for 14,521 *livres* from the marchand Paillet (now in the Louvre, inv. nos. MR 2863 and MR 2864 and illustrated in P. Malgouyres *et al.*, *Porphyre: La pierre pourpre des Ptolémées aux Bonaparte*, Paris, 2003, cat. 65). While another pair of mid-18th century porphyry vases, carved with satyr masks, was sold from the collection of Hubert de Givenchy, Christie's, Monaco, 4 December 1993, lot 18 (FF 2,997,000 including premium) and again in 2011, from the Collections of Lily & Edmond J. Safra, Sotheby's, New York, 18-21 October 2011, lot 727 (US\$1,426,500 including premium).

#### TECHNICAL OBSERVATIONS

It is intriguing to note that, similar to the Givenchy vases, the bodies of these vases are each constructed from nine separate elements, very carefully and sparingly using the precious ancient material. The insides of the vases show clear traces of the traditional ancient drilling method, in which cylindrical core sections are drilled out, step by step in de-creasing diameters, in a slow technique involving a rotating copper tube, sharp sand and water. Similar marks are found inside the square base section and it is most likely that the cut-out piece too found use, possibly carved into part of the lid. While the intriguing and eccentric satyr masks, with their tongues sticking out, are clearly from the same porphyry block, they were carved separately and subsequently cemented onto the gadrooned body, without doubt as the ancient porphyry column element available did not provide sufficient diameter for the masks to be carved integrally. This sparing use of the precious material and the somewhat exaggerated mimic of the satyr masks might indicate that the vases were carved in the atelier of a stonemason outside Rome, where access to sufficient porphyry for such ambitious commissions would have been easier to obtain.

*Christie's are grateful to Dr Dario del Bufalo for his help inspecting and identifying these vases.*





## 26

### AN AUSTRIAN SILVER, SILVER-GILT AND ENAMEL-MOUNTED LAPIS LAZULI THREE-PIECE GARNITURE

BY KARL RÖSSLER, VIENNA, CIRCA 1880

Comprising a centre-piece and cover and pair of vases and covers: each piece with domed cover above a waisted body and spreading foot, applied with figural finials, handles and mounts, variously stamped 'KR' and with post 1866 Diana head standard mark with 'A' for Vienna and '4' indicating silver quality 750/1000

The centre-piece: 19¾ in. (50 cm.) high; 20½ in. (52 cm.) wide; 11½ in. (29 cm.) deep

The vases: 23½ in. (59.5 cm.) high

(3)

£150,000-250,000

\$200,000-320,000

€180,000-290,000

#### PROVENANCE :

Important private collection, bought in Paris circa 1980.

Especially large in scale, this garniture is exemplary of the production of Renaissance revival works of art fashionable in the second half of the nineteenth century. Comprising a centrepiece surmounted by a bust of Zeus and pair of vases with finials depicting Athena and Artemis, this garniture of precious lapis lazuli mounted in enamelled silver is a tribute to renaissance objects of "Rothschild" splendour.







Lapis lazuli nef, 16th century  
©RMN-Grand Palais (musée du Louvre) / Droits réservés

The vivid blue lapis lazuli is speckled with calcite and metallic gold pyrite recalling the stars in the night sky. The name comes from the Latin and 'lashward', the old Persian word for blue stone. The ancient Persians were the first to crush it to make ultramarine pigment. Mined for at least 6,500 years at the remote Kotcha Valley, Badakhshan, in present day north-eastern Afghanistan and southeastern Tajikistan, the source of lapis lazuli was at the cross road of Europe and it was carried to China, India, ancient Egypt and later to the Greeks and Romans. Powdered, it is the brightest and only natural blue pigment and scarce, it was forever prized, and in the collections Louis XIV, out of more than 700 hardstone objects (350 jasper and agate vases, 384 rock crystal pieces), only 14 were made of lapis. By the nineteenth century the 'Russian mosaic' technique had been perfected, which allowed larger vases to be created such as the huge vases in the State Hermitage.

As becoming of the historicism of the late 19th century, the composition of the design of the present garniture is drawn from various sources. The vases are of neo-classical shape, whereas the lapis-lazuli veneer recalls Italian work dating from the 16th century coupled with French *appliqué* enamelled silver-gilt mounts. A likely inspiration is a monumental lapis lazuli nef bought by Louis XIV in about 1673 (illustrated left), exhibited during the mid-19th century, disseminated in an engraving by Jules Jacquemart (1837-1880) and copied in goldwork by Charles Duron in 1868.

Karl Rössler was born in 1854 in Niederpoltitz, Bohemia, now called Dolní Polec in the Czech Republic and became one of the foremost practitioners of Revivalist goldsmith's work operating in late nineteenth century Vienna. Rössler, together with Hermann Ratzersdorfer and Hermann Böhm, was one of a small number of jewellers and goldsmiths specialising in fine painted enamel and hardstone mounted *prunkstücke* objects in the Mannerist and Renaissance revival styles. Registered in business in 1890 Karl Rössler is recorded as a *Juwelier und Goldarbeiter* specialising in '*Kunstgewerbliche Gegenstände in Gold und Silber*'.



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (A symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph 1 below.

### 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

## 8 WATCHES & CLOCKS

(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.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

## B REGISTERING TO BID

### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(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;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://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](http://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](http://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 at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) 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:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) 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  $\lambda$  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:

(a) 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

(b) 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.

(l) 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)(iii) 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. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) 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 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, lot number(s), your invoice number and Christie's client account 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 Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

## 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 Post-Sale Services Department on +44 (0)20 7752 3200.

(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](http://christies.com/storage) shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F.4.

## 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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto: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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto: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

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 as 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](http://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](http://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](http://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](http://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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> 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 <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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"> <li>• If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . 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:

<b>A non VAT registered UK or EU buyer</b>		<b>No VAT refund is possible</b>
<b>UK VAT registered buyer</b>	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> 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 <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> 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 <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
<b>EU VAT registered buyer</b>	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> 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 <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
<b>Non EU buyer</b>		If you meet <b>ALL</b> 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 <b>buyer's premium</b> .
	† 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 <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

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'.

o

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Δ

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.

ψ

**Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) 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

#### Δ 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 Δ next to its **lot** number.

#### o 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 o next to the **lot** number.

#### o◆ 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 o◆.

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.

## FOR JAPANESE WORKS OF ART

**Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.**

"Attributed to ..."

In our opinion probably a work by the artist in whole or in part.

"Circle of ..."

In our opinion a work of the period of the artist and showing his influence.

"Manner of ..."

In our opinion a work executed in the artist's style but of a later date.

"After ..."

In our opinion a copy (of any date) of a work of the artist.

"Signed ..." / "Sealed ..." /

In our opinion the work has been signed/dated/inscribed by the artist.

"With date ..." /

In our opinion the signature/date/inscription appears to be by a hand other than that of the artist.

# 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 Christie's Park Royal. 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](http://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 Christie's Park Royal, 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 Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: [collectionsuk@christies.com](mailto:collectionsuk@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](mailto: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](http://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 7FY

## COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that Christie's Park Royal'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.



18/05/17



© Beeble & Cooper Photographers

**THE COLLECTION OF  
RAINE, COUNTESS SPENCER**

*London, King Street, 13 July 2017*

**VIEWING**

9–12 July 2017

8 King Street

London SW1Y 6QT

**CONTACT**

Adrian Hume-Sayer

[ahume-sayer@christies.com](mailto:ahume-sayer@christies.com)

+44 (0) 20 7389 2696

**CHRISTIE'S**



**EUROPEAN FURNITURE &  
WORKS OF ART**

*London, King Street, 4 July 2017*

**VIEWING**

1-3 July 2017  
8 King Street  
London SW1Y 6QT

**CONTACT**

Paul Gallois  
pgallois@christies.com  
+44 (0)20 7389 2260

A PAIR OF ROYAL LOUIS XV GILTWOOD PLIANTS,  
CIRCA 1755-59, PROBABLY PARMA  
27 in. (69 cm.) high; 78 in. (71 cm.) wide;  
20½ in. (52 cm.) deep  
£50,000-80,000

Provenance: Almost certainly delivered *circa* 1755-59 to Madame Louise-Elizabeth (1727-1759), Madame Infante, Duchess of Parma, and daughter of Louis XV, for one of her palaces in the Duchy of Parma. Marie-Louise of Austria (1791-1847), wife of the Emperor Napoleon I, Duchess of Parma.

**CHRISTIE'S**



Tuscan Renaissance Cassone Panels from a Private Collection  
GIOVANNI TOSCANI (Florence 1370/80-1430)  
*Scenes from the tale of Ginevra and Bernabò of Genoa and Ambrogiuolo of Piacenza* (Boccaccio, Decameron)  
tempera and gold on panel  
33 x 76 $\frac{5}{8}$  x 27 $\frac{1}{4}$  in. (83.6 x 94.3 x 69 cm.)  
£600,000-900,000

**OLD MASTERS  
EVENING SALE**

*London, King Street, 6 July 2017*

**VIEWING**

1-6 July 2017  
8 King Street  
London SW1Y 6QT

**CONTACT**

Paul Raison  
praison@christies.com  
+44 (0)20 7389 2086

**CHRISTIE'S**



**FRENCH & ENGLISH FURNITURE FROM  
A DISTINGUISHED PRIVATE COLLECTION**

*New York, 25 October 2017*

**CONTACT**

Elizabeth Wight  
ewight@christies.com  
+1 212 484 4814

**CHRISTIE'S**



**COLLECTION ALBERTO PINTO**

*Paris, 13-14 September 2017*

**VIEWING**

9-12 September 2017  
9, Avenue Matignon  
75008 Paris

**CONTACT**

Lionel Gosset  
lgosset@christies.com  
+33 (0)1 40 76 85 98

**CHRISTIE'S**



**THE PRIVATE COLLECTION OF PAUL F. WALTER**  
*New York, 26-27 September 2017*

**FEATURING**

Fine English furniture; Post War and Contemporary art; Jewelry;  
Photographs; Tribal art; and Indian and Southeast Asian art

**INQUIRIES**

Michelle Rusinek  
mrusinek@christies.com  
+1 212 636 2229

CHRISTIE'S



# THE EXCEPTIONAL SALE 2017

THURSDAY 6 JULY 2017 AT 5.00 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: SCANTS

SALE NUMBER: 13925

(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**

## 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.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
  2. 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.
  3. I agree to be bound by the Conditions of Sale printed in the catalogue.
  4. 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.
  5. 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 FORM CHRISTIE'S LONDON

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 - FAX: +44 (0)20 7930 8870 - ON-LINE WWW.CHRISTIES.COM

**13925**

Client Number (if applicable) \_\_\_\_\_ Sale Number \_\_\_\_\_

Billing Name (please print) \_\_\_\_\_

Address \_\_\_\_\_

Postcode \_\_\_\_\_

Daytime Telephone \_\_\_\_\_ Evening Telephone \_\_\_\_\_

Fax (Important) \_\_\_\_\_ E-mail \_\_\_\_\_

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature \_\_\_\_\_

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s) \_\_\_\_\_

Address of Bank(s) \_\_\_\_\_

Account Number(s) \_\_\_\_\_

Name of Account Officer(s) \_\_\_\_\_

Bank Telephone Number \_\_\_\_\_

### PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

\_\_\_\_\_

# WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

## ARGENTINA

**BUENOS AIRES**  
+54 11 43 93 42 22  
Cristina Carlisle

## AUSTRALIA

**SYDNEY**  
+61 (0)2 9326 1422  
Ronan Sulich

## AUSTRIA

**VIENNA**  
+43 (0)1 533 881214  
Angela Baillou

## BELGIUM

**BRUSSELS**  
+32 (0)2 512 88 30  
Roland de Lathuy

## BRAZIL

**SÃO PAULO**  
+5511 3061 2576  
Nathalie Lenci

## CHILE

**SANTIAGO**  
+56 2 2 2631642  
Denise Ratinoff de Lira

## COLOMBIA

**BOGOTÁ**  
+571 635 54 00  
Juanita Madrinan

## DENMARK

**COPENHAGEN**  
+45 3962 2377  
Birgitta Hillingso (Consultant)  
+ 45 2612 0092  
Rikke Juel Brandt (Consultant)

## FINLAND AND THE BALTIC STATES

### HELSINKI

+358 40 5837945  
Barbro Schauman  
(Consultant)

## FRANCE

**BRITTANY AND THE LOIRE VALLEY**  
+33 (0)6 09 44 90 78  
Virginie Gregory (Consultant)

## GREATER EASTERN FRANCE

+33 (0)6 07 16 34 25  
Jean-Louis Janin Daviet  
(Consultant)

## NORD-PAS DE CALAIS

+33 (0)6 09 63 21 02  
Jean-Louis Brémilts  
(Consultant)

## PARIS

+33 (0)1 40 76 85 85

## POITOU-CHARENTE

**AQUITAINE**  
+33 (0)5 56 81 65 47  
Marie-Cécile Moueix

## PROVENCE - ALPES CÔTE D'AZUR

+33 (0)6 71 99 97 67  
Fabienne Albertini-Cohen

## RHÔNE ALPES

+33 (0)6 61 81 82 53  
Dominique Pierron  
(Consultant)

## GERMANY

**DÜSSELDORF**  
+49 (0)21 14 91 59 352  
Arno Verkade

## FRANKFURT

+49 (0)173 317 3975  
Anja Schaller (Consultant)

## HAMBURG

+49 (0)40 27 94 073  
Christiane Gräfin  
zu Rantzau

## MUNICH

+49 (0)89 24 20 96 80  
Marie Christine Gräfin Huyn

## STUTTGART

+49 (0)71 12 26 96 99  
Eva Susanne Schweizer

## INDIA

**MUMBAI**  
+91 (22) 2280 7905  
Sonal Singh

## INDONESIA

**JAKARTA**  
+62 (0)21 7278 6268  
Charmie Hamami

## ISRAEL

**TEL AVIV**  
+972 (0)3 695 0695  
Roni Gilat-Baharaff

## ITALY

**MILAN**  
+39 02 303 2831

## ROME

+39 06 686 3333  
Marina Cicogna

## NORTH ITALY

+39 348 3131 021  
Paola Gradi (Consultant)

## TURIN

+39 347 2211 541  
Chiara Massimello  
(Consultant)

## VENICE

+39 041 277 0086  
Bianca Arrivabene Valenti  
Gonzaga (Consultant)

## BOLOGNA

+39 051 265 154  
Benedetta Possati Vittori  
Venenti (Consultant)

## GENOA

+39 010 245 3747  
Rachele Guicciardi  
(Consultant)

## FLORENCE

+39 055 219 012  
Alessandra Niccolini di  
Camugliano (Consultant)

## CENTRAL & SOUTHERN ITALY

+39 348 520 2974  
Alessandra Allaria  
(Consultant)

## JAPAN

**TOKYO**  
+81 (0)3 6267 1766  
Chie Banta

## MALAYSIA

**KUALA LUMPUR**  
+60 3 6207 9230  
Lim Meng Hong

## MEXICO

**MEXICO CITY**  
+52 55 5281 5546  
Gabriela Lobo

## MONACO

+377 97 97 11 00  
Nancy Dotta

## THE NETHERLANDS

**AMSTERDAM**  
+31 (0)20 57 55 255

## NORWAY

**OSLO**  
+47 975 800 78  
Katinka Traaseth (Consultant)

## PEOPLES REPUBLIC OF CHINA

**BEIJING**  
+86 (0)10 8583 1766

## HONG KONG

+852 2760 1766

## SHANGHAI

+86 (0)21 6355 1766

## PORTUGAL

**LISBON**  
+351 919 317 233  
Mafalda Pereira Coutinho  
(Consultant)

## RUSSIA

**MOSCOW**  
+7 495 937 6364  
+44 20 7389 2318  
Katya Vinokurova

## SINGAPORE

**SINGAPORE**  
+65 6735 1766  
Nicole Tee

## SOUTH AFRICA

**CAPE TOWN**  
+27 (21) 761 2676  
Juliet Lomborg  
(Independent Consultant)

## DURBAN & JOHANNESBURG

+27 (31) 207 8247  
Gillian Scott-Berning  
(Independent Consultant)

## WESTERN CAPE

+27 (44) 533 5178  
Annabelle Conyngnam  
(Independent Consultant)

## SOUTH KOREA

**SEOUL**  
+82 2 720 5266  
Hye-Kyung Bae

## SPAIN

**MADRID**  
+34 (0)91 532 6626  
Carmen Schjaer  
Dalia Padilla

## SWEDEN

**STOCKHOLM**  
+46 (0)73 645 2891  
Claire Ahman (Consultant)  
+46 (0)70 9369 201  
Louise Dyhlén (Consultant)

## SWITZERLAND

**GENEVA**  
+41 (0)22 319 1766  
Eveline de Proyart

## ZURICH

+41 (0)44 268 1010  
Dr. Bertold Mueller

## TAIWAN

**TAIPEI**  
+886 2 2736 3356  
Ada Ong

## THAILAND

**BANGKOK**  
+66 (0)2 652 1097  
Yaovanee Nirandara  
Punchalee Phenjati

## TURKEY

**ISTANBUL**  
+90 (532) 558 7514  
Eda Kehale Argün  
(Consultant)

## UNITED ARAB EMIRATES

**DUBAI**  
+971 (0)4 425 5647

## UNITED KINGDOM

**LONDON, KING STREET**  
+44 (0)20 7839 9060

## LONDON, SOUTH KENSINGTON

+44 (0)20 7930 6074

## NORTH AND NORTHEAST

+44 (0)20 3219 6010  
Thomas Scott

## NORTHWEST AND WALES

+44 (0)20 7752 3033  
Jane Blood

## SOUTH

+44 (0)1730 814 300  
Mark Wrey

## SCOTLAND

+44 (0)131 225 4756  
Bernard Williams  
Robert Lagneau  
David Bowes-Lyon (Consultant)

## ISLE OF MAN

+44 (0)20 7389 2032

## CHANNEL ISLANDS

+44 (0)20 7389 2032

## IRELAND

+353 (0)87 638 0996  
Christine Ryall (Consultant)

## UNITED STATES

### CHICAGO

+1 312 787 2765  
Steven Zick

### DALLAS

+1 214 599 0735  
Capera Ryan

### HOUSTON

+1 713 802 0191  
Jessica Phifer

### LOS ANGELES

+1 310 385 2600  
Sonya Roth

### MIAMI

+1 305 445 1487  
Jessica Katz

### NEW YORK

+1 212 636 2000

### SAN FRANCISCO

+1 415 982 0982  
Ellanor Notides

## AUCTION SERVICES

### CORPORATE COLLECTIONS

Tel: +44 (0)20 7389 2548  
Email: norchard@christies.com

### FINANCIAL SERVICES

Tel: +44 (0)20 7389 2624  
Fax: +44 (0)20 7389 2204

### HERITAGE AND TAXATION

Tel: +44 (0)20 7389 2101  
Fax: +44 (0)20 7389 2300  
Email: rcornett@christies.com

### PRIVATE COLLECTIONS AND COUNTRY HOUSE SALES

Tel: +44 (0)20 7389 2343  
Fax: +44 (0)20 7389 2225  
Email: awaters@christies.com

### MUSEUM SERVICES, UK

Tel: +44 (0)20 7389 2570  
Email: llindsay@christies.com

### VALUATIONS

Tel: +44 (0)20 7389 2464  
Fax: +44 (0)20 7389 2038  
Email: mwrey@christies.com

### OTHER SERVICES

### CHRISTIE'S EDUCATION

### LONDON

Tel: +44 (0)20 7665 4350  
Fax: +44 (0)20 7665 4351  
Email: london@christies.edu

### NEW YORK

Tel: +1 212 355 1501  
Fax: +1 212 355 7370  
Email: newyork@christies.edu

### HONG KONG

Tel: +852 2978 6747  
Fax: +852 2525 3856  
Email: hongkong@christies.edu

### CHRISTIE'S FINE ART STORAGE SERVICES

### NEW YORK

Tel: +1 212 974 4570  
Email: newyork@cfass.com

### SINGAPORE

Tel: +65 6543 5252  
Email: singapore@cfass.com

### CHRISTIE'S INTERNATIONAL REAL ESTATE

### NEW YORK

Tel +1 212 468 7182  
Fax +1 212 468 7141  
Email: info@christiesrealestate.com

### LONDON

Tel +44 20 7389 2551  
Fax +44 20 7389 2168  
Email: info@christiesrealestate.com

### HONG KONG

Tel +852 2978 6788  
Fax +852 2973 0799  
Email: info@christiesrealestate.com

## • DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

11/05/17

# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman  
Patricia Barbizet, Deputy Chairwoman  
Guillaume Cerutti, Chief Executive Officer  
Jussi Pylkkänen, Global President  
Stephen Brooks, Deputy Chief Executive Officer  
Loïc Brivezac, Gilles Erulin, Gilles Pagniez  
Héloïse Temple-Boyer  
Sophie Carter, Company Secretary

## INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific  
Stephen Lash, Chairman Emeritus, Americas  
The Earl of Snowdon, Honorary Chairman, EMERI  
Charles Cator, Deputy Chairman, Christie's Int.  
Xin Li, Deputy Chairwoman, Christie's Int.

## CHRISTIE'S EUROPE, MIDDLE EAST, RUSSIA AND INDIA (EMERI)

### PRESIDENT

Prof. Dr. Dirk Boll

### CHAIRMAN'S OFFICE, UK

Orlando Rock, Chairman  
Noël Annesley, Honorary Chairman;  
Richard Roundell, Vice Chairman;  
Robert Copley, Deputy Chairman;  
The Earl of Halifax, Deputy Chairman;  
Francis Russell, Deputy Chairman;  
Julia Delves Broughton, James Hervey-Bathurst,  
Nicholas White, Mark Wrey

## SENIOR DIRECTORS, EMERI

Zoe Ainscough, Simon Andrews,  
Mariolina Bassetti, Ellen Berkeley, Jill Berry,  
Giovanna Bertazzoni, Edouard Boccon-Gibod,  
Peter Brown, Olivier Camu, Sophie Carter,  
Benjamin Clark, Karen Cole, Paul Cutts,  
Isabelle de La Bruyere, Roland de Lathuy,  
Eveline de Proyard, Leila de Vos,  
Harriet Drummond, David Elsworth,  
Adele Falconer, David Findlay, Margaret Ford,  
Edmond Francey, Daniel Gallen,  
Roni Gilat-Baharaff, Karen Harkness, Philip Harley,  
James Hastie, Karl Hermanns, Rachel Hilderley,  
Nick Hough, Michael Jeha, Donald Johnston,  
Erem Kassim-Lakha, Nicholas Lambourn,  
William Lorimer, Catherine Manson,  
Nic McElhatton (Chairman, South Kensington),  
Jeremy Morrison, Nicholas Orchard,  
Francis Outred, Henry Pettifer, Steve Phipps,  
Will Porter, Paul Reason, Christiane Rantzau,  
Tara Rastrick, Amjad Rauf, François de Ricqlès,  
William Robinson, Matthew Rubinger,  
Andreas Rumbler, Tim Schmelcher,  
John Stainton, Nicola Steel, Aline Sylla-Walbaum,  
Alexis de Tiesenhausen, Lynne Turner, Jay Vincze,  
Andrew Ward, David Warren, Andrew Waters,  
Harry Williams-Bulkeley, Martin Wilson,  
André Zlattinger

## DIRECTORS, UK

Cristian Albu, Marco Almeida, Maddie Amos,  
Katharine Arnold, Alexis Ashot,  
Guy Agazarian, Alexandra Baker, Karl Barry,  
Sven Becker, Jane Blood, Piers Boothman,  
David Bowes-Lyon, Louise Broadhurst,  
Robert Brown, Lucy Campbell, Jason Carey,  
Sarah Charles, Romilly Collins, Ruth Cornett,  
Jessica Corsi, Nicky Crosbie, Laetitia Delaloye,  
Armelle de Laubier-Rhally, Eugenio Donadoni,  
Virginie Dulucq, Christopher O'Neil-Dunne,  
Anna Evans, Arne Everwijn, Nick Finch,  
Emily Fisher, Peter Flory, Elizabeth Floyd,  
Nina Foote, Christopher Forrest, Giles Forster,  
Rebecca Gibson, Zita Gibson, Alexandra Gill,  
Keith Gill, Leonie Grainger, Angus Granlund,  
David Gregory, Annabel Hesketh, Sydney Hornsby,  
Peter Horwood, Adrian Hume-Sayer, Kate Hunt,  
Pippa Jacomb, Simon James, Sabine Kegel,  
Hans-Peter Keller, Tjabel Klok, Robert Lagneau,  
Joanna Langston, Tina Law, Adriana Leese,  
Tom Legh, Brandon Lindberg, Laura Lindsay,  
Murray Macaulay, Graeme Maddison,  
Sarah Mansfield, Nicolas Martineau,  
Roger Massey, Joy McCall, Neil McCutcheon,  
Michelle McMullan, Daniel McPherson,  
Neil Millen, Jeremy Morgan, Leonie Moschner,  
Giles Mountain, Chris Munro, Liberte Nuti,  
Beatriz Ordóvaz, Rosalind Patient, Anthea Peers,  
Keith Penton, Romain Pingannaud, Sara Plumbly,  
Anne Qaimmaqami, Marcus Radecke,  
Pedram Rasti, Lisa Redpath, Sumiko Roberts,  
Tom Rooth, Alice de Roquemaurel,  
Francois Rothlisberger, Patrick Saich,  
Rosemary Scott, Tom Scott, Nigel Shorthouse,  
Dominic Simpson, Nick Sims, Clementine Sinclair,  
Sonal Singh, Katie Siveyer, Kay Sutton,  
Rakhi Talwar, Zain Talyarkhan, Timothy Triptree,  
Thomas Venning, Edwin Vos, Amelia Walker,  
Rosanna Widen, Ben Wiggins, Sophie Wiles,  
Bernard Williams, Georgina Wilson,  
Toby Woolley, Geoff Young

## ASSOCIATE DIRECTORS, UK

Ksenia Apukhtina, Giulia Archetti,  
Fiona Baker, Sarah Boswell, Mark Bowis,  
Phyll Brakefield, Clare Bramwell, Jenny Brown,  
Antonia Calnan, David Cassidy, Alex Cawte,  
Marie-Louise Chaldecott, Helen Culver Smith,  
Charlotte Delaney, Freddie De Rougemont,  
Grant Deudney, Milo Dickinson,  
Alessandro Diotallevi, Howard Dixon, David Ellis,  
Antonia Essex, Eva French, Amanda Fuller  
Pat Galligan, Elisa Galuppi, Julia Grant,  
Pippa Green, Christine Haines, Coral Hall,  
Adeline Han, Charlotte Hart, Daniel Hawkins,  
Anke Held, Valerie Hess, Jude Hull, James Hyslop,  
Helena Ingham, Wei-Ting Jud, Quardya Kebir,  
Guady Kelly, Amy Kent, Imogen Kerr,  
Hala Khayat, Alexandra Kindermann, Julia Kiss,  
Polly Knewstubb, Aoife Leach, Rob Leatham,  
Antoine Leboutteiller, Peter Mansell,  
Stephanie Manstein, Amparo Martinez Russetto,  
Astrid Mascher, Tancredi Massimo di Roccasecca,  
Georgie Mawby, David McLachlan, Lynda McLeod,  
Melinda Melrose, Kateryna Merkalenko,  
Toby Monk, Rosie O'Connor, Christopher Petre,  
Louise Phelps, Antonia Pitt, Eugene Pooley,  
Sarah Rancans, Alexandra Reid, Sarah Reynolds,  
Meghan Russell, Pat Savage, Julie Schutz,  
Hannah Schweiger, Angus Scott, Charles Scott,  
Ben Slinger, James Smith, Graham Smithson,  
Annelies Stevens, Charlotte Stewart,  
Dean Stimpson, Dominique Suiveng,  
Keith Tabley, Iain Tarling, Sarah Tennant,  
Marie-Claire Turkington, Flora Turnbull,  
Mieke Van Embden, Shanthi Veigas, Julie Vial,  
Assunta Grafina von Moy, Anastasia von Seibold,  
Zelie Walker-Noble, Tony Walshe, Gillian Ward,  
Chris White, Annette Wilson, Julian Wilson,  
Miriam Winson-Alio, Elissa Wood,  
Suzanne Yalcin-Pennings, Charlotte Young

## CHRISTIE'S ADVISORY BOARD, EUROPE

Pedro Giro, Chairman,  
Arpad Busson, Kemal Has Cingillioglu,  
Genevra Elkann, I. D. Fürstin zu Fürstenberg,  
Laurence Graff, H.R.H. Prince Pavlos of Greece,  
Marquesa de Bellavista Mrs Alicia Koplowitz,  
Robert Manoukian, Rosita, Duchess of Marlborough,  
Countess Daniela Memmo d'Amelio,  
Usha Mittal, Çiğdem Simavi





CHRISTIE'S

8 KING STREET ST. JAMES'S LONDON SW1Y 6QT