

# THE COLLECTOR

ENGLISH FURNITURE,  
CLOCKS & WORKS OF ART

LONDON, 15 NOVEMBER 2017



CHRISTIE'S



# THE COLLECTOR

UPCOMING AUCTIONS

LONDON · 15 & 16 NOVEMBER 2017

ENGLISH FURNITURE, CLOCKS & WORKS OF ART

WEDNESDAY 15 NOVEMBER 2017  
10AM, LOTS 1-170

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EUROPEAN FURNITURE, WORKS OF ART & CERAMICS

WEDNESDAY 15 NOVEMBER 2017  
2:30PM, LOTS 201-312

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SILVER & 19TH CENTURY FURNITURE,  
SCULPTURE & WORKS OF ART

THURSDAY 16 NOVEMBER 2017  
10AM, LOTS 401-596



# THE COLLECTOR

ENGLISH FURNITURE, CLOCKS & WORKS OF ART

WEDNESDAY 15 NOVEMBER 2017

## AUCTION

Wednesday 15 November 2017  
at 10.00 am (Lots 1-170)

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

## VIEWING

Saturday	11 November	12 noon – 5:00pm
Sunday	12 November	12 noon – 5:00pm
Monday	13 November	9:00am – 4:30pm
Tuesday	14 November	9:00am – 8:00pm

## AUCTIONEER

Nick Martineau

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **FULHAM-14224**

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[25]

Front cover: Lot 150  
Inside front cover: Lot 116 (detail)  
Opposite: Lot 111  
Back cover: Lot 12



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*We would like to thank English Heritage for  
the in situ photography at Chiswick House.*

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For an overview of the process,  
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# GUILLAUME FÉAU

Guillaume Féau, third-generation owner of the world-renowned antique *boiserie* specialists Féau & Cie, picks his favourite pieces from The Collector sales. Please refer to each of the three separate catalogues for full lot cataloguing of the pieces illustrated below.



**A PAIR OF GEORGE III BLUE JOHN OBELISKS**  
I've always loved obelisks. As a pair, these two have a wonderful sense of architecture, and Blue John is such a rare and luxurious material. They look like they could be in a Panini painting – perfect for on top of a fireplace or console.  
Sale 14224, lot 106.



**A FRENCH ORMOLU AND CUT-GLASS TWENTY-LIGHT CHANDELIER**  
This chandelier is beautifully designed: great structure, with a classical shape. The movement of the cut glass is like watching a romantic cascade in an Italian palazzo garden.  
Sale 14227, lot 465.



**A WILLIAM AND MARY BRASS-MOUNTED BLACK AND GILT JAPANNED CABINET-ON-STAND**  
An incredibly dramatic piece – it reminds me of the grand designs you would find in mansions at the end of the 17th century, full of magnificent tapestries and silverware.  
Sale 14224, lot 150.



**A FRENCH ORMOLU-MOUNTED JAPANESE GOLD IRAMAKI-E LACQUER AND EBONY COMMODE**  
For me, Beurdeley was the best reproducer of classic French furniture in the 19th century. The quality of the Japanese lacquer, combined exquisitely with the bronze, is irresistible.  
Sale 14227, lot 483.



**A LOUIS XV ORMOLU-MOUNTED CHANTILLY PORCELAIN TWO-LIGHT CANDELABRA**  
I love the fantasy of these objects: the combination of the delicate exoticism of Chinese Chantilly porcelain with the strength of bronze ormolu.  
Sale 14220, lot 203.



**A PAIR OF LATE LOUIS XVI PATINATED-BRONZE AND ORMOLU-MOUNTED ALABASTER VASES**  
These vases have strong architectural structure: the contrast of the two-tone bronze with the alabaster gives them great depth and movement.  
Sale 14220, lot 233.

88 FULHAM ROAD  
SOLD UNDER THE DIRECTION OF MICHAEL HUGHES LTD AND PETER LIPITCH LTD  
(LOTS 1-76)



1

**A GEORGE II GILTWOOD WALL BRACKET**

*CIRCA 1745*

The later serpentine moulded top on pierced support carved with scrolling shellwork, flowerheads and centred by a dragon, the decoration refreshed

19 in. (48 cm.) high; 16½ in. (42 cm.) wide; 8¾ in. (22 cm.) deep

£1,500-2,500

\$2,000-3,300

€1,700-2,800



1

2

**A GEORGE III MAHOGANY AND MARQUETRY PEMBROKE TABLE**

*CIRCA 1770, IN THE MANNER OF JOHN COBB*

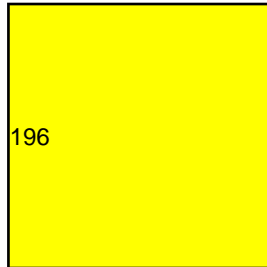
The rectangular twin-flap top inlaid with floral sprays above a frieze drawer with chamfered drawer-rail, on square legs chamfered on the inner corners and leather castors, the drawer with paper label inscribed '12. BOUGHT 20.4.22'

27¾ in. (70.5 cm.) high; 41¼ in. (104.5 cm.) wide, open; 26¾ in. (68 cm.) deep

£2,500-4,000

\$3,300-5,200

€2,800-4,500



196

**PROVENANCE:**

With John Keil Ltd., 1988.

An American Collection until circa 2007.



2



■ 3

**A PAIR OF GEORGE III MAHOGANY AND BOXWOOD-  
INLAID OPEN ARMCHAIRS**

ATTRIBUTED TO THOMAS CHIPPENDALE THE YOUNGER,  
CIRCA 1778

Each with a channelled frame, the oval padded back, part-padded  
arms and seat covered in yellow foliate silk, the back with marquetry  
fan cresting, flanked by downswept arm-supports, on turned  
tapering reeded legs and turned feet, one chair with cramp cuts  
36 in. (91.5 cm.) high; 22½ in. (57 cm.) wide; 24 in. (61 cm.) deep (2)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

Probably supplied to Sir Gilbert Heathcote, 3rd Bt. (d. 1785), for 29  
Grosvenor Square, London or Browne's House, North End, Fulham.  
Possibly acquired by his brother, John Heathcote, from Sir  
Gilbert's estate, and thence by descent at Conington Castle,  
Huntingdonshire.

Louisa Heathcote at Friday Hill House, Chingford, Essex.

Given to Miss Alice Graham, former companion to Lady Heathcote  
on her retirement in 1952.

Sold Phillips, 28 September 1995, lot 561.

**LITERATURE:**

H. Mallalieu, 'Still Triumphant British: The Grosvenor House Art  
and Antiques Fair', *Country Life Collectors Souvenir Issue*, 12 June  
1997, page 128.

*Fine Antique Furniture: Michael Hughes, Peter Lipitch, n.d.*, pp. 172-173.

For the suite, see Judith Goodison's forthcoming *The Life and Work  
of Thomas Chippendale Junior* to be published in November 2017.



88 FULHAM ROAD  
SOLD UNDER THE DIRECTION OF MICHAEL HUGHES LTD AND PETER LIPITCH LTD  
(LOTS 1-76)



This pair of mahogany chairs was almost certainly designed in *circa* 1778 by Thomas Chippendale the Younger (d. *circa* 1822-23). Chippendale Snr. (d. 1779) retired in 1776, and although it is impossible to know exactly when his eldest son's ideas on design began to contribute and then to prevail, by this date the latter was well versed in the St. Martin's Lane firm's 'house style'. Chippendale Snr. undoubtedly remained in touch with the firm's activities, and the name of the firm, Chippendale Haig & Co. continued to be used until his death in November 1779.

These chairs are almost certainly part of a larger set; eight chairs of this model sold Christie's, New York, 19 April 2001, lot 149 (\$314,000 inc. premium), and a sofa from the set sold Christie's, New York, 16 April 2002, lot 290 (\$77,675 inc. premium). The set was probably supplied to Sir Gilbert Heathcote, 3rd Bt. (d. 1785) for one of his London houses, either 29 Grosvenor Square or Browne's House, North End, Fulham.

#### SIR GILBERT HEATHCOTE, Bt, AND THE CHIPPENDALE FIRM

The recent discovery of two inventories for Sir Gilbert Heathcote's London properties, compiled by Messrs. Chippendale and Haig, the latter, Thomas Chippendale the Younger and Chippendale Snr.'s former business partner, show that in March 1786, following the death of Sir Gilbert in 1785, the Chippendale firm was appointed by the executors of Sir Gilbert's estate, his wife Lady Elizabeth Heathcote, and brother, John Heathcote, Esq., to raise inventories of furniture at Grosvenor Square and Browne's House (TNA C 109/261). There are several references throughout the inventories to such seat-furniture, however, a set of '12 Maho'y Chairs' in the 'Dining Parlour' of 29 Grosvenor Square is the only set to be specifically identified as 'mahogany'. The closest Chippendale account at Browne's House, although it refers to 'large armed Chairs', is that dated 7 May 1778, which lists: *Tape thread and making Cases of do fringed Compl't to 10 large armed Chairs, a Settee and 4 small Chair seats in drawing room at North End, Cutting out there 2 5 -'* (C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. I, p. 251).

In 1759, Sir Gilbert succeeded to the vast inheritance established by his grandfather, also Gilbert, 1st Bt. (d. 1733). He employed both Chippendale Snr. and Thomas Chippendale the Younger in the furnishing of his Palladian mansion Normanton Hall, Rutland, and his London houses. Surviving Chippendale accounts, though probably incomplete, show that the firm was working periodically for members of the Heathcote family from 1768 to 1821. The St. Martin's Lane firm supplied other sets of seat-furniture to Sir Gilbert including undoubtedly a set of related medallion-back hall chairs for Normanton Hall, which feature 'sunflower' fluted backs painted with Sir Gilbert's cypher and crest on a gold ground (Gilbert, *ibid.*, vol. I, p. 249, and vol. II, fig. 154). However, surviving Heathcote furniture including the present chairs cannot be conclusively identified in the extant Chippendale accounts.

The palm-flowered ornament found on the present chairs features on several suites of furniture executed by the Chippendale firm in the 1770's, such as the medallion-back chairs supplied *circa* 1778 for Burton Constable. (C. Gilbert, *ibid.*, vol. II, figs 192-194), whilst the distinctive reeded front legs are shared with the suite of giltwood seat-furniture comprising twelve armchairs and a sofa supplied by Chippendale, also in 1778, to George Wyndham, 3rd Earl of Egremont for either Egremont House, London or Petworth House, Sussex (*ibid.*, p. 109, fig. 187).

We would like to thank Judith Goodison for her assistance in the preparation of this note.





4

■ ~ 4

**A REGENCY ROSEWOOD SECRETAIRE-CABINET**  
 ATTRIBUTED TO GILLOWS, CIRCA 1810

Banded overall in partridge-wood and satin-wood with box-wood and ebony lines, the moulded cornice above two glazed doors with brass glazing-bars, enclosing adjustable shelves, the secretaire drawer with brass handles revealing a tooled-leather writing-surface, pigeon holes and four drawers with ivory pulls, above two panelled doors enclosing three sliding-trays, flanked by twin columns, terminating in toupie feet  
 79 in. (201 cm.) high; 37 in. (94 cm.) wide; 19½ in. (49 cm.) deep

£5,000-8,000

\$6,600-10,000  
 €5,600-8,900



5

■ 5

**A GEORGE II GILTWOOD MIRROR**  
 CIRCA 1760

The bevelled plate within an acanthus-scrolled and trailing foliate border, the exaggerated C-scroll cresting with two brickwork *chinosiere* pavilions surmounted by flowerheads, regilt  
 50 x 25 in. (127 x 63.5 cm.)

£8,000-12,000

\$11,000-16,000  
 €9,000-13,000



■ 6

**A GEORGE III MAHOGANY AND EBONISED SERPENTINE  
COMMUNE**

CIRCA 1770, IN THE MANNER OF HENRY HILL OF MARLBOROUGH

The crossbanded top above a brushing slide and three long drawers with blue paper-lining, above a shaped apron, with keeled angles in goncalo alves and swept bracket feet, the metalware replaced  
33½ in. (85 cm.) high; 46½ in. (115 cm.) wide; 22¼ in. (57 cm.) deep

£12,000-18,000

\$16,000-24,000  
€14,000-20,000

**PROVENANCE:**

Acquired from Godson & Coles, London, 2004.  
The Collection of Niki and Joe Gregory; sold Sotheby's, New York, 24 October 2013, lot 95.

This elegant commode is designed in the George III 'picturesque' fashion, and evolved from 'French Commode Table' patterns in Thomas Chippendale's *The Gentleman and Cabinet-Maker's Director*, 1754 (pls. XLIII and XLV). It has distinct stylistic and constructional features that appear in a group of commodes that are among both the documented and attributed work of Henry Hill of Marlborough, Wiltshire, who was active as a cabinet-maker from circa 1740 until his death in 1778. The fine, book-matched veneers, distinctive scalloped apron and the ebonised mouldings appear on several commodes in the Lady Lever Art Gallery attributed to Hill and discussed by L. Wood in *Catalogue of Commodes*, London, 1994, no. 4, pp. 64-73. Some, including the present lot, also share identical constructional features such as the use of pine-bottomed drawers covered with blue lining paper as well as the more unusual continuation of the cockbeading on the drawer sides to cover the dovetails (*op. cit.*, p. 66, fig. VI).

Though Hill's furniture commissions were largely from Wiltshire families, they were among some of the most sophisticated patrons of the era. Payments amounting to £227.10s.3d from the 9th Duke of Somerset in 1770-71 could have included the marquetry commode supplied for Maiden Bradley (*ibid*, p. 71, fig. 55) as well as a practically identical example attributed to Hill and sold by the 9th Duke's descendents at Christie's, London, 28 November, lot 120. Paul Methuen of Corsham Court was another patron whose purchases from 1764 and 1771 included 2 *Mahogany French Commodes banded with Rose Wood and wrought brass Corners a £13 13s.*' (L. Wood, "Furniture for Lord Delaval," *Furniture History*, 1993, p. 206). The most documented commissions were for Sir John, later Lord Delaval, who was also a patron of the royal cabinet-maker John Cobb. Delaval was unique in that his commissions were for his London house. Correspondence between Hill and Delaval includes three separate proposals, which outline specific options for commodes and most likely had design sketches. Further correspondence and banking records show that two proposals resulted in specific commissions for two commodes as well as two wardrobes delivered in November and December 1776 which have as yet to be identified (*ibid*, pp.203-4).

Commodes of closely related form that can confidently be attributed to Hill include one sold from the collection of Sir Ralph and Lady Halpern, Christie's London, 24 February 2005, lot 194 (£19,200 including premium), another sold anonymously Christie's New York, 2½2 October 2010, lot 10 (\$64,900 including premium), and another of sabicu and marquetry, sold anonymously Christie's, London, 22 May 2014, lot 1156 (£37,500 including premium).





7

■ 7

**A GEORGE III GILTWOOD MIRROR**

*CIRCA 1780*

The divided central plate surrounded by border plates within a beaded and foliate frame, the foliate cresting centred by an urn and with husk swags to the sides, regilt  
55 x 27 in. (140 x 69 cm.)

£5,000–8,000

\$6,600–10,000  
€5,600–8,900

■ ~8

**A GEORGE III SATINWOOD, HAREWOOD AND MARQUETRY CARD TABLE**

ATTRIBUTED TO MAYHEW AND INCE,  
*CIRCA 1770*

The rosewood crossbanded top enclosing a later green baize-lined playing-surface, inlaid with floral swags and with a patera to the rear edge above a panelled frieze enclosing a drawer, on turned tapering fluted and parcel-gilt legs on toupie feet  
28¾ in. (73 cm.) high; 44 in. (112 cm.) wide;  
18½ in. (47 cm.) deep

£4,000–6,000

\$5,300–7,800  
€4,500–6,700

**PROVENANCE:**

With Stair & Co., 50 East 57th Street, New York, 10 November 1982.

The late Sir Emmanuel Kaye C.B.E. (1914-1999); Christie's London, 29 November 2001, lot 58.

A Trimbauer Estate on the Philadelphia Main Line; Christie's New York, 15 April 2011, lot 616.

This card table, with its top inlaid with floral swags, relates to a pair of large giltwood pier tables supplied to Richard Myddleton (d. 1795) for Chirk Castle, Denbighshire, by the Golden Square firm of cabinet-makers, John Mayhew (d. 1811) and William Ince (d. 1804). The Chirk tables have closely related marquetry inlaid tops of ribbon-tied floral swags with fan-motifs to the rear edges and herm-fluted legs (Chirk Castle, Guidebook, Norwich, 1971, photographed *in situ* in The Saloon). Two letters from Ince of 1782 and 1783 refer to the giltwood saloon furniture at Chirk, and despite the absence of a bill, the majority of the saloon furniture, also including a pair of pier tables and mirrors *en suite*, a suite of seat furniture and four torcheres, can be firmly attributed to Mayhew & Ince (G. Beard & C. Gilbert, *The Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, p. 596).



8



■-9

**A PAIR OF GEORGE IV ROSEWOOD BERGERES**

*CIRCA 1825*

Each with a rectangular deep-buttoned back, scrolled arms and loose cushion with lyre-shaped show-wood frame on tapering legs with brass caps and castors

39 in. (99 cm.) high; 16 in. (41 cm.) wide; 22 in. (56 cm.) deep (2)

£8,000-12,000

\$11,000-16,000

€9,000-13,000



■ 10

**A GEORGE III GILTWOOD TIMEPIECE CARTEL CLOCK**

EARDLEY NORTON, LONDON, THIRD QUARTER 18TH CENTURY

CASE: surmounted by an eagle with C-scroll and floral carving DIAL: the silvered dial with Roman hours, Arabic five minutes and mock pendulum aperture, signed 'Eardley Norton St John's Street/ London' MOVEMENT: chain fusee timepiece movement with tapered plates, five pillars and later recoil anchor escapement

31¾ in. (80.5 cm.) high; 19 in. (48 cm.) wide; 6¼ in. (16 cm.) deep

£3,000–5,000

\$4,000–6,500

€3,400–5,600



10

■ 11

**A GEORGE III MAHOGANY SERPENTINE CHEST**

BY HENRY KETTLE, CIRCA 1790

The shaped superstructure with inlaid quatrefoils, on satinwood-crossbanded serpentine top, above five graduated cedar-lined frieze drawers, each with original brass swing handles with acanthus-centred plate, with shaped apron and splayed bracket feet, the top drawer with label for 'HENRY KETTLE, NO. 23 ST PAUL'S CHURCH-YARD, LONDON'

70½ in. (179 cm.) high; 36¼ in. (92 cm.) wide; 26¼ in. (67 cm.) deep

£1,200–1,800

\$1,600–2,400

€1,400–2,000

**PROVENANCE:**

Anonymous sale, Sotheby's, New York, 13 October 1994, lot 461.

**LITERATURE:**

Christopher Gilbert, *Pictorial Dictionary of Marked London Furniture 1700 - 1840*, Leeds, 1996, p. 294, fig. 550.

Henry Kettle entered into partnership around 1770 with William Henshaw, an established cabinet-maker of 18 St Paul's Church Yard, and in 1774 took over the neighbouring business firm of Philip Bell at 23 St Paul's Church Yard. Items that bear Kettle's label include sober mahogany pieces that seem to reflect an earlier style typical of Bell's *oeuvre*, while Kettle's own style favoured a lighter look, often using contrasting veneers of exotic woods and boxwood stringing reflecting the fashion promoted by Messrs Hepplewhite and Sheraton. Indeed Kettle subscribed to Sheraton's *Drawing Book* in 1773.



11





■ 12  
**A PAIR OF ORMOLU-MOUNTED, PARCEL-GILT AND EBONISED  
ARMCHAIRS**  
CIRCA 1810, IN THE MANNER OF HENRY HOLLAND

Each with tablet back with cap finials above a laurel wreath splat and caned seat, the scrolling arms above tapering sabre legs headed by paterae medallions, each with pink cotton squab cushion, decoration refreshed  
35 in. (89 cm.) high; 22¾ in. (58 cm.) wide; 27 in. (69 cm.) deep (2)

£8,000–12,000

\$11,000–16,000  
€9,000–13,000

This pattern of Franco-Grecian chair is linked with the architect Henry Holland and the cabinet-makers Morel and Hughes and Marsh and Tatham, all of whom were employed by George, Prince of Wales, later George IV, at Carlton House, and consequently became fashionable among his circle of francophile friends. A related set of chairs with the same arm and leg pattern but with upholstered backs was supplied to Samuel Whitbread I for Southill, Bedfordshire, and a large suite of similar pattern was supplied to the 1st Earl of Harewood, probably for Harewood House, Hanover Square when alterations were carried out in the early 19th century.

A set of eight armchairs corresponding to this pattern, reputedly from Slane Castle, Co. Meath, was sold anonymously Christie's, London, 29 June 1978, lot 28.





■ 13

**A GEORGE III MAHOGANY, BONE AND AMARANTH-INLAID CELLARET**  
*CIRCA 1800*

The moulded stepped hinged top enclosing a divided interior, with brass carrying handles to the sides, the front inlaid with draped swags and roundels, the corners carved with rusticated quoins, above a reeded frieze, on square tapering rusticated quoin legs, terminating in brass caps and castors  
22¼ in. (56.5 cm.) high; 28½ in. (72.5 cm.) wide; 19½ in. (49.5 cm.) deep

£7,000-10,000

\$9,200-13,000

€7,900-11,000

**PROVENANCE:**

Anonymous sale; Bonham's London, 11 June 2002, lot 88.



14

■ 14  
**A PAIR OF GEORGE III MAHOGANY WINDOW SEATS**  
CIRCA 1780

The outscrolled padded arms and padded serpentine seat covered in buttoned pink cotton, on shell-headed cabriole legs, each with white plastic label 'Ronald Phillips, 11722', pegged construction  
26½ in. (67 cm.) high; 38 in. (96.5 cm.) wide; 15¾ in. (40 cm.) deep (2)

£4,000-6,000

\$5,300-7,800  
€4,500-6,700



■ 15  
**A GEORGE III CONCERTINA-ACTION MAHOGANY CARD TABLE**  
MID-18TH CENTURY, AND ADAPTED

The serpentine flowerhead and bead-moulded top lifting to reveal green baize lining, on cabriole legs headed by C-scrolls, terminating in scrolled feet, the concertina action revealing a sliding shelf with baize lined card box  
28½ in. (72.5 cm.) high; 35½ in. (90 cm.) wide; 18½ in. (47 cm.) deep

£3,000-5,000

\$4,000-6,500  
€3,400-5,600

**PROVENANCE:**  
With Ronald Phillips Ltd., London.



15



19



16

■ 16  
**A GEORGE II MAHOGANY SMALL TRIPOD TABLE**  
 CIRCA 1750

The scallop-shaped top with moulded edge raised on a bird-cage support and a turned tapering shaft, on shaped cabriole legs, terminating in pad feet

27¼ in. (69.5 cm.) high; 24 in. (61 cm.) diameter

£2,500-4,000  
 \$3,300-5,200  
 €2,800-4,500



17

■ 17  
**A GEORGE III MAHOGANY DUMB WAITER**  
 CIRCA 1760

With three graduated revolving circular tiers joined by three scrolling brass supports, on central tripod base with down-swept cabriole legs and pad feet with leather castors, the bottom tier with historic dealer label for 'CHARLES LUMB & SONS LTD. No. 9069'

44 in. (112 cm.) high; 25 in. (63.5 cm.) diameter

£2,000-3,000

\$2,700-3,900  
 €2,300-3,300

**PROVENANCE:**

With Charles Lumb and Sons Ltd., Harrogate, North Yorkshire.

■ 18  
**A PAIR OF GEORGE III SOLID MAHOGANY OPEN ARMCHAIRS**  
 CIRCA 1775

Each moulded cartouche-shaped padded back and serpentine padded seat covered in green silk, the back centred by double flowerheads, with part-padded scrolling arms, above waved seat-rail centred by double flowerheads above C-Scrolls, on moulded cabriole legs headed by blind fretwork, pegged

36 in. (91 cm.) high; 25½ in. (65 cm.) wide; 26½ in. (67.5 cm.) deep (2)

£3,000-5,000  
 \$4,000-6,500  
 €3,400-5,600



18

These elegantly-serpentine chairs, designed in the Louis XV manner, relate to the fashionable 'French' or 'cabriole' chairs of the 1760s and 70s such as were illustrated by Thomas Chippendale in his *Gentleman and Cabinet-Maker's Director*, 1762, pl. XXIII, and Thomas Malton in his *Compleat Treatise on Perspective*, 1775, pl. XXXIII, fig. 131.

19

**A GEORGE II GILTWOOD MIRROR**

CIRCA 1730, IN THE MANNER OF WILLIAM KENT

The rectangular bevelled plate within a panelled and sanded surround, the cresting with foliate scrolls and flowerheads, centred by a pedimented cartouche, with splayed palm fronds, the shaped apron centred by a scallop shell, gilding refreshed 57 x 34 in. (145 x 76 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

Richard Jervoise Esq., Herriard Park, Hampshire, and by descent. Probably with Major F H T Jervoise in the 1950s until sold.

Much of the collection at Herriard Park was dispersed in multiple sales at both Christie's and Sotheby's following the death in 1959 of Major F H T Jervoise, and the house's demolition in 1961. It is likely that this mirror was purchased at around this time. A similar, albeit more heavily ornate mirror, formerly in the collection of the Earl of Haddington, is illustrated in G. Child 'World Mirrors', London, 1990, p.88, fig.87 and another nearly identical sold in these rooms, 27 February 1992, lot 34.



19

■ 20

**A GEORGE II GILTWOOD EAGLE CONSOLE TABLE**

CIRCA 1745, IN THE MANNER OF FRANCIS BRODIE

With associated white marble top above a Vitruvian scroll frieze supported by an eagle with outspread wings and talons gripping a rock-work base, the moulded pedestal base with gadrooned border, regilt

31½ in. (80 cm.) high; 31½ in. (80 cm.) wide;

20½ in. (52 cm.) deep

£6,000–10,000

\$7,900–13,000

€6,700–11,000

This 'Jupiter' eagle console table, appropriate for a 'Roman' banqueting hall, recalls Ovid's *Metamorphoses* of the history of the shepherd Ganymede who was borne aloft by an eagle to serve as Jupiter's attendant at the banquet of the Gods. The pattern may have been invented by Lord Burlington's protégé, the artist architect William Kent (d. 1748), who provided Roman eagles in his illustrations for Alexander Pope's 1725 translation of Homer's *Odyssey*.

The Edinburgh cabinet-maker Francis Brodie featured a related eagle table on his tradesheet, published in 1739 (F. Bamford, *Dictionary of Edinburgh Furniture-Makers*, Leeds, 1983, pl. 24a). Eagle consoles with a secure 18th century provenance are rare, but a notable example is a pair, originally at Glemham Hall, Suffolk and probably supplied to Dudley North about 1725, following his remodelling of his recently purchased house. These were sold anonymously Christie's, New York, 13 April, 2016, lot 30 (\$245,000 including premium). Another related single eagle console table was sold by the late Sir John Gooch, 12th Bt., Benacre Hall, Suffolk, Sotheby's house sale, 9-11 May 2000, lot 163 (£10,800 with premium).



20





21

**21**  
**A VICTORIAN BRASS COLUMN LAMP**  
 19TH CENTURY

The Corinthian column on a square pedestal with Classical maidens, on a stepped plinth with foliate moulding, on paw feet headed by foliate scrolls, with red pleated-silk shade

23 in. (59 cm.) high, excluding fitments

£800-1,200

\$1,100-1,600  
 €900-1,300



22

**22**  
**A REGENCY SIMULATED ROSEWOOD AND PARCEL-GILT CANTERBURY**  
 CIRCA 1815

The simulated bamboo-turned body with three compartments above a single frieze drawer on turned baluster legs, terminating in brass castors

21 in. (53.5 cm.) high; 18¼ in. (46.5 cm.) wide; 13½ in. (34.5 cm.) deep

£1,000-1,500

\$1,400-2,000  
 €1,200-1,700



23

**23**  
**AN EARLY VICTORIAN FIGURED MAHOGANY BAROMETER IN THE FORM OF A VIOLIN**

CIRCA 1840

The silvered dial with various weather indications above a bone rating knob, mercury tube removed

43 in. (109 cm.) high; 12½ in. (32 cm.) wide

£800-1,200

\$1,100-1,600  
 €900-1,300

**PROVENANCE:**

The Norman Adams Legacy, Sotheby's, London, 24 April 2009, lot 152.



24

**24**  
**A GEORGE III MAHOGANY OPEN BOOKCASE**  
 CIRCA 1790

The rectangular top with raised moulded edge, above three graduated shelves with two later carrying handles to the sides, above a frieze drawer, on square tapering legs, and later brass castors, metalware replaced

45½ in. (116 cm.) high; 17¾ in. (45 cm.) wide; 11 in. (28 cm.) deep

£1,000-1,500

\$1,400-2,000  
 €1,200-1,700





■ 25

**A REGENCY MAHOGANY BREAKFRONT BOOKCASE**

CIRCA 1815

Crossbanded overall in 'fiddle-back' mahogany, the superstructure comprising twin glazed doors, enclosing adjustable shelves, flanked by two glazed side doors, enclosing shelves, on shaped breakfront base with twin cupboard doors, flanked by two side doors, each enclosing shelves, on toupie feet, five locks stamped I. BRAMAH PATENT  
78 in. (199 cm.) high; 53 in. (135 cm.) wide; 17 in. (43.5 cm.) deep

£8,000–12,000

\$11,000–16,000

€9,000–13,000

**PROVENANCE:**

With Randolph Ltd., circa 1979.  
With Apter Fredericks, London.

**EXHIBITED:**

Art Treasures, Somerset House, 1979.





26

■ 26

**A GEORGE I GILTWOOD AND GESSO MIRROR**

*CIRCA 1725*

The bevelled plate surrounded by an acanthus-clasped foliate border, the cresting with open foliate pediment centred by Prince-of-Wales feathers, the apron centred by a scallop shell flanked by foliate scrolls, refreshments to gilding  
40 x 18 in. (102 x 46 cm.)

£4,500–5,500

\$5,900–7,200  
€5,100–6,100



27

■ 27

**A REGENCY BRASS HALL LANTERN**

*CIRCA 1820*

The original brass link chain holding a smoke shade, the corona with anthemion-clasped scrolling uprights, the base with inverted finials, the glass panels with one door revealing three light-fittings, later fitted for electricity  
33 in. (84 cm.) high, not including chain

£4,000–6,000

\$5,300–7,800  
€4,500–6,700



28

■ ~ 28

**A GEORGE III MAHOGANY SERPENTINE SIDE CABINET**

CIRCA 1790

Inlaid overall with ebonised and boxwood lines, the shaped top with canted corners above four doors each with an oval medallion and divided by flat pilasters, with ivory escutcheons, the central doors enclosing a sycamore-edged shelf, the outer doors each enclosing two shelves, on square tapering legs with spade feet

34 in. (87 cm.) high; 57 in. (145 cm.) wide; 26 in. (66 cm.) deep

£4,000-6,000

\$5,300-7,800

€4,500-6,700

**PROVENANCE:**

Acquired from H.C. Baxter & Sons, London, 15 March 1966, and thence by descent until sold, Anonymous sale; Christie's London, 14 November 2013, lot 82.



■ ~ 29

**A PAIR OF GEORGE III SATINWOOD AND POLYCHROME-DECORATED DEMI-LUNE SIDE TABLES**

CIRCA 1780

The tulipwood cross-banded top above conforming frieze decorated with ribbon-tied scrolling foliage, on square tapering legs and feet, the decoration refreshed

34½ in. (88 cm.) high; 47 in. (120 cm.) wide; 21½ in. (54.5 cm.) deep (2)

£12,000-18,000

\$16,000-24,000

€14,000-20,000

**PROVENANCE:**

With Pelham Galleries, London.  
With Peter Lipitch Ltd.  
A Private Collection.  
Anonymous sale; Sotheby's, New York, 23 October 2013, lot 98.





■ ~ 30

**A GEORGE III LACQUERED-BRASS MOUNTED PADOUK AND  
POLYCHROME-DECORATED DEMI-LUNE COMMODE**

CIRCA 1775

The satinwood cross-banded top decorated with ribbon-tied foliate garlands, centred by a classical urn within medallion border above a frieze drawer decorated with trailing ivy and flanked by oval tablets depicting Roman emperors, above doors enclosing three shelves, the doors decorated with foliate wreaths and ribbon-tied scrolls flanked by lattice-decorated pillars, on square blind-fluted tapering legs, refreshments to the decoration  
35¼ in. (90 cm.) high; 40½ in. (103 cm.) wide; 18¼ in. (46.5 cm.) deep

£20,000-30,000

\$27,000-39,000  
€23,000-33,000

Although the maker of this commode cannot be firmly identified, its semi-elliptical form is undoubtedly derived from Robert Adam (d. 1792), as illustrated in *Works in Architecture* (1777); for example, the commode for the Countess of Derby's Dressing Room, executed by Mayhew & Ince, and now at Knowsley Hall, Cheshire. Pattern books such as Columbiani's *A New Book of Ornaments* (1775) and Pergolesi's *Designs for various ornaments etc.* (1777-1801) were prevalent providing decorative inspiration for the craftsman. Later, in the 1790s, Seddon, Sons & Shackleton were renowned for contrasting fine timber grounds with polychrome painted ornamentation.





**31**  
**A PAIR OF REGENCY GILTWOOD SMALL CONVEX MIRRORS**  
*CIRCA 1820*

Each circular plate within a slip and ball-encrusted concave surround, surmounted by spread eagle  
 14½ in. (37 cm.) high; 9½ in. (24 cm.) wide (2)

£600–1,000 \$790–1,300  
 €670–1,100

**PROVENANCE:**  
 Anonymous sale; Christie's, London, 14 November 2013, lot 61.



**32**  
**A PAIR OF GEORGE III GILT-METAL-MOUNTED JASPERWARE CANDLESTICKS**  
 BY TURNER AND COMPANY, *CIRCA 1790*

The jasperware bodies decorated with white relief classical figures within oval panels and surrounded by hanging drapery, on gilt-metal spreading bases and ball feet, with later glass storm shades, each stamped TURNER & CO. to underside  
 19½ in. (49.5 cm.) high, including shade (2)

£2,000–3,000 \$2,700–3,900  
 €2,300–3,300

Examples of Turner's work illustrated in *English Dry Bodied Stoneware, Wedgwood and Contemporary manufactures 1774-1830*, London, 1999, by Diana Edwards and Rodney Hampson.





34



34

■ 33

**A REGENCY MAHOGANY AND EBONY INLAID DRUM TABLE**  
 CIRCA 1810

The circular revolving top with later gilt-tooled green leather, above four drawers and four false drawers to the frieze, on turned shaft with downswept tapering legs with brass caps and castors, one drawer with black plastic label for Norman Adams and another with depositary label for 'JAS. HAMMOND, CHANCERY LANE'; three locks stamped GR PATENT beneath a crown, the handles later  
 30¼ in. (77 cm.) high; 41½ in. (105 cm.) diameter

£4,000-6,000

\$5,300-7,800

€4,500-6,700

**PROVENANCE:**

With Norman Adams, 8-10 Hans Road

■ ~† 34

**A PAIR OF GEORGE III SATINWOOD AND MARQUETRY DEMI-LUNE CARD TABLES**  
 CIRCA 1780

Each with hinged baize-lined top banded with tulipwood, amaranth and sycamore, the frieze with oval floral-marquetry medallions, on square-tapering line-inlaid legs with spade feet in rosewood, with partial 'MAPLE'S DEPOSITORY' labels  
 29½ in. (76 cm.) high; 36 in. (92 cm.) wide; 18 in. (46 cm.) deep (2)

£10,000-15,000

\$14,000-20,000

€12,000-17,000



34 (detail of top)









**35**  
**A PAIR OF ORMOLU AND PATINATED-BRONZE-MOUNTED WHITE MARBLE CASSOLETTES**  
 19TH CENTURY

The reversible dome covers with acanthus-clasped berried finials and single socket, above tapering ovoid bodies, mounted on three monopodiae, each headed by a ram's mask linked with later chain suspended swags, a central supporting stem with central ring stretcher, on circular bases with beaded borders, the nozzles marked 'PS'

10½ in. (26.5 cm.) high; 4½ in. (11 cm.) wide

(2)

£3,000-5,000

\$4,000-6,500  
 €3,400-5,600

**36**  
**A PAIR OF GEORGE III ORMOLU-MOUNTED AND PATINATED BRONZE CASSOLETTES**  
 CIRCA 1800

The reversible dome covers with berried finials and single socket, above tapering ovoid bodies, mounted on three acanthus capped monopodiae, each headed by a ram's mask linked with later chain suspended swags, a central supporting stem with central ring stretcher, on circular bases with beaded borders

9¾ in. (25 cm.) high; 3¾ in. (9.5 cm.) diameter

(2)

£3,000-5,000

\$4,000-6,500  
 €3,400-5,600

**37**  
**A GEORGE III MAHOGANY DEMI-LUNE COMMODE**  
 CIRCA 1790

Crossbanded overall in purpleheart, the semi-circular top above two cupboard doors enclosing a shelf, on downswept bracket feet

31 in. (69 cm.) high; 36 in. (91.5 cm.) wide; 17¾ in. (45 cm.) deep

£3,000-5,000

\$4,000-6,500  
 €3,400-5,600



37





38

■ 38

**A GEORGE III GILTWOOD OVAL MIRROR**  
 CIRCA 1760-70

The later plate within a foliate and C-scroll surround with a foliate cresting, regilt  
 48 x 25½ in. (122 x 65 cm.)

£2,500-4,000

\$3,300-5,200  
 €2,800-4,500



39

■ 39

**A GEORGE III GILTWOOD OVAL MIRROR**  
 CIRCA 1770

The associated oval plate surrounded by a *rocaille* and scrolling pierced frame, centred by acorn finial, the upper canopy cresting replaced, regilt  
 53 x 30 in. (35 x 76 cm.)

£2,000-3,000

\$2,700-3,900  
 €2,300-3,300

**PROVENANCE:**

Anonymous sale; Christie's South Kensington, 19 November 2013, lot 137.

■ ~ 40

**A REGENCY ORMOLU AND BRASS-MOUNTED ROSEWOOD SIDE CABINET**  
 CIRCA 1815

The later rounded rectangular fossil marble top above a pair of burgundy pleated-silk backed *grille* doors enclosing one adjustable shelf, flanked by scrolling ormolu-mounted cabriole columns, terminating in hairy-paw mounted feet, on acanthus-mounted plinth base, with inscription to reverse 'M&B'

36 in. (92 cm.) high; 51½ in. (131 cm.) wide; 22 in. (56 cm.) deep

£7,000-10,000

\$9,200-13,000  
 €7,900-11,000



40

■ 41

**A REGENCY GILT-METAL AND GLASS  
SIX-LIGHT CHANDELIER**

CIRCA 1815

With foliate corona hung with graduated chains of faceted beads, the circlet issuing six later foliate scrolling branches hung with tapering pendants, with faceted ball terminal, each branch with later storm shade, fitted for electricity, numbered and lettered, restorations and replacements 49 in. (124.5 cm.) high, approx.

£4,000–6,000

\$5,300–7,800

€4,500–6,700

**PROVENANCE:**

Acquired from Moss Harris in the 1970s.  
With Ronald Phillips.

■ 42

**A LOUIS XV GILTWOOD CONSOLE TABLE**

CIRCA 1740

The later serpentine red-griotte marble top above a frieze carved with foliate decoration centred by a scroll-pierced cartouche of a dog, on conformingly carved cabriole legs joined by a stretcher centred by pierced *rocaille* cartouche, terminating in acanthus-clasped scroll feet, regilt 32¼ in. (82 cm.) high; 40 in. (102 cm.) wide; 20 in. (51 cm.) deep

£3,000–5,000

\$4,000–6,500

€3,400–5,600



41



42





■ 43

**THE MOLLER DINING CHAIRS**

**A SET OF EIGHT GEORGE III MAHOGANY OPEN ARMCHAIRS**

CIRCA 1775, AFTER THE DESIGN BY JAMES WYATT

Six with an oval beaded back headed by a foliate clasp and with three vertical reeded and sunflower centred splats, the beaded arms with scrolled rosette carved terminals above a padded crimson damask covered seat on square tapering channelled and beaded legs headed by rosette tablets and with block feet, six chairs stamped H G, two under other label, five labelled FRANK PARTRIDGE WORKS OF ART 26. KING ST. ST. JAMES'S AND NEW YORK, together with a similar pair with leaf carved oval backs

The set of six each 36¾ in. (94 cm.) high; 23½ in. (60 cm.) wide; 22 in. (56 cm.) deep

The pair of armchairs 37 in. (94 cm.) high; 25 in. (63 cm.) wide; 23½ in. (60 cm.) deep

(8)

£15,000–25,000

\$20,000–33,000

€17,000–28,000

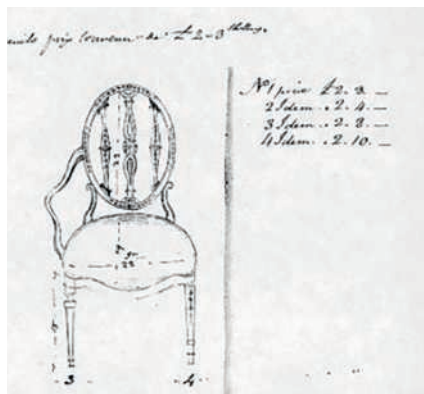
**PROVENANCE:**

With Frank Partridge Ltd., London.

The Moller Collection from Thorncombe Park, Surrey; sold Sotheby's London, 28 May 1982, lots 99 and 100.

Mrs. Asil Nadir, Eaton Square, until sold privately circa 1991.

Anonymous sale; Christie's London, 23 May 2012, lot 372.



The related design by James Wyatt.

Chairs of virtually the same model were exhibited in The International Art Treasures Exhibition C.I.N.O.A. Bath, 1973 illustrated in the catalogue no. 74, pl. 101 and at The Grand Gallery at The Metropolitan Museum of Art, 1975, illustrated p. 220, fig. 215. Although there appears to be no surviving engraved source for this specific chair-back design, very similar chairs with slight variations have been recorded in designs by James Wyatt (d. 1813) and bear similarities to Hepplewhite designs as discussed in R. Edwards, *The Shorter Dictionary of English Furniture*, London, 1977, p.157, fig. 160.

The related 1778 design by James Wyatt with annotations by the Marquis de Marigny (d. 1781) is held by Bibliothèque Jacques Doucet, Société des Amis de la Bibliothèque d'art et d'archéologie. The brother of King Louis XV's mistress Madame de Pompadour, the Marquis and rose to the role of Directeur des Bâtimens du Roi (Director General of the King's Buildings). He was educated by Charles Antoine Coypel, first painter to the king, and his appreciation for the arts developed, later enabling him to influence and guide the artistic tastes of France. The Marquis had a special interest and taste for English furniture and records show in the late 1770s, Wyatt's name was associated with an order for some 108 armchairs and sixty side chairs of a related pattern for the Marquis, who upon his retirement from the King's service was furnishing his Paris hôtel in the English manner, see A. Gordon, 'The Marquis de Marigny's Purchase of English Furniture and Objects', *Furniture History*, 1989, pp. 86-108.

Wyatt had a close working relationship with the London and Lancaster cabinet-makers Messrs. Gillow, who were reproducing and reinterpreting his designs alongside those of Hepplewhite, a well-established cabinet-maker known for his elegant yet light-weight furniture and whose designs were published in Messrs. A. Hepplewhite & Co.'s *The Cabinet-Maker and Upholsterer's Guide*, 1778.

Eric and Ralph Moller were both eminent collectors of English furniture. Eric, in the 1940s and 1950s formed a celebrated collection of at Thorncombe Park, Surrey, the majority of which was sold Sotheby's, London, 18 November 1993. This was just one of several collections created under the expert guidance of the furniture historian R.W Symonds which also provided the basis for his book *Furniture-Making in 17th and 18th Century England*, 1955, although the present chairs were not illustrated.

A set of ten almost identical armchairs formerly in the collection of Mrs. A. E. Roach was sold Christie's, London, 29 November 2001, lot 110 (£102,750 including premium).

88 FULHAM ROAD  
SOLD UNDER THE DIRECTION OF MICHAEL HUGHES LTD AND PETER LIPITCH LTD  
(LOTS 1-76)





■ 44

**A VICTORIAN LACQUERED-BRASS HEXAGONAL LANTERN**

*CIRCA 1850*

Of hexagonal form, with conforming candle-branches and an opening door to one facet, later adapted for electricity  
33 in. (84 in.) high, approx.

£3,000-5,000

\$4,000-6,500

€3,400-5,600

**PROVENANCE:**

By repute, Knypersley Hall, Staffordshire.

The Ross Hamilton Collection; sold Christie's South Kensington, 27 February 2013, lot 207.

■ 45

**A PAIR OF IRISH GEORGE III BRASS-BOUND MAHOGANY PLATE BUCKETS**

*CIRCA 1770*

Each circular body with brass bands and swing handle, with later brass liners  
16 in. (41 cm.) high; 14 in. (38 cm.) diameter (2)

£4,000-6,000

\$5,300-7,800

€4,500-6,700

**PROVENANCE:**

By repute in the collection of the Pettigrew family who left Ireland in the late 19th century for South Wales.



45



46



47



**46**  
**TWO CHINESE COPPER-RED-GLAZED VASES**  
 19TH CENTURY

Each vase on giltwood base, mounted as lamps, with pleated-silk shade  
 16 in. (40.5 cm.) high, excluding fitments; and similar

£800–1,200

\$1,100–1,600  
 €900–1,300

**47**  
**A PAIR OF CHINESE CLOISSONNE ENAMEL VASE LAMPS**  
 LATE 19TH/EARLY 20TH CENTURY

Later brass-mounted and fitted for electricity, each with cotton shade  
 17¾ in. (45 cm.) high, excluding fitments

£1,000–1,500

\$1,400–2,000  
 €1,200–1,700

**~ 48**  
**A REGENCY BRASS-INLAID ROSEWOOD CENTRE TABLE**  
 CIRCA 1815

The circular tilting top with foliate brass-inlaid border, above panelled  
 spreading triangular support and base, on foliate-cast scrolled feet, with  
 recessed anti-friction castors  
 26¾ in. (68 cm.) high; 48 in. (122 cm.) diameter

£4,000–6,000

\$5,300–7,800  
 €4,500–6,700

**PROVENANCE:**  
 Property from a direct descendant of General Thomas Gage; Sotheby's  
 New York 1 May 2003, lot 723.  
 Anonymous sale; Christie's New York, 14-15 April 2011, lot 484.



48



■ ~ 49

**A REGENCY ROSEWOOD AND BRASS-MOUNTED LIBRARY TABLE**

CIRCA 1815-20, IN THE MANNER OF LOUIS LE GAIGNEUR

The gilt-tooled green leather-lined top with a foliate brass-mounted edge above a panelled frieze with two cedar and mahogany-drawers divided by tablet with a shell and foliate-framed bearded mask, with ebony cock beading overall on square tapering legs headed by anthemion clasps and with brass caps and castors 30½ in. (78 cm.) high; 56½ in. (144 cm.) wide; 36 in. (91 cm.) deep

£20,000-30,000

\$27,000-39,000

€23,000-33,000

**LITERATURE:**

G. Hannen, *Fanfare for Europe*, London 1973, p. 188.

The library table belongs to a distinct group featuring exotic timbers, extravagant brass mounts and sometimes brass ('*buhl*') inlay which are associated with the *oeuvre* of Louis le Gaigneur, a French immigrant cabinet-maker who had established his '*buhl manufactory*' at 19 Queen Street, Edgware Road, by 1815. Le Gaigneur was among a group of craftsmen who were patronised by the Prince Regent, later George IV, when furnishing Carlton House between 1783 and 1814. At first Carlton House reflected the Prince's francophile taste, but by the early 19th century he was employing English manufacturers who favoured a heavy '*neo-antique*' manner. In 1815, the Prince made advance payment of £500 to le Gaigneur for two library writing-tables heavily decorated with '*buhl*' marquetry, now at Windsor Castle (G.F. Laking, *The Furniture of Windsor Castle*, 1905, p.114). Other makers working in a similar style who were employed by the Prince included Tatham, Bailey and Saunders who supplied the magnificent ormolu-mounted mahogany desk for Carlton House in 1811, and Thomas Parker (fl. 1805 - 1830) who supplied '*buhl tables with stands richly ornamented with with chased brass mouldings*' and '*two round buhl tables*' in 1817 (G. Beard & C. Gilbert, *Dictionary of English Furniture Makers 1660 - 1840*, Leeds 1986). Many such tables and cabinets display a similar wreathed river-god mount.

An almost identical table was exhibited by Peter Francis, Beauchamp Place, in *Fanfare for Europe - The British Art Market*, London, January 1973 (illustrated on p. 188 of the brochure), while another similar which had been at Painshill Park, Surrey, in the late 19th century was sold Christie's, London, 2 February 1995. Another with the same bronze mounts on an ebony-veneered and ebonised carcass, was sold anonymously Christie's, Paris, 7 November 2012, lot 364.



The related table illustrated in *Fanfare for Europe*.







The façade of the satinwood and ribbon-banded cabinet is inset with an Etruscan pearl-wreathed tablet that is japanned with an antique/arabesque border framing a golden tablet with medallion vignette of a Neapolitan harbour; while the side tablets feature similar shipping scenes in the manner of the French artist Dominic Serres, R.A. (d. 1793), Marine Painter-in-Ordinary to George III. Such vignettes were fanciful or 'Romantic' depictions of well-known scenes to those who had embarked on the Grand Tour; in 1778, Paul Sandby published *Part of Naples, with the Ruined Tower of St Vincent*, which is an almost identical landscape except for the Italian figures, which replace the English figures in this example (British Museum, 1872.0713.465). In evocation of the Water Element, the purple ground border is decorated en grisaille in trompe l'oeil bronze-green, with bull-rushes framing Neptune's trident supported by water-spouting dolphins embowed on a pearled water-run; while the spandrel medallions feature ancient heroes.

Such decorative furniture was popularised by the contemporary *peintre ébénistes*. A related bonheur du jour writing-table decorated with scenes painted in 1792 by Serres' son and successor John Thomas Serres (d. 1825) is in the Lady Lever Art Gallery (P. Macquoid, *The Lady Lever Art Gallery; English Furniture*, London, 1928, no. 342, pl. 85). Serres Junior worked for a time in Liverpool and his views of its port were published in 1797/98. A related cabinet incorporating a Wedgwood medallion has been attributed to Messrs Seddon, Sons & Shackleton (see C. Gilbert, 'Seddon, Sons & Shackleton', *Furniture History*, 1997, fig. 36).

■ ~ 50

**A GEORGE III PAINTED-COPPER MOUNTED AND INLAID-SATINWOOD SECRETAIRE-CABINET**

CIRCA 1790, THE PAINTED PANELS IN THE MANNER OF DOMINIC SERRES R.A. (1722-1793)

Banded overall in kingwood, the later grey figured marble top above copper-inset panels on three sides depicting marine scenes within classical borders, the hinged front opening to a tooled green leather writing-surface and seven conforming frieze drawers, on square tapering legs inlaid with ebony, with printed label '13' to reverse

55½ in. (141 cm.) high, 29 in. (74 cm.) wide, 19 in. (48 cm.) deep

£10,000-15,000

\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

Anonymous sale; Christie's New York, 17 October 2008, lot 110.

The colourful cabinet, intended for a lady's reception/dressing-room, is designed in the French/antique fashion popularised by Thomas Sheraton's *The Cabinet-Maker and Upholsterer's Drawing Book*, 1793, with its leather-lined secretaire fall concealing a drawer-nest that is likely to have been intended for a shell collection.





■ 51

**A GEORGE III GILTWOOD WINDOW SEAT**

ATTRIBUTED TO JOHN LINNELL, CIRCA 1775

The padded oval ends above a serpentine Greek- scrolled front rail centred by ribbon-tied foliate apron, on square tapering legs, covered in original scrim, regilt

28 in. (71 cm.) high; 45¼ in. (115 cm.) wide; 18 in. (46 cm) deep

£3,000–5,000

\$4,000–6,500

€3,400–5,600

**PROVENANCE:**

Probably originally acquired for Malahide Castle, County Dublin or Auchinleck House, Ayrshire and by descent, Milo, 7th Lord Talbot of Malahide CMG (1912-1973) until sold by his executors; Malahide Castle; Christie's House Sale, 10-12 May 1976, lot 73 'A Set of Five Giltwood Window Seats'.

**LITERATURE:**

Two stools: C. Hussey, 'Malahide Castle, Co. Dublin II', *Country Life*, 25 April 1947, pp. 763, illustrated in the Miniature room.

It is not clear when the set of five giltwood stools, attributed to Linnell, entered the collection at Malahide but they were possibly a component of the new 'Georgian' schemes implemented at the Castle from 1765 onwards, by Margaret, 1st Baroness Talbot of Malahide and her husband Richard Talbot. The collection at Malahide was added to extensively over the course of the Talbot's tenure, through marriage and inheritance, and another possibility, in regard to the present lot, is that it was added following the dispersal of the family's Scottish house, Auchinleck in Ayrshire, a neo-classical house, during the early years of the twentieth-century.

A very similar pair of stools, albeit with heavier carving, were sold Sotheby's London, 9 July 1999, lot 16 (£20,700, including premium).



The giltwood stool at Malahide Castle © Country Life Images.





52

■ 52

**A GEORGE III ROSEWOOD AND SATINWOOD OCTAGONAL CENTRE TABLE**

CIRCA 1780

The top banded in holly and crossbanded in tulipwood, on a turned shaft and sabre legs with brass caps and castors  
 28¼ in. (72 cm.) high; 33¼ in. (85 cm.) wide

£2,500-4,000

\$3,300-5,200

€2,800-4,500

■ 53

**A GEORGE III GILTWOOD OVAL MIRROR**

CIRCA 1760

The plate within a pierced foliate border, with a foliate and C-scroll cresting hung with flowering and fruiting swags to the sides, regilt  
 39 x 23½ in. (99 x 60 cm.)

£3,000-5,000

\$4,000-6,500

€3,400-5,600



53

■ 54

**A PAIR OF GEORGE II MAHOGANY SIDE CHAIRS**

CIRCA 1745

Each with scrolled top rail above a solid vase-shaped splat, with padded drop-in seat covered in gold silk damask, on cabriole legs and raised pad feet, one inscribed 'VII', the other 'VI'  
 39 in. (99 cm.) high; 22¾ in. (58 cm.) wide;  
 20¾ in. (53 cm.) deep

(2)

£1,500-2,500

\$2,000-3,300

€1,700-2,800



54





■ 55

**A GEORGE III MAHOGANY SERPENTINE COMMODE**  
*CIRCA 1770, IN THE MANNER OF HENRY HILL*

The inverted superstructure with two panelled doors, enclosing a fitted interior of serpentine drawers and pigeon holes, above a sliding top and with four graduated drawers, each with two swan-neck handles, with shaped apron and terminating in scrolling keeled angles and feet, repairs to feet

43 in. (109 cm.) high; 42 in. (105 cm.) wide; 24 in. (60 cm.) deep

£20,000-30,000

\$27,000-39,000

€23,000-33,000

**PROVENANCE:**

With Jeremy Ltd., London.

A Private British Collection; sold Sotheby's, 30 April 2013, lot 446.

See lot 6 for note on Henry Hill.





56



57

■ 56

**A LOUIS XVI ORMOLU-MOUNTED MAHOGANY TABLE-A-ÉCRIRE**

CIRCA 1785

The white veined marble top with balustrade three-quarter gallery, above a beaded frieze drawer with various compartments, and originally with writing slope or slide now lacking, on fluted tapering legs joined by balustrade-galleried undertier, with later ormolu cuffs and wooden castors

30¼ in. (76.5 cm.) high; 19¾ in. (50 cm.) wide; 12½ in. (31.5 cm.) deep

\$2,000–3,300  
€1,700–2,800

■ 57

**A VICTORIAN MAHOGANY BUTLER'S TRAY**

CIRCA 1870

The panelled tray with rounded folding sides with hinges

5½ in. (14 cm.) high; 29½ in. (75 cm.) wide; 20½ in. (52 cm.) deep

\$1,100–1,600  
€900–1,300



58

■ ~ 58

**A REGENCY SET OF FOUR ROSEWOOD QUARTETTO TABLES**

CIRCA 1800

Each rectangular satinwood crossbanded top with turned slender supports on downswep feet joined by curved stretcher to the rear

The largest: 29½ in. (75 cm.) high; 19¾ in. (49 cm.) wide; 14 in. (35.5 cm.) deep (4)

£3,000–5,000

\$4,000–6,500  
€3,400–5,600

■ ~ 59

**A PAIR OF GEORGE III SATINWOOD  
D-SHAPED SIDE TABLES**  
18TH CENTURY

Each with a shaped breakfront top crossbanded in tulipwood and with amaranth and boxwood stringing above a conforming inlaid frieze, on square tapering legs terminating in later block feet, each formerly but not originally with drawer 32¼ in. (82 cm.) high; 31½ in. (80 cm.) wide; 15¾ in. (42 in.) deep (2)

£6,000-10,000

\$7,900-13,000

€6,700-11,000



59

■ ~ 60

**A GEORGE III SATINWOOD WORK-TABLE**  
CIRCA 1780

The tulipwood and sycamore cross-banded rectangular top, above frieze drawer enclosing original gilt-tooled morocco leather writing-slide and 'hidden' drawer with various compartments, with green silk rising-screen to the rear, and a green pleated-silk workbox beneath, on square tapering legs, terminating in brass castors 30½ in. (77.5 cm.) high; 22 in. (56 cm.) wide; 18¼ in. (46.5 cm.) deep

£2,000-3,000

\$2,700-3,900

€2,300-3,300



60

■ 61

**A GEORGE III MAHOGANY SIDE TABLE**

THIRD QUARTER 18TH CENTURY, IN THE MANNER OF JOHN COBB

The serpentine rectangular top above slide and false frieze drawer, with false slide and false frieze drawer to the left side; flanked by false slide and frieze drawer to the opposing side with fitted compartments, on tapering cabriole legs joined by shaped undertier, with chalk inscription reading 'green baize Moller'

30 in. (76 cm.) high; 23 in. (58.5 cm.) wide; 15 in. (38 cm.) deep

£2,500-4,000

\$3,300-5,200

€2,800-4,500



61

**PROVENANCE:**

Possibly Eric Moller at Thorncombe Park, Surrey (according to chalk inscription).





**62**

**A MATCHED PAIR OF CHINESE GREEN-GLAZED POTTERY VASES**

HAN DYNASTY (266 BC-AD 220)

Each of *Hu* form, on later ebonised stands, mounted as lamps, with pleated-silk shade 18¼ in. (46.5 cm.) high, excluding fitments (2)

£2,000-3,000

\$2,700-3,900

€2,300-3,300



**~ 63**

**A REGENCY BRASS-MOUNTED BURR-ELM AND HOLLY AND OAK MARQUETRY OPEN BOOKCASE**

ATTRIBUTED TO GEORGE BULLOCK, CIRCA 1825

The rectangular superstructure with open recess, above long frieze drawer inlaid with scrolling foliage flanked by brass flowerheads, above two adjustable open shelves flanked by foliate-inlaid columns, on turned fluted feet, the sides with foliate-inlaid columns and frieze surmounted by brass flowerheads, the handles centred by ivory 47¼ in. (120.5 cm.) high; 41½ in. (106 cm.) wide; 14½ in (37 cm.) deep

£5,000-8,000

\$6,600-10,000

€5,600-8,900

This interesting bookcase has many of the features characteristic of George Bullock's workshop, most notably the holly and oak marquetry, the brass mounts and the black staining to the drawer lining. A group of furniture with very similar marquetry was sold from Tew Park, Oxfordshire (Christie's house sale, 27-29 May 1987), which were commissioned by Matthew Robinson Boulton from Bullock and Morant.





64

■ 64

**A PAIR OF REGENCY EBONISED AND PARCEL-GILT OPEN ARMCHAIRS**

*CIRCA 1800, IN THE MANNER OF THOMAS HOPE*

Each rectangular curved tablet top rail inset with green striped silk padded panel, above a pierced X-frame splat centred by a patera, with moulded downswept arms on acanthus-clasped supports, above caned seat with green striped silk squab cushion, above a reeded seat rail, on fluted sabre legs, the decoration refreshed

34 in. (87 cm.) high; 22 in. (56 cm.) wide; 21 in. (53.5 cm.) deep (2)

£4,000–6,000

\$5,300–7,800  
€4,500–6,700

■ ~65

**A REGENCY ROSEWOOD AND INLAID LIBRARY TABLE**

*CIRCA 1810*

The rounded rectangular top above a central long drawer opening to both sides with brass leopard mask handles, flanked by two short drawers, the arrangement repeated to the reverse and with inlaid panels to each angle, on end supports joined by stretcher, terminating in brass caps and castors

29 in. (75 cm.) high; 47½ in. (121 cm.) wide; 31 in. (80 cm.) deep

£4,000–6,000

\$5,300–7,800  
€4,500–6,700



65





66

**66**

**A NEAR PAIR OF CHINESE 'BAMBOO'  
FORM STONEWARE LAMPS**

19TH CENTURY, PROBABLY GUANGDONG  
WARE

Each glazed body simulating bamboo, on giltwood  
bases, with silk shades, probably adapted from  
something larger

13½ in. (34 cm.) high, excluding fittings; and  
similar (2)

£800-1,200

\$1,100-1,600  
€900-1,300



67

**67**

**A GEORGE III SATINWOOD AND  
AMARANTH CABINET**

CIRCA 1780

The rectangular top crossbanded in amaranth,  
above two oval panelled doors lined in later green  
pleated-silk enclosing two adjustable shelves,  
the doors flanked by two columns terminating in  
baluster feet, the reverse with old depository label  
for 'WHITE & CO., LTD., BOURNEMOUTH' for  
'MRS BAKER, NO. 239'

31½ in. (80 cm.) high; 13¾ in. (30 cm.) wide;  
34 in. (87 cm.) deep

£3,000-5,000

\$4,000-6,500  
€3,400-5,600

**PROVENANCE:**

Mrs. Baker (according to paper label).  
Acquired from Sidney Block, Hinde Street.

■ ~ 68

**A GEORGE III SATINWOOD SIDE CABINET**

CIRCA 1790

With tulipwood crossbanding and ebony stringing overall, the superstructure with three-quarter ormolu gallery above three graduated open selves above cedar-lined long frieze drawer, above a pair of in-curved brass grille doors with green pleated-silk curtains, the doors enclosing three adjustable shelves, on short square tapering legs with brass caps and castors

£4,000–6,000

\$5,300–7,800

€4,500–6,700

**PROVENANCE:**

New Hall Manor, Salisbury, Wiltshire.

A Private Collection at High Hall, Dorset until sold.

Anonymous sale; Christie's London, 18 November 2010, lot 132.



■ 69

**A GEORGE III MAHOGANY BONHEUR-DU-JOUR**

CIRCA 1790

The shaped and boxwood inlaid superstructure with two open bookshelves, above a fold out gilt-tooled leather writing surface, above twin frieze drawers and two cupboard doors, enclosing a fitted shelf, on square tapering legs

£1,000–2,000

\$1,400–2,600

€1,200–2,200





■ 70

**A MATCHED PAIR OF GEORGE III MAHOGANY COMMODES**  
ATTRIBUTED TO WRIGHT AND ELWICK, *CIRCA 1760*

The shaped top above three graduated bowed drawers, flanked by two cupboard doors with elongated quatrefoil panels enclosing an open shelf, above two smaller drawers, on flanking plinth bases, the original metalware of scrolling foliate design

32¼ in. (82 cm.) high; 39¾ in. (101 cm.) wide; 19½ in. (48.5 cm.) deep (2)

£20,000–30,000

\$27,000–39,000

€23,000–33,000

The related Commode from Nostell Priory



#### WRIGHT AND ELWICK

The design of these splendid 'pier commode tables' can be attributed to the London-trained 'Upholders' Richard Wright and Edward Elwick, who traded at the 'Glass & Cabinet Ware House' in Wakefield, Yorkshire. The partnership lasted between 1747 and 1771. Much of the furniture attributed to Wright and Elwick shares similar traits including a close adherence to designs by Thomas Chippendale; both Wright and Elwick subscribed separately to the 1754 edition of Chippendale's *Director*.

These commodes reflect Chippendale's promotion of novel 'modern' architecture fusing various different architectural styles. Its doors are embellished in the Gothic manner with reeded mouldings cusped in arched tablets; while the drawers' reed-banding frames golden bas-relief cartouches of richly-sculpted ormolu escutcheons that reflect the French 'picturesque' fashion lauded in William Hogarth's, *Analysis of Beauty*, 1753. Their reed-banded rectangular top is elegantly curved above a central nest of drawers in an elliptic bay that echoes the triumphal-arched recess incorporated in its drawer-fitted base.

A distinct group of commodes of this design is known, including:

1. A commode sold by the Earl Fitzwilliam from Wentworth Woodhouse; Christie's at Spencer House, London, 15 July 1948, lot 110, later sold anonymously, Christie's, London, 18 November 1982, lot 174, and again Bonhams, New York, 4 March 2015, lot 1200 (\$13,750 including premium). This commode and one of the present matched pair share identical mounts.

2. A commode sold anonymously, Sotheby's New York, 27 January 1996, lot 318 (reputedly from J. P. Morgan, illustrated in F. Lewis Hinckley, *A Directory of Queen Anne, Early Georgian and Chippendale Furniture*, New York, 1971, p. 238, pl. 429). The mounts on this commode are of a mid-18th century rococo-chinoiserie pattern; it also features carrying-handles at each side.

3. A commode sold 'The Property of the late Anne, Lady Hollenden', Christie's, London, 23 November 2006, lot 10 (£48,000 including premium). This commode and one of the present matched pair share identical mounts.

4. A pair sold from the estate of William C. Reilly, Christie's, New York, 11 June 2010, lot 429 (\$40,000 including premium).

5. Most recently, a commode with neo classical drawer handles, was sold anonymously, Christie's, London, 19 May 2016, lot 173 (£13,750 including premium).

A further variation of this model but on shaped bracket feet was at Nostell Priory, Wakefield, Yorkshire in 1906 and is illustrated in P. Macquoid, *The Age of Mahogany*, 1906, fig. 135. Another in sabcicu but with 'Chinese' pattern bracket feet was sold at the Wentworth sale, Christie's, London, 8 July 1998, lot 69 (£29,900 including premium).





71

■ ~ 71

**A REGENCY BRASS-INLAID ROSEWOOD BREAKFAST TABLE**  
CIRCA 1810

The rounded rectangular tilt-top with inlaid brass lines, fleur-de-lys and ebony-centred stars, raised on tapered central column with quadripartite splayed legs with brass leaf-cast mounts, terminating in later brass paw feet and castors

28½ in. (71 cm.) high; 67 in. (170 cm.) wide; 48 in. (122 cm.) deep

£4,000-6,000

\$5,300-7,800

€4,500-6,700



72

■ 72

**A GEORGE II MAHOGANY CENTRE TABLE**  
CIRCA 1740

The moulded rectangular top with re-entrant angles, above a shaped frieze, on lambrequin-headed cabriole legs and raised pad feet, the top possibly replaced

26½ in. (67 cm.) high; 31 in. (79 cm.) wide; 19½ in. (49 cm.) deep

£3,000-5,000

\$4,000-6,500

€3,400-5,600

**PROVENANCE:**

The Norman Adams Legacy 1923-2009; sold Sotheby's, London, 21 April 2009, lot 82.



~73

**A VICTORIAN FLORAL SHELL WORK GARNITURE**  
MID-19TH CENTURY

Each ornament styled as floral arrangements emitting from vases decorated in imitation of blue john and sanded 'jasperware', on a base of shells, corals and crustaceans, with glass domes and supported on mahogany stands with turned feet

The largest: 30¼ in. (77 cm.) high; 12¾ in. (32 cm.) diameter

The pair: 24 in. (61 cm.) high; 9½ in. (24 cm.) diameter

(3)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

A related shellwork ornament, now in the Victoria and Albert Museum is illustrated in Ralph Edwards' *Dictionary of English Furniture*, London, 1954 revised edition, vol. III, page 116.





74



75



~ 74

**A PAIR OF GEORGE III MAHOGANY KNIFE BOXES**

CIRCA 1770

The sloped hinged tops inlaid with urns and crossbanded in tulipwood with boxwood and ebony stringing, opening to reveal fitted interior, with silver-plate locks  
 15 in. (38 cm.) high; 8½ in. (22 cm.) wide;  
 13¼ in. (33.5 cm.) deep

£1,500-2,500

\$2,000-3,300  
 €1,700-2,800

(2)

75

**A PAIR OF BRASS-BOUND MAHOGANY PLATE BUCKETS**

LATE 19TH CENTURY

Each circular pierced and fluted body with brass bands and swing handle, with later brass liners  
 14½ in. (37 cm.) high; 12½ in. (32 cm.) diameter (2)

£4,000-6,000

\$5,300-7,800  
 €4,500-6,700

**PROVENANCE:**

By repute at Dromoland Castle, Co. Clare, Ireland and by descent.  
 Purchased from The Hon. Grania O'Brien (daughter of the 16th Lord Inchiquin) in 1962.  
 Woolley and Wallis, Salisbury, 5 July 2011, lot 94.

■ ~ 76

**A GEORGE III MAHOGANY SERPENTINE SIDE CABINET**

CIRCA 1790

With satinwood and ebony banding overall, the shaped rectangular top above three graduated drawers with ivory escutcheons, flanked by doors, one side enclosing a single shelf, two shelves to the other, on square tapering legs with spade feet  
 34½ in. (88 cm.) high; 57 in. (145 cm.) wide;  
 24½ in. (62.5 cm.) deep

£4,000-6,000

\$5,300-7,800  
 €4,500-6,700

**PROVENANCE:**

Mr Pickes, '1812, Feb. 13' No. 8, lot 40 (£10.15s.0d), according to label.  
 Anonymous sale; Christie's London, 23 May 2013, lot 77.



76



THE PROPERTY OF A GENTLEMAN  
FROM BELMONT HOUSE, EAST SUSSEX  
(LOTS 77-90)



THE PROPERTY OF A GENTLEMAN  
FROM BELMONT HOUSE, EAST SUSSEX  
(LOTS 77-90)



■ 77

**A PAIR OF SPANISH LEADED GLASS AND NICKEL-PLATED CHANDELIERS**

*CIRCA 1900, ATTRIBUTED TO THE REAL FABRICA DE CRISTALES DE LA GRANJA*

Of three graduated tiers of overhanging and scrolled air-twist branches, hung with leaves and needle-shaped drops, fitted for electricity, restorations and replacements  
44 in. (112 cm.) high; 28 in. (71 cm.) diam.

(2)

£12,000-18,000

\$16,000-24,000

€14,000-20,000

**PROVENANCE:**

Acquired from Rose Uniacke, London, 25 July 2011.

■ 78

**A GEORGE III GREY-PAINTED SERPENTINE SIDE TABLE**

CIRCA 1790

The later serpentine marble top above a fluted frieze centred by an oval patera, on canted square tapering legs carved with interlaced husks and headed by an urn, on block feet, the underside inscribed in pencil 'A&H...?' and with label inscribed in ink '210' previously over-decorated in green, with later crossbrace and capping to rails

35½ in. (90 cm.) high; 51¼ in. (131.5 cm.) wide; 27½ in. (70 cm.) deep

£15,000-25,000

\$20,000-33,000

€17,000-28,000

**PROVENANCE:**

Anonymous sale; Phillips London, 27 November 2001, lot 74.

Acquired from Godson & Coles, London, 8 March 2007.

The pier-table frame, designed in the elegant George III Roman fashion of the 1770s, celebrates lyric poetry. Its frieze, comprises a ribbon-guilloche of Cupid's darts amongst antique-flutes, and displays tablets with 'Apollo' sunflowered medallions inspired by the temple ceiling at Palmyra (R. Wood, *Ruins of the Temple of the Sun at Palmyra*, 1753). These alternate with *bas-relief* tablets of sacred palm-wreathed urns, and these project at the cut and hollowed angles above the herm-tapered legs, which are festooned with poetic laurels framed in sunk tablets and entwined with 'Venus' pearls in the 'Etruscan' fashion. The urn embellishments reflect the Roman 'columbarium' style introduced in the 1760s by the court architects Sir William Chambers (d. 1796) and Robert Adam (d. 1792), and adopted by the leading cabinet-makers and upholsterers such as Messrs. Mayhew and Ince. In the mid-1770s the latter supplied Blenheim Palace with a mahogany pier-commode-table, which was designed under Chambers' direction with hermed pilasters similarly festooned in laurel that was carved in Etruscan-black ebony (H. Roberts, 'Furniture for the 4th Duke of Marlborough', *Furniture History*, 1994, pp. 117-149, fig. 26).

A pair of George III mahogany card-tables with closely related carved frieze was sold anonymously, Christie's, London, 28 November 2002, lot 102.





THE PROPERTY OF A GENTLEMAN  
FROM BELMONT HOUSE, EAST SUSSEX  
(LOTS 77-90)



79

■ 79  
**A GEORGE III EBONISED AND PARCEL-GILT DECORATED  
TRIPLE CHAIRBACK SOFA**

*CIRCA 1790, POSSIBLY BY GILLOWS*

The rectangular carved top rail decorated with trelliswork, above a lozenge-pierced triple chairback above a caned seat, on turned legs and brass castors, with later white buttoned squab cushion and five various velvet and linen cushions

34 in. (87 cm.) high; 71 in. (181.5 cm.) wide; 27 in. (69 cm.) deep

£2,000-3,000

\$2,700-3,900

€2,300-3,300

■ 80  
**A PAIR OF ARTIFICIAL COADE STONE URNS**  
EARLY 19TH CENTURY AND LATER

Each with lotus finials above a beaded spreading lid, the lobed bodies with a continuous frieze of flowerheads, on spreading socles and later square bases with impressed stamped COADE, restorations, bases and socles replaced (2)

£6,000-10,000

\$7,900-13,000

€6,700-11,000



80

THE PROPERTY OF A GENTLEMAN  
FROM BELMONT HOUSE, EAST SUSSEX  
(LOTS 77-90)



■ ~ 81

**A GEORGE III FRUITWOOD-INLAID, HAREWOOD AND  
TULIPWOOD PEMBROKE TABLE**

ATTRIBUTED TO MAYHEW AND INCE, *CIRCA* 1765

The rectangular twin-flap top with re-entrant corners and ebonised border, centred by a central inlaid oval and with a border of inlaid anthemions and honeysuckle, with a single drawer to the frieze with alternate false drawer, on tapering square legs inlaid with an urn above trailing foliage, on block feet with castors, the handles replaced

29 in. (74 cm.) high; 36¼ in. (93 cm.) wide; 25 in. (64 cm.) deep, with flaps

£8,000-12,000

\$11,000-16,000

€9,000-13,000

**PROVENANCE:**

Acquired from Apter-Fredericks Ltd., London, 24 March 2011.



■ 82

**A PAIR OF GEORGE III PARCEL-GILT AND GREEN-PAINTED BERGERES**

ATTRIBUTED TO THOMAS CHIPPENDALE THE YOUNGER, CIRCA 1805

Each arched and bowed top rail above a spirally-twisted splat, the top rail terminating in scrolled arms on Egyptian sphinx busts, above a caned seat with tassel-buttoned squab cushion, on fluted square tapering legs terminating in brass caps and castors, redecorated, with batten carrying-holes, one chair marked 'IIII' to each rail; the other 'II' to each rail, regilt and with traces of original decoration

32½ in. (82 cm.) high; 25¼ in. (64 cm.) wide; 20½ in. (52 cm.) deep (2)

£12,000-18,000 \$16,000-24,000  
€14,000-20,000

**PROVENANCE:**

By repute: Barbara Hutton.  
Anonymous sale; Christie's, London, 18 November 1993, one armchair from lot 50, the other from lot 51. Acquired from Godson & Coles by the present owner.

**COMPARATIVE LITERATURE:**

J. Goodison, 'Thomas Chippendale the Younger at Stourhead', *Furniture History*, vol. 41, 2005, pp. 60, 62, 86, 102 and figs. 6, 38, 39.

The model for this pair of parcel-gilt and green painted armchairs corresponds to a set of French-inspired mahogany armchairs supplied by Thomas Chippendale the Younger (d. 1822) to Sir Richard Colt Hoare for the Library at Stourhead, Wiltshire.

From 1795 to 1820, Chippendale was commissioned to supply furniture and furnishings for Stourhead, and on 24 May 1805, the accounts record a set of '8 Mahogany Chairs with circular Backs broad sweep pannell'd tops with Scrole Elbows, carved Egyptian heads & fluted therm feet, the rails moulded & carved, cane seats & brass socket castors for Library' that totalled £76, which are closely comparable (J. Goodison, 'Thomas Chippendale the Younger at Stourhead', *Furniture History*, vol. 41, 2005, p. 86, no. 29; p. 201). The chairs were accompanied by '8 thick Quilted Cushions for ditto covered with fine Athenian red Cloth tyed down with Yellow & black tuft. 1 of the cushions covered with Yellow leather' at £21 (*ibid.*).

Other furniture in the Stourhead Library also featured carved heads, a splendid Library table with philosophers' and Egyptian heads, and a mahogany table, likewise with Egyptian heads. The Stourhead Library armchairs were later illustrated in a watercolour drawing of the Library by J.C. Buckler (July 1811) (*ibid.*, p. 67, fig. 6).

Chippendale is believed to have visited Paris in the early 19th century where he made sketches of French furniture (*ibid.*, p. 60). The present armchairs, and the armchairs at Stourhead, 'show French influence in the manner in which the broad yoke-shaped top rail extends round in one piece to form the arm rests; in the way in which one piece of mahogany is used for the front legs rising to support the arm rests; and in the circular shaped seats. Chippendale was probably the first cabinet-maker in England to use Egyptian motifs on his furniture, a motif in use in France from the late 1790s' (*ibid.*).

Three pairs of these armchairs including the present pair sold Christie's, London, 18 November 1993, lots 50-52 (each £10,350 including premium) (this pair, one chair from lot 50, another from lot 51). A further pair of white-painted mahogany armchairs of this design sold Christie's, London, 17 November 1994, lot 59 (£10,350 including premium).



The model at Stourhead, Wiltshire © National Trust Images

THE PROPERTY OF A GENTLEMAN  
FROM BELMONT HOUSE, EAST SUSSEX  
(LOTS 77-90)



83



■ 83

**A PAIR OF GEORGE III GILTWOOD AND CREAM-PAINTED BERGERES**

ATTRIBUTED TO FRANCOIS HERVE, CIRCA 1790

Each with padded rectangular back, arms and seat covered in blue woven velvet and beaded throughout, the rectangular back with rosette terminals, the downswept arms with tapering turned, spirally-fluted and leaf-carved uprights, on tapering turned fluted legs, headed by rosette panels, each with green-covered scatter cushion, redecorated, with old ivorine labels '41' and '43' to the underside

36½ in. (93 cm.) high; 28¾ in. (73 cm.) wide; 29 in. (74 cm.) deep (2)

£7,000-10,000

\$9,200-13,000

€7,900-11,000

The present lot relates closely to the pair of bergères, within a suite, supplied by Holland and Daguerre and made by François Hervé, for George, 2nd Earl Spencer (1758 - 1834) for the Countess Spencer's Dressing Room at Althorp (see 'Treasures from Althorp', *Exhibition Catalogue*, London, 1970, fig. 16). The Spencer pair with parcel-gilt and white decoration were sold in these rooms, The Spencer House Sale, 8 July 2010, lot 1051 (£44,450 including premium).



The related chair by François Hervé, sold from Althorp.



■ 84

**A PAIR OF FRENCH ORMOLU-MOUNTED PORPHYRY VASES AND COVERS**

IN THE LOUIS XVI STYLE, BY MAISON MILLET, PARIS, LAST QUARTER 19TH CENTURY

Each cover with pomegranate finial above a waisted neck and ovoid body with a scrolled rose-branch band flanked by Bacchic masks, on a spreading laurel-wreathed socle and square foot, on a square fixed base signed 'Millet à Paris' 25 in. (64 cm.) high (2)

£20,000–30,000

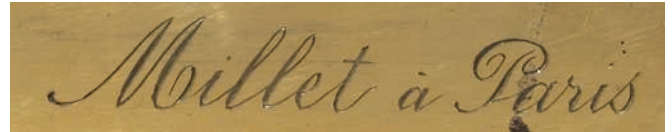
\$27,000–39,000

€23,000–33,000

**PROVENANCE:**

Anonymous sale; Christie's London, 22 September 2011, lot 28.

Established by Théodore Millet in 1853, the Maison Millet operated until 1902 from premises at 11, rue Jacques-Coeur, Paris, before relocating to 23, boulevard Beaumarchais. Specialising in '*meubles et bronzes d'art, genre ancien et moderne*', with an accent on the Louis XV and XVI styles, Millet won awards in Paris and London including a gold medal at the 1889 *Paris Exposition Universelle*, a *Grand Prix* in 1900 and three further *diplômes d'honneur* and four *médailles d'or*. In 1902 the firm was authorised by the director of the Palace of Versailles to replicate Marie-Antoinette's celebrated *Grand cabinet à bijoux*. An auction of the firm's inventory was held in 1906 and they finally ceased trading in 1918.



THE PROPERTY OF A GENTLEMAN  
FROM BELMONT HOUSE, EAST SUSSEX  
(LOTS 77-90)



85

■ 85

**A GEORGE III MAHOGANY CLOTHES PRESS**

*CIRCA 1760*

The broken pediment above a foliate and guilloche-carved frieze and a pair of fielded panelled doors enclosing five cedar trays above two short and four graduated long drawers and shaped bracket feet, with a Maple's depository label for 'Tayleur'

90½ in. (230 cm.) high; 52½ in. (134 cm.) wide; 25½ in. (65 cm) deep

£6,000-10,000

\$7,900-13,000

€6,700-11,000

**PROVENANCE:**

A descendent of Robert Child, a private collection in Bath.

Acquired from Roderic Haugh Antiques Ltd, London, 12 May 2005.



86

■ 86

**A GEORGE III MAHOGANY CORNER CABINET**

*CIRCA 1770*

The dentil-moulded broken pediment above an oval reserve inlaid with Prince-of-Wales feathers above two pairs of panelled doors enclosing a blue-painted interior with three shelves above three conforming small drawers and a slide, between fluted canted angles, the lower section with two cupboard doors with similar interior and a shelf, on shaped pedestal base

86 in. (219 cm.) high; 41½ in. (105.5 cm.) wide; 24½ in. (62 cm.) deep

£3,000-5,000

\$4,000-6,500

€3,400-5,600

**PROVENANCE:**

Acquired from Lennox Cato, Edenbridge, 1 December 2005.

87

**A GEORGE III BRASS-MOUNTED EBONISED STRIKING TABLE  
CLOCK WITH TRIP REPEAT**

JAMES TREGENT, LONDON, CIRCA 1780

CASE: the inverted bell top case with ring handle, later pinecone finials and pierced foliate sound frets, on bracket feet DIAL: engraved break arch brass dial with rococo spandrels, the silvered chapter ring with Roman hours and Arabic five minutes, with mock pendulum and date aperture, subsidiary dials for *strike/silent* and rise and fall regulation to arch and silvered signature plaque *Jams Tregent/London* MOVEMENT: two train gut fusee eight-day movement with six pillars, verge escapement, rack striking to bell, with trip repeat, engraved back plate unsigned

15½ in. (39.5 cm.) high; 10 in. (25.5 cm.) wide; 7 in. (18 cm.) deep

£6,000–10,000

\$7,900–13,000

€6,700–11,000

**PROVENANCE:**

Acquired from Anthony Woodburn, Lewes, 14th January 2008.

James Tregent listed as member of the Clockmakers' Company 1781-1808. Watchmaker to the Prince of Wales.



87

88

**A WILLIAM AND MARY REPOUSSE BRASS-MOUNTED EBONY  
STRIKING TABLE CLOCK WITH PULL QUARTER REPEAT**

JONATHAN LOWNDES, LONDON, CIRCA 1695

CASE: with foliate clasp ring handle and ball finials, silk-backed pierced sound fret to front DIAL: the brass dial with winged cherub spandrels, silvered chapter ring with Roman hours and Arabic five minutes, the matted centre with mock pendulum, date aperture and ringed winding holes MOVEMENT: two train fusee movement with five pillars, verge escapement, internal rack strike on bell, pull quarter repeat on three bells and strike/no strike, the engraved back plate signed *Jonat Lowndes/London*

13½ in. (34 cm.) high; 10¼ in. (26 cm.) wide; 6½ in. (16.5 cm.) deep

£6,000–10,000

\$7,900–13,000

€6,700–11,000

**PROVENANCE:**

Acquired from Anthony Woodburn, Lewes, 14th January 2008.

Jonathan Lowndes listed as member of the Clockmakers' Company 1680-1710.



88 (detail)



88

THE PROPERTY OF A GENTLEMAN  
FROM BELMONT HOUSE, EAST SUSSEX  
(LOTS 77-90)



89

■ 89

**A GEORGE III MAHOGANY STRIKING LONGCASE CLOCK**

ALLAM AND CLEMENTS, LONDON, CIRCA 1780

CASE: with architectural pediment above reeded canted angles to hood DIAL: the silvered dial with Roman hours and Arabic five minutes, with subsidiary seconds ring and date aperture, signed *Allam & Clements/Bond Street/London*, strike/silent lever at III MOVEMENT: the eight-day movement with five pillars, recoil anchor escapement and rack striking to bell  
82½ in. (209.5 cm.) high; 19½ in. (49.5 cm.) wide; 10½ in. (26.5 cm.) deep

£6,000-10,000

\$7,900-13,000  
€6,700-11,000

**PROVENANCE:**

Acquired from Anthony Woodburn, Lewes, 2nd March 2008.

Allam & Clements are listed as working 1764-1795.

■ 90

**A REGENCY BRASS-INLAID EBONISED TIMEPIECE BRACKET CLOCK WITH MUSICAL MOVEMENT**

GEORGE WILKINS, LONDON, CIRCA 1820

CASE: surmounted by a pinecone finial and inlaid with swags, quatrefoils, and floral motifs, the finial, upper mouldings and bracket later DIAL: white enamel dial with Roman hours and signed *GEO. WILKINS/FRITH ST. SOHO*, tune selection dial beneath concealed by door MOVEMENT: chain fusee timepiece movement with dead beat escapement, this movement mounted on a chain fusee musical movement playing three tunes on eight bells, tripped every hour or at will

22½ in. (57 cm.) high, overall; 8½ in. (22 cm.) wide; 6 in. (15 cm.) deep

£5,000-8,000

\$6,600-10,000  
€5,600-8,900

**PROVENANCE:**

By repute, this clock was a gift from the Duke of Windsor to his friend Graham Dilley Esq., vicar of Lubenham, Leicestershire, a decorated submariner also known as 'The Sporting Parson'.

Purchased by Albert Odmark from Oliver Bentley, Leicester, May 1961.

The Albert Odmark Collection of Important Clocks and Watches, Christie's, London, 11 March 2005, Lot 303.

Acquired by the present owner from Anthony Woodburn, Lewes, 14th June 2010.

George Wilkins listed as working 1809-1824.



90

■ 91

**A GEORGE II GILTWOOD MIRROR**

CIRCA 1750

The later rectangular plate within a C-scroll and beaded surround, the cresting centred by crouching eagle within a broken pediment with flowerheads to the angles, the sides hung with flowerheads and fruiting vines, regilt, and with restorations

60 x 29 in. (152.5 x 74 cm.)

£4,000–8,000

\$5,300–10,000

€4,500–8,900

THE PROPERTY OF A GENTLEMAN

■ 92

**A WILLIAM IV GILTWOOD AND COMPOSITION, SCAGLIOLA AND PAINTED SIDE TABLE**

THE ITALIAN SCAGLIOLA ATTRIBUTED TO THE DELLA VALLE BROTHERS, CIRCA 1835

The rounded rectangular top depicting a continental landscape with a waterside mill and a fountain and a *tromp l'oeil* beaded border, the frieze with rosette clasps, on scrolled foliate cabriole supports with a mirrored back and marble plinth base, the plinth probably replaced

35½ in. (90 cm.) high; 37½ in. (95 cm.) wide; 16¾ in. (43 in.) deep

£7,000–10,000

\$9,200–13,000

€7,900–11,000

This charming table top decorated with a scene is exemplary of the work of the Della Valle brothers. Pietro and his brother Giuseppe Della Valle were Italy's foremost scagliola artists of the mid-19th century. The brothers received silver and bronze medals in the exhibitions in Florence in 1839, 1841 and 1844 and one of their tables was honoured in the *Great Exhibition* in London in 1851. Comparable scagliola tops with beaded or 'pearled' borders attributed to Pietro Della Valle, are illustrated in E. Colle, *Il Mobile Impero in Italia, Arredi E Decorazioni d'Interni dal 1800 al 1843*, London 2000, nr.73 and in A.M. Massinelli, *Scagliola, L'arte della pietra di lina*, Rome 1997, ill. 49 - 49b.

Related scagliola table tops with similar landscape views and pearled borders were sold from the collection of the Earl and Countess of Dunraven, Adare Manor, Co. Limerick, Christie's house sale, 9-10 June 1982, lot 302, and another possibly supplied to the 11th Viscount Kilmorey (d.1818) for Mourne Park, Co. Down, Christie's New York, 25 April 2008, lot 79.



91



92 (the scagliola top)



92

**A REGENCY BRASS-MOUNTED MARBLE, BLACK-PAINTED AND GILT CAST-IRON GUERIDON**

ATTRIBUTED TO WILLIAM AND GEORGE BULLOCK, *CIRCA* 1815

The pink Elvan granite and green Mona marble circular top centred by a Florentine pietra dura roundel, supported by three eagle-headed supports terminating in claw feet on shaped tripartite base, redecorated 31 in. (79 cm.) high; 25 in. (63.5 cm.) diameter

£15,000–25,000

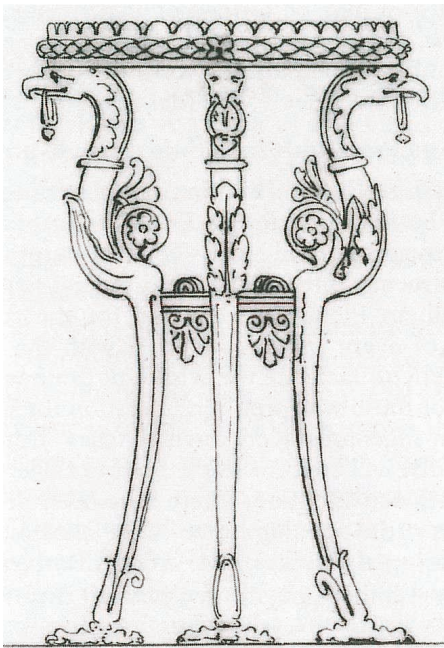
\$20,000–33,000  
€17,000–28,000

The design for the base of this gueridon is possibly the earliest example of the close collaboration between William Bullock (*circa* 1773–1849) and his better-known brother, George (1782/3–1818). The design patent was registered by William under the Garrard Act of 21 June 1798, 'An Act for encouraging the Art of making new Models and Casts of Busts, and other Things therein mentioned' (M. Levy, 'The Roman Gallery at the Egyptian Hall, Piccadilly, and some tripods by William Bullock and George Bullock', *Furniture History Society*, vol. 33, 1997, p. 237). Inspired by antiquity, and made fashionable in early 19th century publications by, for example, Percier and Fontaine and Thomas Hope, the form illustrates a design at the forefront of Grand Tour-inspired taste (*ibid.*). The present gueridon is closely related to a pair of tripod stands supplied in 1814 by George Bullock to Samuel J. Day of Hinton House, near Bath, now in the Walker Art Gallery, Liverpool. These 'bronzed Griffin tripods', according to a statement dated 28 December 1814, had been invoiced on 18 June 1814 at a cost of £18 18s. The '2 Circular Do. [bronzed] Pedestals to stand upon' cost £4 4s' (*ibid.*, p. 236). The legs of each of the Hinton House tripods are stamped 'W. BULLOCK PUB. 1 JUNE 1805'. Furthermore, a tripod, seemingly of the same design, is featured in an engraving of *circa* 1813 of the interior of William's newly opened Egyptian Hall in Piccadilly (*ibid.*, fig. 5).

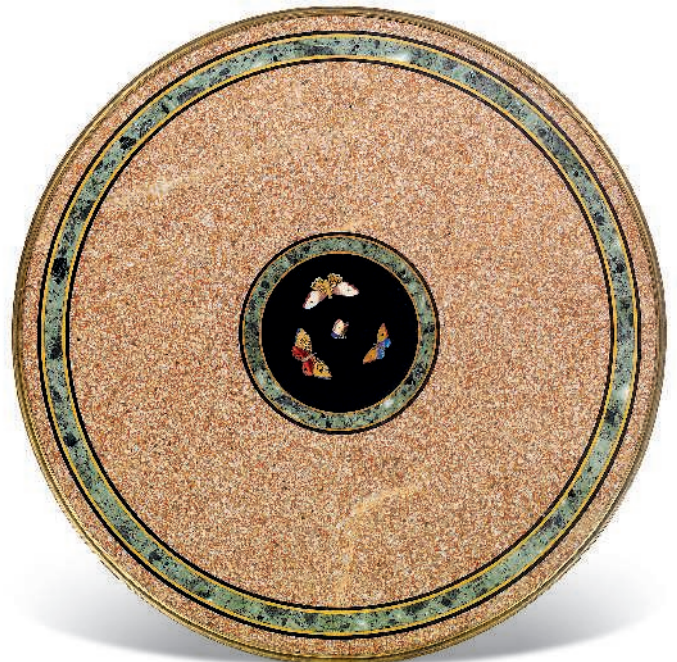
However, the inclusion of 'PUB' rather than 'INV' or 'INVENTIT' on this stamp suggests it may have been George rather than William, who originally designed and probably modelled these supports (R. Edwards, 'George Bullock and Sculpture', *Connoisseur*, July 1969, p. 172). This is reinforced by a very similar tripod design by George in the *Wilkinson Tracings* (Levy, *op. cit.*, p. 235, fig. 7). Interestingly, lot 80 of 'The Whole of the Finished Stock Of that highly ingenious Artist, Mr. George Bullock, Dec.' is possibly a similar gueridon/tripod stand, described as, 'A tripod-stand, supported by cast-metal eagle silvered standards, with a small circular statuary marble top, 2 ft. 8 high' ('Mr. Christie, on the premises, No. 4 Tenterden Street, Hanover Square', 3 May 1819).

The predominant stone of the statuary marble gueridon top is possibly English porphyry from St. Austell in Cornwall, known as Elvan. Alternatively, it could have originated from the Mona marble works, which were owned by George Bullock. The Bullock sale catalogue dated 3 May 1819 refers to 'porphyry-coloured Mona Marble', 'Mona porphyry' and 'red Mona marble' (lots 59, 60 and 47). Likewise, the encircling bands of *verde antico* are probably from the same marble works. In 1811, this was described as, 'a beautiful Green Stone which is found in a part of the island of Angelsea the property of Mr George Bullock', and in the 1819 catalogue is mentioned as 'green Mona' or 'Mona, verde antique marble' (lots 50, 61). The central roundel is possibly a piece of Derbyshire black marble inlaid with coloured hardstones to form butterflies in the Florentine fashion.

Another table with specimen marble top, of the same scale and with virtually identical supports is illustrated in H. Blairman & Sons Ltd., *Furniture and Works of Art*, 1996, no. 8. The latter had a Derbyshire provenance and was by repute a gift from the 6th Duke of Devonshire, although the marbles in the top are Italian rather than British. Another specimen marble and ebony centre table with related supports was offered Christie's, London, 10 May 2006, lot 55.



Tripod design by George Bullock from the *Wilkinson Tracings*. City Museum and Art Gallery, Birmingham, inv. no. M.3.74





PROPERTY FROM A PRIVATE COLLECTION  
(LOTS 94-99)



94

94

**A 'GIRL-IN-A-SWING' GOLD AND ENAMEL-MOUNTED SCENT-BOTTLE AND STOPPER**

CIRCA 1755, CHARLES GOUYN'S FACTORY, ST. JAMES'S, THE MOUNTS POSSIBLY SLIGHTLY LATER

Modelled as a colourful bird, the white enamel collar inscribed 'CHARMANTE'; the base painted with flowers  
2 7/8 in. (6.6 cm.) high overall

£1,200-1,800

\$1,600-2,400  
€1,400-2,000

A closely related example of this model is in the Victoria and Albert Museum, London, museum no. 414:287/-1885 and another example was sold in these Rooms on 17 May 2017, lot 104 (£10,625 including premium).

95

**TWO 'GIRL-IN-A-SWING' GOLD-MOUNTED SCENT-BOTTLES AND TWO STOPPERS**

CIRCA 1755, CHARLES GOUYN'S FACTORY, ST. JAMES'S

The first modelled as a lady seated before a tree-stump with a basket of grapes, the second as a lady standing beside a dalmatian dog, holding a bird and with a basket of flowers on her back

The first example - 3 1/2 in. (8.9 cm.) high overall

The second example - 2 7/8 in. (6.6 cm.) high overall

(2)

£1,200-1,800

\$1,600-2,400  
€1,400-2,000

An example of the scented-bottle modelled as a lady and dalmatian, from the Lady Charlotte Schriever collection, is in the Victoria and Albert Museum, London, museum no. 414:298-1885.



95



96

96

**A CHELSEA GOLD-MOUNTED DOUBLE SCENT-BOTTLE AND STOPPERS**

CIRCA 1755

Modelled as a nun standing before a tree-stump, holding an open book inscribed 'Charitas', the base painted with flower sprays within a gilt dentil rim  
4 1/4 in. (10.8 cm.) high overall

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

An example from the Irwin Untermyer Collection is in the Metropolitan Museum of Art, New York, museum no. 1971.75.14a-c.





97



97

**A CHELSEA GOLD-MOUNTED SCENT-BOTTLE AND STOPPER AND AN ENGLISH PORCELAIN SCENT-BOTTLE AND STOPPER**  
CIRCA 1755-60

The Chelsea example modelled as a bouquet of apple blossom and buds issuing from a tripod branch base, the stopper formed as a single flower, the English example modelled as a ribbon-tied bouquet of flowers  
Chelsea example - 2½ in. (6.7 cm.) high overall; English example - 2¾ in. (7 cm.) high overall (2)

£1,500-2,000

\$2,000-2,600  
€1,700-2,200

98

**TWO CHELSEA GOLD-MOUNTED SCENT-BOTTLES AND STOPPERS**

CIRCA 1760, THE MOUNTS PROBABLY CONTEMPORARY

The first modelled with Cupid leaning around a tree-stump, shooting a heart with an arrow, wearing a ribbon inscribed 'JE PERCE SANS FAIRE SOUFFRIR', the second with a seated gardener holding a basket of flowers inscribed 'CUEILLI POUR LA PLUS BELLE', accompanied by a dog and a boy  
The first example - 3¾ in. (8.6 cm.) high overall  
The second example - 3 in. (7.5 cm.) high overall (2)

£1,000-1,500

\$1,400-2,000  
€1,200-1,700



98



99

99

**A CHELSEA GOLD-MOUNTED SCENT-BOTTLE AND STOPPER AND TWO CONTINENTAL PORCELAIN SCENT-BOTTLES AND STOPPERS**

THE CHELSEA EXAMPLE CIRCA 1760, THE CONTINENTAL EXAMPLES 19TH CENTURY

The Chelsea example modelled as a seated bagpiper, the Continental examples as a standing lady with a basket of flowers on her back and a basketweave vase of flowers

The Chelsea example - 2½ in. (6.7 cm.) high overall

(3)

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

THE PROPERTY OF A LADY

■ 100

**A SCOTTISH GEORGE III GILTWOOD MIRROR**

BY WILLIAM MATHIE, EDINBURGH, *CIRCA* 1760-61

The shaped cornice hung with foliage above an arrangement of large and small mirrors within architectural, rockwork and C-scroll framing, the sides with a pair of monkeys wearing hats seated at the bases of palm trees and with perched ho ho birds above, the apron centred by spreading reeds and an upturned urn, some border plates eighteenth century, regilt in the 19th century, the reverse with chalk drawing of ho ho bird and Christie's stock number '71JA' and 'no 3' in the same hand relating to the 1947 consignment (Earl of Wemyss, May 29th 1947 - '4 mirrors')  
100 x 61 in. (254 x 155 cm.)

£30,000–50,000

\$40,000–65,000

€34,000–56,000

**PROVENANCE:**

Supplied by William Mathie to Francis Charteris, 7th Earl of Wemyss (1723-1808), for Amisfield House, near Haddington, Scotland, in 1760-61, and thence by descent. Probably moved to Gosford House, Longniddry after 1883, until sold Christie's, London, 29 May 1947, lot 72, to Rubin (Pelham Galleries). Acquired at that time by Colonel and Mrs Leonard Messel, 104 Lancaster Gate and thence by descent.

**LITERATURE:**

Christie, Manson & Woods, *Inventory of Works of Art and Plate of Artistic or Historic Interest at Gosford House, Longniddry*, December, 1937, recorded in 'The East Sitting Room: A Chippendale Mirror in carved gilt frame with open scrolls, trees, birds and monkeys - 100in x 60in'.



Francis Charteris, 7th Earl of Wemyss (1723-1808), after Sir Joshua Reynolds.  
Courtesy of The National Galleries of Scotland.

A LOOKING GLASS BY WILLIAM MATHIE  
SUPPLIED TO THE EARL OF WEMYSS





Amisfield House © The Collection of the Earl of Wemyss & March.

This finely crafted English Rococo pier glass, with its Chinoiserie motifs of playful monkeys sporting jesters' caps, Ho Ho birds and *rocaille*, was supplied in 1760-61 by William Mathie, an Edinburgh wright (furniture maker), and contemporary of Thomas Chippendale, to Francis Charteris, 7th Earl of Wemyss (1723-1808), for his new house at Amisfield, near Haddington, Scotland. It remained in the collection of the Earls of Wemyss, from the late 19th century, at Gosford House, Longniddry, until sold by Christie's in 1947 (Christie's, London, 29 May 1947, lot 72).

#### FRANCIS CHARTERIS, 7TH EARL OF WEMYSS, AMISFIELD HOUSE AND WILLIAM MATHIE

The pier glass was part of the important furnishings commissioned by Lord Wemyss for the house he had built between 1756 and 1759 at Amisfield (originally known in this period as 'New Milns') to the designs of Isaac Ware, illustrated in his *Complete Body of Architecture* (1756), and since demolished (1928). The mirror was one of several supplied by William Mathie in 1760-61, as recorded in Lord Wemyss' 'Cash book':

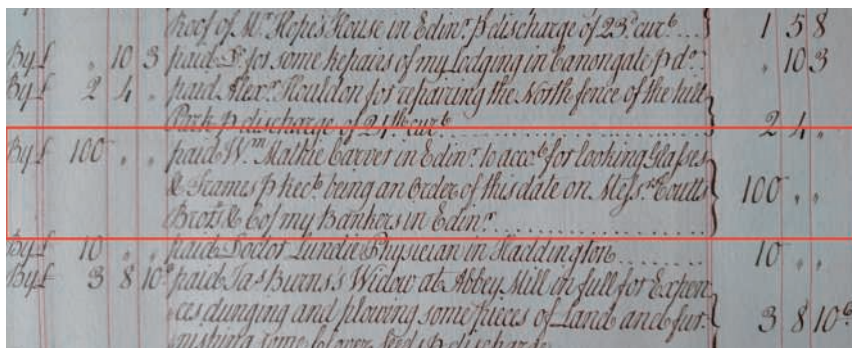
- '1760 / Decr 26 / Paid Wm Mathie Carver in Edinr to an Accot for looking Glasses & Frames pr Rect being an Order of this date on Messrs Coutts Bross & C of my Bankers in Edinr £100';
- '1761 / June 24 / Paid Will. Mathie Carver in Edinr as his Expences to Moffat, packing Glasses & bringing them to Edinr £6 5'
- '1761 / Decr 31 / Paid Will Mathie Carver in Edr in full of looking Glasses £56 19 11d

(Private archive, NRA(S) 208/40, vol. 2, 'being the expenses of the Hon. Francis Charteris relating to his new house at Amisfield, Haddington, East Lothian, his Edinburgh houses, and other estates').

It is closely related to other mirrors and a picture frame still at Gosford House that based on their stylistic affinities are also undoubtedly by Mathie, and it was almost certainly *en suite* with a large overmantel mirror, now in the 'Pink or South Sitting Room', which is closely comparable in its overall form and decoration of sinuous and entwining foliate branches, with similar seated anthropomorphic monkeys, likewise sheltering under palm trees. The reverse of this mirror is inscribed with a 'no. 3', and a rare, probably preliminary, drawing of a Ho Ho bird, undoubtedly in the craftsman's hand. The numbering suggesting that this mirror was one of several supplied by Mathie to Lord Wemyss.

Mathie's skill lay in the panache with which he executed his carved mirror frames: '*Mathie knew a real joy in their creation. Trailing flowers cascade from one rococo scroll to another; aspiring plants with spiky leaves entwine themselves about the more solid framework of the glasses; gilded grass grows thickly about the inner frame*' (F. Bamford, 'Two Scottish Wrights at Dumfries House, *Furniture History*, vol. 9, 1973, p. 86).

The commission for Lord Wemyss occurred a year after Mathie supplied a set of magnificent mirrors, probably while journeyman wright to the Edinburgh furniture maker, Alexander Peter, for William Crichton-Dalrymple, 5th Earl of Dumfries at Dumfries House, Ayrshire. Amongst these were a pair of pier glasses for the 'Dining-Room', supplied in 1759 at a cost of £28, and a pair of Chinese mirrors, originally painted in white and gold. Mathie also supplied mirrors for the principal bedrooms at Dumfries House in addition to picture frames, the most splendid being the frame for a Jacopo Bassano (c. 1510-1592) painting.



Detail of cash book © The Collection of the Earl of Wemyss & March

Mathie's mirror frames at Dumfries House were to be sold as part of the contents by Christie's in 2007 ('Dumfries House: A Chippendale Commission', Christie's, London, 12-13 July 2007, lots 55, 210, 240, 250) before the house and its contents were saved for the nation. The discovery of the Mathie commission for Lord Wemyss is particularly significant when compared with the work he undertook for Dumfries House, which came to £240.

Mathie had other notable commissions in Scotland: in 1757, he created a picture frame for Sir James Clerk, 7th Baronet (d. 1784) at Penicuik House, which still remains there to this day, and between 1760-2, he worked for Lord Milton at Saltoun Hall, East Lothian, deploying his skills as a carver to produce mirror frames and other carved work.

In the same period, Lord Wemyss acquired a remarkable pair of Chinoiserie daybeds for Amisfield, which is still in the Wemyss collection, and now at Stanway House, Gloucestershire that are related to a design for 'A Chinese Sopha', specifically the notion of a pagoda-like canopy, in Thomas Chippendale's first edition of the *Director* (1754), plate XXVI (C. Hussey, 'Made by Chippendale? The Amisfield Day-beds', *Country Life*, 15 July 1965, p. 184). Such canopies were probably added to existing settees inspired by Chinese taste and Chippendale's design (*ibid.*). Both Lord Wemyss, 'The Hon. Francis Chartres of Ampsfield Esq.' and his spouse, 'The Rt. Hon. Lady Catherine Chartres', were subscribers to Chippendale's 1754 *Director*, and one of their copies survives at Gosford. To date, no craftsman has been identified as the maker of these daybeds although they were almost certainly Scottish, possibly Peter, and inspired by Chippendale's canopy design.

The 1947 sale catalogue from which this pier glass was sold includes a number of other 'Chinese' works of art, some of which may have originated from Lord Wemyss' collection at Amisfield, including lacquer cabinets, chests, 'Chippendale' mirrors - one with a pagoda ornament - and ormolu-mounted Chinese porcelain.

The furniture from Amisfield is unlikely to have been moved to Gosford before the late-19th century. Although work on Gosford started in the 1790s to the designs of Robert Adam (d. 1792), it was not completed until 1800, and was initially intended as a villa. Neither Francis Charteris's grandson, the 8th Earl, or his son, the 'hunting Earl' (1795-1883) liked Gosford (the 8th Earl demolished its wings), preferring to live at Amisfield or Stanway, and it was not until the tenure of Frank 'the collector' (the 10th Earl, 1818-1914), who succeeded his father in 1883 that Gosford became the principal Scottish family seat. The 10th Earl rebuilt the wings of Gosford on a magnificent scale soon after inheriting the title in 1883 and the possibility of a late-19th century move to Gosford is supported by the gilding analysis of this pier glass, which has evidence of just two periods of gilding, the original mid-18th century water-based gilding, and a second late-19th century oil-based gilding, a date that ties in with the 10th Earl's rehabilitation of Gosford.

## THE DESIGN

The form of this pier glass undoubtedly derives from the designs of Matthias Lock, a disciple of Chippendale; the title page and plate 6 of Lock's *Six Sconces*, first issued in 1744, and re-issued in 1768, and particularly Lock and Copland's subsequent designs, published in *A New Book of Ornaments*, 1752, show 'Looking Glass Frames' of similar form that fully embrace the Chinoiserie style of the present pier glass (M. Heckscher, 'Lock and Copland: A Catalogue of the Engraved Ornament', *Furniture History*, vol. 15, 1979, plates 1, 6, 37, 39). *Singerie* (monkey) subjects make a first appearance in England in the late 1730s and '40s and are found on panels and ceiling paintings at Syon House, Middlesex and Wentworth Castle, Yorkshire, the latter executed by the Frenchman, Andien de Clermont, who made great use of prints particularly by Jacques Callot and Jean-Antoine Watteau. The title page of Jean Pillement's *A New Book of Chinese Ornaments* (1757) shows a similar poised anthropomorphic monkey (J. Cornforth, 'Of Gods, Grapes and Monkeys', *Country Life*, 11 March 1993, p. 60; M. Gordon-Smith, *Pillement*, Cracow, 2006, pl. 7).

We are grateful to Dr Sebastian Pryke for his assistance in the compilation of this note.





101



THE PROPERTY OF A LADY

■ ~ 101

**A PAIR OF REGENCY ORMOLU-MOUNTED ROSEWOOD SIDE CABINETS**

EARLY 19TH CENTURY

Each with a rectangular satinwood-banded top above a frieze centred by a foliate clasp and with satyr masks, above a pair of pleated fabric-doors, one enclosing one shelf, the other two shelves, flanked by panelled stiles, on turned feet, minor differences in size, one cabinet with replaced feet  
 32½ in. (82 cm.) high; 36 in. (91 cm.) wide; 12¾ in. (33 cm.) deep (2)

£5,000–8,000

\$6,600–10,000  
 €5,600–8,900

■ ~ 102

**A REGENCY ROSEWOOD LIBRARY TABLE**

CIRCA 1820-30

The rectangular top with a lapetted edge and two mahogany-lined frieze drawers to each side, on panelled and scrolled standard end supports joined by a lotus-lapetted stretcher, on scrolled reeded and foliate legs with brass anti-friction castors

29 in. (74 cm.) high; 57½ in. (146 cm.) wide; 35 in. (89 cm.) deep

£6,000–10,000

\$7,900–13,000  
 €6,700–11,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 12 February 1998, lot 383.



102

■ 103

**A MATCHED PAIR OF VICTORIAN MAHOGANY 'CURULE' ARMCHAIRS**  
BY GREGORY AND CO. AFTER THE DESIGN  
BY THOMAS HOPE, CIRCA 1870

Each with curved tablet top rail with strigilated panel centred by a patera between turned reeded uprights surmounted by reeded egg finials, the reeded and block arms, above a close-nailed dark green leather padded seat, on fluted X-frame supports joined by turned and reeded stretchers, one chair stamped twice GREGORY & CO, the unstamped chair with repairs  
38½ in. (98 cm.) high; 23¼ in. (59 cm.) wide;  
23¼ in. (59 cm.) deep (2)

£8,000-12,000 \$11,000-16,000  
€9,000-13,000

This 'Regency' pattern of 'ancient curule' chair, popularised in Thomas Hope, *Household Furniture and Interior Decoration*, 1807, pls. VII and XX, nos. 3 & 4., formed part of the 'artistic furniture' collection executed by Gregory & Co., who were established in Regent Street in 1861, (see D. Watkin and P. Hewatt-Jaboor eds, *Thomas Hope*, London, 2008, no. 79).



103

■ 104

**A PAIR OF VICTORIAN BRASS AND GONCALO ALVES THREE-TIER ETAGERES**  
19TH CENTURY

Of typical form, with ball finials and castors, old depository label to underside for 'Richard Pool, Fleet, Hants' and 'Mrs Kirby'  
28½ in. (72 cm.) high; 15 in. (38 cm.) wide;  
14½ in. (37 cm.) deep (2)

£5,000-8,000 \$6,600-10,000  
€5,600-8,900



104



△ 105

**A PAIR OF GEORGE III ORMOLU, CUT GLASS AND WEDGWOOD JASPERWARE THREE-LIGHT CANDELABRA IN THE MANNER OF PARKER & PERRY, CIRCA 1780**

Each with an arrangement of scrolled branches and obelisks supporting scalloped canopies hung with pear-shaped drops and nozzles and drip pans, with further draped chains of faceted beads, the plinths with jasperware panels, on stepped bases with ball feet, restorations and replacement 28½ in. (73 cm.) high (2)

£10,000–15,000

\$14,000–20,000  
€12,000–17,000

**PROVENANCE:**

Acquired from Harry Winston, New York, and thence in a UK private collection.

William Parker (d.1784) founded his company in Fleet Street in the early 1760s, possibly by means of taking over the established business of Jerom Johnson, and was among the most prominent manufacturers of glass chandeliers, girandoles and candelabra in the second half of the 18th century. The business flourished, with many prestigious commissions such as for the New Assembly Rooms, Bath, for William Beckford, and for the Dukes of Devonshire for both Chatsworth, circa 1782-3, and later at Devonshire House, London in the 1820's and 1830's. Between 1783 and 1786 Parker supplied chandeliers to the Prince of Wales for Carlton House, London, at a cost of nearly £2500.

In 1817 Parker's son entered into formal partnership with the Perry family (they eventually merged to become Perry & Co. in 1820) and continued to enjoy success. In 1835 George Perry boasted 'We trust that our having made the greater part of the lustres for the late King, and our being now employed in making those for the new Palace of his present Majesty (William IV), will be some guarantee for the character of our Manufacture.'

The candelabra correspond closely to neo classical patterns that were manufactured and promoted in the 1780s by William Parker, in particular in drawings or instructional diagrams for assembly that were supplied by, now in the Metropolitan Museum of Art, New York (see Martin Mortimer, *The English Glass Chandelier*, Woodbridge, 2000, pp. 94 - 110). The glass pattern relates to that of a pair of Wedgwood candelabra that are likely to have been supplied to Queen Charlotte, who decorated a room at Frogmore, Windsor with scenes in the manner of Lady Templetown's 'paper cuts' published by Tomkins in 1790 (A. Kelly, *Decorative Wedgwood*, London, 1965, fig. 74; and J. Cornforth, 'Frogmore House - I', *Country Life*, 16 August 1990, p. 50).

A related pair of candelabra with jasper bases, possibly supplied to the Sturt family for Crichel, Dorset was sold Christie's, London, 23 May 2013, lot 155 (£21,250 including premium).





**106**

**A PAIR OF GEORGE III BLUE JOHN OBELISKS**  
LATE 18TH / EARLY 19TH CENTURY

Each of tapering form on square plinths bordered with white and Ashford black marble  
25½ in. (65 cm.) high

£10,000–15,000

(2)

\$14,000–20,000  
€12,000–17,000

Sir Nathaniel Curzon (d. 1804) displayed similar 'pyramids' beside the 'marble vases' on the 'Corridore' chimneypiece at Kedleston, Derbyshire, where they were recorded in 1804 (*Kedleston Hall, Guide Book*, 1977, p. 14). Curzon did much to promote the extraction of blue john from Derbyshire mines in the 18th century, and its architectural and decorative use.

In 1762 he introduced a tablet of Blue John, known as 'Miller's Vein', in the chimneypiece frieze of his State Apartment at Kedleston. As a consequence, a small industry grew around the mines producing artefacts and 'objets d'art' for eighteenth century tourists who visited the spa towns of Derbyshire.

The industrialist Matthew Boulton bought one such obelisk in 1768, when he wrote that he had found a use for 'Blew John...which is proper for turning into vases'; and obelisk drawings also feature in his Pattern Book (N. Goodison, *Ormolu: The Work of Matthew Boulton*, London, 1974, pp. 30, 138 and fig. 166). Similar obelisks are displayed in the Buxton Museum and Art Gallery, Derbyshire.

A similar pair of obelisks was sold from the collection of Akko van Acker, Christie's, London, 19 May 2016, lot 237 (£30,000 including premium).



■ ~ 107

**A WILLIAM & MARY WALNUT,  
TORTOISESHELL AND PARCEL-GILT  
BUREAU CABINET**

*CIRCA 1700*

The double-arched cornice flanked by turned and feathered finials above a pair of mirrored doors painted to the reverse with naive portraits of William and Mary and enclosing pigeon holes, vertical divisions and a central prospect door with tortoiseshell architectural decoration and with candle slides below, the fall front enclosing a similarly decorated fitted interior with drawers, pigeon holes and a well, above two short and two graduated long drawers, with brass handles to the sides, on turned feet, with various depository labels to the reverse including one for 'J. Allen., London', two typed 'Mrs. Arthur Henri.' and 'Mrs. L. R. Henri', the mirrors and metalwork largely replaced, restorations

90 in. (229 cm.) high; 38 in. (97 cm.) wide;

20½ in. (52 cm.) deep

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

Mrs. Arthur Henri

■ 108

**A GEORGE II MAHOGANY ADJUSTABLE READING-TABLE**

ATTRIBUTED TO THOMAS POTTER, *CIRCA* 1740

The hinged, ratcheted top flanked by two replaced candle stands on an adjustable shaft above a platform with two mahogany-lined side drawers and a turned tapering shaft and tripod base with pointed pad feet

30½ in. (77 cm.) high; 26 in. (66 cm.) wide; 18½ in. (47 cm.) deep

£4,000–6,000

\$5,300–7,800

€4,500–6,700

This metamorphic 'harlequin' reading and writing-table is designed in the 'Modern' fashion of the 1730's and with its tripod base with pad feet and ratcheted adjustable top separating from the drawered frieze when elevated it closely resembles a design on the trade-sheet issued in the 1730's and inscribed 'Potter London'. Now held at the Victoria and Albert Museum (no.E2320-1889), this trade sheet is almost certainly that of the cabinet-maker Thomas Potter (d.1782), recorded as working in High Holborn in 1737 and thought to have had connections to John Channon, the prominent St Martin's Lane 'Cabinet-Maker and Frame-Maker', who supplied expensive brass-enriched furniture for Powderham Castle, Devon in 1740. Potter, working in partnership with John Kelsey, supplied furniture to Sir Richard Colt Hoare for Barn Elms House in 1738 suggesting that they too attracted a wealthy clientele.

A related table attributed to Potter was sold anonymously Christie's, London, 4 July 2002, lot 24 (£22,705 including premium) and was recently acquired by Temple Newsam Museum, Leeds.



108

■ 109

**A GEORGE III MAHOGANY CHEST**

*CIRCA* 1760

The serpentine top above a writing-drawer with baize-lined slide and ratcheted book rest, above two further drawers and bracket feet, with inventory label 'BM 459', with laminated blocks and red wash to underside

32½ in. (83 cm.) high; 36½ in. (92 cm.) wide;

22¼ in. (57 cm.) deep

£4,000–6,000

\$5,300–7,800

€4,500–6,700



109



■ - 110

**A GEORGE III MAHOGANY, SATINWOOD  
AND MARQUETRY CLOTHES PRESS**  
ATTRIBUTED TO JOHN LINNELL, *CIRCA 1770*

The moulded cornice above a foliate and Vitruvian scroll frieze above a pair of panelled doors with kingwood crossbanding and harewood spandrels, enclosing five part-cedar trays lined with original marble paper, above two short and two long cedar-lined drawers on square tapering legs with block feet, with depository label inscribed 'Dr. Hadfield Jones' from 'V. Robinson & Son Ltd., Aylesbury', with red wash to the back and underside, the metalwork original 80¾ in. (205 cm.) high; 48½ in. (123 cm.) wide; 22¼ in. (57 cm.) deep

£4,000-6,000

\$5,300-7,800  
€4,500-6,700

**PROVENANCE:**

Dr. Hadfield Jones (according to paper label).

This elegant clothes press with its Vitruvian scroll frieze, shows significant similarities to a pair of 'Roman' fashioned mahogany and satinwood clothes-presses commissioned for Castle Howard by the 5th Earl of Carlisle, possibly by John Linnell (sold Christie's, London, 15 June 2000, lot 115 (£21,150 including premium)). The prototype for these richly-figured and inlaid clothes-presses at Castle Howard is illustrated in H. Hayward and P. Kirkham, *William and John Linnell*, London, 1980, vol. II, fig. 140).



■ ~ 111

**A WILLIAM IV ROSEWOOD AND SPECIMEN MARBLE CENTRE  
TABLE**

*CIRCA 1835*

The circular top with an inset specimen marble tablet including lapis lazuli, porphyry, blue john and verde antico, the border carved with C-scrolls, on a foliate baluster pedestal and scrolled tripod base with castors

£8,000–12,000

\$11,000–16,000  
€9,000–13,000





112



■ 112

**A MATCHED PAIR OF GEORGE III MAHOGANY HALL STOOLS**

*CIRCA 1765*

Each with dished top, one with hinged lid revealing box interior, the other with tambour sliding door revealing shelves, on cabriole legs and scrolled feet, slight variations

The larger: 21½ in. (54.5 cm.) high; 22¼ in. (56.5 cm.) wide; 15½ in. (39.5 cm.) deep

The smaller: 21¼ in. (53 cm.) high; 21½ in. (54.5 cm.) wide; 15¼ in. (39 cm.) deep (2)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

■ ~ 113

**A GEORGE III SATINWOOD, MARQUETRY, GILTWOOD AND COMPOSITION DEMI-LUNE SIDE TABLE**

*CIRCA 1780*

The top with a border of inlaid ribbon and vines with rosewood edge banding and tulipwood crossbanding above a painted Wedgwood-style medallion depicting an allegory of autumn, the frieze with ribbon-tied husk swags and sunflower paterae, on tapering fluted legs, losses to the gesso 33¼ in. (84 cm.) high; 48½ in. (123 cm.) wide; 23¾ in. (60.5 cm.) deep

£15,000–25,000

\$20,000–33,000

€17,000–28,000

**PROVENANCE:**

Robert Cunninghame Graham (1737-1797), either at Finlaystone House (sold 1862), Gartmore House (sold 1900) or Ardoch House and by descent in the family to:  
Lady Patricia Cunninghame Graham (on loan at Culzean Castle, 1982 - 2017).



113

This table was in the collection of the Cunninghame Graham family; it was possibly acquired by Robert Cunninghame Graham (d. 1797, a Scottish politician and poet, and a close friend of Thomas Sheridan, Charles James Fox and Sir Thomas Dundas (later 1st Baron Dundas). He changed name twice; firstly, under the terms of an entail by which he inherited the Ardoch estate from William Bontine, he took the surname Bontine until his father died. Secondly, in line with the 1709 entail of William 12th Earl of Glencairn, he assumed the name and arms of Cunninghame, in addition to those of Graham, on the death in 1796 of Maj. Gen. John Cunninghame, 15th Earl of Glencairn and last in line. From him Robert inherited the Finlaystone estate, so that he is often known as Robert Cunninghame Graham of Gartmore and Finlaystone. At his death, he was enormously wealthy with estates stretching

from Perthshire (Gartmore & Kippen), through Dunbartonshire (Galingad & Ardoch) and across the Clyde to Renfrewshire (Finlaystone); in addition he held the lands of Lochwood in Lanarkshire and owned a Jamaican plantation at Roaring River.

The central painted medallion of this fine neo-classical side table reflects the fashion for jasperware first developed by Josiah Wedgwood in the 1770s, and particularly associated with the neoclassical sculptor and designer John Flaxman Jr., who began to supply Wedgwood with designs from 1775. The scene probably depicts Ceres, in Greek and Roman mythology the goddess of agriculture, and similarly to Bacchus, associated in the 18th century with the dining room.

**114 No Lot**



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 115-116)

**\* 115**

**A GEORGE II BRASS AND GILT-JAPANNED QUARTER-CHIMING ASTRONOMICAL TABLE CLOCK**

JOHN ELLICOTT, LONDON, CIRCA 1760

CASE: with inverted bell top, tiered sound frets, surmounted by revolving moon painted to show its phases, with flaming urn finials and caryatids trailing flowers to all angles, the sides with brass handles above glazed panels, on brass scroll feet; mounts re-gilt, paintwork refreshed DIAL: the 9 in. brass dial with scroll and foliate spandrels to the engraved and silvered chapter ring, with wheat ear engraved border to the arch, signed *Ellicott London* between silvered rings showing lunar date and annual calendar (Spanish inscriptions for the months), the latter arch also showing the zodiacal calendar, sunrise and sunset, and the declination of the sun above the equator MOVEMENT: eight day duration with six knopped pillars, triple line fusees with verge escapement, chiming the quarters on a nest of eight bells and the hours on further bell, with trip repeat, the back plate engraved with scrolls and with a flowering basket, signed *Ellicott/London*; with case key and winding key  
32¼ in. (82 cm.) high; 17¼ in. (44 cm.) wide; 11 in. (28 cm.) deep

£30,000–50,000

\$40,000–65,000

€34,000–56,000

**PROVENANCE:**

The Time Museum, Rockford, Illinois, inv. 'no. A586', until sold; Masterpieces from the Time Museum, Sotheby's, New York, 2 December 1999, lot 79 (\$51,750 including premium), where acquired by the present owner.

**LITERATURE:**

P. Heuer & K. Maurice, *Europäische Pendeluhren*, Munich, 1988, pp. 148-149, figs. 281-282.

John Ellicott (1706-1772) was one of the finest clockmakers of the 18th Century. In circa 1728, he took premises in Sweetings Alley, near the Royal Exchange. By 1738, at the age of 32, he had already made his mark and was elected a Fellow of the Royal Society, later serving on its council for three years. He kept good company, with his sponsors to the society including the globe maker John Senex and the astronomers John Hadley and James Ferguson. He also had an observatory at his home in Hackney. In 1760 his son Edward joined the business and in 1762 he was appointed Clockmaker to the King.

The distinctive revolving moon to the top of the present clock may be compared with one on a walnut musical table clock by Ellicott sold from the property of a gentleman, Christie's, London, 13 December 2000, lot 101 (£80,750). Although flaming urn finials and caryatid mounts can be seen on cases by a number of clockmakers during this period, the inset foliate cast scroll feet are typically 'Ellicott'. All of these features can be seen on a mahogany quarter-chiming clock sold Christie's, London, 1 July 2008, lot 38 and also on an ebonised quarter-chiming clock sold Christie's, South Kensington, 18 December 2002, lot 525.

Sophisticated astronomical dial work such as on the present clock is rarely found on English 18th Century table clocks.



(detail)







PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 115-116)

■ \* 116

**AN IRISH GEORGE II WALNUT AND NEEDLEWORK WING ARMCHAIR**

*CIRCA 1720-30*

The shaped back, out-turned arms and bowed seat with a loose cushion, upholstered in associated early 18th century petit point needlework depicting animals, including an elephant, lion, camel and horses, on scrolled and shell-carved cabriole legs with trifold feet, repairs to the back legs, the needlework distressed 44½ in. (113 cm.) high; 33½ in. (85 cm.) wide; 27 in. (69 cm.) deep

£15,000–25,000

\$20,000–33,000

€17,000–28,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 9 July 1998, lot 10 (£45,500 including premium).

A related armchair was sold from the collections of Mrs D. Hart at Christie's, London, 16 April 1964, lot 88.



■ 117

**A WILLIAM & MARY STYLE GILTWOOD SOFA**

CIRCA 1900

The triple-arched back within foliate, cabochon and diaper-pattern frames and with turned finials and scrolled wings above scrolled arms and a squab cushion, upholstered in yellow cotton damask, the waved apron with foliate drops on square panelled and strapwork legs joined by similar stretchers and with turned feet

59¾ in. (152 cm.) high; 93½ in. (238 cm.) wide; 32 in. (82 cm.) deep

£5,000–10,000

\$6,600–13,000

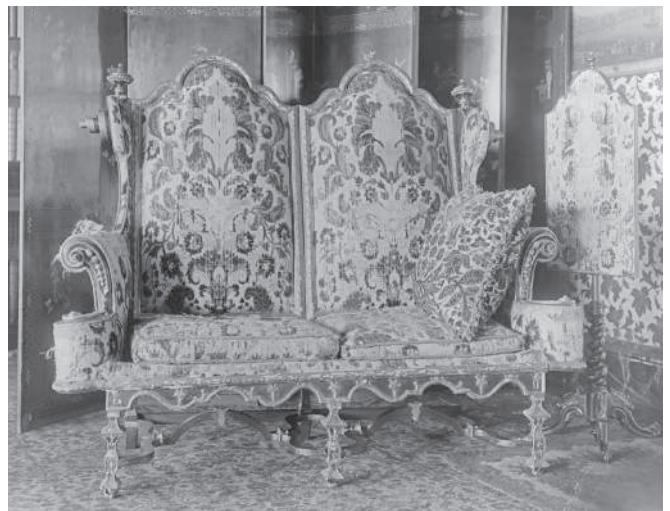
€5,600–11,000

**LITERATURE:**

The related model: P Macquoid 'Furniture at Hornby Castle.', *Country Life*, 29 May 1920, p. 721, fig. 4.

This design of sofa is based on the suite of seat furniture formerly from the Leeds Ducal collection at Hornby Castle, Yorkshire, now at Temple Newsam, Yorkshire, illustrated R. Edwards, *The Dictionary of English Furniture*, Revised Edition, Vol. III, Fig 9, p. 75.

Another suite of this design from Beningbrough Hall, Yorkshire was sold in these rooms The Property of the Ditchley Foundation, 20 March 1996, lot 106 and a single sofa at Christie's South Kensington, 17 September 20093, lot 123.



The related sofa at Hornby Castle © Country Life Images



118

**118**  
**A PAIR OF GEORGE IV GILT BRONZE AND BRONZE TWO  
 BRANCH COLZA LAMPS**  
 CIRCA 1820

Each with a two-handled reservoir above a sphinx monopodia and a stepped plinth, with restorations to the arms and nozzles, the underside of one with part-label 'HAN. WIN. II'  
 22½ in. (58 cm.) high

£5,000–8,000

(2)

\$6,600–10,000  
 €5,600–8,900

The model for these colza lamps is derived from Roman antiquity; they reflect the influence of the architect-designer, Charles Heathcote Tatham (d. 1842), who visited Rome to study antiquities at the behest of fellow architect Henry Holland to assist with the decoration of Carlton House for the Prince of Wales, later George IV (d. 1830). Whilst in Rome, Tatham sketched antique chimera copied from originals in the Museum of the Vatican that were subsequently featured in his *Etchings of Ancient Ornamental Architecture drawn from originals in Rome and Other Parts of Italy during the years 1794, 1795 and 1796*. Tatham's illustrations were very influential; in 1809, Benjamin Vulliamy & Son, clockmakers to the Crown, created a pair of patinated and gilt bronze candlesticks that is virtually identical to another of Tatham's antique sketches of chimera from his *Etchings* (J. Rutherford, *Country House Lighting 1660-1890*, Leeds, 1992, fig. 91).



119

**119**  
**A VICTORIAN POLYCHROME AND GILT  
 DECORATED BOOK-BARROW**  
 19TH CENTURY

With solid shaped sides and pierced wheel, the sides with centred *fleur-de-lys*, the handle panel with monogrammed *PH*  
 14 in. (36 cm.) high; 36½ in. (93 cm.) wide; 15½ in. (39.5 cm.) deep

£1,500–2,500

\$2,000–3,300  
 €1,700–2,800

120

**A LARGE ITALIAN MARMOGIALLOANTICO MODEL OF THE TEMPLE OF CASTOR AND POLLUX**

SECOND HALF 19TH CENTURY

After the *Antique*, on a rectangular *rosso javento* marble base  
28½ in. (72.5 cm.) high; 14½ in. (37 cm.) wide; 5½ in. (14 cm.) deep

£4,000–6,000

\$5,300–7,800  
€4,500–6,700

The Temple of Castor and Pollux dates to the early days of the Republic. It was dedicated to the twin figures, Castor and Pollux, who, as legend has it, appeared on the battle field to assist the Romans to defeat the Tarquins and their Latin allies at the Battle of Lake Regillus in 496 B.C. The existing Corinthian columns and entablature on which the model in this lot is based belong to a restoration of the Hadrianic or Trajanic period.



120

~121

**AN INDO-PORTUGUESE TEAK, EBONY AND IVORY-INLAID BOX**

EARLY 18TH CENTURY

Decorated overall with trailing flowering vines, the hinged lid revealing a later fitted and velvet-lined interior, the handles apparently original, minor losses  
5¼ in. (13.5 cm.) high; 19 in. (48 cm.) wide; 12¾ in. (32.5 cm.) deep

£4,000–6,000

\$5,300–7,800  
€4,500–6,700



121



122

■ 122

**A GEORGE III MAHOGANY CHEST**

*CIRCA 1760*

The moulded top above a mahogany slide and four graduated drawers on bracket feet, the handles largely original, the escutcheons replaced  
31½ in. (80 cm.) high; 31½ in. (80 cm.) wide; 19½ in. (49 cm.) deep

£3,000–5,000

\$4,000–6,500

€3,400–5,600

■ ~123

**AN ANGLO-INDIAN IVORY-INLAID ROSEWOOD TABLE BUREAU ON STAND**

VIZAGAPATAM, LATE 18TH CENTURY

The hinged writing slope depicting a tree and with a hinged stationery compartment behind, with broad foliate borders throughout, on a stand with shaped aprons and square chamfered legs, with 'W. & A. Chapman, Taunton' depository label, stamped 'J G YOUNG'

32¾ in. (83 cm.) high; 21¾ in. (56 cm.) wide; 16 in. (41 cm.) deep

£2,500–4,000

\$3,300–5,200

€2,800–4,500

**PROVENANCE:**

J. G. Young (according to label).

For further information on this lot please visit [www.christies.com](http://www.christies.com).



123

■ ~124

**AN EARLY VICTORIAN MAHOGANY CHEST**

ATTRIBUTED TO GILLOWS, THE CRAFTSMAN WILLIAM BARROW, *CIRCA 1840*

The moulded top above three short and three long graduated mahogany and historic brown paper-lined drawers on turned feet, signed in pencil 'W Barrow' to underside of upper left drawer, for the craftsmen, with original rosewood handles

43 in. (109 cm.) high; 46½ in. (118 cm.) wide; 22¼ in. (57 cm.) deep

£2,000–3,000

\$2,700–3,900

€2,300–3,300

For further information on this lot please visit [www.christies.com](http://www.christies.com).



124

■ 125

**A GEORGE II GILTWOOD MIRROR**

CIRCA 1750, IN THE MANNER OF MATTHIAS LOCK

The later divided plate in a pierced surround of rockwork, foliage and C-scrolls, the scrolled creasting centred by an acanthus-framed cabochon above a diaper-patterned frieze, the sides hung with foliate swags, regilt 89 x 45 in. (226 x 115 cm)

£15,000–25,000

\$20,000–33,000

€17,000–28,000

**PROVENANCE:**

Acquired from Mallett, London.

**MATTHIAS LOCK - 'THE BEST ORNAMENT  
DRAUGHTS-MAN IN EUROPE'**

The mirror pattern designed in the George II French 'picturesque' manner, can be credited to the carver Matthias Lock (d. 1765), whose early work was carried out for James Whittle (d. 1759), 'Carver' to Frederick, Prince of Wales (d. 1752). Among Lock's most important work at this time was the commission for the 2nd Earl Poulett of Hinton House, Somerset, soon after he succeeded to the title in 1734. This included elaborate and expensive tables, mirrors and candle stands, designs for which survive in the collection of the Victoria and Albert Museum, London (G.Beard and C.Gilbert, *Dictionary of English Furniture Makers 1660 - 1840*, Leeds, 1986, pp. 551 - 552).

In 1745 Lock established his own workshops at Nottingham Court, Long Acre, recorded as being occupied by 'upwards of thirty men' ('Thomas Johnson, *The Life of the Author*, 1744, quoted in J.Simon, *Furniture History*, 2003, pp. 1-64). His publication of ornamental pattern-books in the French fashion, such as *A New Book of Ornaments, Shields, Compartments, Masks, etc.*, 1740, had already gained him recognition and in 1744 he issued his patterns for sconce mirrors entitled *Six Sconces*. He was described by his contemporary Thomas Johnson, as 'the famous Matthias Lock, a most excellent Carver and reputed to be the best Ornament draughts-man in Europe' (*op.cit*, p.3).

The overall form of the present mirror corresponds closely to the fully realised rococo mirror represented in plate 2 in *Six Sconces*, in particular a certain massive quality and the distinctive upper S-scrolls bordering serpentine panels.

In 1752, in partnership with the silver engraver Henry Copland (d. 1753), Lock published further designs in *A New Book of Ornaments*. In this expanded collection, Lock developed his earlier designs and introduced new features and idiosyncracies. The mirrors were composed of several frames, one within or above another, and incorporated dragons, exotic birds or Chinese figures

It is no coincidence that in 1754 Thomas Chippendale, younger than Lock by some eight years, issued his first edition of *The Gentleman and Cabinet-Maker's Director*, which explicitly promoted the Chinese taste. Drawings by Chippendale are among Lock's papers held at the Victoria and Albert Museum, and it is likely that Chippendale was Lock's employer at the time, Lock supplying supplying drawings for *The Director*, while Chippendale popularised and fully exploited the inspiration and abilities of the older man.



THE PROPERTY OF A LADY

■ 126

**A GEORGE III MAHOGANY SERPENTINE CHEST**

*CIRCA 1770*

The moulded top above four graduated drawers, the top drawer with divisions, flanked by lozenge-pattern angles, on panelled C-scroll bracket feet, the handles 18th century, but associated

38¼ in. (97 cm.) high; 45¼ in. (115 cm.) wide; 23¾ in. (60.5 cm.) deep

£2,000–4,000

\$2,700–5,200

€2,300–4,500



126



127

THE PROPERTY OF A GENTLEMAN (LOTS 127-128)

■ ~ 127

**A GEORGE III MAHOGANY AND SATINWOOD SECTAIRE BOOKCASE**

*CIRCA 1800*

The arched cornice centred by an articulated bronze lion and with later giltwood urn finials above a satinwood frieze with dot and line inlay, the astragal glazed doors enclosing three adjustable shelves, the fall front enclosing a fitted satinwood-veneered interior with drawers and pigeon holes around a central door, above a pair of panelled doors enclosing three mahogany and red paper-lined trays on splayed bracket feet, with ivory handles

101 in. (257 cm.) high; 44 in. (112 cm.) wide; 22 in. (56 cm.) deep

£4,000–6,000

\$5,300–7,800

€4,500–6,700

**PROVENANCE:**

Acquired from John Keil, Ltd, London, February 1969.





■ 128

**A PAIR OF GEORGE III GILTWOOD OPEN ARMCHAIRS**  
 ATTRIBUTED TO THOMAS CHIPPENDALE, CIRCA 1770

Each cartouche-shaped padded back, centred by flowering vase, above scrolling part-padded arms and padded serpentine seat, covered in foliate cotton, on acanthus-clasped tapering legs headed by flower-head plaques, terminating in reeded bun feet, regilt, probably originally green-painted, inscribed 'I' and 'II'

36¾ in. (96 cm.) high; 26 in. (66 cm.) wide; 26 in. (66 cm.) deep (2)

£15,000-25,000

\$20,000-33,000

€17,000-28,000

**PROVENANCE:**

Acquired from Spink & Son, Ltd, London, 5 March 1969.



One of the related chairs from the Brocket Suite.

**AN ENGLISH CHINOISERIE TAPESTRY**  
SOHO, FIRST HALF 18TH CENTURY, IN THE MANNER OF  
JOHN VANDERBANK

Depicting *chinoiserie* scenes within an extensive landscape on a chocolate brown ground, the border with ribbon-bound floral trails on an ivory ground, areas of reweaving throughout, particularly to the brown background  
112¼ x 86½ in. (285 x 220 cm.)

£12,000–18,000

\$16,000–24,000

€14,000–20,000

**PROVENANCE:**

Sold 'Property of L.V. Hart, Esq.', Christie's, London, 12 November 1964, lot 162, for £700 to 'Harris'.

With J.G. Morris Ltd., Petworth, until offered Christie's, London, 29 November 1979, lot 107.

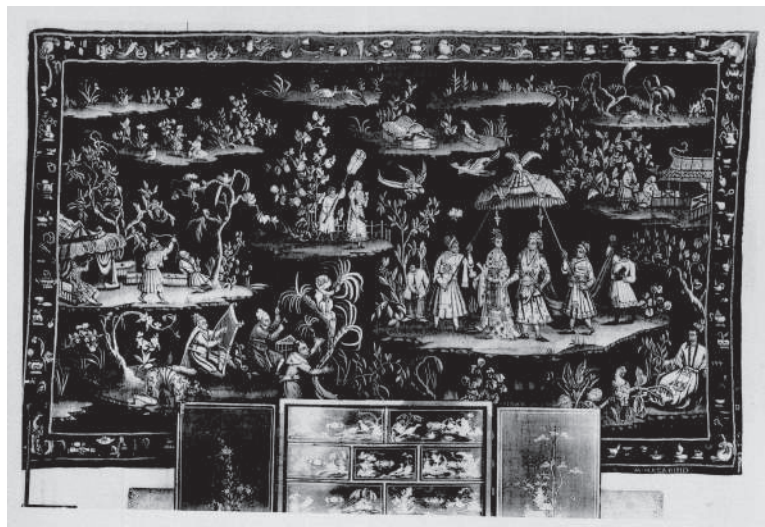
**LITERATURE:**

E.A. Standen, 'English Tapestries "After the Indian Manner"', *Metropolitan Museum Journal*, vol. 15, 1980, p. 126, fig. 10.

This tapestry, known as *Couple under a Canopy*, with its realistic three-dimensional figures on floating islands inspired by motifs found on Chinese lacquer screens or cabinets, belongs to a distinct group known as the *Indian* (or *Indo-Chinese*) series, which are usually on a brown or black ground, and depict Chinese, Indian and Turkish motifs variously arranged to create at least eight subjects, described by modern scholars as, *The Harpist*, *The Concert*, *The Toilette of the Princess*, *The Palanquin*, *The Tent*, *The Tea Party*, *Couple with a Servant*, and *Couple under a Canopy* (K. Brosens, *European Tapestries in the Art Institute of Chicago*, New Haven and London, 2008, p. 348). At least three Soho Tapestry workshops used the same cartoons (templates) thereby making attribution of unsigned pieces such as this example 'highly problematic' (*ibid.*, p. 350): John Vanderbank (active 1689-1717), yeoman arras-maker at the Great Wardrobe tapestry workshop in Great Queen Street, in the parish of Saint Giles-in-the-Fields, produced tapestries for Mary II at Kensington Palace, described as 'designed in the Indian manner', which were listed in the 1697 inventory of the palace as 'Seven peices [sic] of Tapisry [sic] hangings with India figures 9 foot deep'; the lesser-known Michael Mazarind, who had an independent workshop in Arlington Street, previously occupied by the tapestry-maker James Bridges, and Leonard Chabaneix of Huguenot descent, who took over Mazarind's premises from 1702. To date, only one Indian tapestry, a version of *The Harpist*, now in the Victoria & Albert Museum, London, bears Vanderbank's signature.

The present tapestry is related to one formerly in the collections of the Hon. Victor McLaren, and the 2nd Baron Aberconway, signed 'M. Mazarind' (by tradition, originally purchased by Catherine the Great from Houghton Hall, Norfolk; sold from the Arthur Morton Grenfell collection in these Rooms, 30 January 1919, lot 134; illustrated W. Gordon Hunton, *English Decorative Textiles*, London, 1930, pl. 44, and H. Honour, *Chinoiserie: The Vision of Cathay*, London, 1961, fig. 29). The reoccurrence of the central motif, *Couple under a Canopy*, has even led to the present tapestry being described as 'a reduced version' of the Mazarind example (Standen, *op. cit.*, p. 126). The Mazarind tapestry is the only surviving one with the workshop mark for this maker denoting it as highly significant, and thus the association with the present tapestry is particularly intriguing. However, tapestries attributed to Mazarind customarily appear to have a distinctive border of cups, small teapots and vases. Interestingly, Victor McLaren also owned a second version of *Couple under a Canopy*, which additionally features a comparable border to this tapestry but is not identical (Hunton, *op. cit.*, fig. 42).

The present tapestry also bears other decorative elements found on tapestries created at Soho. The borders of festoons of fruit, flowers and foliage hanging from rings and tied with ribbons is very similar to those found on the celebrated set of four Soho tapestries made for Elihu Yale after his return from India in 1692, later at Glemham Hall, Suffolk, and now at the Yale University Art Gallery, entitled *The Concert*, *The Toilet of the Princess*, *The Promenade (or The Harpist)*, and *The Palanquin* (W. Tappan, 'The Tapestries of Elihu Yale', *International Studio*, December 1925, pp. 209-213). The Yale set is not signed but bears the English mark: a red cross on a white shield. A second version of *The Concert*, also at Yale, and again unsigned, features near-identical borders (M.T.J.R., 'An Important New Tapestry', *Bulletin of the Associates in Fine Arts at Yale University*, vol. 10, November 1941, p. 1; museum nos. 1926.30, 1926.32). Furthermore, the two standing musicians and the two women by the zigzag fence found in this tapestry are featured but reversed in the Yale's version of *The Palanquin*, again also with similar borders (Standen, *op. cit.*, p. 124, fig. 5). While the monkey sitting in a tree in the lower right corner of this tapestry, is also reversed in the Metropolitan Museum's version of *The Concert* (*ibid.*, p. 122, fig. 3).



Tapestry formerly in the collection of Victor Maclaren.



PROPERTY FROM THE COLLECTION OF THE LATE SIR JASPER & LADY MORE,  
LINLEY HALL, SHROPSHIRE  
(LOTS 130-133)



The Saloon at Linley Hall showing lots 130, 131 and 133 in situ © Country Life Images

The following four lots (130-133) are an amalgam of the splendid contents of Linley Hall and Netley Hall, both in Shropshire, and reflect the taste of two ancient Shropshire families, the Mores and the Hope-Edwardes. In the early 20th century, the two collections, which has been acquired through marriage, inheritance or purchased from prominent late 19th century London dealers, were united by the marriage of Sir Jasper More and Clare Hope-Edwardes, (born Coldwell). Following the refurbishment of the More family seat, Linley Hall, in 1954, much of the furniture from the Hope-Edwardes estate, Netley Hall, was moved to this 18th-century neoclassical mansion.

■ 130

**A PAIR OF REGENCY BLACK AND GILT  
JAPANNED DEMI-LUNE COMMODES  
CIRCA 1810**

Each with frieze above a cupboard door flanked by demi-columns, enclosing a shelf, decorated with *chinoiserie* scenes of pagodas and summer pavilions within a river landscape, the decoration distressed, one draw with remains of label for 'DERRY & TOMS'

36½ in. (93 cm.) high; 36 in. (92) wide; 17¾ in. (45 cm.) deep (2)

£12,000-18,000

\$16,000-24,000

€14,000-20,000

**LITERATURE:**

A. Oswald, 'Linley Hall, Shropshire -II, The Home of Mr. and Mrs. Jasper More.', *Country Life*, 14 September 1961, p. 560, illustrated in the Saloon.





### ■ 131

#### A SET OF FOUR GEORGE II MAHOGANY SIDE CHAIRS

CIRCA 1750

Each with square back and generous seat on cabriole legs carved with oak leaves and acorns on pad feet, covered in Claremont red and gold silk damask, three chairs partially re-railed, restorations

36¼ in. (92 cm.) high; 24 in. (61 cm.) wide; 25½ in. (65 cm.) deep (4)

£6,000–10,000

\$7,900–13,000

€6,700–11,000

#### PROVENANCE:

Possibly commissioned by Robert More M.P. F.R.S. (1703-1780), for the Saloon of the newly rebuilt Linley Hall, Shropshire and by descent, at Linley, to the present owner.

#### LITERATURE:

J. More, *A Tale of Two Houses*, privately published, Shrewsbury, 1978, p. 96.  
A. Oswald, 'Linley Hall, Shropshire -II, The Home of Mr. and Mrs. Jasper More,' *Country Life*, 14 September 1961, p. 560, illustrated in the Saloon.

In his family history, *A Tale of Two Houses*, Jasper More, M.P., evocatively describes what is almost certainly the present set of seat furniture at Linley Hall, 'much of the furniture was obviously in sets but scattered all over the house in different rooms. A pair of stools in yellow silk with finely carved legs, in the drawing-room, to my untutored eyes either Chippendale or pre-Chippendale... I remembered in another room some similar legs on upright chairs, these in red silk of which we located four. Then in the dining room a large armchair in red leather whose legs also matched. It seemed that to complete the set there must be a second armchair. It was located eventually in the servants' hall...' (privately published, Shrewsbury, 1978, p. 96).

Although this set with its unusual oak-leaf and acorn carving to the knees is most likely to have been made by a local, rather than London, craftsman, the model relates to the prevalent London fashion and indeed Chippendale is still publishing designs for such 'French Chairs' in the 3rd edition edition of his *Director* (London, 1762, pl. XIX), thus the model remained associated with that greatest of cabinet-makers and hence Jasper More's attribution. Oak leaf-carved knees appear on a suite of furniture from the Irwin Untermyer collection (Y. Hackenbroch, *English Furniture with some furniture of other countries in the Irwin Untermyer Collection*, Cambridge, Massachusetts, 1953, pl. 97-98, fig. 124) while carved vine leaf and grape motifs are featured on a set of walnut chairs from Cassiobury Park, Hertfordshire, (O. Brackett, *An Encyclopaedia of English Furniture*, London, 1927, pl. 158, in this comparable example undoubtedly a reference to Bacchus), a single chair was sold Christie's, London, 5 June 1997, lot 151. Other examples of related sumptuous seat furniture are known to have been made provincially, such as the chairs attributed to Wright & Elwick, Wakefield, also of circa 1750, from Wentworth Woodhouse, Yorkshire, sold, Christie's London (Spencer House), 15 July 1948, lot 53 (a set of fourteen).



132

■ 132

**A GEORGE III MAHOGANY BREAKFRONT BOOKCASE**

CIRCA 1800

The moulded dentilled cornice and fluted frieze above astragal-glazed doors enclosing shelves, above four panelled doors, enclosing three drawers and six pigeon-holes to the centre, on a plinth base, the cornice partially reconstructed with some replacement timber  
100 in. (254 cm.) high; 106 in. (269 cm.) wide; 17¼ in. (44 cm.) deep

£3,000-5,000

\$4,000-6,500  
€3,400-5,600

**LITERATURE:**

A. Oswald, 'Linley Hall, Shropshire -II, The Home of Mr. and Mrs. Jasper More.', *Country Life*, 14 September 1961, p. 558, illustrated in the entrance hall.

■ 133

**AN IRISH MAHOGANY SIDE TABLE**

PROBABLY BY JAMES HICKS OF DUBLIN,  
LATE 19TH CENTURY

In the 'Chinese Chippendale style', the rectangular top above strapwork and fretwork frieze centred by acanthus leaf within scroll border, on square blind-fret legs, headed by lambrequins, terminating in square block feet, with remains of old inventory label 'H.J.H.E.' to the underside  
32 in. (81 cm.) high; 62¼ in. (158.5 cm.) wide; 29½ in. (75 cm.) deep

£5,000-8,000

\$6,600-10,000  
€5,600-8,900

**PROVENANCE:**

Lt. Col. Herbert James Hope-Edwardes, Netley Hall, Shropshire, and by descent to Lady More (*née* Hope-Edwardes, formerly Coldwell) at Netley Hall, and subsequently Linley Hall, Shropshire, and by descent to the present owner.

**LITERATURE:**

A. Oswald, 'Linley Hall, Shropshire -II, The Home of Mr. and Mrs. Jasper More.', *Country Life*, 14 September, 1961, p. 560, illustrated in the Saloon.

A pair of related tables with similar finely carved geometric friezes, attributed to James Hicks of Dublin, were sold from the collection of the McGrath family, Cabinteely House, Co. Dublin, Christie's house sale, 5-6 November 1984, lot 102, and are now in the Christie's Boardroom, King Street, London.



133



134

PROPERTY FROM LORD CHETWYND'S HEIRLOOM TRUST

■ 134

**A GEORGE I WALNUT MONTH-GOING LONGCASE CLOCK**  
 MARKWICK MARKHAM, LONDON, CIRCA 1720, THE CASE POSSIBLY ASSOCIATED

CASE: the hood with glazed side panels and brass-capped columns DIAL: the 13 in. brass dial with female mask and foliate spandrels to silvered chapter ring with half hour and half quarter hour divisions, border engraving below 30, matted centre with date aperture, strike/silent above 60, shallow convex disc to arch signed *Markwick Markham/LONDON* MOVEMENT: with four ringed pillars and one later plain pillar, later half dead beat escapement with rack strike to bell

89 in. (226 cm.) high; 21½ in. (54.5 cm.) wide; 10½ in. (26.5 cm.) deep

£4,000–6,000

\$5,300–7,800  
 €4,500–6,700

**PROVENANCE:**

The Royal & Sunalliance Collection; sold Christie's, London, 19 May 2005, lot 101.



135

■ 135

**A VICTORIAN MAHOGANY LONGCASE REGULATOR**  
 MID-19TH CENTURY

CASE: with architectural pediment, probably later, above a glazed trunk and panelled plinth DIAL: the 12 inch diameter silvered and engraved dial of regulator format MOVEMENT: eight-day timepiece movement with five pillars, jewelled dead beat escapement, Harrison's maintaining power, wheels with six crossings and off-set roller for weight, the plates and dial unsigned

78¾ in. (200 cm.) high; 18½ in. (47 cm.) wide; 11½ in. (29 cm.) deep

£3,000–5,000

\$4,000–6,500  
 €3,400–5,600



136

This group of English creamware (lots 136-138) is from an expansive collection acquired by Cecil Baring (1864-1934), 3rd Lord Revelstoke, from the dealer Louis Gautier, of Casa Rossa in Chelsea.

Cecil Baring was descended from a distinguished family of bankers Baring and began collecting British pottery in 1912. In the following twenty-two years he assembled an enviable collection of English pottery. Baring worked with the architect Sir Edward Lutyens on designs for a museum in Chelsea. The museum was to house Baring's collection. Plans were abandoned in 1931 and following Cecil Baring's death in 1934 a large part of the pottery collection was sold at Puttick and Simpson of London, between 20 and 23 of November 1934 and in sales at the same rooms in subsequent years. The collection is now widely dispersed with pieces in several major museums around the world.

### 136

#### AN ENGLISH CREAMWARE TRANSFER-PRINTED LARGE BALUSTER JUG EARLY 19TH CENTURY, PROBABLY LIVERPOOL, HERCULANEUM

Transfer-printed in black and hand coloured with a ship bearing the American flag, the American Eagle and a quote by Thomas Jefferson, inscribed 1804, a memorial inscribed to *The Memory of Washington and the Proscribed PATRIOTS of AMERICA, Liberty, Virtue, Peace, Justice, Equity to ALL Mankind*, flanked by portraits and Masonic emblems  
9 in. (23 cm.) high

£1,500-2,000

\$2,000-2,600

€1,700-2,200

**PROVENANCE:**

With Louis Gautier, London (applied with paper label no. 1).

### 137

#### A GROUP OF LIVERPOOL (HERCULANEUM) TRANSFER-PRINTED CREAMWARE MARITIME PLATES AND SOUP-PLATES CIRCA 1810-25, IMPRESSED HERCULANEUM MARKS TO FIVE EXAMPLES, ONE WITH IMPRESSED 'LIVER BIRD' MARK

Comprising: three soup-plates and three dinner-plates  
Five examples 9 $\frac{1}{8}$  in. (25 cm.) diameter; one example  
10 $\frac{1}{8}$  in. (25.6 cm.) diameter (6)

£1,500-2,000

\$2,000-2,600

€1,700-2,200

**PROVENANCE:**

With Louis Gautier, London (each applied with a paper label, nos. 24, 25, 26, 27, 28 and 29).



137

### 138

#### AN ENGLISH CREAMWARE TRANSFER- PRINTED DATED TEAPOT AND COVER AND A BOWL

THE TEAPOT DATED 1771, THE BOWL CIRCA  
1800, LIVERPOOL, HERCULANEUM

The teapot named for *William Dale, 1771* and inscribed with a marriage verse and a couple within a maritime scene, the bowl inscribed *Success to the Liverpool Cruisers* to the interior, the exterior with vignettes of Venus and Neptune and bouquets of flowers  
The teapot 4 in. (10 cm.) high; the bowl 7 $\frac{1}{2}$  in. (19 cm.) wide (2)

£1,200-1,800

\$1,600-2,400

€1,400-2,000

**PROVENANCE:**

The teapot with Louis Gautier, London (applied with paper label, no. 35).



137



139

**AN ENGLISH DELFT BLUE AND WHITE CHINOISERIE FLOWER-BOWL**

CIRCA 1770-90, PROBABLY LONDON, BLUE 3 MARK

The fixed domed cover with a flat top, the central aperture enclosed by two concentric rows of smaller holes, the lower body painted with pagodas in landscape, the cover with a border of pendant flower sprays  
7½ in. (19.1 cm.) diameter

£2,000-3,000

\$2,700-3,900  
€2,300-3,300

This rare form of flower-bowl, with distinctive flat top, two concentric rows of holes and fixed domed cover, appears to be of type designed to form the base section of a four-tiered flower stand. Single stems would have been inserted into the apertures to create a bold vertical display. Only one complete example is known, now at Colonial Williamsburg, illustrated by John C. Austin, *British Delft at Williamsburg*, Williamsburg, 1994, p.263, no. 627. The Williamsburg example bears the number 3 on the base of each section, suggesting that the numeral was used to identify and match the separate sections during production. Three similar recorded stands survive only in partial form. An example in the Fitzwilliam Museum, Cambridge, and one formerly in the Lipski collection consist of the bowl and two of the upper tiers<sup>1</sup>, and an example in the Bristol Museum has the bowl and one other tier<sup>2</sup>.

<sup>1</sup> Museum no. C.1539 & A & B-1928, illustrated by Michael Archer, *Delftware in the Fitzwilliam Museum*, London, 2013, p. 304, no. 1.4.; and The Lipski Collection of English and Irish Delftware, Sotheby's, London, Part I, 10 March 1981, lot 160.

<sup>2</sup> Illustrated by Frank Britton, *English Delftware in the Bristol Collection*, London, 1982, p. 103, no. 7.21.



139

THE PROPERTY OF A LADY

140

**A LUNEVILLE FAIENCE 'REVERBERE ROSE ET TULIPE' PATTERN COMPOSITE PART DINNER-SERVICE**

CIRCA 1900, BROWN PRINTED AND IMPRESSED FACTORY MARKS, GREEN PAINTERS' MARKS

Each piece printed and painted with flower bouquets and scattered sprigs within pink-line rims, comprising: a circular two-handled soup-tureen and cover, two circular two-handled vegetable-tureens and covers, a shaped square salad-bowl, a double-lipped sauceboat and fixed stand, a footed comport, two low footed comports, two circular serving-dishes, in sizes, three oval serving-dishes, in sizes, fifty-two dinner-plates, twenty-eight luncheon-plates, and eighteen shallow soup-plates; together with six Paris porcelain 19th century side-plates, painted with flowers  
The soup-tureen 11¼ in. (28.5 cm.) wide

£2,000-3,000

\$2,700-3,900  
€2,300-3,300



140



The dining-table at Gorhambury, Hertfordshire.

THE PROPERTY OF A NOBLEMAN

■ 141

**A REGENCY MAHOGANY FOUR-PEDESTAL DINING-TABLE**  
*CIRCA 1810, ONE PEDESTAL LATER*

The rounded rectangular top with a reeded edge and three additional later leaves, on baluster-turned pedestals each with four reeded sabre legs and brass caps and castors, the clips stamped COPE AND COLLINSON  
 28 in. (71 cm.) high; 60 in. (153 cm.) wide; 248½ in. (632 cm.) long, extended

£20,000–30,000

\$27,000–39,000  
 €23,000–33,000

**PROVENANCE:**

Acquired by Mrs. Walter Duncan for her London house in the early 20th century.  
 By descent to the Earls of Verulam at Gorhambury, St. Albans, Hertfordshire.  
 Thence by descent.





142

142

**ALEXANDER COOPER (BRITISH, 1605-1669)**

A gentleman called Monsieur de Pes; red curtain background

On vellum

Oval, 35 mm. high, silver frame

£4,000–6,000

\$5,300–7,800

€4,500–6,700

143

**HENRY PIERCE BONE (BRITISH, 1779-1855)**

Barbara Villiers, Countess of Castlemaine, later Duchess of Cleveland (1640-1709)

Signed, dated and inscribed on the counter-enamel 'Duchess of Cleveland / London Feb 1843. Painted by / Henry Pierce Bone Enamel Pain- / ter to her Majesty & H.R.H. Prince / Albert &c. From the Original by / Lely in the Collection of Earl / Spencer Althorp / Northamptonshire'

Enamel on copper

Oval, 105 mm. high, rectangular gilt-metal frame

£5,000–7,000

\$6,600–9,100

€5,600–7,800

The sitter was the most famous of the mistresses of King Charles II. Ambitious and flamboyant, she established a position of influence at court and advised the king, often undermining his consort Catherine of Braganza, on political and financial matters. She had six children but the King did not acknowledge all of them as his own.



143

~144

**POMPEO GIROLAMO BATONI (ITALIAN, 1709-1787)**

James Stopford, 2nd Earl of Courtown (1731-1810)

On ivory

Oval, 60 mm. high, gold frame with split pearl surround

£15,000-25,000

\$20,000-33,000

€17,000-28,000

**PROVENANCE:**

Believed to have formerly been in the collection of the Earls of Courtown.

**LITERATURE:**

E. P. Bowron, *Pompeo Batoni, The Complete Catalogue of his Paintings*, Italy, 2016, Vol. I, p. 199, Vol. II, p. 632 'The miniature was examined on 6 July 2015 by Peter Björn Kerber and believed to be original'.

The sitter was the eldest son of James Stopford, 1st Earl of Courtown and his wife Elizabeth, *née* Smith. He inherited the Irish Earldom of Courtown and his seat at Courtown, Co. Wexford, Ireland but he spent most of his time in England where he served as MP for Great Bedwyn and Marlborough. He was appointed a Lord of the Bedchamber to George IV, Prince of Wales, and later Treasurer of the Household under William Pitt the Younger. In 1783 he was made a Knight of the Order of St Patrick and was admitted to the Irish Privy Council. In 1796 he gained a peerage when he was created Baron Saltersford of Saltersford in the County of Chester.

He married, in 1762, Mary Powys (c. 1737-1810), daughter of Richard Powys of Hintlesham Hall, Suffolk. She was a lady in waiting to Queen Charlotte.

The present portrait compares closely with a full-scale work on canvas by Batoni painted during the sitter's Grand Tour in 1753-54. Now in the Huntington Library, Art Collections and Botanical Gardens, San Marino, California (inv. no. 94.3), the painting depicts the sitter three-quarters length in a blue coat with red collar and silk waistcoat, his right arm leaning against a column, his left hand on his hip. The sitter's face is positioned and depicted identically in the painting and the miniature.



144

~145

**MARIE-NICOLAS PONCE-CAMUS (FRENCH, 1778-1839)**

Sigismund Wolfgang Aloyse Moreau (1746-1839)

Signed and dated 'Ponce Camus an. 7em' (lower left)

On ivory

77 mm. diam., gold frame

£2,000-3,000

\$2,700-3,900

€2,300-3,300

**PROVENANCE:**

Christie's, London, 21 June 1999, lot 169.

The Property of a European Gentleman; Christie's, London, 27-28 November 2012, lot 424.

**LITERATURE:**

N. Lemoine-Bouchard, *Les peintres en miniature actifs en France 1650-1850*, Paris, 2008, p. 427 (the sitter unidentified).

The sitter was born in Delémont, Switzerland and he was a lawyer at the court of the prince-bishop of Basel from 1767. He later became a member of the *conseil des anciens* from 24 Germinal an VI onwards. He was also *procureur general syndic* and later *president du tribunal criminal* of the newly appointed department of Mont-Terrible. He was a member of the French Parliament and became a knight of the Imperial French Order of the Legion of Honour.

The year 7 of the French Revolutionary calendar lasted from September 1798 to September 1799.



145

THE PROPERTY OF A GENTLEMAN

■ 146

**A WILLIAM AND MARY WALNUT AND FRUITWOOD  
MARQUETRY CABINET ON CHEST**

CIRCA 1690

The marquetry inlaid overall with foliate scenes of carnations, roses, tulips and birds, the two cupboard doors enclosing a fitted interior of drawers around a central prospect door, with removable liner concealing further 'secret' drawers with brass handles, 'secret' drawers repeated to each side of the cupboard, the base with two short drawers and three graduated long drawers on turned feet

£15,000-25,000

\$20,000-33,000

€17,000-28,000

**PROVENANCE:**

Acquired in the late 1960s, probably from H.W. Keil, and thence by descent.



Floral marquetry in woods of various hues and sometimes stained bone, which was fashionable during the latter part of the 17<sup>th</sup> century reflects the French court style associated with the *ébéniste* A. C. Boulle. Since marquetry was a relatively expensive and specialised product few furniture-makers would have permanently employed marqueteurs, and it is likely that panels of marquetry could be bought by cabinet-makers to be applied to a carcass, hence the general similarity in design of panels. However highly sophisticated cabinet work undoubtedly had purpose-made marquetry such as the cabinet of ebony and marquetry supplied for Ham House around 1680 (see A. Bowett, *English Furniture 1660 - 1714 From Charles II to Queen Anne*, Woodbridge, 2002, pp. 58 - 60). The identity of the marqueteurs remains unclear. Bowett notes, given the naturalistic style reminiscent of European, and particularly French work, that the craftsmen may have been of Dutch or French origin although in 1670 the diarist John Evelyn described 'Flower -works' as being carried out by 'our inlayers' implying Englishmen (*ibid.* p.59). Cabinet-makers specialising in the technique include Thomas Pistor (d.1706) of Ludgate Hill, London, who is likely to have supplied 'wall[nut] flowerd' furniture in 1684 to James Grahme (1650-1730) (*ibid.* p. 116 and A. Turpin, 'Thomas Pistor, Father and Son, and Levens Hall', *Furniture History*, 2000, pp. 43-60).





■ 147

**A GEORGE II WALNUT BUREAU-CABINET**  
*CIRCA 1740*

The cavetto cornice above a pair of bevelled mirrored and brass-beaded doors enclosing three adjustable shelves and with two candle slides, the crossbanded and feather banded fall front revealing a fitted interior with pigeon holes, drawers and a central cupboard, above seven short and long drawers, on later bracket feet, restorations, the mirrors and metalware replaced 86½ in. (220 cm.) high; 42 in. (107 cm.) wide; 21¼ in. (55 cm.) deep

£7,000–10,000

\$9,200–13,000

€7,900–11,000

**PROVENANCE:**

The Property of a Gentleman; Christie's London, 1 April 1976, lot 96.



THE PROPERTY OF A LADY

■ 148

**A PAIR OF GILTWOOD GIRANDOLES**  
LATE 19TH CENTURY, OF GEORGE III STYLE

Each of asymmetric design and with a mirrored arcadian framed plate with steps, balustrading and hanging rockwork, each surmounted by *chinoiserie* figures, restorations

49 x 25 in. (124.5 x 63.5 cm.) (2)

£6,000–10,000

\$7,900–13,000

€6,700–11,000

**PROVENANCE:**

Property from the Collection of the Dowager Duchess of Bedford; sold Sotheby's, New York, 20–21 October 2003, lot 218.

These girandole mirrors of 'French style' are almost certainly derived from the designs of Thomas Johnson (1714 - 1778) including two in *One Hundred & Fifty New Designs* (published in 1761, see pls. 46 and 52). These designs integrating a mixture of *rococo*, *chinoiserie* and rustic styles, became particularly fashionable in the mid-19th century *rococo* revival. A comparable pair of mirrors with similar C-scrolls and balustrades were sold from The Collection of Professor Sir Albert Richardson, P.R.A 18–19 September 2013, lot 63 (£5,625 including premium).



■ 149

**A WILLIAM AND MARY OYSTER-  
VENEERED WALNUT, CEDARWOOD AND  
FRUITWOOD CHEST**

CIRCA 1690

The foliate inlaid rectangular top with a moulded edge, above two short and three long drawers, with associated handles and escutcheons, on later bun feet

38¼ in. (97 cm.) high; 37¼ in. (96 cm.) wide;  
23¾ in. (60.5 cm.) deep

£4,000–6,000

\$5,300–7,800

€4,500–6,700





THE PROPERTY OF A GENTLEMAN

■ 150

**A WILLIAM AND MARY BRASS-MOUNTED BLACK AND GILT JAPANNED CABINET-ON-STAND**  
 CIRCA 1700, THE STAND IN THE MANNER OF GERRIT JENSEN

Decorated overall with *chinoiserie* landscapes, foliage, figures and birds, the cupboard door with shaped brass lock plates enclosing an arrangement of eleven drawers decorated similarly, the stand with traces of original silvered decoration, with a pierced foliate scroll apron, on five conforming pillar legs and scroll feet joined by a scrolling X-shaped stretcher

£10,000–15,000

\$14,000–20,000  
 €12,000–17,000

The cabinet on stand is japanned in imitation of valuable Chinese lacquer wares as promoted by Messrs Stalker and Parker's *Treatise of Japanning and Varnishing*, 1688. It relates closely to other similar cabinets on stand including one illustrated in C. Gilbert, *Furniture at Temple Newsam House and Lotherton Hall*, vol. I, Leeds, 1978, no. 35, and another formerly in the collection of the Earl of Morley, now the National Trust, at Saltram, Devon (A. Bowett, *English Furniture 1660-1714 From Charles II to Queen Anne*, Woodbridge, 2002, pl. 5:33). The stand on both examples have much in common; with six legs of pierced, rectangular baluster form, suggesting the design derives from the same printed source or even that they were made by the same craftsman. The stand on the present cabinet also has a very similar form with elements of carving and design related to tables completed by Jensen, Court cabinetmaker to both Queen Anne and William and Mary, for St James' and Kensington Palace (*ibid* pp. 149 and 283).

Other examples often have an ornate cresting, relating to the stand, as seen in Christie's, London, 19 May 2016, lot 7 (£37,500 including premium). This example, like the present lot, retained original silvered decoration.



The related Cabinet-on-stand at Saltram, Devon © National Trust Images





(detail)

■ 151

**A QUEEN ANNE WALNUT AND MARQUETRY MONTH-GOING STRIKING LONGCASE CLOCK**

NICHOLAS LAMBERT, LONDON, CIRCA 1710

**CASE:** with stepped domed hood, the trunk door with glass lenticle, the hood lacking a fretwork section and its finials, the plinth with later skirting **DIAL:** engraved brass dial with silvered chapter ring, Roman hours and Arabic five minutes, subsidiary seconds ring and date aperture, signed *Nicholas Lambert/LONDON* **MOVEMENT:** the month duration movement with five pillars, recoil anchor escapement, rack strike to bell, strike/no strike lever and formerly with alarm, with later seatboard

92¼ in. (234 cm.) high; 20 in. (51 cm.) wide; 11 in. (28 cm.) deep

£7,000-10,000

\$9,200-13,000

€7,900-11,000

**PROVENANCE:**

With Antike Uhren Hubert Schley, Munich, Germany.

This style of case appears to be distinctive to Lambert. See T. Robinson, *The Longcase Clock*, Woodbridge, 1981, p. 109 for two similar examples by Lambert with cases in opposing marquetry (*première-partie* and *contre-partie*). These clocks also have similar dials with turbaned head spandrels.



(detail)

■ 152

**A CHARLES II WALNUT MONTH-GOING STRIKING LONGCASE CLOCK**

THE MOVEMENT BY JOSEPH KNIBB, LONDON, CIRCA 1675, THE CASE ASSOCIATED

CASE: the rising hood with later floral-carved pediment above pierced sound fret and spiral turned columns, the carcass of cariniana wood, with restorations and replacements, plinth re-built DIAL: the 9½ inch brass dial with cherub spandrels, signed *Joseph Knibb Londini fecit*, the silvered chapter ring with Roman hours and Arabic five hours, date aperture and subsidiary seconds ring MOVEMENT: month duration movement with bolt and shutter maintaining power, recoil anchor escapement and count wheel strike to bell, later seatboard

80¼ in. (204 cm.) high; 16¼ in. (41 cm.) wide; 9 in. (23 cm.) deep

£25,000–40,000

\$33,000–52,000

€28,000–45,000

**PROVENANCE:**

Almost certainly purchased from Meyrick Nielson, Tetbury, 1970s. Thence by descent to the present owner.

**LITERATURE:**

R. Kirkpatrick, 'A Knibb Conundrum', *Antiquarian Horological Society*, Spring 1996, pp. 438-439.

Joseph Knibb (1640-1711), was the most inventive and prolific member of the celebrated Knibb family. He became free of the Clockmakers' Company in 1671. His first London premises were at the Dial in Fleet Street and in 1693 he moved to the Clock Dial near Charing Cross. He became a Steward in the Company in 1684 and an Assistant in 1689.

The use of cariniana as a carcass wood in early English clock cases was first noted by the late Ronald Lee. A very small number of examples are now known, ranging in date from circa 1659 to circa 1682. Most are associated with movements produced by members of the Knibb family, although clocks by other makers, such as Simon Bartram and Hilkieh Bedford, have also been found with cariniana cases. This rather select usage of cariniana may point to a common casemaker whose identity is as yet unknown, and to a limited supply of the timber. It is believed to have been recycled from export packing cases and often shows signs of this re-use.

For a discussion on the count wheel mechanism of the present clock, see Kirkpatrick (*op.cit.*)

**COMPARATIVE LITERATURE:**

R. A. Lee, *The Knibb Family Clockmakers*, Surrey, 1964, pp. 54-55.  
A. Bowett, *Woods in British Furniture-making 1400-1900*, Kew, 2012, pp. 54-55.  
R. Garnier and J. Carter, *The Golden Age of English Horology - Masterpieces from the Tom Scott Collection*, Winchester, 2015, p. 360.



■ 153

**A SET OF SIX GEORGE II WALNUT SIDE CHAIRS**

ATTRIBUTED TO GILES GRENDEY, *CIRCA* 1740-50

Each with scrolled top-rail above a solid vase-shaped splat flanked by serpentine stiles, with drop-in later *gros-point* needlework seat, on cabriole legs headed by shells, on claw and ball feet, the chairs numbered *I, III, IIII, V, VI* and *VII*, to the seats, each with journeyman stamp *IL*, beneath a crown 39½ in. (100 cm.) high; 22½ in. (57 cm.) wide; 23½ in. (60 cm.) deep

£30,000–50,000

\$40,000–65,000

€34,000–56,000

The present chairs are related to a set of six in the Carnegie Museum of Art, Pittsburgh, Pennsylvania by the celebrated Clerkenwell cabinet-maker and upholsterer Giles Grendey (d. 1780), two of which carry labels 'GILES GRENDEY, In St. John's-Square, Clerkenwell, LONDON, Makes and Sells all Sorts of Cabinet- Goods, Chairs and Glasses' (illustrated C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, p. 242, fig. 434). A further labelled suite of similar seat-furniture by Grendey and formerly in the collection of the late J. S. Phipps, was sold at Sotheby's New York, 21 November 1981, lots 233-235. The Carnegie and Phipps chairs differ in that they are more elaborately carved on the chair back - carved paterae and scrolling foliage on the upper part of the splat, and shell moulding on the top-rail. Interestingly, one of the Carnegie chairs is stamped 'IC' on the seat-rail and two of the Phipps chairs 'IC' and 'ID', presumably for individual chair-makers in the Grendey workshop. The present lot is stamped 'IL', which together with stylistic considerations, particularly the similarity of the carved supports of these chairs and the Carnegie examples, points to a Grendey attribution.







PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

■ 154

**A GEORGE III CREAM AND GREEN-PAINTED SERPENTINE  
COMMODOE**

POSSIBLY BY THOMAS CHIPPENDALE, CIRCA 1770

The moulded eared top crossbanded with anthemias within beaded bands and a laurel inner border and with beaded edge, above a pair of doors centred by oval medallions with urns suspended from ribbon-tied husks with a border of ribbon-tied flowerheads, enclosing three pine and cloth-lined slides and on splayed feet, restorations to feet, refreshments to ground colour 50 in. (127 cm.) wide; 42 in. (107 cm.) high; 26 in. (66 cm.) deep

£12,000–18,000

\$16,000–24,000  
€14,000–20,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 18 April 1996, lot 189.





■ \* 155

**A PAIR OF REGENCY BLACK-PAINTED AND PARCEL-GILT SIDE CHAIRS**

CIRCA 1805, IN THE MANNER OF MARSH & TATHAM

Each with a padded, scrolled and shuttered top rail, tablet-centred horizontal splat and padded seat with lotus clasps to the uprights, on reeded panelled sabre legs headed by paterae, redecorated, numbered 'III' and 'IV' 35 in. (89 cm.) high; 19½ in. (50 cm.) wide; 21½ in. (55 cm.) deep (2)

£4,000–8,000

\$5,300–10,000

€4,500–8,900

**PROVENANCE:**

Possibly acquired from Blairman, London, 1983.

**LITERATURE:**

Frances Collard, *Regency Furniture*, Woodbridge, 1958, pp. 266 and 269.

William Marsh and Thomas Tatham established a highly successful firm of cabinet-makers counting the Prince of Wales amongst their patrons and for whom they supplied significant amounts of furniture, both for Carlton House, London, and the Royal Pavilion at Brighton, under the direction of Henry Holland. They were known for producing furniture in the favoured spare classical fashion of the Regency to designs reflecting the drawings of *antique* ornament published by Tatham's brother in 1799 and would certainly have been influenced by the published designs of Thomas Hope (d. 1831). This chair corresponds to a design illustrated in Hope's, *Household Furniture and Interior Decoration*, 1807, pl. XXVI, number 6, and also in pl. V, *in situ* in a room displaying Greek vases at Hope's Duchess Street 'Museum'.

An identical chair features in a 1931 photograph in the Back Drawing Room at 11 Montague Place, the London residence of playwright Edward Knoblock (d.1945), Frances Collard, *Regency Furniture*, Woodbridge, 1958, p.266, and illustrated again p. 269.

Knoblock was amongst the first to recognise the long overlooked merits of Regency furniture and with others including the 7th Duke of Wellington and Professor Sir Albert Richardson, who shared a passion for Regency design, was an early champion of the Regency revival. Collard also notes that all three were 'owners of Hope pieces from *The Deepdene*' (*Op. cit.*, p. 26).

Another chair, possibly from the same set was sold from Richardson's collection, Christie's, London, 18/19 September 2013, lot 16 (£4,375 including premium).



The identical chair at 11 Montagu Place.



■ 156

**A PAIR OF IRISH GILT GESSO SIDE TABLES**

PART 18TH CENTURY AND LATER

Each with rectangular strapwork and foliate decorated top centred by a sunflower, above shaped foliate frieze centred with a grotesque mask, on square panelled and foliate carved cabriole legs, repairs and refreshments to the decoration, with restorations to the top and legs, regilt  
 34 in. (87 cm.) high; 45½ in. (116 cm.) wide; 24 in. (61 cm.) deep (2)

£8,000–12,000

\$11,000–16,000

€9,000–13,000

**PROVENANCE:**

By repute the Eyre Family, Eyrecourt Castle, County Galway.

Eyrecourt Castle is best remembered for its famous baroque staircase, which was eventually bought by William Randolph Hearst *circa* 1950. Much of the collection at Eyrecourt was sold in 1883, and it is possible that these tables were part of that dispersal.



Eyrecourt Castle, County Galway, Ireland.



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■ 157

**A PAIR OF IRISH GEORGE III 'GOTHICK' YEWOOD ARMCHAIRS**

CIRCA 1760

Each with an arched foliate-carved top rail above a pierced interlaced splat, with padded drop in seat, on square chamfered legs, joined by stretchers 39¼ in. (100 cm.) high; 24 in. (61 cm.) wide; 22 in. (56 cm.) deep (2)

£3,000–5,000

\$4,000–6,500  
€3,400–5,600

■ 158

**A PAIR OF GEORGE III MAHOGANY CORNER ARMCHAIRS**  
THIRD QUARTER 18TH CENTURY

Of typical form, with pierced interlaced splat, padded drop in seat, on square legs joined by stretchers 34½ in. (88 cm.) high; 29 in. (74 cm.) wide; 25½ in. (65 cm.) deep (2)

£4,000–6,000

\$5,300–7,800  
€4,500–6,700

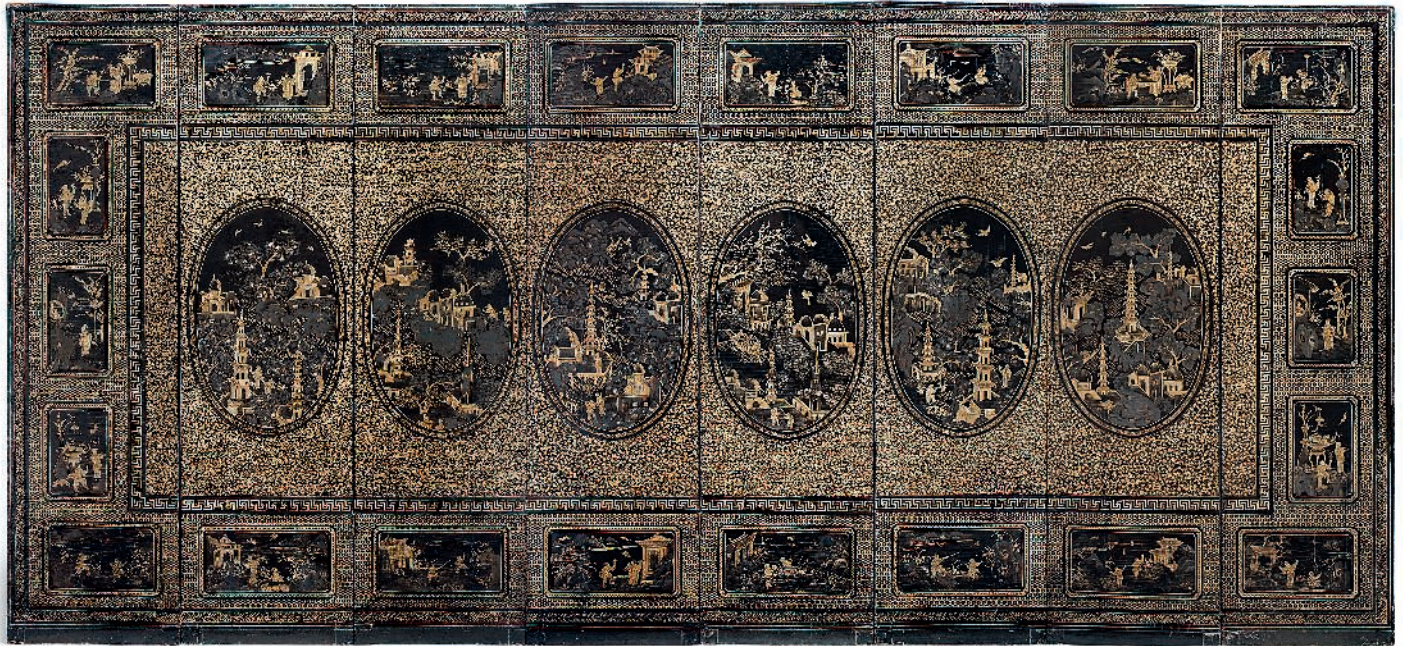
**EXHIBITED:**

Dublin, The Irish Architectural Archive, 45 Merrion Square, *Exhibition of Irish 18th Century Furniture*, 10-11 and 15-16 May, 2007, Johnston Antiques, No. 16.



158





■ 159

**A CHINESE EXPORT BLACK AND GILT LACQUERED EIGHT-FOLD SCREEN**

LATE 18TH/EARLY 19TH CENTURY

Six central leaves with centred ovals with *chinoiserie* figures in landscapes against geometric and foliate-patterned backgrounds, flanked by two similar leaves, the reverse with birds and insects among trees, the upper hinges replaced, restorations

81½ in. (217 cm.) high; 170 in. (432 cm.) wide

£8,000–12,000

\$11,000–16,000

€9,000–13,000



THE PROPERTY OF A NOBLEMAN

■ 160

**A GEORGE III GILTWOOD PIER GLASS**  
CIRCA 1780

The bordered glass surmounted by foliate cresting, centred by a classical medallion of the goddess Diana with hunting dog, emitting wheat sheaves, regilt, the reverse with historic dealer label for 'GINSBURG & LEVY, MADDISON AVENUE' and yellow chalk stock number 7476-1004  
71 x 37½ in. (180 x 95 cm.)

£18,000–25,000

\$24,000–33,000

€21,000–28,000

**PROVENANCE:**

With Ginsburg and Levy, New York.

With Partridge Fine Arts.

This impressive pier glass illustrates the change in taste towards more severe outlines in furniture forms in the latter part of the 18th century. A series of drawings by John Linnell for such mirrors held in the Prints & Drawings department of the Victoria & Albert Museum, some featuring classical medallions, demonstrates this evolving fashion (*A Miscellaneous Collection of Original Designs, made, and for the most part executed, during an extensive Practice of many years in the first line of his Profession, by John Linnell, Upholsterer Carver & Cabinet Maker. Selected from his Portfolio's at his Decease, by C. H. Tatham Architect. AD 1800*). Similar designs were incorporated into Hepplewhite's *The Cabinet-maker and Upholsterer's Guide* (1788), plate 6; in the pattern book's introduction, Hepplewhite wrote, 'Six designs for square glasses are here shown, which is the shape most in fashion at this time'. A closely related mirror with medallion and wheat sheaves is illustrated in F. Lewis Hinckley, *Queen Anne & Georgian Looking Glasses*, London, 1987, fig. 255.





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■ 161

**A REGENCY MAHOGANY PEMBROKE TABLE**  
BY GILLOWS, 1811, THE CRAFTSMAN THOMAS CUMPSTY

The rounded rectangular top with a reeded edge and drop leaves, above a mahogany-lined frieze drawer flanked by rectangular panels, on turned reeded legs with brass caps and castors, stamp to underside reading 'T. CUMPSTY' 28½ in. (72 cm.) high; 44½ in. (113 cm.) wide; 36 in. (92 cm.) deep

£2,500–4,000

\$3,300–5,200  
€2,800–4,500

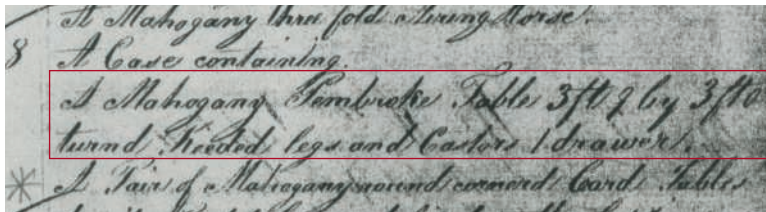
**PROVENANCE:**

Supplied by Gillows to the Rev. Mr. Tremlon [sic], Peatswood, Shropshire, the invoice dated 23 August 1811.

The Gillows commission for the Twemlow family at Peatswood was almost certainly undertaken after the extensive restorations at the house, following Thomas Twemlow's purchase of the estate in 1809. An 1811 commode with vase-capped pillars, also from the Peatswood commission, was offered in these rooms 10 April 1986, lot 127. There is a price agreement made between Thomas Cumpsty and Gillows in 1792 (see Susan E. Stuart, *Gillows of Lancaster of London 1730 - 1840*, Woodbridge, 2008, vol. II, p. 228).



Detail of stamp.



The 1811 Gillows invoice.



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**A GEORGE IV MAHOGANY DRESSING-TABLE**  
BY GILLOWS, 1829, THE CRAFTSMAN JOHN MILLER

The rectangular top with a reeded three-quarter gallery above five mahogany-lined drawers and an arched kneehole on reeded tapering legs with brass caps and castors, marked 'GILLOWS LANCASTER', one drawer signed 'John Miller, May 30th 1829', with rosewood handles

33 in. (84 cm.) high; 45 in. (115 cm.) wide; 25¼ in. (66 cm.) deep

£3,000–5,000

\$4,000–6,500  
€3,400–5,600

This dressing-table is very similar to the 1820s commission at Thoresby Hall, Newark for Charles, 2nd Earl Manvers. An almost identical dressing table made by the craftsman James Whiteside is shown in Gillows' *Estimate Sketch books*, folio no. 3312, dated December 30, 1823. John Miller is listed in Susan E. Stuart, *Gillows of Lancaster and London 1730-1840*, London, 2008, vol. II, p. 264, as apprenticed to Gillows in 1815 and still on the payroll in 1835. Another dressing-table signed by John Miller and dated 1824 sold at Christie's South Kensington, 19 November 2013, lot 476 (£6,875 including premium).

■ 163

**A GEORGE IV MAHOGANY DRESSING-TABLE**  
BY GILLOWS, CIRCA 1815-20

The rounded rectangular top with reeded edge and with shaped reeded three-quarter gallery, over one long and two short frieze drawers, above one long, and two short panelled frieze drawers, on ring-turned reeded tapering legs and tapering feet, brass caps and castors, the central drawer stamped 'GILLOWS - LANCASTER'  
31½ in. (80 cm.) high; 42 in. (107 cm.) wide;  
21 in. (53.5 cm.) deep

£3,500-5,000

\$4,600-6,500

€4,000-5,600



163

■ 164

**A REGENCY MAHOGANY METAMORPHIC LIBRARY OPEN ARMCHAIR**

CIRCA 1815, AFTER THE DESIGN BY MORGAN AND SAUNDERS

Reeded overall, the shaped tablet top rail above scrolled arms on sabre legs, hinged to form library steps with later inset green baize, the caned seat with later black buttoned-leather squab cushion  
36 in. (91.5 cm.) high; 22¼ in. (56.5 cm.) wide;  
23 in. (58.5 cm.) deep

£3,000-5,000

\$4,000-6,500

€3,400-5,600

This metamorphic armchair corresponds to a design first published in Rudolph Ackermann's *Repository of Arts*, July 1811 and captioned 'This ingenious piece of furniture is manufactured at Messrs. Morgan and Saunders's, Catherine-St. Strand' (P. Agius, *Ackermann's Regency Furniture & Interiors*, Marlborough, 1984, p. 60, pl. 29). The chair was 'considered the best and handsomest article ever yet invented, where two complete pieces of furniture are combined in one - an elegant and truly comfortable armchair and a set of library steps'.



The related design by Morgan and Saunders.



164



165

■ 165

**A WILLIAM IV MAHOGANY EXTENDING DRUM TABLE**

CIRCA 1835

The gilt-tooled leather tilt-top above conforming false and frieze drawers, the drawers numbered, on central oversize baluster support, on quadpartite base with scroll-clasped hairy paw feet, on brass castors, with eight shaped border leaves

30¾ in. (78 cm.) high; 72 in. (183 cm.) diameter, extended

£5,000–8,000

\$6,600–10,000  
€5,600–8,900

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**AN EARLY VICTORIAN ROSEWOOD SOFA TABLE**

ATTRIBUTED TO GILLOWS, MID-19TH CENTURY

The rectangular top with waved border above one frieze and one false drawer, mirrored to the reverse, supported by two turned supports joined by turned stretcher, terminating in twin acanthus-scrolled cabriole legs, the locks stamped AUSTER & SMITH PATENT

30 in. (76 cm.) high; 60 in. (152 cm.) wide; (71 cm.) deep

£3,000–5,000

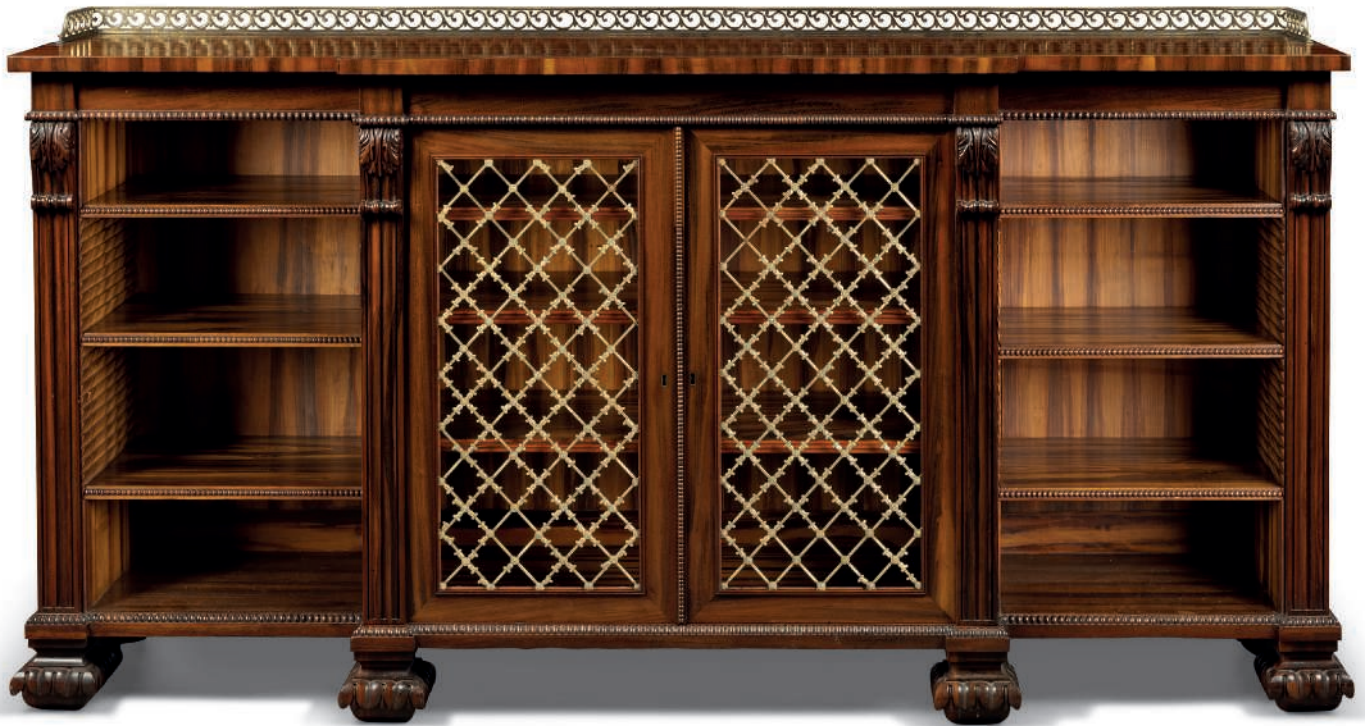
\$4,000–6,500  
€3,400–5,600

The form of this sofa table seems to relate most closely to a June 1825 design for a rosewood writing table by Gillows for the Revd. Fane (see Susan E. Stuart, *Gillows of Lancaster and London 1730 - 1840*, Woodbridge, 2008, vol. I, p.268, pl.274.).



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■ 167

**A REGENCY GONCALO ALVES BREAKFRONT BOOKCASE**  
 ATTRIBUTED TO GILLOWS, CIRCA 1815

With pierced brass three quarter gallery above brass rosette grille doors enclosing three adjustable shelves, flanked by Corinthian demi-columns, and open shelves to each side, on a beaded plinth terminating on acanthus clasped block feet, the reverse with depositary label for J JOHNSON & SONS LTD., BELFAST, originally with superstructure, the top veneered 37¼ in. (96 cm.) high; 72 in. (183 cm.) wide; 18 in. (46 cm.) deep

£10,000-20,000

\$14,000-26,000

€12,000-22,000

This bookcase's reeded pilasters, with acanthus-wrapped trusses and rose-flowered tablets, reflects the antique fashion introduced around 1810 by the cabinet-making firm of Gillows of London and Lancaster. Related library furniture was supplied under the guidance of the architect Lewis Wyatt (d. 1853) by Gillows for the Library at Tatton Park, Cheshire. Similar library furnishings were also supplied by Gillows to neighbouring Mere Hall in 1815 (see Christie's house sale, Mere Hall, 23 May 1994, lots 188-192). The general form is typical of the firm's manufacture at this period, and relates to their 'low wardrobes' supplied for bedroom apartments. See Susan E. Stuart, *Gillows of Lancaster and London 1730-1840*, Woodbridge, 2008, vol.1, p.384, pl.459 for a related 1836 design for a goncalo alves commode.

A closely related bookcase was sold anonymously in these rooms 17 May 2017, lot 48 (£35,000 including premium).



THE PROPERTY OF A LADY

■ 168

**AN ENGLISH FOUR POSTER BED**

DESIGNED AND MADE BY ANGELA BURGIN

Each corner with hanging dress curtains and canopy in *Cordwain Damask Amethyst* by Schumacher, the headboard, valance and interior curtains in *Plain Linen Mauve* by Claremont, the trimmings by Turnell and Gigon, the headboard flanked by two lamps

117 in. (297 cm.) high; 86 in. (218.5 cm.) wide;

90 in. (229 cm.) deep, approximately

£5,000–8,000

\$6,600–10,000

€5,600–8,900



THE PROPERTY OF A GENTLEMAN

■ 169

**A GEORGE IV MAHOGANY AND EBONY BREAKFRONT  
WARDROBE**

*CIRCA 1820-30*

The ball-decorated cornice above gothic arched panelled doors, and engaged columns, the centre doors enclosing six mahogany and cedar trays, above two short and three graduated long drawers, flanked by two full length hanging cupboards

88¾ in. (225.5 cm.) high; 100 in. (254 cm.) wide; 24½ in. (62 cm.) deep

£5,000–10,000

\$6,600–13,000

€5,600–11,000



**170**

**A STAFFORDSHIRE SALTGLAZE PINK-GROUND TEAPOT AND COVER**

*CIRCA 1760*

The globular body with branch-moulded handle and spout, painted on each side with a bouquet of garden flowers and scattered sprigs

5¼ in. (13.4 cm.) high

£5,000–8,000

\$6,600–10,000

€5,600–8,900

END OF SALE

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

## 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

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

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

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

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

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

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

### 2 RETURNING BIDDERS

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

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

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

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

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

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

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

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

### (a) Phone Bids

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

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

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol 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:

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

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

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

## 9 LOCAL BIDDING LAWS

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

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

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaim are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT\_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

### 3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol  $\lambda$  next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

*Royalty for the portion of the hammer price*

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **Heading**). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by

the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(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 Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

## 2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at [christies.com/storage](http://christies.com/storage) shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph 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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.


### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that 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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

#### (b) Lots made of protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol  in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

#### (c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

#### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.


#### (e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

#### (f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

#### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol  in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

## 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

## 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**authentic**: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty**: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium**: the charge the buyer pays us along with the **hammer price**.

**catalogue description**: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group**: Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition**: the physical **condition** of a **lot**.

**due date**: has the meaning given to it in paragraph F1(a).

**estimate**: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price**: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading**: has the meaning given to it in paragraph E2.

**lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages**: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price**: has the meaning given to it in paragraph F1(a).

**provenance**: the ownership history of a **lot**.

**qualified**: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve**: the confidential amount below which we will not sell a **lot**.

**saleroom notice**: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

**UPPER CASE type**: means having all capital letters.

**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> <li>• If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

## VAT refunds: what can I reclaim?

If you are:

<b>A non VAT registered UK or EU buyer</b>		<b>No VAT refund is possible</b>
<b>UK VAT registered buyer</b>	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
<b>EU VAT registered buyer</b>	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
<b>Non EU buyer</b>		If you meet <b>ALL</b> of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.  
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:  
(a) have registered to bid with an address outside of the EU; **and**  
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for \* and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.



## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○

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

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

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

#### △ **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

#### ○ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

#### ○◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

### Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

# EXPLANATION OF CATALOGUING PRACTICE

## FOR FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

## FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..." / "Dated..." / "Inscribed..." / "Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..." / "Bearing the date..." / "Bearing the Inscription..." / "Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

## FOR SILVER

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE.

A GEORGE II SILVER CUP AND COVER  
mark of Paul de Lamerie, London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER  
circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

## FOR CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

## FOR GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

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

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein. "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

Reference is made for damage and/or restoration on the illustrated lots only. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Condition 2 of the Conditions of Sale.

## FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

### Qualified Headings

In Christie's opinion a work by the artist.

\*'Attributed to ...'

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*'Studio of ...' / 'Workshop of ...'

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*'Circle of ...'

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*'Follower of ...'

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*'Manner of ...'

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

\*'After ...'

In Christie's qualified opinion a copy (of any date) of a work of the artist.

'Signed ...' / 'Dated ...' / 'Inscribed ...'

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

'With signature ...' / 'With date ...' /

'With inscription ...'

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

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DYLAN LEWIS (B.1964)  
*Standing Leopards II*  
£25,000-40,000

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*London, 28 November 2017*

### **VIEWING**

25-27 November 2017  
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London SW1Y 6QT

### **CONTACT**

Anna Evans  
aevans@christies.com  
+44 (0)20 7752 3374

Other fees apply in addition to the hammer price. See Section D  
of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**





Archibald Thorburn (1860-1935)

*Blackgame in the glen*

signed and dated 'Archibald Thorburn/ 1911.' (lower right)

pencil and watercolour heightened with bodycolour and touches of gum arabic on paper laid on board

30 x 21¼ in. (76.3 x 55.3 cm.)

£70,000-100,000

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*London, King Street, 15 December 2017*

*Online, 9-18 December 2017*

### VIEWING

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