

THE COLLECTOR

ENGLISH FURNITURE,
CLOCKS & WORKS OF ART

London, 23 May 2018



CHRISTIE'S



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UPCOMING AUCTIONS

LONDON · 23 & 24 MAY 2018

ENGLISH FURNITURE, CLOCKS & WORKS OF ART

WEDNESDAY 23 MAY 2018

10AM, LOTS 1-131

EUROPEAN FURNITURE, WORKS OF ART & CERAMICS

WEDNESDAY 23 MAY 2018

2.30PM, LOTS 201-330

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

THURSDAY 24 MAY 2018

10AM, LOTS 401-666



THE COLLECTOR

ENGLISH FURNITURE, CLOCKS & WORKS OF ART

WEDNESDAY 23 MAY 2018

AUCTION

Wednesday 23 May 2018
at 10.00 am (Lots 1-131)

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

VIEWING

Saturday	19 May	12.00 pm – 5.00 pm
Sunday	20 May	12.00 pm – 5.00 pm
Monday	21 May	9.00 am – 4.30 pm
Tuesday	22 May	9.00 am – 8.00 pm

AUCTIONEER

Piers Boothman

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In sending absentee bids or making enquiries, this sale should be referred to as **FACTORY-15489**

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[25]

Front cover: Lot 35
Inside front cover: Lot 74
Opposite: Lot 14
Back cover: Lot 18



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CHRISTIE'S

INTERNATIONAL DECORATIVE ARTS CALENDAR

NEW YORK

6 June 2018
**INTERIORS:
NEW YORK VISIONS**

LONDON

23 May 2018
**THE COLLECTOR:
ENGLISH FURNITURE, CLOCKS
& WORKS OF ART**

23 May 2018
**THE COLLECTOR:
EUROPEAN FURNITURE,
WORKS OF ART & CERAMICS**

24 May 2018
**THE COLLECTOR:
SILVER & 19TH CENTURY
FURNITURE, SCULPTURE
& WORKS OF ART**

13 June 2018
KENNETH NEAME

4 July 2018
GOLD BOXES

4 July 2018
**TREASURED PORTRAITS
FROM THE ERNST HOLZSCHEITER
COLLECTION**

5 July 2018
THE EXCEPTIONAL SALE

5 July 2018
CHIPPENDALE: 300 YEARS

PARIS

19 June 2018
SCULPTURE

THE COLLECTOR

ENGLISH FURNITURE, CLOCKS & WORKS OF ART

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*With thanks to Syon House
for providing the location for
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BUYING AT CHRISTIE'S

For an overview of the process,
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'Mixing antiques with contemporary art gives spirit to interiors; it brings about new conversations.'

- MARELLA ROSSI MOSSERI



MARELLA ROSSI MOSSERI STYLES

THE COLLECTOR



Christie's is delighted to have collaborated with Marella Rossi Mosseri on this new edition of *The Collector*. Marella spent 20 years working as an art dealer specialising in 18th century furniture, and was also previously director of Galerie Aveline in Paris. She now works as an independent consultant in art and antiques.

In collaboration with Galleria Continua, Marella has juxtaposed 18th and 19th century furniture from *The Collector* sales with works by contemporary artists from Cuba, Morocco and Cameroon. She believes that this mix of antique and modern pieces can bring depth and interest to an interior; by highlighting common aesthetic threads that run throughout the centuries, each object is revealed in a new and exciting light.

Explore Marella's unique curatorial approach in person at our King Street Galleries from 19–23 May, where she will be styling a room using furniture and objects from *The Collector* sales.



A PAIR OF LATE VICTORIAN OAK STOOLS

BY GILLOWS, C.1885

£6,000–10,000

Lot 38

A PAIR OF ITALIAN WALNUT LARGE 'CURULE' THRONE CHAIRS

ATTRIBUTED TO LUIGI FRULLINI, FLORENCE, C.1875

£20,000–30,000

To be offered in Silver and 19th Century Furniture, Sculpture & Works of Art, 24 May

A MEISSEN PORCELAIN 'ELEMENTS' EWER EMBLEMATIC OF AIR

C.1880, BLUE CROSSED SWORDS MARK, INCISED MODEL NO. N.327, GILT 9., AFTER A MODEL BY J.J. KÄNDLER

£8,000–12,000

To be offered in Silver and 19th Century Furniture, Sculpture & Works of Art, 24 May

A MEISSEN PORCELAIN 'ELEMENTS' EWER EMBLEMATIC OF WATER

C.1880, BLUE CROSSED SWORDS MARK WITH INCISED LINE BELOW, INCISED MODEL NO. 320, PRESSNUMMERN 66 AND 35

£8,000–12,000

To be offered in Silver and 19th Century Furniture, Sculpture & Works of Art, 24 May

A PAIR OF FRENCH GILT-COPPER ELECTROTYPE MOUNTED, STAINED SYCAMORE, EBONY AND EBONISED MARQUETRY PEDESTALS

BY CHARLES-GUILLAUME DIEHL, PARIS, C.1860

£20,000–30,000

To be offered in Silver and 19th Century Furniture, Sculpture & Works of Art, 24 May

A JAMES I SILVER-GILT WINE CUP

LONDON, 1614, MAKER'S MARK MB CONJOINED, A BILLET BELOW, IN PLAIN SHIELD, POSSIBLY THAT OF MARK BINGHAM

£10,000–15,000

To be offered in Silver and 19th Century Furniture, Sculpture & Works of Art, 24 May

A JAMES I SILVER WINE CUP AND COVER

LONDON, 1610

£80,000–120,000

To be offered in Silver and 19th Century Furniture, Sculpture & Works of Art, 24 May

LEILA ALAOUI (1982–2016)

Souk de Boumia, Moyen-Atlas (Les Marocains), 2011

Courtesy: Galleria Continua





**A MONUMENTAL FRENCH MAJOLICA
(CLEMENT MASSIER) JARDINIÈRE
AND STAND**

LATE 19TH CENTURY, IMPRESSED
FACTORY MARK

£8,000–12,000

To be offered in Silver and 19th Century Furniture,
Sculpture & Works of Art, 24 May

A GEORGE IV SILVER WARWICK VASE

MARK OF BENJAMIN SMITH, LONDON, 1822,
RETAILED BY GREEN, WARD AND CO.

£40,000–60,000

To be offered in Silver and 19th Century Furniture,
Sculpture & Works of Art, 24 May

A GEORGE II SILVER BASKET

MARK OF PAUL DE LAMERIE, LONDON 1741

£50,000–70,000

To be offered in Silver and 19th Century Furniture,
Sculpture & Works of Art, 24 May

**A PAIR OF GEORGE IV SILVER
FIVE-LIGHT CANDELABRA**

MARK OF PAUL STORR, LONDON, 1826

£80,000–120,000

To be offered in Silver and 19th Century Furniture,
Sculpture & Works of Art, 24 May

A GEORGE III MAHOGANY SIDE TABLE

C.1760

£30,000–50,000

Lot 26

JOSÉ YAQUE (B. 1985)

Perovsquita III, 2015

Courtesy: Galleria Continua





PROPERTY FROM A PRIVATE COLLECTION

■ 1

A GEORGE II MAHOGANY WINDSOR ARMCHAIR
MID 18TH CENTURY

With an arched back and two rows of turned baluster spindles above serpentine arms with scrolled terminals and a solid seat on cabriole legs with pad feet and castors, restorations

37½ in. (95 cm.) high; 28¾ in. (73 cm.) wide; 20¾ in. (53 cm.) deep

£8,000–12,000

\$12,000–17,000
€9,300–14,000

This Doric patterned hall chair, with pillared triumphal arched back, was conceived in the George II 'Roman' fashion and follows the pattern of robust hall chairs that were supplied to Thomas Coke, 1st Earl of Leicester (d.1759) for the South Hall, beneath the temple-pedimented portico, of Holkham Hall, Norfolk. Today some of the Holkham chairs are displayed in its Marble Hall (L. Schmidt et al, *Holkham*, Munich, 2005, plate II, p. 23).

A closely related armchair but with scrolled arm terminals and saddle seat with shallow 'fin' pommel was sold anonymously at Mallam's, Oxford, 26 May 2004 (£28,000 including premium). Another was sold by Aspinalls, Mayfair, Christie's, London, 21 May 2009, lot 11 (£7,500 including premium)



2

PROPERTY OF A GENTLEMAN

■ 2
A QUEEN ANNE VERRE EGLOMISE AND JAPANNED TRIPLE-PLATE OVERMANTEL MIRROR

EARLY 18TH CENTURY

With three bevelled plates framed by red and gilt strapwork and scrolling acanthus *verre eglomise* panels divided by gilt lead foliate clasps, the left side depicting a man and the right with a woman each between a bouquet of flowers and a Classical urn
 21½ x 61½ in. (54.5 x 66.5 cm.)

£6,000–10,000

\$8,600–14,000
 €7,000–12,000

■ 3
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

£3,000–5,000

\$4,300–7,100
 €3,500–5,800

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 2003, lot 123.



3

■ 4

A GEORGE II GILT-GESSO MIRROR
CIRCA 1730

The rounded rectangular bevelled plate within a foliate-carved moulded frame, the cresting centred by feathers and flanked by eagles' heads on a pounced ground, the apron centred by a cherub mask and wings, the plate apparently original, the sconces later, gilding refreshed 52¾ x 31 in. (134 x 78.5 cm.)

£10,000–15,000

\$15,000–21,000
€12,000–17,000

A gilt-gesso framed looking glass with a similar cherub mask and wings to the cresting was formerly in the collection of J.S. Sykes and is illustrated in R.W. Symonds, *Masterpieces of English Furniture and Clocks*, London, 1940, figs. 38 & 39. Another corner cupboard of circa 1725, displaying an unusual combination of gilt-gesso and japanned decoration, also displayed a similar winged cherub head to the cresting; it was acquired by the renowned collector Sir James Horlick (d. 1958) and later sold Sotheby's, London, 5 June 2007, lot 28. The latter was tentatively attributed to John Belchier (d.1753), cabinet-maker at 'The Sun', St. Paul's Churchyard, on the basis of the combination of decoration.

■ 5

A GEORGE III MAHOGANY CHEST
CIRCA 1760

The moulded rectangular top of fiddleback mahogany above four graduated long drawers with original brass swan-neck handles, on shaped bracket feet 30¼ in. (77 cm.) high; 34 in. (86.5 cm.) wide; 19 in. (48.5 cm.) deep

£6,000–9,000

\$8,600–13,000
€7,000–10,000



4



5



6

■ ~ 6

A WILLIAM AND MARY KINGWOOD AND OLIVE OYSTER-VENEERED CHEST-ON-STAND

CIRCA 1690

Veneered overall with geometric patterns and strapwork, the hinged rectangular top enclosing a burgundy velvet-lined interior above two long drawers and half-round moulded divisions, the stand with spiral-turned legs joined by wavy stretchers on bun feet, the legs and stretchers later, the silvered metalwork replaced
33¼ in. (84.5 cm.) high; 35¼ in. (89.5 cm.) wide; 22½ in. (57 cm.) deep

£5,000–10,000

\$7,200–14,000
€5,800–12,000

The use of 'oyster-cut' veneers of both olive and walnut was popular in the 1690s, John Stalker and George Parker reporting in 1688 in their *Treatise of Japanning and Varnishing* that it was 'highly in request amongst us', and imported olive wood was held in equal regard to walnut for veneered furniture. Here the oyster veneers are laid in geometric patterns with roundels of contrasting kingwood. A similarly oyster veneered table and candlestands from Beningborough Hall, North Yorkshire, are illustrated in Adam Bowett, *English Furniture 1660-1714 From Charles II to Queen Anne*, Woodbridge, 2002, p. 118, pl. 4.24 and p.123, pls. 4.35, 4.36 and 4.37. A closely related 'table box' is illustrated in Adam Bowett, *Woods in British Furniture-Making 1400 - 1900*, London 2012, p. 174.



7

■ 7

A GEORGE II WALNUT SIDE CHAIR

CIRCA 1740, POSSIBLY BY GILES GRENDEY

The shell and foliate cresting above a vase-shaped splat, the drop in seat covered in *gros* and *petit-point* needlework above a shaped rail, on large leaf-clasped cabriole legs terminating in hairy paw feet, the seatrail numbered 'VIII'
39¼ in. (100 cm.) high; 23 in. (58.5 cm.) wide; 22½ in. (57 cm.) deep

£6,000–10,000

\$8,600–14,000
€7,000–12,000

The shell and leaf-carved top rail, and to a lesser extent the splat pattern, correspond to a set of six bearing the trade label of Giles Grendey (d.1780), the prolific cabinet and chair-maker of St. John's Square, Clerkenwell (see C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700 - 1840*, Leeds, 1996, p.242, fig.435).



■ 8

A GEORGE II WALNUT CONCERTINA-ACTION CARD TABLE
CIRCA 1740

Crossbanded and feather-banded throughout, the hinged quarter-veneered top with rounded corners and a baize-lined interior with candle stands and guinea wells above a conforming frieze on scrolled and shell-carved cabriole legs and claw and ball feet

29 in. (74 cm.) high; 34 in. (87 cm.) wide; 17½ in. 44 cm.) deep

£8,000–12,000

\$12,000–17,000

€9,300–14,000

PROVENANCE:

Acquired from H.W. Keil, 27 Brook Street, London, 20 June 1966 (£900).
Thence by descent.

The high quality of this games table is demonstrated by the fine feather-banding that borders the edge of the baize lining, a feature that might easily be overlooked. The table's general pattern corresponds to another bearing the label of Benjamin Crook, joiner and cabinet-maker of The George & Whyte Lion, St Paul's Churchyard, from c.1732 until 1748, illustrated in C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700 - 1840*, Leeds, 1996, p.169, fig.265. A related table was sold Christie's, London, 26 January 1929, lot 88 (220gns), another was sold Christie's, London, 22 January 2009, lot 85 (£17,500 including premium), and another most recently Christie's, New York, 27 November 2015, the Property of the Metropolitan Museum of Art, a table formerly in the collection of Irwin Untermyer, lot 62 (\$23,750 including premium).





9

■ 9

A GEORGE II FEATHERBANDED BURR-WALNUT AND WALNUT TALLBOY

CIRCA 1730-40

The *cavetto* cornice above three short and three long graduated drawers flanked by fluted canted angles, the secretaire drawer enclosing pigeon holes, small drawers and a cupboard, above three further long drawers, the bottom drawer with a concave sunburst detail, on shaped bracket feet
75 in. (190.5 cm.) high; 41 in. (104 cm.) wide; 20½ in. (52 cm.) deep

£5,000–8,000

\$7,200–11,000

€5,800–9,200

PROPERTY FROM A DECEASED ESTATE

■ 10

A PAIR OF GEORGE II WALNUT SIDE CHAIRS

CIRCA 1740-50, POSSIBLY IRISH

Each with an arched, foliate and fan-carved top rail above a pierced vase-shaped splat and a padded drop-in seat on acanthus and rosette-carved cabriole legs with scrolled acanthus feet, old repairs

38 in. (97 cm.) high; 23 in. (59 cm.) wide;

21½ in. (55 cm.) deep

(2)

£4,000–6,000

\$5,700–8,600

€4,700–6,900



10



■ ~ 11

**A WILLIAM AND MARY WALNUT AND FRUITWOOD
MARQUETRY CENTRE TABLE**

CIRCA 1700

The rectangular top and frieze inlaid overall with flowers, foliage, butterflies and perching birds, the top centred by a flowering vase, with a frieze drawer, on spirally turned legs joined by a waved X-stretcher centred by a floral marquetry roundel, on turned feet

28 in. (71 cm.) high; 37½ in. (95 cm.) wide; 25 in. (63.5 cm.) deep

£7,000–10,000

\$10,000–14,000

€8,100–12,000

The table, conceived in Louis Quatorze Roman fashion as part of a set with accompanying candle stands and mirror, displays a top with a rich mosaic of polychromed floral marquetry in ebony or ebonised compartments. Such tables survive in quite large numbers but the present example is remarkable for retaining its original legs and feet, so often rotted or worm-damaged. The floral marquetry panels were often combined with oyster veneers and may have been bought in from specialist 'marqueteurs'.

A similar pattern of table with spiral and baluster-turned legs from Beningborough Hall, North Yorkshire, is illustrated in A. Bowett, *English Furniture 1660-1714*, Woodbridge, 2002, p.116, fig. 4.23, and another similar with marquetry and oyster-veneers was supplied in 1684 for Levens Hall and described by the Ludgate Hill cabinet-maker Thomas Pistor (father or son) as part of a set of 'Large wall[nit] flowerd Looking glass & Table and stands flowered' (*ibid.* p.116, fig. 4.19). A similar table formerly in the collection of Michael, 2nd Baron Croft (1916-1997) at Croft Castle, Herefordshire, was sold by his Executors, Sotheby's, London, 6 June 2002, lot 48 and again Christie's, London, 22 January 2009, lot 98 (£13,750 including premium).





PROPERTY OF A GENTLEMAN

■ 12

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

\$36,000–57,000

€29,000–46,000

PROVENANCE:

Almost certainly purchased from Meyrick Nielson, Tetbury, 1970s.

LITERATURE:

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

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.

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.

Cariniana wood, or *jequitiba rosa*, is an open grained wood closely resembling mahogany. 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 Hilckiah 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.*).

PROPERTY OF A GENTLEMAN

■ ~ 13

A CHARLES II COCUS WOOD AND WALNUT CABINET-ON-CHEST

CIRCA 1680

Oyster veneered throughout, the moulded cornice above two doors enclosing an arrangement of nine drawers around a prospect door enclosing three further small drawers, above a frieze drawer, the lower section with two cupboard doors enclosing two fitted shelves, on later shaped bracket feet, the engraved metalwork apparently original, the drawers lined with 18th century marbled paper, some veneers of Indian rosewood, replacements to the handles

64 in. (162.5 cm.) high; 36 in. (91.5 cm.) wide; 17¼ in. (44 cm.) deep

£12,000-18,000

\$18,000-26,000
€14,000-21,000

The cabinet is veneered with cocus wood, a hard, dense wood with a chocolate brown heart and a yellow sapwood, often referred to, erroneously, as laburnum. It was imported from the West Indies and was often known as West Indian ebony. It was used as a cabinet wood between 1660-1740 and in this instance the cocus wood has been cut both obliquely and lengthways to provide a decorative 'oyster' effect and contrasting striped pattern (A. Bowett, "Myths of English Furniture History: Laburnum Wood Furniture", *Antique Collecting*, June 1998, pp. 22-23).

A pair of silver-mounted oyster-veneered cabinets is in the Royal Collection at Windsor Castle, one illustrated in P. Macquoid & R. Edwards, *The Dictionary of English Furniture*, 1927, Vol. I, fig. 2, p. 163; they were given in circa 1665 by King Charles I's Queen, Henrietta Maria, to the Earl of St. Albans. Another cabinet on stand is illustrated in A Bowett, *English Furniture 1660 - 1714*, Woodbridge, 2002, p.54, pl. 2.35.

A Charles II cocus wood mirror was sold from the collections of Christopher Gibbs and Harris Lindsay, Christie's, London, 10 May 2006, lot 32 (£15,600 including premium).



■ 14

A SCOTTISH GEORGE III GILTWOOD MIRROR
ATTRIBUTED TO WILLIAM MATHIE, CIRCA 1760

The shaped rectangular plate within border mirrors and a surround of C-scrolls, foliage and leafy branches, the cresting with leafy scrolls and with ho-ho birds to the upper corners, the apron centred by a goat mask, the glass largely original, re-gilt, labelled to the reverse 'Ciceri, Pini & Co., Carvers & Gilders, Calton Street, Edinburgh'
88 x 48 in. (224 x 122 cm.)

£15,000–25,000

\$22,000–36,000

€18,000–29,000

PROVENANCE:

Acquired from Frank Partridge & Sons Ltd, London, 1 March 1963

This impressive giltwood mirror is attributed to the Edinburgh wright (furniture maker), William Mathie, based on a number of stylistic characteristics. The elongated form corresponds to two pairs of mirrors at Mathie's most celebrated commission, Dumfries House, Ayrshire, supplied in 1759 to William Crichton-Dalrymple, 5th Earl of Dumfries; respectively lots 55 and 200 in 'Dumfries House: A Chippendale Commission', Christie's, London, 12-13 July 2007 (before the house and its contents were saved for the nation). The decoration of sinuous giltwood foliate branches, which entwine themselves around the framework of the mirror is also found on another Dumfries mirror by Mathie, lot 250 in the same sale, and also on a mirror supplied by Mathie to Francis Charteris, 7th Earl of Wemyss (1723-1808), for Amisfield House, near Haddington, Scotland, in 1760-61, and subsequently at Gosford House, Longniddry, sold Christie's, London, 15 November 2017, lot 100 (£100,000 including premium).

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).

Another possible Mathie feature is the inclusion of idiosyncratic carved birds or animals, in this example the individual ho ho birds, on the Amisfield mirror playful monkeys, and on an overmantel mirror at Gosford squirrels, imagery possibly derived from French contemporary prints by Jacques Callot or Jean Pillement.

The mirror bears a paper label for Ciceri, Pini & Co., who were carvers and gilders and looking-glass manufacturers of c.1840 - 50 with business premises at Calton Street, and later 57 Frederick Street, Edinburgh; their label illustrates various mirrors and barometers that were presumably fashionable at the time. As the label states, they took over the business established by I. Zenone in 1825 - 27 (F. Bamford, *A Dictionary of Edinburgh Furniture Makers*, Leeds, 1983, pp. 55 and pl. 45B).



The trade label of Ciceri, Pini & Co., Edinburgh.







PROPERTY FROM A EUROPEAN COLLECTION (LOTS 14 & 15)

■ 15

A GEORGE II CUT-GLASS EIGHT-LIGHT CHANDELIER
CIRCA 1750

Of eight scrolled and notched arms with star-shaped drip pans, around a central baluster shaft with a large sphere positioned below the arms, with restorations and replacements
50 in. (127 cm.) high; 41 in. (104 cm.) diam.

£10,000-20,000

\$15,000-29,000
€12,000-23,000

PROVENANCE:

Acquired from Mallett, London, 29 May 1963

Cut-glass eight-light chandeliers like the present example developed in the early 18th century initially from the short candle branches made for pier mirrors. This chandelier evolved from models dating from the second quarter of the 18th century which featured plain arms, illustrated in Martin Mortimer, *The English Glass Chandelier*, Woodbridge, 2000, plates 15-18.

However by 1745 glass-cutters had mastered the ability to cut the arms as well as the central balusters, giving rise to chandeliers of the type offered here, and another now in Independence Hall, Philadelphia (*ibid.* p.71, pl.22). The latter are additionally characterised by the presence of a large sphere positioned below the branches, a feature which is thought to derive from the classic Flemish brass chandelier. That said, the central elements were simply threaded onto a metal rod and so any combination of elements is possible. The branches in this period slotted into square sockets topped with a turned circular plate as in the present lot.

Mortimer suggests that most of the requirements for construction including wheel-cutting, or the less expensive diamond-moulded or reticulated stem pieces were in the sphere of a plate-glass maker - although elements such as metalwork would have been bought in. As the skill and ingenuity of the glass worker increased so larger branches could be made, as seen on a chandelier formerly at Thornham Hall, Suffolk, now at Winterthur Museum, Delaware, and another at Chatsworth, Derbyshire.



■ 16

A VICTORIAN SPELTER GLOBE-FORM HANGING LANTERN

LATE 19TH CENTURY

With foliate coronas to top and bottom, and anthemion clasps on the central band inset with octagonal faceted-glass beads, fitted for electricity, restorations and replacements
25 in. (63.5 cm.) high, excluding chain

£5,000–8,000

\$7,200–11,000
€5,800–9,200

16

■ ~17

A GEORGE III MAHOGANY AND MARQUETRY SERPENTINE CHEST

LATE 18TH CENTURY, PROBABLY NORTHERN ENGLAND

The moulded top above a satinwood and kingwood chequer-inlaid frieze, the central secretaire drawer with green baize-lined writing-surface, pigeon holes, cupboard and concealed small drawers, flanked by two small drawers above three graduated long drawers and shaped ogee bracket feet
39 in. (99 cm.) high; 42 in. (106.5 cm.) wide; 23 in. (58.5 cm.) deep

£3,000–5,000

\$4,300–7,100
€3,500–5,800



17



18

PROPERTY OF A NOBLEMAN

■ 18
**A REGENCY GILTWOOD AND
 COMPOSITION CIRCULAR
 COMPARTMENTAL MIRROR**
 FIRST QUARTER 19TH CENTURY

The central concave mirror plate surrounded by a beaded border and six small convex mirrors 32¾ in. (83 cm.) diameter

£12,000–18,000

\$18,000–26,000
 €14,000–21,000

Convex mirrors were the height of fashion in the early 19th century, promoted by Thomas Sheraton's *Cabinet Dictionary*, 1783, and George Smith's *Collection of Designs for Household Furniture and Interior Decoration*, 1808. However they were also employed earlier such as at Syon House in the 1760s where Adam installed one, and a companion concave mirror, in the 'Jacobean' Long Gallery, no doubt a frequent source of amusement to guests in the house.



19

■ ~19
**A GEORGE III MAHOGANY SERPENTINE
 CHEST OF DRAWERS**
 CIRCA 1770

The Indian rosewood banded top above two short and three long graduated drawers, between chequer-banded angles, on shaped bracket feet, the metalware original 32¼ in. (82 cm.) high; 40½ in. (103 cm.) wide; 22½ in. (57 cm.) deep

£5,000–8,000

\$7,200–11,000
 €5,800–9,200



20

A FINE ITALIAN BRONZE MODEL CANNON

17TH CENTURY

With five stage barrel with cast and chased relief ornament throughout, the muzzle with turned mouldings bordering a band of running foliage, the chase with four putti masks, a figure of the Virgin Mary, a winged putti mask, two rosettes and a band of foliage, the second reinforce with trunnions set below the centre-line of the barrel and with the inscription 'ANDREV / SERRA / CABO / M' on scrolls above a motif, first reinforce with a Classical figure, a coat of arms with a coronet above, three further rosettes and a band with ball-shaped finials, the vent field with pierced vent in the form of a Demonic mask, four visible iron locating pins from the casting process, and three further putti masks, cushion-shaped cascable with button in the form of a Turk's head, the muzzle moulding and base ring each respectively tapped for a front and rear sight, on iron-mounted elm field carriage, probably original, with decorative fluted rivet heads to the trunnion plates

Barrel: 22 3/4 in. (57.5 cm.); overall length 30 in. (76 cm.)

£4,000-6,000

\$5,700-8,600

€4,700-6,900



PROPERTY OF A GENTLEMAN (LOTS 21-30)

The following three lots are part of a large commission for seat-furniture, supplied to William, 3rd Viscount Courtenay, later 9th Earl of Devon (1768-1835), for Powderham Castle, Devon, possibly by Elward, Marsh and Tatham of Mount Street, London. The family archive records that this important London cabinet-making and upholstery firm issued a bond for £3,000 to Lord Courtenay, with repayments in six instalments of £500 plus interest due between 25 March 1801 and 25 March 1803, conceivably to enable Courtenay to take possession or order furniture on credit (1508M Devon/ Ledgers V12, folio 420). The distinctive heavily scrolled Graeco-Roman ends of this furniture closely relate to drawings of antique seats by Thomas Tatham's brother, the architect-designer, Charles Heathcote Tatham (1772-1842), as published in his *Etchings, representing the best examples of ancient ornamental architecture*, compiled between 1794-96, while other contemporaneous designers like George Smith feature similar models in his *Collection of Designs for Household Furniture* (1808).

In 1788, Lord Courtenay had come into his inheritance, and as a gentleman at the forefront of fashionable taste set about an extensive transformation of Powderham Castle, the principal family seat. From 1794-96, he engaged James Wyatt (1746-1813), who had worked for Courtenay's friend and fellow antiquarian, William Beckford at Fonthill, to create a grand neo-classical Music Room in which the 'Grecian' seat-furniture embellished in the French manner was designed to correspond with the ornament of the room. An 1803 inventory of Powderham reveals his great Music Room designed and furnished by James Wyatt containing '4 elegant sofas & cushions, striped satin covers & burnished gold frames'.

Lord Courtenay's Francophile tastes were further in evidence with the acquisition of a full-length portrait of Louis XVI by Antoine-Francois Callet (1741-1825) with ornate giltwood frame by the carver, Francois-Charles Buteux or Butteux (1732-88), and an ormolu fire grate by Pierre-Philippe Thomire, now in the Victoria & Albert Museum, London.



Powderham Castle, Devon © Country Life Images





PROPERTY OF A GENTLEMAN (LOTS 21-30)

■ 21

A PAIR OF REGENCY GILTWOOD DAYBEDS

THE DESIGN ATTRIBUTED TO JAMES WYATT, *CIRCA* 1810, POSSIBLY SUPPLIED BY ELWARD, MARSH AND TATHAM

Each with padded rectangular ends, a bolster cushion and a loose cushion recovered in floral pattern silk needlework and four cream silk bolster cushions, above reeded rails and rosettes, the downswept legs terminating in brass caps and castors, gilding refreshed
33 in. (84 cm.) high; 88 in. (223.5 cm.) long; 29 in. (73.5 cm.) deep (2)

£15,000–25,000

\$22,000–36,000

€18,000–29,000

PROVENANCE:

Supplied to William, 3rd Viscount Courtenay, later 9th Earl of Devon (1768-1835) for Powderham Castle, Devon and by descent until sold Powderham Castle and Seaton Delaval Hall; Sotheby's, London, 29 September 2009, lot 114.

LITERATURE:

Inventory 1880, probably the 'two lounging sofas with gilt legs and scroll tops', recorded in the Music Room. Illustrated 'Powderham Castle III', Mark Girouard, *Country Life*, July 18th 1963, Vol. CXXXIV, p. 142 in the Second Library.



The pair of daybeds shown in Powderham Castle around 1963 © Country Life Images



22

PROPERTY OF A GENTLEMAN (LOTS 21-30)

■ 22

A REGENCY GILTWOOD DAYBED

THE DESIGN ATTRIBUTED TO JAMES WYATT, *CIRCA* 1810, POSSIBLY SUPPLIED BY ELWARD, MARSH AND TATHAM

The scrolled padded rectangular ends, with a loose and bolster cushion covered in cream cotton, above moulded rails, tapering turned legs with brass caps and castors, previously decorated not gilded
 33¾ in. (86 cm.) high; 84 in. (213.5 cm.) long; 28½ in. (72.5 cm.) deep

£4,000–6,000

\$5,700–8,600

€4,700–6,900

PROVENANCE:

Supplied to William, 3rd Viscount Courtenay, later 9th Earl of Devon (1768-1835) for Powderham Castle, Devon and by descent until sold Powderham Castle and Seaton Delaval Hall; Sotheby's, London, 29 September 2009, lot 50.

LITERATURE:

Inventory of Powderham Castle 1835, recorded in the Late Earl's Bedroom.
 Inventory of Powderham Castle 1880, recorded in the State Room.
 Illustrated 'Powderham Castle III', Mark Girouard, *Country Life*, July 18th 1963, Vol. CXXXIV, p. 142 in the State Bedroom.



23



24

■ 23

A REGENCY POLYCHROME-PAINTED DAYBED

THE DESIGN ATTRIBUTED TO JAMES WYATT, *CIRCA* 1810, POSSIBLY SUPPLIED BY ELWARD, MARSH AND TATHAM

The rectangular scrolled ends, with a loose and bolster cushion, above moulded rails, tapering ring-turned legs and brass caps and castors, re-decorated, damages

33¾ in. (86 cm.) high; 84½ in. (214 cm.) long; 28¼ in. (72 cm.) deep

£3,000–5,000

\$4,300–7,100
€3,500–5,800

PROVENANCE:

Supplied to William, 3rd Viscount Courtenay, later 9th Earl of Devon (1768–1835); sold Powderham Castle & Seaton Delaval Hall, Sotheby's, London, 29 September 2009, lot 107.

LITERATURE:

Inventory of Powderham Castle 1835, recorded in the late Earl's Bedroom.

■ 24

A GEORGE II MAHOGANY SERPENTINE SIDE TABLE

CIRCA 1740

The shaped rectangular top with cross-grained edge, above a conforming frieze and shaped ears on rounded and chamfered square legs

34¾ in. (88.5 cm.) high; 54¼ in. (138 cm.) wide; 26¾ in. (68 cm.) deep

£12,000–18,000

\$18,000–26,000
€14,000–21,000

PROVENANCE:

Anonymous sale; Christie's, London, 6 April 2000, lot 60.

■ 25

A GEORGE III AXMINSTER CARPET

PROBABLY DESIGNED BY THOMAS WHITTY, IN THE MANNER OF ROBERT ADAM, ENGLAND, 1780-90

The central roundel enclosed within a rosette and flower garland on an indigo field with decorative flowering baskets to each corner within an indigo floret lattice border between floral motif minor stripes, end borders rewoven, localised slight weakness of wefts, small slits and minor stains
Approximately 17 ft. 6 in. x 17 ft. 10 in. (533cm. x 544cm.)

£50,000-80,000

\$72,000-110,000

€58,000-92,000

PROVENANCE:

Purchased from Pierre Scapula, New York, by the Philadelphia Museum of Art
Sold by order of the Board of Trustees of the Philadelphia Art Museum to benefit acquisitions funds, Christie's, New York, 20 October 2006, lot 670

LITERATURE:

S. Day *et al.*, *Great Carpets of the World*, Paris, 1996, p. 292 - 293, pl. 283
B. Jacobs, *Axminster Carpets*, Leigh-on-Sea, 1970, pl. 54

The best known and most successful carpet weaving workshops in England were the looms established at Axminster by Thomas Whitty in 1755. Whitty, an energetic weaver of cloth, recognized the growing demand for carpets among the aristocracy and wealthy merchant classes during the second half of the 18th century. Whitty was the first Englishman to successfully exploit the techniques of pile carpet weaving by creating extremely high quality carpets at an economically feasible price. Axminster carpets were quickly recognised as the best English produced carpets available with Whitty winning the prize offered for carpet weaving by the Society of Arts in 1757, 1758 and 1759. The fame of Axminster carpets was well appreciated as evidenced by a royal visit from George III in 1783, the commissioning of carpets by the Prince of Wales, as well as commissions from the leading architectural designers of the day such as Robert Adam.

Because of his agility with and knowledge of classical antiquity, and not to mention his flamboyant character, Robert Adam quickly ascended in popularity and became the architect to employ. Adam and Thomas Whitty frequently collaborated on projects as can be seen with carpets still in their original settings at Saltram House, Newby Hall and Harewood House.

Despite their successful partnership, Whitty had no qualms about copying and using designs by Adam and other designers for his own customers.

There is no documentation that Adam was the original designer of this carpet but the pattern does resemble some of his neo-classical designs for ceilings and carpets. The name 'Lansdowne' has been ascribed to this particular design strictly as a convenience. A version of this carpet (see B. Jacobs, *op. cit.*, pl. 53) was placed in the Metropolitan Museum of Art in the reconstruction of the Dining Room of Lansdowne House, a London house designed by Adam in the early 1760's and demolished in 1929. Interestingly, the drawing room of Lansdowne House was acquired by the Philadelphia Museum of Art where this carpet was displayed for many years (please see S. Day, *Great Carpets of the World*, Paris, 1996, p. 292, fig. 282 for an image of it in situ).

There are six surviving Axminster examples of the so-called 'Lansdowne' design all woven between 1770 and 1790. Three of the examples display a tri-partite format, while the remainder (including this example) do not have end panels. It is debatable whether or not these were reduced in size at one point, which is common, or whether they were originally intended to be of a square format. Adam and other designers frequently reinvented carpet designs using elements from one carpet design in another so it plausible that the design existed originally as both a tri-partite format and a square shape.

There are two other examples with a dark blue ground, one in the Lansdowne Room in the Metropolitan Museum of Art, mentioned above, and the other formerly at Boscobel, Garrison-on-Hudson, New York and offered recently at Sotheby's, London, 5 April 2006, lot 147. The Victoria and Albert Museum has two pastel ground examples in the tri-partite fashion and a light blue square format example was sold at Phillips, London, 16 October 2001, lot 214 and formerly in the Manor House, Spexhall, Suffolk (for images of the above please see B. Jacobs, *op. cit.*, Leigh-on-Sea, 1970, pls. 52, 53, 55 and S. Sherrill, *Carpets and Rugs of Europe and America*, New York, 1996, p. 204, pl. 222).

The carpet offered here retains the incredible colour, neo-classical design and mastery of execution which has made Axminster carpets so highly sought after since their creation in the 18th century.



The Drawing Room from Lansdowne House, reassembled at the Philadelphia Museum of Art (gift of the Lorimer family in memory of George Horace Lorimer).



PROPERTY OF A GENTLEMAN (LOTS 21-30)

■ 26

A GEORGE III MAHOGANY SIDE TABLE

CIRCA 1760

The rectangular green marble top above a Greek key frieze with egg-and-dart upper border, on square chamfered legs, inscribed 'HATCH/F/53', the marble probably replaced in the 19th century, with Arlington Conservation label 'E614'

33½ in. (85 cm.) high; 60 in. (153 cm.) wide; 30¼ in. (77 cm.) deep

£30,000–50,000

\$43,000–71,000

€35,000–58,000

PROVENANCE:

Probably the 'Marble Slab in a Mahogany Frame' in the 'South Hall' at Compton House as listed in the 8th July 1818 inventory, taken for G.H. Walker Heneage (Ms. DD\WHb/3098).

Thence by descent.

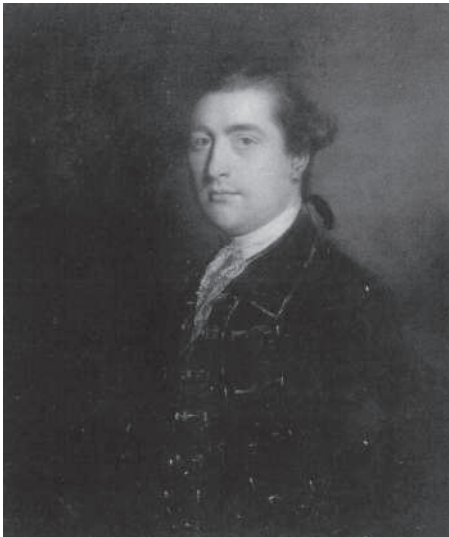
Anonymous sale; Christie's, London, 14 November 2013, lot 130.

EXHIBITED:

On loan at Hatch House, Wiltshire.

The table was possibly commissioned by John Walker (d.1806), later Walker-Heneage (he changed his name by royal licence at the request of his cousin Elizabeth Heneage from whom he inherited lands in Middlesex and Surrey) conceivably in 1761 when he bought Compton House, Compton Bassett, Wiltshire for £4,000 from the Northey family, or alternatively at the time of his marriage in 1763 to Arabella, daughter of Jonathan Cope of Overton, Huntingdonshire (S. Walker-Heneage, *Forebears: An Excursion into Family History*, privately printed, 2009, pp. 46-47). While John Walker's personal account book from 1758 to 1761 does not list individual items of furniture, it shows that he was making payments to leading cabinet-makers during this period. On 31 January 1760 he paid £100 to Henry Hill of Marlborough; Hill courted many significant West Country clients, including the Duke of Somerset at Maiden Bradley, the Earl of Radnor at Longford Castle and Lord Methuen at Corsham Court, Wiltshire. And on 18 February 1760 he paid the London cabinet-maker John Cobb £100, and again on 10 February 1761 a further £82.10 (Somerset Heritage Service, DD/WHb/3124).

An inventory 'Of the Household goods, linen late belonging to Mrs. [Arabella Walker] Heneage of Compton House, deceased, made for G.H. Heneage 8 July 1818' recorded two 'Marble Slab' tables on mahogany frames, the table offered here is probably the 'Marble Slab in a Mahogany Frame' listed in the 'South Hall (Somerset Heritage Centre, DD/WHb/3098).



John Walker Heneage



Compton House





27

PROPERTY OF A GENTLEMAN (LOTS 21-30)

■ 27

A GEORGE III MAHOGANY CLOTHES PRESS

CIRCA 1760-70

The moulded and dentil cornice above a pair of fielded panelled doors enclosing three blue paper-lined slides, the base with an arrangement of thirteen drawers with original gilt-lacquered brass handles on shaped bracket feet, two slides missing
91 in. (231 cm.) high; 59 in. (150 cm.) wide; 25½ in. (65 cm.) deep

£3,000–5,000

\$4,300–7,100
€3,500–5,800

PROVENANCE:

Acquired from J. Collins & Son, Bideford, 2004. Anonymous sale; Bonhams, London, 3 June 2015, lot 125.

■ 28

A SET OF FOUR GEORGE III MAHOGANY ARMCHAIRS

CIRCA 1790, POSSIBLY BY GILLOWS

Each padded back, seat and sides upholstered in yellow cut-velvet, with stop-fluted arms and legs, one chair with front left leg and arm support replaced, all back feet tipped
36 in. (92 cm.) high; 24 in. (61 cm.) wide; 25 in. (63 cm.) deep (4)

£5,000–8,000

\$7,200–11,000
€5,800–9,200

PROVENANCE:

Acquired from Hotspur, London. Anonymous sale, Christie's, New York, 7 April 2009, lot 105



28



■ 29

A GEORGE II WALNUT LOWBOY

CIRCA 1740

Crossbanded and featherbanded throughout, the rectangular quarter-veneered top with re-entrant corners above three frieze drawers, one shallow and two deep, around an arched frieze, on cabriole legs with pointed pad feet.

28½ in. 72 cm high; 31½ in. 80 cm wide; 20½ in. 52 cm deep

£5,000–8,000

\$7,200–11,000

€5,800–9,200

PROVENANCE:

The Scheizeler Collection; sold Christie's, New York, 21 October 1999, lot 240.

■ 30

**A GEORGE II WALNUT AND PARCEL-GILT BUREAU CABINET
ATTRIBUTED TO GILES GRENDEY, CIRCA 1740**

The broken triangular pediment centred by a scrolled foliate and gadrooned cartouche above a cavetto cornice, the doors with serpentine mirrors enclosing a fitted interior of two adjustable shelves, pigeon holes and three drawers and with candle slides below, the fall front revealing an interior centred by a mirrored prospect door flanked by fluted pilasters concealing document drawers, with ten further drawers and pigeon holes, above four graduated long drawers and ogee bracket feet, the mirrors replaced, the metalwork apparently original, restorations to cartouche
93 in. (236 cm.) high; 44 in. (112 cm.) wide; 23 in. (59 cm.) deep

£40,000–60,000

\$57,000–86,000
€47,000–69,000**PROVENANCE:**

Stair & Company Inc., New York, 1 January 1963 (\$8,500)
The Collection of Mr. and Mrs. Martin Gersh; sold Sotheby's, New York, 18 October 2006, lot 36.

COMPARATIVE LITERATURE:

G. Beard and C. Gilbert, *Dictionary of English Furniture Makers 1660 - 1840*, Leeds, 1986, pp. 371-372
C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700 - 1840*, Leeds, 1996, pp. 31-32



Giles Grendey (d.1780), cabinet-maker of St. John's Square, Clerkenwell, London ran a substantial business having become a freeman in 1716. He took on his own apprentices from 1726 and continued until at least the late 1760s, following his appointment as Master of the Joiners' Company in 1766. Described at the time of his wife's death in 1740 as a 'great Dealer in the Cabinet way', in 1755 at the time of his daughter's marriage to the Royal cabinet-maker John Cobb he was called an 'eminent Timber Merchant'. While few payments to him have been traced in country house archives, he supplied a good number of walnut and mahogany pieces to aristocratic houses and also sent furniture overseas. Grendey was employed by Richard Hoare at Barn Elms, Surrey, his bill dated 1723 listing a 'Burow Table', dressing-glasses, chimney glasses and a 'Wrighting Disk' (*sic.*), and he was employed again in 1732 supplying wall sconces, gold frames for glasses, tables and a chest. In 1746 - 56 he was employed by Henry Hoare at Stourhead, Wiltshire, whose account books show payments including £46 for chairs, and in 1762 he supplied timber to Lord Scarsdale of Kedleston Hall, Derbyshire, '1 Fine Jamai. Mahog. Plank.... £21'.

Further substantive evidence of his business comes from reports of a fire that damaged his premises in 1731, which described not only the type of furniture that he produced, but also revealed that he was already involved in the export trade, noting among the items destroyed 'furniture to the value of £1000 pack'd for Exportation against the next Morning'. Additionally Grendey appears to have routinely labelled his work so the range of his wares is well documented, notably in C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700 - 1840*, London, 1996, pp 238 - 249, figs. 429 - 452.

Grendey is probably best known for the extensive suite comprising around eighty pieces of scarlet-japanned furniture supplied c.1740 to the Duke of Infantado's castle at Lazcano, Spain, whilst recently discovered labelled mirrors in Norway also indicate that Grendey may also have exported goods to Scandinavia.

The bureau offered here is veneered in exceptionally figured and finely matched walnut, the drawer linings and other carcass elements made of high quality 'wainscot' oak. More significantly, the serpentine mirrors and ogee bracket feet feature on a number of labelled Grendey cabinets in walnut, mahogany and scarlet 'japan', not least a bureau cabinet from the Lazcano ensemble (*ibid.* p.247, fig.447).

A pair of white, blue and polychrome japanned bureau cabinets probably from Grendey's workshop and featuring the same serpentine mirror glasses to the doors was sold Christie's, London, 7 July 2011, lot 18 (£361,250 including premium).



■ 31

A GEORGE I BURR-WALNUT AND WALNUT CABINET-ON-CHEST

ATTRIBUTED TO COXED & WOSTER, CIRCA 1715-20

Featherbanded throughout, the cavetto moulded cornice above two doors enclosing an arrangement of long and short drawers above a secretaire drawer fitted with pigeon holes, small drawers and inset brown leather writing-surface, above three further graduated drawers, brackets and later bun feet

75¼ in. (192.5 cm.) high; 44 in. (112 cm.) wide; 20¼ in. (51.5 cm.)

£10,000-15,000

\$15,000-21,000

€12,000-17,000

This secretaire-cabinet is attributed to the St Paul's Churchyard cabinet-makers Coxed and Woster. The business was established around 1703 by John Coxed and after his death in 1718 was continued by Grace Coxed in partnership with Thomas Woster. The name has become synonymous with a particular type of case furniture veneered in so-called 'mulberry' - actually stained burr maple or sycamore, perhaps intended to imitate tortoiseshell, but the full range of their wares is evident from the large number of surviving bureaux and cabinets that bear their label, many veneered in walnut or made of oak. A later form of their label offered a fuller list of goods that they could supply, including 'Dutch and India Tea-Tables Large Sconces, Dressing Sets and Wainscot -Work of all sorts'.

The cabinet offered here corresponds closely to two bearing John Coxed's trade label of circa 1710-15, both illustrated in A. Bowett, *English Furniture 1660-1714*, Woodbridge, 2002, p.226, pls. 7.59 and 7.60, and another bearing the Coxed & Woster's later style of label circa 1720, is illustrated in C.Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, p.161, fig. 250.



The related cabinet bearing Coxed & Woster's trade label





32

■ 32

A GEORGE II WALNUT TALL CHEST

CIRCA 1730

The rectangular top above four short and five graduated long drawers, the drawers with featherbanded borders, on shaped bracket feet, with original handles and escutcheons
 54½ in. (153.5 cm.) high; 43¼ in. (110 cm.) wide; 19½ in. (49.5 cm.) deep

£6,000–10,000

\$8,600–14,000

€7,000–12,000

An almost identical tall chest, from the collection of Joseph and Laverne Schieszler was sold Christie's, New York, 21 October 1999, lot 66 (\$17,250 including premium).

■ 33

AN IRISH GEORGE II MAHOGANY CENTRE TABLE

CIRCA 1760

The rectangular top above shaped rail, on leaf-carved cabriole legs terminating in paw feet
 27½ in. (70 cm.) high; 30½ in. (77.5 cm.) wide; 18½ in. (47 cm.) deep

£2,000–4,000

\$2,900–5,700

€2,400–4,600



33



PROPERTY OF A LADY

■ 34

A PAIR OF GEORGE II GILT-GESSO MIRRORS

CIRCA 1740

Each with shaped rectangular bevelled mirror plate within a panelled foliate and shell-carved surround, surmounted by swan-neck pediment centred by a foliate cartouche, the sides hung with drapery swags, the shaped apron with a carved scallop shell and foliage, with later brass sconces and candle arms, regilt

50¼ x 25¼ in. (129 x 64 cm.)

(2)

£10,000–15,000

\$15,000–21,000

€12,000–17,000

PROPERTY OF A LADY (LOTS 35 & 36)

■ 35

A PAIR OF GEORGE II GILTWOOD TORCHERE STANDS

CIRCA 1730, POSSIBLY BY JAMES MOORE OR BENJAMIN GOODISON

Each with a circular lapetted top supported by a female figure with arms held aloft standing on a circular acanthus-wrapped socle and a triangular foliate-carved plinth with scrolled and acanthus-wrapped legs and lion paw feet, minor losses to the gilding

49 in. (124 cm.) high; 19½ in. (49 cm.) wide

(2)

£25,000–40,000

\$36,000–57,000

€29,000–46,000

PROVENANCE:

Acquired from Bruno Vangelisti, Lucca, in the 1960s



Engraving by Jean Le Pautre, circa 1650-64. © Rijksmuseum, RP-P-1976-319

This pair of giltwood torchères is inspired by designs for stands by Daniel Marot (1661–1752), an architect, furniture designer and engraver at the forefront of the classicising late baroque (illustrated (E. Wasmuth, *Das Ornamentwerk des Daniel Marot*, Berlin 1892, p. 170; p. 165). Marot introduced this 'Louis XIV' court style to the Dutch *Stadthouder*, later William III of England, and in 1694, travelled to London where he was appointed architect and Master of Works to the King. The influence of continental craftsmen can be seen in the work of James Moore the elder (d.1726). Moore was influenced by contemporary designs from France, including those of the Fontainebleau school, and Jean Le Pautre (illustrated), disseminated through works such as Marot's *Nouveau Livre d'Orfeverie*, 1703, which popularised designs for silver furniture including candelabras of a similar design to the lot offered here, and by the work of the Pelletier family (T. Murdoch, 'Jean, René and Thomas Pelletier, a Huguenot family of carvers and gilders in England 1682-1726 - Part I', *The Burlington Magazine*, November 1997, p. 738, fig. 11). A gilt gesso commode or clothes chest of circa 1720 is in the collection of the Victoria and Albert Museum and attributed to Moore. It is inspired by the large chests designed by André-Charles Boulle and Jean Berain around 1700 (see A. Bowett, *Early Georgian Furniture 1715 - 1740*, Woodbridge, 2009, p.95, pl. 3.3). A gilt gesso table made for the 4th Earl of Arundell and his wife Eleanor (d.1728) is of similar character, displaying 'Indian' masks that were employed by Boulle, Berain and Le Pautre and cuffed hairy paw feet (*ibid.* p.212, pl. 2.23).

A superb set of giltwood furniture including chairs and a pair of side tables was supplied to Richard Temple, 1st Viscount Cobham, for the Saloon or Drawing Room at Stowe, Bucks around 1730 - 40 (*ibid.* p.181, pl. 4.75 and p.214, pl. 5.28). These were formerly attributed to James Moore but must have been supplied by another maker since Moore died in 1726. They too feature acanthus-wrapped legs and hairy lion paw feet with a distinct cuff. Bowett notes that by 1740 the same basic repertoire of late baroque and neo-Palladian motifs were in common use; Batty Langley who published his *Workman's Treasury of Designs* in 1740 even reverted to a design by Le Pautre, first published in 1700.

Moore's successor was Benjamin Goodison, who was first mentioned in 1719 in a transaction between Moore and the Duchess of Marlborough. Goodison may, at this time, have been apprenticed to Moore, but by 1725 he had established his own business in Long Acre, London. In 1729, he supplied a lantern to Hampton Court costing £138. Thereafter, his name appears regularly in the Royal accounts, in 1732-33, he supplied a set of four giltwood stands in the form of female terms, circa 1732-33, listed in the Great Wardrobe accounts as costing £42. Goodison has also been suggested as supplying to Castle Howard a pair of stands with carved giltwood terms which support a pair of magnificent 17th century Roman pietre dure cabinets, now in the Fitzwilliam museum, Cambridge (discussed in T. Knox, 'From Castle Howard to Cambridge', *The Furniture History Society Newsletter*, May 2017, pp. 2-10).





PROPERTY OF A LADY (LOTS 35 & 36)

■ 36

A PAIR OF 'ADAM' GILTWOOD BOWL STANDS OR JARDINIÈRES
LATE 18TH CENTURY OR MORE PROBABLY 19TH CENTURY

Each with a shallow metal-lined bowl with a rosette guilloche rim and leaf-carved and reeded body, on slender imbricated supports with rams' head terminals, and dished undertier and hoof feet, traces of green paint, losses to the gilding
47½ in. (121 cm.) high; 22 in. (56 cm.) wide

(2)

£10,000–15,000

\$15,000–21,000
€12,000–17,000

PROVENANCE:

Acquired from Bruno Vangelisti, Lucca, in the 1960s

LITERATURE:

Alvar Gonzalez Palacios, *Il Mobile Nei Secoli Inghilterra* vol. 2, 1969, p.13

The flower stands are designed in the neoclassical taste promoted by the architect/designer Robert Adam. They correspond almost exactly to a basin stand supplied by the Golden Square cabinet-maker Messrs Mayhew & Ince in 1767 to the 6th Earl of Coventry for either Coventry House or Croome Court, Worcestershire. Described as 'a very neat carved Stand for basin and ewer, of Redwood and Varnished', it was illustrated in Anthony Coleridge, 'English Furniture supplied for Croome Court', *Apollo*, February 2000, p.10, fig. 3.

Rams' masks, guilloche and *entrelac* were employed freely in neoclassical furniture designs, and some of Adam's most distinctive designs prominently display these motifs. These include the giltwood console table designed in 1765 by Adam for Sir Lawrence Dundas, Bt. for his 19 Arlington Street mansion, sold most recently Christie's, London, 5 July 2012, lot 17 (£193,250 including premium), and the set of four torcheres supplied to Sir James Lowther, 1st Earl of Lonsdale (d.1802), based upon a design in *The Works in Architecture of Robert and James Adam* (1778), subsequently sold from the collection of the late Sir Albert Richardson, P.R.A., Christie's, London, 18 & 19 September 2013 (£229,875 including premium).

A further example is the suite of seat furniture designed in 1664 by Adam also for Sir Lawrence Dundas but for the Banqueting Hall at Moor Park, Dundas's country house in Hertfordshire. These armchairs featured large rams' masks, guilloche pattern seat rails and hoof feet; a pair was sold Christie's, London, 18 June 2008, lot 9, (£265,250 including premium).



A stand supplied by Mayhew & Ince to the 6th Earl of Coventry
© Croome Estate Trust



37

■ ~ 37

A REGENCY BRASS-INLAID ROSEWOOD, EBONISED AND PARCEL-GILT CARD TABLE

EARLY 19TH CENTURY, IN THE MANNER OF GEORGE OAKLEY

The crossbanded D-shaped hinged top with a green baize-lined interior above a conforming frieze inlaid with brass lines, each corner with chevron plaques, on lion-mask-headed panelled sabre legs with lion paw feet, front left foot replaced, with Arlington Conservation label
29¼ in. (74 cm.) high; 36 in. (91.5 cm.) wide; 17¾ in. (45 cm.) deep

£8,000–12,000

\$12,000–17,000

€9,300–14,000

PROPERTY OF A LADY

■ 38

A PAIR OF LATE VICTORIAN OAK STOOLS

BY GILLOWS, CIRCA 1885

Of X-shaped form, the arms with lion mask terminals above a seat with tasseled loose cushion, on naturalistic splayed legs with paw feet, stamped 'GILLOWS' and numbered '5290' and '5291'
23½ in. (60cm.) high; 29 in. (74 cm.) wide; 14½ in. (36 cm.) deep (2)

£6,000–10,000

\$8,600–14,000

€7,000–12,000

PROVENANCE:

Anonymous sale; Christie's, London, 19 November 2015, lot 691



38



PROPERTY FROM FARINGDON HOUSE, OXFORDSHIRE

■ 38A

A GEORGE II GILTWOOD MIRROR

CIRCA 1745-50, IN THE MANNER OF MATTHIAS LOCK

The divided plate within a *rocaille* and foliate-scrolled frame with masks to each side, the lower mirror plate apparently original, re-gilt
83 x 46½ in. (211 x 118 cm.)

£15,000-25,000

\$22,000-36,000

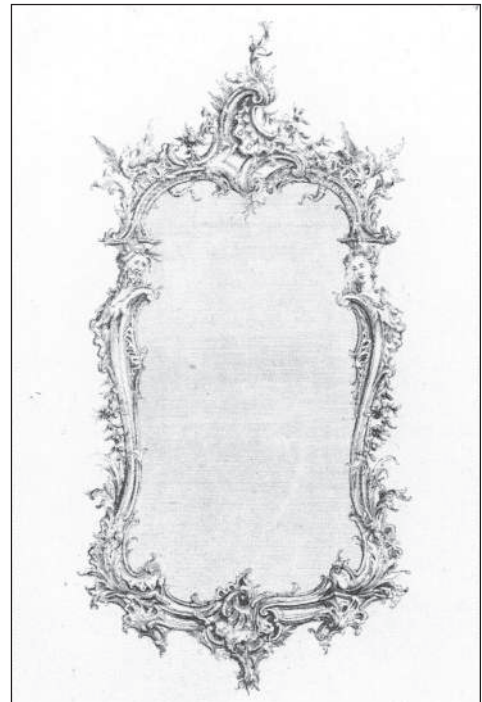
€18,000-29,000

LITERATURE:

M. Girouard, 'Faringdon House, Berkshire - II, The Home of Mr. Robert Heber-Percy.', *Country Life*, 19 May 1966, p. 1248. fig 5., illustrated in the large drawing room.

S. Zinovieff, *The Mad Boy, Lord Berners, My Grandmother and Me*, London, 2014, p. XII.

This elegant pier glass in the full rococo manner is inspired by an earlier model published in Matthias Lock's *Six Sconces* in 1744 (plate 4); a pier glass after Lock's design sold Christie's, London, 6 July 2017, lot 13 (£87,500 including premium). Lock's designs were highly influential, and much emulated through dissemination in a series of pattern books. The Lock example features facing male and female terms, a model that was adapted by Thomas Chippendale in an engraving dated 1760, reproduced in his third edition of *The Gentleman and Cabinet-Maker's Director*, 1762, plate CLXX, and also in the designs of Lock's protégé Thomas Johnson, illustrated in his *Collection of Designs* (1758), plate 5, and *One Hundred & Fifty New Designs* (1761), plate 31.



The related design by Matthias Lock



PROPERTY OF A LADY

■ 39

A PAIR OF GEORGE III CREAM AND GREEN-PAINTED ARMCHAIRS
 ATTRIBUTED TO JOHN LINNELL, *CIRCA* 1775

Each oval padded back surmounted by a patera and decorated swags, flanked by part-padded arms terminating in scrolling foliage, the rounded seat with guilloche-decorated rail on foliate-and-fluted decorated legs, on turned feet, the decoration refreshments, covered in pale-green velvet
 30½ in. (93 cm.) high; 22½ in. (57 cm.) wide; 25 in. (61 cm.) deep (2)

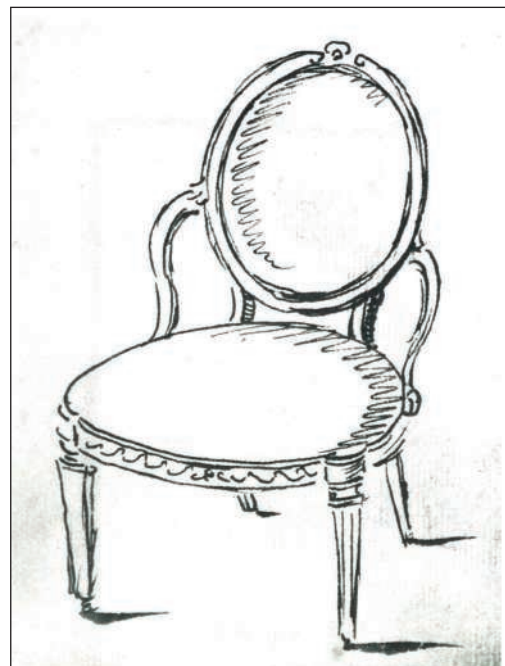
£8,000–12,000

\$12,000–17,000
 €9,300–14,000

These chairs, with their acanthus-supported oval backs, anthemion cresting and incurved arm supports, share characteristics with those supplied by the Berkeley Square cabinet-makers William and John Linnell. Conceived in the French 'cabriolet' fashion of the 1770s, their design is comparable to a rough drawing by John Linnell (d. 1796) of an oval-backed chair with a round drop-in seat (illustrated in H. Hayward and P. Kirkham, *William and John Linnell*, 1980, vol. II, p. 47, fig. 94). Linnell had studied French ornament at the St. Martin's Lane Academy before inheriting his father's cabinet-making and upholstery workshops in Berkeley Square in 1763. He helped furnish a number of houses under the direction of the architect Robert Adam (d. 1792), such as Kedleston Hall for Lord Scarsdale between 1759-96, William Drake's Shardeloes between 1765-68 and Robert Child's Osterley Park in the 1770s. The form of these chairs is reminiscent of a suite of seat furniture possibly supplied by Linnell to Robert Child around 1775-6 for Osterley Park (*ibid.*, fig. 92).

Closely related examples, albeit executed in giltwood, sold Christie's, New York, 9 April 2003, lot 166 (\$31,070 including premium), and another pair sold Sotheby's, London, 26 October 2016, lot 1270 (£15,000 including premium).

The fashion for painted furniture in the 1770s is demonstrated by Thomas Chippendale's extensive commissions for both David Garrick's Surrey villa at Hampton and Ninian Home's Paxton House, Berwickshire.



Sketch by John Linnell of an oval-back armchair of similar character, circa 1775-80.

40

A QUEEN ANNE PAINTED LEAD MODEL OF A BULLDOG

ATTRIBUTED TO JOHN NOST (D. 1710), LONDON, CIRCA 1702-1709

Depicted seated, naturalistically painted and on a rectangular stone plinth
25 in. (64 cm.) high; 20 in. (51 cm.) wide

£40,000-60,000

\$57,000-86,000

€47,000-69,000

PROVENANCE:

Probably 'A Blood Hound as big as the Life, lead', the sale of the effects of John Nost, lot 13, 1712.

Sir Francis Dashwood, 2nd Bt., 11th Baron Le Despencer (1708-1781), West Wycombe Park, Buckinghamshire, by 1782. Thence by descent at West Wycombe to Sir Francis Dashwood, Bt.; sold Sotheby's, London, 7 April 1987, lot 174.

Simon Sainsbury: *The Creation of An English Arcadia*, vol. II; Christie's, London, 18 June 2008, lot 182.

LITERATURE:

Inventory of Sir Francis Dashwood's effects at West Wycombe Park, 1 January 1782, Room number 16, Gallery, 'a lead figure of a dog'.

Heirloom Inventory, 19 July 1862, 'A marble cast of a....bull mastiff sejant (lead cast)'.

For his retirement from a successful political career, James Johnston (1643-1737), the renowned Secretary of State for Scotland under William III, constructed a magnificent villa on the Thames at Twickenham. At the entrance to the gardens of Orleans House, as it came to be known, Johnston erected a pair of lifelike lead bulldogs that he commissioned from the sculptor John Nost. The present lot is the second known version of one of these two dogs to have survived. The Johnston dogs became a famous feature of life at Twickenham and were immortalized in the writings of Johnston's neighbour, Alexander Pope:

And Twick'nham such, which fairer scenes enrich, Grots, statues, urns, and Jo--n's Dog and Bitch (from 'Spenser: The Alley', 1709, see J. Butt, ed., *The Poems of Alexander Pope*, vol. 1., 1963)

Pope disliked Johnston and resented his handsome government pension but was obliged to pass Johnston's house every time he visited his friend Lady Suffolk at Marble Hill.

Johnston's dogs remained in place at Twickenham until they were taken back to France by Louis-Phillippe, Duc d'Orléans (and later King of the French), after he lived in exile at Johnston's old house between 1813 and 1815. They later found their way to the musée Condé at Chantilly. The present dog is the same as one of the Chantilly dogs, looking to its right, although it differs in the disposition of the ears, which on the Chantilly dogs are raised slightly from the face, rather than hanging down closer to the face, as on the present sculpture.



West Wycombe Park, Buckinghamshire © Country Life Images

JOHN NOST, SCULPTOR

John Nost was born in Mechelen, Flanders, but worked in London at Hyde Park Corner making lead statuary for Hampton Court Palace, Chatsworth House and Castle Howard, among others. He was the premier lead sculptor in London by the time of Johnston's commission, which must have been sometime from 1702, when work started on the villa, and 1709, when Pope wrote his ditty noting Johnston's bulldogs. The present lot was noted in the collections of Sir Francis Dashwood, 2nd Baronet in 1782 at West Wycombe Park. It is possible it was acquired by his father in the 1712 sale of Nost's effects after his death. It is also possible that the polychrome surface of the present dog or the dog itself was made by John Cheere who inherited Nost's workshop and moulds. Cheere worked for Sir Francis Dashwood at various times between 1751 and 1778 and could have cast the present dog for his patron from Nost's earlier model. The polychrome surface, which is not evident on the dogs at Chantilly, is more typical of Cheere, although it cannot be ruled out that the surface was added by Cheere to Nost's creation during Cheere's time at West Wycombe Park.

We gratefully acknowledge the research undertaken by Bruce Lindsay.







41

JOSEPH NOLLEKENS (1737-1823), LONDON, 1799

HENRY VASSALL-FOX, 3RD BARON HOLLAND

Marble bust; on a circular marble socle
Signed and dated 'Nollekens Ft. 1799' to the reverse
27 in. (69 cm.) high, overall

£15,000–25,000

\$22,000–36,000

€18,000–29,000

PROVENANCE:

Commissioned by Charles James Fox for the Temple of Friendship at St. Anne's House, Surrey, recorded there in 1803, and remained until dispersed, probably in the late 1990s or 2000s.

LITERATURE:

J. Kenworthy-Browne, 'The Temple of Liberty at Woburn Abbey', in *Apollo*, CXXX, July 1989, p. 32.
M. Princess of Liechtenstein. *Holland House*, London, 1874, vol. I, p. 139.
I. Roscoe, ed., *A Biographical Dictionary of British Sculptors 1660-1851*, 2009, p. 907, no. 238.
D. Wilson, 'The Boy in the Temple, Joseph Nollekens' lost portrait bust of Bob St John', *British Art Journal*, vol. VII, no. 1, Spring/Summer 2006, p. 21.

This fine marble bust of Lord Holland was commissioned by his uncle Charles James Fox, one of the leading political figures of the era and arch-rival of William Pitt the Younger. The portrait was commissioned from Nollekens on occasion of Holland's 21st birthday, to sit in the Temple of Friendship at St. Anne's Hill House in Surrey, where Fox lived with his wife, Elisabeth Armistead.

Nollekens was Britain's premier portrait sculptor of his generation and had a close ties with Lord Holland's family. By 1799 he had already carved two famous images of Charles James Fox, and this personal link to the family is likely to have inspired the sculptor to pay extra attention in this lively portrait of the heir apparent to Fox's Whig party. The depiction of Lord Holland's partially covered bare-chest, and alert turn of the head, results in one of the most effective portraits of Nollekens' career to this date. Nollekens carved two versions of this portrait in 1799, the other previously located in the home of Lord Holland at Holland House, although it is likely that the present version is the prime version. In 1804 Nollekens made an abbreviated version of the bust, which is in the collection of the Duke of Bedford at Woburn Abbey.





42

JOSEPH NOLLEKENS (1737-1823), LONDON, 1809

CHARLES JAMES FOX

Marble bust; on a circular marble socle
Signed and dated 'Nollekens Ft. 1809' to the reverse
28¾ in. (73 cm.) high, overall

£20,000–30,000

\$29,000–43,000
€24,000–35,000

PROVENANCE:

Reputedly from the collection of the Duke of Buckingham and Chandos at Stowe House, Buckinghamshire, England;
William Woodward Snr (1876-1953) of Belair Mansion, Maryland, banker and Secretary to the American Ambassador in London,
By descent to Mrs. William Woodward, Snr;
Her sale at Parke-Bernet Galleries, New York, 2nd March, 1957 (lot 105, illustrated);
Corporate collection, USA.

LITERATURE:

R. Gunnis, *Dictionary of British Sculptors 1660-1851*, London, p. 276.
I. Roscoe, *A Biographical Dictionary of British Sculptors 1660-1851*, 2009, p. 907, no. 248.

Charles James Fox was a celebrated Whig politician and orator. The leading opponent of William Pitt the Younger in Parliament, Fox was Foreign Secretary three times, and was a staunch opponent of the slave trade. Fox also gained notoriety in Parliament for his outspoken support of American Independence and the French Revolution. In the 1770s Fox was acquainted with Thomas Jefferson and met Benjamin Franklin in Paris, leading to his support for the Patriot cause. Fox would often be seen in Parliament dressed in the colours of the uniforms of George Washington's army, much to the humour of his friends and chagrin of the more conservative Members of the House.

Nollekens was closely connected to Fox and made two famous images of him during his lifetime. In 1791 he exhibited his first portrait of the statesman at the Royal Academy, with Fox shown with a long hair in a wig. In 1802 Nollekens carved a new portrait of Fox for the Duke of Bedford at Woburn Abbey, from which the present bust derives. In this composition Fox is depicted with unconventionally short, cropped hair, which recalls Roman Republican portraiture, an allusion to Fox's republican sympathies. These portraits of Fox were exceedingly popular and there are approximately thirty known versions, of which the present bust is one of the finest, particularly in the crispness of the finish and the expressive rendering of Fox's hair and facial features.



PROPERTY OF A EUROPEAN LADY (LOTS 43-46)

■ 43

A PAIR OF GEORGE III MAHOGANY SOFAS
THIRD QUARTER 18TH CENTURY

Each with a serpentine padded back, out-turned arms and seat covered in close-nailed *petit point* needlework, on square channelled legs joined by stretchers, one centre stretcher replaced, the associated 18th century needlework with restorations

38 in. (97 cm.) high; 55 in. (140 cm.) wide; 20 in. (51 cm.) depth of seat (2)

£20,000-30,000

\$29,000-43,000
€24,000-35,000

PROVENANCE:

Sir Philip Sassoon, Bt., Trent Park, Hertfordshire, (recorded in the Corridor in July 1939), and by descent.

The Marquess of Cholmondeley, Houghton Hall, Norfolk, sold Christie's, London, 24 November 2005, lot 40.

LITERATURE:

'Trent Park', *The Antique Collector*, January 1939, pp. 346 & 347 (illustrated *in situ* in the Inner Hall (Corridor)).

A. Moore (ed.), *Houghton Hall, The Prime Minister, The Empress and The Heritage*, London, 1996, p. 95, fig. 51 (shown *in situ* in the Common Parlour at Houghton, 1996).



Sir Philip Sassoon (1888-1939) was one of the most remarkable Englishmen of his day. A Member of Parliament from the age of twenty-three, he also served as Private Secretary to both General Haig (1915-19) and to Lloyd George (1920-22), and as Secretary of State for Air (from 1924) and Commissioner of Works (1937). He was also Chairman of The Trustees of the National Gallery and a Trustee of the Tate Gallery and the Wallace Collection. The fortune which he inherited in his twenties from his father and Rothschild grandparents also permitted him to deploy his considerable energies as a host, aviator and patron of the arts. He completely remodelled the two houses which he had inherited, 25 Park Lane, London, and Trent Park, Hertfordshire (where this sofa is recorded in 1939) and built from scratch a third, Port Lympne, Kent, begun by Sir Herbert Baker in about 1912 and completed by Philip Tilden in 1918-21. It provided a suitable setting for the house parties that were held there and is now recognised as one of the great English country houses of the 20th century.



One of the sofas shown *in situ* at Trent Park, circa 1939



44

PROPERTY OF A EUROPEAN LADY (LOTS 43-46)

■ 44

A GEORGE I WALNUT AND SEAWEEED MARQUETRY CHEST

CIRCA 1720

The moulded top inlaid with foliage medallions, above two short and three long drawers, on later bun feet, losses

33¾ in. (86 cm.) high; 37¾ in. (96 cm.) wide; 22¼ in. (56.5 cm.) deep

£2,000–4,000

\$2,900–5,700

€2,400–4,600

PROVENANCE:

Anonymous sale; Christie's, New York, 17 October 2003, lot 260.

■ 45

A GEORGE III MAHOGANY DUMB WAITER

LATE 18TH CENTURY

Of three graduated circular tiers, each with moulded edge, joined by central ring-turned tapering shaft, on tripod base terminating in pad feet and later brass castors, the finial replaced

£1,500–2,500

\$2,200–3,600

€1,800–2,900

PROVENANCE:

Anonymous sale; Christie's, New York, 9 April 2003, lot 58 (a pair).



45



■ ~ 46

A LATE GEORGE III SATINWOOD SOFA TABLE

LATE 18TH CENTURY

The rectangular twin-flap top crossbanded with Indian rosewood above a pair of frieze drawers and opposing false drawers, on tapering standard end supports and downcurved legs with brass caps and castors, inscribed in pencil to the back of one drawer 'K6310'

28 in. (71 cm.) high; 64 in. (163 cm.) wide; 26 in. (66 cm.) deep

£7,000-10,000

\$10,000-14,000

€8,100-12,000

PROVENANCE:

Anonymous sale; Christie's, London, 1 July 2004, lot 95.





47

AFTER PIETER CASTEELS

The Months in Flowers, by Henry Fletcher

handcoloured engravings, published by Robert Furber, London, 1730

S. 16½ x 12½in. (42 x 32cm.)

(12)

£6,000–8,000

\$8,600–11,000

€7,000–9,200





48

48
A GEORGE III BRASS-BOUND
MAHOGANY OVAL TRAY

CIRCA 1760

Of typical form with scrolled handles
 30½ in. (77.5 cm.) long; 20 in. (51 cm.) deep

£1,500–2,500

\$2,200–3,600

€1,800–2,900

49
A PAIR OF CHELSEA PORCELAIN
BOCAGE FIGURES OF 'THE IMPERIAL
SHEPHERDS'

CIRCA 1765, GOLD ANCHOR MARKS

He modelled standing with a dog at his feet,
 his companion with a basket of flowers in her
 apron and a sheep at her feet, each with an arm
 outstretched holding a posy of flowers, on gilt
 scroll bases

13½ in. (34.4 cm.) high

(2)

£4,000–6,000

\$5,700–8,600

€4,700–6,900

PROVENANCE:

With Newman & Newman Antiques, London
 (according to paper label applied to bases).
 The Barbara Leake Collection, sold; Bonhams,
 London, 12 March 2008, lot 10.

See Peter Bradshaw, *18th Century English
 Porcelain Figures 1745-1795*, Woodbridge, 1981,
 p. 121, pl. 49, for a discussion of the present
 models, the grandest of all the Chelsea figures
 based on those made at Meissen and modelled
 by J. J.Kändler.



49

PROPERTY FROM A PRIVATE COLLECTION

50

**A PAIR OF CHELSEA PORCELAIN MAZARINE-BLUE-GROUND
POT-POURRI VASES AND COVERS**

CIRCA 1760, GOLD ANCHOR MARKS

Each of inverted baluster form, moulded with richly gilt *rocailles* issuing twin foliate scroll handles and foliate scrolls entwined with moulded gilt laurel garlands, painted after *David Teniers the Younger* with four figure scenes, with peasants eating, drinking and making music in wooded landscape, the shoulder pierced with fan-shaped apertures, on four scroll feet applied with seashells, coral branches, flowers and foliage, the pierced cover with foliate scroll and flower-encrusted finial

15¾ in. (40 cm.) high

(2)

£30,000–50,000

\$43,000–71,000

€35,000–58,000

PROVENANCE:

David Wilkie Cooper, Esq., sold, Christie's, London, 22 March 1965, lot 42 (£1102 and 10 shillings).

With Frank Tilley, London.

LITERATURE:

Frank Tilley; 'Story Painters on Chelsea Porcelain, some Incidental Theories', *The Antique Collector*, December 1965 - January 1966, pp. 248-249, figs. 4a, 4b, 5a, 5b, 6a and 6b.







The Chelsea Sale Catalogue for Mr. Burnsall's Auction Rooms, Third Day's sale, 2 May 1761, reads:

'Lot 69: One magnificent PERFUME VASE and COVER of the fine mazarine blue and gold picturesque ornament curiously enamelled with FIGURES after TENIERS.

Lot 70: Ditto of the same beauty and magnificence'.

This entry may refer to the present pair of vases or to the pair, previously in the Duke of Newcastle's collection, which were offered at Christie's, London, 11 December 2000, lot 50, also painted with Teniers scenes but with less densely painted trees framing the figures. A single vase of similar form with bird decoration is illustrated in F. Severne Mackenna, *Chelsea, The Gold Anchor Wares*, Leigh-on-Sea, 1952, pl. 33, no. 62 and another, with figural scenes by John Mallet, *English Ceramic Circle Transactions*, Volume 17, Part 1, 'Chelsea Gold Anchor Vases I: The Forms', p. 156, no. 54, where the author notes that the pair of this form may have been intended as part of a garniture. The Chelsea decorators appear to have taken inspiration from the work of David Teniers The Younger (1610-1690), probably working from engraved sources available to them at the manufactory and adapting these to suit the shape of the vases. The scenes of peasants have been carefully composed with each group of figures relating its neighbour, to give a sense of continuity to the overall composition as it runs around the body of each vase. The spirit of Teniers' work of the 1640s and 1650s is very evident, with the peasants depicted in light-hearted idyllic arcadian scenes. Many of Teniers' paintings, including 'Boors Carousing' and 'Gambling Scene at an Inn' (both in the Wallace Collection, London) and a 'A Peasant Wedding' (Kunsthistorisches Museum, Vienna) contain elements of figural posture and costume which relate to the vignettes on these vases.



51

PROPERTY OF A GENTLEMAN

■ 51

A SPODE STONE CHINA PART TABLE-SERVICE
 CIRCA 1830, BLUE PRINTED FACTORY MARKS AND RED
 SCRIPT PATTERN NUMBER

Decorated in iron-red, blue and gold in the Imari style, comprising: Two oval two-handed soup-tureens, covers and stands, five serving-platters in three sizes, a shaped square serving-bowl, two shaped square vegetable-tureens and covers, three two-handed sauce-tureens, covers and stands, thirty-eight dinner-plates, thirteen soup-plates and twenty-four side-plates

The largest serving-platter - 21¼ in. (54 cm.) wide

£1,500-2,500

\$2,200-3,600

€1,800-2,900

52

**AN ENGLISH PORCELAIN TOPOGRAPHICAL
 RECTANGULAR PLAQUE**

FIRST QUARTER 19TH CENTURY, PROBABLY
 WORCESTER OR DERBY

Finely painted with a view of *London from London Bridge*, named on the reverse, with the Thames and Saint Paul's cathedral in the background, carved giltwood frame 3 in. (7.5 cm.) high, 4¼ in. (10.6 cm.) wide, excluding the carved giltwood frame

£1,500-2,500

\$2,200-3,600

€1,800-2,900



52

53

**AN ENGLISH DELFT BLUE AND WHITE
CIRCULAR SALT CELLAR**

*CIRCA 1685, PROBABLY LONDON OR
BRISLINGTON*

Painted with a continuous view of two Chinese
figures seated in a garden, the well with fruit
and flowers

4½ in. (11.3 cm.) high

£3,000–5,000

\$4,300–7,100

€3,500–5,800

For a Brislington dish with a very similar central
fruit and flower motif, see *The Lipski Collection*,
Sotheby's, London, 10 March 1981, lot 23.



53



54

**A STAFFORDSHIRE POTTERY SOLID
AGATE PECTIN SHELL TEAPOT
AND COVER**

CIRCA 1740

Of typical shape with lion finial, scroll handle
and beast moulded spout, marbled in brown and
blue clays

5½ in. (14.8 cm.) high

(2)

£4,000–6,000

\$5,700–8,600

€4,700–6,900

54



PROPERTY OF A GENTLEMAN

■ 55

A REGENCY MAHOGANY 'IMPERIAL' EXTENDING DINING-TABLE

CIRCA 1810

The rounded rectangular top with a reeded edge and three additional leaves on eight tapering turned and reeded legs, with brass caps and castors, the legs threaded for assembly
28 in. (71 cm.) high; 114½ in. (291 cm.) wide extended; 54¼ in. (138 cm.) deep

£12,000–18,000

\$18,000–26,000

€14,000–21,000

PROVENANCE:

The Hôtel Lambert, Paris, until 1975 and thence by descent.
Anonymous sale; Christie's, London, 23 May 2012, lot 252.

The dining-table relates closely to others by Thomas Butler, cabinet-maker of Catherine Street, London. He was active in the later years of the 18th century, but in the early 19th century he became known for manufacturing a variety of patent furniture. His repertoire is recorded on a pictorial hand bill illustrating beds, chairs and dining-table, with detachable legs like the present lot, the goods being 'particularly adapted and for travelling and exportation'. Related tables, some bearing Butler's engraved brass plaque, are illustrated in C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, pp. 128 - 130, pl. 173 - 178).

Butler was a contemporary of Gillows who, in 1804, illustrated and patented their Imperial dining-table in which a variable number of loose leaves were fitted between fixed end leaves, a design which, within a few years, largely superseded most earlier ones. Initially such tables had an arrangement of as many as ten or twelve legs to support the central leaves when extended, but as the design was improved and the mechanism became more sturdy the centre legs were gradually removed. The form remained popular and another drawing of an improved version of the table by Ferguson & Co, one of the successors to the Gillow family business, is dated as late as 1849 (see Susan E. Stuart, *Gillows of Lancaster and London 1730-1840*, Woodbridge, 2008, vol.I, pp. 243-246).



The table and chairs *in situ* in the Dining Room of the Hôtel Lambert, Paris



56

56
**A PAIR OF GEORGE IV GILT BRONZE
 CANDLESTICKS**
CIRCA 1830

Each with a foliate and rocaille nozzle supported by a heron with a fish in its beak, its legs entwined by a snake and standing atop a turtle, on a rockwork base
 14¼ in. (36 cm.) high

£2,000–3,000

(2)
 \$2,900–4,300
 €2,400–3,500



57

~57
**A PAIR OF GEORGE III MAHOGANY KNIFE
 BOXES**
LATE 18TH CENTURY

Of serpentine outline, crossbanded overall in tulipwood with boxwood and ebony feather-banding, the lids inlaid with shells, the shaped fronts applied with silver metal shield plaques monogrammed 'JMB', the interior with original fitments

15¼ in. (38.5 cm.) high; 9 in. (23 cm.) wide;
 12 in. (30.5 cm.) deep

£3,000–5,000

(2)
 \$4,300–7,100
 €3,500–5,800



■ ~58
**A MATCHED PAIR OF REGENCY
 ROSEWOOD OCCASIONAL TABLES**
CIRCA 1820

Each rectangular top on tapering ring-turned end supports terminating with lotus collars, joined by a turned stretcher, on splayed scroll feet, minor differences
 30 in. (76 cm.) high; 22 in. (56 cm.) wide;
 14 in. (35.5 cm.) deep, and slightly smaller (2)

£4,000–6,000

\$5,700–8,600
 €4,700–6,900



58





■ ~ 59

**A GEORGE III SATINWOOD, TULIPWOOD AND AMARANTH
BREAKFRONT COMMODE**

CIRCA 1775

Quarter-veneered throughout and strung, the crossbanded eared breakfront top above three part cedar-lined frieze drawers, above central cupboard doors revealing two mahogany fronted long drawers, on cabriole legs, with label to reverse inscribed in black ink 'No 195'

35 in. (89 cm.) high; 54 in. (137 cm.) wide; 25½ in. (65 cm.) deep

£8,000–12,000

\$12,000–17,000

€9,300–14,000

The commode is designed in the 'transitional' breakfront style associated with the *immigré* Swedish cabinet-maker Christopher Fuhrlogh (d. after 1787). With his brother-in-law George Haupt (d. 1784), Fuhrlogh trained under Oeben in Paris and William (d. 1763) and John Linnell (d. 1796) at his workshop in Berkeley Square, London. An executed design for a related commode, supplied to the 5th Earl of Carlisle and inscribed '*Christoph Furlogh fecit 1767*' is illustrated in H. Hayward and P. Kirkham, *William and John Linnell*, London, 1980, vol. II, p. 53, figs. 108 and 109. The present lot is unusually sober, lacking the characteristic neoclassical marquetry, but instead giving prominence to the fine quartered satinwood veneers.



60

A PAIR OF GEORGE III ORMOLU AND WHITE MARBLE 'GOAT'S HEAD' CANDLE VASES

ATTRIBUTED TO MATTHEW BOULTON, CIRCA 1780

Each of typical urn shape with a reversible cover with spiral finial and similar nozzle, with goat masks to the rim and hung with laurel swags, above a stiff-leaf cradle and spreading spiral-fluted socle on a square stepped plinth and ball feet, repairs to the swags

8¼ in. (21 cm.) high

£8,000-12,000

(2)

\$12,000-17,000

€9,300-14,000

COMPARATIVE LITERATURE:

N. Goodison, *Ormolu: The Work of Matthew Boulton*, London, 1974, pl. 124.

The 'goat's head vase' is derived from a sketch illustrated in Boulton and Fothergill's pattern books preserved in the Birmingham City Archives (Pattern Book 1, p.171). The model was one of the most popular of the smaller vases and first appeared in 1769 when a Mrs Yeats ordered '1 pair of goat's head vauses light blue cheny or enamelled'. In the same year, Sir William Guise ordered a pair with blue-john bodies. Other buyers of goat's head vases include Lord Digby in 1774 and Lord Scarsdale in 1772, who paid £4.4s a pair. A pair with white marble bodies is illustrated in N. Goodison, *Ormolu: The Work of Matthew Boulton*, London, 1974, fig. 124). Some examples feature 'antique' medallions depicting the head of Alexander the Great, suspended from the rim of the vase (see N. Goodison, *Matthew Boulton: Ormolu*, London, 2002, pp. 331-333, figs. 332-333).

Closely related pairs of vases with blue john bodies were sold from The Estate of Guy Fairfax Cary, Christie's, New York, 18 October 2005, lot 554, (\$54,000 including premium), another from The Collection of Benjamin Edwards III, Christie's, New York, 21-22 October 2010, lot 144 (\$25,000 including premium), and another from the estate of the late Robert Moss Harris, Christie's, London, 23 May 2012, lot 304 (£51,650 including premium).



The related design by Matthew Boulton

PROPERTY OF A LADY

■ ~ 61

**A GEORGE III BURR-YEW, AMARANTH AND SYCAMORE
MARQUETRY ENVELOPE TABLE**

ATTRIBUTED TO EITHER MAYHEW AND INCE OR JOHN
COBB, CIRCA 1770

Banded overall in tulipwood, the square hinged swivel top,
enclosing a circular panel in a quarter veneered square, on a ring-
turned column with spirally fluted baluster, and cabriole legs with
scrolled feet

28½ in. (72.5 cm.) high; 19 in. (48.5 cm.) square

£12,000–18,000

\$18,000–26,000

€14,000–21,000

PROVENANCE:

Anonymous sale; Christie's, London, 6 December 1973, lot 241.

Anonymous sale; Christie's, London, 12 November 1998, lot 76.

The folding table can be attributed to Mayhew & Ince on the basis of the extensive use of yew-wood in the table's construction, described as, 'the only wholly idiosyncratic veneer wood the firm used and possibly unique to Mayhew and Ince among London cabinet-makers of this date' (G. Beard & C. Gilbert, *Dictionary of English Furniture Makers*, Leeds, 1986, p. 593). It is closely related to a table of the same overall form supplied to George William, 6th Earl of Coventry (1722-1809) for Croome Court, Worcestershire and when the latter was described in *Apollo* in February 2000 it was attributed to Mayhew & Ince (A. Coleridge, 'English furniture supplied for Croome Court: Robert Adam and the 6th Earl of Coventry', *Apollo*, February, 2000, p. 12, fig. 8). However, the attribution was subsequently revised to the St. Martin's Lane cabinet-maker John Cobb on the discovery of an invoice raised by Cobb on 3 July 1772 for, 'an inlaid Handkerchief table and a carved pillar and claws... £6 6s' (A. Coleridge, 'John Cobb's 'Handkerchief' Table', *Furniture History Society Newsletter*, August 2007, p. 1).

A very similar table sold from the estate of Mary, Duchess of Roxburghe, Sotheby's, London, 27 May 2015, lot 226 (£32,500 including premium).



The related table supplied to the 6th Earl of Coventry
© Croome Estate Trust





62



63

PROPERTY OF A LADY (LOTS 62 & 63)

■ 62

A SET OF FOUR REGENCY PADOUK AND AMBOYNA QUARTETTO TABLES

CIRCA 1810

Each top inlaid with ebony and boxwood lines, on ring-turned legs joined by later stretchers on trestle end supports and downswept feet 30 in. (76 cm.) high; 18½ in. (47 cm.) wide; 11½ in. (29 cm.) deep (4)

£2,500–4,000

\$3,600–5,700
€2,900–4,600

PROVENANCE:

The Executives of the late Dowager Lady Camoys; sold Christie's, London, 13 April 1988, lot 74. The Parry Collection; Christie's, London, 24 April 1997, lot 298.

■ ~ 63

A SET OF FOUR REGENCY ROSEWOOD AND PARTRIDGE-WOOD-CROSSBANDED QUARTETTO TABLES

CIRCA 1810

Each with rounded rectangular top inlaid with satinwood lines, above turned tapering legs joined by stretchers and trestle end supports with downswept feet 24¾ in. (63 cm.) high; 21¼ in. (54 cm.) wide; 12 in. (30.5 cm.) deep (4)

£2,500–4,000

\$3,600–5,700
€2,900–4,600

PROVENANCE:

Anonymous sale; Christie's, London, 14 November 1996, lot 62.

■ 64

A SET OF FOUR GEORGE IV MAHOGANY HALL CHAIRS

CIRCA 1820-30

Each with rounded back inset with a painted crest depicting a dolphin, the shaped seat on ring turned legs 34¾ in. (87 cm.) high; 14¾ in. (37.5 cm.) wide; 20½ in. (52 cm.) deep (4)

£3,000–5,000

\$4,300–7,100
€3,500–5,800



64



PROPERTY OF A GENTLEMAN

■ 65

A GEORGE III MAHOGANY TEA TABLE

CIRCA 1775

The serpentine rectangular top with wavy gallery inset with brass rope twist, above a conforming frieze on tapering channelled legs carved with husks and supported by pierced brackets, joined by a X-stretcher, on castors, repairs to veneers, the stretcher probably replaced
 29¼ in. (74.5 cm.) high; 35¼ in. (89.5 cm.) wide; 23½ in. (59.5 cm.) deep

£10,000–15,000

\$15,000–21,000
 €12,000–17,000

PROVENANCE:

Acquired from Mallett & Son Ltd., 40 New Bond St. London, 8 March 1948 ('antique Chippendale mahogany serpentine shaped centre table, the gallery with metal rope inlaid carved tapered legs. £140', the receipt endorsed by R.W. Symonds).
 Thence by descent.

The furniture historian, author and advisor, Robert Wemyss Symonds (1889–1958) exerted a singular influence on collectors of English furniture in the middle of the twentieth century, just as he dominated writing on the subject. Between 1921 and 1958 his five major books and countless articles informed and then reflected the taste of a generation. Among those he advised on their collections were Percival Griffiths (d. 1938) and J.S. Sykes, whose collections were the source of the majority of illustrations in his published works. Another collector he advised was Samuel Messer, whose landmark sale took place at Christie's in December 1991.

Symonds laid particular emphasis on original patination, a well-balanced design and good quality carving and timber. Unlike many collectors today where the provenance is paramount, Symonds' primary concern was that the piece stood on its own merits, with or without an illustrious background.

The table offered here was acquired for Symonds' London neighbour, among other pieces bought from prominent London dealers including Mallett, Jetley, Ronald Lee and Morton Lee. Important furniture from the same collection was sold at Christie's London, 10 July 2003, including a George II mahogany side table, lot 12 (£69,310 including premium) and another, lot 13 (£53,750 including premium).



66

PROPERTY OF A LADY OF TITLE

■ 66

AN ENGLISH GILTWOOD MIRROR

20TH CENTURY, THE PLATE 18TH CENTURY

The rectangular plate in a scrolled, foliate and swagged surround surmounted by an anthemion and with a C-scoll and foliate apron below, re-gilt 79 x 37½ in. (201 x 95 cm.)

£12,000–18,000

\$18,000–26,000

€14,000–21,000

PROVENANCE:

Chicheley Hall, Newport Pagnell, Buckinghamshire.

PROPERTY OF A LADY

■ 67

A GEORGE III EBONISED TIMEPIECE TABLE CLOCK OF SMALL SIZE WITH PULL QUARTER REPEAT

JOHN ELLICOTT, LONDON, *CIRCA* 1760

CASE: the inverted bell top case with brass handles and mouldings to glazed panels DIAL: the brass dial with silvered chapter ring and signature plaque to arch 'John/ Ellicott/ LONDON', matted centre with date and mock pendulum aperture MOVEMENT: the gut fusee timepiece movement with later recoil anchor escapement, pull quarter repeat on six bells and striking the hour on a larger bell, engraved back plate

13¾ in. (35 cm.) high; 8 in. (20 cm.) wide; 5¾ in. (14.5 cm.) deep

£3,000–5,000

\$4,300–7,100

€3,500–5,800

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. In 1760 his son Edward joined the business and in 1762 he was appointed Clockmaker to the King.



67



PROPERTY OF A GENTLEMAN

■ 68

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

£4,000-6,000

\$5,700-8,600

€4,700-6,900



PROPERTY OF A GENTLEMAN

■ 69

A PAIR OF REGENCY GILT-BRASS MOUNTED MAHOGANY BERGERES

ATTRIBUTED TO GILLOWS, *CIRCA* 1815

Each with scrolled back, arms and squab cushion covered in close-nailed mauve buttoned leather, above a plain central plaque and turned reeded legs and brass caps and castors 40½ in. (103 cm.) high; 32½ in. (82.5 cm.) wide; 27 in. (68.5 cm.) deep (2)

£10,000–20,000

\$15,000–29,000

€12,000–23,000

The chairs correspond to a design by Gillows in a Drawing Room elevation amongst Gillows' early 19th century watercolours for room elevations in the Victoria and Albert Museum (E.47-1952). The chairs in the watercolour have reading stands, just as described in Gillows' Memorandum. Related chairs include a pair supplied to William Powlett, 2nd Baron Bolton, for Hackwood Park, Hampshire, sold Christies, 20, 21 & 22 April 1998, lot 55 (£84,000 including premium).

■ 70

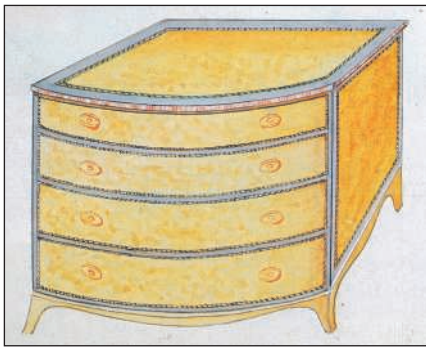
A GEORGE III SATINWOOD, MAHOGANY AND EBONISED BOW-FRONT CHEST
 ATTRIBUTED TO GILLOWS, CIRCA 1790

With four line-inlaid graduated drawers on slightly splayed feet, the top probably veneered 40¾ in. (103.5 cm.) high; 47 in. (119.5 cm.) wide; 23¼ in. (59 cm.) deep

£4,000–6,000

\$5,700–8,600
 €4,700–6,900

A coloured design for a closely related satinwood commode, banded in 'purplewood', appears in the pattern book of Gillows of London and Lancaster (Westminster City Archives, no. 735/1), and a sketch for another very similar satinwood commode, variously banded in tulipwood, purplewood and kingwood, appears in Gillows' *Estimate Sketch Books*, dated 24 October 1789 (L. Boynton, (ed.), *Gillow Furniture Designs 1760-1800*, Royston, 1995, fig. 118., pl. 11, pp. 168 and 180). The drawer handle is a characteristic Gillows pattern of 1790 – 1800 as illustrated in Susan Stuart, *Gillows of Lancaster and London 1730 – 1840*, Woodbridge, 2008, vol. II, p.335, pl. d9a.



The related design by Gillows for a satinwood chest of drawers, about 1789



70

■ 71

A GEORGE IV MAHOGANY DRESSING-TABLE
 ATTRIBUTED TO GILLOWS, CIRCA 1820

With a shaped reeded three-quarter gallery above three frieze drawers on tapering reeded legs, with brass caps and castors 32¼ in. (82 cm) high; 42 in. (106.5 cm) wide; 24 in. (61 cm.) deep

£3,000–5,000

\$4,300–7,100
 €3,500–5,800



71



■ 72

A CHINESE COROMANDEL LACQUER EIGHT FOLD SCREEN
19TH CENTURY

Depicting ladies within the walled courtyard garden of a pavilion, the entrance guarded by a pair of *Fo*-dogs, within a narrow border of confronting phoenix and a wide outer border of archaic bronzes, vases filled with flowers and fruits including pomegranates and finger citrons, the reverse depicting a landscape with a pair of ducks perched on rocks beneath a *wutong* tree and beside a lotus pond, the feet with brass caps

83¾ in. (213 cm.) high; each panel 15¾ in. (40 cm.) wide

£8,000–12,000

\$12,000–17,000

€9,300–14,000

73

AN INDIAN SATINWOOD, SILVERED AND SILVER-METAL
TABLE BOX

19TH CENTURY

The mounts engraved with foliate patterns, with carrying handles
6 in. (15 cm.) high; 18½ in. (47 cm.) wide; 12¼ in. (31 cm.) deep

£3,000–5,000

\$4,300–7,100

€3,500–5,800



73

74

A JAPANESE GILT-METAL MOUNTED BLACK AND GOLD LACQUER HASAMIBAKO OR TRAVELLING CHEST

EDO PERIOD, LATE 18TH/EARLY 19TH CENTURY

Decorated with *Ai mon* and foliate scrolls, the underside of the cover with *mura-nashiji*, the box lined in gold paper, the elaborate gilt copper *nanako* mounts incised with similar decoration

14¾ in. (36.5 cm.) high; 25¾ in. (65.5 cm.) wide; 18½ in. (46 cm.) deep

£1,800-2,500

\$2,600-3,600
€2,100-2,900

A related *Hasamibako* chest was sold from the Estate of His Royal Highness The Prince Henry, Duke of Gloucester, KG, KT, KP, Christie's, London, 12-13 July 2006, lot 359 (£8,400 including premium) and a pair was sold from the collection of Principessa Ismene Chigi Della Rovere, Christie's, London, 4 February 2015, lot 119 (£30,000 including premium).



74

75

A REGENCY 'BRIGHTON PAVILION' BAMBOO ARMCHAIR

CIRCA 1820

Formed from stylised fretwork panels, with a square back and down curved arms above a square caned seat, on four legs joined by stretchers

34½ in. (87.5 cm.) high; 19 in. (48 cm.) wide; 20 in. (51 cm.) deep

£2,000-3,000

\$2,900-4,300
€2,400-3,500

The making of such rattan furniture featured in 18th century sketch-books of Chinese trades such as that illustrated in M. Jourdain, *Chinese Export Art*, London, 1950, fig. 9, and related seat furniture featured in pattern books of the period such as William Chambers' *Designs of Chinese Buildings*, 1757. The fashion for bamboo reached its apogee when George, Prince of Wales, created the Chinese Room at Carlton House in 1790, and then in the early 19th century at the Prince's Marine Pavilion, Brighton, where craftsmen of the calibre of Elward, Marsh and Tatham of Mount Street, London, fashioned chairs and commodes simulated as bamboo (Edward T. Joy, *English Furniture 1800- 1850*, London, 1977, pp. 94 - 99).

Similar chairs were in the collection of Morton Gary Stuart, 17th Earl of Moray (d.1930), sold Christie's New York, 9 October 1993, lot 337 (\$7,475 including premium). Another closely related pair was sold anonymously Christie's, London, 31 November 2014, lot 70 (£11,250 including premium) and a matching single chair was sold 21 May 2015, lot 62 (£2,500 including premium).



75





PROPERTY OF A PORTUGUESE GENTLEMAN

76

A CHINESE FAMILLE ROSE 'TOBACCO LEAF' PART DINNER SERVICE

QIANLONG PERIOD (1736-1795)

Each piece decorated and gilt with two pheasants and two tree-shrews amongst branches and large overlapping leaves below a scalloped rim, comprising:

A pair of tureens and covers, 14 $\frac{1}{8}$ in. (35.9 cm.) wide

A pair of very large oval dishes, 16 $\frac{3}{4}$ in. (42.5 cm.) wide

An oval dish, 11 $\frac{1}{8}$ in. (29.5 cm.) wide

A pair of oval dishes, 10 $\frac{1}{4}$ in. (26 cm.) wide

Two circular dishes, 12 $\frac{1}{2}$ in. (30.7 cm.) diam.

A saucer dish, 7 $\frac{1}{2}$ in. (18.2 cm.) diam.

Twenty-five very well-matched plates, 8 $\frac{3}{4}$ in. - 9 $\frac{1}{8}$ in. (22.2 cm. - 23.6 cm.) diam.

Four tripod salts, 3 in. (7.5 cm.) diam.

A tea bowl and saucer, the saucer 5 $\frac{1}{4}$ in. (13.5 cm.) diam. (40)

£40,000-60,000

\$57,000-86,000

€47,000-69,000

PROVENANCE:

Reputedly numerous pieces in this service were formerly in the collection of Jaime Ortiz Patino.

The tureens: with Jorge Welsh Works of Art Ltd., London and Lisbon
One large oval dish: Coleção Commandante Ernesto de Vilhena (1876-1967), sold 27 November 2001(?), lot 94

The pair of oval dishes: with labels Sotheby's New York

Two large plates (30.7 cm. diam.): with labels Sotheby's New York

A cup and saucer: with label Leira e Nascimento, LDA 302/2

Although numerous patterns come under the term 'tobacco leaf', this combination of the classic overlapping leaves and flowers combined with the pair of pheasants observing the two tree-shrews clambering amongst the grape vines, must be one of the most decorative and charming, as well as one of the rarer patterns. It probably evolved from slightly earlier patterns and was most likely first produced *circa* 1760. The design became so popular in the 18th century that several slightly later services were ordered from China, a few examples of which are amongst the plates in the present lot, and which probably date to *circa* 1780-90. The pattern was particularly popular with the Portuguese and Brazilian markets, but also appears in both private and museum collections around the world. It continued to be copied in both the 19th and 20th centuries.

See Pierre L. Debomy, *Tobacco Leaf and Pseudo*, Sevres, 2013, pattern A2, pp. 102-105; and Geoffrey A. Godden, *Oriental Export Market Porcelain*, London, 1979, p. 176, fig. 85, for an extensive part service of this pattern, which was sold at Christie's London, 24 February 1969, lot 123. See also a pair of butter-tubs, covers and stands of this pattern, formerly in the Elinor Gordon Collection, sold in Christie's New York, *Philadelphia Splendor: The Collection of Mr. and Mrs. Max R. Zaitz*, 22 January 2016, lot 149.



77



77

77
A PAIR OF CHINESE EXPORT REVERSE MIRROR PORTRAITS
 LATE 18TH / EARLY 19TH CENTURY

Each depicting a female figure holding a flower, one in red robes, the other blue
 22 x 16 in. (56 x 41cm.) (2)

£4,000–6,000

\$5,700–8,600
 €4,700–6,900

78
A CHINESE EXPORT REVERSE MIRROR PAINTING
 LATE 18TH CENTURY

The rectangular bevelled plate depicting a river landscape with groups of figures, grazing sheep and a bull, with buildings beyond, in original black and gilt lacquered frame
 19¼ x 28 in. (49 x 71 cm.)

£4,000–8,000

\$5,700–11,000
 €4,700–9,200



78



■ 79

A REGENCY MAHOGANY BREAKFRONT BOOKCASE

ATTRIBUTED TO GILLOWS, CIRCA 1815

The moulded cornice above a plain frieze, above four brass-grille doors enclosing nine adjustable reeded edged shelves, the lower section with panelled doors enclosing six adjustable shelves, on a plinth base 89¼ in. (226.5 cm.) high; 64¼ in. (163 cm.) wide; 17¾ in. (45 cm.) deep

£10,000–15,000

\$15,000–21,000

€12,000–17,000

The bookcase displays flame-figured and hollow-cornered mahogany panels typical of Gillows' Regency furniture. Though slightly simplified, it is derived from the design for a bookcase which was delivered by Gillows for the Library at Tatton Park, Cheshire, in 1811, in particular to one of the free-standing bookcases on the north wall (see Nicholas Goodison and John Hardy, 'Gillows at Tatton Park', *Furniture History Society Journal*, vol. VI, 1970, pls 6A, 6B and 7A, and pl. 7B showing the Gillows design). The closely related bookcase corresponding to the same design was supplied to Glynllifon, Wales in 1823. Another similar was sold anonymously Christie's, London, 22 May 2014, lot 1149 (£37,500 including premium).

■ 80

A PAIR OF REGENCY MAHOGANY AND EBONISED BERGERES
CIRCA 1815

Each with reeded frame and curved caned back, seat and sides, the scrolled arm terminals and channelled Greek key supports, with buttoned burgundy leather squab cushion, on sabre legs headed by roundels and brass caps and castors, one chair with batton carrying holes, one side seat rail replaced, one chair stamped 'H'

36 in. (91.5 cm.) high; 24 in. (61 cm.) wide; 22¾ in. (58 cm.) deep (2)

£20,000–30,000

\$29,000–43,000

€24,000–35,000

The bergeres are of the same design as one sold by the Rt. Hon. Earl of Harewood, K.B.E., from Harewood House, Yorkshire, Christie's, London, 3 October 1988, lot 152 (£9,350 including premium). This, and the pair offered here, were possibly acquired by Edward Lascelles, 1st Earl of Harewood (d.1820) who, strongly influenced by Regency fashion, refurbished rooms at Harewood House, Yorkshire in the early 19th century. The hall at Harewood, for instance, was refurbished in the 'Egyptian' taste with a set of five klismos chairs 'upholstered with curving scimitar legs back and front, inlaid probably with brass' (M. Mauchline, *Harewood House*, London, 1974, p. 121).

In the post-Chippendale period at Harewood there is little information regarding furniture supplied by other cabinet-makers to Lascelles, but in 1801 he recorded in his account book a payment to the Mayfair firm of Marsh & Tatham amounting to £172 10s, and again in 1811 he paid them £65 7s 6d, in both cases mainly for work at Harewood (G. Beard & C. Gilbert, *Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, p.279). A further link to Marsh & Tatham comes in the form of a pair rosewood, parcel-gilt and simulated porphyry pier tables sold from Harewood, Christie's, London, May 21, 2015, lot 46. These are almost identical in form to a pair at Castle Howard; bills in the Castle Howard archive show that Marsh & Tatham were employed there on at least two separate occasions, from September 1801 to July 1802, and again 1811 to 1812 (T. Buckrell Pos, 'Tatham and Italy: Influences on English Neo-classical design', *Furniture History*, 2002, vol. 38, p. 67) suggesting that the firm was employed by both the Earl of Harewood and the Earl of Carlisle simultaneously.

The chair displays Greek key panels at the base of its arms, a feature that was also prominent on the celebrated Anglesey desk, supplied around 1812 to the then 2nd Earl of Uxbridge, and which likewise is attributed to Marsh & Tatham.



The related bergere sold from Harewood House, Yorkshire





81

■ 81

A GEORGE III MAHOGANY CLOTHES PRESS

CIRCA 1760-70

The moulded dentil cornice above cut-cornered panelled doors enclosing four trays, above two short and two long graduated drawers on shaped bracket feet

74¼ in. (188.5 cm.) high; 53 in. (134.5 cm.) wide; 25½ in. (64.5 cm.) wide

£4,000–6,000

\$5,700–8,600

€4,700–6,900

■ 82

A GEORGE III MAHOGANY DRUM TABLE

CIRCA 1800

The leather-lined top above a frieze with eight lettered drawers on a turned pedestal and reeded sabre legs with brass lion paw caps and castors, the drawer pulls replaced

41¼ in. (105 cm.) diameter; 28 in. (71 cm.) high

£5,000–8,000

\$7,200–11,000

€5,800–9,200



82



83

■ ~ 83
**A PAIR OF WILLIAM IV ROSEWOOD AND GRAINED ROSEWOOD
 OCCASIONAL TABLES**

ATTRIBUTED TO GILLOWS, CIRCA 1825-30

Each elongated quatrefoil top supported by turned baluster and cluster column support, on spreading cabriole tripod legs terminating in pad feet 29 in. (74 cm.) high; 13½ in. (30 cm.) wide; 10½ in. (27 cm.) deep (2)

£2,500–4,000

\$3,600–5,700

€2,900–4,600

The design for these tables or flower stands was included several times in Gillows *Estimate Sketch Books* between 1820–30, notably an example featuring a 'double cornered top' drawn on 16 July 1822.



84

■ 84
A GEORGE III MAHOGANY PEMBROKE TABLE
 CIRCA 1760

The twin-flap top above a fitted frieze drawer, on tapering square legs joined by an X-stretcher and guttae feet, originally with castors 28¼ in. (72 cm.) high; 32½ in. (82.5 cm.) wide; 28¼ in. (72 cm.) deep

£3,000–5,000

\$4,300–7,100

€3,500–5,800

■ 85
A GEORGE III MAHOGANY ARCHITECT'S TABLE
 CIRCA 1760

The moulded split hinged top enclosing a ratchet surface and red-baize lined writing surface, the fitted drawer with red-baize lined slide, fitted compartments and four small drawers on chamfered square legs and castors 32½ in. (82.5 cm.) high; 42 in. (106.5 cm.) wide; 26½ in. (67.5 cm.) deep

£5,000–8,000

\$7,200–11,000

€5,800–9,200



85



86

■ 86

A REGENCY MAHOGANY AND EBONY-INLAID EXTENDING DINING-TABLE

CIRCA 1815

The rounded rectangular top with four additional leaves above eight turned reeded legs with brass caps and later castors
 28¾ in. (71.8 cm.) high, 158 in. (401.3 cm.) long, fully extended,
 59¾ in. (151.8 cm.) deep

£8,000–12,000

\$12,000–17,000
 €9,300–14,000

PROVENANCE:

Acquired from J. W. Blanchard Ltd., Surrey, 1968.
 Property from the Estate of the Richard D. Bass; sold Christie's, New York,
 29–30 March, 2016, lot 403.



87

■ 87

A REGENCY PAINTED SIMULATED BAMBOO DUMB WAITER

CIRCA 1815

With circular top with laminated Greek-key gallery with four simulated bamboo supports above a conforming lower tier on a turned baluster column and splayed tripartite base terminating in brass caps and castors
 43½ in. (110 cm.) high; 22 in. (56 cm.) diameter

£3,000–5,000

\$4,300–7,100
 €3,500–5,800



■ - 88

A WILLIAM IV ROSEWOOD OPEN BOOKCASE

ATTRIBUTED TO GILLOWS, *C*/RCA 1830

The acanthus-moulded top above foliate-clasped uprights, enclosing six adjustable mahogany shelves, on an acanthus-carved plinth

36 in. (91.5 cm.) high; 77 in. (195.5 cm.) wide; 14 in. (35.5 cm.) deep

£8,000–12,000

\$12,000–17,000

€9,300–14,000



89



■ 89

A GEORGE III MAHOGANY SIDE TABLE

BY GILLOWS, CIRCA 1800

The rectangular top with reeded three-quarter gallery above three panelled frieze drawers, on tapering reeded legs, turned feet and brass caps and castors, the central drawer stamped 'GILLOWS . LANCASTER', the handles replaced 31¼ in. (81 cm.) high; 42 in. (106.5 cm.) wide; 23¼ in. (59 cm.) deep

£2,500–4,000

\$3,600–5,700
€2,900–4,600

■ 90

A MATCHED PAIR OF GEORGE III MAHOGANY BEDSIDE COMMODES

ATTRIBUTED TO GILLOWS, EARLY 19TH CENTURY

One with hinged top with part-gallery, above central shelf hinged to the sides, hinged to reveal a white-glazed porcelain commode; the other similar revealing green baize, both with carrying handles and on reeded baluster feet, terminating in brass castors, minor differences 29½ in. (75 cm.) high; 21 in. (53.5 cm.) wide; 20 in. (51 cm.) deep and 30 in. (76 cm.) high; 22 in. (56 cm.) deep (2)

£4,000–6,000

\$5,700–8,600
€4,700–6,900



90





■ 91

A REGENCY MAHOGANY OVAL WINE COOLER
 CIRCA 1810, IN THE MANNER OF GILLOWS

The radial fluted hinged cover centred by a floral finial and enclosing a later-fitted interior with removable divisions and a compartment, the sides with reeded baluster columns and lion-mask handles on tapering reeded legs and brass caps and castors, the handles later
 23½ in. (60 cm.) high; 28½ in. (72.5 cm.) wide; 20¼ in. (51.5 cm.) deep

£6,000–10,000

\$8,600–14,000

€7,000–12,000

The oval wine-cistern may on occasion have served as a jardiniere and is embellished in the Grecian or Pompeian manner with reeded columnettes; the model was frequently supplied without a hinged cover. Gillows' earliest sketch for an oval lead-lined cistern features in their 1787 *Estimate Sketch Book* (see: L. Boynton, *Gillow Furniture Designs 1760-1800*, Royston, 1995, fig. 178).

A similar wine-cooler with a fluted cover, was formerly in the collection of the Earls of Stradbroke at Henham Hall, Suffolk, a house designed by James Wyatt in the 1790s. The Wyatt family were closely associated with the Gillows firm and James Wyatt supplied designs to the firm as early as 1774. A related example is illustrated in R. Edwards and P. Macquoid, *The Dictionary of English Furniture*, London, rev. ed., 1954, vol. I, p. 223, fig. 9; it was later sold from the Montague Meyer family collection at Christie's, London, 24 April 1980, lot 57. Another is illustrated in P. Macquoid, *The Age of Satinwood*, London, 1908, fig. 66

A wine-cooler of this model, again with a fluted cover, was sold anonymously Christie's, London, 27 November 2003, lot 141 (£11,352.50 including premium) and another sold, also Christie's, London, 14 November 2013, lot 53 (£13,750 including premium).



The related wine cooler illustrated in *The Dictionary of English Furniture*, 1954



92

■ 92

A REGENCY OAK HALL BENCH

CIRCA 1820

Each raised end with rosette medallion on turned lapetted baluster legs terminating in turned feet

19½ in. (49.5 cm.) high; 53½ in. (135 cm.) wide; 17 in. (43 cm.) deep

£3,000–5,000

\$4,300–7,100

€3,500–5,800

■ 93

A GEORGE IV POLLARD OAK WORK-TABLE

ATTRIBUTED TO GILLOWS, CIRCA 1825

The rectangular top with a scrolled gallery above two cedar-lined end drawers and a sliding frame for a work basket, the lyre shaped end supports with brass 'strings' joined by a dished stretcher, on acanthus-wrapped legs and feet with recessed brass castors

28½ in. (72 cm.) high; 27¾ in. (71 cm.) wide; 18¾ in. (47.5 cm.) deep

£3,000–5,000

\$4,300–7,100

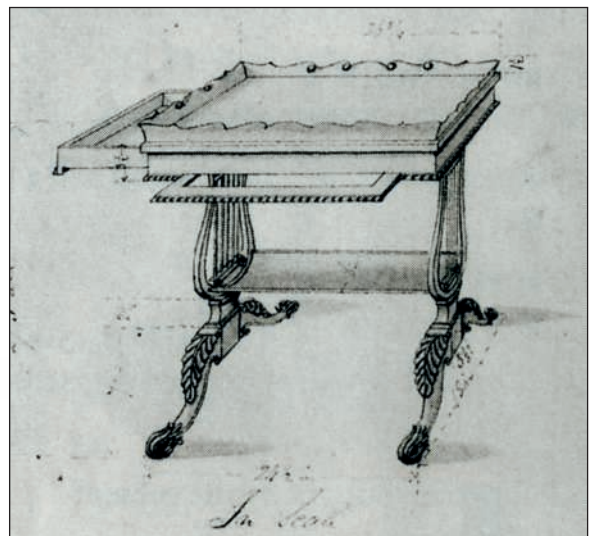
€3,500–5,800

Gillows' design for a mahogany tray top working table made for Sir T.D.Hesketh was drawn on 23 August 1822, the cost of the table at the time £8.13s.2½d plus 10s. for the finish. The form was evidently popular as related designs spanned a 31 year period from 1820, when the table was described as a 'French work table', until 1851. A very closely related table in rosewood is illustrated in Susan Stuart, *Gillows of London and Lancaster 1730-1840*, Woodbridge, 2008, vol.I, pl.332, p.303. The latter, like the present lot, has a bag slide but no trace of a bag ever having been fitted, and while in 1822 Sir T.D.Hesketh ordered a pink silk bag, it seems that other customers preferred to make their own bag.

A mahogany table of the same pattern was sold anonymously, Christie's, London, 10 September 2009, lot 343 (£7,500 including premium).



93



The related design by Gillows, circa 1822.

■ 94

A GEORGE III MAHOGANY TALLBOY

CIRCA 1760

The moulded cornice above two short and three long graduated drawers, the lower section with slide above four graduated drawers and later carrying handles, on shaped bracket feet

71½ in. (181.5 cm.) high; 42¼ in. (107 cm.) wide; 21¼ in. (54 cm.) deep

£5,000–8,000

\$7,200–11,000

€5,800–9,200



95



94

■ 95

A GEORGE III MAHOGANY CLOTHES PRESS

ATTRIBUTED TO THOMAS CHIPPENDALE, CIRCA 1765

The moulded dentil cornice above a pair of rounded panelled doors surmounted by roundels, enclosing four trays, above two short and two long graduated drawers on shaped ogee bracket feet, with storage label to reverse 'K. ENGLAND & SONS LTD./REMOVERS & STORERS/LEAMINGTON SPA/No. 139/Customer's Name...' and 'J. MAY'S DEPOSITORY/TOTTENHAM COURT ROAD'

76¼ in. (194 cm.) high; 50¼ in. (127.5 cm.) wide; 25½ in. (65 cm.) deep

£3,000–5,000

\$4,300–7,100

€3,500–5,800

The press displays the quality and constructional features associated with the known work of Thomas Chippendale, specifically the laminated blocks supporting the bracket feet and the use of a red-coloured wash on the carcase timbers. It has the sober feel of furniture supplied by Chippendale in commissions for Aske Hall, Yorkshire, in 1764–5, Mersham, Kent, in 1767, and for Paxton House, Berwickshire, around 1775 (C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. II, pp. 60–61, figs. 94 and 95, and p. 135, figs. 242 and 243).

96 No Lot



97

■ 97
A REGENCY CALAMANDER AND SATINWOOD CROSSBANDED SOFA TABLE

EARLY 19TH CENTURY

The rounded rectangular twin-flap top with ebony and boxwood stringing above two frieze drawers and two simulated drawers with brass-knob handles, on pierced supports with brass caps and castors, stamped 3249, the handles replaced

27½ in. (70 cm.) high; 35½ in. (90 cm.) wide; 56¾ in. (144 cm.) extended; 30 in. (76 cm.) deep

£5,000–8,000

\$7,200–11,000
 €5,800–9,200

PROVENANCE:

Acquired from Apter Fredericks Ltd., London.

■ 98
A GEORGE IV BURR-BROWN OAK, ELM AND EBONISED CENTRE TABLE

CIRCA 1825

The moulded circular top above a plain frieze with a reeded edge, the central shaft with a gadrooned collar on a carved foliage and tripod base above scrolled feet and friction castors

28¾ in. (73 cm.) high; 39¼ in. (99.5 cm.) diameter

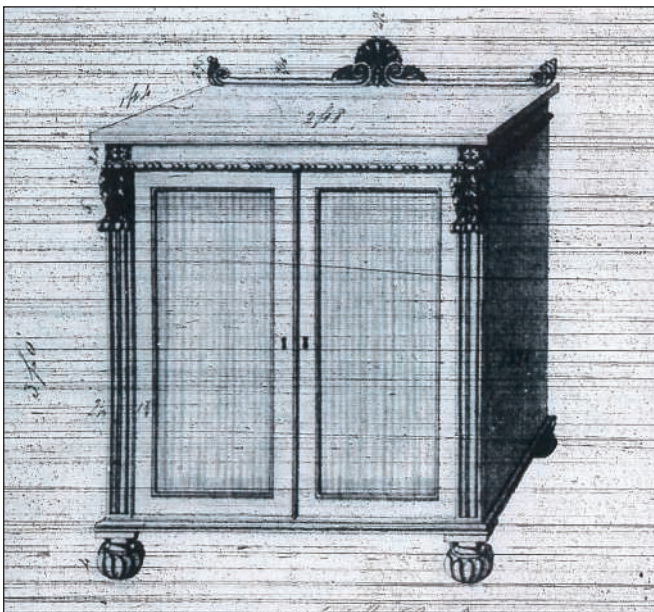
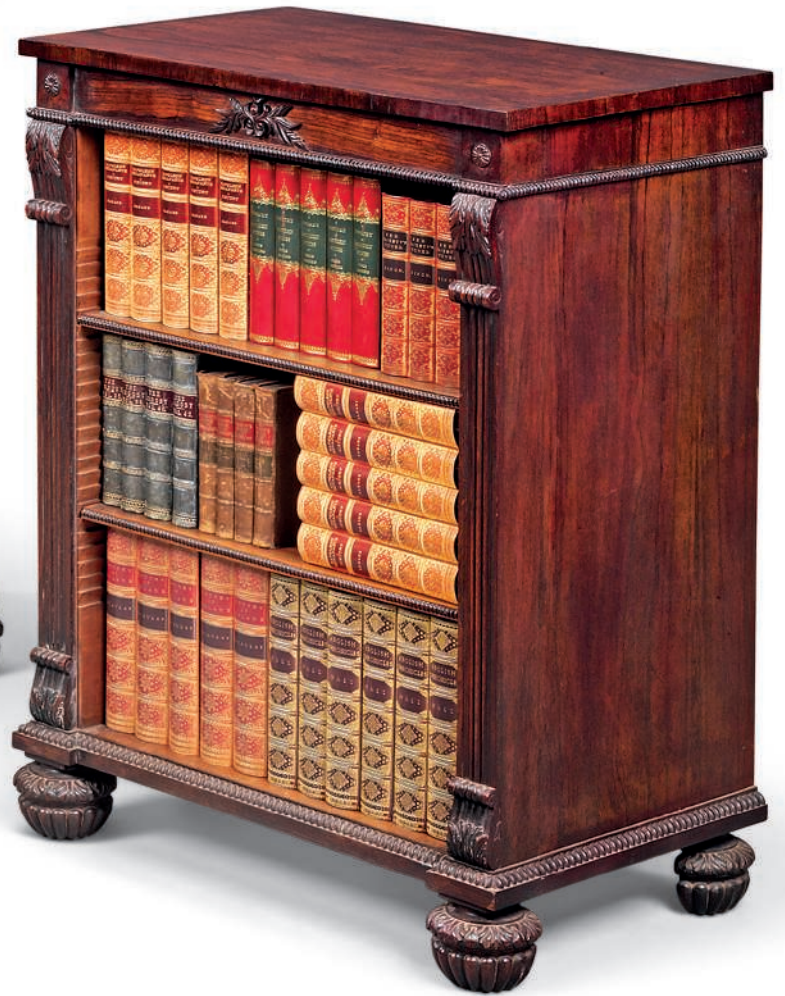
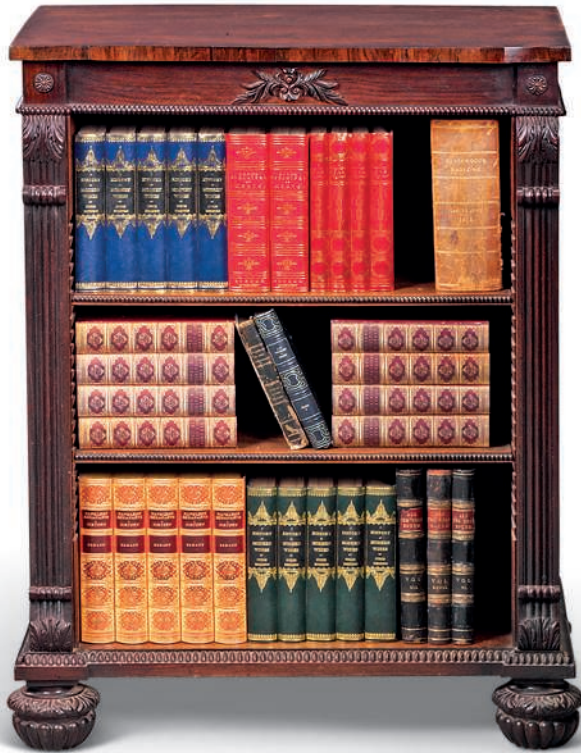
£4,000–6,000

\$5,700–8,600
 €4,700–6,900



98





No. 3711, Gillows' Estimate Sketchbooks, 344/101-102 © Westminster City Archives

■ - 99

A PAIR OF WILLIAM IV ROSEWOOD BOOKCASES
 ATTRIBUTED TO GILLOWS, CIRCA 1830

Each with rectangular top above a plain frieze centred by a carved foliate motif, above two open shelves with gadrooned front edge, on an inverted breakfront base and reeded bun feet

39 in. (99 cm.) high; 29¼ in. (74.5 cm.) wide; 18 in. (46 cm.) deep (2)

£8,000-12,000

\$12,000-17,000

€9,300-14,000

Variations of this design in the form of bookcases and cabinets are included in the Gillows' Estimate Sketchbooks for 1825-30, see nos. 3447 and 3711 (Westminster City Archives 344/101-102).

■ ~100

A REGENCY BRASS-MOUNTED ROSEWOOD WRITING-TABLE
AFTER A DESIGN BY GEORGE SMITH, *CIRCA* 1820

The crossbanded top of breakfront outline with bowed end, with a panel of late tooled blue leather framed by a brass edge containing three drawers with beaded brass edges and associated anthemion escutcheons in the frieze, repeated to the reverse, on ebonised lion monopodiae legs with scroll knees and paw feet on fluted pads and anti-friction leather castors, restorations and redecorated

29½ in. (75 cm.) high; 74 in. (188 cm.) wide; 41 in. (104 cm.) deep

£25,000–40,000

\$36,000–57,000

€29,000–46,000

PROVENANCE:

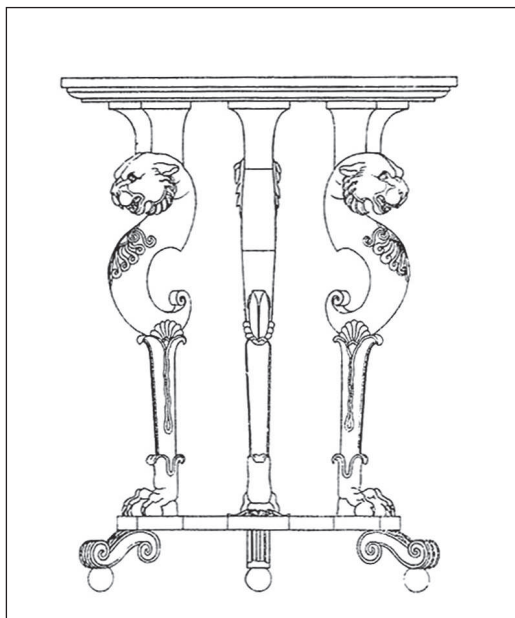
Christopher Howe - The First Twenty Years; sold Christie's, South Kensington, 24 March 2004, lot 100.

Related palm-flowered leopard monopodia feature on a writing-table pattern and a library table pattern both of 1804, published in George Smith's *Collection of Designs for Household Furniture and Interior Decoration*, London, 1808, pls. 83 and 87.

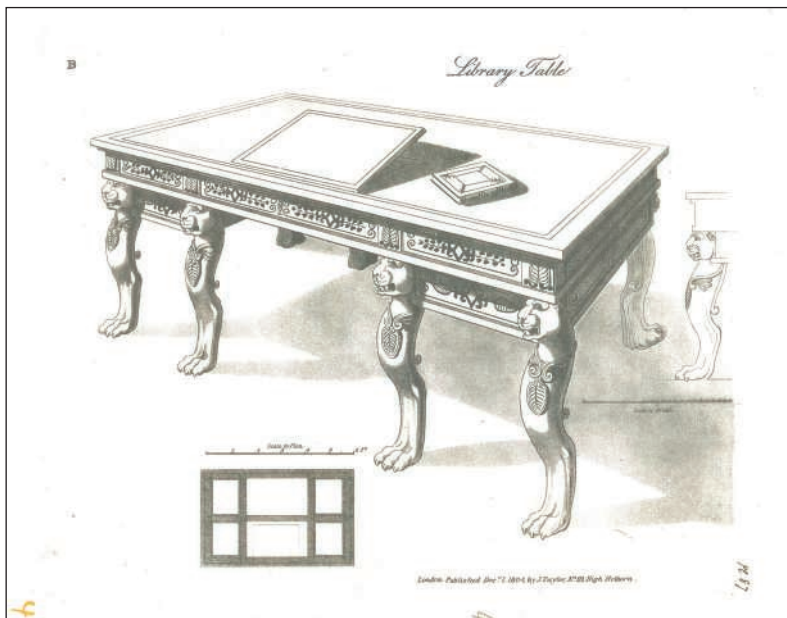
Variant designs for lion monopodiae featured in Charles Heathcote Tatham's *Etchings representing fragments of Antique Grecian and Roman Architectural Ornament* originally published in 1799 and republished in 1806, 1826 and again in 1843 by J.B. Nichols -including a design for an 'Antique Tripod of oriental alabaster from the collection in the Museum of the Vatican' which represents a related prototype. These were refined in Thomas Hope's *Household Furniture and Interior Decoration*, 1807, pl.32 and others.

A plinth-supported table of this pattern probably formed part of the furnishings supplied by Gillows of London and Lancaster to Nathaniel Ryder, 1st Baron Harrowby (d. 1803) for Sandon Park, Staffordshire (illustrated in C. Aslet and M. Hall, 'Sandon Hall, Staffordshire', *Country Life*, 13 June 1991, p. 177, fig. 6), whilst a further closely related Regency table with mahogany-lined drawers was sold from the Coke Collection, Jenkyn Place, Christie's London, 17 October 1996, lot 57 (£144,500). The attribution of this overall model to Gillows is further strengthened by the fact that the monopodium pattern featured on a documented Grecian sofa supplied *circa* 1805 by Gillows of Oxford Street, to Colonel Hughes for Kinmel Park, Denbighshire (sold from the collection of Mr. Edward Sarofim, Christie's London, 16 November 1995, lot 143), while a side table featuring the same monopodiae and hence attributed to Gillows is illustrated in Susan Stuart, *Gillows of Lancaster and London 1730 - 1840*, Woodbridge, 2008, vol. II, p.96, pl.643.

Whilst extremely well made, the substantial oak construction of this table, with oak-lined drawers and convex quarter fillets, as well as the heavier, monumental lion monopodiae all point to a slightly later date in the second quarter of the 19th Century, probably around the time that George Smith's second book of patterns *The Cabinet Maker and Upholsterer's Guide* was published in 1826.



The related design by Thomas Hope (1807)



The related design by George Smith (1808)





101

■ 101

**AN ANGLO-INDIAN CARVED TEAK OCCASIONAL TABLE
MODELLED AS A CAMEL**

CIRCA 1900

The octagonal top and base carved in the relief with foliate patterns
28¾ in. (73 cm.) high; 18¾ in. (47.5 cm.) wide; 30 in. (76 cm.) deep

£5,000–8,000

\$7,200–11,000

€5,800–9,200

■ ~ 102

**A PAIR OF ANGLO-INDIAN ROSEWOOD OCCASIONAL TABLES
SECOND QUARTER 19TH CENTURY**

Each hinged square top with gadrooned border, on a square pedestal boldly
carved with foliage and gadrooned, on a shaped and reeded plinth with foliate
feet, minor differences in detail

30 in. (76 cm.) high; 21½ in. (54.5 cm.) wide; 21½ in. (54.5 cm.) deep

(2)

£8,000–12,000

\$12,000–17,000

€9,300–14,000



102





■ ~103

A PAIR OF CEYLONESE EBONY, IVORY AND SPECIMEN EXOTIC WOOD-INLAID OCCASIONAL TABLES

AFTER A DESIGN BY THOMAS KING,
SECOND QUARTER 19TH CENTURY

Each hexagonal top with a central ivory roundel issuing swirling segments of exotic woods including palm, wenge, macassar ebony and sabicu, divided by feather-banding above a frieze drawer, on twin foliate C-scroll supports and a lotus-bordered plinth base terminating in four scrolled feet

Each 28 in. (71 cm.) high; 21 in. (53.5 cm.) wide; 18¼ in. (46.5 cm.) deep (2)

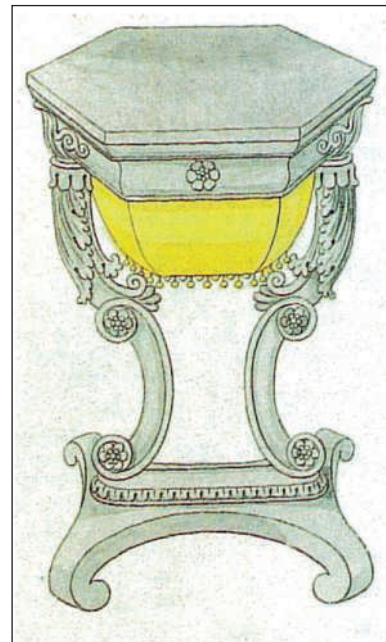
£8,000–12,000

\$12,000–17,000

€9,300–14,000

The design for these tables is taken from Thomas King's *The Modern Style of Cabinet Work Exemplified*, pl. 14, first published in 1829 (A. Jaffer, *Furniture from British India and Ceylon*, 2001, p.372), although the carved ornament is influenced by local Ceylonese tradition. Ceylonese models are distinguishable from their European counterparts by the introduction of a specimen wood top, decoration unique to the Galle district, and for the absence of a suspended pouch for needlework. Renowned for sophisticated craftsmanship, the inlaying of specimen woods from the Galle district was considered to surpass any specimen of English Tunbridge ware. Early references to these tables appear in the second quarter of the 18th century, but their popularity ensured that they continued to be made into the early 20th century. Such tables were made for British colonists in Ceylon and India as well as for export to England.

A number of comparable tables with similar inlay of exotic woods and ivory are known, including one formerly at the Royal Commonwealth Society and another table which was on view at the Ceylon Court of the Paris Exhibition of 1855. A closely related table was sold Christie's, London, 31 October 2012, lot 257 (£8,750 including premium)



The related design by Thomas King, circa 1829

PROPERTY OF A LADY (LOTS 104-108)

■ 104

A PAIR OF GEORGE II GILTWOOD TORCHERES

CIRCA 1730

Each with a circular top with egg-and-dart borders above flowerhead and trellis decoration, supported by a female figure with arms held aloft, the lower sections each with an acanthus-carved bowl on imbricated tripod supports capped by seraphims, redecorated, labelled 'International Art Treasures Exhibition... Bath 1973...Exhibit No.', re-gilt
57½ in. (146 cm.) high (2)

£20,000–30,000

\$29,000–43,000

€24,000–35,000

PROVENANCE:

Probably supplied to the 1st Earl Poulett, Hinton House, Somerset, circa 1730 and thence by descent.

Sold by the 8th Earl Poulett; Sotheby's, London, 1 November 1968, lot 62.

With Mallett, London, 1973.

With Partridge, London, 1974.

EXHIBITED:

International Art Treasures Exhibition, presented by BADA Ltd. in association with C.I.N.O.A., the Assembly Rooms, Bath, 11 August–8 September 1973, no. 91, with Mallett.

This pair of torcheres is derived from a French print of the late 17th century, a copy of which is held in the Rijksmuseum (RP-P-0B-8541). Created and engraved by the print maker, Alexis (I) Loir (1640–1713), and published by Nicolas Langlois of rue St. Jacques, Paris, the print was issued during the reign of Louis XIV, between circa 1650 and 1692. In the late 17th century, Loir gathered together some of his designs in his pattern book, *Nouveaux desseins d'Ornements, de Paneaux, Lambris, Carosse Etc.*, and the sculptural patterns for torcheres and other furniture items was widely adopted by carvers and other craftsmen, persisting well into the 18th century (see also lot 35 in this sale).

HINTON HOUSE, HINTON ST GEORGE

These torcheres were formerly in the collection of the Earls Poulett at Hinton House, Hinton St. George, Somerset, where they were photographed by *Country Life* in the gallery in July 1968, a few months prior to their sale by auction on the 1st November. They were probably made in circa 1730, a period when the Royal craftsman, Benjamin Goodison, was active, and acquired during the tenure of the 1st Earl Poulett. Interestingly, John Poulett, 2nd Earl (1708–1764) was ordering furniture from Matthias Lock in the mid-1740s, which included furniture in the Late Baroque idiom - a side table, now at Thorpe Underwood Hall, Yorkshire, a looking glass, now in the Victoria & Albert museum and a pair of candle stands (J.F. Hayward, 'Furniture designed and carved by Matthias Lock for Hinton House, Somerset', *Connoisseur*, January 1961, pp. 284–286; C.G. Winn, *The Pouletts of Hinton St. George*, London, 1976).



The related design by Alexis Loir © Rijksmuseum, RP-P-0B-8541



The torcheres in Hinton House, circa 1968 © Historic England





105

PROPERTY OF A LADY (LOTS 104-108)

■ 105

A GEORGE III GILTWOOD MIRROR

CIRCA 1760,
IN THE MANNER OF THOMAS JOHNSON

The oval plate within a frame carved with openwork scrolling foliage surmounted by a scroll cresting with a *ho-ho* bird, with pendant flowers to the sides, the apron with two lambs in a confronting C-scroll cartouche, restorations, the lambs replaced, labelled 'S.L.'
48 x 26 in. (122 x 66 cm.)

£4,000–6,000

\$5,700–8,600
€4,700–6,900

■ 106

AN EARLY VICTORIAN BLACK, GILT AND MOTHER-OF-PEARL INLAID PAPIER-MACHE OVAL TRAY

BY JENNENS AND BETTRIDGE,
MID-19TH CENTURY

Centred by a *fête galant* within a scrolling cartouche surrounded by similar scenes, on a later stand, stamped 'Jennens & Bettridge, Makers to the Queen'

21½ in. (54.5 cm.) high; 32½ in. (82.5 cm.) wide;
25¾ in. (65.5 cm.) deep

£1,500–2,500

\$2,200–3,600
€1,800–2,900

The firm of Messrs. Aaron Jennens & T. H. Bettridge (fl. 1815-1864) were reputed for their manufacture of highly skilled papier-mâché wares. Jennens & Bettridge, originally based in Birmingham, took over Henry Clay's workshops in 1816. They set up a London shop at 3 West Halkin Street, Belgravia in 1837 and opened offices in Paris and New York two years later.

Jennens & Bettridge served as '*Japanners in Ordinary*' to George IV and exhibited at the 1851 Great Exhibition.



106

■ 107

A GEORGE II-STYLE GILTWOOD MIRROR
19TH CENTURY

The shaped rectangular plate in a frame carved with scrolls and acanthus surmounted by a griffin perched on two cornucopias above a confronting C-scroll cartouche flanked by *ho-ho* birds, the sides with dolphins, bulrushes and watery motifs, the apron with pierced *rocaille*, restorations, re-gilt 59 x 37 in. (150 x 94 cm.)

£3,000–5,000 \$4,300–7,100
€3,500–5,800

PROVENANCE:

Anonymous sale; Sotheby's, London, 2 April 1971, lot 40.

■ 108

A GEORGE III GILTWOOD CONSOLE TABLE

CIRCA 1760, IN THE MANNER OF THOMAS JOHNSON

The later shaped *verde antico* marble top above a pierced and carved frieze centred by a pagoda with a swan, flanked by scrolls and swags of flowers, supported by cluster-column legs decorated with scrolls, leaves and flowers, on moulded pierced feet, re-gilt

33 in. (84 cm.) high; 49 in. (124.5 cm.) wide;
26 in. (66 cm.) deep

£7,000–10,000 \$10,000–14,000
€8,100–12,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 17 November 1989, lot 53.

The Grafton Street, Soho, carver and designer Thomas Johnson's (1714 - c. 1778) influence on furniture production of the mid-18th century was effected through his publication of various designs - *Twelve Girandoles* (1755), *One Hundred and Fifty New Designs* (1758), *A New Room of Ornaments* (1760) and *A New Book of Ornaments... Useful for Youth to Draw After* (1762). His publications demonstrated a particular fondness for natural beauty and he often incorporated birds, animals and foliate forms into his designs for mirrors, picture frames, console tables and other items.



107



108

PROPERTY FROM A PRIVATE COLLECTION

■ 109

A GEORGE II GILTWOOD MIRROR

POSSIBLY BY WILLIAM LINNELL, *CIRCA* 1755

The divided central plate with scrolled divisions within shaped outer slips and scrolled ruffled frame, surmounted by an asymmetrical pierced shell, the sides with male and female masks, each issuing a crown of three leafy clusters above upright foliate branches, the base with confronting C-scrolls, re-gilt, the central plates replaced, the outer plates apparently original 94 ¾ x 46 in. (240.5 x 117 cm.)

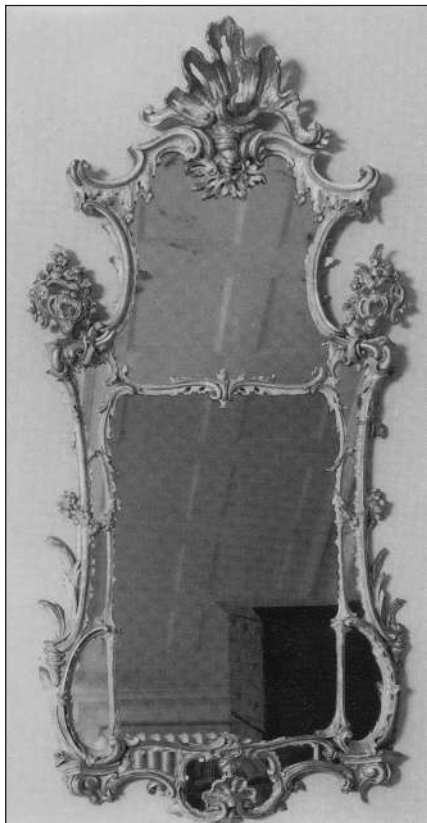
£15,000–25,000

\$22,000–36,000

€18,000–29,000

PROVENANCE:

Acquired from Partridge, London.



One of the related pair from Barn Elms

This ornate giltwood mirror with its 'Parisian' ornament which inventively fuses antique and 'modern' rococo ornamentation corresponds to the work of the cabinet-making father and son partnership of William (d. 1763) and John Linnell (d. 1796) of Berkeley Square, London. As one of the most prominent firms of cabinet-makers of the second half of the 18th century, the Linnells supplied furniture and decorations for important country houses including Badminton House, Osterley Park, Syon Park, Alnwick Castle, Shardeloes, Bowood House, Lansdowne House and Inveraray Castle. One of their most important commissions was at Kedleston Hall, Derbyshire, where household ledgers record payments for unspecified items, made regularly from 1759-1796, totalling nearly £3,000.

The mirror stands apart from other Linnell work with the wonderful addition of its figural terms with naturalistic headdresses, but otherwise relates closely to the pair probably supplied for Sir Richard Hoare at Barn Elms in 1753 (see H. Hayward and P. Kirkham, *William and John Linnell*, 1980, vol. II, p. 100, fig. 191). Another pair of mirrors sharing the same profile was thought to have once formed part of the embellishment of Badminton House, Gloucestershire, carried out by Charles, 4th Duke of Beaufort (d.1756) in the 1750s. The Badminton information was based upon the records of the renowned New York dealers, French & Company from 1956. Documents show payments to William Linnell from the Duke of Beaufort totalling some £800 between October 1751 and December 1755, including furnishings for the Chinese bedroom, the centrepiece of which was the remarkable bed with pagoda canopy and gilt dragons to each corner, the whole suite japanned in black, red and gold (*ibid.* pp. 106 - 108), and probably also carved mirrors, japanned bookcases and two kneehole writing-desks. The French & Co. Badminton mirrors were offered Christie's New York, 15 April 2005, lot 280.

The Barn Elms and Badminton mirrors are closely aligned to a drawing attributed to Linnell, part of a large collection, in the Victoria and Albert Museum (see H. Haywood, 'The Drawings of John Linnell in the Victoria and Albert Museum', *Furniture History*, 1969, fig. 46 and reproduced here), which is inscribed to the frame 'Breakfast Room'. The Barn Elms mirrors, in particular, share the same stylized shell crest, but all three are of the same distinctive profile with their oval shaped glasses framing the apron. Other related drawings vary in the design of their cresting which sometimes incorporate a basket of flowers or cornucopia but otherwise are equally similar to the present pair (H. Hayward and P. Kirkham, *op. cit.*, figs. 187-190). A study of the Victoria and Albert Museum listing of drawings does not identify a particular drawing that corresponds with the present outstanding example.





■ 110

A REGENCY MAHOGANY HALL BENCH

CIRCA 1815-20, IN THE MANNER OF GEORGE BULLOCK

With turned bolsters and lotus-wrapped supports above a panelled seat with frieze of half roundels and ball pendants, on tapering turned and fluted legs
28 in. (71 cm.) high; 42 in. (107 cm.) wide; 18 in. (46 cm.) deep

£5,000–10,000

\$7,200–14,000

€5,800–12,000

The bench compares with a number of related examples by or attributed to George Bullock (d.1818). Foremost among these is the pair supplied in 1817 as part of a fully documented commission to Matthew Robinson Boulton for Tew Park, Oxfordshire, executed in oak and holly at a cost of £23.2s., and sold Christie's Tew Park sale 27 June 1987 lot 31. Another with ormolu and ebonised decoration was part of the suite of furniture owned by Don Pedro de Souza e Holstein, 1st Duke of Palmella (d.1850), Ambassador to England from 1812 - 15 and on three subsequent occasions. The suite is attributed to Bullock and the window seat features a solid seat and the same pattern of halved roundels complete with ball pendants. The window seat was sold Christie's, London, 25 June 1987, lot 172. Another pair of window seats of small size but corresponding closely to the present lot was sold anonymously Christie's, London, 19 November 1987, lot 19 (£20,900 including premium) and another pair of oak benches was sold anonymously Christie's, London, 22 May 2014, lot 1091 (£10,625 including premium). Another was sold from the collection of Kentshire Galleries, Sotheby's, New York, 18 October 2014, lot 328 (\$20,000 including premium) and most recently another was sold Christie's, London, 19 November 2015, lot 581 (£35,000 including premium). All featured the distinctive ring-turned and fluted arms supported by uprights carved as tulip-like flowers.

GEORGE BULLOCK AND HIS COLLABORATORS

George Bullock was considered by his contemporaries and patrons as one of the most outstanding and progressive makers of his age, though his career was cut short by his sudden death in 1818. Working from premises at Tenterden Street, London, in addition to the extensive commission at Tew Park, Bullock was requested by the future George IV in 1816 to supply suitable furniture for the Emperor Napoleon's residence in exile on the island of St. Helena, while he was also employed at Sir Walter Scott's Abbotsford, Roxburghshire, and at the Duke of Atholl's Blair Castle, Perthshire.

Among Bullock's collaborators were the architects Richard Bridgens (d.1846) and Richard Brown (fl.1804-42) who not only provided Bullock with designs during his lifetime, but also did much to publicise his 'antique' taste after his death. Bridgens is credited with the design of the firm's oak parlour chairs supplied in 1818 for Abbotsford and published his *Designs for Furniture with Candelabra and Interior Decoration* (1824); while Brown published his *Cabinet and Upholstery Furniture*, 1820 (2nd ed. 1822; 3rd ed. 1835), which featured Bullock's designs for window seats such as the present lot (see Clive Wainwright *et al*, 'George Bullock and his circle', *George Bullock, Cabinet Maker*, Exhibition catalogue, 1988, pp. 13 - 39). Bullock's work was here linked with publications such as 'Mr. Hope's mythological work; Mr. [George] Smith's excellent Book of Unique Designs [1808], and [Charles] Percier's splendid French work on Interior Decoration [1801; 2nd ed. 1812]'.





111



■ 111

A PAIR OF GEORGE III SATINWOOD OPEN ARMCHAIRS
CIRCA 1780

The padded back, arms and serpentine seat covered in yellow cotton, above channelled legs and tapering gadrooned feet, repairs
37¼ in. (95.5 cm.) high; 23½ in. (59.5 cm.) wide;
23 in. (58.5 cm.) deep

(2)

£2,000–3,000

\$2,900–4,300
€2,400–3,500



112

■ ~ 112

A WILLIAM IV GONCALO ALVES CHEST
ATTRIBUTED TO GILLOWS, CIRCA 1830

The shaped top with brass three-quarter gallery above three shallow drawers with turned rosewood handles, above twin cupboard doors revealing one *goncalo alves* fronted shelf, flanked by lotus-headed spreading columns, on a shaped plinth, originally with a superstructure
45¼ in. (115 cm.) high; 27¼ in. (70.5 cm.) wide; 20¼ in. (51.5 cm.) deep

£3,000–5,000

\$4,300–7,100
€3,500–5,800

113 No Lot



PROPERTY OF A GENTLEMAN

■ ~ 114

**A GEORGE III-STYLE SATINWOOD, MAHOGANY AND MARQUETRY DEMI-LUNE
COMMUNE**

MID-19TH CENTURY

Strung overall, the kingwood crossbanded top decorated with a central radiating patera, above a cupboard door enclosing a fitted shelf, the central panels inlaid with a floral and musical trophies, on tapering square legs, with label to reverse 'G W G AGNEW/119', numbered in white chalk 'SI641' and 'No 32'

31¼ in. (81 cm.) high; 48 in. (122 cm.) wide;

18¾ in. (47.5 cm.) deep

£5,000–8,000

\$7,200–11,000

€5,800–9,200

PROVENANCE:

Purchased by Sir Geoffrey Agnew from Moss Harris in the 1930s and by descent to the present owner.



■ ~ 115

A REGENCY MAHOGANY CHAMBER WRITING-TABLE

ATTRIBUTED TO GILLOWS, *CIRCA* 1820

The rounded rectangular top with hinged writing box to back edge, above cedar-lined frieze drawer, on turned tapering legs with baluster-feet, brass caps and castors 29¼ in. (74.5 cm.) high; 34 in. (86.5 cm.) wide; 21¼ in. (55 cm.) deep

£3,000–5,000

\$4,300–7,100
€3,500–5,800

■ ~ 116

A REGENCY BRASS, TORTOISESHELL AND AMARANTH-INLAID EBONY TABLE

EARLY 19TH CENTURY, THE FRENCH 'BOULLE' MARQUETRY TOP REUSED

The foliate brass-inlaid top with a moulded brass edge, above channelled end supports and shaped feet with inset anti-friction castors, the brass fluting reused 30¼ in. (77 cm.) high; 41½ in. (105.5 cm.) wide; 18¼ in. (46.5 cm.) deep

£6,000–10,000

\$8,600–14,000
€7,000–12,000

This table belongs to a group of Antiquarian furniture executed in the 'Louis Quatorze' fashion using tortoiseshell inlaid with cut brass as practiced by André-Charles Boulle, which was popularized in the first decades of the 19th century by George Prince of Wales (later Prince Regent) having been introduced to the Prince's famously opulent London home, Carlton House, by the acclaimed architect Henry Holland (d. 1806).

The French *émigré* craftsman Louis Constantin Le Gaigneur is recorded as having a 'buhl' manufactory at 19 Queen St., Edgeware Road, London between 1815 and 1816. He appears to have worked almost exclusively for the Prince Regent who advanced him £500 for a pair of library tables executed in the 'Louis Quatorze' French fashion for Carlton House in 1815, these remain in the Royal Collection at Windsor Castle. Other 'buhl' furniture was supplied by Thomas Parker of 'Air Street, including a pair of 'coffers with stands richly ornamented with chased brass mouldings'. At the same time a plethora of 'antiquarian' dealers clustered around Soho; among the best known is Edward Holmes Baldock of Hanway Street. Baldock first appeared in 1805 as a dealer in china and glass, by 1821 he had added furniture to his stock in trade and in 1826, as well as buying and selling, he was repairing, altering and remodelling existing furniture and designing new pieces. He specialised in furniture in the Boulle manner, in French 17th century style ebony cabinets and in Eastern style ebony and ivory seat furniture (G. Gilbert, *Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986). In the mid 19th century firms like Town & Emanuel of New Bond Street continued the tradition, a bouille marquetry and ebony writing-table by Town & Emanuel on similar rectilinear supports is at Hinton Ampner House, Hants (C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700 - 1840*, Leeds, 1996, p.451, fig.906).





117

117
A CARVED COQUILLA NUT MINIATURE CHEST
 EARLY 19TH CENTURY, PROBABLY FRENCH

Carved in relief overall with *coquille*, flowerheads, lions' masks, figures and birds, the hinged rectangular top enclosing a fitted mirror and purple satin cushion, above five drawers and three drawers to either side, on claw-and-ball feet
 10¼ in. (26 cm.) high; 8½ in. (21 cm.) wide;
 5¼ in. (13.5 cm.) deep

£2,000–3,000

\$2,900–4,300
 €2,400–3,500

The coquilla nut is found on the eastern side of South America and was first introduced to Europe in the mid-16th century. The egg-shaped and sized nut is extremely hard, oily and takes a high polish and they enjoyed popularity for small turned and carved objects until the end of the 19th century. They were particularly favoured for snuff boxes, pomanders, pincushions, rosaries, scent flasks and pocket spice boxes but occasionally more ambitious objects were produced such as the late 17th century Dutch carved box on stand depicting biblical scenes, sold Christie's, London, 10 May 2006, lot 27 (£4,650 including premium).

118
A DUTCH-COLONIAL SILVERED-METAL MOUNTED EBONY TABLE CASKET
 LATE 17TH CENTURY

Carved overall in foliate patterns, the hinged top enclosing a green baize lined interior above a drawer and flanked by a carrying handle to each side, on a moulded plinth base, formerly with feet
 5 in. (12.5 cm.) high; 8¾ in. (22.5 cm.) wide;
 5½ in. (14 cm.) wide

£2,000–3,000

\$2,900–4,300
 €2,400–3,500



119

119
A NORTH EUROPEAN SEAWEED MARQUETRY BOX
 LATE 17TH CENTURY

The hinged lid, front and sides inlaid with hanging and trailing foliage and centred by a monogram surmounted with a Ducal coronet, the coronets inlaid with stained-bone and mother-of-pearl, restorations to marquetry, the top repositioned
 7 in. (18 cm.) high; 13½ in. (34.5 cm.) wide;
 11 in. (28 cm.) deep

£2,000–3,000

\$2,900–4,300
 €2,400–3,500

It is suggested that the cypher may refer to the Dukes of Chandos, in this case presumably James Brydges, 1st Duke of Chandos (1674–1744). Brydges, after a career tirelessly pursuing political, business and court contacts, secured the position of paymaster of the Queen's forces. He achieved this highly profitable position under the patronage of the Duke of Marlborough and profited from this position by £600,000 when he resigned in 1713. This considerable fortune was to be realised at Cannons and it is for Cannons that he is chiefly remembered. 'Princely Chandos' furnished his mansion as the *ne plus ultra* princely palace of the Augustan era and was described by Daniel Defoe (d. 1731) in *A Tour Thro' the whole Island of Great Britain*, vol. II, Letter III, 1725.



120

■ 120

A REGENCY MAHOGANY DRESSING-TABLE

ATTRIBUTED TO GILLOWS, *CIRCA* 1815-20

The rounded rectangular top with shaped reeded three-quarter gallery, above one long and four short drawers on tapering ring-turned legs, brass caps and castors
33 in. (84 cm.) high; 43 in. (109 cm.) wide;
23½ in. (60 cm.) wide

£3,000-5,000

\$4,300-7,100
€3,500-5,800



121

PROPERTY OF A GENTLEMAN

■ 121

A FRENCH MAHOGANY BERGERE OF EMPIRE-STYLE, MID-19TH CENTURY

The padded back, seat and squab cushion covered in close-nailed green leather, on square tapering legs with leaf-wrapped capitals and later brass caps and castors
32¼ in. (82 cm.) high; 23¼ in. (59 cm.) wide;
26¼ in. (66.5 cm.) wide

£4,000-6,000

\$5,700-8,600
€4,700-6,900

PROVENANCE:

Anonymous sale; Christie's, London, 2 May 2002, lot 91



■ 122

**A NEAR PAIR OF GEORGE III MAHOGANY
BEDSIDE COMMDES**

CIRCA 1780

Each with a shaped pierced gallery above a
tambour shutter and a drawer, on square legs
and castors, one with a ceramic liner and later lid,
differences in construction

31½ in. (80 cm.) high; 24 in. (61 cm.) wide;
19¾ in. (50.5 cm.) deep (2)

£3,000–5,000

\$4,300–7,100

€3,500–5,800

■ 123

A GEORGE III MAHOGANY STOOL
LATE 18TH CENTURY

The shaped rectangular padded seat covered in
light green leather, on straight fluted legs headed
by foliate brackets, joined by central stretcher

18 in. (46 cm.) high; 25 in. (63.5 cm.) wide;
19½ in. (49.5 cm.) deep

£2,000–3,000

\$2,900–4,300

€2,400–3,500



123



124

■ 124
A PAIR OF VICTORIAN MAHOGANY STANDS

THIRD QUARTER 19TH CENTURY

Of post-and-rail construction, on ball feet, differences in width 33 in. (84 cm.) high; 48 in. (122 cm.) wide; 16½ in. (42 cm.) deep, and slightly shorter (2)

£2,000–3,000

\$2,900–4,300
 €2,400–3,500

■ 125
A SET OF MID-VICTORIAN OAK LIBRARY STEPS

CIRCA 1860–70

The rectangular moulded top with scrolled spandrels to each corner beneath, above three pull-out steps, the top shelf and steps inset with later gilt-tooled leather, on brass castors 38½ in. (96.5 cm.) high; 41½ in. (105.5 cm.) wide; 19 in. (48.5 cm.) deep, extended

£3,000–5,000

\$4,300–7,100
 €3,500–5,800



125



126

■ 126
A PAIR OF MAHOGANY THREE LEGGED-STOOLS

EARLY 20TH CENTURY

Each with a saddle seat and turned legs with ball feet, stamped 'RDNO.222356' (2)
 15¼ in. (40 cm.) high; 16½ in. (42 cm.) wide; 11¼ in. (29 cm.) deep

£800–1,200

\$1,200–1,700
 €930–1,400

A stool of the same pattern from the collection of Alfred Jowett, Esq. is illustrated in the frontispiece to R.W. Symonds, *Masterpieces of English Furniture and Clocks*, 1940, p. vi.



■ 127

TWO VICTORIAN OAK LIBRARY ARMCHAIRS

POSSIBLY BY THOMAS TURNER, CIRCA 1845, FROM THE SUITE OF FURNITURE SUPPLIED BY THOMAS TURNER TO THE EARL OF LINDSEY, 1844-45

Each padded back, arms and seat covered in buttoned black leather, the top rail centred by the arms of Bertie surmounted by an Earl's coronet, cornered by ram's masks, with scrolled supports and reeded legs with cabochon blocks, on brass caps and castors, the caps stamped Cope and Collinson Patent, one chair conceived as a metamorphic chair
42 in. (107 cm.) high; 24 in. (61 cm.) wide; 30 in. (76 cm.) deep, differences (2)

£8,000-12,000

\$12,000-17,000

€9,300-14,000

PROVENANCE:

Almost certainly supplied to George Bertie, 10th Earl of Lindsey (d. 1877), Uffington House, Lincolnshire.

Possibly by descent to

Montague Bertie, 12th Earl of Lindsey (d. 1938) and by descent to his daughter Lady Muriel Felicia Vere Bertie (d. 1981), married Henry Liddell-Grainger in 1922, Ayton Castle, Berwickshire.

This pair of armchairs bears the arms of the Bertie family, Earls of Lindsey, whose country seat was Uffington House, near Stamford, Lincolnshire. Built in circa 1681 the mansion and its park was 'modernised' in 1845 under the direction of the architect/landscape architect, Samuel Gray. A letter and statement of expenditure by Gray relating to Uffington House, dated 1844-45, shows that Gray was responsible for overseeing all aspects of the refurbishment. In the statement, he lists the principal 'New Furniture' suppliers, 'Bird', 'Lapworth', 'Ancock' and 'Turner'. The latter was by far the most significant, his work worth an estimated £1,400.

Intriguingly, Thomas Turner of 139 New Bond Street, London, described in 1821 as 'Thomas Turner, Upholsterer & Cabinet Manufacturer to His Royal Highness the Duke of Clarence', was from 1830-40 one of eight upholsterers and cabinet-makers employed as Royal craftsmen to the Crown, alongside the likes of Thomas Banting of Pall Mall, Edward Bailey of Mount Street and G. Seddon of Grays Inn Road. Turner supplied and renovated furniture at St. James's Palace, Windsor Castle, Buckingham Palace and Brighton Pavilion. The Royal accounts record the high quality furniture he supplied, some of which was described as 'gothic'. Interestingly, in December 1835, Turner charged £374. 4s for altering ten Gothic sofas 'to Elizabethan character' by enriching them with wainscot, buhl, carved lions' heads and Stars of the Order of the Bath, and making two new ones, for the Waterloo apartments (G. Beard, C. Gilbert, *Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, p. 912).

These chairs are almost certainly part of the suite of seat furniture supplied for Uffington, some of which stayed in the collection at Ayton Castle, Berwickshire see Christie's, London, 19 November 2015, lots 657, 658, and lot 660 (an identical chair).



An armchair from the same set sold Christie's



128

■ ~ 128

A VICTORIAN ORMOLU AND PORCELAIN-MOUNTED PADOUK AND ROSEWOOD OCCASIONAL WRITING-TABLE

CIRCA 1870

The shaped rectangular top with inset green silk-velvet writing-surface and a pierced three-quarter gallery above two frieze drawers, the porcelain plaques depicting exotic birds in landscapes and floral arrangements, on cabriole legs and sabot feet

29½ in. (75 cm.) high; 24 in. (61 cm.) wide; 15½ in. (39.5 cm.) deep

£5,000–8,000

\$7,200–11,000
€5,800–9,200

The fashion for displaying Sèvres porcelain plaques around the frieze of a bureau plat was probably started by the influential *marchand-mercier* Simon-Philippe Poirier who commissioned plaques directly from the Sèvres manufactory. The small group of surviving pieces of late Louis XV bureaux with such Sèvres decoration include a bureau plat by Joseph in the James A. de Rothschild Collection at Waddesdon Manor and another in the collection of the Duke of Buccleuch at Boughton, Northamptonshire. In England, Edward Holmes Baldock, an English *marchand-mercier* established his business in the early 19th century and became known for modifying furniture for contemporary tastes, incorporating antique porcelain, marquetry or bouille panels. By the middle of the 19th century firms such as Town & Emanuel of New Bond Street continued the tradition, their trade label even stating 'Tables inlaid with fine Sevre & Dresden China' (See C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700 - 1840*, Leeds, 1996, pp. 77 - 80, pls. 43, 44 and 49, and p.450, pl.903.).



129

■ 129

A VICTORIAN GILT-METAL MOUNTED BURR-WALNUT FOLIO CABINET

MID-19TH CENTURY

The moulded hinged and ratcheted top with removable book-stop above a pair of well-figured, panelled doors enclosing four removable slides on a plinth base and later castors

35 in. (89 cm.) high; 42 in. (106.5 cm.) wide; 27 in. (68.5 cm.)

£2,500–4,000

\$3,600–5,700
€2,900–4,600

■ 130

AN EARLY VICTORIAN WALNUT FOLIO STAND
EARLY 19TH CENTURY

With spindle and trellis sides, on splayed supports joined by conforming stretchers, one side hinged
41¼ in. (105 cm.) high; 41 in. (104 cm.) wide;
25¼ in. (64 cm.) deep

£3,000–5,000

\$4,300–7,100

€3,500–5,800

■ 131

A VICTORIAN EBONY AND AMBOYNA-INLAID SATINBIRCH SIDE TABLE

ATTRIBUTED TO CHARLES BEVAN, *CIRCA* 1870–80

The rounded rectangular top inlaid with quatrefoils and stylised flowerheads, above two frieze drawers with concave quarter-mouldings, ring turned supports and trestle end feet joined by a stretcher, on brass castors stamped 'COPE', with Arlington Conservation label numbered 'F740'

28¼ in. (72 cm.) high; 48 in. (122 cm.) wide;

24 in. (61 cm.) deep

£3,000–5,000

\$4,300–7,100

€3,500–5,800

Charles Bevan was a commercial furniture designer active in the third quarter of the 19th century, who together with Bruce Talbert and J.P. Seddon among others, supplied designs in the Geometric Gothic idiom to firms such as Gillows, Holland & Sons, Lamb of Manchester and Marsh & Jones of Leeds; the latter appeared on Bevan's advertising, described as 'Mediaeval Cabinet-Makers'. One of Bevan's most notable Gothic commissions in collaboration with Marsh & Jones was for Titus Salt junior, the West Riding industrialist. Bevan's interpretation of Gothic is noted for its sense of moderation even in his more elaborate designs.



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131

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8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

- (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 reclaims are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

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

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you give notice to 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 claims notified within 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(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)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

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

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

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

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

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

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

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable

to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

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

(v) Cheque

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.


2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

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


(e) Gold

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

(f) Jewellery over 50 years old

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

(g) Watches

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 want to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○

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

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

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.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 10.30am on the day of the sale will, at our option, be removed to Christie's Park Royal. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

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ALL lots whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

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CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards:		
Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

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Unit 7, Central Park
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Vehicle access via Central Park only.

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London, 13 June 2018

VIEWING

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8 King Street
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CONTACT

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awalker@christies.com
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CHRISTIE'S



A GIRL OF THE ELIZABETHAN COURT, AGED 6 BY NICHOLAS HILLIARD (1547-1619) · £15,000-25,000
A LADY, POSSIBLY ELIZABETH OF BOHEMIA, BY ISAAC OLIVER (C. 1565-1617) · £8,000-12,000
A LADY IN A HAT BY ISAAC OLIVER (C. 1565-1617) · £10,000-15,000

**TREASURED PORTRAITS FROM
THE ERNST HOLZSCHEITER COLLECTION**

London, 4 July 2018

VIEWING

30 June - 3 July 2018
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London SW1Y 6QT

CONTACT

Jo Langston
jlangston@christies.com
+44 (0)20 7389 2347

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CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

THE COLLECTOR
ENGLISH FURNITURE, CLOCKS & WORKS OF ART
WEDNESDAY 23 MAY 2018 AT 10.00 AM

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

CODE NAME: FACTORY
SALE NUMBER: 15489

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

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

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

15489

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

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

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

Signature

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

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PLEASE PRINT CLEARLY

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

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

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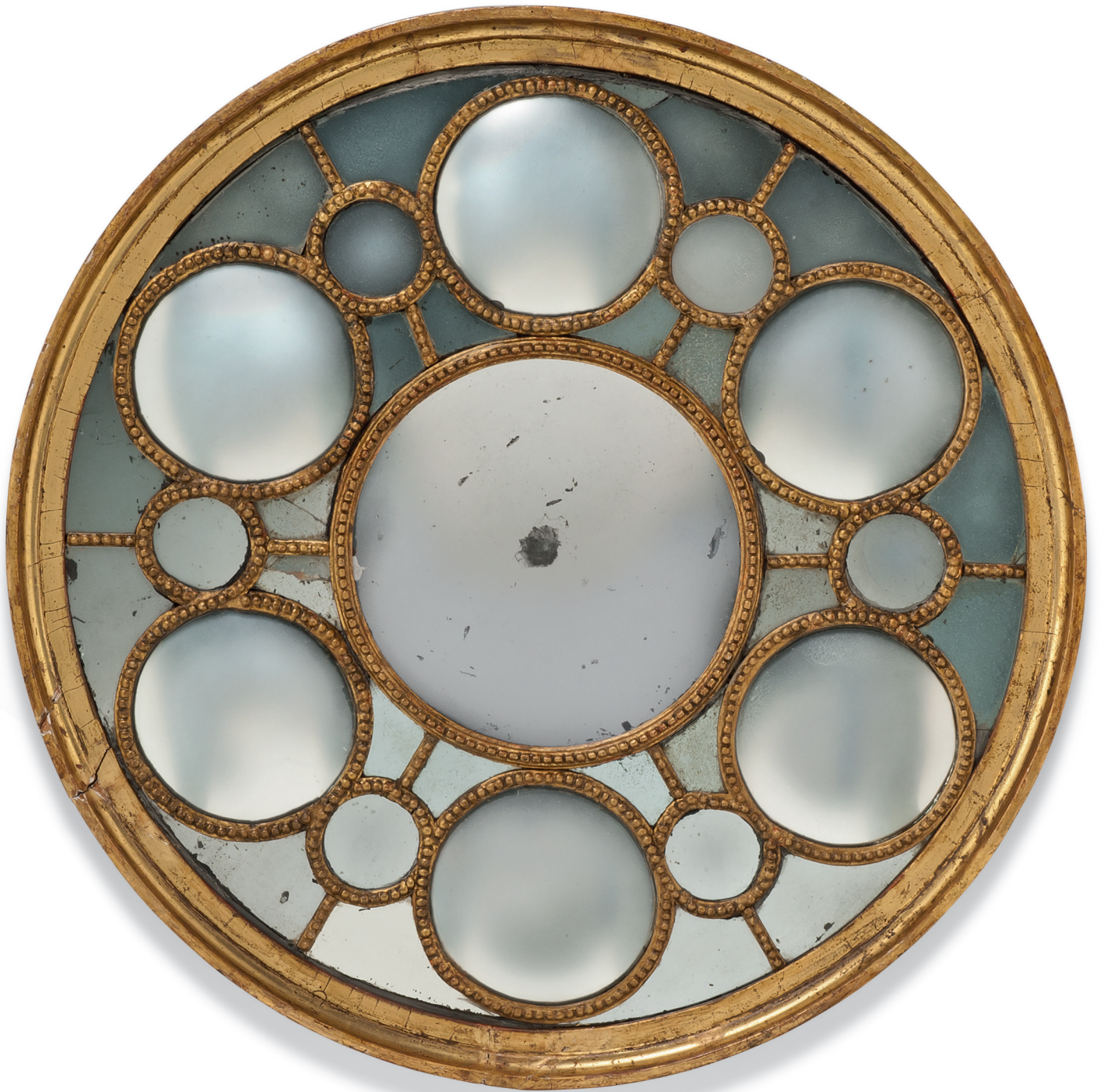
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