



**THE COLLECTION OF RAINE,
COUNTESS SPENCER**

King Street 13 July 2017

CHRISTIE'S

Lady Boyd
at Home
Monday July 1st
at The Savoy Hotel

Miss Raine & Miss Kild
at Home
Tuesday July 8th
Cocktails 6-8

Miss Anne & Miss Nigel
at Home
Thursday July 10th

Miss Anne & Miss Nigel
at Home
Thursday July 14th
7 Connaught Sq.
London W.2.
R.P.V.P.
Cocktails 6-8

Monday March 15th

Miss Raine & Miss Kild
at Home
Wednesday July 9th
Cocktails 6-8

MRS. ANDREA S. BELGRAVE PLACE S.W.1
SLOANE 1984
AT HOME
Thursday July 10th
Cocktails 6-8

Barbara and Elizabeth
at Home
Friday July 11th

accepted
VISCOUNTESS DAWSON OF PENN
MRS IAN BOWATER
AT HOME
Thursday July 17th

Miss Raine & Miss Kild
at Home
Wednesday March 17th
Cocktails 6-8

Miss Virginia House & Miss Susan House
at Home
Friday July 11th
Palas Gardens

Miss Raine & Miss Kild
at Home
Monday July 14th
Hyde Park Hotel
Knightsbridge
Dancing 9.30 o'clock

Miss H. Macquodale
at Home
request the pleasure of your company
at the marriage of their daughter
Miranda Mary
to
Christopher Emmet
at James' Spanish Place
on Tuesday, July 22nd
at 12 noon
and afterwards at
Claridges
Please bring this
invitation with you

ETON COLLEGE BEAGLES
Savoy Hotel
(Embarkment Entrance)
SUPPER DANCE
FRIDAY, JULY 11th, 1947, at 9 o'clock
Applications for reserved seats

Miss Raine & Miss Kild
at Home
Saturday July 12th

Mrs. Lewis Douglas
at Home
Tuesday July 15th

and Mrs. Conolly
request the pleasure of
the company of
Miss Congquodale
at a tea dance
for first class midshipmen
of the Royal Naval Academy
on the sixteenth of July
from four until seven
at the Club, Virginia Water
R.P.V.P.

Miss Raine & Miss Kild
at Home
Wednesday March 21st
Cocktails 6-8

Miss Raine & Miss Kild
at Home
Thursday 4th February

Miss Raine & Miss Kild
at Home
Friday 5th February

request the pleasure of
Miss Raine & Miss Kild's
company at dinner
for their daughter & cousin
on Thursday 5th Feb.
at 8 o'clock
R.P.V.P.

Mrs. Guy Cubitt
Mrs. Harold Rushton
Mrs. Donovan Touche
at Home
Friday April 9th 1948
Raine & Congquodale

Miss Raine & Miss Kild
at Home
Saturday 5th February

Miss Raine & Miss Kild
at Home
Sunday 6th February

Miss Raine & Miss Kild
at Home
Monday 7th February

Miss Phyllida Pennington
at Home
Wednesday April 1st

Miss Raine & Miss Kild
at Home
Thursday 8th February

Miss Raine & Miss Kild
at Home
Friday 9th February

Miss Raine & Miss Kild
at Home
Saturday 10th February

Miss Raine & Miss Kild
at Home
Sunday 11th February



Hey!
There's a party
at
18 Morpeth Mansions
S.W.1
Philip Briant &
Peter Buchanan
ON Tues 18th Nov
6-8.30.

Miss Raine McCorquodale.

Mrs. Arthur Haquay,
at Home
Tuesday, 25th November 1947.
Cocktails 6-8 o'clock.

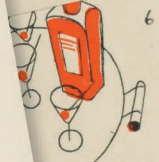
38 Coltham Place, S.W.1.

Miss Raine McCorquodale.

Mr. Robin Muir and Mr. Christopher Bridg
at Home
Wednesday January 12th

P.S.V.P.
12, Charles Place,
27, Cadogan

6. Eaton Terrace
S.W.1.



Mr. Michael Swaine
at the pleasure of the Company
Miss Raine McCorquodale
Mrs. Joan 22nd
30 p.m.

Miss Raine McCorquodale
Mr. Eustace Hoare
Miss Virginia Hoare.
at Home
Thursday Feb. 26th
5, Buckingham Palace Gardens
S.W.1.

Lady Eden
at Home
December 17th Wednesday.
P.S.V.P.
39, Victoria Road,
Hammersmith, W.8.

Lady Boyle
at Home
Monday, July 7th
at 49, Primrose Gate
The Savoy Hotel. (Ebury)

Countess of Cottenham
at Home
Wednesday, March 24th
6-8 P.M.
cocktails
R.S.V.P.

Mr. "Chips" Channon, M.P.
included the Duchess of Kent
the tiara and superb turquoise
cats, Mr. Whitney and Lady
ely tiara and a black dress, a
the Countess of Dunraven had
Blene Berry. Mrs. Gerald ha
ne, also brought her dinner par
tiness of Dalkeith, Lord and
me Astor, Lady Pamela Mount

Christine Poor
Cocktails
6-8
P.S.V.P.
The Savoy Hotel

38 Coltham Place, S.W.1.
Cocktails
6-8
P.S.V.P.
The Savoy Hotel

The Lord Chamberlain is
commanded by Her Majesty to invite
me and Mrs. Gerald Legge
Evening Reception at Buckingham Palace.
Friday, the 12th June, 1953, at 10 o'clock p.m.
An answer, is requested addressed to
The Lord Chamberlain, P.O. James's Palace, London S.W.1.
Marked "Reception"

Norman

Duchess of Buccleuch
and
Duchess of Northumberland
at Home
Thursday June 10th
6 p.m.

Syon House
Brentford
Middlesex
Do Come. Jane.

Lady Eden
at Home
December 17th Wed

85





LONDON · KING STREET

THE COLLECTION OF RAINE, COUNTESS SPENCER

Thursday 13 July 2017

AUCTION

Thursday 13 July 2017
at 10.30 am - Lots 1-312

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

OLD MASTERS EVENING SALE

Additional lots from this collection will be offered in the Old Masters Evening sale at King Street on Thursday 6 July 2017 at 7.00pm.

VIEWING

Sunday	9 July	12 noon - 5.00 pm
Monday	10 July	9.00 am - 4.30 pm
Tuesday	11 July	9.00 am - 8.00 pm
Wednesday	12 July	9.00 am - 4.30 pm

AUCTIONEERS

Henry Pettifer, Nic McElhatton & Nick Martineau

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **RAINE-14448**

CONDITIONS OF SALE

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

AUCTION RESULTS

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[25]

Front cover:

The Hon. Mrs Gerald Legge, *circa* 1950.

© Photo by Baron/Getty Images

Opposite:

The drawing room, Lady Spencer's
London House. Lots 37, 44-48 & 94

Back Cover:

Lots 8, 14, 23 & 24



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



THE COLLECTION OF RAINE, COUNTESS SPENCER

FOREWORD BY MICHAEL PICK



Raine, Countess Spencer, *circa* 1997.
© Martin Beddall/News Syndication



The Legge wedding party photographed in the ballroom, Londonderry House, Park Lane, London, 21 July 1948.
© Private collection

There are those who decorate to display their collections, others who collect to decorate, and then there are those who express their personalities through their collections. Lady Spencer falls neatly into the last category: she surrounded herself with the objects she collected because she truly loved them.

She expressed her love of antiques eloquently in 1972 when, as Countess of Dartmouth, she opened the Northern Antiques Fair: *'Every antique shop is to me a potential Aladdin's cave. I love gazing at paintings, admiring rare bronzes or the patina of walnut and satinwood.'*

A reflection of these sentiments can be seen in both her elegant pair of George III satinwood card tables and her Regency mahogany desk, which echo her lifelong love (lots 51 & 148). They form an interesting foil to her ever-changing collection of French furniture and works of art, many of which were bought on the advice of experts such as Sir Francis Watson, one-time director of the Wallace Collection. Lady Spencer's enthusiasm for the glamour of the Regency at its most exuberant was evidenced by the passion and knowledge she expressed whilst presenting a documentary on the Brighton Pavilion for the series *One Foot in the Past* in 1999. During the closing scenes, wearing a sumptuous Pierre Balmain gown of sea blue satin (lot 176), she vividly evokes the Regency balls once held at that palace of pleasure.

A zeal for the fine arts underpinned Lady Spencer's character, and some knowledge of her earlier life helps explain the range of the collection assembled at her last home, a neo-Georgian house with *art moderne* details near Sloane Square. Eventually, her experience, knowledge and artistic tastes were to be distilled, and the resulting connoisseurship enabled her to create the superb and considered collection of furniture, paintings and objects with which she brought her interiors to life. This precision of taste also extended to her careful yet striking choice of dress, accessories and jewellery, allowing her to forge a confident style which was unmistakably her own.



Raine McCorquodale, photographed ahead of her wedding, July 1948.
© Private Collection, photograph by Lenare





The infant Raine McCorquodale with her mother, Mrs Alexander McCorquodale (Dame Barbara Cartland), early 1930s.
© Private Collection, photograph by Dorothy Wilding

Lady Spencer was as determined in her collecting as she was in politics. A formidable perfectionist, she possessed enviable organisational skills which, allied to a keen eye and an excellent memory, garnered her much respect during her years as an elected councillor on Westminster City Council and its successors from 1954.

Apart from her successful membership of numerous committees, she became an acknowledged conservationist and was a leading figure in the successful campaign to save the portico of the Tate Gallery from demolition. Similarly, having reviewed the re-development plans for a proposed Neo-Brutalist scheme to erase most of Covent Garden, she resigned from her position as head of the committee in protest. Her very public loss of faith in the project helped the campaign to reverse the plans and preserve the Covent Garden piazza that we know today. Her endeavours were subsequently recognised when she was appointed UK Chair of the 1975 European Architectural Heritage Year with HRH The Duke of Edinburgh as President.

It is difficult for anyone under the age of fifty fully to appreciate the popularity and fame that she enjoyed as the young Mrs Gerald Legge and later as Vicountess Lewisham and then Countess of Dartmouth. Her glamorous appearance was deceptive, however, as the former Minister for Public Building and Works, Geoffrey Rippon, wrote: *'Lady Dartmouth in the past has been too readily dismissed by some as an attractive but frivolous ornament of London local government. She is in reality an accomplished politician with a transcendent affection for the character of the capital and its people.'*

Feted by the press since her birth in 1929, Raine McCorquodale figured on a *Tatler* frontispiece in the arms of her mother, Mrs Alexander McCorquodale who, in the next decade, was to embark under her maiden name, Barbara Cartland, on a prolific career as a romantic novelist.

The infant Raine was remarked upon by a young HRH Princess Elizabeth who, then aged about four, exclaimed: 'Oh, what a lovely fat baby! What is her name?' 'Raine, Your Royal Highness.' 'What a funny, funny name,' came the reply, duly recounted by the proud mother in various publications and subsequently her 1984 authorised biography. Baby Raine was often photographed with her nanny in Hyde Park, not least because her mother had designed the pram's livery to echo the black and white paintwork of the McCorquodale Rolls-Royce.

As a young girl Raine was guided towards a love of the arts by her mother who frequently took her to major galleries and private collections including that of her godfather, the 5th Duke of Sutherland, heir to one of the country's finest collections of paintings. The wealth of information that she absorbed and the understanding that she gleaned from her intimate knowledge of important works of art undoubtedly helped to forge her connoisseurship and taste, which, once fully formed, were to result in her acquisition of important paintings, such as the *Mediterranean Seaport* by Claude-Joseph Vernet, one of the artist's finest works, originally from the collection of Prince Aleksandr Andreyevich Bezborodko (1747-1799), Grand Chancellor of Russia (to be sold in the Old Masters Evening Sale Thursday 6 July 2017).

Over the decades her knowledge deepened and matured. Her love of French 18th Century art and objects led her to acquire such works as Francois Boucher's *Le Soir: La Dame allant au Bal* and two intriguing oils by Fragonard, *Dawn* and *Three putti, one representing Folly - a modello*, which are sketches for ceilings with well-documented provenances (all to be offered in the Old Masters Evening Sale on 6 July).



The Hon. Mrs Gerald Legge, photographed with the 5th Duke of Sutherland, 1955, Claridge's Hotel, London.
© Getty/51246658



By 1947, when she was presented as a debutante, Raine had grown to resemble one of her mother's romantic heroines: her photogenic beauty and tiny waist were enhanced by a series of full-skirted evening gowns made to her mother's design by a theatrical costumier. Raine McCorquodale was named Deb of the Year and, for her first Royal Ascot, she wore a pre-war Molyneux full-length lace dress which looked stunning amid the other girls' short frocks. The contrast which this presented delighted the press, who saw in Raine's style a return to pre-war standards.

Raine's mother wanted her daughter to meet as many eligible young men as possible. She was given three dances, including one at the Duke of Sutherland's historic Tudor house, Sutton Place, Surrey. Over forty invitations to other girls' parties ensued and, in due course, her engagement to the Hon. Gerald Legge was announced. Their marriage took place at St. Margaret's, Westminster, where Raine had been christened. Among the flock of sixteen bridesmaids figured Lady Pamela Mountbatten who, the previous November, had acted as bridesmaid at the adjoining Westminster Abbey, when her cousin Prince Philip of Greece married the future Queen. The wedding reception was held in the palatial setting of Londonderry House, Park Lane, one of the last great aristocratic houses in London.

The young couple moved into an apartment in South Street, Mayfair, which was featured in many magazines of the day. Colour photographs show a dining room with an Italian table and a set of French gilt and white chairs on a green carpet against fondant-pink walls. The Adam-green drawing room contains a collection of porcelain, and family portraits. Gilt sconces and mirrors predominate, including in the pink bedroom with its canopied and buttoned bed on a turquoise carpet. This style indicates the direction in which the twenty-two year old Mrs Legge wished to travel.

Although modern design was not entirely to Raine Legge's taste, she would nevertheless, as Lady Spencer, come to decorate her last dining room as an evocation of 1930's sophisticated *art moderne* London (lots 80, 81, 97 & 98); this theme extends to the large collection of bronzes included in this sale, such as the striking 1920s figure by Ouline (lot 256). Twentieth century paintings of the pre-war period by British artists as diverse as Frank Dobson and Glyn Philpot (lots 83 & 84) are complemented by a part table-service that originally came from Claridge's Hotel (lot 119). An Art Deco desk and chairs further illustrate this unexpected facet of her collection (lot 260), with the 1948 oil *Jasmine* by Domergue which extended her taste into the post-war period (lot 89) and on into the 1980s with a chrome, copper and brass gaming table and four chairs (lot 93).

Art Nouveau lithographs and framed music covers dating from 1900 to the 1930s reflect Lady Spencer's enthusiasm for stylised French graphic art (lots 241-245 & 251, 252). These lithographs lent piquancy to her much more serious collection of French furniture and objects. Notable among these pieces are a superb Louis XVI ormolu-mounted marquetry commode, attributed to Pierre-Antoine Foullet (lot 30), and an exquisite pair of Louis XVI ormolu-mounted agate vases (lot 23).

In 1958 her husband became Viscount Lewisham, and, in 1962, the 9th Earl of Dartmouth. The family now lived in a large house in Hill Street, Mayfair, where fine paintings and ancestral Dartmouth portraits were enhanced by important furniture. It is from this interior that the unusual pair of parcel-gilt demi-lune side tables with decorative specimen marble tops come, which were to remain in Lady Spencer's collection until the end of her life (lot 14).



From left: Barbara Cartland, Mary (Polly) Cartland (her mother), Ian McCorquodale (son) and his sister, the then Lady Lewisham, circa 1960.
©Julian Hamilton/Associated Newspapers/REX/Shutterstock



The Hon. Mrs Gerald Legge, 1953, photographed as Mrs Tudway for the charity production of Lord and Lady Algy.
© Baron/Hulton-Deutsch Collection/CORBIS/Corbis via Getty Images





Raine Legge, photographed at Royal Ascot, June, 1953.



Lady Dartmouth, circa 1970.
© George Greenwell, Daily Mirror

In 1951 Mrs Legge had travelled to Paris to view the latest collections by Christian Dior and Pierre Balmain, the latter of whom would go on to create some of her most beautiful dresses. Sketches produced for her by the House of Balmain, with accompanying fabric swatches (a remarkable survival), provide a fascinating record of her patronage, as does a completed dress which matches one of the designs (lots 183 & 184).

In 1985 Lady Spencer was to recall her affinity with Pierre Balmain: *"I remember Pierre once said to me in Morocco: 'I love this country. Perhaps it is the clear light, the fusion of desert and town, the timelessness, the mystery of the souk. I can dream, reflect, create'. Some months later, when I asked Pierre for a dress for an important musical celebration at the royal Albert Hall I was rewarded by a simple shift of white faille, the top and sleeves dramatised with turquoise and aubergine appliquéd in classical designs which echo the Moorish tiles in Rabat and Tangier. . . . looking back over the years, recalling glamorous parties in Paris, London, Washington or Rio de Janeiro, at embassies, private house or palaces. . . . I remember with pleasure and the deepest gratitude my wonderful Balmain outfits. . . . the gentian blue crepe for Diana's wedding; and currently my wonderful Winterhalter ball-dress in white pleated taffeta overlaid with cobweb-thin black Chantilly lace"* (lot 185). Meanwhile, in London, she favoured Norman Hartnell and Hardy Amies both of whom bore Royal Warrants and some of whose work for her is represented here (lot 269 and lots 176, 185, 190, 265, 270, 297, 298 & 301 respectively). During this period, her taste in clothes remained attuned to the prevailing fashions, albeit more forcefully adapted to suit her personality.

In 1976, having parted from Lord Dartmouth, Lady Dartmouth, in what her mother described as an irresistible *'coup de foudre'*, married John Spencer, 8th Earl Spencer, and created a whole new life for herself. However, she was to face unexpected difficulties, such as her husband's ailing health, and challenges to a monumental restoration scheme at Althorp which, though criticised in certain quarters, was also praised by experts such as Sir Roy Strong.

After the death of Lord Spencer in 1992, and her brief marriage to the comte de Chambrun, Lady Spencer returned to London, where her talents and abilities were further recognised. She was invited to become a director of Harrods, a post which she held for the remainder of her life. As a part of her role she attended many in-house events, and the red and white dress in this sale (lot 178) was worn with appropriate green accessories for the launch of an Italian Week at the store in 2004. In these years Lady Spencer continued to collect and refine her collection, as the provenance of several major lots makes plain. Notable among these are the paintings by Elizabeth-Louise Vigée-le Brun (*Portrait of Anne Charlotte of Lorraine, Mademoiselle de Brionne as Diana* - lot 31); Charles Amedee Philippe Van Loo (*Hymen and Cupid* - lot 33) and the winter scene by Jan Abrahamsz Beerstraten (*View of the Munttoren on the frozen Anstel, Amsterdam, with figures skating* - lot 39).

Lady Spencer would no doubt be delighted to think that this sale gives other collectors the chance to derive the same pleasure as she did from the works of art which meant so much to her.

MICHAEL PICK FRSA

Michael Pick FRSA formerly a director of antique dealers Stair & Company Ltd. (London & New York) and subsequently Partridge Fine Arts plc., is the author of eight books including *The English Room, The English Country Room, BE DAZZLED!: Norman Hartnell, Hardy Amies and Rayne: Shoes for Stars*. He was a founder of the UK national preservation society, *The Twentieth Century Society*.





The Hon. Mrs Gerald Legge, *circa* 1950.
© Private Collection, photograph by Baron



1
**A PAIR OF CHINESE GREEN CELADON
 PORCELAIN VASE LAMPS**
 20TH CENTURY

Each with cream silk pleated shade,
 fitted for electricity
 14¼ in. (36 cm.) high, excluding fittings (2)

£800-1,200 \$1,100-1,600
 €920-1,400

2
**A PAIR OF RESTAURATION ORMOLU
 CANDLESTICKS**
 CIRCA 1820

Each with lotus-casted stem
 12 in. (30.5 cm.) high (2)

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



3
**A PAIR OF ENGLISH MAHOGANY AND
 EBONISED X-FRAME LOW TABLES**
 EARLY 20TH CENTURY

Each moulded top above x-frame supports
 with applied medallions, joined by turned
 stretcher, repairs
 17 in. (43 cm.) high; 22 in. (56 cm.) wide;
 17 in. (43 cm.) deep (2)

£800-1,200 \$1,100-1,600
 €920-1,400





4
**A FRENCH MARBLE GROUP OF A RIVER
 GODDESS**

LATE 19TH CENTURY

Modelled reclining on a shell with a putto,
 on a red marble base
 12 in. (30 cm.) high; 20½ in. (52 cm.) wide;
 7¾ in. (9.5 cm.) deep

£2,000-3,000

\$2,600-3,900
 €2,300-3,400

■ 5
**A LATE EMPIRE ORMOLU-MOUNTED
 MAHOGANY GUERIDON**

CIRCA 1820-30, POSSIBLY GERMAN

The associated white marble top on a baluster
 support surmounted by acanthus mounts
 terminating in female masks, on a tripartite base
 with brass castors
 28½ in. (72.5 cm.) high; 23¾ in. (60.5 cm.) diameter

£3,000-5,000

\$3,900-6,500
 €3,500-5,700









6
**A PAIR OF RESTAURATION BRONZE
 AND ORMOLU TWO-LIGHT FIGURAL
 CANDELABRA**

CIRCA 1830, POSSIBLY ITALIAN

Each modelled as a winged putto supporting two
 flaming-torch nozzles, on a palmette-cast pedestal
 15 in. (38 cm.) high

£1,000-1,500

\$1,300-1,900
 €1,200-1,700

7
**A PAIR OF ENGLISH SEA GREEN VELVET
 TWO-SEAT SOFAS**
 LATE 20TH CENTURY, POSSIBLY BY
 HOWARD CHAIRS LTD.

Each with bullion fringe, on brass castors;
 together with eleven various silk scatter cushions
 34 in. (86.5 cm.) high; 66 in. (168 cm.) wide;
 40 in. (102 cm.) deep (2)

£3,000-5,000

\$3,900-6,500
 €3,500-5,700





■ 8

A PAIR OF GEORGE II OVAL GILTWOOD MIRRORS

CIRCA 1755-60

Each plate within a C-scroll frame surrounded by ribbon-tied palm leaves hung with flowerheads and foliage swags, the 19th century plates reused
45½ in. (115.5 cm.) high; 26 in. (66 cm.) wide

£15,000-25,000

(2)

\$20,000-32,000

€18,000-29,000

This form of mirror, with its impressive yet elegant tied palm fronds, representing classical motifs of victory alongside biblical symbolism, was particularly popular with 18th century furniture makers. Two related designs by John Linnell show similar sweeping and ribbon-tied palms, although with an urn and open medallion crest respectively (H. Hayward and P. Kirkham, *William and John Linnell*, London, 1980, vol. II, pp. 102, fig. 196 and pp. 115, fig. 222). Mayhew and Ince's *The Universal System of Household Furniture*, London, 1762 shows a design for a 'Concave Glass' with a very similar 'closed' crest to the present lot (Pl. LXXVII).



(detail of reverse of mirrors)





9

A PAIR OF LOUIS XVI ORMOLU-MOUNTED WHITE MARBLE URNS
CIRCA 1780

Each cover with pine cone finial, the body hung with beaded swags and surmounted by acanthus-clasped twisted rope handles, on a fluted socle and canted square base
13 in. (33 cm.) high (2)

£10,000-15,000

\$13,000-19,000
€12,000-17,000

PROVENANCE

Almost certainly anonymous sale; Sotheby's, Monaco, 19-20 June 1992, lot 671.

10

A LATE LOUIS XVI ORMOLU, MUSICAL AND AUTOMATON QUARTER-STRIKING MANTEL CLOCK

CIRCA 1795-1800, PROBABLY FOR THE ENGLISH MARKET, THE CLOCK MOVEMENT PROBABLY SWISS, THE MUSICAL/AUTOMATON MOVEMENT ENGLISH

The later white enamel dial within an openwork lyre frame with cockerel finial, the shaped spreading rectangular base surmounted by dragons to the angles and enclosing an automaton waterfall behind twin doors, raised on a *bleu turquin* marble plinth, the twin barrel movement with cylinder style escapement and quarter striking to bell, the musical automata movement with chain fusee, single tune pin barrel with nine hammers striking nine bells
17½ in. (44.5 cm.) high overall; 11 in. (28 cm.) wide; 9 in. (22.9 cm.) deep

£25,000-40,000

\$33,000-52,000
€29,000-46,000

PROVENANCE

Anonymous sale; Sotheby's, Monaco, 30 November 1986, lot 922.
With Partridge Fine Arts, London, 1988.



(detail of dragon)



Designed in the Louis XVI 'antique' style, this unusual automaton clock case is in the manner of the Parisian *marchand mercier* Dominique Daguerre (d. 1796), most notable for his most important English patron George, Prince of Wales, who is recorded as employing Daguerre in 1787 to help furnish Carlton House in collaboration with his architect Henry Holland (d. 1806). The heir to Simon-Philippe Poirier's *atelier*, Daguerre specialised in supplying *objets de luxe* to the French Court and, after the Revolution in 1789, to the English nobility, including the 5th Duke of Bedford for Woburn Abbey and the Earl Spencer for Althorp House, Northamptonshire. Establishing a shop in Piccadilly, London circa 1780.



(detail with doors open showing simulated fountain)

The boldly cast dragons on the present clock particularly feature on items supplied for the Chinese Drawing Room at Carlton House, notably on the chimneypiece 'tablet' (the chimneypiece then moved to the Music Room Gallery at Brighton Pavilion and now in the King's Waiting Room, Buckingham Palace). The doors to the automaton movement are applied with flowering swags and birds which correspond to ceiling designs, either by Frederick Crace or Robert Jones, perhaps for the Conservatory/Music Room or Dining Room at Brighton Pavilion. (John Morley, *The Making of the Royal Pavilion Brighton*, London, 1984, pp. 147-8, cat. no. 138/9.)





■11

A GEORGE III GITLWOOD MIRROR

CIRCA 1760

The rectangular within a stylised foliate swag-carved frame surmounted by *rocaille*, latticework and acanthus scrolls, flanked by balustrades and picturesque buildings, regilt 44¾ in. (114 cm.) high; 26 in. (66 cm.) wide

£2,000-3,000

\$2,600-3,900

€2,300-3,400

■-12

A REGENCY ROSEWOOD CROSSBANDED, SNAKEWOOD, GRAINED ROSEWOOD AND PARCEL-GILT CHIFFONIER

EARLY 19TH CENTURY, THE MAHOGANY TOP ASSOCIATED

The superstructure with three-quarter pierced gallery on brass-columnar supports, the lower-section with two frieze drawers above a pair of doors with later pleated silk-lined brass trellis grills restorations

58 in. (148.5 cm.) high; 40½ in. (102 cm.) wide;

15¾ in. (40 cm.) deep

£3,000-5,000

\$3,900-6,500

€3,500-5,700



13 No Lot





■14

A PAIR OF WHITE-PAINTED, PARCEL-GILT AND SPECIMEN MARBLE DEMI-LUNE SIDE TABLES

THE ITALIAN MARBLE TOPS, EARLY 19TH CENTURY, THE BASES INCORPORATING LATE 18TH GILTWOOD SPHINXES

Each top inlaid with *verde antico*, *breche d'alep*, portor and other specimens in a scale-pattern radiating from a central gothic tracery lunette, the tablet centred frieze with carved anthemions, supported by a winged sphinx, the tops cut from a single slab

30 in. (76 cm.) high; 37½ in. (95 cm.) wide; 19½ in. (49.5 cm.) deep (2)

£30,000-50,000

\$39,000-65,000
€35,000-57,000

LITERATURE

A. Coleridge, 'Furniture in the collection of Viscount and Viscountess Lewisham' *Connoisseur*, November 1962, p. 151, fig. 22.

These tables were featured in a 1962 *Connoisseur* article on the collection of Lord and Lady Lewisham (the latter later Lady Spencer). These tables would have fitted well into the grand interiors of Lord and Lady Lewisham's palatial Mayfair home; in the article, Anthony Coleridge describes them as located in 'Lady Lewisham's Boudoir' and refers to the design as 'pure Adam' and indeed the tables would make a happy compliment to a late Robert Adam interior scheme, such as that at Culzean Castle, Ayrshire.



One of the tables as illustrated in *Connoisseur*, November 1962





15



16

15

**ATTRIBUTED TO PIETER CASTEELS III
(ANTWERP 1684-1749 RICHMOND)**

Flowers in an urn

oil on canvas
30 x 25 in. (76 x 63.5 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE

William and Patricia Redford; sold Sotheby's, London, 12 July, 2001, lot 218, as 'studio of Jean-Baptiste Monnoyer'.

16

JOSEF PLATZER (PRAGUE 1751-1806 VIENNA)

David and Bathsheba

signed 'Josef. Platzer / inv pinx' (lower right)
oil on canvas
20¼ x 16⅞ in. (51.5 x 41.5 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700





17

GIOVANNI GHISOLFI (MILAN 1632-1683)

A capriccio of classical ruins with figures resting by columns and others conversing

oil on canvas

42¾ x 50½ in. (107.6 x 128.3 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE

Anonymous sale; Christie's, South Kensington, 31 October 2013, lot 155, where acquired on behalf of the present owner.

We are grateful to Professor David Marshall for confirming the attribution on the basis of photographs.





18



19

24



18

ALBERTO CARLIERI (ROME 1672-AFTER 1720)

An architectural capriccio with a Bacchanale and putti beneath columned arches, a town on a shore beyond

oil on canvas
22 $\frac{1}{2}$ x 38 $\frac{1}{2}$ in. (57.5 x 98 cm.)

£15,000-25,000

\$20,000-32,000
€18,000-29,000

PROVENANCE

with William Thuillier, London, by 2015.

LITERATURE

G. Sestieri, *Il Capriccio architettonico in Italia nel XVII e XVIII secolo*, Rome, 2015, p. 195, no. 56, fig. 56.

Possibly of French origin, Alberto Carlieri most likely spent his youth in Rome before pursuing his career in the same city: some of his work is recorded in the Palazzo Colonna and the Villa Paolina. He is mentioned as a pupil of the architect Giuseppe Marchi and the Jesuit artist Andrea Pozzo, under whom he would have been schooled in architectural painting and the use of *quadratura*. Carlieri's decorative architectural canvasses, though, also owe much to his predecessors in the genre, Viviano and Nicolò Codazzi, Alessandro Salucci and, in particular, Giovanni Ghisolfi. David Marshall has established a corpus of his work, noting the tendency for many of his paintings to be frequently confused in the past with the work of the young Giovanni Paolo Panini.

We are grateful to Professor David Marshall for confirming the attribution.

19

ISAAC DE MOUCHERON (AMSTERDAM 1667-1744)

A river landscape with figures resting on a wooded path

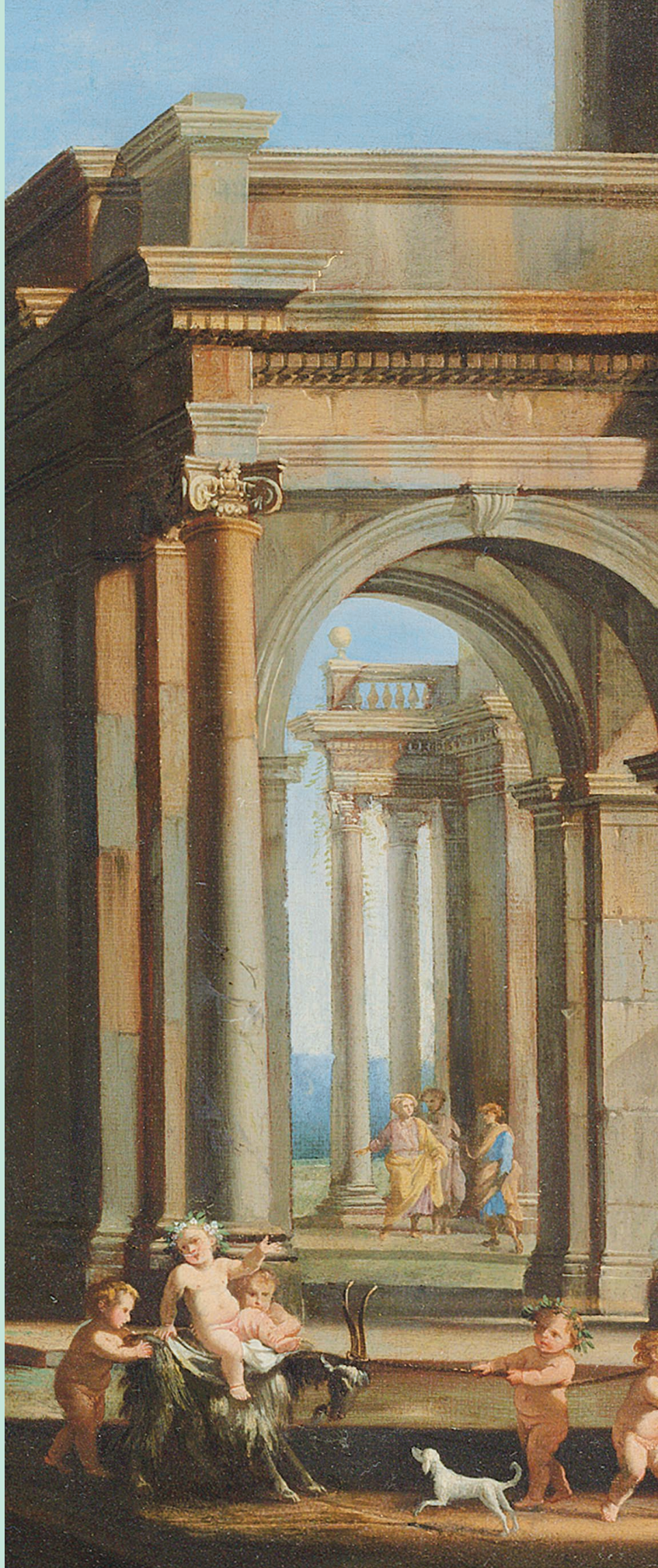
signed and dated 'J. d. Moucheron / Fecit 1725' (lower left)
oil on canvas
19 $\frac{3}{4}$ x 26 $\frac{1}{2}$ in. (50 x 68.3 cm.)

£7,000-10,000

\$9,100-13,000
€8,100-11,000

PROVENANCE

Anonymous sale; Koller, Zurich, 17 September 2010, lot 3088.







23

A PAIR OF LOUIS XVI ORMOLU-MOUNTED AGATE URNS

CIRCA 1780, POSSIBLY BALTIC

Each body flanked by lion masks swaged with lion pelts,
on a spreading socle with berried laurel banding above a
square base, the lids later
14½ in. (37 cm.) high (2)

£20,000-40,000

\$26,000-52,000

€23,000-46,000

PROVENANCE

Anonymous sale; Sotheby's, London, 24 June 1988, lot 12.
With Partridge Fine Arts, London, 1989.

Strong parallels can be drawn between these sumptuously mounted rare agate vases and a boldly mounted alabaster garniture de *cheminée* recorded in the Rothschild collection at Waddeston Manor, Buckinghamshire - previously in the collection of Viscount Hill, until acquired for Waddeston at Christie's in 1883. The robust scheme of mounts to the bodies of these vases bears particularly close comparison with the Waddeston vases, which are also flanked with lions' masks issuing pelt drapery. It is also interesting to draw a comparison between the unusual use of well figured large agate specimens employed here with the uncommon use of figured alabaster for the bodies of the Waddeston vases; the combination of these attributes suggesting the possibility of a common source.

Through established links to the Parisian maker of the Waddeston garniture's clock, Martin Baffert, the names of Jean-Nicolas Fremontè (*maître fondeur-ciseleur* 1769); Nicolas-Guillaume Jourdan (*maître fondeur-ciseleur* 1764) and François-Robert Leguel (*maître doreur-ciseleur*) are raised as possible authors (G. de Bellaigue, *Waddesdon Manor Catalogue: Furniture, Clocks and Gilt Bronzes: James A. De Rothschild Collection*, Vol. I, London, 1974, pp. 111-113, no. 19), however, given the nature and robust design of these rare agate vases a northern origin can also not be dismissed.







24

24
A PAIR OF FRENCH ORMOLU-MOUNTED
PORPHYRY BRULE PARFUMS
 19TH CENTURY, IN THE MANNER OF MATTHEW BOULTON

Each lid with berried finial, above a pierced entrelac and leaf-tip-cast rim, the body with acanthus-cast handles over a pierced band, the gadrooned base on turned socle, above a swagged plinth, resting on the backs of four turtles, above a further plinth similar fitted with scrolling foliate mounts, on *toupie* feet (2)

£15,000-25,000

\$20,000-32,000
 €18,000-29,000



25
A PAIR OF FRENCH ORMOLU-MOUNTED VERDE
ANTICO BRULE PARFUMS
 CIRCA 1820-40, IN THE MANNER OF MATTHEW BOULTON

Each lid with a berried and acanthus finial, above a pierced entrelac rim, the urn with acanthus-cast twisted handles over a pierced entrelac band, on a turned socle with ribbon-tied reeded border, above a swagged plinth, resting on the backs of four turtles above another plinth fitted with scrolling foliate mounts, on *toupie* feet (2)

£10,000-15,000

\$13,000-19,000
 €12,000-17,000

PROVENANCE
 With Partridge Fine Arts, London, 1993.



The design for these magnificent *brûle-parfums* is based on the 'sphinx vase' perfume burners by the master English ormolu maker, Matthew Boulton (d. 1809) produced *circa* 1770. Although the form of these vases is inextricably linked to that of the Boulton vases, there are minor variations in detail, the most notable being the use of red porphyry here in place of the bluejohn or '*radix amethysti*', and the use of tortoise supports, instead of the sphinxes employed by Boulton, and from which his vases took their name.

Whilst the original design for Boulton's *brûle-parfums* or vases does not survive, it is almost certain that they were originally conceived as part of the *garniture de cheminée* commissioned by Queen Charlotte (consort of King George III) for her bed chamber in March 1770; indeed the original design may well have been the work of the court architect William Chambers, and was possibly amongst the designs for 'various vases etc., to be executed in or molu [*sic*] by Mr Boulton for their Majesties' which he exhibited at the Royal Academy that year. A pair of 'sphinx vases' remain in the Royal Collection, where they are displayed on the mantle in Her Majesty the Queen's private sitting room at Windsor Castle (see N. Goodison, *Matthew Boulton: Ormolu*, London, 2002, pp. 350-353). There is also a pair from the collection of the Metropolitan Museum, New York, illustrated and discussed in H. McCormick & H. Ottomeyer, *Vasemania*, New York, 2002, p. 102; and an example is illustrated in H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Munich, 1989, vol. I p. 202, fig. 3.15.4.

As Boulton had originally derived his designs from French models so later generations of the French *bronziers* with whom he had sought to compete, drew on his work for inspiration, as shown in the present *brûle-parfums*. A small but distinct group of French vases and vase clocks, based on Boulton's 'sphinx vase', have emerged. These vases all employ the richest of materials - as seen here with the use of rich red porphyry - prized since antiquity - suggesting that they were made for significant patrons. The detailing of these *brûle-parfums* has much in common with those in the Royal Collection, employing pierced *guilloche* rim and fluted 'cradle' to the base of the urn, whereas the drapery on the upper plinth appears to other variants of the 'sphinx vase' produced by Boulton (see N. Goodison *op. cit.* p. 353, pl. 358.). The close proximity of the detailing to that of Boulton's originals suggests that the creator of these French examples may well have had access to one of his originals, or elements thereof from which to work; a theory made all the more likely given the known circulation of Boulton's work throughout Europe, via his known network of ambassadorial contacts, agents and patrons.

An 18th-century example of Boulton 'sphinx vase' was sold Christie's London, 20 November 2008, lot 30. A Restoration pair of porphyry bodied vases of this model was sold Christie's Paris, 14 April 2015, lot 183 (39,900 euros) and another close variant, with bodies of *verde antico* was sold Christie's Paris, 19 December 2007, lot 382 (90,000 euros).





26

26

**SEVENTEEN GILT-METAL-MOUNTED
AGATE AND HARDSTONE BOXES**
ITALY OR FRANCE, LATE 19TH CENTURY

Comprising boxes of various sizes and materials, including two of lapis lazuli and one of black agate 3 in. (7.5 cm.) high; 6½ in. (16.5 cm.) wide; 4¼ in. (11 cm.) deep, and smaller (21)

£4,000-6,000

\$5,200-7,800
€4,600-6,900

PROVENANCE

One box: Grosvenor Antiques Ltd., London.



27

27

**TEN GILT-METAL-MOUNTED AGATE
AND HARDSTONE BOXES**
ITALY OR FRANCE, LATE 19TH CENTURY

Comprising boxes of various sizes and materials, one with lapis lazuli feet, two enclosing collections of loose hardstones 3¼ in. (8 cm.) high; 6 in. (15.5 cm.) wide; 4½ in. (11.5 cm.) deep, and smaller (12)

£2,500-4,000

\$3,300-5,200
€2,900-4,600







28

**A MATCHED PAIR OF FRENCH BRONZE ALLEGORICAL FIGURES REPRESENTING SUMMER AND AUTUMN
FIRST HALF 18TH CENTURY**

Each on an ormolu *rocaille* base, mid-18th century
12¼ in. (31 cm.) high, and slightly smaller (2)

£3,000-5,000

\$3,900-6,500
€3,500-5,700

29

**A LOUIS XV-STYLE ORMOLU-MOUNTED CHINESE FLAMBE PORCELAIN VASE
MID-19TH CENTURY**

The body mounted with scrolled bull-rush handles, probably associated, on a scrolling foliate base, the vase with restorations and previously drilled
12¾ in. (32.5 cm.) high

£2,500-4,000

\$3,300-5,200
€2,900-4,600





A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD, AMARANTH AND FRUITWOOD MARQUETRY COMMODE

ATTRIBUTED TO PIERRE-ANTOINE FOULLET, CIRCA 1770-75

The breakfront *Villefranche de Conflent* marble top above a rosette-filled guilloche frieze, over two long drawers *sans traverse* with three oval medallions, the central medallion depicting lovers within a landscape, the flanking medallions with flower-filled urns, all set within ribbon-tied laurel leaf frames, the shaped apron centred by a steaming *cassolette*, the sides conformingly inlaid and mounted, on hipped cabriole legs terminating in scroll and acanthus sabots, regilt

3¼ in. (87 cm.) high; 59 in. (150 cm.) wide; 24½ in. (62 cm.) deep

£60,000-90,000

\$78,000-120,000

€69,000-100,000

PROVENANCE

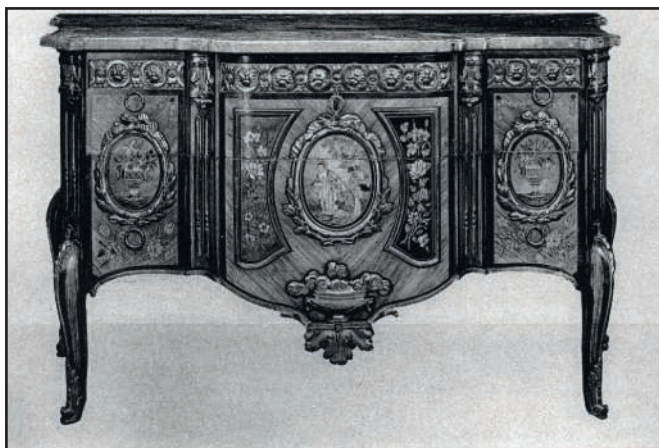
Almost certainly acquired by Thomas Thynne, 2nd Marquess of Bath, K.G. (1765–1837) or John Alexander Thynne, 4th Marquess of Bath (1831–1896), Longleat, Wiltshire, Piccadilly, and by descent, Thomas Henry Thynne, 5th Marquess of Bath, K.G. (1862–1946), Lord Bath's London House in Grosvenor Square; sold Sotheby's, London, 22 November 1940, lot 89.

This sophisticated commode belongs to a small recorded group of commodes either stamped by, or attributed to, Pierre-Antoine Foullet and was almost certainly acquired by the 2nd or 4th Marquess of Bath, probably for Longleat House, Wiltshire.

PIERRE-ANTOINE FOULLET (1732-1780)

Pierre-Antoine Foullet followed his father Antoine into the family business as an *ébéniste* on the rue du Faubourg Saint-Antoine and became *maître* in 1765. However, unlike his father, who specialised in Boulle marquetry clock cases, Pierre-Antoine focused on case furniture of a much grander scale and ambition. He is best known for his distinctive Transitional commodes, *secrétaires à abattant* and *encoignures*, which now appear in famed collections of French furniture, including the Palace of Versailles and the Wallace Collection.

He is recorded as working for the *ébéniste du roi* Gilles Joubert (1689–1775) on a pair of *encoignures* (now in the Wallace Collection) supplied in September 1773 to the Comte d'Artois at Versailles together with a commode (whereabouts unknown). Foullet's relationship with Joubert inevitably led to him supplying another commode in 1768 for the Royal family, this time for the reconfigured private apartment of Madame Victoire, daughter of Louis XV, and the commode remains on display at the Palace of Versailles (A. Pradère, *French Furniture Makers: The Art of the Ébéniste from Louis XIV to the Revolution*, London, 1989, pp. 275–79).



The Bath Commode when sold in 1940.

THE MODEL

The form of the present commode takes its origins from the ground-breaking series of *commodes à la grecque* which Jean-François Oeben (1721–1763) supplied to Madame de Pompadour from 1760 whilst employed as *ébéniste du roi* (X. Salmon, *Mme de Pompadour et les Arts*, Paris, 2002, pp. 351–52). Representative of his adoption of the 'antique' style, this newly-developed model is typified by its rectangular, unadorned form resting on high, slightly curved legs. Madame de Pompadour's were veneered in mahogany or *bois satiné*, accentuating the modern feeling of this innovative model. Shortly after, Oeben began to execute various commodes of this shape as well, embellished with various parquetry patterns combined with his beautiful marquetry 'pictures' (A. Pradère, *op. cit.*, p. 252). Other *ébénistes* also incorporated this modern type into their own *oeuvre*, notably Roger van der Cruse, *dit* Lacroix (RVLC), Jacques Dautriche and Pierre-Antoine Foullet.

Foullet's distinct treatment of the *commode à la grecque* is best identified by his use of oval medallions filled with sycamore and fruitwood marquetry designs, which are given prominence by substantial ribbon-tied ormolu mounts with laurel leaf frames. The effect creates the illusion of the piece being hung with paintings within giltwood frames. A further defining feature is his use of the steaming *cassolette* mount to the apron and the *guilloche* and rosette mounts to the frieze. Whilst there are similarities between the commodes and the other case furniture with these features, it is most relevant to discuss the breakfront commodes. No two are identical but there are a number that feature extremely similar combinations of these elements.

There are three commodes which have almost identical marquetry designs to the present example. One was sold from the Collection of Mrs. Enid A. Haupt, Sotheby's, New York, 4 May 1984, lot 65 and subsequently 20 November 1993, lot 257; the other was formerly in the William A. Clark Collection and now in the Corcoran Gallery of Art, Washington D.C.; and the final was sold from *Un Moment de Perfection*, Christie's, London, 3 December 2014, lot 15. All four commodes, including the present lot, feature three oval medallions to the drawer fronts: the central medallion depicts a gentleman kneeling at the feet of a maiden; the flanking smaller oval medallions are filled with vases of flowers.

Each of these commodes, save for the example sold from Christie's in 2014, is richly mounted with identical medallion frames, swaged fluted chutes, ormolu fluting to the breakfront edges and canted angles, a steaming *cassolette* to the apron, and ormolu-banding along the apron and bottom drawer as well as to the floral panels surrounding the central medallion. The present example and the commode sold from the collection of Mrs. Enid A. Haupt both have the same acanthus mount to the apron as well. Only the pattern of the *guilloche* frieze mounts differ slightly between the four commodes.

Foullet was well-known for the high-quality and generous neo-classical mounts with which he adorned his furniture. Many of them were cast and chased by *bronzier* Claude-Bernard Héban (d.1774) from mounts his father, Antoine, produced, after designs by Charles de Lafosse (1696–1716) or Jacques de Lajoüe (1687–1761). These would have come at a great expense and his decision to use them with such impact and integrity illustrates his appreciation of the importance of gilded bronze to contemporary amateurs and collectors (S.M. Bennett and C. Sargentson (eds.), *French Art of the Eighteenth Century at the Huntington*, New Haven, 2008, pp. 99–100).

Further examples of commodes within this group include: one sold from the collection of Henry Ford II, Christie's, New York, 12 November 1981, lot 214; another at the Huntington Art Gallery, San Marino (R. Wark, *French Decorative Arts in the Huntington Collection*, California, 1979, p. 112); another at Fredricksborg Castle, Denmark (S. Eriksen, *Early Neo-Classicism in France*, 1974, pl. 132); and a related commode from the collection of Lord Kinnaird was sold Christie's, London, 22 June 1989, lot 105.



THE BATH COMMODE



THE MARQUESS' OF BATH AND LONGLEAT HOUSE

The Thynne (or Thynn) family have served various political roles, becoming knights and baronets, and subsequently elevated to the peerage as Viscounts Weymouth and Marquess' of Bath. The line goes back to Sir John Thynne (d. 1580), Steward to the Lord Protector, 1st Duke of Somerset, who constructed Longleat House between 1567 and 1579. The interiors of Longleat were decorated by John Dibblee Crace during the 19th century and the works of art mainly comprised of acquisitions made by the 2nd Viscount Weymouth,

the 2nd Marquess of Bath and by his grandson the 4th Marquess, who, like his grandfather, acquired important French furniture by some of the greatest *marchands-ébénistes* including Martin Carlin, George Jacob, Jean-François Leleu, Pierre-Henri Mewesen and René Dubois, examples of which were sold from the Longleat collection at Christie's, London, 13 June 2002. It is extremely likely that this commode was one of these acquisitions made by the 2nd or 4th Marquess of Bath and remained in the Thynne family until sold by Thomas Henry Thynne, 5th Marquess of Bath, at Sotheby's, London in 1940.





31

31

ÉLISABETH-LOUISE VIGÉE-LE BRUN (PARIS 1755-1842)

Portrait of Anne Charlotte of Lorraine, Mademoiselle de Brionne (1755- 1786), as Diana, bust-length

with an identifying inscription to the reverse
oil on canvas, oval, unlined
13¾ x 10½ in. (34 x 26.5 cm.)

£15,000-25,000

\$20,000-32,000
€18,000-29,000

PROVENANCE

with Wildenstein, New York.

An early work by Vigée Le Brun, this portrait of the young Anne Charlotte de Lorraine Elbeuf, called 'Mademoiselle de Brionne' (1755-1786), can be dated to around 1775. At the time the artist was frequenting the salon of the sitter's mother, the Comtesse de Brionne, and her grandmother, the Princesse de Rohan Rochefort.

In 1775, Vigée Le Brun painted a small oval portrait on copper of the sitter's distant cousin, Charles Louis Gaspard de Rohan, the Prince de Rohan Rochefort (1765-1843). In 1785 she also painted a portrait of Mademoiselle de Brionne's older sister, the Princess of Savoy Carignano, née Marie Joséphine Thérèse de Lorraine (1753-1797) who is also depicted in mythological costume, in the guise of Juno with her peacock.

We are grateful to Joseph Baillio for confirming the attribution and for his help with the cataloguing of this lot. This work will be included in his forthcoming *catalogue raisonné* of the artist's work.

32

FRANÇOIS-BRUNO DESHAYS DE COLLEVILLE (ROUEN 1732-1815)

A courtesan with a lute

oil on canvas
23½ x 20¼ in. (60 x 51.5 cm.)

£12,000-18,000

\$16,000-23,000
€14,000-21,000

PROVENANCE

Anonymous sale; Tajan, Paris, 25 March 2015, lot 93.

André Bancel confirmed the attribution in 2015. We are grateful to Alastair Laing for proposing an alternative attribution to Ange Laurent de Lalive de Jully (Paris 1725 - 1779).









34



33

**CHARLES AMÉDÉE PHILIPPE VAN LOO
(TURIN 1719-1795 PARIS)**

Hymen and Cupid

indistinctly signed and dated 'Amedée Van Loo 1772' (lower right)
oil on canvas
55½ x 42¾ in. (141 x 108.5 cm.)
with inventory number '564' (lower left)

£15,000-25,000

\$20,000-32,000
€18,000-29,000

PROVENANCE

Mr. Breverdit, no. 36, according to a label on the reverse.
with William Thuillier, London.

Charles-Amédée-Philippe ("Amédée") Van Loo, son of Jean-Baptiste Van Loo (1684-1745), was born into a dynasty of painters who were active throughout Europe for more than two centuries. He was trained in his father's studio, and raised in Italy, southern France, and Paris, where he won the Prix de Rome in 1738. In 1748 he became Court Painter to Frederick II "the Great" in Berlin, and he stayed in Germany until 1758, when the Prussian Monarch gave him permission to return to France as long as the Seven Years war lasted. By 25 August 1763 he was again in Berlin working for Frederick and his court. After his definitive return to Paris in 1769, Amédée Van Loo continued to receive an annual pension from Frederick. He exhibited regularly in the Salons until his death.

34

CIRCLE OF NICOLAS DE LARGILLIERRE (PARIS 1656-1746)

Portrait of a lady, half-length; and Portrait of a gentleman, half-length

oil on canvas
37¼ x 29½ in. (94.5 x 75 cm.)

(2) a pair

£20,000-30,000

\$26,000-39,000
€23,000-34,000



**LOUIS-LÉOPOLD BOILLY
(LA BASSÉE, NEAR LILLE 1761-1845 PARIS)**

L'Amusement de la campagne

oil on paper laid down on panel
12 x 8¼ in. (30.3 x 21 cm.)

£40,000-60,000

\$52,000-78,000

€46,000-69,000

PROVENANCE

Anonymous sale [Faucher, ancien Préfet; Tresca, graveur]; Regnault-Delalande, Paris, 2 April 1816, lot 10, as part of a series of six paintings (29,95 francs to Van Gorp).

Anonymous sale; Bonnefons de Lavielle, Paris, 6-7 décembre 1819, lot 10 (23 francs, to Henry, Bon-Thomas);

Ernest Vincent; his sale, Drouot, Paris, 22 February 1872, lot 10 (390 francs to Féral);

Gustave Rothan (1822-1890); his sale (*), Galerie Georges Petit, Paris, 29-31 May 1890, lot 121.

Princesse de Reily, Belgium.

Anonymous sale [A Fine Private Collection]; Christie's, Amsterdam, 12-13 September 1985, lot 32 (41,760 DFL).

with Rafael Valls, London, by 1986.

with Wildenstein, New York, by 1994.

EXHIBITED

New York, Wildenstein, *The Winds of Revolution*, 14 November 1989-19 January 1990, no. 65.

LITERATURE

H. HARRISSE, *L.-L. Boilly: sa vie et son oeuvre*, Paris, 1898, p. 104, no. 227.

P. MARMOTTAN, *Le peintre Louis Boilly (1761-1845)*, Paris, 1913, p. 229, 252.

ENGRAVED

S. Tresca.

One of the most successful painters working in France from the final years of the Ancien Régime until the mid-nineteenth century, Louis-Léopold Boilly is famed for his sensitive portraits and intimate genre scenes. His precise, almost miniaturist technique is reminiscent of the work of seventeenth-century Dutch masters like Gerard ter Borch (1617-1681) and Gabriel Metsu (1629-1669), whose work he collected. This admiration is eminently demonstrated in the careful modelling of fabric and the subtle gradations of tone across the work in this charming picture of a young woman playing with her dog.

L'Amusement de la campagne was originally designed by Boilly as part of a series of six small paintings of young ladies in park settings. Each depicted its subject in a somewhat artful, and in some cases coquettish, attitude: watching a bird (sold De Baecque & Associés, Paris, 20 November 2015, lot 130); tying a garter (fig. 1); posing with a basket of flowers on a bench (sold Millon & Associés, Paris, 16 October 1998, lot 44); playing with a dog (the present work); walking holding a book; and the last shown attempting to cross a stream (sold De Baecque & Associés, Paris, 20 November 2015, lot 131). The paintings, dating to *circa* 1789-1793, capitalised on the tradition of the *figures de mode* which had been popularised in the work of earlier painters like Jean-François de Troy in his modern genre scenes, with each depicting pretty young women in fashionable dresses engaged in recreational, leisurely pursuits.

Boilly's series seems to have been intended to recall the designs of fashion plates and ephemeral printed material which would have been widespread and instantly recognisable to his public, capitalising on its sometimes suggestive subject matter or composition, especially with pictures like *The Garter* (S.L. Siegfried, *The Art of Louis-Léopold Boilly: Modern Life in Napoleonic France*, New Haven and London, 1995, p. 9). Indeed, the paintings were themselves engraved by Salvatore Tresca, an Italian born engraver active in Paris, from whose collection the group were posthumously sold in 1816.

The present painting will be included in the forthcoming catalogue raisonné of Boilly's paintings being prepared by Etienne Breton and Pascal Zuber as no. 188 P.



Fig. 1: Salvatore Tresca, after Louis Léopold Boilly, *The Garter*, c.1810 / Purchase, Harry G. Friedman Bequest, 1967 / © The Metropolitan Museum of Art, New York







36

36
JEAN-BAPTISTE MALLET
(GRASSE 1759-1835 PARIS)

La Toilette; and Les Amants

the former signed and dated 'Mallet / 1815'
 (lower right)

oil on canvas
 13 x 16 in. (33 x 40½ cm.)

(2) a pair

£8,000-12,000

\$11,000-16,000
 €9,200-14,000

PROVENANCE

Anonymous sale; Sotheby's, London, 16 March 1966, lot 37 (2,000 gns. to M.S. Creswell).

EXHIBITED

London, Wildenstein, *Consulat, Empire, Restauration: Art in Early XIX Century France*, 17 June-27 July 1981.

London, Wildenstein, *Un soufflé d'amour: an exhibition to celebrate the Feast of St. Valentine*, 1 February-30 March, 1995.

London, Wildenstein, *Life and Love: Post-Revolution: an exhibition to celebrate the Feast of St. Valentine*, 14 February-27 March, 1996.



37

ATTRIBUTED TO CHRISTIAN STÖCKLIN
(GENEVA 1741-1795 FRANKFURT AM MAIN)

A classical capriccio with figures conversing; and A classical capriccio with figures conversing and travellers on a path

the latter signed (?) 'Chr. Stöcklin. Pinxit' (lower left)
 oil on canvas

26¼ x 19½ in. (66.5 x 48.5 cm.)

(2) a pair

£4,000-6,000

\$5,200-7,800
 €4,600-6,900



44



37





38

JAN WIJNANTS (?HAARLEM C. 1635-1684 AMSTERDAM)

A wooded landscape with hunters and herdsmen on a track

signed 'J Wijnants 1661' (lower right)

oil on canvas

23 $\frac{5}{8}$ x 28 $\frac{7}{8}$ in. (60 x 73.4 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE

Major Sir Colin Mackenzie KCB (1861-1956).





39

JAN ABRAHAMSZ BEERSTRAATEN (AMSTERDAM 1622-1666)

View of the Munttoren on the frozen Anstel, Amsterdam, with figures skating

signed 'J. Beerstraten' (lower right)
oil on canvas
36½ x 50 in. (92.8 x 127 cm.)

£40,000-60,000

\$52,000-78,000
€46,000-69,000

Jan Abrahamsz. Beerstraaten was the most prominent member of a family of artists from Amsterdam. He was famed for his depictions of winter townscapes, which demonstrate a marked interest in the topography of mid-17th century Holland, in particular Amsterdam. He also painted southern seaports, influenced by the works of Dutch Italianate artists, and sea-battle scenes.

Dating to *circa* 1490, the Munttoren was originally built as the western tower of the Regulierspoort. Heavily damaged after a fire in 1618, the upper part was rebuilt to a design by Hendrick de Keyser. When, in 1672, the city of Amsterdam was given the right to strike its own coinage, the actual coins were struck in the guardhouse next to the tower, that thereby became known by its current name, which means 'Mint Tower'. The original storm-indicator was a gilt ox, so designed because the Regulierpoort used to be the gate through which cattle were driven towards the Ossenmarkt in the Kalverstraat. During a huge storm in 1640, the ox was blown into the Singel and replaced by a cockerel.





40

40

JACQUES CHARLIER (CHAMPAGNE CIRCA 1720-1790 PARIS)

Pan and Syrinx, after François Boucher

traces of black and brown chalk, bodycolour on vellum laid down on card
12 $\frac{7}{8}$ x 16 $\frac{1}{4}$ in. (32.8 x 41.3 cm.)

£2,000-3,000

\$2,600-3,900
€2,300-3,400

PROVENANCE

Joseph Bardac; Galerie Georges Petit, Paris, 9 December 1927, lot 5 (as attributed to Jacques Charlier).

EXHIBITED

Tokyo, Wildenstein, *Maitres du dessin français au 18ème siècle*, 13 October-30 November 1977, no. 12.

Nishinomiya, Musée Ofani des Beaux Arts, *Exposition Rococo: Poésie et rêve de la peinture française au XVIIIe siècle*, 14 January-12 February 1978, no. 15.

A copy after François Boucher's celebrated picture in the National Gallery, London (inv. NG1090).

41

JAN ERASMUS QUELLINUS (ANTWERP 1634-1715 MECHELEN)

An elegantly dressed woman holding a garland with a putto and an urn to her left

black chalk, point of the brush and grey wash, heightened with white on buff paper,
brown ink framing lines
5 $\frac{3}{8}$ x 4 $\frac{1}{8}$ in. (13.6 x 11.7 cm.)

£800-1,200

\$1,100-1,600
€920-1,400



41

The rendering of the faces in characteristic of Jan Erasmus Quellinus and can be compared to that in *The Distribution of the Franciscan Cords*, a drawing that is signed and dated '1667', now in the Metropolitan Museum of Art (inv. 62.147).





42

42

AFTER FRANÇOIS BOUCHER

Marie Louise O'Murphy lying on a bed

traces of black chalk, bodycolour on vellum, laid down on card
11½ x 13¾ in. (29.5 x 35.3 cm.)

£1,000-1,500

\$1,300-1,900
€1,200-1,700

This composition derives from Boucher's famous painting executed in 1752 in the Alte Pinakothek, Munich (inv. 1166). It shows Marie-Louise O'Murphy, one of King Louis XV's *Petite maîtresse*, in an unusually lascivious pose. *Petite maîtresse* were not formerly presented at court opposed to the King's *Maîtresse-en-titre* who were entitled to an apartment at Versailles.

43

MARCANTONIO FRANCESCHINI (BOLOGNA 1648-1729)

The Presentation at the Temple

inscribed 'MARIA' and with inscription 'Marc Antonio Franceschini' (twice, *recto* and on the old mount) and with inscription 'P/ No 16' (on the *verso* of the old mount)
traces of black chalk, pen and brown ink, grey wash
18¾ x 11½ in. (46.9 x 28.4 cm.)

£2,000-3,000

\$2,600-3,900
€2,300-3,400

This drawing, executed with Marcantonio's characteristic clearly defined outlines, can be compared to a number of drawings: *Allegory of the monarchy* in Kasteel van Loppen, Bruges; *An allegory of the Catholic Church*, Holkham Hall, Norfolk; and *The Birth of the Virgin*, Fondazione Cini, Venice (D.C. Miller, *Marcantonio Franceschini*, Turin, 2001, nos. D15, D88 and D130). Although the style of this sheet and the indications of a lunette shape suggest it was intended as a design for an altarpiece, no such project is known to have survived.



43





44

AN ORMOLU-MOUNTED CHINESE TURQUOISE PORCELAIN VASE LAMP

LATE 19TH CENTURY

Together with another similar later example of smaller scale, each with cream-silk shade, fitted for electricity 16½ in. (42 cm.) high, excluding fittings, and smaller

£1,200-1,800

(2)

\$1,600-2,300
€1,400-2,100

45

A PAIR OF SWEDISH GILTWOOD BERGERES
EARLY 19TH CENTURY, IN THE MANNER OF
EPHRAIM STAHL

Each with curved padded back terminating in lion masks, the back and seat covered in floral light blue silk, on turned tapering leaf-tip-carved legs, regilt 33 in. (84 cm.) high; 24½ in. (62 cm.) wide; 24½ in. (62 cm.) deep;

(2)

£2,000-3,000

\$2,600-3,900
€2,300-3,400

A chair of similar design by Ephraim Stahl, circa 1810, is illustrated in Hakan Groth, *Neoclassicism in the North, Swedish Furniture and Interiors 1770 - 1850*, London, 1990, p. 217, fig. 81., and another in Eva Nordenfelt, *Ephraim Stahl*, Stockholm, 2007, p. 97.



46

A NORTH EUROPEAN ORMOLU-MOUNTED MAHOGANY CENTRE TABLE

SECOND QUARTER 19TH CENTURY AND LATER

The associated moulded griotte marble top above a spreading tripartite support terminating in scroll and acanthus-clasped dolphin feet, later mounted 29½ in. (75 cm.) high; 39½ in. (100.5 cm.) diameter

£3,000-5,000

\$3,900-6,500
€3,500-5,700



■ 47

A GREEN-PAINTED AND PARCEL-GILT DISPLAY TABLE

20TH CENTURY, POSSIBLY BY MALLET

The fitted glass enclosing a collection of sixty-seven silver and paste buckles, on simulated bamboo legs

18 in. (46 cm.) high; 43 in. (109 cm.) wide; 24 in. (61 cm.) deep

£4,000-6,000

\$5,200-7,800
€4,600-6,900



(detail)



■ 48

AN ENGLISH GREEN COTTON TWO-SEAT SOFA

LATE 20TH CENTURY, POSSIBLY BY HOWARD CHAIRS LTD.

Together with two tapestry cushions and two silk cushions

33 in. (84 cm.) high; 66 in. (168 cm.) wide; 41 in. (104 cm.) deep

£2,000-3,000

\$2,600-3,900
€2,300-3,400





49
A FRENCH PARCEL-GILT BRONZE OF ATHENA
 LATE 19TH CENTURY, AFTER THE ANTIQUE
 One a rectangular bronze base
 17 in. (43 cm.) high

£1,000-1,500

\$1,300-1,900
 €1,200-1,700



50
A PAIR OF SWEDISH ORMOLU-MOUNTED PORPHYRY CAMPANA SHAPED VASES
 EARLY 19TH CENTURY
 8 in. (20 cm.) high

£3,000-5,000



■-51
A PAIR OF GEORGE III SATINWOOD, BURR-OAK AND KINGWOOD CROSSBANDED GAMES TABLES
 CIRCA 1800

(2) Each hinged D-shaped top with ebony and boxwood stringing, lined in later green baize to the reverse, above a tablet frieze on square tapering legs
 29 in. (73.5 cm.) high; 36¼ in. (92 cm.) wide; 18 in. (46 cm.) deep, closed (2)

£3,000-5,000

\$3,900-6,500
 €3,500-5,700





■ 52

**A GEORGE I GILTWOOD TRIPLE-PLATE
OVERMANTEL MIRROR**

CIRCA 1720

The arched central plate flanked by foliate-etched side plates, within a bevelled mirror border with gilt-clasps and a shaped giltwood frame, the gilding refreshed
28¾ in. (73 cm.) high; 55½ in. (141 cm.) wide

£8,000-12,000

\$11,000-16,000
€9,200-14,000

■ 53

AN ENGLISH GILTWOOD SIDE TABLE
LATE 19TH CENTURY

The later Verona marble top above a pierced frieze, on blind fretwork-carved legs and square feet, possibly originally ebonised
31¼ in. (79.5 cm.) high; 30¼ in. (77 cm.) wide;
19¼ in. (49 cm.) deep

£2,500-4,000

\$3,300-5,200
€2,900-4,600





54

54

**A CHINESE CELADON JADE
FIGURAL GROUP**

17TH CENTURY

The two figures are carved laying beside a large jar. The mottled stone with some pale and russet inclusions

3¾ in. (9.5 cm.) long, wood stand

£6,000-10,000

\$7,800-13,000

€6,900-11,000

PROVENANCE

With John Sparks Ltd, London.



55

55

**A CHINESE CELADON JADE
TWIN-HANDLED CUP**

17TH CENTURY

The cup is of deep foliate form with a band of key-fret to the rim, the sides with angular S-scroll handles. The stone is of an even tone with some lighter and russet inclusions

5½ in. (13.2 cm.) wide, wood stand

£5,000-8,000

\$6,500-10,000

€5,800-9,200



56

56

A CHINESE CELADON JADE CUP

17TH CENTURY

The oval shaped deep cup rises from a stepped conforming foot and has an elaborate S-scroll handle to one side. The exterior is decorated in shallow relief with archaic designs. The stone is of an even tone with some paler snow inclusions

£4,000-6,000

\$5,200-7,800

€4,600-6,900







57



58



60
A CHINESE CELADON JADE CARVING OF A LUOHAN
 18TH CENTURY

The figure is carved wearing long flowing robes and has a smiling expression on his face. The stone has some minor russet areas
 3½ in. (8.9 cm.) high, wood stand

£4,000-6,000

\$5,200-7,800
 €4,600-6,900



62
A CHINESE PALE CELADON JADE BELTHOOK
 18TH CENTURY

Carved with a dragon-head terminal to one end and a further smaller coiled dragon clambering on top. The stone of an even tone
 4 in. (10.2 cm.) long, wood stand

£2,000-4,000

\$2,600-5,200
 €2,300-4,600



61
A CHINESE CELADON JADE BELTHOOK
 18TH CENTURY

Carved with a dragon-head terminal to one end and a further smaller coiled dragon clambering on top. The stone of an even tone
 4½ in. (11.8 cm.) long, wood stand

£2,000-4,000

\$2,600-5,200
 €2,300-4,600



63
A CHINESE CELADON AND RUSSET JADE BOY
 17TH/18TH CENTURY

The figure is carved wearing robes and holding a vase to one side which is billowing *lingzhi* sprays
 2½ in. (6.7 cm.) high, wood stand

£2,000-4,000

\$2,600-5,200
 €2,300-4,600





64

64
A CHINESE WHITE JADE MODEL OF A HOUND
 18TH CENTURY

The slightly emaciated dog is carved with the head turned facing the rear and its tail swept over the hind quarters. The stone of an even tone

2½ in. (6.3 cm.) long, wood stand

£8,000-12,000

\$11,000-16,000
 €9,200-14,000

65
A CHINESE CELADON JADE 'QILIN' WATERPOT AND COVER
 17TH CENTURY

The prowling mythical horned beast is carved with an elaborate bifurcated tail. The cover on the back has a small dragon finial. The stone is of an even tone with some minor inclusions

4 in. (9.8 cm.) long, wood stand

£8,000-12,000

\$11,000-16,000
 €9,200-14,000



65





66

66
**A CHINESE CARNELIAN AGATE TREE-TRUNK
FORM BRUSHWASHER**
18TH CENTURY

The washer is carved to the exterior with fruiting peach and pomegranate branches, the reverse with bamboo and *lingzhi*
3 1/8 in. (8 cm.) high, wood stand

£5,000-8,000

\$6,500-10,000
€5,800-9,200

67
A CHINESE CELADON JADE CARVING OF A DANCING MAN
18TH CENTURY

The figure is carved wearing long robes and headdress with the right arm raised. The stone is of an even tone
2 7/8 in. (7.2 cm.) high, wood stand

£6,000-10,000

\$7,800-13,000
€6,900-11,000



67

~68
A CHINESE WHITE JADE SNUFF BOTTLE
18TH CENTURY

The gourd shaped bottle is carved in relief with a bat beside further smaller gourds on a leafy stalk. The stone is of an even tone with some russet skin highlighting the bat
2 1/2 in. (6.4 cm.) high, stopper, wood stand

£4,000-6,000

\$5,200-7,800
€4,600-6,900



68





69

69
A CHINESE CELADON JADE CARVING OF A QILIN
 18TH CENTURY

The horned beast is carved with the head turned to one side and carrying a group of tied books on its back amongst cloud scrolls. The stone is of an even tone with some snowy inclusions
 2 3/4 in. (6.6 cm.) long, wood stand

£6,000-10,000

\$7,800-13,000
 €6,900-11,000

70
A CHINESE WHITE AND RUSSET JADE MODEL OF TWO CATS
 18TH CENTURY

The two cats both recumbent and grasping a butterfly between them
 The stone is of an even tone with some russet areas
 2 1/2 in. (6.4 cm.) long, wood stand

£6,000-10,000

\$7,800-13,000
 €6,900-11,000



70





■71
A GEORGE II WALNUT AND PARCEL-GILT MIRROR
 MID-18TH CENTURY

The shaped plate surrounded by scrolled border, the cresting centred by pierced Prince of Wales feathers

38¼ in. (97.5 cm.) high; 20¼ in. (51.5 cm.) wide

£700-1,000

\$910-1,300
 €810-1,100



■72
A PAIR OF ENGLISH BUFF VELVET ARMCHAIRS
 BY HOWARD CHAIRS LTD., LATE 20TH CENTURY

Each with bullion fringe, on brass castors, the leg stamped 'HOWARD CHAIRS LTD, LONDON ENGLAND'

34¼ in. (87 cm.) high; 35 in. (89 cm.) wide; 33 in. (84 cm.) deep

£1,200-1,800

(2)
 \$1,600-2,300
 €1,400-2,100



■73
A EUROPEAN GILT AND RED-JAPANED FOUR-LEAF SCREEN
 EARLY 20TH CENTURY

The foliate gilt-decorated border surrounding a *chinoiserie* scene of figures within an architectural landscape, the central hinge torn and the two halves detached, the decoration placed down on canvas backing

Each panel: 66¼ x 20¼ in. (168.5 x 51.5 cm.)

£1,500-2,500

\$2,000-3,200
 €1,800-2,900



■-74

**A LOUIS XV-STYLE BRASS AND
ORMOLU-MOUNTED KINGWOOD,
ROSEWOOD AND FRUITWOOD
PARQUETRY CARD TABLE**

CIRCA 1900

The envelope hinged top inlaid with rosette centred trellis parquetry, the reverse with green baize to the reverse, above two frieze drawers, on cabriole legs and hoof sabot, branded to the underside 'BREVETE/9659' and stamped '7' AND '5' 29½ in. (75 cm.) high; 32 in. (31.5 cm.) square, opened; 23¼ (59 cm.) square, closed

£2,500-4,000

\$3,300-5,200
€2,900-4,600

PROVENANCE

Acquired from Harrod's, London, 2011 (£14,500)



■75

A FRENCH GILTWOOD CANAPE
LATE 19TH/EARLY 20TH CENTURY

The shaped back, arms and seat covered in foliate blue silk, the frame carved with *rocaille*, on cabriole legs headed by flowerheads, redecorated 37 in. (94 cm.) high; 77 in. (195.5 cm.) wide; 32 in. (81.5 cm.) deep

£2,000-3,000

\$2,600-3,900
€2,300-3,400

Illustrated *in situ* at Lady Spencer's previous home, Farm Street, Mayfair, London (see page 136-137 of this catalogue).





76
**AN EMPIRE ORMOLU GROUP OF
 A VENUS CHASTISING CUPID**
 EARLY 19TH CENTURY

On an oval stepped plinth and circular feet
 9½ in. (24 cm.) high; 8½ in. (21.5 cm.) wide;
 6½ in. (16.5 cm.) deep

£1,000-1,500

\$1,300-1,900
 €1,200-1,700

77
**A PAIR OF FRENCH ORMOLU BUSTS OF
 VOLTAIRE AND ROUSSEAU**
 FIRST HALF 19TH CENTURY

Each on a cylindrical *rouge griotte* marble base
 9½ in. (24 cm.) high overall, and slightly smaller (2)

£700-1,000

\$910-1,300
 €810-1,100



■-78
**A PAIR OF VICTORIAN LACQUERED-
 BRASS-MOUNTED KINGWOOD AND
 TULIPWOOD MARQUETRY OCCASIONAL
 TABLES**
 CIRCA 1880

Each top inlaid with flowering baskets, one top
 hinged enclosing a mirror and fitted interior, the
 other above a frieze drawer, on cabriole legs and
 sabots, one stamped '0539' and with various chalk
 and pencil inscriptions

30 in. (76 cm.) high; 20½ in. (52 cm.) wide;
 15 in. (38 cm.) deep

£3,000-5,000

\$3,900-6,500
 €3,500-5,700





■79

**AN EMPIRE ORMOLU AND
CUT-GLASS CHANDELIER**

EARLY 19TH CENTURY, POSSIBLY BALTIC

The corona hung with pendants and chains of drops, above scroll candle-branches, the base with concentric rings of pendants, losses and replacements, fitted for electricity
5 ft. 6 in. (168 cm.) high

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE

Anonymous sale; Sotheby's, London,
30 November 1990, lot 277.





λ80
CYRIL SAUNDERS SPACKMAN
(1887-1963)

Fantasy

signed 'CYRIL SAUNDERS SPACKMAN'
 (lower right), signed again and inscribed twice
 "FANTASY"/CYRIL SAUNDERS SPACKMAN,
 R.B.A., R.M.S., STANDON,/ADDISCOMBE
 ROAD,/EAST CROYDON, SURREY' (on two
 labels attached to the stretcher)
 oil on canvas
 40¼ x 60 in. (102.2 x 152.4 cm.)

£1,000-1,500

\$1,300-1,900
 €1,200-1,700

PROVENANCE

Anonymous sale; Sotheby's, London, 19 July 1989,
 lot 142.

■81
A PAIR OF ART DECO-STYLE METAL
FIGURES OF SEATED WOMEN
LATE 20TH CENTURY

Each holding a cold-painted removable tray cast
 with bacchanalian heads and grapes, on marble
 plinths

57 in. (145 cm.) high, and similar

(2)

£1,000-1,500

\$1,300-1,900
 €1,200-1,700





82



83





84

82
ATTRIBUTED TO VERA WILLOUGHBY
(1870-1939)

Classical Maiden

watercolour
 20½ x 14¼ in. (52 x 36.2 cm.)

£500-800

\$650-1,000
 €580-920

λ83
FRANK DOBSON, R.A. (1886-1963)

Female Nude

signed and dated 'Frank Dobson/39' (lower right)
 and indistinctly inscribed 'Study Large Groups'
 (on the reverse)

red chalk
 14½ x 17 in. (36.8 x 43.2 cm.)

£700-1,000

\$910-1,300
 €810-1,100

84
GLYN WARREN PHILPOT, R.A.
(1884-1937)

Apollo Instructing the Muses

signed with initials 'GP' (lower left)
 oil on canvas
 38¼ x 57½ in. (97.1 x 146 cm.)

£4,000-6,000

\$5,200-7,800
 €4,600-6,900





85

85
JACQUES CHARLIER (CHAMPAGNE
CIRCA 1720-1790 PARIS)

Venus surprised by a satyr; and Reclining nymphs surprised two satyrs

bodycolour on vellum, laid down on paper
 19 x 14½ in. (48.2 x 35.8 cm.)

(2)

£3,000-5,000

\$3,900-6,500
 €3,500-5,700

86
ATTRIBUTED TO MICA0 KONO
(1876-1954)

Portrait de femme

signed and dated 'Micao Kono XXXVII' and signed
 in Japanese (upper right)
 oil on canvas
 23½ x 19½ in. (59.7 x 49.5 cm.)
 Painted in 1937

£1,500-2,500

\$2,000-3,200
 €1,800-2,900

187
UMBERTO BRUNELLESCHI (1879-1948)

Costume design

signed 'BRUNELLESCHI' (lower left); indistinctly
 inscribed 'Van ...' (upper left)
 watercolour, gouache, gilt and pencil on paper
 15½ x 12½ in. (39.4 x 30.7 cm.)

£1,000-1,500

\$1,300-1,900
 €1,200-1,700



86



87



88

GENNARO BEFANI (ITALIAN, 1866-1937)

The fortune teller

signed 'GBefani' (lower right)
oil on canvas
45¾ x 51½ in. (116 x 131 cm.)

£3,000-5,000

\$3,900-6,500
€3,500-5,700

PROVENANCE

Anonymous sale; Christie's London, 4 December 1984, lot 487.



88

89

JEAN-GABRIEL DOMERGUE (1889-1962)

Jasmine

signed 'Jean Gabriel Domergue' (lower right);
dated and inscribed 'Jasmine 48' (on the stretcher)
oil on canvas
31⅞ x 25½ in. (81 x 64.89 cm.)

£2,500-4,000

\$3,300-5,200
€2,900-4,600

PROVENANCE

Société Lyonnaise de Beaux-Arts, Lyon.
Anonymous sale; Pilon, Versailles, 3 July 1994,
lot 168.



89





90

90
**A CZECHOSLOVAKIAN
 BRONZE FIGURE OF
 'THE VICTOR'**
 BY JAN STURSA (1880-1925),
 CIRCA 1920

On red marble base, signed 'STURSA'
 27 in. (68.5 cm.) high

£1,000-1,500 \$1,300-1,900
 €1,200-1,700



91

~91
**A GILT-BRONZE AND IVORY
 FIGURE OF A 'CASTERNET'
 DANCER**

CIRCA 1920, PROBABLY FRENCH
 On marble plinth
 11½ in. (29 cm.) high

£800-1,200 \$1,100-1,600
 €920-1,400



92
 (part lot)

92
**A FRENCH ART DECO
 SILVERED-BRONZE
 FIGURE OF A DANCER**
 BY ENRIQUE MOLINS BALLESTE,
 CIRCA 1930

On a striated marble plinth, the
 plinth signed 'Molins'; together with
 a French Art Deco bronze figure of a
 nude, circa 1930, signed 'Zeldoor?'
 20¾ in. (53 cm.) high

£1,200-1,800 \$1,600-2,300
 €1,400-2,100

■93
**A THREE-COLOURED
 METAL GAMES TABLE
 AND FOUR CHAIRS**
 SECOND HALF 20TH CENTURY

The square top inset with faux black
 leather, an ash tray to each angle, the
 chairs covered in faux black suede
 The table: 31 in. (79 cm.) high;
 39½ in. (100 cm.) square
 The chairs: 32 in. (81 cm.) high;
 18¾ in. (47.5 cm.) wide;
 19 in. (48 cm.) deep

£1,000-1,500 \$1,300-1,900
 €1,200-1,700



■94

**A PAIR OF ART DECO MAHOGANY
TUB CHAIRS**

CIRCA 1935

Each rounded back and seat covered in cream
faux suede

Each 29¾ in. (75.5 cm.) high;
27¼ in. (69.6 cm.) wide; 25½ in. (65 cm.) deep (2)

£1,000-1,500

\$1,300-1,900
€1,200-1,700



■95

**AN ART DECO MAHOGANY AND
EBONISED SECRETAIRE A ABATTANT**

CIRCA 1925

Veneered in chequerboard pattern overall, the
fall-front lined to the reverse in gilt-tooled brown
leather, enclosing two drawers beneath an open
compartment, above three further drawers, on
tapering octagonal legs

47¾ in. (121.5 cm.) high; 24½ in. (62 cm.) wide;
15½ in. (39.5 cm.) deep

£1,000-1,500

\$1,300-1,900
€1,200-1,700



■96

A TABRIZ CARPET

BENLIAN WORKSHOP, NORTH WEST
PERSIA, CIRCA 1920

Of 'Polonaise' design, overall very good condition
11 ft. 8 in. x 9 ft. 3 in. (355 x 280 cm.)

£1,000-1,500

\$1,300-1,900
€1,200-1,700

The present carpet was woven in the Benlian workshop
in Tabriz and is signed; Dankaraz (?) A'alabaf.







99

99
A PAIR OF GEORGE III SILVER
TWO-LIGHT CANDELABRA

MARK OF JOHN SCOFIELD, LONDON, 1782,
 THE BRANCHES 1783

Each on beaded and part spiral-fluted base and with faceted stem, the detachable branches with central vase finial and two leaf-capped branched, each terminating in part-fluted socket with detachable beaded socket, *each marked underneath, on branches, nozzles and sconces* 16½ in. (42 cm.) high 69 oz 5 dwt. (2,154 gr.)

(2)

£7,000-10,000

\$9,100-13,000

€8,100-11,000

100
A PAIR OF GEORGE III SILVER SOUP-
TUREENS, COVERS AND LINERS

MARK OF ROBERT GARRARD, LONDON, 1802

Bombé circular with part-fluting and on four foliage cast feet, the detachable cover with cast shell handle, with two foliage cast handles with shell terminal, with gadrooned rim above applied foliage, the body and cover each engraved twice with a crest below a baron's coronet, with plain liner, *marked underneath, inside cover and liner, further engraved underneath the tureen with numbers and scratchweight 'No. 179:5' and 'No 279:18' and under the liners with numbers and scratchweights 'No. 118-4' and 'No. 217-8'* 13½ in. (34 cm.) wide over handles 190 oz. 11 dwt. (5,894 gr.)

The crest is that of Robinson for Thomas Philip Robinson, as 3rd Baron Grantham (1781-1859) K.G. He succeeded his father in 1786 and later succeeded as 2nd Earl de Grey and 5th Baron Lucas on the death of his maternal aunt, Lady Annabel, Countess de Grey in 1833, when he assumed the name and arms of de Grey. He married Lady Henrietta Frances Cole, daughter of William Willoughby, 1st Earl of Enniskillen, in 1805. He was Lord lieutenant of Ireland from 1841 to 1844 and was Lord Lieutenant of Bedford. (2)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE

Thomas Philip Robinson, 3rd Baron Grantham, later 2nd Earl de Grey and 5th Baron Lucas (1781-1859) and then by descent to his daughter Anne Florence, Baroness Lucas (1806-1880), whom married George Augustus, 6th Earl Cowper (1806-1856) and then by descent to their daughter Adine Eliza Anne (d.1868), whom married The Hon. Julian Charles Fane (d.1870) and then by descent to their daughter Ethel Anne Priscilla (1867-1952), whom married William Henry, 1st Baron Desborough KG. (1855-1945).

The Rt. Hon Lord Desborough K.G. and Lady Desborough, Panshanger, Hertford; Christie's, 18 March 1942, lot 106 (£115 to Holmes). A Gentleman; Christie's London, 9 July 1997, lot 65.





100





101
A PAIR OF GEORGE II SILVER
SAUCEBOATS

MARK OF JOHN ECKFORD, LONDON, 1736

Shaped oval, on three hoof feet and with scrolled handle, *marked underneath*

7 in. (17.8 cm.) long

22 oz. 19 dwt. (713 gr.)

(2)

£1,500-2,500

\$2,000-3,200

€1,800-2,900

PROVENANCE

Anonymous sale; Christie's, New York, 21 October 2003, lot 405.



102
A PAIR OF GEORGE III SILVER
SWEET-MEAT BASKETS

LONDON, 1783, MAKER'S MARK SW

Shaped oval and on conforming pierced foot, the sides pierced with swags and slats and with an overhead swing handle, *marked near rim and on handle*

6¼ in. (16 cm.) wide

12 oz. 18 dwt. (401 gr.)

(2)

£800-1,200

\$1,100-1,600

€920-1,400



103
A SET OF FOUR GEORGE III SILVER
SALT-CELLARS

MARK OF THOMAS NORTHCOTE, LONDON, 1774

Each oval and on four claw and ball feet, with pierced sides, engraved with initials, with blue glass liner, *each marked underneath*

3½ in. (8.5 cm.) wide

8 oz. 6 dwt. (257 gr.)

(4)

£700-1,000

\$910-1,300

€810-1,100



104

A GEORGE II SILVER BEER-JUG

MARK OF EDWARD FELINE, LONDON, 1735

Pear-shaped oval and with hinged domed cover with corkscrew thumbpiece and scroll handle, on spreading foot, engraved with a coat-of-arms, *marked underneath*

8 $\frac{1}{8}$ in. (20.5 cm.) high

26 oz. 15 dwt. (832 gr.)

The arms are those of Lovell impaling Porter.

£3,000-5,000

\$3,900-6,500

€3,500-5,700



105

A WILLIAM IV SILVER WINE-COASTER

MARK OF EDWARD, EDWARD, JOHN AND WILLIAM BARNARD, LONDON, 1831

Circular with basket weave and fruiting vine sides, engraved with a coat-of-arms, with wood base, *marked on base and inside*

7 $\frac{1}{4}$ in. (18.5 cm.) diameter

The arms are those of Bartholomew of Rochester, co. Kent.

£2,000-3,000

\$2,600-3,900

€2,300-3,400



106

A GEORGE VI SILVER BOWL

MARK OF COOPER BROTHERS AND SONS, SHEFFIELD, 1936

Plain tapering and with a stylised rosette border, *marked near rim*

9 $\frac{1}{4}$ in. (23.3 cm.) diameter

15 oz. 12 dwt. (484 gr.)

£800-1,200

\$1,100-1,600

€920-1,400





107

**AN ELIZABETH II SILVER WATER-JUG,
CREAM-JUG AND TWO BEAKERS**
MARK OF S. J. PHILLIPS, LONDON,
THE WATER-JUG 2002, THE CREAM-JUG
2005 AND THE BEAKERS 2004

The jugs each pear-shaped and with scroll handle, the beakers tapering and with reeded base, each engraved with the initial S below a countess' coronet, together with: two similar cream-jugs, *the jugs marked underneath, the beakers near the rim*
The water-jug: 8¾ in. (21.5 cm.) high
92 oz. 11 dwt. (2,878 gr.) (6)

£1,200-1,800

\$1,600-2,300
€1,400-2,100



108

FIVE ELIZABETH II SILVER DISHES

MARK OF S. J. PHILLIPS, LONDON, ONE 1992, ONE 1998 AND THREE 2006

Each plain circular and engraved with the initial S below a countess' coronet, *three marked on rim, two marked under rim*
9¾ in. (24 cm.) diameter and smaller
42 oz. 1 dwt. (1,308 gr.) (5)

£800-1,200

\$1,100-1,600
€920-1,400



109

**A PAIR OF ELIZABETH II SILVER
WINE-COASTERS AND TWO PAIRS
OF WINE-GOBLETS**

MARK OF S. J. PHILLIPS, LONDON,
THE WINE-COASTERS 1990 AND 2004,
THE GOBLETS 2005

Each engraved with the initial S below a countess' coronet, the wine-coasters with wood bases, *each marked on side*, together with three Victorian wine labels for 'Sherry', 'Madeira' and 'Port', *mark of Charles Reily and George Storer, London, 1842 and 1844*
6¾ in. (17 cm.) high and smaller

weighable silver 28 oz. 9 dwt. (884 gr.) (9)

£1,000-1,500

\$1,300-1,900
€1,200-1,700





110
FOUR ELIZABETH II SILVER STRAWBERRY-DISHES
 MARK OF S. J. PHILLIPS, LONDON, 2001 AND 2007

Each circular with fluted and wavy border, engraved with the initial S below a countess' coronet, *each marked near rim*, together with a similar dish, similarly engraved, mark of Wakely and Wheeler, London, 1916, *marked underneath*
 8¼ in. (21 cm.) diameter and smaller
 34 oz. 10 dwt. (1,087 gr.)

£800-1,200 \$1,100-1,600
 €920-1,400

(5)



112
AN ELIZABETH II SILVER CREAM-JUG AND SUGAR-BOWL AND AN ITALIAN BOWL
 THE CREAM AND SUGAR WITH MARK OF S. J. PHILLIPS, LONDON, 1994 AND 2000, THE BOWL STAMPED MARIO BUCCELLATI, 20TH CENTURY

The cream-jug and sugar-bowl each engraved with the initial S below a countess' coronet
 The sugar-bowl: 4¼ in. (11 cm.) diameter
 The cream-jug and sugar-bowl: 10 oz. 16 dwt. (336 gr.)

£800-1,200 \$1,100-1,600
 €920-1,400

(3)



(part lot)

111
A GROUP OF VICTORIAN AND ELIZABETH II SILVER AND SILVER-MOUNTED CONDIMENT-ITEMS

Comprising: four Victorian salt-cellars, by *Daniel and Charles Houle*, with associated spoons; ten silver or silver-mounted salt or pepper grinders, each engraved with the initials S below a countess' coronet, *various makers, 1994, 1997, 1999, 2002 and 2009*
 4¾ in. (11.4 cm.) high and smaller

£700-1,000 \$910-1,300
 €810-1,100

(18)



113
A SET OF EIGHT ELIZABETH II SILVER SIDE-PLATES
 MARK OF S. J. PHILLIPS, LONDON, ONE 1990, ONE 1997, ONE 1991 AND FIVE 2004

Each plain circular, engraved with the initial S below a countess' coronet, *marked under rim*
 6.6/8 in. (17.5 cm.) diameter
 80 oz. 18 dwt. (2,519 gr.)

£1,000-1,500 \$1,300-1,900
 €1,200-1,700

(8)



114

114
A PAIR OF GEORGE III SILVER SAUCE-TUREENS AND COVERS
 MARK OF ROBERT GARRARD, LONDON, 1810
 Oval and on four foliage cast scroll feet, the domed cover with pomegranate finial, each engraved twice with a coat-of-arms, the covers engraved twice with a crest, *marked underneath and on cover bezel*
 9½ in. (24 cm.) wide
 52 oz. 15 dwt. (1,641 gr.)
 The arms are those of Wharton impaling Lambton, for John Wharton of Skelton Castle, M. P. Beverley, (1765-1843) and his wife Susan Mary Anne Lambton, daughter of General John Lambton, whom he married in 1790 (1710-1794). (2)

£2,000-3,000

\$2,600-3,900
 €2,300-3,400



115

115
A PAIR OF AMERICAN SILVER BOWLS
 MARK OF TIFFANY AND CO., NEW YORK, 20TH CENTURY, FURTHER MARKED WITH ENGLISH IMPORT MARKS FOR LONDON, 2002
 Each on three feet, the plain bowl with shaped rims, *marked underneath and further stamped 24078*
 9¾ in. (25 cm.) diameter
 60 oz. 17 dwt. (1,893 gr.) (2)

£1,000-1,500

\$1,300-1,900
 €1,200-1,700

-116
AN AMERICAN THREE-PIECE SILVER COFFEE-SERVICE AND A FRENCH SILVER THREE-PIECE COFFEE-SERVICE
 THE FIRST MARK OF TIFFANY AND CO., NEW YORK, CIRCA 1885, THE SECOND CIRCA 1900, MAKER'S MARK INDISTINCT
 Each comprising a coffee-pot, with ivory insulated handle; a cream jug and a sugar-bowl and cover, together with a Victorian silver teapot, *mark of Edgar Finley and Hugh Taylor, London, 1882*
 9¼ in. (23.5 cm.) high and smaller
 gross weight 68 oz. 14 dwt. (2,137 gr.) (7)

£1,200-1,800

\$1,600-2,300
 €1,400-2,100



116

117

**A FRENCH SILVER-PLATED FOUR-PIECE
TEA AND COFFEE-SERVICE WITH A TRAY
EN SUITE**

20TH CENTURY

Each piece in the Art Deco style, comprising: a teapot; a coffee-pot; a cream-jug and a sugar-bowl and cover each with wooden handles and finials, the train oval and with wood handles marked underneath

The tray: 22½ in. (57 cm.) wide

£600-1,000

\$780-1,300
€690-1,100



118

A CUT-GLASS PART TABLE-SERVICE

LATE 20TH CENTURY

£500-800

\$650-1,000
€580-920



118

119

**A ROYAL WORCESTER PART TABLE-SERVICE
COMMISSIONED FOR
CLARIDGE'S HOTEL**

CIRCA 1970-80, PRINTED FACTORY MARKS
AND IMPRESSED NUMERALS

Monogrammed 'C' and with 'Claridges' printed to the reverse

The spoon-trays: 13 in. (33 cm.) wide

£700-1,000

\$910-1,300
€810-1,100



Claridge's Hotel was one of Lady Spencer's favourite hotels, where she frequently took afternoon tea. In the late 1990s Lady Spencer presented a short film on the hotel and subsequently acquired this service from the hotel directly as an amusing memento of one of her favourite places.

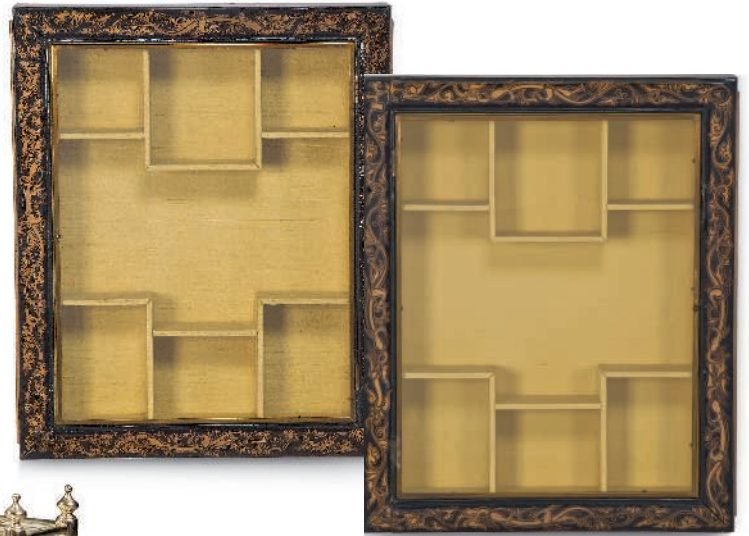
120

A PAIR OF GILT AND BLACK-JAPPANED HANGING DISPLAY CABINETS
20TH CENTURY, INCORPORATING EARLIER FRAMES, PROBABLY BY MALLET

Each brass-mounted hinged glass door enclosing a yellow silk lined fitted interior
21¼ in. (55.5 cm.) high; 18½ in. (47 cm.) wide;
3 in. (8 cm.) deep (2)

£800-1,200

\$1,100-1,600
€920-1,400



121

A LATE VICTORIAN BRASS AND OAK MAGAZINE STAND
LATE 19TH CENTURY

Stamped 'HALL BM'; together with a Victorian brass stick stand and a modern brass articulated floor lamp with cream pleated shade, fitted for electricity
The magazine stand: 33½ in. (85 cm.) high;
15 in. (38 cm.) wide; 15½ in. (40 cm.) deep (3)

£800-1,200

\$1,100-1,600
€920-1,400

122

A PAIR OF LARGE BRONZE URNS AND COVERS
MODERN, AFTER THE MODEL
BY J.M. BLASHFIELD

Each lid with pinecone finial, the body mounted with acanthus scrolled handles and cast with grape vines, on a fluted spreading socle and square pedestal base
61½ in. (156.5 cm.) high;
28 in. (71 cm.) diameter, approx. (2)

£3,000-5,000

\$3,900-6,500
€3,500-5,700





(detail)

■-123

A GILTWOOD DISPLAY TABLE

LATE 20TH CENTURY,
PROBABLY BY MALLETT

The hinged glass-inset top enclosing a collection of Chinese and European gilt-metal-mounted mother-of-pearl and tortoiseshell boxes and objects of vertu, 18th-19th century
18½ in. (47 cm.) high; 43¼ in. (110 cm.) wide;
24¼ in. (62 cm.) deep

£5,000-8,000

\$6,500-10,000
€5,800-9,200



■124

**A CHINESE EXPORT PARCEL-GILT
AND EBONISED LEATHER
FOUR-LEAF SCREEN**

LATE 18TH CENTURY, POSSIBLY DUTCH

Depicting a *chinoiserie* scene within a foliate border, the reverse with foliate and allegorical paintings within cartouches
Each fold: 72½ x 22 in. (184 x 56 cm.)

£1,500-2,500

\$2,000-3,200
€1,800-2,900





125

125

A CHINESE PALE CELADON JADE BELTHOOK

18TH CENTURY

Carved with a phoenix-head terminal at one end and surmounted by a further smaller phoenix forming the other end. The stone is of an even tone with some minor russet inclusions

4¼ in. (10.7 cm.) long, wood stand

£5,000-8,000

\$6,500-10,000
€5,800-9,200

126

A CHINESE WHITE JADE CARVING OF A CRANE

18TH CENTURY

The coiled crane is carved beside a peach with leafy stalk. The features and feathers are finely incised. The stone is of an even tone with some minor russet inclusions

2½ in. (6.4 cm.) wide, wood stand

£5,000-8,000

\$6,500-10,000
€5,800-9,200



126



127

127

A CHINESE PALE CELADON JADE CARVING OF A WINGED BEAST

18TH CENTURY

The horned beast is carved with a long bifurcated tail and elaborate wings to the sides. The stone is of an even tone

2¾ in. (7 cm.) long, wood stand

£5,000-8,000

\$6,500-10,000
€5,800-9,200





128

128
A CHINESE WHITE JADE CARVING OF A BUFFALO
 18TH CENTURY

The horned beast is carved with the front legs tucked under and the head raised slightly. The stone is of an even tone with a russet area to the top 3 3/8 in. (8.5 cm.) long, wood stand

£6,000-8,000

\$7,800-10,000
 €6,900-9,200

129
A CHINESE WHITE JADE DOG GROUP
 18TH CENTURY

The two dogs are carved seated beside one another grasping a *ruyi* spray in the mouths. The stone is of an even tone 2 1/2 in. (5.4 cm.) wide, wood stand

£5,000-8,000

\$6,500-10,000
 €5,800-9,200



129





130

130
A CHINESE WHITE JADE CARVING OF A YOUNG LIUHAI ON A GOURD
 18TH/19TH CENTURY

The figure is carved clambering over a large gourd beside a three-legged toad. The stone is of an even tone

2½ in. (6.3 cm.) high, wood stand

£3,000-5,000

\$3,900-6,500
 €3,500-5,700



132

132
A CHINESE CELADON JADE DRAGON PLAQUE
 18TH/19TH CENTURY

Carved in the form of a coiled dragon with archaic motifs. The stone is of an even tone with some minor russet flecks

3¼ in. (8.3 cm.) long, wood stand

£2,000-3,000

\$2,600-3,900
 €2,300-3,400



131

131
A CHINESE PALE CELADON JADE GOURD CARVING
 18TH/19TH CENTURY

Carved with a small insect resting on a large gourd above a leafy stalk with a further small gourd. The stone is of an even tone with some minor russet inclusions

3 in. (7.5 cm.) high, wood stand

£2,000-4,000

\$2,600-5,200
 €2,300-4,600



133

133
A CHINESE CELADON JADE SNUFF BOTTLE
 19TH CENTURY

The square form bottle is incised with *shou* characters to both sides, with a stopper. The stone is of an even tone

2¾ in. (7.1 cm.) high, wood stand

£800-1,200

\$1,100-1,600
 €920-1,400

PROVENANCE
 With John Sparks Ltd, London.



134

A CHINESE PALE CELADON JADE CARVING OF A DEER
18TH/19TH CENTURY

The animal is carved with the head turned to the rear holding a *ruyi* spray in its mouth. The stone is of an even tone
2 $\frac{7}{8}$ in. (7.3 cm.) long, wood stand

£4,000-6,000

\$5,200-7,800
€4,600-6,900



134



135

135

A SMALL CHINESE CELADON JADE BOX AND COVER
18TH/19TH CENTURY

The quatrefoil shaped box is carved in shallow relief to the cover with archaic geometric designs. The stone is of an even tone with some snowy inclusions, stand not included with this lot
2 $\frac{7}{8}$ in. (7.3 cm.) wide, wood stand

£4,000-6,000

\$5,200-7,800
€4,600-6,900

136

A CHINESE PALE CELADON JADE TREE SHREW GROUP
18TH/19TH CENTURY

The reclining long-tailed animals are carved laying beside each other. The stone is of an even tone
2 $\frac{3}{8}$ in. (6 cm.) long, wood stand

£5,000-8,000

\$6,500-10,000
€5,800-9,200



136





137

137

A CHINESE PALE CELADON JADE BELTHOOK
18TH/19TH CENTURY

Carved with a dragon-head terminal to one end and a further smaller coiled dragon clambering on top. The stone of an even tone
4 7/8 in. (11.7 cm.) long, wood stand

£3,000-5,000

\$3,900-6,500
€3,500-5,700

138

**A CHINESE CELADON JADE WATERPOT
IN THE FORM OF A DUCK**
18TH CENTURY

The duck is carved with the head turned facing the rear, the wings and feathers finely defined. The finial on the cover is carved with a smaller model of a duck. The stone is of an even tone with some very minor russet inclusions
3 1/4 in. (8.3 cm.) long, wood stand

£3,000-5,000

\$3,900-6,500
€3,500-5,700



138



139

139

A CHINESE PALE CELADON JADE SNUFF BOTTLE
19TH CENTURY

The bottle is carved in the form of a small monkey climbing over a large gourd above a butterfly. The stone is of an even tone
2 1/2 in. (6.3 cm.) high, stopper, wood stand

£3,000-5,000

\$3,900-6,500
€3,500-5,700



140

**A CHINESE WHITE JADE CARVING
OF A FLOWER**

18TH/19TH CENTURY

The lotus flower is carved and pierced with delicate petals above a leafy stalk.

The stone is of an even tone

2¼ in. (5.8 cm.) high, wood stand

£4,000-6,000

\$5,200-7,800

€4,600-6,900



141

A CHINESE WHITE JADE BIRD FEEDER

18TH/19TH CENTURY

Carved in the form of an open pomegranate, the side with a leafy stalk. The stone of an even tone

2¼ in. (5.8 cm.) wide, wood stand

£3,000-5,000

\$3,900-6,500

€3,500-5,700





142
**A PAIR OF GEORGE III ORMOLU AND
 BRONZE GRIFFIN CANDLESTICKS**
 LATE 18TH CENTURY

The nozzles replaced; together with a Paris porcelain and *bardiglio* marble inkstand
 The candlesticks: 8¾ in. (22 in.) high
 The inkstand: 6¼ in. (16 cm.) high;
 8½ in. (21.5 cm.) wide; 5¼ in. (13.5 cm.) deep (3)

£1,000-1,500 \$1,300-1,900
 €1,200-1,700

PROVENANCE

The candlesticks: almost certainly the one of the two pairs with identical nozzles sold Christie's, London, 5 April 2001, lot 2.



143
**A RESTAURATION ORMOLU STRIKING
 MANTLE CLOCK**
 RAINGO, PARIS, SECOND QUARTER
 19TH CENTURY

The figural case with silvered dial, the twin barrel movement with recoil anchor escapement, silk suspension and countwheel strike to bell, the backplate signed 'RAINGO FRES. A PARIS / 194'
 16¼ in. (41.2 cm.) high; 12¾ in. (32.3 cm.) wide;
 4 in. (10.2 cm.) deep

£800-1,200 \$1,100-1,600
 €920-1,400

144
**A PAIR OF REGENCY GILT-METAL-
 MOUNTED EBONISED SIDE CHAIRS**
 EARLY 19TH CENTURY

Each curved top rail centred by two lions and urn in relief, the central horizontal splat centred by a cherub riding a dog, the caned seat on sabre legs, each with green velvet covered squab cushion, the mounts later; together with another Regency ebonised chair of similar type
 33½ in. (85 cm.) high; 18½ in. (47 cm.) wide;
 21½ in. (54.5 cm.) deep (3)

£700-1,000 \$910-1,300
 €810-1,100



(part lot)







145

A FRENCH ORMOLU BOUILOTTE LAMP

LATE 20TH CENTURY

The fluted column stand with adjustable dark green enamel shade and issuing four scrolled branches, fitted for electricity 34½ in. (87.5 cm.) high

£800-1,200

\$1,100-1,600
€920-1,400



146

A PAIR OF ENGLISH GREEN VELVET EASY CHAIRS

BY HOWARD CHAIRS LTD., MODERN

Each with a bead-trimmed green velvet cushion and a further embroidered cushion, the front legs on brass castors, each stamped 'HOWARD CHAIRS LTD., LONDON, ENGLAND' 33 in. (84 cm.) high; 23 in. (58.5 cm.) wide; 23 in. (58.5 cm.) deep (2)

£600-1,000

\$780-1,300
€690-1,100

Almost certainly those illustrated *in situ* at Lady Spencer's previous home, Farm Street, Mayfair, London (see page 136-137 of this catalogue).

147

A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1910

Minor touches of localised wear, otherwise very good condition 12 ft. x 8 ft. 10 in. (366 x 267 cm.)

£1,000-1,500

\$1,300-1,900
€1,200-1,700





(alternate view)

■148

**A REGENCY ORMOLU-MOUNTED MAHOGANY WRITING-TABLE
CIRCA 1815, IN THE MANNER OF MARSH AND TATHAM**

With a three-quarter gallery and gilt-tooled leather top with hinged slope, above two frieze drawers and opposing false drawers, the supports joined by sunken bowed stretcher, terminating in splayed-sabre legs with brass caps and castors, the leather replaced
32¼ in. (82 cm.) high; 42¼ in. (107.5 cm.) wide; 24¼ in. (61.5 cm.) deep

£10,000-15,000

\$13,000-19,000
€12,000-17,000

The ormolu-mounts of this writing-table, depicting anthemions flanking a rosette are particularly resonant of the bold motifs employed by the eminent early 19th century London cabinet makers, Marsh and Tatham. A mahogany writing-table, attributed to Marsh and Tatham and supplied to Henry Baring Esq., for Somerley, Hampshire shares similar mounts, as does a desk supplied to the Prince Regent for Carlton House in 1811 by the firm's successor Tatham, Bailey and Saunders. A related table also attributed to the firm, albeit slightly more elaborate, was sold Christie's, London, 17 November 2016, lot 20 (£27,500).



■149

A LATE LOUIS XV ORMOLU-MOUNTED TULIP WOOD, AMARANTH AND MARQUETRY AND PARQUETRY COMMODE

CIRCA 1770

The shaped breccia marble top above a frieze drawer mounted with rosette-filled *guilloche*, above two further drawers *sans traverse* with a central oval medallion depicting an Ottoman scene within a ribbon-tied ormolu frame, flanked by trellis and quatrefoil marquetry panels, the sides similarly inlaid, on cabriole legs and *sabots*

34¼ in. (87 cm.) high; 45¼ in. (115 cm.) wide; 22 in. (56 cm.) deep

£25,000-40,000

\$33,000-52,000

€29,000-46,000

This superb transitional commode is one of two commodes of near identical design which have come to the market in recent years; both almost certainly originate from the same atelier. Whilst the sophisticated form of the commode was one of the most popular during the closing years of the reign of Louis XV, the superb craftsmanship and bold mode of decoration set this example and its counterpart out as almost certainly produced by the same highly skilled craftsman, yet as neither is signed the identity of the *ébéniste* remains an enigma. Both exhibit the same highly original central oval landscape marquetry panel as well as sharing the same robust oval mount to frame it. Perhaps the commodes' most distinctive feature is the diaper-pattern ground; similar treatments were employed by some of the greatest *ébénistes* of the later 18th century, such as Jean-François Leleu (*maître* 1764), Jean-Henri Riesner (*maître* 1768) and Martin Carlin (*maître* 1766). The closest comparison can be drawn with the work of Carlin who used a closely related diaper-pattern inlaid ground, similarly framed with ormolu borders to decorate a monumental commode which is illustrated in P. Kjellberg, *Le Mobilier Français du XVIII Siècle*, Paris, 1989, p.163, and which was subsequently sold, Collection Djahanguir Riahi, Christie's, London, 6 December 2012, lot 5; the near identical unsigned commode was sold Poulain le Fur, Paris, 9 December 1999, lot 160.



The commode illustrated by P. Kjellberg and subsequently sold at Christie's in 2012.







(detail)



■150

A GILTWOOD DISPLAY TABLE
MODERN, PROBABLY BY MALLETT

The inset glass top enclosing a collection of agate specimens
18½ in. (47 cm.) high; 44¼ in. (112.5 cm.) wide;
25½ in. (64 cm.) deep

£1,000-1,500

\$1,300-1,900
€1,200-1,700

■151

**A PAIR OF BRASS ADJUSTABLE
ARTICULATED FLOOR LAMPS**

MODERN

Each with pleated cream shade, one lined in green,
the other in red, fitted for electricity, one with
loose arm
56 in. (142 cm.) high, fully extended,
excluding fitments

£800-1,200

(2)
\$1,100-1,600
€920-1,400

■152

**AN ENGLISH PINK VELVET
TWO-SEAT SOFA**

BY HOWARD CHAIRS LTD.,
LATE 20TH CENTURY

With yellow bullion fringe, on brass castors, the leg
stamped 'HOWARD CHAIRS LTD'; together with
three green and two foliate-embroidered yellow
silk cushions
33 in. (84 cm.) high; 68 in. (173 cm.) wide;
40½ in. (103 cm.) deep

£2,000-3,000

\$2,600-3,900
€2,300-3,400





■153

**A LOUIS XVI ORMOLU-MOUNTED MAHOGANY GUERIDON
CIRCA 1780, IN THE MANNER OF ADAM WEISWEILER**

The circular fossil marble top with pierced gallery above two frieze drawers and two slides, on fluted tapering column legs joined by pierced diamond stretcher centred by an urn finial, terminating in vase legs and castors, restorations

30 in. (76 cm.) high; 26 in. (66 cm.) diameter

£12,000-18,000

\$16,000-23,000
€14,000-21,000

With its pierced intricate stretchers and overall form, this gueridon is characteristic of the 'antique' style promoted by the *marchand-mercier* Dominique Daguerre and executed for him by Adam Weisweiler (*maître*

in 1778). Established in the rue du Faubourg Saint-Antoine, Weisweiler's collaboration with fellow *ébénistes* Riesener (between 1778-85) and Beneman (post 1785) is well-documented, and whilst he was undoubtedly patronised by other *marchands*, including Julliot frères, the vast majority of his *oeuvre* was commissioned and sold directly through Daguerre. In the 1780's, Daguerre established his own shop in London to meet the demands of George, Prince of Wales and his circle, and it was this link to a thriving export trade that enabled Weisweiler to avoid the bankruptcy which befell so many of his colleagues during the Revolution. A similar gueridon possibly by Weisweiler sold from an Important Private European Collection, 'Boule to Jansen', at Christie's, London, 11 June 2003, lot 47 (£65,725). Related stretchers also appear on a table attributed to Weisweiler and sold from the Alexander Collection at Christie's, New York, 30 April 1999, lot 80 (\$410,000).





154

154
A PAIR OF LOUIS XVI ORMOLU AND WHITE MARBLE
TWO-LIGHT CANDELABRA
 LATE 18TH CENTURY

Each with two flowerhead nozzles issuing from beaded rim, the body with acanthus-clasped handles, terminating in acanthus and beaded socle, on stepped plinth base
 14¼ in. (36 cm.) high (2)
 £2,500-4,000 \$3,300-5,200
 €2,900-4,600

155
SIXTEEN SEVRES PLATES (ASSIETTES A GUIRLANDES)
 1757-1760, BLUE INTERLACED L MARKS ENCLOSING DATE

LETTERS E, F AND G, VARIOUS PAINTERS' MARKS
 9⅞ in. (25 cm.) wide (16)
 £1,000-1,500 \$1,300-1,900
 €1,200-1,700

See Alién Dawson, *French Porcelain, a Catalogue of the British Museum Collection*, London, 1994, pp. 103-104 for a similar plate.



155

156
A PAIR OF LOUIS PHILIPPE MAHOGANY FAUTEUILS
 SECOND QUARTER 19TH CENTURY

Each back and seat covered in pink striped silk, with lotus-carved downward scrolled arms, on sabre legs
 35¼ in. (89.5 cm.) high; 24 in. (61 cm.) wide; 26 in. (60 cm.) deep (2)
 £1,000-1,500 \$1,300-1,900
 €1,200-1,700



156





■157

A LARGE AUBUSSON CARPET

FRANCE, LATE 19TH CENTURY

Overall excellent condition
28 ft. 4 in. x 16 ft. 4 in. (863 x 497 cm.)

£25,000-35,000

\$32,000-44,700

€28,300-39,600

LITERATURE

A. Coleridge, 'Furniture in the collection of Viscount and Viscountess Lewisham' *Connoisseur*, November 1962, p. 142, illustrated in the drawing room of Lord and Lady Lewisham's Mayfair home.



The carpet *in situ* in the drawing room, Lord and Lady Dartmouth's London home, Hill Street, Mayfair as illustrated in A. Coleridge 'Furniture in the Collection of Viscount and Viscountess Lewisham', *The Connoisseur*, 1 November 1962.





158

158

AN ITALIAN BRONZE FIGURE OF A PEDLAR
17TH CENTURY, AFTER THE MODEL BY GIAMBOLOGNA

On a later *rouge griotte* marble base; together with a pair of North Italian gilt-bronze putti, 17th century, on later marble bases, and a French circular bronze portrait profile relief of Mme. Roland, within an ormolu hinged-frame
The pedlar: 7½ in. (19 cm.) high; 2¾ in. (7 cm.) square
The putti: 5 in. (13 cm.) high; 2½ in. (6 cm.) wide, and similar
The portrait relief: 3¼ in. (8 cm.) diameter (4)

£1,200-1,800

\$1,600-2,300
€1,400-2,100

Madame Roland (d. 1793), was, along with her husband, a renowned supporter of the French Revolution.



159

159

A PAIR OF FRENCH BRONZE TAZZE
CIRCA 1870

Each on a white marble plinth; together with a copper electrotype figure of Simon Bolivar on horseback, after the model by C. Neuhaus, late 19th century, signed 'C. NEUHAUS' and titled 'BOLIVAR EL LIBERATADOR', and a pair of French bronze figurative inkwells, late 19th century, each on a marble base
9 in. (23 cm.) high overall, and smaller (5)

£1,000-1,500

\$1,300-1,900
€1,200-1,700



160

160

A PAIR OF FRENCH BRONZE MODELS OF POSEIDON AND AMPHITRITE
LATE 19TH CENTURY, CAST FROM THE MODELS BY AUGUSTE MOREAU (1834-1917)

Each signed 'A...MOREAU', on a yellow marble plinth
18¼ in. (46.5 cm.) high overall, and slightly smaller

£2,000-3,000

\$2,600-3,900
€2,300-3,400





161

161
AN ITALIAN BRONZE FIGURE OF THE CROUCHING VENUS
 17TH CENTURY, AFTER THE MODEL BY GIAMBOLOGNA

On a circular ebonised wood plinth
 6 in. (15 cm.) high overall

£1,000-1,500

\$1,300-1,900
 €1,200-1,700



162

162
A PAIR OF FRENCH BRONZE GROUPS OF VENUS WITH CUPID AND ATLANTA
 FIRST HALF 18TH CENTURY, ATLANTA AFTER THE MODEL BY GABRIEL GRUPELLO (1664-1730)

Each on a later white-veined dark green marble base
 10½ in. (27 cm.) high overall, and slightly smaller (3)

£2,500-4,000

\$3,300-5,200
 €2,900-4,600



163

163
A PAIR OF FRENCH BRONZE FIGURES OF CUPID AND PSYCHE
 CIRCA 1900, AFTER THE MODELS BY ETIENNE MAURICE FALCONET (1716-1791)

Each on a rouge marble base
 10 in. (25.5 cm.) high overall, and slightly smaller

£1,000-1,500

\$1,300-1,900
 €1,200-1,700



163





164

164

A GROUP OF CONTINENTAL BRONZE SCULPTURES
17TH/18TH CENTURY

Comprising an Italian bust of Hadrian on a porphyry plinth; a model of a bull, probably Flemish; and a Chinese scribe on an elephant, Italian or French

The bust: 7 in. (18 cm.) high overall

(3)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



165

165

A MATCHED PAIR OF LOUIS XVI-STYLE ORMOLU AND TOLE PIENT BOUILLOTTE LAMPS
LATE 20TH CENTURY

Each with adjustable shades, fitted for electricity
26½ in. (67.5 cm.) high and smaller

(2)

£800-1,200

\$1,100-1,600

€920-1,400



■-166

A REGENCY ORMOLU-MOUNTED ROSEWOOD OCCASIONAL TABLE
EARLY 19TH CENTURY

The square top with pierced gallery above frieze and lyre-ends joined by under-tier, on confirming splayed legs with lions-paw feet and castors, possibly later mounted
28 in. (71 cm.) high; 19½ in. (50 cm.) wide; 19¼ in. (49 cm.) deep

£1,500-2,500

\$2,000-3,200

€1,800-2,900







167

167

**CIRCLE OF CLAUDE-JOSEPH VERNET
(AVIGNON 1714-1789 PARIS)**

A Mediterranean harbour scene with an elegant company and other figures

with signature(?): 'FLOTTE' (lower right)

oil on canvas

27 x 47½ in. (68.5 x 120.7 cm.)

£7,000-10,000

\$9,100-13,000
€8,100-11,000

168

**CIRCLE OF JEAN-BAPTISTE LALLEMAND
(DIJON 1716-?1803 PARIS)**

A landscape with figures resting by a rocky pool, classical ruins beyond; and A landscape with figures and cattle on a wooded path

oil on canvas

20½ x 25¾ in. (52 x 65.5 cm.)

£8,000-12,000

(2) a pair

\$11,000-16,000
€9,200-14,000

PROVENANCE

with William Thuillier, London.

Anonymous sale; Marseille Encheres, Marseille, 13 December 2008, lot 170.





168



168





169



169

CIRCLE OF CHARLES-FRANÇOIS GRENIER DE LACROIX, CALLED LACROIX DE MARSEILLE (MARSEILLE C. 1700-1782 BERLIN ?)

A mountainous river landscape with women bathing; and A coastal landscape with fishermen unloading their catch

oil on canvas

15⁷/₈ x 13 in. (40.4 x 33 cm.)

(2)

£6,000-8,000

\$7,800-10,000

€6,900-9,200

170

CHARLES TOWNE (WIGAN 1763-1840 LONDON)

A wooded landscape with a traveller on a wooded path

signed 'by C.T.' (lower left)

oil on canvas

23³/₈ x 19¹/₂ in. (58.7 x 49.5 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700

170





171

ATTRIBUTED TO CLAUDE-LOUIS CHÂTELET (PARIS 1753-1794)

A mountainous landscape with figures by a wooden bridge and a cascade

oil on canvas

27¼ x 44¾ in. (70.3 x 113 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000





172

A PAIR OF CONTINENTAL SILVER-GILT FIGURES

PROBABLY HANAU, LATE 19TH CENTURY, WITH ENGLISH IMPORT MARKS FOR WILLIAM MOERING, LONDON, 1896

Each realistically cast, the female figure holding basket of flowers, the male figure in hat and jacket carrying a rake, both on rococo-scrolling stands, each on associated gilt-metal mounted ebonised wood base, *marked on base and on rake*

5¾ in. (14.5 cm.) high and smaller
19 oz. 9 dwt. (605 gr.)

£500-800

(2)

\$650-1,000
€580-920



173

AN OVAL GOLD PILL-BOX

BY VAN CLEEF & ARPELS, MARKED, PARIS, STRUCK WITH INVENTORY NUMBER B5468

Of basket-weave design stamped with a flower pattern, within rope-twist borders
1¾ in. (45 mm.) wide
1 oz. (30 gr.)

£700-1,000

\$910-1,300
€810-1,100



174

A SQUARE JEWELLED AND GOLD COMPACT

BY BOUCHERON, MARKED, LONDON, 1959

Of basket-weave design, the interior with powder compartment and mirror, diamond-set push-piece, *signed Boucheron, London*
2¾ in. (70 mm.) wide

£1,000-1,500

\$1,300-1,900
€1,200-1,700



175

SIX VARIOUS GEORGE III AND LATER SILVER AND SILVER-MOUNTED BOXES

Comprising: a rectangular reeded box, the cover later engraved with initials RS, *by John Turner, Birmingham, 1827*; a pair of circular boxes, the pull-off covers engraved with the initial S below countess' coronet, *by S. J. Phillips, London, 2008*; a William IV box, the cover cast with a scene of a figure on horseback and a running dog, *by Edward Smith, Birmingham, 1834*; a George III box, the cover with Greek-key border and engraved with initials, *by John Ash, London, 1809*, a silver-mounted box, the base and cover each set with a faceted agate plaque

3½ in. (8.5 cm.) wide and smaller
weighable silver 21 oz. 10 dwt. (670 gr.)

£1,500-2,500

\$2,000-3,200
€1,800-2,900

(6)





Lady Spencer, photographed late 1970s, with *Mediterranean Seaport* by Claude Joseph Vernet to be offered for sale in the Old Masters Evening sale Thursday 6 July 2017 at Christie's London.
©Beeble & Cooper Photographers



176
(part lot)



176
A SLEEVELESS BALL GOWN IN TEAL SATIN
BY PIERRE BALMAIN, 1990S

The elasticated straps supporting a tightly boned bodice above full, graceful skirts, with canvas tag inscribed 171627; together with a black evening gown by Hardy Amies with Spanish style lace bodice and satin skirts; a dress with emerald green satin bodice and black skirts and another of black satin both with beaded trim (4)

£1,500-2,500

\$2,000-3,200
€1,800-2,900

PROVENANCE

Lady Spencer was filmed wearing the Balmain gown in the ballroom at Brighton Pavilion when presenting the documentary on the Prince Regent's fantasy palace for the series *One Foot in the Past* in the late 1990s. The gown was then worn with a black feather shoulder mantle, now lost.

177
A TEAL SATIN JACKET, BLACK SKIRT AND SEQUINED TUXEDO JACKET
BY YVES SAINT LAURENT

1990 and 1993, the second illustrated skirt not included in this lot (3)

£700-1,000

\$910-1,300
€810-1,100



177





178

178

A DINNER DRESS

PROBABLY BY PIERRE BALMAIN, UNLABELLED

With white lace bodice and red and white striped organza skirts

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROVENANCE

Lady Spencer was photographed wearing this dress at the 'Made in Italy' party at Harrods department store, Knightsbridge, London, 9 September 2004. Lady Spencer served as a director of Harrods for many years.



179

179

A PURPLE SILK GAZAR EVENING GOWN

BY PIERRE BALMAIN, 1990S

The bodice of velvet with short, puff sleeves and low decollete, with canvas tag inscribed 172031; together with a gown of striped blue and black satin, with a velvet bodice and leg-of-mutton sleeves, with tag inscribed 790 (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROVENANCE

Lady Spencer was photographed several times wearing the purple gown including at a banquet hosted by HM Queen Margrethe II of Denmark at the Natural History Museum, London, 17 February 2000 as well as in a photograph apparently taken at the opera, illustrated in The Telegraph, 17 September, 2015.

Lady Spencer wore the dress with black and blue striped sleeves to a Christmas party in honour of Dame Shirley Bassey to celebrate her 70th Birthday, at Cliveden House, Berkshire, 16 December 2007.







This photograph includes lots, 178, 179 (part), 180, 182, 184, 189 (part), 270 (part), 280 (part), 300 (part) and luggage from lots 306-312.



Lady Spencer wearing part of the *parure*, 11 November 1998 at the Môtet Chandon fashion tribute to Vivienne Westwood, London. © Alpha Press.

180

AN 18 CARAT GOLD, RUBY AND DIAMOND PARURE, BY VAN CLEEF & ARPELS

Comprising a necklace, designed as a graduated series of ruby cabochon and brilliant-cut diamond clusters, interspersed by oval shaped pavé-set diamond links and circular-cut ruby highlights, suspending a brooch pendant, together with a pair of ear pendants, a ring en suite, the necklace dismantlable to form a pair of bracelets, London import hallmarks for 1981, 60.0 cm., 7.5 cm., 4.0 cm., ring size L-M, with French assay marks for gold

Signed VCA, nos. 29507, 29510, 30457, 29507, 29511, 29506 respectively (4)

£100,000-150,000

\$130,000-190,000

€120,000-170,000

PROVENANCE

Given to Lady Spencer by Lord Spencer as a token of his love and gratitude, *circa* 1980.

Lady Spencer was further photographed wearing part of this suite with Dame Shirley Bassey, when attending a function at Covent Garden, London, in 2004.







Dame Barbara Cartland with daughter Viscountess
Lewisham later, Raine Spencer, Countess Spencer, 1959
© Dorothy Wilding/Camera Press



181

181

A DIAMOND BROOCH, EARLY 20TH CENTURY

Of pierced fan-shaped design, set with six graduated old-cut diamond-set flowerheads, each with a diamond collet centre, with further pavé-set diamond foliate detail and vari-cut diamond accents, double prong fitting, circa 1920, 4.7 cm.

£1,500-2,500

\$2,000-3,200
€1,800-2,900

PROVENANCE

Roma, Countess of Dartmouth and by descent.

182

182

A BLISTER PEARL AND GEMSTONE DEMI-PARURE, CIRCA 1900

Designed as a series of cluster panels, each set to the centre with a blister pearl within a border of oval rubies or pink sapphires interspersed with rose-cut diamonds to the smaller connecting links of similar design, the front suspending a blister pearl pendent drop within a rose-cut diamond-set border with circular-cut ruby accents and diamond-set foliate detail, with earrings and ring en suite, 40.5 cm., 4.8 cm., ring size L ½, mounted in silver and gold. Accompanied by report no.14243 dated 19 May 2017 from the Gem and Pearl Laboratory, London, stating that five pearls were tested and found to be a mixture of natural hollow shell blister; natural shell blister and filled natural hollow shell blister pearls, all saltwater (5)

£15,000-25,000

\$20,000-32,000
€18,000-29,000

PROVENANCE

Lady Spencer was photographed wearing this suite, then The Hon. Mrs Gerald Legge, with her mother, Dame Barbara Cartland, circa 1957.



λ183

PIERRE BALMAIN (1914-1982)

Nine couture designs for Lady Spencer

watercolour, pen and ink, gold and silver pen, glitter and fabric swatches on paper
each sheet: 12 1/8 x 8 1/4 in. (30.9 x 21.1 cm.) (9)

£800-1,200 \$1,100-1,600
€920-1,400

PROVENANCE

Lady Spencer, by whom commissioned directly from the designer.

184

A SCARLET SILK GROSGRAIN BALL GOWN

BY PIERRE BALMAIN, CIRCA 1990

Of coral pink silk with corset bodice elaborately trimmed with silk roses, with canvas tag inscribed 172000 (3)

£800-1,200 \$1,100-1,600
€920-1,400

PROVENANCE

Lady Spencer wore this dress for her 70th birthday celebrations at The Ritz, London, 12 May 1999. Her mother, Dame Barbara Cartland also attended the celebrations.



184



185
(part lot)

185

AN EVENING GOWN OF IVORY SILK OVERLAID WITH BLACK CHANTILLY LACE

BY PIERRE BALMAIN, CIRCA 1980

With tiered skirts and ruffled trim, with canvas tag inscribed 168507 and a pair of black lace gloves; together with two black and white polka dot evening gowns by Hardy Amies and Lachasse, the first of black satin gauze with pleated cap sleeves; the second of white satin with with puff sleeves (5)

£1,200-1,800 \$1,600-2,300
€1,400-2,100

PROVENANCE

Lady Spencer posed for a photographic portrait wearing the lace gown with Earl Spencer, probably at Althorp, Northamptonshire, circa 1980.

186

A BLACK PATENT AND A WHITE QUILTED LEATHER BAG

BY CHANEL

The first with leather and chain handles, zip fastening; the second a flap bag; together with a Chanel scarf and a pair of gloves
10 x 8 in. (25 x 20 cm.) and 8 x 7 in. (20 x 18 cm.) (5)

£700-1,000

\$910-1,300

€810-1,100



186

187

A BLACK LEATHER 'LADY DIOR' HANDBAG

BY CHRISTIAN DIOR

With white metal hardware
9 x 8 in. (23 x 20 cm.)

£600-1,000

\$780-1,300

€690-1,100



187

188

A COLLECTION OF HATS

BY SIMONE MIRMAN AND OTHERS

Including a black velvet pill box hat with spotted tulle veil and a pink organza pill box hat with pink nun's veiling (10)

£500-800

\$650-1,000

€580-920

PROVENANCE

The broad-rimmed blue hat of flattened form is possibly that worn by Lady Spencer to the wedding of HRH The Prince of Wales and Lady Spencer's step daughter, Lady Diana Spencer, later Princess of Wales at St. Paul's Cathedral, London, 29 July 1981; the pink veiled hat was worn by Lady Spencer for her wedding to Count Jean-François Pineton de Chambrun in July 1993. Lady Spencer was photographed wearing the black veiled pill box hat in Paris, December 2007.

An early version of the 'Lady Dior' bag is said to have been given to Diana, Princess of Wales, by Mrs Chirac on the occasion of a visit to Paris in 1995. The Princess was subsequently much photographed using the model of bag.



188
(part lot)

189

FOUR FOX FUR-TRIMMED CASHMERE WRAPS
BY ZWIRN, TWO BY DENIS BASSO AND
ONE UNLABELLED

In grey, beige, blue and black

(4)

£800-1,200

\$1,100-1,600

€920-1,400



189
(part lot - the illustrated
hats, part lot 285,
the dress not included)



190
(part lot - the illustrated
hats, part lot 188)

190

A SUIT OF BLACK AND WHITE WOOL
BY HARDY AMIES

The white jacket printed with black flowers, the dress black wool with pleated skirts; together with four further suits, one with matching clutch and shoes

(8)

£800-1,200

\$1,100-1,600

€920-1,400

Lady Spencer was photographed wearing the black and white outfit on 6 September 1997.



■-191

A LOUIS XVI ORMOLU-MOUNTED KINGWOOD, TULIPWOOD AND MARQUETRY SECRÉTAIRE À ABATTANT

BY FRANÇOIS RUBESTÜCK, THE MARQUETRY PROBABLY SUB-CONTRACTED TO FRANÇOIS REIZELL, CIRCA 1780

The white marble top above a *guilloché*-inlaid frieze drawer, the fall-front centred by a floral basket, the reverse inset with a gilt-tooled tan leather writing surface, enclosing a fitted interior, above two floral-inlaid doors, enclosing a shelf above two drawers (one lacking), stamped 'RUBESTÜCK JME' and 'F. REIZELL' 53 in. (134.5 cm.) high; 31½ in. (80 cm.) wide; 16 in. (40.5 cm.) deep

£8,000-12,000

\$11,000-16,000
€9,200-14,000

François Reizell, *maître* in 1764.

François Rübestück, *maître* in 1766.

François Rübestück was a celebrated *ébéniste*, commissioned by important clients including the duc de Penthièvre, a grandson of Louis XIV. He produced mainly japanned commodes and *secrétaires à abattant*, for which he was well renowned, but he excelled in his use of floral marquetry as well. Similar floral marquetry *secrétaires à abattant* by Rübestück have been sold from Godmersham Park, Christie's, House Sale, 6-9 June 1983, lot 387 (£19,440); Christie's, London, 16 December 1999, lot 123 (£27,600); and Piasa, Paris, 5 April 2000, lot 70 (180.000 FF).

Interestingly, Pierre Kjellberg suggests Rübestück could possibly also have worked as a restorer, as his stamp is found on a commode of Foullet's model at the Huntington Library. In this instance, though, he probably subcontracted the marquetry work of the present lot to François Reizell, which would explain both stamps appearing. Reizell, of German origin, is chiefly remembered for his floral marquetry and is also known to have supplied marquetry work to *marchands-ébénistes*, most notably Leonard Boudin. Similar examples by Reizell were sold from the collection of Madame Maria Cristina Piaggio Croce, Villa Bombrini 'Il Paradiso', Genoa, Christie's, London, 11 December 2001, lot 89 and illustrated in P. Kjellberg, *Le Mobilier Français*, p. 679.







192

**A PAIR OF MEISSEN-STYLE
PORCELAIN VASES**

CIRCA 1900, ADAPTED AS LAMPS

Each painted with bucolic figural scenes and applied with flowering vines; together with a pair of ormolu lamps and a pair of gilt-metal and white marble lamps, each with cream pleated shades, fitted for electricity

The porcelain lamps: 11¼ in. (30 cm.) high, excluding fitments
The ormolu lamps: 11½ in. (29 cm.) high, and smaller, excluding fitments (6)

£700-1,000

\$910-1,300
€810-1,100

The gilt-metal examples come from Lady Spencer's dressing table.



193

**A PAIR OF ENGLISH GREEN
BUTTONED-VELVET ARMCHAIRS**
BY HOWARD CHAIRS LTD., MODERN

Stamped 'HOWARD CHAIRS LTD / LONDON ENGLAND'; together with two silk tapestry cushions

31½ in. (80 cm.) high; 31½ in. (80 cm.) wide; 31½ in. (87 cm.) deep (4)

£1,500-2,500

\$2,000-3,200
€1,800-2,900

194

**A LATE VICTORIAN EBONISED AND
PARCEL-GILT FOUR-FOLD SCREEN**
LATE 19TH CENTURY

Each glazed hinged inset with oriental painted silk panel, depicting cranes and water lilies, the reverse backed in textured yellow silk

Each fold: 65¼ x 22½ in. (166 x 57 cm.)

£2,000-3,000

\$2,600-3,900
€2,300-3,400

■-195

A GEORGE III ORMOLU-MOUNTED PADOUK, FUSTIC, KINGWOOD AND MARQUETRY DRESSING-TABLE ATTRIBUTED TO PIERRE LANGLOIS, CIRCA 1765

Of serpentine form, the marquetry top with central fold out slope flanked by two fold out panelled lids, above a shaped frieze fitted with five drawers, the central slide with fold out mirror, the carrying handles associated 30 in. (76 cm.) high; 30 in. (76 cm.) wide; 19 in. (48.5 cm.) deep

£5,000-8,000

\$6,500-10,000
€5,800-9,200

Pierre Langlois (d.1781) is widely credited as the preeminent French *émigré* cabinet maker working in London during the third quarter of the 18th century and numerous important commissions are known. His patrons included the Duke of Northumberland, the Duke of Bedford, the Earl of Coventry, Sir Lawrence Dundas and Horace Walpole. The body of work attributed to Langlois is various but there are several distinctive threads which run through his known *oeuvre* - most notably perhaps is an almost indefinable muscularity of line, giving much of his work a presence and stature seldom achieved by others. The use of diagonally-veneered panels as a ground for this type of elaborate floral marquetry is also very consistent with the nature of his known body work.

A native Frenchman, his work is naturally both technically and stylistically much closer in nature to that of his Parisian counterparts than that of the British. The scheme of mounting seen here is very consistent with that seen throughout the body of work associated with Langlois, of particular note is the plain border to the top and the design of the sabot, of which close variants frequently appear, as illustrated in the series of articles 'Pierre Langlois, Ebenesté' by Peter Thornton and William Rieder published in *Connoisseur*, December 1971 - May 1972. A pair of commodes attributed to Langlois with apparently identical chutes, corner beading and a variant of the same sabot with Ronald Philips were advertised in *Country Life*, 13 November 2013.



196

A RESTAURATION ORMOLU AND BRONZE SUNFLOWER TIMEPIECE TABLE CLOCK CIRCA 1820-30

The sunflower case with a later thirty-hour Swiss pocket watch movement fitted, probably originally with further encrrier base 10 in. (25.4 cm.) high; 5 in. (12.7 cm.) wide; 5 in. (12.7 cm.) deep

£2,000-3,000

\$2,600-3,900
€2,300-3,400

This charming sunflower clock was probably originally conceived with an encrrier base to function as a clock and as an inkwell. A watercolour of a virtually identical timepiece in C. Plante and R. Garnier, *Designs for gilt bronze objects from the French restoration 1814-1830*, London 2002, p. 68, pl. 52. A very similar example still with it's encrrier base sold at Christie's, London, 5 July 2007, lot 1 (£13,200); another nearly identical example, also lacking it's encrrier base, sold Christie's, Amsterdam, 24-35 June, lot 317 (9,375 euro).

This clock is in the same naturalistic fashion to a clock with a *hortensia* (or 'hydrangea'), symbolic of Hortense de Beauharnais, sold Christie's, London, 7 December 2006, lot 4.



The early 19th century watercolour design.





197
A NAPOLEON III ORMOLU CARTEL
TIMEPIECE CLOCK WITH PULL
QUARTER REPEAT

COUTURE, PARIS, CIRCA 1870

The case of architectural outline with vase finial and swags about the white enamel dial signed 'Couture / A PARIS', the timepiece movement with later Brocot regulation, repeating on two bells 17½ in. (44.5 cm.) high; 8¼ in. (21 cm.) wide; 4½ in. (11.5 cm.) deep

£1,000-1,500

\$1,300-1,900
 €1,200-1,700



198
A PAIR OF LOUIS XVI ORMOLU
CANDLESTICKS

LATE 18TH CENTURY, POSSIBLY ITALIAN

Each foliate nozzle on fluted baluster stems with garlands, on spreading fluted socle base 12 in. (30.5 cm.) high (2)

£2,500-4,000

\$3,300-5,200
 €2,900-4,600

An identical pair of candlesticks sold from the collection of a lady at Christie's, London, 10 December 2009, lot 542 (£8,750).



■-199
A NAPOLEON III ORMOLU-MOUNTED
TORTOISESHELL-VENEERED STRIKING
BRACKET CLOCK

BY MARC, PARIS, CIRCA 1870

The cartouche-shaped case with figural mounts, on a conforming bracket, the dial signed 'HY. MARC / A PARIS', the twin barrel movement with recoil anchor escapement and countwheel strike to bell, the backplate signed 'HY. MARC, PARIS; and numbered '17189'

32½ in. (82.5 cm.) high overall; 13½ in. (34.3 cm.) wide; 6½ in. (16.5 cm.) deep

£1,500-2,500

\$2,000-3,200
 €1,800-2,900



■200
A LOUIS XV-STYLE GILTWOOD
MINIATURE FAUTEUIL
 19TH CENTURY

27¼ in. (69 cm.) high; 17 in. (43 cm.) wide; 16 in. (40.5 cm.) deep

£500-800

\$650-1,000
 €580-920

201

**A PAIR OF WILLIAM IV ORMOLU
CANDLESTICKS**

SECOND QUARTER 19TH CENTURY, AFTER
A DESIGN BY WILLIAM BATEMAN II FOR
RUNDELL, BRIDGE AND RUNDELL

The acanthus nozzles supported by three swans
on a triform base, regilt
6½ in. (16.5 cm.) high (2)

£800-1,200 \$1,100-1,600
€920-1,400



The design of these candlesticks is based
on that for a pair of silver examples made by
William Bateman II in 1834 for Rundell, Bridge
and Rundell, although the bases of the Bateman
model are more elaborately *rococo* in form and
with shell feet.

-202

**THREE GILTWOOD CABINETS HUNG
WITH THIRTEEN PORTRAIT MINIATURES**
THE MINIATURES SECOND
HALF 18TH CENTURY

Each cabinet hinged and hung with portrait
miniatures: the Comte d'Artois (1757-1836) by
François Dumont (French, 1751-1831); a gentleman
by Jean-Baptiste Isabey (French, 1767-1855); a
gentleman by Samuel Shelley (1750/56 - 1808);
a gentleman by Nathaniel Hone, R.A. (1718-1784),
signed with initials and dated 'NH 1764'; and other
portrait miniatures of ladies and gentlemen by
artist of the English and French Schools
Eight on ivory, three enamel
Ovals, 30 to 62 mm. high, most in paste frames;
the cabinets 38 and 42 cm. high

£3,000-5,000 \$3,900-6,500
€3,500-5,700



PROVENANCE

The Dumont, Phillips, London, 10 October 1984,
lot 268 (sitter unidentified, then on an oval black
tortoiseshell box).
with Elfriede Lechner, Munich.
Annemarie Raab collection, Munich.

LITERATURE

The Dumont, B. Hofstetter, 'François Dumont,
peintre de la Cour', in *Le Pays Lorrain*, vol. 76,
no. 3, July-September 1995, illustrated in colour
p. 189, fig. 1.

■203

AN AUBUSSON RUG

FRANCE, LATE 19TH CENTURY

Overall very good condition, backed
6 ft. 1 in. x 5 ft. 2 in. (186 x 157 cm.)

£800-1,200 \$1,100-1,600
€920-1,400





204



204

NAMCHEONG (1840-1870)

The Whampoa Pagoda with Chinese shipping on the Pearl River; A tanka boat off the Praya Grande, Macao

oil on canvas
oval, 13¾ x 10¾ in. (34.9 x 27.8 cm.) (2)

£4,000-6,000 \$5,200-7,800
€4,600-6,900

205

ENGLISH SCHOOL, 19TH CENTURY

Spanish boy carrying a turkey

with signature 'J.B.Burgess' (lower right)
oil on canvas
20¼ x 15¼ in. (51.5 x 40.3 cm.)

£1,000-1,500

206

ENGLISH SCHOOL, 19TH CENTURY

Gathering water

inscribed 'Painted by/Ann Love' (on the reverse)
oil on canvas
24¼ x 20½ in. (61.5 x 52.1 cm.)

\$1,300-1,900
€1,200-1,700

£1,200-1,800

\$1,600-2,300
€1,400-2,100



205



206

■207

A NORTH EUROPEAN GILT-METAL-MOUNTED SATINWOOD AND BEECH DRESSING-TABLE
EARLY 20TH CENTURY, PROBABLY FRENCH

The folding mirror above a kidney-shaped top inset with crimson crushed velvet, above three drawers; together with a giltwood dressing stool, with old depository label
The table: 60 in. (152.5 cm.) high, overall; 32 in. (81 cm.) high, the table; 50 in. (127 cm.) wide; 19½ in. (49.5 cm.) deep
The stool: 17 in. (43 cm.) high; 25 in. (63.5 cm.) wide; 20½ in. (52 cm.) deep

(2)

£800-1,200

\$1,100-1,600
€920-1,400

■208

A ROCOCO-STYLE GILTWOOD BED
19TH CENTURY AND LATER

The scroll and *rocaille*-carved headboard inset with red velvet shaped panels, the baseboard conformingly carved; together with an embroidered bed spread and pink silk scatter cushions
64 in. (162.5 cm.) high; 77 in. (196 cm.) wide;
88 in. (223.5 cm.) deep, approx.

(8)

£1,500-2,500

\$2,000-3,200
€1,800-2,900





209
(part lot)



210



■ 209
A PAIR OF LOUIS XVI-STYLE GILTWOOD
SIDE CHAIRS
LATE 19TH CENTURY

One with metal inventory label 'KG2752' and faint pencil inscription to the underside, each with floral silk covered squab cushion; together with two French Art Nouveau side chairs, later gilt and covered in matching silk

The first: 39 in. (99 cm.) high; 16¼ in. (41 cm.) wide; 17¼ in. (44 cm.) deep (2)

£800-1,200 \$1,100-1,600
€920-1,400

■ 210
THREE LACQUERED-BRASS AND
POLYCHROME-DECORATED
TWO TIER ETAGERES
ATTRIBUTED TO MALLET,
SECOND HALF 20TH CENTURY

Two glass-tops inset with South Indian painted panels, the other with a Japanese Meiji Period lacquer panel

23 in. (58.5 cm.) high; 19 in. (48 cm.) wide; 14 in. (35.5 cm.) deep (3)

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

■ ~211
A LOUIS XVI-STYLE ORMOLU-MOUNTED
BOIS SATINEE, AMARANTH, ROSEWOOD
AND FRUITWOOD MARQUETRY
SECRETAIRE A ABATTANT
LATE 19TH CENTURY, IN THE
MANNER OF PAUL SORMANI

The *breccia* marble top above a frieze drawer and fall-front, enclosing a fitted interior, above cupboard doors enclosing a shelf, the frieze drawer with paper label inscribed '337'

52¾ in. (134 cm.) high; 26½ in. (67.5 cm.) wide; 16¼ in. (41 cm.) deep

£1,000-1,500 \$1,300-1,900
€1,200-1,700





■212

**A PAIR OF ENGLISH RED VELVET
TWO-SEAT SOFAS**

LATE 20TH CENTURY, PROBABLY
BY HOWARD CHAIRS LTD.

Each base with bullion fringe, on brass castors
37 in. (94 cm.) high; 83½ in. (212 cm.) wide;
37 in. (94 cm.) deep (2)

£3,000-5,000

\$3,900-6,500

€3,500-5,700

■213

AN USHAK CARPET

WEST ANATOLIA, CIRCA 1920

15 ft. 4 in. x 12 ft. 5 in. (465 x 380 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700





214
TWENTY HARDSTONE ORNAMENTS
 19TH/20TH CENTURY

Including a 19th century bluejohn egg mounted as a paperweight, various lapis lazuli boxes, bluejohn bowl and similar objects

The largest bowl: 4 in. (10 cm.) diameter (20)

£800-1,200 \$1,100-1,600
 €920-1,400



215
THREE PAIRS OF FRENCH ORMOLU
CANDLESTICKS
 19TH CENTURY

Two pairs with patinated-bronze stems
 10½ in. (27 cm.) high, and smaller

(6)
 £800-1,200 \$1,100-1,600
 €920-1,400



■-216
A LOUIS XV ORMOLU-MOUNTED TULIPWOOD,
AMARANTH AND BOIS SATINEE
TABLE-EN-CHIFFONIERE
 CIRCA 1770

The cartouche-shaped top above three frieze drawers, on cabriole legs with *sabots*, joined by an undertier with pierced three-quarter gallery
 27¼ in. (70.5 cm.) high; 17½ in. (44.5 cm.) wide;
 14 in. (35.5 cm.) deep

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







The morning room, Lady Spencer's previous home, Farm Street, Mayfair, London. Illustrating various lots *in situ* including lots 53, 75, 146, 210 (part) as well as part of her collections of Jade and sculpture. The photograph also shows *Mediterranean Seaport* by Claude Joseph Vernet and Jean-Baptiste Greuze (one from pair), to be offered for sale in the Old Masters Evening sale Thursday 6 July 2017 at Christie's London. © Alpha Press.



220



221



220
A PAIR OF FLEMISH ALLEGORICAL
TAPESTRY PANELS
 FIRST HALF 18TH CENTURY

Each depicting a putto within a foliate border and landscape centred by female mask, probably representing the arts, in modern gilt frames
 The frames: 38 x 29¾ in. (96.5 x 75.5 cm.)

£2,000-3,000	\$2,600-3,900
	€2,300-3,400

221
A WILLIAM AND MARY
NEEDLEWORK PICTURE
 LATE 17TH CENTURY

Worked in *gros* and *petit-point*, depicting a couple within a landscape enclosed by foliate border, restorations
 25 in. (63.5 cm.) high; 29¼ in. (74.5 cm.) wide

£700-1,000	\$910-1,300
	€810-1,100

PROVENANCE
 Purchased by Countess Spencer's first husband as Viscount Lewisham, circa 1960 (according to label).

222
A FRENCH BRONZE GROUP OF BACCHUS
WITH AN INFANT SATYR, 'LE VIN'
 LATE 19TH CENTURY, CAST FROM THE
 MODEL BY LOUIS HOLWECK (1861-1935)

On a *rouge griotte* marble plinth, signed 'Holweck' and inscribed by the founder 'A J F'DEUR FRANCE' with foundry seal, with title plaque to the front 'LE VIN/Acquis par la Ville de Paris/Par Holweck Salon des Beaux-Arts'
 22¼ in. (56.5 cm.) high

£1,000-1,500	\$1,300-1,900
	€1,200-1,700



■-223

A PAIR OF MID-VICTORIAN LACQUERED-BRASS AND PORCELAIN-MOUNTED SATINWOOD, ROSEWOOD AND TULIPWOOD OCCASIONAL TABLES
CIRCA 1860-80

Each hinged top enclosing a velvet-lined compartment, the frieze with porcelain plaques to front and reverse depicting rural scenes, on cabriole legs and scrolling *sabots*, joined by an undertier, stamped to hinge 'HORN PATENT' 27½ in. (70 cm.) high; 12½ in. (32 cm.) wide; 9½ in. (24 cm.) deep

(2)

£2,000-3,000

\$2,600-3,900
€2,300-3,400

■224

A VICTORIAN NEEDLEWORK CARPET
SECOND HALF 19TH CENTURY

Overall good condition
12 ft. 7 in. x 7 ft. 7 in. (384 x 232 cm.)

£2,000-3,000

\$2,600-3,900
€2,300-3,400





225
A PAIR OF ENGLISH BRONZE AND ORMOLU
CANDLESTICKS AND AN ORMOLU-MOUNTED
ETCHED-GLASS CORNUCOPIA
 19TH CENTURY

The candlesticks hung with crystal drops, the cornucopia on a black and white marble base
 9¼ in. (23.5 cm.) high

£700-1,000

(3)
 \$910-1,300
 €810-1,100

226
A FRENCH PARCEL-GILT BRONZE MODEL
OF A CLASSICAL MAIDEN
 LATE 19TH CENTURY, CAST FROM
 THE MODEL BY FRANCOISE MAGE (D. 1910)

On an architectural base, signed 'MAGE.'; together with a model of a seated classically draped maiden on a yellow marble base, mid-19th century
 16 in. (40.5 cm.) high and smaller

£800-1,200

(2)
 \$1,100-1,600
 €920-1,400



227
A PAIR OF FRENCH BRONZE FIGURES, 'GIL BLAS'
AND 'ROLANDO'
 LATE 19TH CENTURY, CAST BY E. QUESNEL FROM THE
 MODEL BY EDMOND LEVEQUE (1814-1875)

Each cast with figure's title and signed 'LEVEQUE' and 'E Quesnel' to the base, on separate ebonised stands
 16 in. (41 cm.) high

£1,500-2,500

(2)
 \$2,000-3,200
 €1,800-2,900



■228

**A PAIR OF NORTH ITALIAN REVERSE ETCHED
OVAL MIRRORS**

EARLY 19TH CENTURY

Each pierced and scrolled foliate frame surrounding etched
figures of huntresses

32 in. (81.5 cm.) high; 23½ in. (60 cm.) wide (2)

£2,500-4,000

\$3,300-5,200

€2,900-4,600

■229

**A SET OF EIGHTEEN PARCEL-GILT AND
MAHOGANY DINING-CHAIRS**

BY HARROD'S, MODERN

The eighteen armchairs with diamond-lattice backs above
seats covered in cream silk, on sabre legs joined by turned
stretchers, seventeen with Harrod's label to underside

38½ in. (98 cm.) high; 25 in. (63.5 cm.) wide;
23 in. (58.5 cm.) deep (18)

£2,500-4,000

\$3,300-5,200

€2,900-4,600



230 No Lot





231

AN ENGLISH BRONZE MODEL OF 'THE YOUNG NATURALIST'
 SECOND HALF 19TH CENTURY, CAST BY ELKINGTON & CO, FROM
 THE MODEL BY SIR HENRY WEEKES R.A. (1807-1877)

Signed 'H. WEEKES. A.R.A. LONDON.' and 'ELKINGTON. & CO.
 FOUNDERS'

19½ in. (49.5 cm.) high

£1,500-2,500

\$2,000-3,200
 €1,800-2,900

The original marble sculpture this bronze is cast after is one of Henry Weekes' important masterpieces and was exhibited at the Royal Academy of Arts, London in 1857 with the description 'Alone upon the wild sea-shore she stands' (A. Graves, *The Royal Academy Exhibitors*, Vol. VIII, London, 1906, p. 193).

232

**A FRENCH GILT-BRONZE AND WHITE MARBLE BUST OF
 A MAIDEN**

BY AFFORTUNATO GORY (FL. 1895-1925), LATE 19TH CENTURY

On a peach marble pedestal, signed 'Gory' to the left-hand shoulder
 20 in. (51 cm.) high

£1,000-1,500

\$1,300-1,900
 €1,200-1,700



232





233

233

PAUL DÉSIRÉ TROUILLEBERT (FRENCH, 1829-1900)

Jeune femme en buste

signed 'Trouillebert' (upper left)

oil on canvas

23¼ x 15½ in. (56.4 x 38.3 cm.)

£2,000-3,000

\$2,600-3,900

€2,300-3,400

PROVENANCE

Anonymous sale; Christie's, London, 5 July 1974, lot 220.

LITERATURE

C. Marumo, T. Maier, B. Müllerschön, *Paul Désiré Trouillebert, Catalogue Raisonné de l'oeuvre peint*, Stuttgart, 2004, p. 216, no. 29 (illustrated).

λ**234**

AFTER ÉMILE FABRY (1865-1966)

Profil de femme

oil on canvas

20½ x 17½ in. (52 x 44.5 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700

235

H. BLUM (19TH CENTURY)

The artist's model

indistinctly signed, inscribed and dated 'H. Blum/ Paris 18...' (upper left)

oil on canvas

22 x 18½ in. (55.8 c 46.5 cm.)

£1,500-2,500

\$2,000-3,200

€1,800-2,900



234



235





236

236

VERA WILLOUGHBY (1870-1939)

Scheherazade and Eunuchs

signed with the artist's monogram (lower left)
oil on canvas

36 x 28 in. (91.5 x 71.2 cm.)

There is a portrait of a lady on the reverse.

£2,000-3,000

\$2,600-3,900

€2,300-3,400

PROVENANCE

with Victor Awas Gallery, London, December
2006, where purchased by the present owner.



237

237

VERA WILLOUGHBY (1870-1939)

Reflection

signed with the artist's monogram (lower left)
watercolour and gouache on panel

13 x 9½ in. (33 x 24.1 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700





238

λ238

JOHN BUCKLAND-WRIGHT (1897-1954)

Vision

signed with initials and dated 'JBW/1927' (upper right) and stamped twice with the studio stamp (on the reverse)
oil on canvas
18 x 15 in. (45.8 x 38.1 cm.)

£1,000-1,500

\$1,300-1,900
€1,200-1,700

PROVENANCE

with Michael Davis Gallery, Richmond.

λ239

JOHN BUCKLAND-WRIGHT (1897-1954)

Sea Nymph

signed with initials and dated 'J.B.W. 1927' (lower right) and stamped with the studio stamp (on the reverse)
oil on canvas
20 x 16¼ in. (50.8 x 41.2 cm.)

£700-1,000

\$910-1,300
€810-1,100

240

ENGLISH SCHOOL, 20TH CENTURY

Rapture

signed with a monogram (lower left)
gouache and metallic paint on panel
11¾ x 7¾ in. (28.9 x 19.7 cm.)

£1,000-1,500

\$1,300-1,900
€1,200-1,700

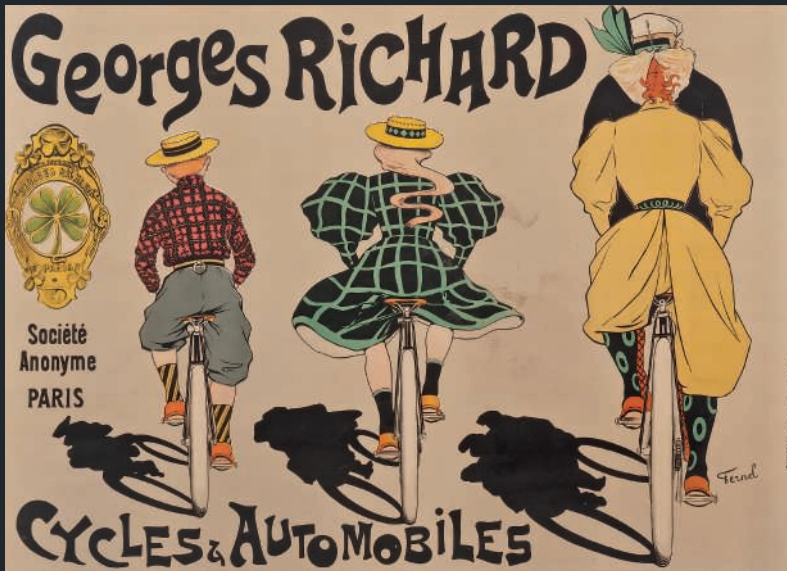


239



240





241

241

FERNAND FERNEL (1872-1934)

Georges Richard - Cycles & Automobiles

lithograph in colours, circa 1900, on wove paper, printed by J. van Gindertaele, Paris, generally in good condition, framed
Image & Sheet 960 x 1310 mm.

£800-1,200

\$1,100-1,600
€920-1,400



242

242

JULES CHERET (1836-1932)

Palais de Glace, from: Le Courrier Français

lithograph in colours, 1894, printed by Chaix, Paris, the colours still fresh, laid down onto linen, presumably reduced on all sides and into the text above, framed
Sheet 585 x 390 mm.

£500-800

\$650-1,000
€580-920

LITERATURE
Broido 367

243

PAL (JEAN DE PALEOLOGUE) (1855-1942)

Crème de menthe Glaciale/ Cusenier

lithograph in colours, circa 1910, on wove paper, the version with additional text advertising Geo. Idle. Chapman, London as the sole agents, printed by Pichot, Paris; together with V. Bocchino Cognac J. Dupont & Co., lithograph in colours, circa 1900, on wove paper, printed by F. Champenois, Paris; and Emporium, Giugno 1896, lithograph in colours, 1896, on wove paper, each generally in good condition, each framed
Sheet 785 x 575 mm. (PAL) (3)

£600-1,000

\$780-1,300
€690-1,100



243



243



243





244

244

RAYMOND Tournon (1870-1919)

L'aurore fécondité par Emile Zola

lithograph in colours, 1895, on wove paper, printed by Paul Dupont, Paris, generally in good condition, framed
Sheet: 1060 x 1405 mm.

£800-1,200

\$1,100-1,600
€920-1,400

PROVENANCE

With O'Shea Gallery, Mayfair.

245

JULES Cheret (1836-1932)

Viviane, Eden-Theatre

lithograph in colours, 1896, printed by Chaix, Paris, the colours still fresh, backed on linen, a couple of flattened horizontal creases in the upper sheet, framed
Sheet 750 x 565 mm.

£600-1,000

\$780-1,300
€690-1,100



245





246

246

A BELGIAN ART NOUVEAU PARCEL-GILT AND BRONZE FIGURE OF 'ANDROMEDE'

CIRCA 1900, CAST AFTER THE MODEL BY ERNEST WANTE (1872-1960)

Signed 'E Wante', on a green marble base
13½ in. (34.5 cm.) high overall; 6½ in. (16.5 cm.) diameter

£800-1,200

\$1,100-1,600
€920-1,400



247



247

A FRENCH BRONZE ORIENTALIST FIGURE

CIRCA 1900, CAST FROM A MODEL BY THEODORE RIVIERE (1857-1912)

On a *verde antico* marble base. signed 'Theodore RIVIERE' and with foundry mark 'COLIN'; together with a German bronze figure of a nude, cast by Gladenbeck, on a marble base, with 'MK' monogram and signed 'ART GES GLADENBECK BERLIN'

12 in. (30.5 cm.) and smaller

(2)

£1,200-1,800

\$1,600-2,300
€1,400-2,100



248

248

A FRENCH SILVERED-BRONZE GROUP OF TWO MAIDENS AND A PUTTO

LATE 19TH CENTURY, CAST FROM A MODEL BY JEAN LOUIS GREGOIRE

Signed 'L. GREGOIRE' and by the founders 'Bernoux. E=Ax', numbered '2467', on a *rouge griotte* base
25¼ in. (64 cm.) high

£2,000-3,000

\$2,600-3,900
€2,300-3,400





249

AFTER HENRI-JOSEPH REDOUTE

A set of 10 shells and crustaceans from Histoire Naturelle

Handcoloured engravings, each framed
 Sheets 399 x 251 mm. (and smaller)

£700-1,000

■250

AN ENGLISH BLUE VELVET DAYBED

LATE 20TH CENTURY

(10)

Including two red silk-trimmed blue velvet loose covers and a quilted loose cover; together with six various silk cushions
 38½ in. (98 cm.) high; 49 in. (124.5 cm.) deep; 87 in. (221 cm.) wide

\$910-1,300
 €810-1,100

£800-1,200

\$1,100-1,600
 €920-1,400





■251
**TWENTY-EIGHT
 CHROMOLITHOGRAPHIC MAGAZINE
 AND SHEET MUSIC COVERS**
 1900-1930S

Each framed
 18¾ x 15¼ in. (45.5 x 37.5 cm.) and
 17⅞ x 14⅞ in. (42 x 34 cm.)

(28)

£800-1,200

\$1,100-1,600
 €920-1,400



■ 252

TWENTY-EIGHT
CHROMOLITHOGRAPHIC MAGAZINE
AND SHEET MUSIC COVERS
1900-1930S

Each framed

18¾ x 15¼ in. (45.5 x 37.5 cm.) and

17⅞ x 14⅞ in. (42 x 34 cm.)

(28)

£800-1,200

\$1,100-1,600

€920-1,400



253

**A FRENCH ART DECO WROUGHT-IRON
AND FROSTED GLASS TABLE LAMP**

CIRCA 1920

The moulded shade cracked, fitted for electricity
22 in. (56 cm.) high

£500-800

\$650-1,000
€580-920



■254

**A FRENCH ART DECO WROUGHT-IRON
MIRROR**

BY EDGAR BRANDT, CIRCA 1925

The bevelled mirror-plate bordered by hammered
wrought-iron, headed by flanking foliate openwork
panels, stamped 'E BRANDT' to upper right corner
23 in. (58.5 cm.) high; 34¾ in. (88.5 cm.) wide

£2,000-3,000

\$2,600-3,900
€2,300-3,400

■255

**A FRENCH ART DECO WROUGHT-IRON
AND MARBLE CONSOLE TABLE**

CIRCA 1925

The marble top with mirrored frieze, supported
by three scrolls on beaten and twisted columns,
terminating in stepped marble base and block feet
43¼ in. (110 cm.) high; 55¾ in. (142 cm.) wide;
12¼ in. (31 cm.) deep

£2,000-3,000

\$2,600-3,900
€2,300-3,400



256

256

A FRENCH ART DECO BRONZE AND COLD-PAINTED FISHERMAN

BY ALEXANDRE OULINE (FL. 1918-1940), CIRCA 1925

On a portor marble base, signed 'OULINE' and stamped 'BRONZE/FRANCE' to the right-hand side
13½ in. (34 cm.) high; 17¾ in. (45 cm.) wide;
6½ in. (16.5 cm.) deep

£1,000-1,500

\$1,300-1,900
€1,200-1,700



257

257

A FRENCH ART NOUVEAU BRONZE 'BUST DE MERMOZ'

BY FREDERIC FOCHT (1879-1937), EARLY 20TH CENTURY

Cast with signature 'Fred C Focht' and stamped 'BRONZE', on black slate base, depicting the aviator Jean Mermoz (1901-1936)
12¼ in. (32 cm.) high

£800-1,200

\$1,100-1,600
€920-1,400



258

258

A CZECHOSLOVAKIAN BRONZE FIGURE, 'THE WOUNDED'

BY JAN ŠTURSA (1880-1925), CIRCA 1920

On an ebonised plinth, the base cast with signature 'J ŠTURSA'
22 in. (56 cm.) high

£2,500-4,000

\$3,300-5,200
€2,900-4,600

Štursa was deeply affected by the horrors of the First World War, where he served on the front line. This model is one of his most famous and 'The Wounded' clearly shows the influence of, and his first-hand knowledge of, the conflict.

259

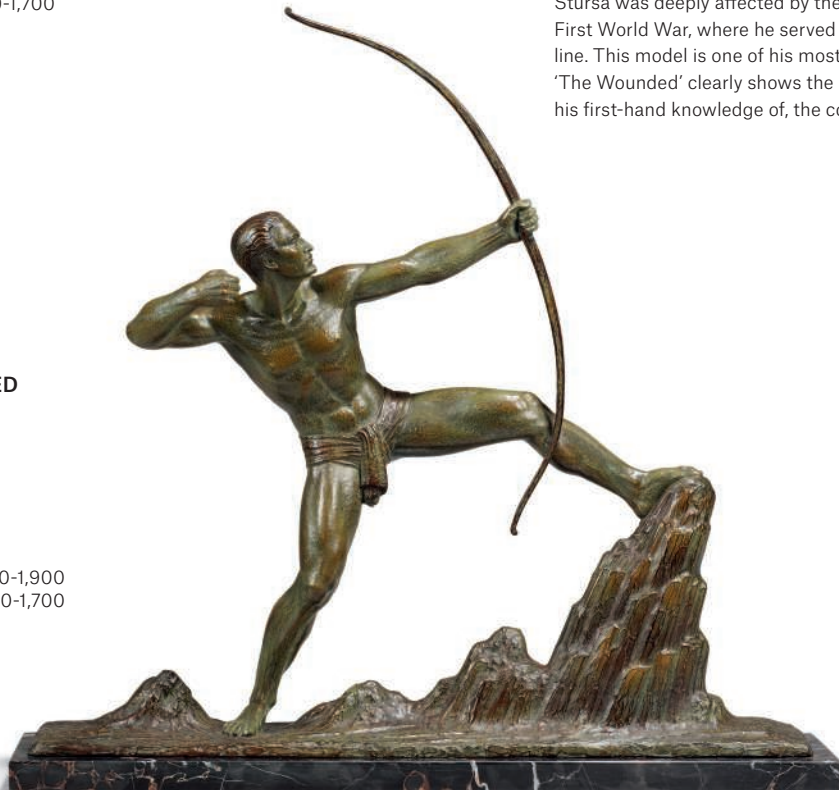
A FRENCH ART DECO COLD-PAINTED BRONZE MODEL OF AN ARCHER

CIRCA 1930

On a portor marble base, with cast signature 'E. Gilbert' to base
29 in. (74 cm.) high; 30½ in. (77.5 cm.) wide;
6½ in. (17 cm.) deep

£1,000-1,500

\$1,300-1,900
€1,200-1,700





■260

AN ART DECO FIGURED WALNUT AND LACEWOOD KNEEHOLE DESK
 CIRCA 1930, PROBABLY ADAPTED FROM A DRESSING TABLE

The rectangular top inset with tooled black leather, above three frieze drawers and three cupboard doors; together with a pair of French Art Deco figured walnut low chairs of similar date
 The desk: 31¼ in. (79.5 cm.) high; 42½ in. (107.5 cm.) wide; 16½ in. (42 cm.) deep
 The chairs: 30 in. (76 cm.) high; 24 in. (61 cm.) wide; 22½ in. (57 cm.) deep

£1,000-1,500

\$1,300-1,900
 €1,200-1,700

■262

AN ENGLISH ART DECO FIGURED MAPLE SUITE
 CIRCA 1935

Each serpentine back above curved arms, terminating in block feet, covered in green leather; together with a walnut low table
 The sofa: 36¼ in. (93 cm.) high; 51¼ in. (130.5 cm.) wide; 32 in. (81.5 cm.) deep
 The armchairs: 36¼ in. (93 cm.) high; 29¼ in. (74.5 cm.) wide; 32 in. (81.5 cm.) deep
 The low table: 18 in. (46 cm.) high; 37 in. (94 cm.) wide; 18½ in. (37 cm.) deep

£1,500-2,500

\$2,000-3,200
 €1,800-2,900



■261

AN ART DECO MACASSAR EBONY AND BIRCH SECRETAIRE A ABATTANT
 CIRCA 1935, PROBABLY FRENCH

The moulded sarcophagus top above fall-front above two cupboard doors, on stand
 51¼ in. (131.5 cm.) high; 33 in. (84 cm.) wide; 18 in. (46 cm.) deep

£1,000-1,500

\$1,300-1,900
 €1,200-1,700



263

**AN ITALIAN WHITE MARBLE FIGURE OF
A RECLINING FEMALE NUDE**

BY GUGLIELMO PUGI, CIRCA 1910

On a portor marble base,
signed to the reverse 'Pugi'
11½ in. (59 cm.) high; 18 in. (46 cm.) wide;
6 in. (15 cm.) deep

£1,200-1,800

\$1,600-2,300
€1,400-2,100



264

**A GILT-DECORATED AUBERGINE
JAPANNED COFFEE TABLE**

LATE 20TH CENTURY,
POSSIBLY BY MALLETT

Each side with small shaped apron, on straight legs
16 in. (40.5 cm.) high; 44 in. (112 cm.) wide;
23 in. (58.5 cm.) deep

£1,000-1,500

\$1,300-1,900
€1,200-1,700

265

A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1920

Overall very good condition
12 ft. 9 in. x 9 ft. 10 in. (390 x 298 cm.)

£1,000-1,500

\$1,300-1,900
€1,200-1,700



266

A COLLECTION OF TWELVE SCARVES

BY HERMES

(12)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



266

267

THREE HANDBAGS

BY YVES SAINT LAURENT

The first of blue patent leather with horn handles with a Gucci scarf; and two emerald green silk braid handbags with red passementerie trim; together with a small blue satin cocktail clutch bag with wrist loop of cultured pearls by Renaud Pellegrino for Harry Winston and a further handbag by Renaud Pellegrino in black satin with faux pearl handle

The Yves Saint Laurent bags: 9 x 7 in. (23 x 18 cm.); 8 x 6 in. (20 x 15 cm.) and 8 x 5 in. (20 x 13 cm.) (6)

£800-1,200

\$1,100-1,600

€920-1,400

PROVENANCE

The first bag was given to Lady Spencer by the Chief Executive of Harry Winston.



267
(part lot)



The TATLER

TWO SHILLINGS

& BYSTANDER

MAY 6 · 1953



Tatler front cover showing The Hon. Mrs Gerald Legge in a sumptuous red gown with white pom-poms.
The Tatler, Spring Number, 6 May 1953
© Illustrated London News Ltd/Mary Evans



268
(part lot)

268
A SUIT AND MATCHING WRAP AND HAT OF PURPLE WOOL
BY LACHASSE

Trimmed with mink; together with an emerald green coat and hat and a scarlet tweed coat both by Hardy Amies (6)

£700-1,000



269
(part lot)

269
A PURPLE TWEED SUIT
BY LACHASSE

With integral pink satin blouse; together with five other suits by Lachasse and Hartnell (6)

£600-1,000

\$910-1,300
€810-1,100



270

270
A BLUE WOOL DRESS AND JACKET
BY PIERRE BALMAIN

With oversized white buttons; together with a Hardy Amies purple wool coat, hat and dress, and navy blue coat with white trim (5)

£700-1,000

\$910-1,300
€810-1,100



271
A BLACK LEATHER CONCERTINA HAND BAG
CARTIER, 1980S

With three white and gilt metal hoop handles

£800-1,200

\$1,100-1,600
€920-1,400





272



273

272
A BLACK LAMBSKIN BAG
BY CHANEL

Quilted, with white metal hardware, lined in burgundy leather; together with a scarf
11 x 9.5 in. (28 x 24 cm.)

(2)

£1,200-1,800

\$1,600-2,300
€1,400-2,100

273
A NAVY BLUE QUILTED FLAP BAG
BY CHANEL

With gilt hardware and shoulder chain, lined in blue leather
10 x 7 in. (26 x 18 cm.)

£800-1,200

\$1,100-1,600
€920-1,400

274
A BROWN PIGSKIN 'BAMBOO' HANDBAG
BY GUCCI, PROBABLY 1970S

With bamboo handle and gilt-metal hardware; together with a Gucci silk scarf, a navy blue and a white quilted Yves Saint Laurent clutch the first lined in blue grosgrain silk, the second stamped Rive Gauche to interior, and a brown smocked leather Judith Leiber handbag
The 'bamboo' handbag: 10 x 8.5 in. (25 x 21 cm.) (5)

£800-1,200

\$1,100-1,600
€920-1,400



274



275

A GROUP OF COSTUME JEWELLERY

Comprising three costume brooches, one colourless paste brooch designed as a star, by Butler and Wilson, 6.5 cm., one realistically modelled as a colourless dog's head with coloured detailing, 4.5 cm., one paste brooch designed as the Prince of Wales feathers, 7.0 cm.; a pair of imitation pearl and colourless paste earclips, clip fittings; a cultured pearl necklace (6)

£500-800

\$650-1,000
€580-920



275
(part lot)

276

**A COLLECTION OF ELEVEN SCARVES
BY HERMES**

Two boxed

(11)

£1,000-1,500

\$1,300-1,900
€1,200-1,700



276

277

**A NAVY BLUE PATENT LEATHER HANDBAG
BY GUCCI, PROBABLY 1970S**

With blue leather applied strap, gilt hardware, stamped on handle mounts; together with a white patent leather bamboo handled bag by Suzy Smith and a scarf (3)

£500-800

\$650-1,000
€580-920



277
(part lot)



278

A RASPBERRY PINK HANDBAG, SCARLET EPI LEATHER CLUTCH BAG AND A SLATE BLUE LEATHER 'BARCELONA'-STYLE HANDBAG THE FIRST TWO BY LOUIS VUITTON, THE THIRD BY LOEWE

The first with white metal hardware and shoulder strap; the second lined in black leather the third with white top stitched detail;

The Louis Vuitton bags: 9 x 7.5 in.

(23 x 19 cm.) & 9 x 6.5 in. (23 x 15 cm.)

(3)

£1,200-1,800

\$1,600-2,300

€1,400-2,100



278

279

EIGHT PAIRS OF DAY SHOES BY FERREGAMO

Most with the iconic front bow, in black, blue and red leather; together with a scarf (17)

£600-1,000

\$780-1,300

€690-1,100



279

-280

A COLLECTION OF FANS, SUNGLASSES AND PARASOLS 19TH/20TH CENTURY AND LATER

19TH/20TH CENTURY AND LATER

Including a tortoiseshell fan pique in silver, the leaf spangled, in Duvelroy box; together with another other similar mother of pearl fan, various sunglasses and three ivory colour parasols

£600-1,000

\$780-1,300

€690-1,100



280





285

A COLLECTION OF HATS

BY SIMONE MIRMAN AND OTHERS

Including an outsized dark mink beret by Mirman and a fox trimmed Russian-style hat

£500-800

\$650-1,000

€580-920



285
(part lot)

286

THREE KAFTANS

MOROCCAN, LATE 20TH CENTURY

In shades of pink; together with an evening dress of printed chiffon and three mink trimmed silk and brocade opera coats, circa 1970 (7)

£500-800

\$650-1,000

€580-920



286
(part lot)

287

A BLACK LEATHER 'BAMBOO' HANDBAG AND ANOTHER

BY GUCCI, PROBABLY 1990S

With wooden handle, gilt hardware, red leather interior; the second of black patent leather with white metal ring fastening each with a Gucci scarf 9.5 x 7.5 in. (24 x 19 cm.) (2)

£600-1,000

\$780-1,300

€690-1,100



287
(part lot)



288

288

TWO 'LADY DIOR' HANDBAGS

BY CHRISTIAN DIOR, 1990S

With white metal hardware, one black leather with decorative stud lattice the other white quilted leather

Each: 9 x 8 in. (23 x 20 cm.)

(2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

An early version of the 'Lady Dior' bag is said to have been given to Diana, Princess of Wales, by Mrs Chirac on the occasion of a visit to Paris in 1995. The Princess was subsequently much photographed using the model of bag.



290

289

A LARGE BLACK LEATHER COMPARTMENT TOTE BAG

BY ASPREY & GARRARD

With three compartments, gilt hardware and an Aspreys scarf; together with two zippered large hand bags by Harrod's, one black with shoulder strap, one tan without

13 x 12 in. (33 x 31 cm.); both 14 x 11 in. (36 x 28 cm.)

(4)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



289

290

A GROUP OF COSTUME JEWELLERY

Comprising an openwork bangle with foliate detailing and reeded borders, 6.1cm; together with a large group of costume jewellery

£700-1,000

\$910-1,300

€810-1,100



291

A GROUP OF COSTUME JEWELLERY

Comprising a pair of late 19th century paste earrings, the colourless flowerhead cluster, within a similarly-set surround, circa 1890, 2.5 cm., mounted in silver and gold, clip fittings, in S.J. Phillips Ltd.; a marcasite double brooch designed as two opposed leaf, 5.5 cm., pin fittings, mounted in silver; ring, by Tiffany & Co.; a lapis lazuli and colourless paste ring, raised on a polished hoop, four multi-coloured paste rings; a coloured paste flower brooch, 10.0 cm. ; 6 costume necklaces; a silver link-chain bracelet, 18.0 cm.; a pair of silver earclips, 2.5 cm.; 6 paste bracelets; 9 pair of costume earclips; a colourless paste brooch, pin fitting, 5.5 cm.

£800-1,200

\$1,100-1,600
€920-1,400

The 19th century paste-set earrings (illustrated second down on the right) were firm favourites of Lady Spencer's, which she was frequently photographed wearing, including in the portrait image on page six of this catalogue.



291



292

292
A BLACK QUILTED LEATHER DOUBLE FLAP BAG
BY CHANEL

With gilt hardware and shoulder chain, lined in burgundy lambs leather
10 x 6.5 in. (26 x 16 cm.)

£1,000-1,500

\$1,300-1,900
€1,200-1,700

293
A COLLECTION OF TWENTY VARIOUS SCARVES
BY INCLUDING PUCCI, YSL, CANOVA AND OTHERS

(20)

£800-1,500

\$1,100-1,900
€920-1,700



293
(part lot)



294

294
TWO HANDBAGS
 BY GUCCI

The first of blue patent leather with white metal chain and hardware; the second of brown patent leather; together with a blue silk Russell & Bromley bag and a Nina Ricci black silk shoulder bag. (4)

£500-800

\$650-1,000
 €580-920



295

295
NINE PAIRS OF SILK COVERED EVENING COURT SHOES
 BY RAYNE

Including bright blue, pink, red and green examples

(18)

£500-800

\$650-1,000
 €580-920



296

~296
A NAVY BLUE LIZARD CLUTCH BAG
 BY GUCCI 1990S

With gilt shoulder chain strap, interlocking G clasp
 11 x 6 in. (28 x 5 cm.)

£1,000-1,500

\$1,300-1,900
 €1,200-1,700



297

A BLACK SILK TAFFETA EVENING GOWN AND SORTIE DE BAL

BY HARDY AMIES, 1980S

The gown trimmed with pink silk waterfall ruffles; the coat of fuschia pink satin and trimmed with mink; together with four chine silk gowns by Lachasse, 1990s, in blue, black red and burgundy floral patterns; one dress with hairpiece (7)

£1,500-2,500

\$2,000-3,200

€1,800-2,900

PROVENANCE

Lady Spencer was photographed wearing the dark red and black dress (not illustrated) with Dame Shirley Bassey, when attending a function at Covent Garden, London, in 2004.



297 (part lot)



298 (part lot)

298

TWO EVENING GOWNS

BY PIERRE BALMAIN AND HARDY AMIES, 1980S

The first with black velvet bodice and dropped skirts of geometric metallic blue and copper brocade, the tag inscribed 171587, the second of black velvet with scarlet and black brocade gigot sleeves; together with an evening dress by Lachasse the black silk *peau de peche* printed with brightly coloured tulips, two further evening dresses, one of blue and one of black figured silk and a pair of long black evening gloves (8)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROVENANCE

Lady Spencer was photographed wearing the scarlet and black brocade sleeved dress with Vivienne Westwood, 11 November 1998 at the Mötet Chandon fashion tribute to Vivienne Westwood, London. Lady Spencer was also photographed wearing the dress with the blue metallic skirts on 20 February 1997.

299

A COLLECTION OF CLUTCH BAGS

MAINLY BY RAYNE

Including three bags with matching high-heeled stiletto court shoes in turquoise, pink and teal leather

£500-800

\$650-1,000

€580-920





300
(part lot -
illustrated yellow
trimmed hat is
from lot 188)

300
A DRESS AND MATCHING POINTED PILL BOX HAT OF
BLUE AND WHITE PRINTED SATIN
BY LACHASSE

Together with three other silk dresses (4)

£700-1,000

\$910-1,300
€810-1,100

PROVENANCE

Lady Spencer wore the blue striped dress to the evening reception and private view at Christie's, London, ahead of the charity auction of Diana, Princess of Wales' dresses at Christie's New York in 1997. Lady Spencer was photographed with The Princess during the event.

301
A MATCHING BROWN PLAID TWEED COAT AND HAT
BY HARDY AMIES

Together with two suits and three further coats and another hat

£500-800

\$650-1,000
€580-920

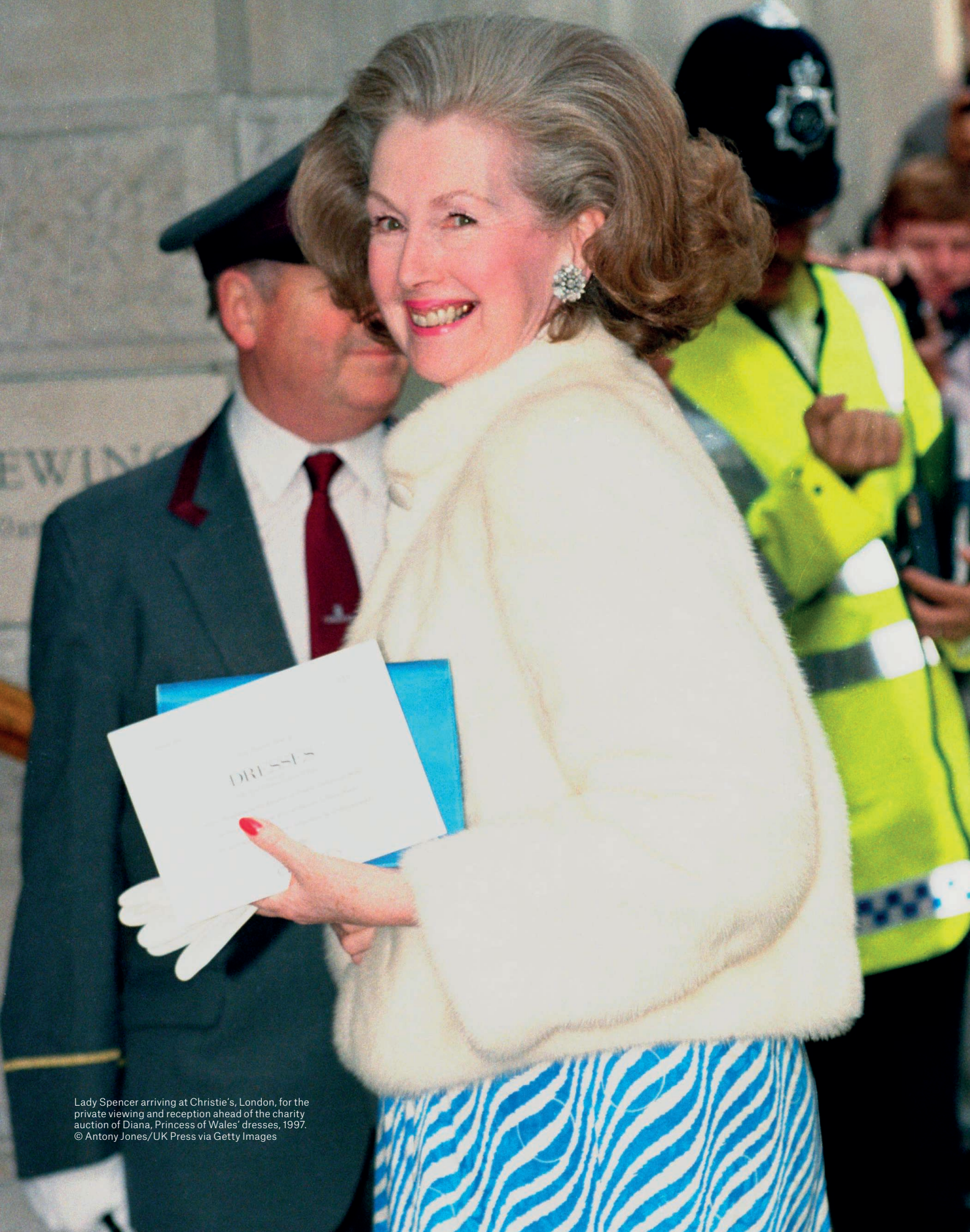
PROVENANCE

Lady Spencer was filmed wearing the brown coat whilst walking on the beach at Brighton when presenting a documentary on the Brighton Pavilion for the series *One Foot in the Past* late 1990s.



301
(part lot)





Lady Spencer arriving at Christie's, London, for the private viewing and reception ahead of the charity auction of Diana, Princess of Wales' dresses, 1997.

© Antony Jones/UK Press via Getty Images



30:



302

A BROWN PIG SKIN 'BAMBOO' BAG

BY GUCCI, PROBABLY 1970S

With wooden handle and white top stitching; together with a tan leather clutch bag, by Gucci, 1990s, another similar, a silk scarf and a pair of gloves

The first: 9 x 7½ in. (22 x 18 cm.); the second: 9.5 x 6.5ins (24 x 16cms.) (6)

£800-1,200

\$1,100-1,600
€920-1,400

303

THREE BLACK CLUTCHES

BY VAN CLEEF & ARPELS, LOUIS VUITTON AND YSL

The first with gilt monogrammed button fastening; the second of Epi leather the third of pierced patent leather

9½ x 5½ in. (23 x 14 cm.); 11 x 7 in. (28 x 18 cm.) and 9½ x 7 in. (24 x 18 cm.) (3)

£600-1,000

\$780-1,300
€690-1,100



303



LANA MARKS - THE 'PRINCESS DIANA' HANDBAGS

At the beginning of 1995 I was commissioned by Princess Diana herself, to create a new handbag in her name - The Princess Diana handbag. It was a daunting task for me, as the handbag had to: be unlike any other; be Regal, fashionable, and be able to transcend time. When it was presented to her 9 months later she said to me: Lana, it is tall and slim just like me. It was her stamp of approval. She was most grateful for the original design and wrote me a letter thanking me for the most beautiful handbag imaginable. I cherish that letter from Princess Diana.

Princess Diana owned 15 of The Princess Diana Handbags herself in American ALLIGATOR (tanned in Paris and handcrafted in Italy) and ostrich and also about 15 belts which she wore on her Red Cross Trips to Africa. The Princess Diana Handbag has a signature contour on the front of the handbag, which is a prominent distinctive feature, accented with 3mm piping. It was an incredible honour to design and create this handbag for Princess Diana and thereafter, to have become a close friend of hers. I am deeply appreciative of these truly great honours and also cherish the very fond memories.

Lana J Marks,
CEO/Owner/Designer, LANA MARKS.

Christie's is grateful to Lana Marks for her assistance in cataloguing and authenticating these handbags.



304



305

~304

A BLONDE ALLIGATOR 'PRINCESS DIANA' HANDBAG

BY LANA MARKS, 1995

The bag with top handle and long, detachable shoulder strap and back pocket
9 x 9½ in. (22 x 24 cm.)

£4,000-6,000

\$5,200-7,800
€4,600-6,900

PROVENANCE

This handbag, in summer colouring, was one of fifteen 'Princess Diana' handbags specially commissioned by Diana, Princess of Wales from Lana Marks in 1995.

This is one of two 'Princess Diana' handbags given to her stepmother, Lady Spencer, by The Princess.

~305

A BURGUNDY ALLIGATOR 'PRINCESS DIANA' HANDBAG

BY LANA MARKS, 1995

The deep bag with top handle and long, detachable shoulder strap and back pocket
9 x 9½ in. (22 x 24 cm.)

£4,000-6,000

\$5,200-7,800
€4,600-6,900

PROVENANCE

This is one of two 'Princess Diana' handbags given to her stepmother, Lady Spencer, by The Princess of Wales.

This handbag, in autumn colouring, was one of fifteen 'Princess Diana' handbags specially commissioned by Diana, Princess of Wales from Lana Marks in 1995 and Lady Spencer was photographed with The Princess carrying her burgundy 'Princess Diana' handbag. This is one of two 'Princess Diana' handbags given to her stepmother, Lady Spencer, by The Princess of Wales.





306

306
TWO SOFT SUITCASES
 BY LOUIS VUITTON

Bound in leather and covered in monogrammed toile, with round corners, all monogrammed RS in yellow 31 x 21 in. (79 x 54 cm.) and 27 x 18 in. (69 x 46 cm.) (2)

£800-1,200 \$1,100-1,600
 €920-1,400

307
THREE HARD SUITCASES
 BY LOUIS VUITTON

Bound in leather and covered in monogrammed toile, with round corners, all monogrammed RS in yellow Two measuring: 31 x 21 in. (79 x 54 cm.) and 27 x 18 in. (69 x 46 cm.) (3)

£1,000-1,500 \$1,300-1,900
 €1,200-1,700



307

308
THREE NESTING HAT BOXES
 BY LOUIS VUITTON

Canvas covered, with leather straps and brass fittings, damages (3)

£700-1,000 \$910-1,300
 €810-1,100



309

309
AN ALZER HARD SUITCASE
 BY LOUIS VUITTON

In monogrammed toile, bound in stamped leather with brass fittings, numbered inside 979303, interior tray lacking 31 x 20½ x 10 in. (82 x 51 x 26 cm.)

£1,000-1,500 \$1,300-1,900
 €1,200-1,700





Lady Spencer's dressing room.

310

FOUR BAGS
BY LOUIS VUITTON

Comprising two Speedy bags, a tote and a small soft over night bag, the tote monogrammed RS (4)

£1,200-1,800

\$1,600-2,300
€1,400-2,100



311

THREE SOFT SUITCASE BAGS
BY LOUIS VUITTON

Covered in monogrammed toile, with leather handles
26 x 17 in. (66 x 44 cm.); 25 x 16 in. (64 x 41 cm.)
and 29 x 19 in. (74 x 48 cm.) (3)

£800-1,200

\$1,100-1,600
€920-1,400

312

THREE SOFT SUITCASE BAGS
BY LOUIS VUITTON

Covered in monogrammed toile, with leather handles
21 x 16 in. (53 x 41 cm.); 28 x 17 in. (71 x 43 cm.)
and 27 x 18 in. (69 x 46 cm.) (3)

£1,000-1,500

\$1,300-1,900
€1,200-1,700



END OF SALE



LONDON · KING STREET

THE COLLECTION OF RAINE, COUNTESS SPENCER
TO BE OFFERED IN THE
OLD MASTERS EVENING SALE

Thursday 6 July 2017 at 7.00 pm



JEAN-HONORÉ FRAGONARD (GRASSE 1732-1806 PARIS)

The goddess Aurora triumphs over night, announcing Apollo in his chariot, while Morpheus sleeps - a bozzetto

oil on canvas
25½ x 21½ in. (63.6 x 53.5 cm.)

£150,000-200,000

\$200,000-260,000
€180,000-230,000

PROVENANCE:

Le Dart, Caen; his sale (†), Hôtel Drouot, Caen,
29 April-4 May 1912, lot 108.
with Wildenstein, New York.
Lorenzo Pellerano, Buenos Aires.
Private collection, Copenhagen.
with Wildenstein, London, where acquired in 1995.



OLD MASTERS EVENING SALE

Thursday 6 July 2017 at 7.00 pm



FRANÇOIS BOUCHER (PARIS 1703-1770)

La Ferme

oil on canvas

24 $\frac{7}{8}$ x 19 $\frac{1}{2}$ in. (73 x 49.5 cm.)

£40,000-60,000

\$55,000-75,000

€46,000-70,000

PROVENANCE:

Charles Natoire, former professor and director of the Academy of France at Rome; (t),

14 December 1778, lot 33 (120 livres to Larieu).

(Probably) Hippolyte Walferdin, Paris, until c. 1880.

Anonymous sale; Hôtel Drouot, Paris, 27 March 1884, lot 25, as 'Fragonard'.

Moreau-Chaslou; Hôtel Drouot, Paris, 8 May 1886, lot 40, as 'Fragonard'.

with Wildenstein, London, where acquired in 2003.



OLD MASTERS EVENING SALE

Thursday 6 July 2017 at 7.00 pm



JEAN-HONORÉ FRAGONARD (GRASSE 1732-1806 PARIS)

Three putti, one representing Folly - a modello

oil on canvas

11 $\frac{7}{8}$ x 16 $\frac{3}{4}$ in. (30.1 x 42.5 cm.)

£70,000-100,000

\$91,000-130,000

€81,000-110,000

PROVENANCE:

Dulac and Lachaise, Paris; their sale, Hôtel d'Aligre, Paris, 30 November 1778, lot 7.

Paul Cailleaux, Paris.

Private collection.

Anonymous sale; Sotheby Parke Bernet, Monaco, 26 October 1981, lot 529.

Anonymous sale; Sotheby's, Monaco, 15 June 1990, lot 280.

with Wildenstein, London, where acquired in 2012.



OLD MASTERS EVENING SALE

Thursday 6 July 2017 at 7.00 pm



FRANÇOIS BOUCHER (PARIS 1703-1770)

Le Soir or La Dame allant au Bal

signed and dated 'f. Boucher / 1734' (lower right)

oil on canvas

28⁷/₈ x 23¹/₄ in. (73.5 x 59 cm.)

£100,000-150,000

\$130,000-190,000

€120,000-170,000

PROVENANCE:

H.A.J. Munro of Novar; his sale (†), Christie's, London, 18 May 1867, lot 188 (unsold at 135 gns); his sale (†), 1 June 1878, lot 16 (110 gns. to Agnew's).

Lionel Lawson [literature often cites J. Posno, erroneous reading of same Christie's sale]; his sale (†), Christie's, London, 14 February 1880, lot 106 (150 gns. to the Smith Brothers).

Dr. G. P[ojogey]; his sale, Hôtel Drouot, Paris, 3-5 May 1898, lot 9 (155 francs).

John White, Ardarroch; his sale (†), Christie's, London, 28 March 1903, lot 52 (36 gns. to McLean).

Otto Beit, and by inheritance to his daughter,

Mrs. Arthur Bull, Tewin Waters, Welwyn, Hertfordshire; (†) Christie's, London, 25 October 1946, lot 10 (1,100 gns. to Bier).

with Koetser, London, by 1948.

with Wildenstein, New York and London, until at least 1982.



OLD MASTERS EVENING SALE

Thursday 6 July 2017 at 7.00 pm



CLAUDE JOSEPH VERNET (AVIGNON 1714-1789 PARIS)

A Mediterranean sea-port with fishermen unloading cargo

signed and indistinctly dated 'J. Vernet / 17[...]' (lower left)

oil on canvas

39 $\frac{1}{8}$ x 53 $\frac{1}{2}$ in. (99 x 135.8 cm.)

with the inventory number of the Bezborodko collection '213' (lower left)

£300,000-500,000

\$390,000-640,000

€350,000-570,000

PROVENANCE:

Prince Aleksandr Andreyevich Bezborodko (1747-1799), Grand Chancellor of Russia, St. Petersburg, and by descent to, Countess Koucheleff; her sale, Hôtel Drouot, Paris, 18 March 1875 (=1st day), lot 35 (3,000 francs).

André Leroy (1801-1875), Angers.

Anonymous sale; Hôtel Drouot, Paris, 18-19 December 1929, lot 27.



OLD MASTERS EVENING SALE

Thursday 6 July 2017 at 7.00 pm



FRANÇOIS BOUCHER (PARIS 1703-1770)

Pastorale à la fontaine

oil on canvas

23¾ x 29¼ in. (60 x 74.3 cm.)

£150,000-250,000

\$200,000-320,000

€180,000-290,000

PROVENANCE:

Pénard-Fernandez, Buenos Aires.

Private collection, England.

Anonymous sale; Sotheby's, London,

14 June 1961, lot 73, as 'Fragonard', when sold for 680 gns. to the following,

with Wildenstein, London, where acquired in 1994.



OLD MASTERS EVENING SALE

Thursday 6 July 2017 at 7.00 pm



JEAN-BAPTISTE GREUZE (TOURNUS 1725-1805 PARIS)

Lubin and Annette: a pastoral comedy based on one of the Contes moraux of Jean-François Marmontel

oil on canvas
24¼ x 20 in. (61.4 x 50.6 cm.)

a pair (2)

£70,000-100,000

\$91,000-130,000
€81,000-110,000

PROVENANCE:

M. R***; Hôtel Drouot, Paris, 25 March 1875,
lots 57 and 58.
Anonymous sale; Palais Galliera, Paris,
28 November 1971, lot 10.



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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** (Δ 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 I 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 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 and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims 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 λ 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.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us.

We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **'due date'**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02. Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. 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 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 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 shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.


2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that we will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol  in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.


(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

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.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
 (a) have registered to bid with an address outside of the EU; **and**
 (b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
 Tel: +44 (0)20 7389 2886.
 Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

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.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00 am to 5.00 pm.

Lots are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

CHRISTIE'S WAREHOUSE

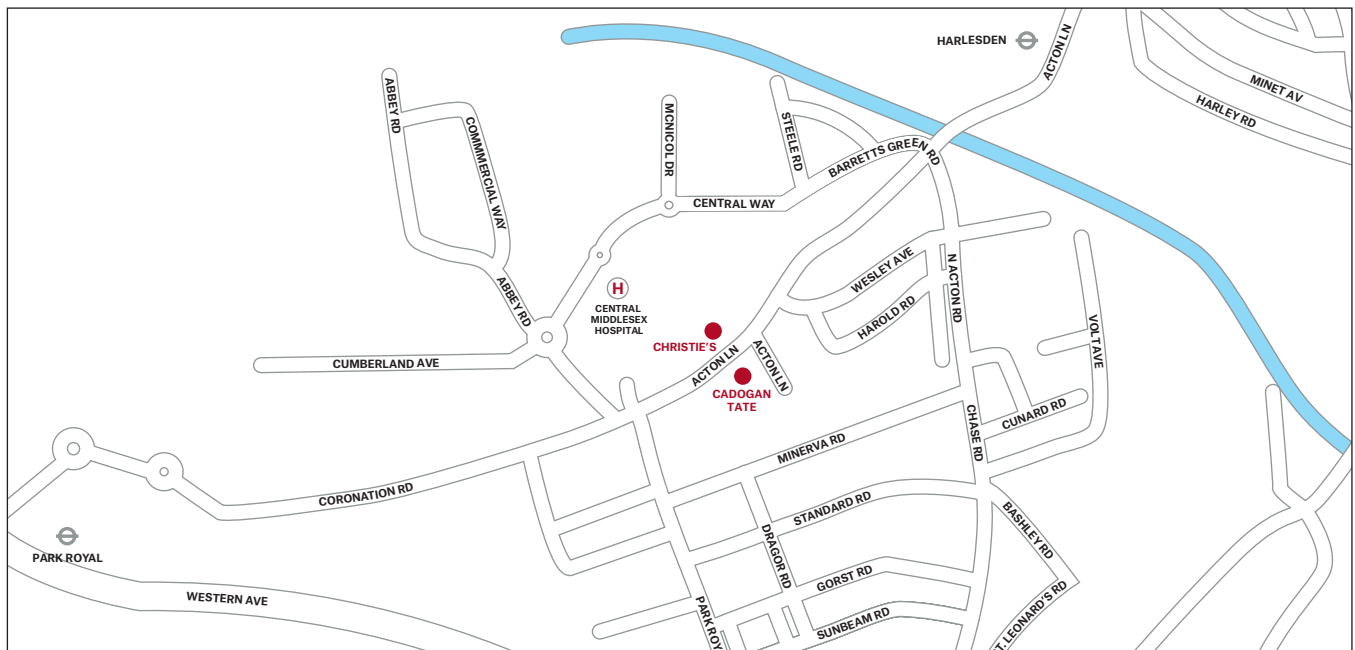
Unit 7, Central Park
Acton Lane
London NW10 7FY

CADOGAN TATE WAREHOUSE

241 Acton Lane,
Park Royal,
London NW10 7NP

COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.





A 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)

21½ in. (54.6 cm.) high

£120,000-180,000

Provenance: Harewood House, Yorkshire

THE EXCEPTIONAL SALE

London, King Street, 6 July 2017

VIEWING

1-6 July 2017

8 King Street

London SW1Y 6QT

CONTACT

Robert Copley

rcopley@christies.com

+44 (0)20 7389 2353

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

**THE COLLECTION OF
RAINE, COUNTESS SPENCER**

THURSDAY 13 JULY 2017 AT 10.30 AM

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

CODE NAME: RAINE

SALE NUMBER: 14448

(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.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
 - I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £100,000, 20% on any amount over £100,000 up to and including £2,000,000 and 12% of the amount above £2,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
 - I agree to be bound by the Conditions of Sale printed in the catalogue.
 - I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
 - Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.
- I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

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

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

14448

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:



From a Private Collection
FRANCESCO GUARDI (Venice 1712-1793)
Venice, the Rialto Bridge with the Palazzo dei Camerlenghi
signed 'GUARDI' (lower left)
oil on canvas
47½ x 80½ in. (119.7 x 204.3 cm.)
Estimate on Request

OLD MASTERS EVENING SALE

London, King Street, 6 July 2017

VIEWING

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

CONTACT

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