



KENNETH NEAME

INCLUDING ARTS OF INDIA, ENGLISH AND EUROPEAN
FURNITURE AND WORKS OF ART, EUROPEAN AND CHINESE
CERAMICS, CHINESE AND OLD MASTER PAINTINGS

London 13 June 2018

CHRISTIE'S







LONDON

KENNETH NEAME

Wednesday 13 June 2018

AUCTION

Wednesday 13 June 2018
at 10.30 am, Lots 1-150

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

VIEWING

| | | |
|----------|---------|---------------------------------------|
| Thursday | 7 June | 9.00 am - 4.30 pm |
| Friday | 8 June | 9.00 am - 4.30 pm |
| Saturday | 9 June | 12.00 pm - 5.00 pm |
| Sunday | 10 June | 12.00 pm - 5.00 pm |
| Monday | 11 June | 9.00 am - 4.30 pm & 6.30 pm - 8.30 pm |
| Tuesday | 12 June | 9.00 am - 4.30 pm |

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Georgina Hilton & Nick Finch

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[25]

Front cover: Lot 10
Inside front cover: Lots 69 & 45
Opposite: Lot 90
Back cover: Lots 15, 104, 67, 73, 20, 35,
101, 75 & 49



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BUYING AT CHRISTIE'S

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

KENNETH NEAME



Kenneth Neame began his career as an antique dealer after studying architecture at Cambridge. His first shop was housed in Handel's House in Brook Street, Mayfair. It soon became the destination for discerning clients staying at Claridges from around the world. After over 30 years in Handel's House the business relocated to its present address in Mount Street in 1990.

Now in his seventh decade of trading, Kenneth Neame's client list inevitably reads like a Who's Who of British aristocracy, European and Middle Eastern royalty, Hollywood actors and Greek shipping magnates. He has acquired antiques for both the 2nd and 4th Viscounts Rothermere, working at Daylesford and Warwick House. Baroness Thatcher, Gianni Versace, Valentino, Brook Astor, Bunny Mellon, Daisy Fellowes, HRH Princess Soraya, Pamela Harriman, Vivian Leigh, Ava Gardner, Ralph Richardson, Margaret Leighton, Madame Rochas, Estée Lauder, Helena Rubenstein and Rudolf Nureyev were all clients. A longstanding collector recounts a visit to Kenneth's shop in Brook Street where an outstanding bed was positioned in the window complete with an elegant Nureyev sprawled across the silk covers. Nureyev was of course trying it for size.

Kenneth's conversation is peppered with fascinating anecdotes. They are not boasts but the day-to-day reality of dealing in such a fascinating world of extraordinary antiques and the clients who bought them. Many of Kenneth's clients became lifelong trusted friends. When one decorates such intimate spaces it is inevitable that a strong bond develops between client and dealer. Whether a project was a grand house, an intimate chalet, yacht or private aircraft, the level of professionalism and flair remain a constant hallmark of the Neame style. Further proof of the trust and regard in which he is held is evident in the acquiring and reacquiring of antiques from clients throughout subsequent generations.

As a well-respected dealer Kenneth Neame continues to trade and decorate. He has just completed a house in Ireland and revels in the whole design process. Curtains, porcelain and furniture are all crucial to complementing the whole look. Kenneth has also exhibited at Masterpiece since its inception. The client list has inevitably evolved into the new markets of China and beyond and as Kenneth looks forward to the relocation of his business he can look back through his many decades in the trade with great pride. He is both professionally and as a friend a 'life enhancer' of the greatest order.

Diane Shiach
Art historian, curator and advisor

Kenneth Neame's shop, Hanover House, Brook Street, circa 1980s, showing the bed Nureyev tried out for size

KENNETH NEARBE





■ 1

**TWO REGENCY RED AND GILT-JAPANNE
TOLE COAL-BOXES**

EARLY 19TH CENTURY

Each decorated overall with *chinoiserie* designs, with domed lid and shaped finial, the tapering body with lion's-mask ring handles, on gilt-metal feet, the smaller lacking liner, the larger lid probably later

One: 19 in. (48 cm.) high; 19½ in. (49.5 cm.) wide; 13½ in. (34.5 cm.) deep

The other: 18 in. (45.5 cm.) high;

18 in. (45.5 cm.) wide; 13½ in. (34.5 cm.) deep (2)

£2,000–3,000

\$2,800–4,100

€2,300–3,400

A related box from Harewood House, Yorkshire is illustrated C. Gilbert and A. Wells-Cole, *The Fashionable Fireplace 1660-1840*, Leeds, 1985, fig. 46.



■ 2

**A PAIR OF NORTH ITALIAN
POLYCHROME-PAINTED
CHINOISERIE FIGURES**

LATE 19TH CENTURY,
PROBABLY PIEDMONT

Each modelled in traditional garb, the lady holding a bird in each hand, the male figure holding a bird and a fruit-filled basket

34 in. (86 cm.) high

(2)

£8,000–12,000

\$11,000–16,000

€9,100–14,000

PROVENANCE:

Anonymous sale; Christie's, London, 5 December 2013, lot 34.





3



■ 3

A PAIR OF REGENCY GILT AND SCARLET-PAINTED TOLE TEA CANISTERS

EARLY 19TH CENTURY, NOW MOUNTED AS LAMPS

Of octagonal form, three facets with a polychrome-painted Chinese figure within a gilt cartouche, on a giltwood base, one numbered 2, the other 18, later fitted for electricity, each with pleated cream shade

18½ in. (47 cm.) high, excluding fitments (2)

£4,000–6,000

\$5,500–8,100

€4,600–6,800

PROVENANCE:

Acquired by the McFadden brothers from Mallett, London, 1992.

The Estate of Bruce McFadden and McFadden Brothers Partnership; sold Christie's, New York, 19-20 October 2011, lot 579.



4



■ 4

A PAIR OF REGENCY GILT AND SCARLET-PAINTED TOLE TEA CANISTERS

EARLY 19TH CENTURY, NOW MOUNTED AS LAMPS

Of octagonal form, three facets with a polychrome-painted Chinese figure within a gilt cartouche, on a giltwood base, one numbered 8, the other 29, later fitted for electricity, each with pleated cream shade

18½ in. (47 cm.) high, excluding fitments (2)

£4,000–6,000

\$5,500–8,100

€4,600–6,800

PROVENANCE:

The Estate of Bruce McFadden and McFadden Brothers Partnership; sold Christie's, New York, 18-19 April 2012, lot 327.



■ 5

**A REGENCY PARCEL-GILT AND TURQUOISE-PAINTED
CANED DAYBED**

CIRCA 1815-20

The ends decorated with serpents, fish, shells and foliage, one end of scrolled scallop shell form, on scaled claw-and-ball feet and square bases with anti-friction castors, with a buttoned yellow silk squab cushion, originally dark green and gilt decorated, the original scheme largely removed and with four subsequent layers of decoration

38¾ in. (98.5 cm.) high; 81½ in. (207 cm.) long, 26½ in. (67.5 cm.) deep

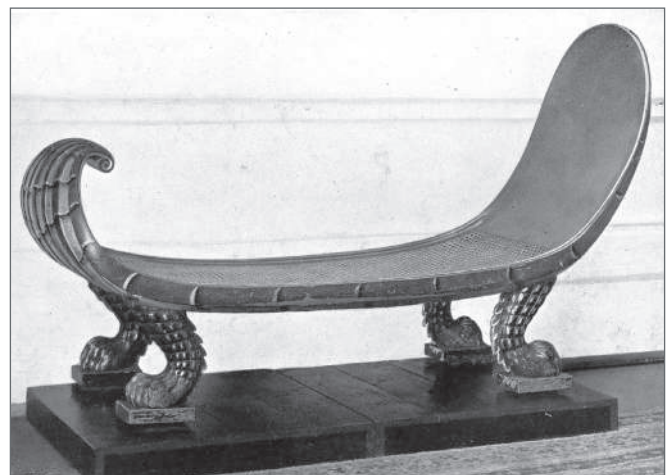
£8,000–12,000

\$11,000–16,000

€9,100–14,000

This exotic daybed, fashioned after an Egyptian river boat and resting on crocodile feet, reflects the fashion for ancient Egyptian motifs in Regency England, inspired by the archaeological discoveries made during Napoleon's military campaigns of 1798. These monuments were recorded by Baron Vivian Denon in his *Voyage dans la Basse et la Haute Egypte*, and published in London in 1802. Given that Napoleon hoped to reflect his own glory in ancient Egypt's grandeur, the Egyptian style in England became a patriotic symbol of his defeat by Nelson at battles in Egypt (1798) and Trafalgar (1805). The style particularly resonated among patrons such as the Prince of Wales and his immediate circle.

A similar daybed was acquired for the Prince Regent's Royal Pavilion at Brighton to honour Director Clifford Musgrave; it is displayed in the Saloon and illustrated in their Guidebook (also illustrated in E.T. Joy, *English Furniture 1800-1851*, London, 1977, p. 92). A caned daybed of the same design is illustrated in R. Edwards, *The Dictionary of English Furniture*, London, rev. ed., 1954, vol. II, p. 145, fig. 25.



Grecian Couch with Crocodile Legs, Japanned wood, c.1810 (from Mrs. Clement Williams), *The Dictionary of English Furniture*



Peter Tillemans (c. 1684-1734), *A panoramic view of Chatsworth House and Park* © Christie's Images

■ 6

A REGENCY CHINOISERIE JAPANNED TOLE AND PENWORK SIDE CABINET

ATTRIBUTED TO FREDERICK CRACE, CIRCA 1810,
PROBABLY PONTYPOOL

The top and front decorated with figures and pagodas before wooded mountainous landscapes, the moulded rectangular top above two frieze drawers and two cupboard doors enclosing a fitted shelf, on a canted plinth base and bun feet

36¾ in. (93.5 cm.) high; 37¼ in. (94.5 cm.) wide; 18¾ in. (47.5 cm.) deep

£40,000–60,000

\$55,000–81,000

€46,000–68,000

PROVENANCE:

Probably supplied to William Cavendish, 5th Duke of Devonshire (1748-1811), or William Cavendish, 6th Duke of Devonshire (1790-1858) and by descent with the Dukes of Devonshire, Chatsworth, Derbyshire; sold Sotheby's house sale, 5-7 October 2010, lot 370.

This remarkable painted and parcel-gilt japanned side cabinet is thought to be the work of Royal decorator and designer Frederick Crace (1779-1859), who worked alongside his father John (d. 1819) on decorative schemes for the Prince of Wales, later George IV, at Carlton House and later Brighton Pavilion.

FREDERICK CRACE

Frederick Crace (1779-1859) was the grandson of Edward Crace (1729-1799) the founder of the prominent firm of interior decorators, who was later Keeper of the Pictures for George III. Both his and his father's work reflects the fascination with the Orient that featured so prominently in English taste from the second half of the 18th century, but unlike most of their contemporaries they took great care in replicating original Chinese designs found in porcelain, textiles and enamelwork, rather than imagining them. Their chinoiserie designs have refinement and authenticity, as demonstrated by this side cabinet. One gets the sense that they understood the architecture of the buildings they reproduced and felt the texture of the fabrics they depicted. It is interesting to note that John Crace's personal collection of Chinese curiosities and library was sold by Sotheby's upon his death in 1819, adding weight to the suggestion amongst their papers that they also supplied Chinese works of art. Frederick Crace also had a clear proficiency as a gilder as well as a decorator, which is demonstrated in the great variety and weight of line and texture achieved in the gilding on this cabinet. M. Aldrich considers trellis work 'typical of Frederick Crace's work...the use of small-scale trellis or diaper background against which the larger motifs are placed' (M. Aldrich, *The Craces: Royal Decorators 1768-1899*, 1990, p. 24)

PONTYPOOL FACTORY

In the 18th century Pontypool, South Wales was a metalworking centre where the Allgood family developed a unique tinplating technique that was to revolutionise the manufacture of domestic tinware in England. This technique then allowed multiple thin layers of decoration to be applied, and fired at low temperatures for long periods of time, to create an imitation lacquer or japanned surface with a more convincing lustre and texture to genuine Chinese or Japanese lacquer. Whilst thousands of domestic items such as kettles and trays were produced in this way, allowing the Allgoods to expand their workshops to London and Birmingham, it is quite rare to find the Pontypool technique used in luxury cabinet furniture. A similar cabinet was exhibited by Partridge at the Summer Exhibition in 1989, and another with Jonathan Harris, London. A further example was sold from the Estate of Andrew Gordon; Sotheby's, New York, 22 October 2014, lot 123.

CHATSWORTH HOUSE, DERBYSHIRE

This striking side cabinet was formerly in the Duke of Devonshire's impressive collection at Chatsworth, Derbyshire, however very little is known about how it came into the collection. Exotic wares and goods from the Orient played an important role in the furnishing of the Cavendish family's palatial Derbyshire home from as early as 1697, but there is little evidence of a Regency interest in chinoiserie or imitation lacquer, which left Sotheby's to speculate in 2010 that this was a gift to or single purchase by the 5th Duke (1748-1811). His close relationship with the Prince Regent meant he would have been familiar with the extravagant Chinoiserie decorative schemes at the Royal Pavilion, Brighton, and indeed the 6th Duke (1790-1858) also knew the Prince and had a residence nearby in the town. Perhaps the cabinet was a purchase for this Brighton residence, which later made its way to Chatsworth. Where exactly this cabinet was located at Chatsworth is unknown but Sotheby's mention that it was photographed at the end of the 19th century in the State Closet.





7

A PAIR OF EMPIRE ORMOLU AND PATINATED-BRONZE THREE-LIGHT CANDELABRA

EARLY 19TH CENTURY,
PROBABLY NORTH EUROPEAN

Each surmounted by dragon-wrapped branches issuing from a batwing pagoda nozzle supported by addorsed chinaman monopodia, on a batwing socle and circular tooled base, formerly converted to lamps

22¼ in. (56.5 cm.) high (2)

£5,000–8,000

\$6,800–11,000

€5,700–9,100

PROVENANCE:

Anonymous sale; Christie's, New York, 29 January 1994, lot 229.

Anonymous sale; Christie's, New York, 7 April 2006, lot 249.

These candelabra exemplify the revived fashion for *chinoiserie* as promoted by the Prince of Wales (later George IV) during the late 18th and early 19th centuries. The Prince's interest in Chinese decoration was first expressed in his Chinese Drawing Room at Carlton House decorated under the auspices of Henry Holland and Dominique Daguerre. They are reminiscent of some of the *objets* imported from the continent and further afield for this room, such as a group of candelabra with Chinese figures and dragon finials (exhibited in *Carlton House: The Past Glories of George IV's Palace*, The Queen's Gallery, Buckingham Palace, 1991-1992, illustrated in the exhibition catalogue, p. 105, fig. 57).



8

A PAIR OF LACQUERED BRASS TWO-TIER ETAGERES INSET WITH SOUTH EAST ASIAN LACQUER PANELS

ATTRIBUTED TO MALLET, 20TH CENTURY,
THE LACQUER PANELS PROBABLY 19TH CENTURY

22½ in. (57 cm.) high; 24 in. (61 cm.) wide;

17¾ in. (45 cm.) deep (2)

£2,500–4,000

\$3,400–5,400

€2,900–4,500



10

A PAIR OF CHINESE EXPORT REVERSE-PAINTED MIRRORS

CIRCA 1775

Each depicting figures in landscapes before a river with ducks, pagodas and hills beyond, one showing a Qing prince with attendants, within original Chinese gilt and black lacquer moulded frames

26¼ x 32¼ in. (66.5 x 83 cm.), overall

(2)

£50,000–80,000

\$68,000–110,000

€57,000–91,000

PROVENANCE:

Property from the Estate of Brooke Astor; sold Sotheby's, New York, 24 September 2012, lot 266.

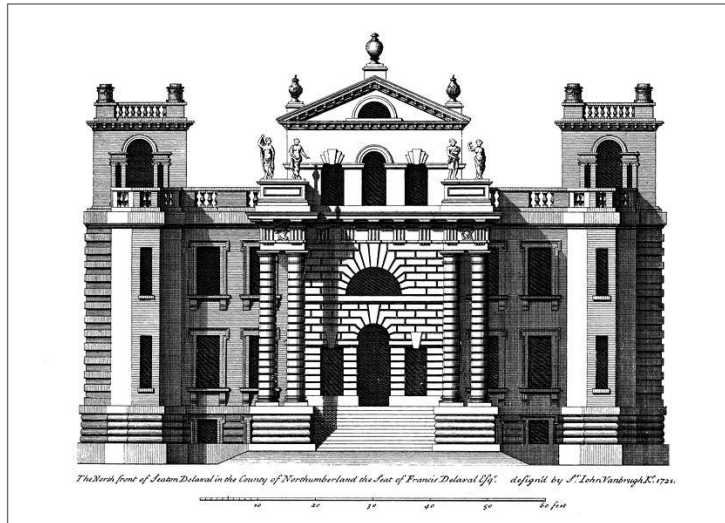


The practice of painting on mirrors developed in China after 1715 when the Jesuit missionary Father Castiglione arrived in Peking. He found favour with the Emperors Yongzheng and Qianlong and was entrusted with the decoration of the Imperial Garden in Peking. He learnt to paint in oil on glass, a technique that was already practised in Europe but which was unknown in China in the 17th century. Chinese artists, who were already expert in painting and calligraphy, took up the practice, tracing the outlines of their designs on the back of the mirror plate and, using a special steel implement, scraping away the mirror backing to reveal the glass that could then be painted.

Many mirrors were brought back to Europe by the companies who routinely plied their trade in the far East, with some carried as 'private trade' by crew members (Graham Child, *World Mirrors*, London, 1990, pp. 361–386). The demand for such painting was fuelled by the mania in Europe for Chinese

fashions, promoted by the likes of Sir William Chambers, whose *Designs for Chinese Buildings, Furniture, Dresses, Machines and Utensils* was issued in 1757, and which found expression in the homes of the fashionable *cognoscenti*, with a prime example perhaps being the Chinese Bedroom at Badminton House, Gloucestershire, furnished for the 4th Duke of Beaufort by William Linnell in 1752–54.

These paintings were formerly owned by the renowned New York philanthropist, writer, and socialite Brooke Astor (1902–2007). Brooke married her third husband, Vincent Astor (great-great-grandson of the famous John Jacob Astor), in 1953. Devoted to supporting charitable causes throughout her life, Brooke took charge of the Astor foundation following the death of her husband in 1959 and was awarded the Presidential Medal of Freedom in 1998.



Seaton Delaval Hall, engraving from Colen Campbell, *Vitruvius Britannicus* vol. 3, 1725

■ 11

A PAIR OF GEORGE I GILT-GESSO MIRRORS CIRCA 1715, IN THE MANNER OF JAMES MOORE

Each bevelled plate within a carved foliate slip, the cresting centred by a shell, the shaped apron with replaced gilt-metal candle branches, repairs to the gilding, the plates replaced but the original plates behind
47¼ x 24½ in. (120 x 62 cm.)

(2)

£40,000–60,000

\$55,000–81,000

€46,000–68,000

PROVENANCE:

Almost certainly acquired by Captain Francis Blake-Delaval (1692-1752) for Seaton Delaval, Northumberland, and thence by descent until sold Sotheby's, London, 29 September 2009, lot 135.

LITERATURE:

Almost certainly those listed in the 'Mahogany Parler [sic]' *Seaton Delaval Inventory* dated 22 January 1755 as 'Gilt sconces with branches'. There is also a reference to a further group of three, of which this pair may well have been a part, two being listed in the Dining Room and a further in the Crimson Room. Ralph Edwards (ed.), *The Dictionary of English Furniture*, London, rev. ed. 1954, p. 332, fig. 52.

Christopher Hussey, 'Seaton Delaval II', *Country Life*, 15 December 1923, Vol. LIV, p. 867 (illustrated with cracks to the plate of one).

These mirrors, decorated with bold C-scroll ornament in contrast with finely cut bas-relief foliage centred on Venus's scallop shell, are typical of the fashion for 'antique' decoration favoured by the court of Louis XIV and popularised in Britain through the engravings published by William III's court architect Daniel Marot (d. 1752), of which James Moore the elder (c. 1670-1726) was perhaps one of the greatest and most skilled exponents. Moore is recorded as working at Nottingham Court, Short's Gardens, St Giles in the Fields and is thought to have undertaken commissions from around 1700. It is likely that he trained under the Gumleys who were cabinet-makers and manufacturers of mirror plate, so he would have gained valuable early experience in the use of the sophisticated gilt cut-gesso work employed here. Moore is known to have supplied gilt-gesso furniture to both Queen Anne

and George I for Kensington Palace, the latter whilst in partnership with John Gumley, and went on to supply furniture to John Churchill, 1st Duke of Marlborough (1650-1722) taking over the supervision of the building work at Blenheim after the dismissal of the architect Sir John Vanbrugh – where he became known as Sarah, Duchess of Marlborough's 'Oracle' (G. Beard, *Dictionary of English Furniture Makers, 1660-1840*, Leeds, 1986, p. 618-619).

As with Blenheim, Seaton Delaval Hall is the conceit of that most fashionable of English baroque architects, Sir John Vanbrugh (1664-1726); therefore, as with Sarah, Duchess of Marlborough, James Moore would have been a logical and highly fashionable choice to whom the Delavals should turn to provide such superb mirrors for their most fashionable of interiors at the ill-fated Seaton. The house burnt in 1822, however, the shell of the main block survived as did a room at the northeast corner of the main block and the ancillary wings. When sold in 2009, it was suggested that these mirrors were likely the 'Gilt sconces with branches' listed in the 'Mahogany Parler [sic]' in the *Seaton Delaval Inventory* of 22 January 1755. Given that this room survived the fire, this identification seems even more likely and the very existence of that room is a further indication of the fashionable nature of interiors, with mahogany being almost unheard of in Britain when it was fitted out with 'mahogany wainscoting' in 1724.

One mirror was illustrated in *Country Life* (*op. cit.*) and Christopher Hussey described it thus: 'The bevelling is extraordinarily fine... while the quality of the mouldings is superb. No finer work was produced in France, which is high praise for English pieces of this kind'. Although no source is quoted, this sounds as though it may have been a contemporary account. A gilt-gesso table of circa 1715 signed 'Moore' survives in the Royal Collection (T. Murdoch, 'The King's Cabinet Maker: the giltwood furniture of James Moore the Elder', *The Burlington Magazine*, June 2003, p. 409, pl. 5); a further table attributed to Moore, which echoes not only the quality of the gilt-gesso work employed here but also the employs bold high relief scrolls as one of the main decorative devices, is illustrated and discussed in E. Lennox-Boyd, ed., *Masterpieces of English Furniture: The Gerstenfeld Collection*, London, 1998, pp. 73-75.



■ 12

**A CHARLES II BLACK AND GILT JAPANNED CABINET
ON A SILVERED STAND**

CIRCA 1680

The high foliate strapwork cresting centred by a pair of billing doves, the cabinet with engraved gilt-metal mounts decorated with stylised Oriental landscape scenes, the interior fitted with an arrangement of ten various drawers, the conforming foliate-hung strapwork base on six tapering square legs joined by two X-form stretchers supporting central circular platforms, the cabinet marked 'B' to the reverse, minor losses and replacements to carving, the stand and cresting re-silvered

84½ in. (215 cm.) high; 41 in. (104 cm.) wide; 21¼ in. (54 cm.) deep

£20,000–40,000

\$28,000–54,000

€23,000–45,000

PROVENANCE:

Acquired by the previous owner from Malcolm Franklin, Chicago, 1982.
Anonymous sale; Christie's, New York, 11 October 2007, lot 130.

The two-door cabinet enclosing small drawers is one of the most successful examples of authentic Asian design that was translated for domestic use in Europe. In Japan and China these cabinets usually stood on the floor, this cabinet, however, was made entirely in Britain and is a striking example of the highly developed skill of the craftsman who decorated it. The superb Japanning bears close comparison with Japanese lacquer of a similar date, including *taka-maki-e*, or the rendering of details in bold relief, and *hira-maki-e*, sprinkled gold effects. The flamboyantly carved silvered cresting and stand create the perfect foil to the strict rectangular form of the cabinet creating an imposing overall effect, something brought into even sharper focus when it is considered in the context of its own time following the austerity of the Commonwealth. This particular type of cabinet-on-stand and its close variants came into fashion in the late 17th century and the evolution of the form carried on into the early 18th century, making the present example, from circa 1680, an early example of its type. The columnar legs and arched stretchers also feature on pier tables and chairs of this date. This cabinet is all the more rare in having retained its striking cresting as these were frequently separated from the cabinets by later generations either through damage or change of fashion.

A cabinet with remarkably similar stand and cresting formerly in the collection of the Victoria and Albert Museum, London and now at Temple Newsam House, Leeds is illustrated in P. Macquoid and R. Edwards, *The Dictionary of English Furniture*, London, 1954, rev. ed., vol. I, pl. III, p. 176, fig. 24. A further closely related cabinet was sold Christie's, New York, 11 October 2011, lot 130.







A view of Streatlam Castle seen from the south-west © Country Life

■ 13

A GEORGE I WALNUT AND MARQUETRY WING ARMCHAIR CIRCA 1715

The arched padded back, scrolled sides, arms and squab cushion covered in floral needlework, the seatrail with central drop cartouche inlaid with the Bowes coat-of-arms, on hipped square legs and braganza feet, restorations to legs, the needlework apparently original and with restorations 48½ in. (123 cm.) high; 28 in. (71 cm.) wide; 30½ in. (77.5 cm.) deep

£20,000–30,000

\$28,000–41,000
€23,000–34,000

PROVENANCE:

Commissioned by Elizabeth, Lady Bowes (*née* Blakeston of Gibside Manor), widow of Sir William Bowes (d. 1706) for Streatlam Castle, County Durham. By descent at Streatlam Castle with the Earls of Strathmore and Kinghorne and likely sold by the Countess of Strathmore in the 1920s.

With Phillips of Hitchin (Antiques) Ltd., Hertfordshire, *circa* 1962. The Trustees of the S.T. Cook Will Trust; sold Sotheby's, New York, 16 October 1993, lot 308.

Anonymous sale; Christie's, New York, 14–15 June 2016, lot 388.

EXHIBITED:

London, Victoria and Albert Museum, *C.I.N.O.A. International Art Treasures Exhibition, 1962*, no. 95, pl. 68 (with Phillips of Hitchin).



A side chair from the suite covered with original needlework, *The Dictionary of English Furniture*

LITERATURE:

P. Macquoid and R. Edwards, *The Dictionary of English Furniture*, London, 1924, vol. I, p. 223, fig. 60 (almost certainly the same chair with loose covering over the needlework; shown with a side chair from the set).

M. Wills and H. Coutts, 'The Bowes Family of Streatlam Castle and Gibside and Its Collections', *Metropolitan Museum Journal*, no. 33, 1998, p. 235, fig. 7. A. Bowett, *Early Georgian Furniture 1715–1740*, Woodbridge, Suffolk, 2009, p. 155, fig. 4:20.

The chair is part of a larger set displaying the coat-of-arms of Sir William Bowes (d. 1706), ancestor to Elizabeth Bowes-Lyon, Queen Consort of King George VI. The set was commissioned by Elizabeth, Lady Bowes who as a widow was allowed to bear her late husband's arms within a lozenge. Thus the set dates between 1706, the year of Sir William's death, and 1718, when their eldest son came of age. Two matching side chairs covered in the same needlework were sold by a Gentleman, Formerly in the Collection of Colonel Norman Colville M.C.; Christie's, London, 14 June 2001, lot 66 (£64,250). One of these is illustrated in D. Nickerson, *English Furniture, 1963*, p. 6, fig. 1. A third side chair is illustrated in the 1924 *Dictionary of English Furniture* photograph with the present wing chair (Macquoid & Edwards, *loc. cit.*).

The distinctive profile of the hipped or 'broken' leg was a feature of James Moore's work at Blenheim Castle for the 1st Duke of Marlborough (A. Bowett, *op. cit.*, p. 154, pl. 4:18), while the leg design closely relates to a set of japanned bedroom chairs thought to have been supplied by John Belchier in *circa* 1720 for Erddig, North Wales (R. Edwards, *The Dictionary of English Furniture*, London, rev. ed., 1954, vol. I, p. 261, fig. 106). The aggrandisement of Streatlam Castle, Co. Durham, was carried out with the assistance of the architect Thomas Shirley and under the direction of Elizabeth's son from 1717–1722. Heraldry was a notable feature of other Bowes commissions: to celebrate the Bowes-Blakeston marriage in 1693, the state bedroom was furnished with an impressive Anglo-Dutch floral clothes cabinet inlaid with the arms of both families. The piece, now in the Metropolitan Museum of Art, New York, is discussed in Wills and Coutts, *op. cit.*, pp. 231–232, fig. 3. There is also a card-table bearing the Bowes crest (Edwards, *op. cit.*, vol. III, p. 242, fig. 4). It has been suggested that all of this inlaid furniture was also supplied by Belchier, who may have been of Huguenot origin and specialised in all sorts of 'Cabinet Works' and 'Chairs'. A set of four early Georgian giltwood mirrors (*circa* 1720–40), which post-date the suite are also emblazoned with the family arms. One of these was sold on behalf of the Metropolitan Museum of Art; Christie's, New York, 27 October 2015 lot 73 (\$221,000) and another is at the Bowes Museum.

Streatlam Castle remained the Bowes family seat until the 19th century, at which time it was enlarged by John Bowes (who founded the Bowes Museum). It was upon the latter's death in 1885 that the house reverted to the Strathmore family who vacated in 1922; the house was demolished five years later. Lady Strathmore took some of the contents from the house back to Glamis Castle, the family's ancestral home in Scotland, at this time (G. Worsley, *England's Lost Houses*, London, 2002, pp. 62–63) while other pieces were known to be sold to the London trade.



■ 14

A PAIR OF GEORGE II GILTWOOD PIER MIRRORS

CIRCA 1750

Each with divided rectangular plate within a pierced C-scroll, S-scroll, fruiting, foliate and rockwork carved frame, the dividing bar centred by a carved eagle, refreshments to gilding, the leaf carving to the cresting and shoulders later (2)

£40,000–60,000

\$55,000–81,000

€46,000–68,000

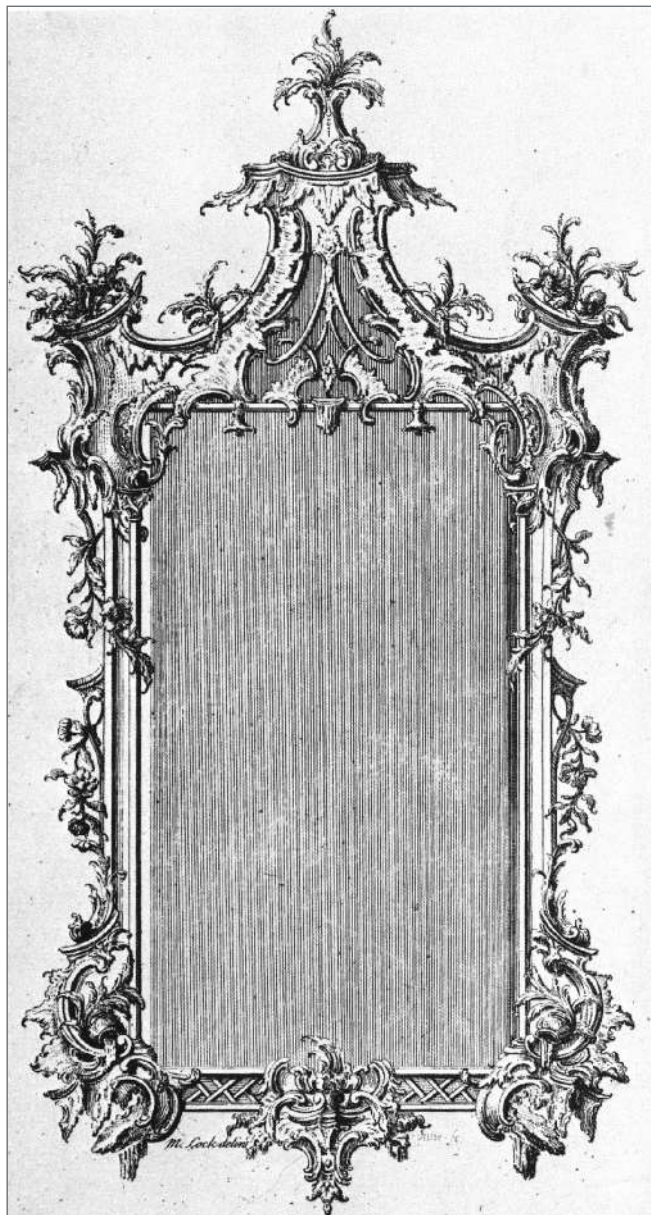
PROVENANCE:

Anonymous sale; Bonhams, London, 23 November 2004, lot 90 (without leaf carvings to cresting and shoulders).

This pair of finely carved mirrors warrants close comparison with a design by the talented designer and master carver Matthias Lock (circa 1710–1765) published in *A New Book of Ornaments for Looking Glass Frames, Chimneypieces & c. in the Chinese Taste*, 1752, plate 6. The carver, whether Lock himself or not, has retained many of the elements from the original design: the foliate cresting surmounting the raised shoulders and central cresting platform, the pierced C-scroll element to the centre of the cresting almost resembling a monogram, the trailing floral garlands entwining the frame and the up-turned urns spilling water to the lower corners of the frame. The displayed eagle centring each dividing bar also features on another Lock design in the collection of the Victoria & Albert Museum (museum no. 2848:22).

Matthias Lock was the first Englishman to publish and promote 'French' or Rococo designs in England with *6 Sconces*, published in 1744, almost a decade before Thomas Chippendale published *The Gentleman and Cabinet-Maker's Director* in 1754. His designs were highly influential and much emulated through dissemination in a series of pattern books over the coming decade. Their success and popularity is demonstrated by the fact they were reissued by Robert Sayer of Fleet Street in 1768 - 1769. Lock is noted for his extraordinary talent in both creating designs for a whole range of objects from mirrors and sconces, to tables, chairs and candle stands, and for bringing these often fantastical designs to life as a carver. A superlative craftsman, Lock was described by his contemporary, the carver and gilder Thomas Johnson (1714–circa 1778), as 'the famous Matthias Lock, a most excellent Carver, and reputed to be the best Ornament draughts-man in Europe' (J. Simon, 'Thomas Johnson, The Life of the Author', *Furniture History*, 2003, p. 3).

Amongst some of Lock's personal papers and sketches, now in the collection of the Victoria & Albert Museum, there are a number of drawings by Thomas Chippendale which suggests, argues Christopher Gilbert, that Lock was a master carver in Chippendale's prestigious workshop on St. Martin's Lane. Little is known of direct commissions he undertook, which might suggest he was working a master carver for a larger workshop for much of his career. John Hayward sought to research and identify actual furniture from the Lock drawings held at the V & A, which resulted in the attribution of a pair of candle-stands, a pier glass and pier table at Hinton House, Somerset for 2nd Earl Poulett (1707–1764) soon after he succeeded to the title in 1734. A giltwood chair, now in the V & A, is thought to be Lock's work too, as the drawing appears in the museum's collection of Lock's sketches.



Matthias Lock, *A New Book of Ornaments for Looking Glass Frames*, 1752, pl. 6





St Giles House © Country Life

■ 15

A PAIR OF GEORGE II GILTWOOD WALL CARVINGS

CIRCA 1740

Each carved with a satyr mask surrounded by acanthus leaves above ribbon-tied trailing arrangements of fruit, wheat sheaves and flowerheads, re-gilt, possibly originally parcel-gilt and white-painted
60½ in. (153.5 cm.) high; 13 in. (33 cm.) wide; 5¾ in. (14.5 cm.) deep (2)

£20,000–30,000

\$28,000–41,000
€23,000–34,000

PROVENANCE:

Almost certainly Anthony Ashley-Cooper, 11th Earl of Shaftesbury (1711-1771), St. Giles's House, Dorset and by descent until sold Christie's, London, 26 June 1980, lot 68 (attached to a 19th-century side table). David McAlpine, Fawley House, Oxfordshire; Sotheby's house sale, 14-15 October 2003, lot 41 (reassembled as pendants).

This pair of carved wall-pendants were possibly part of the original panel decoration of the State Bedroom and two other rooms that were dismantled circa 1811 when Cropley Ashley-Cooper, 6th Earl of Shaftesbury (1768-1851) succeeded his elder brother, Anthony. They were possibly commissioned by Lord Shaftesbury around the time of his marriage in 1759 to Mary Bouverie, daughter of the 1st Viscount of Folkestone, who lived at Longford Castle. It was at this time that St Giles's was redecorated in the rococo style.

Part of the carved limewood pendants of these rooms were applied to a 19th-century giltwood side table (sold Highly Important English Furniture and Sculpture from St Giles's House, Dorset; Christie's, London, 26 June 1980, lot 68), an example of the whimsical Rococo Revival taste that was so popular in the mid-19th century.

These wall carvings are redolent in many ways of the work of the late 17th-century court sculptor Grinling Gibbons (d. 1721). Described in Horace Walpole's *Anecdotes of Painting in England, 1762-71* as 'an original genius' and 'a citizen of nature', he was celebrated for the naturalistic illusionism of his wood carvings. A similar realism and attention to detail is evident in the intricate festoons of fruit and flowers seen here. However, the mischievous satyr masks are removed from the earlier sculptor's style. As a motif, similar impish faces reappear on other pieces formerly at St Giles dating from the time of the 4th Earl, such as the celebrated St Giles Chandelier, where the foliate scrolled candle arms issue from satyr masks (sold in the aforementioned sale, lot 89).



The carvings mounted on a 19th-century side table, sold Christie's, London, 26 June 1980, lot 68





■ 16

A CHINESE EXPORT BRASS-MOUNTED BLACK AND GILT LACQUER AND JAPANNED CHEST

LATE 17TH/EARLY 18TH CENTURY, ON A ROCOCO GILTWOOD STAND, CIRCA 1740

The moulded hinged lid painted with a coat-of-arms, decorated overall with pagodas in woodland landscapes, with *nashiji* interior, a carrying-handle to either side, the base carved with a chinaman mask, foliage and shells on cabriole legs and paw feet, the brass mounts engraved, restorations to the coat-of-arms

40 in. (101.5 cm.) high; 52 in. (132 cm.) wide; 31½ in. (80 cm.) deep

£15,000–25,000

\$21,000–34,000

€18,000–28,000

PROVENANCE:

Conrad-Albert Charles (1665-1738), 1st Duke d'Ursel and 1st Duke of Hoboken.

With Mallett, London, where acquired by

Sir John Gooch, 12 Bt., Benacre Hall, Suffolk; sold Sotheby's house sale, 11 May 2000, lot 262.

The chest bears the arms of Conrad-Albert Charles, Duke d'Ursel (1665-1738), created Duke d'Ursel by Emperor Charles VI on 19 August 1716 and Duke of Hoboken in on 24 April 1717 (J.B. Rietstap, *Armorial General*, vol. II, p. 963 and Ruvigny, *Titled Nobility of Europe*, p. 1483). In 1713 he married Princess Eleonore of Salm (b. 1678), daughter of a Bavarian family with connections to most European courts. He finished his long military career as Governor of Namur, Belgium. The 16th-century family seat, D'Ursel Castle, Antwerp, underwent major remodelling under Conrad-Albert, between 1713-1714 led by the French architect Jean Beuacire. The castle remained the family's summer residence until 1973 when it was sold by Henri, 8th Duke d'Ursel (1900-1974). Since 1994 it has been in the care of the province of Antwerp. Although a large section of the original collection has been loaned to the province of Antwerp for display in the rooms, some pieces must have left the collection in the 1960s.

This Chinese Export lacquer coffer is a legacy of the early 18th-century trading activities of the Dutch East India company. As a nobleman of significant rank, it is probable that the Duke d'Ursel received this coffer on or around the time of his elevation to the dukedom, and that the arms were painted on shortly after to celebrate his new position.

BENACRE HALL, SUFFOLK

Benacre Hall, Suffolk, seat of the Gooch family, is a Palladian house designed by Matthew Brettingham (who had worked for Lord Leicester at Holkam, Norfolk) in 1763 for Sir Thomas Gooch, 3rd Bt. (1721-1781). Large parts of Benacre were seriously damaged by a terrible fire in 1926 but thankfully the ground floor was largely spared and the contents were saved by the heroic efforts of estate workers and local villagers who carried furniture, works of art and paintings out onto the front lawn. However, the 11th Baronet (1903-1978) was forced to undertake the enormous and expensive task of consolidating the old structure and re-building were necessary. His son, Thomas Gooch, 12th Bt., had developed a keen eye for fine art and antiques from his twenties onwards, which continued upon his succession in 1978, when he began returning the restored interiors to a more traditional Georgian decorative scheme. Many of his purchases, including this chest, came from high-end and well-respected dealers such as Mallett, and were used to 'embellish the principal rooms at Benacre' (J.M. Robinson, 'Benacre Hall, Suffolk', *Country Life*, 1 June 2000, p. 129.). Indeed this chest was one such 'new' addition and stood at the foot of the main staircase. The house and contents were sold upon the 12th Baronet's death and the house divided into apartments.

Coffers such as these were also imported to England by the East India Company. Sir William FitzHerbert, neighbour and close friend of the Duke of Devonshire, had significant contacts and business relations with the East India Company through their holdings in Barbados and Jamaica, and owned a closely-related coffer on a lacquer stand which was sold from the FitzHerbert family collection at Tissington Hall, Derbyshire, Christie's, London, 22 January 2009, lot 513. A related pair of coffers was ordered from China by Sir Francis Wyndham, Bt. of Trent, Somerset, proudly bearing the Wyndham coat-of-arms. Wyndham, M.P. for Cambridge from 1727 to 1741, was elevated as Lord Montfort, Baron of Horseheath and the coffers ultimately came to Adare Manor, Co. Limerick, Ireland through the marriage in 1810 of Caroline Wyndham to Windham Quin, later 2nd Earl of Dunraven. A further related coffer-on-stand in the collection of the Earls of Verulam, Gorhambury, Hertfordshire is illustrated in M. Jourdain and R.S. Jenyns, *Chinese Export Art in the Eighteenth Century*, Middlesex, 1985, p. 86, fig. 26.



Benacre Hall © Country Life







■ 17

A PAIR OF FRENCH ORMOLU CHENETS

Depicting a lady holding a bird and a Chinaman holding aloft a parasol,
on pierced acanthus scrolls

16½ in. (42 cm.) high; 13¼ in. (32 cm.) wide

(2)

£6,000–10,000

\$8,200–14,000

€6,900–11,000

PROVENANCE:

A Private Parisian Collection; sold Sotheby's, Paris, 16 December 2004, lot 132
(as 18th century).

A pair of the same model was sold Sotheby's, New York, 3 May 1989, lot 39.

■ 18

A LOUIS XVI PARCEL-GILT AND VERNIS MARTIN HARP

BY BOSCH, PARIS, CIRCA 1794

Decorated overall with *chinoiserie* vignettes with figures, trees and pavilions,
the stop-fluted column surmounted by a scroll, above a slanted hollow frame
and on a canted base with pedals, inscribed 'Bosch Rue Hon..re no 275',
decoration refreshed

64¼ in. (163 cm.) high; 31 in. (79 cm.) wide; 16¼ in. (41.5 cm.) deep

£6,000–9,000

\$8,200–12,000

€6,900–10,000

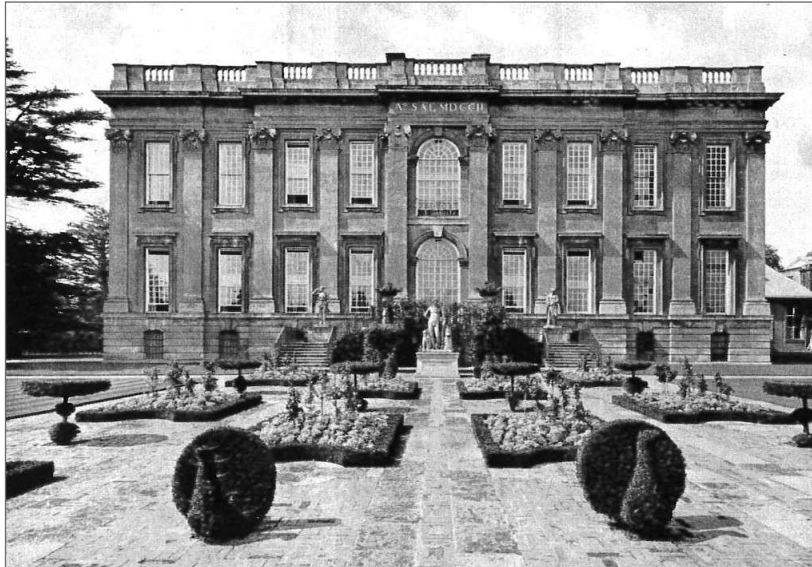
PROVENANCE:

Acquired in Geneva, 1956.

Monsieur and Madame François – A Lifetime of Collecting;
sold Christie's, London, 9 June 2011, lot 21.

The superb crisp carving of this harp relates to that on a closely related
example signed by Cousineau, now in the Victoria & Albert Museum
(F. Watson, *Louis XVI Furniture*, London, 1960, p. 151, fig 229).





The east front of Easton Neston © Country Life

■ 19

A GEORGE II GILTWOOD MIRROR

ATTRIBUTED TO JOHN LINNELL, CIRCA 1760

The oval plate in a gadrooned and rocaille-carved frame, the shaped border glasses enclosed by scrolls beneath a canopy, with a seated Chinaman holding a lantern on a rod, restorations and replacements to the carving, possibly originally with further carving, re-gilt, the central plate probably re-silvered 86 x 48 in. (218 x 122 cm.)

£30,000–50,000

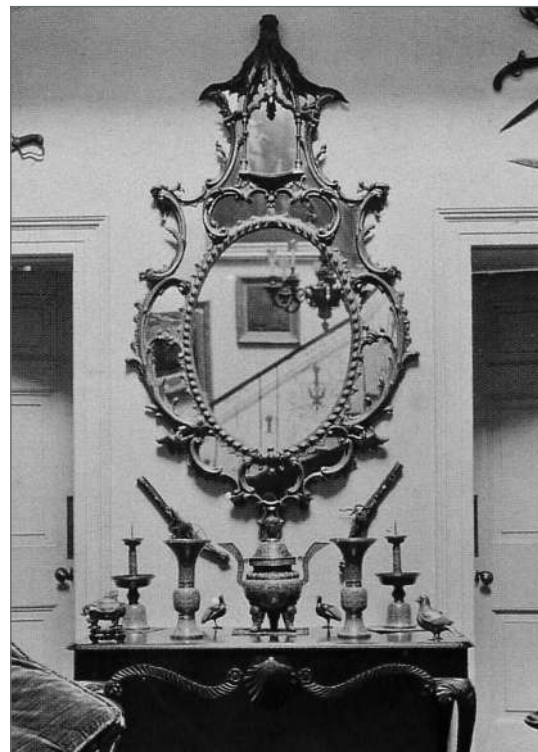
\$41,000–68,000
€35,000–57,000

PROVENANCE:

Sir Thomas Fermor-Hesketh, 7th Bt. (1849-1924), Rufford New Hall, Lancashire until the 1920s and thence by descent at Easton Neston, Northamptonshire until sold Sotheby's house sale, 17-19 May 2005, lot 118 (illustrated without the urns and Chinaman).

This mirror, in the Chinese Chippendale taste, relates to the designs of John Linnell (1729-1796) in its overall form and decorative elements. A design of similar outline is illustrated in H. Hayward and P. Kirkham, *William and John Linnell*, London, 1980, vol. II, p. 95, fig. 182. Another design (fig. 183) features a comparable umbrella-form leafy canopy. The cresting is also comparable to an overmantel supplied by William and John Linnell to the 4th Duke of Beaufort for the State Bedroom at Badminton (illustrated in P. Macquoid, *The Age of Satinwood*, London, 1908, p. 14, fig. 8). A very similar mirror was sold at Christie's, New York, 15 October 1994, lot 367.

Easton Neston, Northamptonshire is an impressive and grand Baroque mansion designed by Nicholas Hawksmoor (1661-1736) for Sir William Fermor (1648-1711), later Lord Leominster. It remained the seat of Baron Fermor-Hesketh until 2005 when the house and the contents were sold. In 1846, through the marriage of Sir Thomas George Hesketh, 5th Bt. to Lady Anna Maria Isabella Fermor, sister and heiress of George Richard William Fermor, 5th and last Earl of Pomfret, the family acquired Rufford New Hall, Lancashire, which had been built by Sir Robert Hesketh in 1760.



The Entrance Hall, Rufford New Hall, circa 1920



■ 20

A QUEEN ANNE RED AND GILT-JAPANNED BUREAU-CABINET

CIRCA 1710

The shaped double-domed cabinet surmounted by five silvered finials, above a pair of doors with arched plates, enclosing a fitted interior with an arrangement of pigeon-holes, drawers and a central cupboard, the lower section with slope enclosing a fitted interior with green velvet writing-surface and a well, above two short and two long graduated drawers, with replaced wavy plinth and replaced bun feet, with stencilled 'B' in black ink to reverse, decoration refreshed, the finials with repairs and apparently original, with the remains of an old Italian shipping label

98 in. (249 cm.) high; 40½ in. (103 cm.) wide, 24½ in. (62 cm.) deep

£80,000-120,000

\$110,000-160,000

€91,000-140,000

PROVENANCE:

With Jeremy Ltd., London.

Anonymous sale; Sotheby's, London, 6 July 2011, lot 53.

This bureau-cabinet, with its triumphal-arched mirrors and stepped pediment, is designed in the French/antique fashion popularised around 1700 by the engraved works of the French architect, Daniel Marot (d. 1752). Its ornament of golden Chinese garden vignettes, on a richly varnished and red-japanned ground, had been popularised as fashionable for 'Chinese' or 'India' style bedroom-apartments following J. Stalker and G. Parker's publication of *A Treatise on Japaning and Varnishing*, Oxford, 1688. Such furniture was a speciality of the St. Paul's Church Yard cabinet-makers such as John Belchier (d. 1753), whose label has been recorded on a similarly decorated bureau dating from the 1730s (C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, fig. 69). The London cabinet-makers' trade in such japanned wares was much boosted by the great difficulties in trade with China, making the acquisition of authentic lacquer extremely difficult at this date, whilst trade with Japan was impossible as they had largely closed their borders to the west.

The maker of the present cabinet is also likely to have executed a further red-japanned bureau-cabinet acquired by William Hesketh Lever, 1st Viscount Leverhulme (d. 1925), as this shares the same pediment and similar Chinese-fretted stand and bulbous vase feet (A. C. Tait, 'Furniture at the Lady Lever Art Gallery', *Apollo*, October 1947, fig. 7). Interestingly, the Neame cabinet is marked 'B' to the reverse offering the tantalising possibility that it could have once formed one of a pair. A second red-japanned bureau-cabinet, acquired by Lord Leverhulme in 1923, also shares the same pattern of pediment and fretted stand, but has brackets in place of turned feet (sold from The Leverhulme Collection, Thornton Manor, Sotheby's house sale, 26 June 2001, lot 221, £190,500). A further green Japanned bureau bookcase, again almost certainly originating from the same workshop, was sold Christie's, London, 22 April 2004, lot 60 (£106,050).







21

A CHINESE EXPORT REVERSE-PAINTED MIRROR EARLY 19TH CENTURY

The bevelled plate depicting ladies taking tea in a pagoda, with a cock and hen pheasant in the foreground, a river and buildings in a mountainous landscape beyond, within a black and gilt-japanned frame
19½ x 31 in. (49.5 x 79 cm.) overall

£20,000–30,000

\$28,000–41,000
€23,000–34,000

PROVENANCE:

Property from the Estate of Brooke Astor; sold Sotheby's, New York, 24 September 2012, lot 265.

See please note for lot 10.



22
CHINESE SCHOOL, 19TH CENTURY

Howqua's garden on Honam Island
 oil on canvas, in a pierced carved giltwood frame
 26½ x 44¼in. (67.3 x 112.4cm.)

£6,000–8,000

\$8,200–11,000
 €6,900–9,100

A fine large view of the garden of the richest of the early 19th century Hong merchants at Canton (Guangzhou). Howqua's fabulous garden at Honam, on the south side of the Pearl River, directly opposite the Hongs at Canton, was visited by western traders and gave them a rare glimpse of the Chinese way of life and the domestic environment they were barred from accessing at Canton. The papers of the Massachusetts supercargo Bryant P. Tilden (at the Peabody Essex Museum) include extensive descriptions of the traders' visits to these Chinese gardens. Paintings of the Hong merchants' gardens were produced by Tingqua, Youqua, and other Cantonese export artists and their workshops for the western traders as souvenirs of their visits in the second quarter of the 19th century. These were the first Chinese gardens to be visited by Westerners and paintings of the gardens were amongst the first documents to inform western taste of Chinese domestic style, the gardens with their distinctive pavilions, pools and gazebos seen here, as well as the horticulture, feeding a craze for all things Chinese in the west in the late 18th and early 19th centuries. Nothing has remained of the gardens at Honam so these Chinese export paintings remain an unique and important pictorial record.

23

CHINESE SCHOOL, 19TH CENTURY

Six scenes from the home of a wealthy Chinese gentleman

watercolour and bodycolour on paper
mounted and in giltwood frames
Each painting 14½ x 19½ in. (36.8 x 49.5 cm.)

(6)

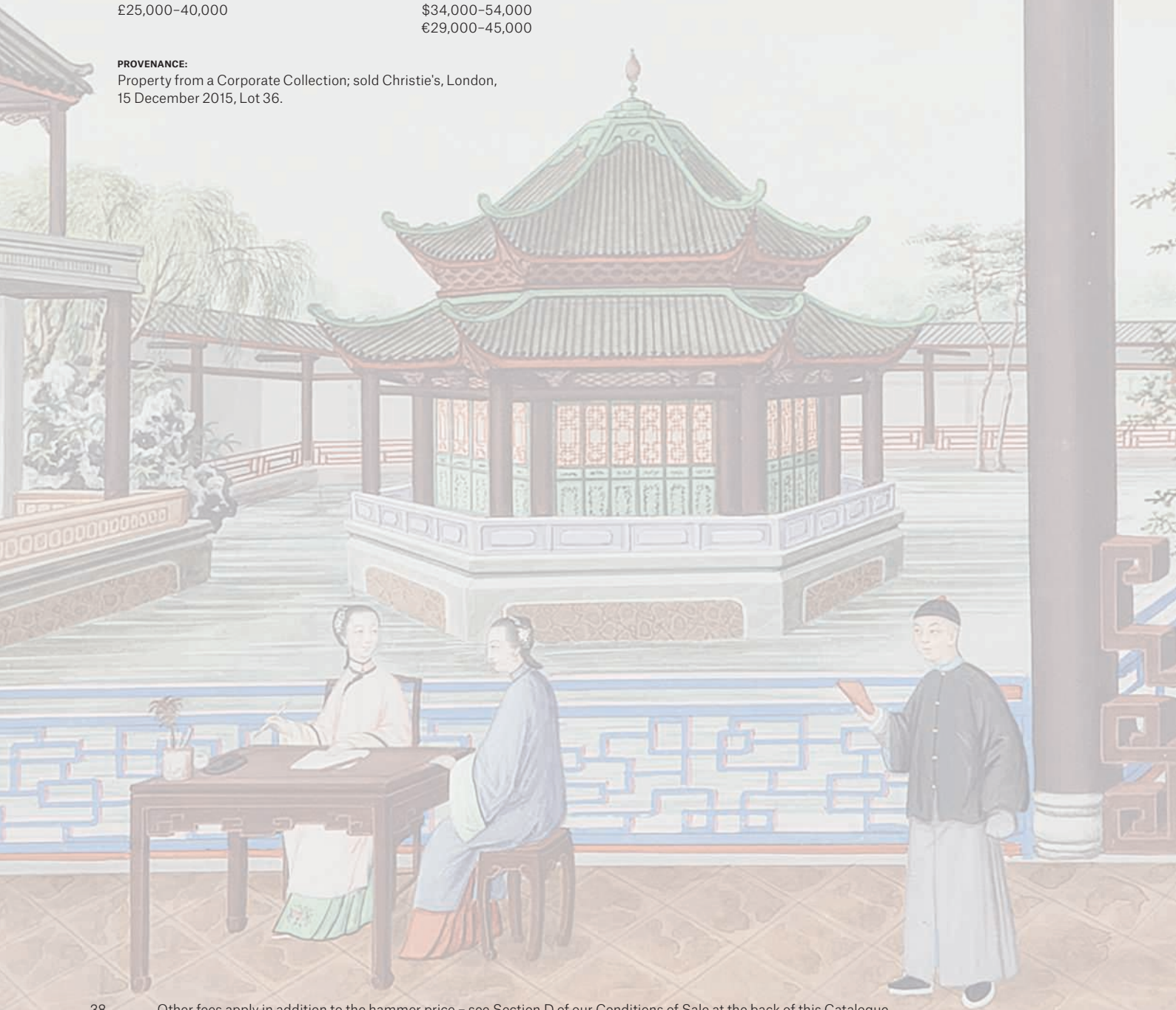
£25,000–40,000

\$34,000–54,000

€29,000–45,000

PROVENANCE:

Property from a Corporate Collection; sold Christie's, London,
15 December 2015, Lot 36.







24

CHINESE SCHOOL, 19TH CENTURY

A Set of Twelve Paintings of Chinese Boats

depicting a colourful variety of Chinese boats
 gouache on rice paper
 each 15 $\frac{7}{8}$ x 12 in. (40.7 x 30.5 cm.)
 mounted and in giltwood frames

£5,000–10,000

(12)

\$6,800–14,000
 €5,700–11,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 8 November 2013, lot 1334 (a folio of 24 gouaches, with the next lot).



25

CHINESE SCHOOL, EARLY 19TH CENTURY

A Set of Twelve Paintings of Chinese Boats

depicting a colourful variety of Chinese boats

gouache on rice paper

each 15 $\frac{7}{8}$ x 12 in. (40.7 x 30.5 cm.)

mounted and in giltwood frames

£5,000–10,000

(12)

\$6,800–14,000

€5,700–11,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 8 November 2013, lot 1334 (a folio of 24 gouaches, with the next lot).



26

AN EMPIRE ORMOLU AND PATINATED-BRONZE ENCRIER

CIRCA 1810

Of galleon-shaped form surmounted by a figure of Neptune, the inkwells each with cockrel head finials, on a shaped oblong plinth with removable quill tray, on turtle feet

11 in. (28 cm.) high; 14½ in. (36 cm.) wide

£3,000–5,000

\$4,100–6,800

€3,500–5,700

PROVENANCE:

Acquired by Sir Sydney Barratt from Mann & Fleming (Antiques) Ltd., London, 12 June 1961 and by descent until sold

The Barratt Collection from Crowe Hall, Bath; Christie's, London, 16 December 2010, lot 62.

Originally built in 1760, Crowe Hall is one of the finest Regency villas surrounding the city of Bath. The house was re-modelled in the fashionable neo-classical style in the early 19th century by the banker George Tugwell, whose family lived there for the next 100 years. It was extensively rebuilt after a fire in 1926, which fortunately left the magnificent pillared portico intact. In 1961, the house was bought by the distinguished chemist, industrialist and connoisseur, Sir Sydney Barratt, who filled it with his extraordinary collection of paintings, furniture and ceramics.

A related encrier is in the Lord Fairhaven collection, Anglesey Abbey.

27

A HARLEQUIN SET OF FOUR ENGLISH GILT-BRASS DOORSTOPS

LATE 19TH/20TH CENTURY

Each in the form of a dolphin entwined around a trident, on a rectangular stepped base, minor variations in size

Three 25¾ in. (65.5 cm.) high; one 23¾ in. (60.5 cm.) high; 9½ in. (24 cm.) wide, and slightly smaller (4)

£2,000–4,000

\$2,800–5,400

€2,300–4,500





■ 28

**A MATCHED PAIR OF NORTH ITALIAN SILVERED
'GROTTO' BRACKETS**

ONE MID-19TH CENTURY, ONE MODERN

Each in the form of a scallop shell supporting a moulded shelf
20 $\frac{7}{8}$ in. (53 cm.) high; 24 $\frac{1}{4}$ in. (61.5 cm.) wide; 1 $\frac{1}{2}$ in. (29 cm.) deep (2)

£4,000–6,000

\$5,500–8,100

€4,600–6,800

■ 29

**A FRENCH ORMOLU, PATINATED-BRONZE AND ROUGE
LANGUEDOC UMBRELLA STAND**

BY GERVAIS DURAND, AFTER A DESIGN BY THE COMTESSE DE
BIENCOURT, VALENTINE DE CHAPONAY (1838-1929), CIRCA 1870

The channelled shaft headed by stylised finial and feathered wings mounted
with protruding snakes, the marble base carved in the form of a shell, engraved
to the reverse of the left wing 'Comtesse DE BIENCOURT. Invt.=/DURAND Fect'
34 $\frac{3}{4}$ in. (88.5 cm.) high; 21 $\frac{1}{2}$ in. (54.5 cm.) wide; 16 $\frac{3}{4}$ in. (42.5 cm.) deep

£4,000–6,000

\$5,500–8,100

€4,600–6,800

PROVENANCE:

Private Collection, London; sold Bonhams, New Bond Street, 6 July 2011,
lot 215.

EXHIBITED:

The Grand Palais, Paris, 4-6 February 2011.

An umbrella stand to this exact design can be found in the Musée des Arts
Décoratifs in Lyon, illustrated in C. Mestdagh, *L'ameublement d'art français:
1850-1900*, Paris, 2010, fig. 111. The stand in the museum's collection was
one of only a small number of items designed by Valentine de Chaponay,
comtesse de Biencourt, for her own personal use and later bequeathed
to the museum by her family. It is probable that Durand was specially
commissioned to produce the present lot for a friend or acquaintance of
the comtesse.

Specialising in the production of 18th-century style furniture of the finest
quality, Gervais-Maximilien-Eugène Durand (b. 1839) established Maison
Durand in 1870 and worked from a number of workshop locations in Paris
during the last quarter of the 19th century. He received a silver medal at the
Exposition Universelle in 1889. In around 1890 his son Frédéric-Louis joined
the firm, which altered its name to Durand et Fils.





■ 30

A NEAR PAIR OF REGENCY CONVEX GIRANDOLE MIRRORS
CIRCA 1815

Each circular plate within an ebonised reeded slip, surrounded by intertwined scaled sea serpents with carved heads, issuing two candle branches with replaced cut-glass drip-pans and drops, refreshments to gilding, one plate possibly replaced, the other mirror with replaced branches 35 in. (89 cm.) high; 30¼ in. (77 cm.) wide; 6¼ in. (16 cm.) deep; and slightly smaller (2)

£10,000–15,000

\$14,000–20,000
€12,000–17,000

PROVENANCE:

One mirror: Acquired by the previous owners from Gene Tyson Inc., New York, 1985.
Anonymous sale; Christie's, New York, 7 April 2006, lot 262.



■ 31

A NAPOLEON III GILTWOOD ROPEWORK STOOL
CIRCA 1870, IN THE MANNER OF A.M.E. FOURNIER

The circular padded seat covered in buttoned red velvet and cotton, gilding refreshed 14½ in. (37 cm.) high; 21 in. (53.5 cm.) diameter

£2,500–4,000

\$3,400–5,400
€2,900–4,500

This 'pouf a cordes' is inspired by the work of A.M.E. Fournier, an upholsterer established in the Boulevard Beaumarchais, Paris, in 1850. Amongst the earliest prototypes of this model was that supplied by Fournier to the Château de Compiègne (H. Hayward, *World Furniture*, London, 1965, p. 241, pl. 928).



32

A PAIR OF DUTCH VERRE EGLUMISE HARBOUR SCENES

BY JONAS ZEUNER (1727-1814), CIRCA 1780

Each engraved in gold and silver, one depicting a coastal scene with boats, fishermen and a fortification in the background, the other a harbour scene with various boats and a tower to the left hand side, each signed 'Zeuner. fec.', within later foliate-carved giltwood frames, the frames with black ink inscription to the back 'BLAIRMAN'

9¼ x 11½ in. (23.5 x 29.5 cm.)

(2)

£12,000-18,000

\$17,000-24,000

€14,000-20,000

PROVENANCE:

Anonymous sale; Christie's, London, 10 July 2008, lot 142.

Born in Kassel, Zeuner arrived in Amsterdam around 1750, although his first known work dates from after 1770. He perfected techniques for engraving in gold and silver leaf, and his jewel-like pictures were greatly admired in fashionable Dutch circles. Zeuner's *oeuvre* consists mainly of town views, largely of Amsterdam, as well as Haarlem, Utrecht and Groningen. However, he also specialised in views of country houses, such as those on the Vecht and the Amstel near Amsterdam, which are generally based on engravings by his contemporaries Jan de Beyer (1703-1780) and Wiebrand Hendriks (1744-1831) as well as canal and harbour scenes (see J. Sprenkels-Ten Horn and A. Sprenkels, *Jonas Zeuner 1727-1814, Zijn wereld weerspiegeld in zilver en goud*, Abcoude/Amsterdam, 1994).



33

33
JEAN-BAPTISTE CLAUDOT, CALLED CLAUDOT DE NANCY
(BADONVILLER 1733-1805 NANCY)

A Mediterranean port with washerwomen and figures at a fountain

signed 'Claudot' (lower right, on the stone)

oil on canvas

40½ x 48½ in. (103.1 x 122.2 cm.)

£6,000–10,000

\$8,200–14,000

€6,900–11,000

PROVENANCE:

with Mallett, London.

Claudot de Nancy was a pupil of Jean Girardet (d. 1778) and André Joly (1706 - after 1781), and a close friend of Claude Joseph Vernet (1714-1789).

As attached as he was to his native Lorraine, neither Vernet nor Girardet managed to persuade him to relocate to Paris, a move which would have been fruitful to his career. His *oeuvre* reflects the taste for romantic landscapes fashionable in France in the late 18th century, enriched by antique ruins typical of Italian *vedutisti* of the 17th century.

The present composition follows the picture painted by Vernet in *circa* 1750 for the architect Soufflot, and sold Sotheby's, Monaco, 16 June 1989, lot 384 (see Ingersoll-Smouse, *Joseph Vernet*, Paris, 1926, I, p. 57, no. 271).

34
JEAN HENRY D'ARLES (ARLES 1734-1784 MARSEILLE)

A coastal landscape with fishermen pulling in their nets;
and A stormy coastal landscape with a shipwreck

the former signed and dated 'J. henry arelat. f. / 1784' (lower left); the latter signed and dated 'J. henry Arelat. / f.1784' (lower right, on the rock at the foot of the cliff)

oil on canvas, unlined

25 ¼ x 30 ½ in. (64.2 x 77.5 cm.)

£20,000–40,000

a pair (2)

\$28,000–54,000

€23,000–45,000

PROVENANCE:

with Maurice Ségoura, from whom acquired in 1987 by, M. Ghislain Prouvost, Chateau du Vert-Bois; his sale, Sotheby's, Paris, 9 December 2005, lot 88.

One of the most talented disciples of Claude Joseph Vernet (1714-1789), Henry d'Arles owed his sobriquet to his native town of Arles. He became a pupil of Vernet in 1754, and subsequently undertook a two-year stay in Rome funded by his patron Jean-Baptiste Rey. On his return to the south of France, he won the *Prix de Peinture* at the Marseille Academy, and was later appointed Professor at the Academy of Toulouse in 1776.

His precise rendering of light is clearly demonstrated in this fine pair of views, each reflecting his extensive and dedicated studies from nature. Evidently inspired by his master's style, the pictures date from the very end of his career, executed in 1784, the year of his death.





35

AFTER GIOVANNI ANTONIO CANAL, IL CANALETTO

The Grand Canal from Santa Maria della Carita', looking towards the Bacino di San Marco

oil on canvas
28½ x 44½ in. (72.4 x 113.3 cm.)

£7,000–10,000

\$9,500–14,000
€8,000–11,000

PROVENANCE:

By repute, formerly in the Ponsonby-Fane collection at Brympton d'Evercy, Somerset, for at least a century.
Anonymous sale; Lawrence's, Crewkerne, 8 July 2011, lot 1448.

This composition is based on the picture of *circa* 1727–28, in Windsor Castle (inv. no. 400523).

Christopher Hussey described Brympton d'Evercy as 'The most incomparable house in Britain, the one which created the greatest impression and summarises so exquisitely English country life qualities' (*Country Life*, May 1927). Originally dating from 1220, the house underwent a series of expansions by the D'Evercy and Sydenham families culminating in the late 17th-century South Wing, with its baroque State apartments; this addition brought the manor house to a new level of grandeur. The house

and estate were sold at auction in 1731, in large part due to the extravagant lifestyle of its then owner Sir Philip Sydenham, whereupon it was purchased by Francis Fane, barrister and MP, for a price of £15,492.10s. Francis Fane bequeathed the house to his brother Thomas, 8th Earl of Westmorland; Brympton d'Evercy descended in the family for the next 200 years, although sadly the archival records have been destroyed. Two of Brympton d'Evercy's most colourful owners - Jane Saunders (d. 1857), the eccentric second wife to the 10th Earl of Westmorland, and her daughter Lady Georgiana Fane (d. 1874), known for her famed liaison with the Duke of Wellington - were responsible for adding to its collections of furniture and art. The contents of the house were sold in a five-day auction conducted by R. B. Taylor & Sons and John D. Wood & Co., 26 November–1 December 1956. Many significant paintings and furniture were dispersed in this sale.



36

EDWARD PRITCHETT (FL. 1828-1864)

The Bacino, Venice, looking towards the Grand Canal

signed 'E Pritchett' (lower right)

oil on canvas

28 x 42 in. (71 x 106.7 cm.)

£30,000–50,000

\$41,000–68,000

€35,000–57,000

PROVENANCE:

with Richard Green, London, 1972.

Anonymous sale; Sotheby's, Belgravia, 26 June 1976, lot 104.

Anonymous sale; Christie's, London, 4 November 1999, lot 83.

with Fine Art of Oakham, Rutland.

Anonymous sale; Christie's, South Kensington, 16 March 2011, lot 35.

EXHIBITED:

London, Richard Green, *Vistas of the Nineteenth Century*, 1997, no. 23.



37
ROMAN SCHOOL, 18TH CENTURY

Saint Peter's Square, Rome

oil on canvas
 46 x 79 in. (116.8 x 200.7 cm.)

£15,000–25,000

\$21,000–34,000
 €18,000–28,000

PROVENANCE:

Leonarda Catharina Louisa de Meijere (1870-1929), and by descent to her son Cornelius Dresselhuys (1892-1977) and his wife Edith Dresselhuys (*née* Merandon du Plessis; later Lady Kemsley; d. 1976; for a portrait of her see lot 110) and by descent to their daughter Ghislaine Alexander (*née* Dresselhuys), later Lady Ashcombe and later Lady Foley (1922-2000).

38
CAMILLO DE VITO (ACTIVE 19TH CENTURY)

Eruption of Vesuvius, 1832

signed and dated 'Camillo de Vito p./ ERUZ. DEL 1832.'
 bodycolour, on a feigned mount
 28½ x 19½ in. (72.3 x 49.8 cm.)

£3,000–5,000

\$4,100–6,800
 €3,500–5,700



39

39
ATTRIBUTED TO MICHELANGELO MAESTRI (D. 1812, ROME)

An allegorical figure riding a centaur, his hands tied up; An allegorical figure riding a centaress; and Two allegorical figures holding garlands

bodycolour
 11½ x 16 in. (30.3 x 40.4 cm.) (i and ii),
 11½ x 11½ (23.3 x 23.3 cm.) (iii) (3)
 £2,000–3,000 \$2,800–4,100
 €2,300–3,400

Michelangelo Maestri is mainly known for the bodycolours that he based on the then only recently discovered wall frescoes in Pompeii. The drawings, which are often over etched outlines, became very popular amongst travellers on their Grand Tour. Aside from Roman frescoes, the artist also drew inspiration from Renaissance artists such as Giulio Romano (circa 1499-1546) and Raphael Sanzio da Urbino (1483-1520). Maestri's inscriptions on some of *The Hours of the Day or Night*, allude that he based them on works by Raphael; however the originals are no longer known. A set of *The Hours of the Day or Night* (12), attributed to Maestri, was sold at Christie's, London, 23 November 2015, lot 325 (£35,000).



40
CIRCLE OF MICHELANGELO MAESTRI (D. 1812, ROME)

An allegorical figure riding a centaur, his hands tied up; An allegorical figure riding a centaress; A female figure feeding a mythological creature; and A mythological couple with draperies

bodycolour
 11½ x 14½ (28.3 x 36.9 cm.) (4)
 £2,000–3,000 \$2,800–4,100
 €2,300–3,400



40





41

**A GROUP OF NINE HAND-COLOURED ENGRAVINGS FROM
ETRUSCAN, GREEK AND ROMAN ANTIQUITIES IN THE
COLLECTION OF SIR WILLIAM HAMILTON**

19TH CENTURY, AFTER PIERRE FRANÇOIS HUGUES, CALLED
D'HANCARVILLE, PRINTED BY FRANCOIS MORELLI, NAPLES

Of various sizes, in later parcel-gilt and ebonised frames

Largest: 13 x 21¼ in. (33 x 54 cm.)

(9)

£4,000–6,000

\$5,500–8,100

€4,600–6,800

PROVENANCE:

The Collection of Patricia Kluge; sold Sotheby's, New York, 8-9 June 2010,
lot 349.

The first edition of Pierre-François Hugues', called d'Hancarville (1719-1805), *Collection of Etruscan, Greek and Roman Antiquities from the Cabinet of the Hon. William Hamilton* was published in 1766-67. Hamilton assembled his collection of ancient vases after his appointment to the court of Naples in 1764. The collection was sold to the British Museum in 1772, but before it was shipped to England all the objects were listed, drawn and described to be published in d'Hancarville's four volumes. The hand-coloured engraved plates had a significant impact on neo-classical design and taste, including influencing Josiah Wedgwood.



42

A PAIR OF PARIS (EDOUARD HONORE) PORCELAIN VASES
 CIRCA 1820-25, IRON-RED STENCILLED FACTORY MARKS

Each painted with a frieze of Etruscan-inspired figures in iron-red and black, the neck with interlinked anthemion and scroll ornament, the gilt-scroll handles with Bacchic mask terminals
 23 in. (58.4 cm.) high

(2)

£15,000–25,000

\$21,000–34,000

€18,000–28,000

Edouard Honoré (d. 1855) followed his father into the porcelain business, heading one of the major porcelain manufactories in Paris in the 19th century. In 1816 he formed a partnership with Pierre-Louis Dagoty and after this came to an end in 1820, he continued independently with a saleroom at Boulevard Poissonnière and a factory at Champroux, Allier. Honoré was known for his high quality and innovative work, and he took out several patents for the application of high-temperature coloured grounds and for the development of lithographic techniques. By 1846, Honoré was among the leading producers of French tableware and much of his factory's production was specifically designed for the American market. The design for the form of the present pair of vases dates from the period of collaboration between Dagoty and Honoré and illustrates the early 19th century rediscovery of Greek culture and the fascination with shapes and decoration inspired by antiquity. A pair of vases of the same form are illustrated by Régine de Plinval de Guillebon, *Dagoty à Paris*, Paris, 2006, p. 77, cat no. 57. A further identical pair was with Steinitz, Paris (*exhibition catalogue*, Paris, 2006, p. 436).





43
A PAIR OF PARIS PORCELAIN GOLD-GROUND
TWO-HANDLED VASES

CIRCA 1810, PROBABLY LEMAIRE, CARON ET LEFEBVRE,
 RUE AMELOT

Finely chased on each side with a classical scene related to Love against a burnished gold ground, each below a medallion title, 'Le Raccodement', 'L'Amour et Psyché', 'La Brouille' and 'Le Plaisir liant les ailes de l'amour' above a white beaded border to the shoulder, the biscuit porcelain handles modelled as winged classical female herms, on square black marble bases
 17½ in. (44.9 cm.) high

(2)

£7,000–10,000

\$9,500–14,000

€8,000–11,000

PROVENANCE:

Anonymous sale; Christie's, New York, 18 May 2006, lot 583.

The attribution to the factory operated on the rue Amelot in Paris by Jacques Lefebvre is based on a comparison of shape and decoration with both marked and unmarked examples so attributed. See Régine de Plinval de Guillebon, *Faïence et Porcelaine de Paris XVIIIe-XIXe Siècles*, Paris, 1995, pp. 328–329, no. 313 for a pair of vases on square black marble bases, and also chased with decoration and cartouches enclosing the titles of the scenes on the present example; see also p. 384, no. 371 for a tea fountain similarly decorated with glazed beading and with similar *cisé* decoration on the gold ground. A pair of vases of the same form, painted with portraits, were sold by Christies in New York, 26 October 2001, lot 381.



44

TWO SEVRES WHITE BISCUIT PORCELAIN MODELS OF LIONS SUPPORTING BASKETS (CORBEILLE 'LION')

THE BISCUIT PORCELAIN CIRCA 1843-45, ONE LION INCISED 'MAS/AVRIL 43' THE OTHER 'MAS/OCTOBRE 45 / OCBRE.45', INCISED MARKS TO BOTH BASKETS, ONE WITH GREEN STENCILLED LP MONOGRAM MARK

Each winged lion caparisoned with a tasselled saddlecloth moulded with anthemia, supporting pierced and gilt baskets, each on a painted wood faux marble rectangular base
14. ¼ in. (36.4 cm.) high

(2)

£12,000-18,000

\$17,000-24,000

€14,000-20,000

PROVENANCE:

Anonymous sale; New Orleans Auction, 1975, lot 282A.
Property of a Lady, sold; Christie's, New York, 26 November 2013, lot 355.

The present model of a pacing lion was conceived in 1817 by Alexandre-Evariste Fragonard as a pair with a lioness. It was intended to accompany Egyptian figures bearing baskets and to flank a central basket or *corbeille 'canéphore'* supported by four female figures as part of an elaborate dessert-service.

Jean-Charles-Nicholas Brachard *l'ainé* was employed at Sèvres as a sculptor and he turned Fragonard's design into a three-dimensional reality two years later. It would appear that only the lion model was put into production as no lionesses are recorded. Drawings of Fragonard's project for both and a plaster model of Brachard's original creation are retained at Sèvres.

Tamara Préaud records several examples of this model in the Sèvres sales inventories, see *The Sèvres Porcelain Manufactory, Alexandre Brongniart and the Triumph of Art and Industry, 1800-1847*, The Bard Graduate Center for Studies in the Decorative Arts, New York, 1997, p. 358, pl. 143, a, b for an illustration of two lions. The first examples of this model are recorded in the Sèvres sales inventories on 26 December 1818 and were exhibited in the Louvre on 1 January 1819. They were subsequently delivered on 2 February 1820 to Monsieur le chevalier de La Malle conseiller d'État Membre du comité du contentieux. A further single example was sent to the saleroom on 1 July 1820 and was subsequently delivered to M. Destouches, 'préfet' on 2 June 1820; the next two examples reached the sales inventories on 30 May 1823 and were delivered to the Garde-Meuble on 10 June 1824. Further recorded saleroom entries are dated 1845 and 1849. The price of the earliest example was 290 francs with little subsequent variation.

Examples of this model which have appeared at auction include the single example sold twice by Sotheby's, once in London on 23 June 1992, lot 201 and again in New York on 22 October 1995, lot 331. A pair illustrated by Préaud (*ibid.*, p. 358, nos. 143 a & b) were subsequently sold at Christie's in New York on 19 October 2007, lot 364. A further pair were sold by Christie's, London, 25-26 November 2014, lot 86. A single example is retained in the Ministry of Foreign Affairs in Paris and is illustrated by Tamara Préaud and Marcelle Brunet, *Sèvres des origines à nos jours*, Fribourg, 1978, p. 291, no. 354.



■ 45

**A PAIR OF EMPIRE ORMOLU AND PATINATED-BRONZE
FIVE-LIGHT CANDELABRA**

ATTRIBUTED TO CLAUDE GALLE OR PIERRE-FRANCOIS FEUCHERE,
EARLY 19TH CENTURY

Each with a classical maiden holding aloft a four-light acanthus and
anthemion torch in one hand, and a single conforming torch in the other, on a
circular base decorated with dancing maidens, above winged recumbent lions
and a concave-sided tripartite plinth

43 in. (109 cm.) high

(2)

£20,000–30,000

\$28,000–41,000

€23,000–34,000

PROVENANCE:

Anonymous sale; Christie's, London, 5 July 2001, lot 236.

Two pairs of candelabra of this model, but with eight branches were supplied
by Claude Galle (d. 1815) in 1807 for the Salon D'Imperatrice, Château de
Fontainebleau. In the 1808 inventory they are described as '*Deux paires à
figures bronzes sur colonne et socle triangulaire portant 8 lumière à 2000,
4000*' (J.-P. Samoyault, *Pendules et Bronzes D'ameublement entrés sous le
Premier Empire*, Paris, 1989, p. 157, fig. 134). A further pair was delivered by
Pierre-François Feuchère to the Chateau de Compiègne (H. Ottomeyer & P.
Pröschel, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 334, fig. 5.2.16).





■ 46

**AN EMPIRE ORMOLU AND PATINATED-BRONZE
THREE-LIGHT CHANDELIER**

EARLY 19TH CENTURY

The circular dish with berried boss and mounted with displayed eagles within laurel wreathes alternating torches, with bull's head branches between classical priestess busts above knives and a bull's foreleg, suspended from palmettes issuing three bars hung from eagles with entwined tails, fitted for electricity

31½ in. (80 cm.) high; 12½ in. (33 cm.) diameter

£30,000–50,000

\$41,000–68,000

€35,000–57,000

PROVENANCE:

The Collection of Madame Nelia Barletta de Cates; sold Christie's, Paris, 18 March 2003, lot 266.

This beautiful chandelier, cast and applied with bull's heads, eagles and maidens, is representative of Jupiter, King of the Gods of Olympus, for whom the bull and eagle are sacred animals. A similar chandelier was sold from the Collection of M. Hubert Givenchy; Christie's, Monaco, 4 December 1993, lot 35.





47

**A CHARLES X 'PALAIS ROYAL' ORMOLU AND MOTHER-OF-PEARL CASKET
CIRCA 1830**

In the form of a dressing-table, the swing mirror above a hinged top, the fall-front mounted with a *verre eglomisé* panel centred by a shield with an oval view of a coastal cottage, on paw feet, the interior lined with pink silk, with two handwritten notes 'This pretty toy was given to Georgina when she was ten years old by the Princess, Mary, Duchess of Gloucester, who had requested to see her' and 'Bought from Charlton, April 1855'

9½ in. (24.5 cm.) high; 6½ in. (15.5 cm.) wide;
3½ in. (8 cm.) deep

£2,000–3,000

\$2,800–4,100
€2,300–3,400

PROVENANCE:

By repute, originally the property of Princess Mary, Duchess of Gloucester (1776–1857), by whom given to 'Georgina'. (According to hand-written note) purchased from Charlton Park, Cheltenham, April 1855.

Lord and Lady Allerton, Thorp Arch, Boston Spa, Weatherby, Yorkshire, via the marriage of Lord Allerton, George William Jackson, 3rd Baron to Christine Joyce Hatfield in 1926 via the Hatfield family line and thence by descent until sold Bonhams, London, 10 December 2013, lot 288.

Princess Mary, Duchess of Gloucester and Edinburgh (1776–1857) was the eleventh child and fourth daughter of King George III. She married her cousin, Prince William Frederick, Duke of Gloucester and Edinburgh when both were 40; they had no children. At 81 years, she was the eldest and last surviving of the fifteen children of George III and lived through the reigns of four family members - her father, two of her brothers, and her niece Queen Victoria. She was also the only one of George III's children to be photographed.

One of the handwritten notes suggests that this object was most likely purchased from Charlton Park in Cheltenham and that 'Georgina' possibly lived or had connections with that house. Although as yet there is no definite evidence that a Georgina lived at Charlton Park, however the fact that Princess Mary had connections with Cheltenham via her father George III, who regularly came to take the waters with his family in the late 18th century, and also later with the Duke of Gloucester whom she married in 1819 (the year that they also visited the town to inaugurate the Gold Cup) should not be overlooked.



■ 48

**A PAIR OF FRENCH ORMOLU AND TOLE PEINTE
THREE-LIGHT LAMPES BOULLOTTE
19TH CENTURY AND LATER**

Each adjustable shade painted with foliage, surmounted by a foliate ring, with scrolling branches on a foliate support and paw feet, on a concave-sided tripartite plinth, later fitted for electricity, the shades, rings and stems replaced

27½ in. (70 cm.) high

(2)

£3,000–5,000

\$4,100–6,800
€3,500–5,700

PROVENANCE:

Anonymous sale; Christie's, London, 16 November 2000, lot 59.



■ 49

A PAIR OF RESTAURATION ORMOLU, PATINATED-BRONZE AND SIENA MARBLE EIGHT-LIGHT CANDELABRA

CIRCA 1820-30

Each with a palm-frond cast baluster torchère issuing eight fruiting and flowering scrolled branches, one with a figure of Diana, the other Apollo, on a rectangular base mounted with three laurel wreaths

41 in. (104 cm.) high; 15 in. (38 cm.) wide; 9 in. (23 cm.) deep (2)

£25,000–40,000

\$34,000–54,000

€29,000–45,000

PROVENANCE:

Formerly in the collection of Gianni Versace.

Anonymous sale; Sotheby's, London, 7 December 2005, lot 264.



■ 50

A PAIR OF NORTH EUROPEAN GILTWOOD MARTIAL TROPHY MIRRORS

19TH CENTURY

Each with a pelta-shaped plate with a carved eagle head at either end, the trophy backplates formed of drapery, ribbons, palm fronds, fasces and arrows, re-gilt

48¾ x 27½ in. (124 x 69.5 cm.)

(2)

£15,000-25,000

\$21,000-34,000

€18,000-28,000

PROVENANCE:

Ancienne Collection d'Héli de Talleyrand Duc de Talleyrand; sold Christie's, Paris, 26 November 2005, lot 212.

LITERATURE:

S. Roche, G. Courage, P. Devinoy, *Miroirs*, Fribourg, 1985, p. 63, fig. 90.

These mirrors are inspired by a watercolour produced by the studio of Giuseppe Maggiolini (1738-1814) and preserved at Castello Sforzesco in Milan (B94-154). Amongst the works of art in the collection in Milan, one can see the influence of the designer Giacondo Albertolli (1742-1839), who published his models in 1782 and 1787 in *Ornamenti diversi e Alcune decorazioni di nobili sale*.



■ 51

**A PAIR OF LOUIS XVI GILTWOOD MARTIAL TROPHY
FIVE-BRANCH WALL-LIGHTS**

LATE 18TH CENTURY,
IN THE MANNER OF JEAN-CHARLES DELAFOSSE

Each issuing five arms carved with oak leaves and acorns, with oak leaf
pendants, re-gilt, the wooden nozzles replaced

55 in. (140 cm.) high; 27½ in. (70 cm.) wide; 12¾ in. (32.5 cm.) deep (2)

£15,000–25,000

\$21,000–34,000

€18,000–28,000

PROVENANCE:

The Wildenstein Collection; sold Christie's, London, 14-15 December 2005,
lot 319.



52



52

A PAIR OF RESTAURATION GILT-METAL AND SCARLET TOLE PEINTE WALL-LIGHTS
BY RABY, PARIS,
SECOND QUARTER 19TH CENTURY

Each with Roman soldier monopodium backplate, issuing a single branch oil lamp with later detachable shade, with glass well below, now fitted for electricity, one stamped 'RABY NO 45' and 'NO 45' again, the other 'RABY NO 47' and 'NO 44'
20½ in. (51 cm.) high (2)

£5,000–8,000

\$6,800–11,000
€5,700–9,100

These Egyptian herm wall-lights in the antique manner are closely related to a design from the workshops of Deharme, now in the Bibliothèque Marmottan, Paris (N. de Reynies, *Le Mobilier Domestique*, Paris, 1987, vol. II, p. 731, fig. 2712). Closely related pairs were sold anonymously at Sotheby's, Monaco, 16 June 1990, lot 896 and 30 November 1986, lot 919, and another almost identical pair from an important private collection was offered Christie's, London, 15 June 1995, lot 54.

The *Annuaire Général du Commerce et de l'industrie ou Almanach des 500,000 adresses 1847* lists Leclerc-Raby et fils Yvroix-Raby as makers of 'Faïence, porcelaine, cristaux, verrerie et tôles vernies'.

53 No Lot



54



54

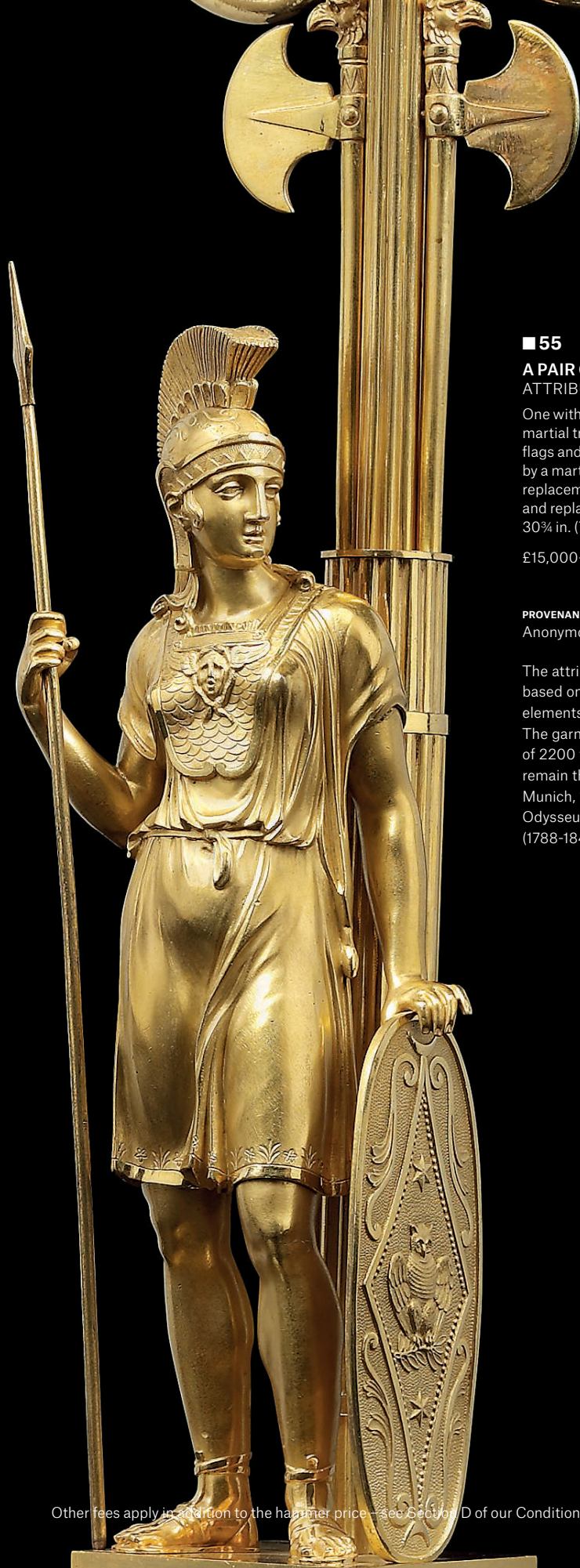
A PAIR OF RED AND GILT-PAINTED TOLE HELMET-SHAPED WALL LANTERNS
20TH CENTURY

Fitted for electricity
13¼ in. (33.5 cm.) high; 5½ in. (14 cm.) wide;
4¾ in. (11 cm.) deep (2)

£1,500–2,500

\$2,100–3,400
€1,800–2,800





■ 55

A PAIR OF RESTAURATION ORMOLU FIVE-LIGHT CANDELABRA
ATTRIBUTED TO GERARD-JEAN GALLE, CIRCA 1820

One with an armour-clad figure of Mars, the other Minerva, each against a martial trophy of spears and axes, the fasces stem surmounted by crossed flags and issuing four trumpet branches, on a stepped square plinth centred by a martial trophy, drilled for electricity with consequential minor replacements to central stem, Minerva with a replaced plume to her helmet and replaced spear
30¾ in. (78 cm.) high

(2)

£15,000–25,000

\$21,000–34,000

€18,000–28,000

PROVENANCE:

Anonymous sale; Christie's, New York, 22 May 2002, lot 496.

The attribution of these striking martial candelabra to Gérard-Jean Galle is based on their close comparison to a pair of candelabra forming the flanking elements of a clock garniture that was signed 'Galle / rue Vivienne nr. 9'. The garniture was ordered in Paris in 1820 for the King of Sweden, at a cost of 2200 francs. Delivered by 1823 to the Royal Palace in Stockholm, they remain there to this day (H. Ottomeyer, P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, p. 396, fig. 5.18.9; the figures erroneously identified as Odysseus and Telemachus; Minerva missing her shield). Gérard-Jean Galle (1788-1846) was the son of the *bronzier* Claude Galle (1759-1815).





56



56

**A PAIR OF BRUSSELS PORCELAIN
TWO-HANDLED VASES**

CIRCA 1810, ONE SIGNED ON THE BASE 'J A NEELES'

Each painted with rustic figures in sepia landscapes, between twin Egyptian bust handles, on a gilt square base
15¼ in. (39 cm.) high (2)

£4,000–6,000

\$5,500–8,100

€4,600–6,800

See Jean Lemaire, *Faïence et Porcelaine de Bruxelles*, Brussels, 2003, p. 114, where it is suggested that while qualified as a porcelain painter, Joseph-Antoine Neeles (1764-1822) was first and foremost a porcelain dealer with a saleroom in Brussels.

57

**A PAIR OF PARIS (JACOB PETIT) PORCELAIN
SCENT-BOTTLES AND STOPPERS**

MID-19TH CENTURY

Modelled as a Sultan and Sultana, each wearing colourful costume, standing beside an incense burner and cover
13¾ in. (34.9 cm.) high (2)

£1,500–2,500

\$2,100–3,400

€1,800–2,800

58

**TWO PARIS (JACOB PETIT) PORCELAIN
SCENT-BOTTLES AND STOPPERS**

MID-19TH CENTURY, BLUE 'J.P.' MARKS

Modelled as a man and a woman each wearing Eastern dress and standing beside an urn and cover
12 in. (30.5 cm.) high (2)

£1,500–2,500

\$2,100–3,400

€1,800–2,800



57



58





59

A SET OF FOUR PORTUGUESE REVERSE-GLASS PAINTINGS

LATE 19TH CENTURY

Depicting the four continents, each backed with loose headed paper inscribed
'FABRICA DE VELLAS DE CERA / 142 Rua de Santa Martha 142 / a Antonio
Nogueira de Souza'

9¼ x 11¼ in. (23.5 x 30 cm.); excluding frames

(4)

£4,000–6,000

\$5,500–8,100

€4,600–6,800



60

**A PAIR OF EMPIRE ORMOLU AND PATINATED-BRONZE
FIGURAL TWO-LIGHT CANDELABRA**
EARLY 19TH CENTURY AND LATER

Each in the form of an African boy wearing tasselled skirt, on a cylindrical pedestal and base with milled bands, on later lion's paw feet, the nozzles and drip-pans re-gilt and probably original, the three nozzle liners later and one lacking
18¾ in. (47.5 cm.) high

£6,000–10,000

(2)

\$8,200–14,000
€6,900–11,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 10 December 2003, lot 194.

The design for these candelabra, with youthful African hunters, was popularised by publications such as Bernardin de Saint-Pierre's romantic novel *Paul et Virginie*, 1787. They relate to a caryatic clock pattern, celebrating the continent of Africa, invented in 1799 by the Parisian clock-maker Jean-Simon de Verberie of the Boulevard de Temple (De Verberie's *Cahier des dessiens des Pendules* is preserved in the Cabinet des Estampes at the Bibliothèque Nationale, Paris). A pair of identical candelabra forming a clock garniture is illustrated in J. Bourne & V. Brett, *Lighting in the Domestic Interior*, London, 1991, p. 158, fig. 536. Other pairs of candelabra, with minor variations in the milling of the plinths and with slightly scrolled torches, were sold at Christie's, London, 13 December 2001, lot 560 (£23,500 inc.) and Christie's, Amsterdam, 27 September 2001, lot 700 (€23,500 inc.).



61

**A DIRECTOIRE ORMOLU AND PATINATED-BRONZE STRIKING
MANTEL CLOCK**

CIRCA 1790

The spreading rectangular case cast with putti, surmounted by a Native American hunter in a canoe mounted with lion's masks, the enamel dial signed *Alexandre A Paris*, the twin barrel movement with silk suspension and count wheel strike on bell

21½ in. (54.5 cm.) high; 16½ in. (42 cm.) wide; 5½ in. (14 cm.) deep

£12,000–18,000

\$17,000–24,000

€14,000–20,000

PROVENANCE:

Anonymous sale; Christie's, Paris, 17 November 2011, lot 274.

The Parisian clock-maker Jean-Simon De Verberie of the Boulevard du Temple produced a number of designs on the theme of *Le bon Sauvage* (De Verberie's, *Cahier des desseins des Pendules*, is preserved in the Cabinet des Estampes at the Bibliothèque Nationale, Paris). De Verberie also acted as a *marchand-mercier*, was by 1800 established at rue Barbet in Paris; four years later he was at Boulevard du Temple and from 1812 until 1824 his business *Deverberie & Compagnie* was based at rue des Fosse du Temple.

See Tardy, *French Clocks The World Over Part II: From Louis XVI style to Louis XVIII-Charles X period*, Paris, 1981, P. 244, for a similar ormolu model formerly in the Gélis Collection. An ormolu and patinated-bronze example with dial by Dubuisson, from the Musée François Duesberg, Mons is illustrated in *Musées Royaux d'Art et d'Histoire, Pendules 'au bon Sauvage'*, exhibition catalogue, Bruxelles, 1993, pp. 18-19.



■ 62

**A REGENCE ORMOLU-MOUNTED AND BRASS-INLAID
EBONISED REGULATEUR**

FRANÇOIS DUBOIS, PARIS, MID-18TH CENTURY, THE MOVEMENT
ALTERED, PARTIALLY RE-MOUNTED

The waisted case surmounted by an associated later Neptune cresting, with glazed aperture to the lower section, the shaped hood with 13 in. painted re-enamelled dial, with concentric calendar and seconds ring, signed *François Dubois à Paris*, the altered rope and weight driven movement with pinwheel escapement, the backplate further signed, restorations
93½ in. (237.5 cm.) high; 20 in. (51 cm.) wide; 11¼ in. (28.5 cm.) deep

£2,500–4,000

\$3,400–5,400

€2,900–4,500

PROVENANCE:

The Dukes of Leinster, Carton House, Co. Kildare, Ireland.
Sold by the Trustees of the Leinster Will Trust; Cheffins, Cambridge,
19 September 2013, lot 822.

François Dubois (b. 1732 – d. post 1772) was *Compagnon* for ten years at, successively, Julien Le Roy, Pierre II Le Roy, François Béliard and Voisin fils. Received 17 September 1764 by decree exempting him for lack of apprenticeship.

Carton House, County Kildare, Ireland was the ancestral seat of the Earls of Kildare and Dukes of Leinster. It is considered to be the finest Irish example of Georgian-created parkland landscape. The current house was built in 1739 by architect Richard Cassels for 19th Earl of Kildare. The decoration was influenced heavily by Lady Emily, wife of James Fitzgerald, 20th Earl of Kildare, who created the Chinese Room and the Shell Cottage. Further remodelling took place in the 19th century under the 3rd Duke of Leinster. It remained in the family until the 1920s.



William van der Hagen (active c. 1720-1745), *An extensive view of Carton House, Co. Kildare* © Christie's Images



63

**A PAIR OF JAPANESE EXPORT
BLACK AND GILT LACQUER OVAL
PORTRAIT PLAQUES**

EDO PERIOD, LATE 18TH CENTURY

Depicting Frideric III, inscribed to the reverse 'd'Au-triche / Commence regner le 1er Janvier 1440. / Mort le 19 Aoust 1493', and Francois Michel le Tellier, inscribed to the reverse 'Marquis de Louvois Ministre et Secretaire d'Etat, / Né le 18 Janvier 1641, Mort le 16 Juillet 1691', in modern giltwood frames with crimson linen mounts

4¼ x 3¾ in. (12 x 9.2 cm.), excluding mount and frame (2)

£3,000–5,000 \$4,100–6,800
€3,500–5,700

Frederick III (21 September 1415 – 19 August 1493), was Holy Roman Emperor from 1452 until his death, the first emperor of the House of Habsburg. From 1440 he was elected and crowned King of Germany (as Frederick IV) and it this date to which the inscription on the reverse of the plaque refers, despite giving his Imperial title.

François-Michel Le Tellier, Marquis de Louvois (18 January 1641 – 16 July 1691) was the French Secretary of State for War for a significant part of the reign of Louis XIV.



64

**A PAIR OF LOUIS XVI ORMOLU AND
PATINATED-BRONZE CANDLESTICKS**

LATE 18TH/FIRST HALF 19TH CENTURY

Each modelled with a kneeling male supporting a stop-fluted urn on his back, on a stiff-leaf cast circular base

6 in. (15 cm.) high (2)

£4,000–6,000 \$5,500–8,100
€4,600–6,800

PROVENANCE:

Almost certainly the pair sold anonymously, Christie's, London, 11 December 2003, lot 83.

Designed in the Louis XVI 'antique' or Roman manner, these sculptural candlesticks share much in common with the documented *oeuvre* of the Roman workshops of Giuseppe and Luigi Valadier (d. 1785). Although the model has so far remained untraced, it is interesting to note that a pair of ormolu-mounted biscuit candlesticks of this exact model, possibly acquired in Paris in the late 18th century, was sold by the Princes von Thurn und Taxis, Schloss Regensburg, Sotheby's house sale, 12-15 May 1993, lot 445. A related pair, but with marble bases, was sold Christie's London, 11 June 1998, lot 5 (£17,250). A pair of the same model is in the Musée Nissim de Camondo, Paris.





65

**A CHINESE CARVED MOTHER-OF-PEARL RECTANGULAR
TEA CADDY**
19TH CENTURY

Carved and pierced with large floral blooms, birds and foliate scrolls,
with paw feet and carrying-handles
6½ x 11 x 6½ in. (16.5 x 28 x 16.5 cm.)

£1,200–1,800

\$1,700–2,400
€1,400–2,000

66

**A CHINESE CARVED MOTHER-OF-PEARL RECTANGULAR
TEA CADDY**
19TH CENTURY

Carved and pierced with large floral blooms, birds and foliate scrolls,
with pierced bracket feet and carrying-handles
6¾ x 10 x 6 in. (17 x 25.5 x 15 cm.)

£1,200–1,800

\$1,700–2,400
€1,400–2,000





Daylesford House, courtesy of Kenneth Neame

~ 67

AN AUSTRIAN IVORY AND 'JEWEL'-MOUNTED MODEL OF AN ELEPHANT HOWDAH

SECOND HALF 19TH CENTURY, PROBABLY VIENNA

Modelled standing carrying a lady seated on an elaborate howdah with rider holding a parasol and two attendants, standing on a naturalistic ground, applied with gemstones including garnets, emeralds, sapphires and a rose-cut diamond, and paste stones, minor losses and repairs; together with a later parcel-gilt and white-painted stand, commissioned by Lord Rothermere from Mallett in the 1960s

17½ in. (44.5 cm.) high; 17 in. (43 cm.) long; 7½ in. (19 cm.) deep (excluding stand)

£30,000–50,000

\$41,000–68,000
€35,000–57,000

PROVENANCE:

By tradition from the collection of Warren Hastings (1732-1818). Esmond Harmsworth, 2nd Viscount Rothermere (1898-1978), Daylesford House, Gloucestershire. Acquired by the present owner in the early 1970s.

Daylesford House, acquired by the 2nd Viscount Rothermere (1898-1978) in 1946, underwent major restoration in the early 1960s with the advice of John Fowler. Lord Rothermere wanted to restore the house to its former glory, when Warren Hastings (1732-1818), former Governor-General of Bengal, India, was responsible for Daylesford's late 18th-century transformation. Lord Rothermere had both the means and the enthusiasm to acquire paintings and works of art connected with Hastings and India, and from Hastings' own collection. This elaborate group, was purchased by Lord Rothermere on the basis of its reputed provenance – that it had been a gift from Warren Hastings to his wife, although the date of the object itself precludes this. The group stood in the Drawing Room window bay at Daylesford until the house was sold to Baron Heinrich Thyssen in the early 1970s.

During the Baroque period the expansion of trading routes to the Orient stimulated a new interest in exotic materials, chief among them ivory, which, better than any other material captured the allure and mysticism of distant lands. By the late 16th century there was established in Vienna a rich school of sculptors producing exquisitely carved ivory objects for the Kunstkammer collections of the Holy Roman Emperors. With all the mannerist brilliance of the age, these masters hewed the precious ivory into all variety of compositions. In the Kunsthistorisches Museum, Vienna, see an ivory group of Apollo and Daphne by Jakob Auer (d. 1706), which is worthy of Bernini, a statue of Emperor Leopold I on rearing horseback toppling an Ottoman warrior, and King David by Leonhard Kern (d. 1662), dressed in the armour of an ancient Roman general.

The present composition of an elephant howdah is no less ambitious but dates to two hundred years later, when the fashion for historicist ornament stimulated in Vienna a new generation of master craftsman to make curios inspired by baroque and renaissance works in precious materials such as ivory and rock crystal. Favoured by a burgeoning class of wealthy international collectors, bejewelled ivory figures were popular and although single such figures of harlequins and renaissance queens were the mainstay of production, this elephant howdah is exceptional in both its scale and the delicacy of its carving. Indicating that it was very probably a special commission, its sheer size necessitates that a huge quantity of costly ivory was devoted to its realisation. The orientalist theme – the howdah – as used to bear Maharajas through battles, hunts, and ceremonial processions, and the distinctly European looking noble lady with African and Ottoman attendants, underscores the self-assurance of the Colonialist age.



AN ANGLO-INDIAN ENGRAVED IVORY CABINET-ON-STAND
VIZAGAPATAM, CIRCA 1770-80

With engraved foliate borders throughout, the cornice inlaid with ebony to simulate dentil-moulding above a long frieze drawer engraved with a boating scene before buildings, the doors with architectural engraving and applied fluted pilasters enclosing a fitted interior with central arched cupboard with peacock engraved to the door flanked by pigeon-holes above a series of fourteen small drawers in three bays, the drawer fronts to the central bay with buildings in landscapes, the end panels engraved with stylised palm trees above further buildings, the lower part with similarly engraved frieze centred by a further drawer on bold cabriole legs joined by an X-shape stretcher, minor restorations, metalwork replaced, the door timber replaced and the veneers re-laid

55½ in. (141 cm.) high; 32½ in. (82.5 cm.) wide; 17¾ in. (45 cm.) deep

£40,000-60,000

\$55,000-81,000

€46,000-68,000

PROVENANCE:

Imported to South Africa in the early 19th century by Joseph Barry (1796-1865) and by descent to his great-great-grandson, by whom sold, Strauss & Co, Johannesburg, 21 October 2013, lot 97.

The port city of Vizagapatam on the Coromandel coast, with its large natural harbour, became one of the most important East India Company trading posts and as such its craftsmen had their pick of an array of prized materials such as teak, ebony, rosewood, padouk, ivory and sandalwood. From the late 17th century Vizagapatam was renowned for its craftsmen's skill in creating furniture, often based on Western models, decorated with richly engraved ivory veneers and inlays. This luxurious cabinet typifies the designs that evolved there in the late 18th century for high status furniture encased entirely in ivory. This was an evolution from the earlier work produced where similar floral motifs (albeit often on a larger scale) and exclusively naturalistic designs were inlaid into contrasting timbers, but this had fallen from fashion by the time this elegant, essentially neoclassical, cabinet was conceived.

The form of this cabinet-on-stand is an interesting hybrid with the principal inspiration for the cabinet coming from the upper section of English bureau-bookcases of the first half of the 18th century; the outline of the base derived from table and chair designs of a similar date. The delicacy of the engraved decoration, centred on a magnificent pair of architectural panels used here, however, is firmly rooted in the high neoclassical fashion of the later 18th century. Engraved tablets with floral 'chintz' borders portray magnificent architectural vistas, which would have struck a chord with wealthy patrons, harmonising with the taste for the formal but lighter Roman-style architecture which became popular in Britain during the reign of George III. Print sources were frequently drawn upon as inspiration for such engraved ivory work, as evidenced by the engravings from Colen Campbell's *Vitruvius Britannicus* (published from 1715) which featured alongside views from the Haarlem publication, *Her Zegeprelent Kennemerlant*, 1729, on a cabinet from the collection of J.W. Janssens, the last Dutch Governor of the Cape Colony (A. Jaffer, *Luxury Goods from India*, London, 2002, p. 80).

A closely related Vizagapatam cabinet of slightly earlier date, circa 1765, from the collection of The Victoria and Albert Museum, London, echoes the same basic form albeit with a transitional mix of engraved veneers and inlaid decoration. Interestingly it is engraved with depictions of Old Montagu House taken directly from a plate engraved by J. Green after watercolours by Samuel Wale (c. 1721-86) published in R. and J. Dodsley, *London and Its Environs Described*, 1761 (*ibid.*, pp. 72-73, no. 29). In the case of the present cabinet, however, the buildings depicted are more likely slightly fantastical approximations of Western buildings and landscapes. The stylised palm engraved to the end panels can also be seen inlaid to an earlier Vizagapatam linen press of circa 1760, sold Christie's, London, 9 December 2010, lot 40, whilst the design and form of the leg is particularly close to that used for a pair of Vizagapatam ivory veneered chair-back settees of circa 1770, purchased by King George III from the collection of Alexander Wynch (former governor of Madras), which remain in The Royal Collection (RCIN 489).

A closely related near pair of engraved ivory small bureaux-cabinets, almost certainly supplied to General Sir John Dalling, 1st Bt. (c. 1731-1798) whilst Commander-in-Chief in Madras circa 1786 was sold Christie's, London, 23 September 2005, lot 121 (£78,000).

The English *émigré* Joseph Barry (1796-1865) is recorded as a merchant and businessman in Cape Town as well as serving as an MP in The Parliament of the Cape of Good Hope. Barry was one of the founders of the town of Robertson in 1853, before being elected as the representative for Swellendam and moving to Cape Town.







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**A PAIR OF CHINESE CLOISSONNÉ ENAMEL MASSIVE
CAPARISONED ELEPHANTS**
20TH CENTURY

Each modelled standing foursquare, carrying a saddle and vase with flaming pearl finial, elaborately decorated with floral scrolls and auspicious emblems throughout, supported on a later painted plinth, the tassels possibly European embellishments

The elephants: 52¾ in. (133 cm.) high; 43 in. (109 cm.) wide;

21 in. (53.5 cm.) deep

The plinths: 31¼ in. (80 cm.) high; 37¼ in. (96 cm.) wide; 23¼ in. (59 cm.) deep
(2)

£30,000–50,000

\$41,000–68,000

€35,000–57,000





70

A PAIR OF CHINESE CLOISONNE ENAMEL CAPARISONED ELEPHANTS

19TH CENTURY

Each modelled standing foursquare with the head turned to one side, carrying a twin-handled vase on a saddle decorated with lotus scrolls
13 in. (33 cm.) high (2)

£15,000–20,000

\$21,000–27,000

€18,000–23,000

PROVENANCE:

Esmond Harmsworth, 2nd Viscount Rothermere (1898–1978), Daylesford House, Gloucestershire, in the Card Room.



71

CHINESE SCHOOL, 19TH CENTURY

Ancestor Portraits of Civil Officials and their Wives

Two scrolls, one with textile border, mounted and framed

Ink, colours and gold on paper

Paintings 63% x 37% in. (161.5 x 95.5 cm.) and 50% x 37% in. (158.5 x 93.4 cm.)

(2)

£6,000–10,000

\$8,200–14,000

€6,900–11,000



■72

CHINESE SCHOOL, 19TH CENTURY

24 Scenes from Dream of the Red Chamber

scrolls, mounted and in faux bamboo giltwood frames
ink and colours on silk

10 $\frac{3}{8}$ x 17 $\frac{3}{4}$ in. (26.5 x 45.2 cm.) including frame

(24)

£8,000–12,000

\$11,000–16,000

€9,100–14,000



This set of paintings illustrates key events from the classic 18th-century novel *Dream of the Red Chamber* (*Honglou Meng*) by Cao Xueqin (first half 18th century). This sprawling epic of vernacular fiction centred on the life of Jia Baoyu and his extended family. Baoyu's name literally translates as precious jade, as he was the reborn spirit of a numinous stone.

These paintings animate this classical tale in rich detail. They present the precious stone's rebirth in human form, allude to Baoyu's various romantic liaisons, and capture dramatic moments such as the outbreak of fire in the family mansions. Baoyu's dreams are charmingly presented in billowing clouds that expand out around domestic scenes, showing him vanquishing

aquatic demons and cavorting with heavenly goddesses. One painting includes an exquisite overview of the Jia family estate with its sumptuous gardens.

The paintings are executed in fine-line style brushwork with expertly applied colour. The blue-green tones of the landscape are an archaic device that lends the paintings a classical flavour. This stylised archaism is juxtaposed with a deft use of parallel lines and prominent diagonals to imply a recession and division of space, adapted from European systems of perspective.



73

A PAIR OF CHINESE FAMILLE ROSE 'ROCKEFELLER-PATTERN' ICE PAILS, LINERS AND COVERS

JIAQING PERIOD, CIRCA 1800

Each delicately enamelled with panels of Chinese figures at leisurely pursuits, below sepia and gilt borders reserved with vignettes
11½ in. (29 cm.) high (2)

£15,000-25,000

\$21,000-34,000

€18,000-28,000

PROVENANCE:

General Andrew John Drummond, 7th Viscount Strathallan (1758-1817), a General in the East India Company.
By descent within the Drummond family, Stobhall Castle, Scotland.
David Drummond, 17th Earl of Perth, Stobhall, from 1953;
by descent to his grandson Viscount Strathallan, by whom sold, Bonhams, Edinburgh, 2 May 2012, lot 152.

Remarkable for its fine enamelling and lavish use of gilt decoration, and for the fact that each piece depicts a different scene, this design has, since the 1970s, been known as 'Rockefeller-pattern' due to its close associations with the Rockefeller family of New York. It is also sometimes referred to as 'palace ware'. It appears that possibly only three dinner services with this pattern were ordered from China. This pair of ice-pails came undoubtedly

from the service ordered by Andrew John Drummond, which is mentioned by David S. Howard, *The Choice of the Private Trader*, London, 1994, pp. 138-9, no. 147, where he refers to Drummond's visit to Canton in the 1790s whilst he was a General in the East India Company. Another service was ordered by Charles Stirling (1771-1830) of Keir, Perthshire (see the service of this pattern sold by Colonel William Stirling of Keir at Christie's, London, 5 December 1977, lot 324, from which Nelson Rockefeller later purchased 43 pieces, subsequently sold at Sotheby's, New York, 19-22 November 1980, lots 565-582; much of the remaining Stirling service was sold at Christie's, New York, 28 April 2017, lot 18). A third service of this pattern was ordered by John Roberts (1739-1810), a Director of the British East India Company, and 88 pieces from the Roberts service was sold by David Rockefeller, a son of John D. Rockefeller, Jr., at Sotheby's, New York, 26 January 1984, lots 126-137. Illustrating yet again the fondness of Rockefeller family for the pattern is the assembled service of over 100 pieces from the Collection of Peggy and David Rockefeller, sold at Christie's, New York, 9 May 2018, lot 161.

A very similar pair of Rockefeller-pattern ice-pails, liners and covers was sold from the Collection of Monsieur et Madame Luigi Anton Laura, Sotheby's, Paris, 27 June 2001, lot 327.

Stobhall dates from the 14th century and was occupied by members of the Drummond family until recently. The Lords Drummond, elevated to the Earldom of Perth in 1605, lived there until the middle of the 18th century. They were, however, on the losing side of both Jacobite rebellions, and forfeited the earldom in 1715 and then Stobhall itself in 1745, although it remained in the family through marriage to the Earls of Ancaster. The complex of buildings which makes up Stobhall was extensively restored during the 1950s when it passed back into the hands of David, 17th Earl of Perth, the title having been reinstated in the 19th century. The castle and its collection was sold by Viscount Strathallan in 2012.





74

A CHINESE FAMILLE ROSE MASSIVE PUNCH BOWL

JIAQING PERIOD (1796-1820)

Finely enamelled and gilt with shaped panels of figures at leisurely pursuits, divided by small vignettes, reserved on a gilt cell-pattern ground, the centre of the interior with a further figural panel, below a wide bird, butterfly, flowers and foliage band, and a gilt and blue key-fret band below the rim
21½ in. (55 cm.) diameter

£15,000-25,000

\$21,000-34,000

€18,000-28,000

PROVENANCE:

The Collection of Lieutenant-General John Campbell, 1st Marquess of Breadalbane, FRS (1762-1834), Taymouth Castle (recorded in the Christie, Manson and Woods 1880 inventory of Taymouth Castle, located in the Tapestry Sitting Room, no. 369).

This massive unusual and impressive punch bowl illustrates very successfully the transition between the 'Mandarin-pattern' style of the late 18th century with its figural panels, and the typical Cantonese style adopted from the first decade of the 19th century and throughout the century.

Lieutenant-General John Campbell (1762-1834) inherited at the age of 19 from a distant cousin who died without issue. He became 4th Earl of Breadalbane and Holland in the peerage of Scotland and quickly got to work on remodelling the 16th-century Balloch Castle before demolishing it and replacing it with the palatial Taymouth Castle. He was elected a fellow of The Royal Society in 1784 and also raised three battalions of the Breadalbane Fencibles from 1793, totalling in excess of 2000 men, largely from his own estates. In 1814 he became a Lieutenant-General and in 1831, just three years before his death, he was honoured by being elevated to the peerage of the United Kingdom as Earl of Ormelie and Marquess of Breadalbane.





■ 75

AN IMPORTANT PAIR OF CHINESE IRON-RED AND GILT-DECORATED 'SOLDIER' VASES AND COVERS

THE VASES QIANLONG PERIOD (1736-1795),
THE COVERS PROBABLY SAMSON 19TH CENTURY

Each finely enamelled and gilt with two phoenix on a terrace beside tree peony, magnolia and rocks, below a delicate lace-like design of *ruyi* heads, lotus petals and foliate scrolls, with similarly decorated later domed covers surmounted by seated Buddhist lion finials, minor variations to the gilding, each supported on a later carved giltwood pedestal

53 in. (134.5 cm.) high, without stands (2)

£120,000–180,000

\$170,000–240,000

€140,000–200,000

Referred to as 'soldier' or 'dragoon' vases ("*Dragonervasen*"), this pair of massive-scale 'soldier' vases were among the most challenging and the most important output of the famous Jingdezhen kilns of 18th century China. The

name came after the story of Frederick Augustus I (1670-1733), Elector of Saxony, King of Poland, avid collector of Asian porcelain and a founder of the Meissen factory, trading 600 fully-equipped dragoons for 151 pieces of Asian porcelain, including 18 massive blue and white vases. A magnificent single soldier vase, also decorated in subtle tones of iron-red and gilt, was in the collection of Marjorie Merriweather Post at her palatial Palm Beach estate, Mar-a-Lago. Once featured in the lavish, double-height, Venetian-style drawing room created by Joseph Urban for Mrs. Post, the vase was sold at Christie's New York, 30 March 1995, lot 23, and again 23 January 2001, lot 58 (\$82,250). A very closely-related pair of vases, retaining their original covers, were formerly in the collection of Esmond Bradley Martin at Knole, his house on Long Island, sold Christie's, Paris, 28 November 2017, lot 704 (€235,500).





76

76

A CHINESE EXPORT REVERSE-PAINTED MIRROR
EARLY 19TH CENTURY

Depicting the Daoist immortals He Xiangu and Li Tieguai, in a black and gilt-lacquered frame
20 x 16 in. (51 x 40.5 cm.), overall

£3,000–5,000

\$4,100–6,800
€3,500–5,700

77

A CHINESE EXPORT REVERSE-GLASS PAINTING
FIRST HALF 19TH CENTURY

Depicting an elegant couple, within a black and gilt-lacquered moulded frame, with paper label inscribed '9445'
18½ x 14¼ in. (47 x 36 cm.), overall

£3,000–5,000

\$4,100–6,800
€3,500–5,700

PROVENANCE:

Anonymous sale (An Italian Private Collection); Christie's, London, 16 April 2014, lot 142 (part).

78

A CHINESE EXPORT REVERSE-GLASS PAINTING
EARLY 19TH CENTURY

Depicting a mother with a bound foot and child, within a black and gilt-lacquered moulded frame, with paper labels '696' and '16 B Bed', with further partial labels
18¾ x 15½ in. (47.5 x 39.5 cm.), overall

£3,000–5,000

\$4,100–6,800
€3,500–5,700

PROVENANCE:

Anonymous sale (An Italian Private Collection); Christie's, London, 16 April 2014, lot 142 (part).



77



78

79

**A PAIR OF CANTONESE FAMILLE ROSE
TWIN-HANDLED VASES**

19TH CENTURY

Each decorated with panels of figural scenes,
surrounded by birds, butterflies and floral sprays,
below dragons encircling the neck
25¼ in. (64 cm.) high (2)

£3,000–5,000

\$4,100–6,800
€3,500–5,700



79



80



80

**A PAIR OF CANTONESE IRON-RED
AND GILT-DECORATED LARGE
BALUSTER VASES**

19TH CENTURY

Each decorated with panels of figures surrounded
by floral sprays, with a pair of monster mask
handles to the sides
24¾ in. (62 cm.) high (2)

£3,000–5,000

\$4,100–6,800
€3,500–5,700

PROVENANCE:

Anonymous sale; Christie's, South Kensington,
12 May 2009, lot 321.



81



82



83

81

A FRENCH ORMOLU-MOUNTED CHINESE WUCAI PORCELAIN VASE

THE PORCELAIN 17TH CENTURY,
THE MOUNTS 19TH CENTURY

Decorated with scenes of ladies and children playing in a garden, on a pierced *rocaille* cast foot, later drilled for electricity, with cream silk pagoda shade

13½ in. (34.5 cm.) high, excluding fittings and shade

£2,000–4,000

\$2,800–5,400

€2,300–4,500

82

A PAIR OF ORMOLU-MOUNTED CHINESE FAMILLE VERTE POWDER-BLUE-GROUND VASES

THE PORCELAIN KANGXI (1662–1722),
THE ORMOLU MOUNTS 19TH CENTURY

Each gilt with confronted *chilong* dragons on the blue grounds, and reserved with two ogival panels of elegant ladies on terraces, raised on four pairs of hoof feet

12¼ in. (31 cm.) high overall

(2)

£2,000–3,000

\$2,800–4,100

€2,300–3,400

■ 83

A PAIR OF CHINESE EXPORT FAMILLE ROSE 'SOLDIER' VASES AND COVERS

20TH CENTURY

Imitating Chinese *famille rose* 'soldier' vases of the 18th century, each decorated with phoenix and large floral blooms, with covers surmounted by Buddhist lion finials

45½ in. (115.6 cm.) high

(2)

£3,000–5,000

\$4,100–6,800

€3,500–5,700

PROVENANCE:

Anonymous sale; Christie's, New York, 23–24 August 2016, lot 392.

84

**A PAIR OF CHINESE CLOISONNE ENAMEL 'QUAIL'
CENSERS AND COVERS**

18TH/19TH CENTURY

Each modelled with the detachable wings closed and the head
turned to one side

5¼ in. (13.5 cm.) wide (2)

£1,200–1,800

\$1,700–2,400

€1,400–2,000



85

**A PAIR OF CHINESE SANCAI-GLAZED ROOF TILES
MING DYNASTY (1368-1644)**

Each modelled with a horse and rider, decorated in shades of
yellow, cream and green

15 in. (38 cm.) high (2)

£2,000–3,000

\$2,800–4,100

€2,300–3,400

PROVENANCE:

The Joseph M. Morpurgo Collection, acquired in 2001.
Sold Sotheby's, London, 2 May 2017, lot 4.



86

CHINESE SCHOOL, 19TH CENTURY

A Qing Prince; and a Noble Lady

oil on canvas, in gilt frames

Each 32¼ x 20¼ in. (82 x 51.5 cm.) approx., excluding frame
a pair (2)

£4,000–6,000

\$5,500–8,100

€4,600–6,800

This pair of portraits depicts a seated Qing prince and a noble lady. The prince is identifiable by his formal attire: a richly embroidered yellow robe emblazoned with a four-clawed dragon, and a rounded hat with a prominent ornament. The noble lady's robe also features a four-clawed dragon, indicating she occupies an equivalent rank to the prince, affirming that these two paintings are part of a pair. The deep black ground accentuates the dramatic highlights on the figures' angular bone structures and elaborate robes.





87

CHINESE SCHOOL, 19TH CENTURY

A Civil Official; and a Lady

gouache on paper, mounted with gilt frames
Each 20½ x 27 in. (52 x 68.5 cm.), excluding frame
a pair (2)

£3,000–5,000

\$4,100–6,800

€3,500–5,700

The sitters' elite status is clearly displayed in the elegant furniture and lavish decoration of their surroundings, as well as the exquisite detailing of their robes and jewellery. The carefully executed patterns of these decorative surfaces borrow from Chinese painting traditions. In contrast, the artist has skilfully appropriated European painting techniques to render tonal variation in the figures' faces. This is most pronounced in the white dots to the right hand side of each of the lady's pupils, deftly capturing the fall of light into her upturned eyes.





88

CHINESE SCHOOL, 19TH CENTURY

An Official Receiving Visitors; and at Ease with Family

wallpaper panels, mounted and framed

ink and colours on paper

Each painting 71¼ x 18.5 in. (181 x 47 cm.)

a pair (2)

£1,500-2,500

\$2,100-3,400

€1,800-2,800



■ 89

A SOHO-STYLE CHINOISERIE TAPESTRY

19TH CENTURY, IN THE MANNER OF JOHN VANDERBANK

Depicting chinoiserie figures with a couple beneath a plumed canopy above musicians in an extensive landscape with pagodas, bridges and exotic animals on a brown ground, within a fruit and floral swagged border divided by cartouches adorned with Chinese vases, areas of reweaving 107 x 80¼ in. (272 x 204 cm.)

£5,000–8,000

\$6,800–11,000

€5,700–9,100

PROVENANCE:

Anonymous sale; Christie's, London, 5 November 1992, lot 143.

This tapestry, copying an early 18th-century Soho design known as *Couple under a Canopy*, with its realistic three-dimensional figures on floating islands inspired by motifs found on Chinese lacquer screens or cabinets, imitates a distinct group known as the *Indian* (or *Indo-Chinese*) series, which are usually

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



■ ~ 90

A GEORGE III PADOUK, INDIAN ROSEWOOD, TULIPWOOD-BANDED AND MARQUETRY BOWFRONT COMMODE

ATTRIBUTED TO MAYHEW AND INCE, CIRCA 1775

The boxwood and ebonised line-inlaid top decorated with central patera within interlaced garlands, above two frieze drawers, and two doors enclosing three mahogany fronted graduated drawers, on tapering square legs and block feet, with paper depository label to the reverse 'S. & Co./Major Mansfield/September 19th 1864/No. 1'

35¾ in. (91 cm.) high; 49¼ in. (125 cm.) wide; 25 in. (63.5 cm.) deep

£30,000–50,000

\$41,000–68,000

€35,000–57,000

PROVENANCE:

Major Mansfield, by repute from a house at Hurlingham, Fulham, 1864. Probably William, 7th Lord Monson, later 1st Viscount Oxenbridge PC (1829–1898), and thence by descent until sold Sotheby's, London, 29 April 2014, lot 22.

The attribution of this commode to Mayhew and Ince is based on its stylistic similarity to their general production, particularly the marquetry, as well as its close comparison to a pair of commodes made by the Soho firm for the 4th Duke of Marlborough (d. 1817), with whom they had a very strong connection. They had dedicated their 1762 *Universal System of Household Furniture* to the 4th Duke and he employed them over many years for furniture and furnishings at Blenheim Palace (see H. Roberts, 'Nicely Fitted Up - Furniture for the 4th Duke of Marlborough', *Furniture History*, 1994, pp. 117–149).

This model of commode is conceived as a 'pier commode-table' with pilaster legs terminating in herm feet. Its exotic veneer is inlaid in the George III 'antique' manner, and reflects the fashion for Rome promoted by architects such as Robert Adam (d. 1792) and James Wyatt (d. 1813). The top is embellished with husk-entwined paterae and an oval Palmyra sunflower within an arabesque medallion. The edge is inlaid with a string of pearls in line with the 'antique' *trompe l'oeil* flutes in the frieze. The medallions to the top and doors derive from an engraving of the Sun God Apollo's temple that was illustrated in Robert Wood's *Ruins of the Temple of Palmyra*, 1753. These notable ornamental features were often employed by Mayhew & Ince: the fluted frieze and relatively spare decoration is displayed on a pair of commodes attributed to the firm, formerly in the Leverhulme Collection, sold Christie's London 10 April 2003, lot 76 (£53,775); the husks and fluted frieze both appear on a commode also attributed to Mayhew & Ince, sold Christie's, London, 30 November 2000, lot 130 (£91,750); the oval medallions to the doors can be found on the Marlborough commodes, sold from Whiteknights, the 5th Duke's house near Reading, in the early 19th century, subsequently sold from the Tythrop Park collection, Christie's, London, 27 April 1995, lot 36 (£320,500) and most recently sold at Sotheby's, London, 3 December 2013, lot 353 (£200,000); as well as on the doors of a bookcase, attributed to the firm with a tentative provenance of Warren Hastings at Daylesford House, Gloucestershire, offered in these rooms, 9 June 2009, lot 219.

An identical commode of this pattern and the same dimensions, possibly the pair to this commode, is illustrated in C. Claxton Stevens and S. Whittington, *English Furniture, The Norman Adams Collection*, Woodbridge, 1983, p. 398 and col. pl. 40 and was exhibited by Norman Adams at the Victoria and Albert Museum, International Art Treasures Exhibition, 2 March – 29 April 1962, p. 11, no. 76 and pl. 50.



■ 91

**A GEORGE III SATINWOOD, AMARANTH, EBONISED
AND MARQUETRY BREAKFRONT BOOKCASE**

ATTRIBUTED TO MAYHEW & INCE, CIRCA 1775

Surmounted by a demi-lune fan cresting above a garlanded tablet flanked by fluting, above a pair of glazed doors with three adjustable shelves, flanked by a door to each side with guilloche-carved frieze and fan spandrels, the conforming base with Vitruvian-scroll frieze above a fitted secretaire drawer above a pair of cupboard doors with three slides lined with marbled paper, flanked by four graduated drawers to each side, the shelves fitted with electric lights

99½ in. (252.5 cm.) high; 86¾ in. (220 cm.) wide; 21¼ in. (55.5 cm.) deep

£70,000–100,000

\$95,000–140,000

€80,000–110,000

PROVENANCE:

With Mallett, London.

Sold Christie's London, 25 June 1981, lot 112.

A Distinguished Private Collection; sold Sotheby's, New York, 26 October 2012, lot 297 (as attributed to Chippendale; \$100–150,000; \$194,500 incl.).

LITERATURE:

Lanto Synge, *Mallet's Great English Furniture*, Toronto, 1991, p. 130, fig. 147.

This bookcase, designed in the elegant 'antique' style established by the country's leading neoclassical architect, Robert Adam (d. 1792) is attributed to the fashionable Golden Square cabinet-makers, John Mayhew (d. 1811) and William Ince (d. 1804), who were renowned *marqueteurs*, and ranked George III, the 6th Earl of Coventry, and the Earl of Kerry among their distinguished clients. This attribution is based on a number of stylistic features. The form and ornamentation of this bookcase is closely related to a pair of satinwood, fustic, mahogany and amaranth marquetry bookcases supplied to Philip Stanhope, 5th Earl of Chesterfield (d. 1815), either for Chesterfield House, London, or for Bretby Hall, Derbyshire (a single bookcase sold 'The Exceptional Sale', Christie's, London, 10 July 2014, lot 33 (£230,500 inc. premium). Although clear evidence for the relationship between the Earl of Chesterfield and the firm eludes us, these comparable bookcases were among several pieces sold from the Bretby heirlooms that can be attributed to the firm ('The Bretby Heirlooms, passing under the Wills of the 7th Earl of Chesterfield and the Dowager Countess of Chesterfield', Christie's, London, 29 - 30 May 1918, lot 136), as was a marquetry commode of demi-lune outline also attributed to Mayhew and Ince (lot 135; see L. Wood, *Catalogue of Commodes*, London, 1999, pp. 203–209, no. 23). The Chesterfield bookcases and the present example use contrasting timber veneers to striking effect further highlighted with ebony stringing and engraving, all recognisable Mayhew & Ince traits. Additionally, both are inlaid with a similar sand-shaded demi-lune marquetry fan on the arched pediment, ribbon-tied husk swags, and classical urns on the lower doors. Furthermore, the Vitruvian scroll marquetry on the lower section of this bookcase recalls that found on a satinwood concertina-action card table, circa 1775, with ebonised mouldings and engraved and coloured marquetry, attributed to Mayhew & Ince, and now at Blenheim Palace, Oxfordshire (H. Roberts, 'Nicely Fitted Up': Furniture for the 4th Duke of Marlborough', *Furniture History*, 1994, fig. 23).







■ 92

A PAIR OF LOUIS XVI GILTWOOD ALLEGORICAL TROPHIES
LATE 18TH/19TH CENTURY

Carved as allegories of summer and autumn, with ribbon and tassel-tied arrangements, one with a basket of fruit, wheat sheaves and a scythe, the other with a pheasant, oak leaf branches and hunting attributes, minor restorations, re-gilt

61½ in. (156.5 cm.) high; 32 in. (81.5 cm.) wide; 4 in. (10 cm.) deep, slight variations (2)

£8,000–12,000

\$11,000–16,000
€9,100–14,000

PROVENANCE:

Collection de M. Ghislain Prouvost, provenant du Château du Vert Bois; sold Sotheby's, Paris, 9 December 2005, lot 107.



■ 93

A DERBY PORCELAIN COMPOSITE PART DINNER-SERVICE

CIRCA 1815, IRON RED CROWNED CROSSED BATON AND D MARKS, PAINTED WORKMEN'S NUMERALS

Painted with a crest of a bird of prey holding a shield within a border of iron-red, green and gilt foliate-scroll decoration, comprising: a circular two-handled soup-tureen, cover and stand, a circular vegetable-tureen and cover, a navette-shaped vegetable-dish, four comports, two circular two-handled sauce-tureens, covers and stands, a circular butter-dish, cover and stand, a muffin-dish and cover, eight oval serving-platters in sizes, four shaped circular serving-dishes, forty-five dinner-plates, twenty-four soup-plates, twenty-four side-plates

The largest platter: 19. 3/4 in. (50.2 cm.) wide

£5,000-8,000

\$6,800-11,000

€5,700-9,100





■ - 94

**A GEORGE III BURR-YEW, MAHOGANY
AND ENGRAVED MARQUETRY
SECRETAIRE-BOOKCASE**

ATTRIBUTED TO MAYHEW AND INCE, CIRCA 1775

The broken arched cresting surmounted by a later urn finial, inlaid with feathered husks and a patera above a dentilled and faux-fluted frieze, with a pair of astragal-glazed doors with watered silk-lined interior, the base with kingwood crossbanding, secretaire-drawer enclosing a fitted interior above three graduated drawers, on later bracket feet, fitted for electricity

102¾ in. (261 cm.) high, 41 in. (104 cm.) wide,
20 in. (51 cm.) deep

£12,000–18,000

\$17,000–24,000
€14,000–20,000

PROVENANCE:

Anonymous sale; Christie's, London, 20 November 1986, lot 175 (with plinth base).

Anonymous sale; Christie's, New York, 30 April 1997, lot 126.

Anonymous sale; Christie's, New York, 8 April 2004, lot 276.

Anonymous sale; Christie's, New York, 14-15 April 2011, lot 523.

This secretaire-bookcase can be confidently attributed to the pre-eminent cabinet-makers William Mayhew and John Ince. Most significantly, the use of yewwood with ebonized details as featured within the *trompe l'oeil* flutes of the frieze as well as the display of shaded and engraved marquetry are signature characteristics of their *oeuvre*. Paterae wheel medallions are found on a pair of serpentine commodes almost certainly supplied by the firm to the 2nd Viscount Palmerston for Broadlands, Hampshire (H. Roberts, 'Furniture at Broadlands -II,' *Country Life*, 5 February 1981, p. 347, fig. 3). A similarly fluted frieze features on a satinwood and marquetry breakfront attributed to the firm and sold '50 Years of Collecting: The Decorative Arts of Georgian England,' Christie's, London, 14 May 2003, lot 40, as well as on the Monson commode (lot 90 in this collection). A pair of mahogany bookcases by Mayhew and Ince with carved fluted friezes was purchased by the Her Majesty Queen Elizabeth, the Queen Mother for Clarence House from Olantigh, Kent. One of these appears in a photograph of the refurbished Lancaster Room, M. Hogg, 'Clarence House,' *The World of Interiors*, October 2003, p. 199.



■ 95

**A SET OF SIX GEORGE III CREAM-PAINTED
AND PARCEL-GILT ARMCHAIRS**

CIRCA 1780, PROBABLY BY A FRENCH EMIGRE CHAIRMAKER

Each with rose-headed oval back and scrolling arms above a generous seat on fluted baluster legs, covered in green watered cotton, redecorating 36½ in. (93 cm.) high (6)

£10,000–15,000

\$14,000–20,000
€12,000–17,000

PROVENANCE:

The Collection of the late Major Rupert Samuelson; sold Christie's, London, 12 February 1998, lot 497.
With Norman Adams.

The fashion for 'French' armchairs with oval or cartouche-shaped padded backs came to dominate during the 1770s, as the lighter 'Roman' neoclassicism promoted through the 'new' architecture of Robert Adam and James Wyatt came to the fore. Thomas Chippendale's embracing of delicate French neoclassicism can be seen through the lens of his most significant commission for Edwin Lascelles, later 1st Baron Harewood, at Harewood House, Yorkshire, where numerous variants of such 'French' chairs were supplied between 1767 and 1778.

As the 1770s progressed, so the designs became lighter, as seen with these chairs. It is particularly interesting to note that whilst solidly English in their interpretation of the French model, there are elements of their construction which suggest the hand of a French *émigré* craftsman, namely their pegged front legs, only slightly raked back legs and joined top rail. One prominent chairmaker working in London at that time, who may be a candidate, was François Hervé (fl. 1781-1796), who described himself as 'a cabriole chairmaker'. and his extant work displays various similarly non-English features. Hervé also worked for some 'most fashionable and fastidious' patrons including the Prince of Wales, Earl Spencer and the Duke of Devonshire (C. Gilbert [ed.], *Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, p. 423), with examples of his work surviving from all three of these collections. A related set of chairs, with pegged construction and square framed patera, attributed to François Hervé, was sold from The Bute Collection, Christie's, London, 3 July 1996, lot 21. A further set of related chairs supplied to Thomas Weld, Esq., for Lulworth Castle, Dorset, in 1775, was sold Christie's, London, 11 April 1991, lot 51.



96

A PAIR OF CHINOISERIE DECALCOMANIA GLASS TABLE LAMPS

PROBABLY 20TH CENTURY

Each fitted for electricity with tall cream pleated shade
20¾ in. (52.7 cm.) high, to top of vase

(2)

£5,000–8,000

\$6,800–11,000

€5,700–9,100



■ ~ 97

A GEORGE III TULIPWOOD-CROSSBANDED SATINWOOD, SATINBIRCH AND MARQUETRY PEMBROKE TABLE
LATE 18TH CENTURY

The twin-flap oval top with bell-flower and anthemion design radiating from a central patera above a single frieze drawer, on square tapering legs, ink-stamped 'A' to the frame

28 in. (71 cm.) high; 45¼ in. (115 cm.) wide, open; 38¼ in. (97 cm.) deep

£6,000–10,000

\$8,200–14,000

€6,900–11,000

PROVENANCE:

By repute, commissioned by Alexander Monro of Auchinbowie, Scotland, and by descent in the Monro family until sold;

Christie's, London, 4 April 1974, lot 83 (with a pair of demi-lune card-tables table en suite, lot 82).



This table top, formed as a 'Roman-medallion' with taper-hermed legs, is designed in the George III 'antique' fashion introduced in the 1770s and later popularised by Messrs A. Hepplewhite & Co.'s *Cabinet-Maker and Upholsterer's Guide*, 1788. The inlaid top's sunflowered and scallop-rayed medallion is festooned with strings of bell-flowers and palms, whilst its legs are capped by sacred urns, in keeping with the Roman 'Etruscan' or 'Columbarium' fashion celebrated by the Adams' *Works in Architecture*, 1774; while the trailing flowers on the frieze relate to the Roman fashion introduced to Dublin by William Moore, who had trained in London in the 1770s with Messrs. Ince and Mayhew.

This table is reputed to have been commissioned by Alexander Monro of Auchinbowie, Scotland, and was originally supplied en suite with a pair of demi-lune card-tables (the card-tables sold from the Monro collection, Christie's, London, 4 April 1974, lot 82 and again at Christie's, London, 21 April 2005, lot 463, £38,400). A Pembroke table, inlaid with related ornament, is among furniture thought to have been acquired in the 1770s from the Marlborough cabinet-maker Henry Hill (d. 1778; L. Wood, *Catalogue of Commodes*, London, 1994, p. 67, fig. 47).



■ 98

A VICTORIAN CUT-GLASS EIGHTEEN-LIGHT CHANDELIER
SECOND HALF 19TH CENTURY, IN THE MANNER OF F. & C. OSLER

The ribbed canopied corona hung with lustre drops, above a ribbed, spiralled and hobnail-cut baluster shaft with larger corona and a chain cascade hung with faceted drops, balls and beads, the central dish issuing two tiers of S-shaped branches, hung overall with swags of beads, drops and balls, above a further corona and faceted boss, fitted for electricity, restorations and replacements

62½ in. (159 cm.) high; 40½ in. (103 cm.) diameter

£15,000-25,000

\$21,000-34,000

€18,000-28,000



■ 99

A PAIR OF GEORGE III CUT-GLASS THREE-LIGHT CANDELABRA
THIRD QUARTER 18TH CENTURY

Each modelled with a central obelisk supporting a droplet-hung canopy and a vase-shaped finial, above a faceted baluster stem issuing similar droplet and chain-hung scrolling branches supporting vase-shaped nozzles with flowerhead-cut drip-pans, on a square foot, losses and replacements
29¼ in. (74 cm.) high (2)

£15,000–25,000

\$21,000–34,000
€18,000–28,000

PROVENANCE:

Anonymous sale, Christie's, London, 5 June 2008, lot 70.

■ 100

**A PAIR OF WEDGWOOD GREEN JASPERWARE LARGE VASES
AND COVERS**

LATE 19TH CENTURY, IMPRESSED UPPER CASE MARKS

The green jasperware body applied in white with 'The Dancing Hours', and garlands of laurel and stiff leaves, the covers with artichoke finial, each on a modern green and white painted plinth

The plinths: 47¼ in. (120 cm.) high

The vases: 28¾ in. (73 cm.) high

(4)

£15,000–25,000

\$21,000–34,000

€18,000–28,000

PROVENANCE:

The Pearson Family, Cowdray Park, West Sussex and Dunecht House, Scotland; sold Christie's house sale, 13-15 September 2011, lot 219.





■ 101

**A PAIR OF GEORGE III POLYCHROME-PAINTED
AND PARCEL-GILT SATINWOOD SECRETAIRE BOOKCASES**
ATTRIBUTED TO GEORGE BROOKSHAW, CIRCA 1790

Each upper section with an arched crestring centred by a half-fan medallion and with acanthus leaf cornice, above a pair of brass Gothic-glazed doors enclosing three ribbon-tied reed-fronted shelves, flanked by panels of climbing flowers, the base with bowed central section above a hinged frieze drawer decorated with floral swags enclosing a writing-surface, flanked by painted ovals with landscapes depicting a villa (Whitton Park) and country house (Shardeloes) on one cabinet, and two rural scenes on the other, divided by

reeded panels, above a central door with a ribbon-suspended oval of Cupid disarmed by Euphrosyne on one cabinet, and Cupid distressed by nymphs on the other within an anthemion border, flanked by doors painted with ribbon-tied roses, above a laurel apron and on turned feet, the decoration refreshed, restoration to cornice
88 in. (224 cm.) high; 48 in. (124 cm.) wide, 17 in. (44 cm.) deep (2)

£120,000–180,000

\$170,000–240,000
€140,000–200,000



PROVENANCE:

Almost certainly supplied to Colonel Sir Mark Wood, Piercefield Park, Monmouthshire.
Esmond Cecil Harmsworth, 2nd Viscount Rothermere (1898-1978), Daylesford House, Gloucestershire.
Anonymous sale; Christie's, London, 7 April 1983, lot 124.
Barbara Piasecka Johnson.
Anonymous sale; Christie's, New York, 29 January 1994, lot 351.
Anonymous sale; Christie's, London, 3 November 2011, lot 100.

LITERATURE:

L. Wood, 'George Brookshaw', Part II, *Apollo*, June 1991, pp. 386-7, fig. 1 and pl. IV
L. Wood, *Catalogue of Commodes*, London, 1994, p. 245, fig. 234.

GEORGE BROOKSHAW

These beautifully decorated secretaire bookcases are the distinctive work of London cabinet-maker George Brookshaw (1751-1823), described on his bill header to the Prince of Wales (for Carlton House in 1783) as 'Peintre Ebeniste par Extraordinaire'. As the title suggests he was a cabinet-maker with an unusual and exceptional skill in the art of painted decoration, who created a relatively small but unique body of work that includes pier tables, cabinets, commodes, bookcases and chimneypieces. He differed from most of his contemporaries by choosing the medium of paint to create luxurious furnishings in the Adam style, without the use of veneers, mounts or marquetry. His work is characterised by his large repertoire of well-observed flowers, including jasmine, roses and morning glory, often depicted in garlands or baskets, in combination with oval medallions after paintings by Angelica Kauffman, R.A. (1741-1807) filled with figural, landscape and historical scenes.

Royal and aristocratic patrons are known to have commissioned work from Brookshaw, including George, Prince of Wales (later George IV) for Carlton House, the Duke of Beaufort for Badminton House, William Blathwayt for either his London townhouse on Golden Square or Dyrham Park, and almost certainly Colonel Sir Mark Wood (1750-1829) who commissioned these spectacular cabinets for Piercefield Park, Monmouthshire, which he purchased in 1793.



Piercefield Park, circa 1920

PIERCEFIELD PARK, MONMOUTHSHIRE

Piercefield Park, was designed by John Soane for George Smith in 1785 and work began in 1792, however after running into financial difficulty the work was completed subsequently by Joseph Bonomi for the new owner Colonel Mark Wood. Contemporary descriptions of the house suggest that Brookshaw's painterly influence was strongly felt throughout the interior decoration. Charles Heath wrote in 1801 of the Piercefield interiors having a strong neoclassical influence where 'In the Billiard [Smoking] Room are equally pleasing subjects; and even the Chimney Pieces exhibit fanciful efforts of the Painter's talents'. These cabinets probably date from 1793-1794, just after Wood's purchase of the property because after that date Brookshaw drops from the Westminster rate books and is assumed to have stopped making furniture, instead occupying himself as a published illustrator and author of horticultural works under the pseudonym G. Brown (L. Wood, 'George Brookshaw: The case of the vanishing cabinet-maker: Part 1', *Apollo*, May 1991, p. 302.) The interiors of Piercefield no longer exist – it is now a ruin – but the 1923 particulars of the sale list four 'fine mantelpieces decorated by Angelica Kauffman' in what had been the morning room, the smoking room, and two of the principal bedrooms. One of these chimneypieces was donated to the Philadelphia Museum of Art in 1944, and has proved vital in Lucy Wood's study of Brookshaw, and in piecing together the details of the Piercefield commission, and other related commissions undertaken in the late 1770s, 80s and early 1790s.

THE COMMISSION

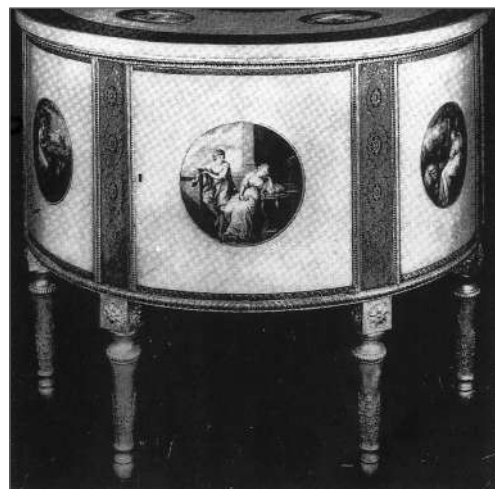
Given that Brookshaw is not listed in the London directories after 1794, Wood therefore asserts that 'Piercefield may therefore represent the last high point of Brookshaw's practice, and it certainly reflects his particular forte in chimney-pieces' (L. Wood, 'George Brookshaw: 'Peintre Ebeniste par Extraordinaire', The case of the varnishing cabinet-maker: Part 2', *Apollo*, June



Chimneypiece attributed to Brookshaw, for Piercefield Park

1991, p. 387). The Brookshaw attribution for these secretaire-cabinets is based on close study of the chimneypiece in the Philadelphia Museum of Art, a panel of which is inscribed to the reverse 'Mr. Brookshaw/Cabinet Maker/Great Marlborough Street/London'. The chimneypiece and the pair of secretaire-cabinets have very similar features in their decorative schemes, which leads to the conclusion that they are by the same hand. Both employ the unusual technique of painting onto rectangular copper panels, the use of rectangular panels centred by oval medallions filled with historical or landscape scenes, and similar treatment in the handling of figures and well-observed flora.

The attribution is strengthened by comparison with a demi-lune commode formerly at Dyrham Park (but thought to have been commissioned for William Blathwayt's London townhouse originally), which features very similar painted oval medallions to its top to those seen on the present pair of secretaire-cabinets. Both derived from Angelica Kauffman paintings. A secretaire-cabinet of almost identical form made for Sir William Middleton at Shrubland Park circa 1795 is also considered to be Brookshaw's work and is helpful in explaining the attribution. It differs in decoration – with the central door painted with swagged drapery and a basket of flowers surrounded by sprigs of jasmine (*ibid.*, pl. 2), but relates to a description of the principle item on Brookshaw's Carlton House bill (for the Prince of Wales) dated 16 December 1783: 'To Making an Elegenat Commode Highly finished with a Basket of Flowers Paintined in the fron of the body & springs of jesamine all of the Tops & Do on the fronts of the body with carv'd & gilt mouldings & Legs'. Another chimneypiece from the Piercefield commission is now thought to be installed in Home House, Portman Square, London.



Commode attributed to Brookshaw, 1791, rephotographed from an advertisement by E.T. Biggs of Maidenhead



Cabinet attributed to Brookshaw, probably made for Sir William Middleton at Shrubland Park, circa 1795

THE MEDALLIONS

The central oval medallions derive from engravings of paintings by Angelica Kauffman, R.A. (d. 1810), the historical painter and one of the two female founding members of the Royal Academy, London. They depict Cupid disarmed by Euphrosyne and an adaptation of Cupid distressed by three nymphs, and it is thought they were taken from engravings of the original works by Thomas Burke (1784) and W.W. Ryland (1777), respectively (C.G. Boerner, *Angelica Kauffman und ihre Zeit*, Dusseldorf, 1979, nos. 28 and 142). The two architectural views on one cabinet depict Whitton Park, Middlesex, and Shardeloes, Buckinghamshire, taken from engravings in Harrison & Co., *Picturesque Views of the Principal Seats of the Nobility and Gentry in England and Wales*, circa 1788.



One of the Piercefield cabinets in the Music Room at Daylesford House, 1960s





■ 102

A PAIR OF NORTH EUROPEAN GILTWOOD TWIN-BRANCH WALL-LIGHTS
POSSIBLY LATE 17TH CENTURY

Each in the form of a flower-filled vase, issuing a pair of later gilt-metal candle branches, re-gilt, minor differences
27 in. (69 cm.) high; 16½ in. (42 cm.) wide (2)

£5,000–8,000

\$6,800–11,000
€5,700–9,100

■ 103

A PAIR OF DERBY TWO-HANDLED CAMPANA VASES
CIRCA 1815, CROWNED CROSSED BATONS AND D MARKS,
POSSIBLY PAINTED BY WILLIAM 'QUAKER' PEGG

With a continuous broad band of garden flowers, including roses, pansies, peonies and daffodils, above a formal gilt border and band of green stiff leaves, the twin gilt handles with satyr mask terminals
15¾ in. (40 cm.) high (2)

£5,000–8,000

\$6,800–11,000
€5,700–9,100

PROVENANCE:

The collection of Lady Lloyd and Anthony Hoyte.

LITERATURE:

John Twitchett, *Derby Porcelain*, London, 1980, p. 234, no. 300 (one illustrated).



■ 104

A PARIS (FEUILLET) GREEN-GROUND COMPOSITE PART DESSERT-SERVICE

CIRCA 1830, GILT SCRIPT FEUILLET MARKS

Painted with birds or bouquets of flowers, the green border reserved with flowers, comprising: a pair of bucket-shaped ice-pails and covers, a pair of vase-shaped ice-pails and covers, a pair of ice-pails and covers, a pair of pierced baskets, two three-tiered comports modelled with gilt putti, four two-tiered comports modelled with gilt putti, four three-tiered comports, four coupe-shaped comports, six smaller comports, two shallow bowls, eighteen dessert-plates decorated with birds, thirty dessert-plates decorated with flowers and two shallow liners, possibly unrelated
The bucket-shaped ice-pails 14¾ in. (37.5 cm.) high

£15,000–25,000

\$21,000–34,000
€18,000–28,000



PROVENANCE:

Part: Peter 5th Earl Cowper for Panshanger, Herefordshire or Thomas 2nd Earl de Grey for Wrest Park, Bedfordshire.

Anonymous sale; Christie's, London, 27-28 November 2012, lot 160.

Part: Viscount Cowdray, Cowdray Park, West Sussex; sold Christie's house sale, 13-15 September 2011, lot 584.

Part (a pair of ice-pails with herm handles): Anonymous sale; Christie's, New York, 21-22 October 2010, lot 488.

Part: Nelson Rockefeller, USA.





■ 105

A PAIR OF GEORGE III GILTWOOD OPEN ARMCHAIRS

CIRCA 1780

Each with padded shield shaped back and serpentine seat covered in orange velvet, the top-rail with central carved foliate motif above scrolled arms, on square baluster legs with beaded collar terminating in turned feet, cramp cuts, re-gilt

37½ in. (95 cm.) high; 24 in. (61 cm.) wide; 18¼ in. (46.5 cm.) deep (2)

£3,000–5,000

\$4,100–6,800

€3,500–5,700

Strong parallels can be drawn between the design of these chairs and the neoclassical seat furniture thought to have been designed by James Wyatt (1746-1813) for Broome Park, Kent. Wyatt was commissioned in 1778 by Sir Henry Oxenden. Wyatt's strict neoclassical interventions at Broome work better than they might, being completely at odds with the earlier house in which they were placed, however, the crowning success of the 'modernisation' was Wyatt's insertion of the great neoclassical drawing room, which filled the space between the wings projecting to the south. Although Oxenden's descendants had departed the house when *Country Life* visited in 1907 (and the next illustrious owner, Lord Kitchener, was still some four years from the door), the house retained much of its 18th-century contents, including the splendid suite of neoclassical seat furniture to the drawing room (see H. Array Tipping, 'Broome Park, Kent', *Country Life*, 6 July 1907, p. 23). The similarities between the design of those chairs and these are manifold; in addition to the strict neoclassical detailing, chief amongst these is the generous relatively upright shield-shape back and the unusual use of a squared baluster leg. Wyatt also illustrates a design for a very similar chair in an interior window elevation, apparently to demonstrate the appearance of various furniture forms *in situ* (J. Fowler and J. Cornforth, *English Decoration in the 18th Century*, London, 1974, p. 27 & 29, fig. 13).

A closely related sofa, possibly from the same suite, is illustrated in D. Nickerson, *English Furniture of the 18th Century; Pleasures and Treasures*, New York, 1963, p. 113, pl. 119, apparently from the collection of Mrs Dunnington, who had acquired it at Mallett. A near identical pair of chairs was sold, Sotheby's, New York, 5 April 2005, lot 410 (£33,000).



■ ~106

**A GEORGE III SATINWOOD, INDIAN ROSEWOOD,
PADOUK AND MARQUETRY OVAL TABLE**
ATTRIBUTED TO MAYHEW AND INCE, CIRCA 1775

The boxwood line-inlaid, crossbanded and ebonised moulded top decorated with ribbon-tied palms and pelta shields, above a conforming frieze with a drawer, on urn-headed tapering square legs and block feet
28¼ in. (72 cm.) high; 26½ in. (67.5 cm.) wide; 19½ in. (49.5 cm.) deep

£5,000–8,000

\$6,800–11,000
€5,700–9,100

■ 107

**A GEORGE III GRISAILLE AND POLYCHROME-PAINTED
AND AMARANTH-BANDED SATINWOOD COMMODE**
ATTRIBUTED TO SEDDON, SONS AND SHACKLETON, CIRCA 1790

The broken serpentine top with central panel painted *en grisaille* with a lyre-playing muse, probably Erato, accompanied by a winged putto, beneath a musical trophy flanked by urns supporting paired birds and a pineapple and joined by grape and floral swags, the sides of the top decorated with lunettes enclosing strawberries, all within a bead and vine border on a pale pink ground, above two pairs of oval panelled doors depicting Melpomene, the muse of Tragedy with a dagger and torch, and Thalia, the muse of Comedy, both painted *en grisaille*, the outer doors with ribbon-tied flowers, including roses, delphiniums, tulips and ranunculus, the sides with neoclassical motifs on square tapering feet, the reverse with pencil inscription 'Drawing Room/Front-damaged/Before repair/March 15th 1899/nt [?]'
34 in. (86.5 cm.) high; 59 ½ in. (151 cm.) wide; 29 ½ in. (75 cm.) deep

£15,000–25,000

\$21,000–34,000
€18,000–28,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 24 February 1995, lot 98.
Acquired by the previous owner from Partridge, London in 1996.
Anonymous sale; Christie's, New York, 13 April 2016, lot 27 (sold after sale).

LITERATURE:

Partridge, *Recent Acquisitions* 1996, no. 24, pp. 62–63.

For further information on this lot please visit christies.com





■ 108

**A GEORGE III SATINWOOD AND GONCALO
ALVES-CROSSBANDED SECRETAIRE BOOKCASE**
CIRCA 1785

The moulded cornice above two astragal- glazed doors enclosing a green watered-silk lined interior with two fitted shelves, above a fitted secretaire drawer with drawers, pigeon-holes and a brown suede writing-surface, on three graduated drawers and slightly splayed bracket feet
79 in. (201 cm.) high; 31 in. (79 cm.) wide; 20 in. (51 cm.) deep

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 23 October 1998, lot 348.

Anonymous sale; Sotheby's, New York, 12 October 2007, lot 91.

■ ~ 109

**A GEORGE III SATINWOOD, KINGWOOD
AND SYCAMORE-CROSSBANDED OCCASIONAL TABLE**
CIRCA 1790

The boxwood line-inlaid octagonal top on a spirally fluted shaft, downswept tripod legs and spade feet
28½ in. (72.5 cm.) high; 16½ in. (42 cm.) square

£1,500–2,500

\$2,100–3,400

€1,800–2,800





110

PHILIP ALEXIUS DE LÁSZLÓ (1869-1937)

Portrait of Edith Dresselhuys (later Lady Kemsley), half-length, in a blue-grey dress, with a strand of pearls

signed and dated 'de László/1924.' (lower right)

oil on board

36¼ x 28¼ in. (92 x 71.8 cm.)

£15,000-25,000

\$21,000-34,000

€18,000-28,000

PROVENANCE:

Edith Dresselhuys (*née* Merandon du Plessis; later Lady Kemsley; d. 1976) and by descent to her daughter Ghislaine Alexander (*née* Dresselhuys), later Lady Ashcombe and later Lady Foley (1922-2000).

EXHIBITED:

London, The French Gallery, *A Series of Portraits and Studies By Philip A. de László, M.V.O.*, June 1924, no. 49.

LITERATURE:

De László's N.P.G. Album 1923, p. 9.
Sitters' Book II, f. 39: *Edith Dresselhuys*.

Edith was the daughter of Nicolas Merandon du Plessis, owner of the Constance Manès sugar mill on Mauritius. Originally from Dijon, the family home from 1921 was a beautiful and very remote 5,000-acre plantation called Chamarel from which the family thrived under British rule on the island. After her father's death the plantation was run by her brother René.

Her first husband was Cornelius Willem Dresselhuys, a Dutch consul in London, with whom she had a daughter, Ghislaine. After her first marriage broke down Edith married Gomer Berry, 1st Viscount Kemsley (1883-1968), a Welsh colliery owner and newspaper magnate.

An impressive figure in her own right, the flamboyant and formidable Lady Kemsley was appointed OBE in 1953, later becoming a commander of the Légion d'honneur.

We are grateful to Katherine Field and Sandra de László for their help with this catalogue entry, which will be included in the Philip de László catalogue raisonné, currently presented in progress online: www.delaszlocatalogueraisonne.com.



111
A PAIR OF GEORGE II-STYLE
GILTWOOD BRACKETS
 PROBABLY 19TH CENTURY

Each carved with an eagle perched on a foliate and fruiting C-scroll, supporting rockwork-carved double shelf
 19¼ in. (49 cm.) high; 12 in. (31 cm.) wide;
 8¼ in. (21 cm.) deep

(2)

£2,000–3,000

\$2,800–4,100
 €2,300–3,400

112
A PAIR OF PARIS (JACOB PETIT) PORCELAIN
GREEN-GROUND TWO-HANDLED VASES
 CIRCA 1840, BLUE J.P. MARKS

Each reserved with an oval panel of fruit and flowers, the plinth base with a similar panel, the reverse decorated in gilding with a basket of flowers supported on a bracket above pendant garlands, with gilt grotesque mask handles
 21¾ in. (54.2 cm.) high

(2)

£8,000–12,000

\$11,000–16,000
 €9,100–14,000

A garniture of three vases of the same form and similarly decorated is illustrated by Régine de Plinval de Guillebon, *Paris Porcelain 1770-1850*, London, 1972, p. 239, no. 174.



113

A PAIR OF FRENCH PORCELAIN TWO-HANDLED PLATINUM-GROUND VASES
LATE 19TH CENTURY

The ground reserved with exotic birds and insects, the elaborate handles with goat's mask terminals
16 $\frac{1}{2}$ in. (42.3 cm.) high (2)

£5,000–8,000

\$6,800–11,000

€5,700–9,100



114

A PAIR OF MEISSEN PORCELAIN PARROTS

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, INCISED A43A AND A43B, IMPRESSED NUMERALS

Each perched on a tree-stump, one clutching a bunch of cherries
16 $\frac{1}{4}$ in. (41.3 cm.) high (2)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Anonymous sale; Christie's, London, 29 November 2016, lot 335.





■ 115
**A GEORGE IV ORMOLU AND CUT-GLASS
EIGHT-LIGHT CHANDELIER**
CIRCA 1825

The stiff-leaf corona hung with lustre drops above a faceted circular dish hung with chains and lustres, above cascading chains leading to the circular foliate, rose, shamrock and thistle-cast corona issuing scrolled branches with cut-glass urn nozzles and faceted drip-pans hung with lustre drops, with three inner concentric rings hung with further drops and a faceted ball boss, fitted for electricity, losses and replacements
46¼ in. (119 cm.) high; 34½ in. (87.5 cm.) diameter, approx.

£8,000–12,000

\$11,000–16,000
€9,100–14,000

PROVENANCE:

Anonymous private collection (A View over Eaton Square); sold Christie's, London, 10 November 2005, lot 520.



■ 116

A REGENCY GILTWOOD CONVEX FOUR-LIGHT GIRANDOLE
CIRCA 1820

The circular plate within an ebonised reeded slip surrounded by an entwined sea serpent frame issuing two pairs of scrolled branches with brass nozzles and drip-pans, re-gilt, drilled for electricity
45 in. (114.5 cm.) high; 40½ in. (103 cm.) wide; 10½ in. (26.5 cm.) deep

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Anonymous sale; Christie's, New York, 30 April 2007, lot 188.



117

**A PAIR OF DECALCOMANIA CHINOISERIE VASE LAMPS
MID-20TH CENTURY**

The black ground interspersed with printed silvered and gilt scenes of chinoiserie figures, insects, birds on branches and other fauna, fitted for electricity, with pleated cream silk shades
17¼ in. (44 cm.) high, excluding fitments (2)

£1,000–1,500

\$1,400–2,000
€1,200–1,700

118

**A PAIR OF LOUIS XVI-STYLE ORMOLU THREE-BRANCH
WALL-LIGHTS**

LATE 19TH/EARLY 20TH CENTURY

Each oak-and-acorn backplate with ribbon and tassels, with three tied hunting horns above a boar's leg
40¼ in. (103.5 cm.) high; 19 in. (48 cm.) wide (2)

£3,000–5,000

\$4,100–6,800
€3,500–5,700



119

**A GEORGE II-STYLE MAHOGANY READING-CHAIR
EARLY 20TH CENTURY**

The padded back, arms and seat covered in close-nailed red leather, with adjustable reading-slope to the reverse, on club legs joined by ring-turned stretchers

31¾ in. (80.5 cm.) high; 33 in. (84 cm.) wide; 29¾ in. (75.5 cm.) deep

£1,500–2,500

\$2,100–3,400
€1,800–2,800





(part lot)

■ 120

A MONOGRAMMED GLASS PART TABLE-SERVICE
20TH CENTURY

Each piece with a elaborate monogram 'HWSA' in raised gilding, possibly for Waldorf Astor, comprising: three decanters and stoppers in sizes, eighteen large wine-glasses, ten smaller wine-glasses, eighteen champagne-flutes, eighteen liqueur-glasses, and sixteen finger-bowls

£1,000-1,500

\$1,400-2,000
€1,200-1,700

■ 121

A COALPORT GOLD-GROUND DESSERT-SERVICE
CIRCA 1820

Painted with bands of flowers, comprising: a boat-shaped two-handled vegetable-dish on four feet, two sauce-tureens, covers and stands, three shell-shaped dishes, four oval dishes, four footed square dishes with canted corners and twenty-two dessert-plates
The vegetable-dish 13¼ in. (33.5 cm.) wide

£3,000-5,000

\$4,100-6,800
€3,500-5,700

PROVENANCE:

By repute, the Astor family, Cliveden, Berkshire.
Anonymous sale; Sworders, Stansted, 4 March 2014, lot 81.



122

A GEORGE III SILVER EPERGNE

MARK OF JOSEPH PREEDY, LONDON, 1802

The base oval and on four foliage and paw cast feet, the detachable conforming canopy chased with foliage and with a finial cast as Victory, holding a laurel wreath in one hand and a trumpet in the other, with a central basket suspended from chains supporting an oval cut-glass bowl and with six branches, four supporting round cut glass bowls and two supporting oval cut glass bowls, *marked underneath, near border, on canopy and branches, the finial apparently unmarked*

25 in. (63.5 cm.) high

32½ in. (82.5 cm.) maximum width

weight of silver 204 oz. 4 dwt. (6,351 gr.)

£25,000–40,000

\$34,000–54,000

€29,000–45,000

PROVENANCE:

A Florida Collector; Christie's, New York, 27 October 1987, lot 308.

HSBC's Corporate Art Collection; Sotheby's, New York, 21 October 2004, lot 64.

Anonymous sale; Sotheby's, London, 6 July 2011, lot 77.

Joseph Preedy was the son of the Reverend Benjamin Preedy of St Albans. He started his apprenticeship first with Thomas Whipham in October 1762 and later with William Plummer, becoming free in 1773. He entered his first mark as a plateworker in February 1777, registered at Aldersgate Street. In the early part of his career his output seems to have been mostly standard plate such as a set of tea-caddies, hallmarked for 1777 (Christie's, London, 7 December 1966, lot 146) and the mounts on an ostrich-egg cup of *circa* 1785 (Christie's, London, 15 July 1940, lot 1014).

It was not until 1791, when he entered another mark in partnership with William Pitts, registered first in Litchfield Street and later Newport Street, that he appears to have distinguished himself. William Pitts was from a distinguished family of silversmiths, his father being Thomas Pitts whose mark appears on a significant number of epergnes through the second half of the 18th century and whose name appears regularly in the ledgers of the Parker and Wakelin. William, along with his brothers Thomas and Joseph were apprenticed to their father in Air Street, off Piccadilly.

With this apprenticeship and the corresponding skill in making epergnes that he would have learned working with his father, it was natural that William would have also produced them, with his mark appearing on one hallmarked for 1783 (Christie's, New York, 14 March 1984, lot 188). That epergne, like another of 1786 (Christie's, London, 18 May 2016, lot 81), demonstrated that he had already started to move away from the form that his father would have recognised and began to exhibit the neo-classical style which was the prevailing style at the time.

The form of the present epergne developed from 1791, when Pitts began his partnership with Joseph Preedy (Christie's, London, 12 June 2006, lot 101). It was a motif that they were to use successfully during their partnership, which lasted until December 1799. A large number of items exist with the mark the two silversmiths used during their partnership, though most often without branches and thus produced to serve as a table centrepieces rather than an epergnes. After the demise of their partnership Joseph Preedy would continue to produce silver influenced by Italian antiquity. The present example is among the most fully formed of the type, including as it does six branches and the central hanging baskets, which were a feature later in their production but also the overhead canopy that appeared in earlier forms.

The epergne, from the French '*pargner*', to save, came into use in England at the beginning of the 18th century and was made in many forms to be used as a centrepiece on the table. The baskets and bowls, either in silver or glass, would have held various sweetmeats and condiments to be used at the table. The form of the present example is often referred to as a '*tempietto*', after the name given in Italian to a small Renaissance temple. While not an exact copy of any known *tempietto* the use of similar structure is shown in one which exists in the courtyard of San Pietro in Montorio in Rome. That example was designed by Donato Bramante in the early 16th century and like the present epergne in formed as a domed roof supported on a colonnade of spaced columns.





■ 123

AN ENGLISH ORMOLU-MOUNTED GILT-BRASS LANTERN
18TH/19TH CENTURY

With *rocaille* corona, the corners with winged putti and the panes topped with Flora masks, with later four-branch light fitting, fitted for electricity

35½ in. (90 cm.) high; 16½ in. (42 cm.) square

£5,000–8,000

\$6,800–11,000
€5,700–9,100

■ 124

AN IRISH GEORGE III MAHOGANY
DOUBLE-CHAIRBACK SETTEE
CIRCA 1760

The interlaced pierced splats above a single panel drop-in seat covered in green buttoned silk, the seat, legs and H-shaped stretchers carved with geometric blind-fretwork

38¾ in. (98.5 cm.) high; 51¼ in. (131 cm) wide

£6,000–10,000

\$8,200–14,000
€6,900–11,000

PROVENANCE:

With Mallett, London.



■ 125

A GEORGE II GILTWOOD PIER MIRROR

CIRCA 1740

With broken swan neck pediment and foliate scrolled cartouche, the eared frame carved with Vitruvian scrolls, egg-and-dart moulding and acanthus leaves to the corners, the sides flanked by ribboned fruiting garlands, the plate later, replacements to the cresting, re-gilt
52 x 27 in. (132 x 68.5 cm.)

£6,000–8,000

\$8,200–11,000
€6,900–9,100

PROVENANCE:

Chirk Castle, Wrexham, Wales; sold Christie's house sale, 21 June 2004, lot 89.

This fruit-garlanded 'tabernacle' frame, with Ionic wave-scrolled pediment, is designed in the George II Roman fashion popularised by William Jones's *Gentleman or Builder's Companion*, 1739. In view of the size of the plate and therefore its value, this mirror may well be the 'Pier Glass, Gilt and Burnish'd Frame 6. 6' recorded in the 1795 Inventory in the Breakfast Room at Chirk Castle, Wrexham.

Chirk Castle was built in 1295 by the 1st Earl of March for King Edward I's chain of fortresses across Wales. It was the seat of the Myddleton family from 1595. Under Richard Myddleton (1726-1795) a series of improvements were made in the highly fashionable neoclassical taste, probably influenced by the remodelling of his first wife's ancestral home by Lord Burlington in the Palladian style. In 2004 Chirk was acquired by the National Trust and whilst much of the contents of the Public Rooms were retained, the majority of the collection was dispersed by Christie's in 21 June 2004.



Peter Tillemans (c. 1684-1734), *A view of Chirk Castle* © Christie's Images



126

■ 126

**A PAIR OF NEOCLASSICAL
BRASS-MOUNTED AND INLAID
MAHOGANY PEDESTALS**

20TH CENTURY, POSSIBLY RUSSIAN

Each with fluted column shaft and moulded base
on a stepped octagonal plinth

44¾ in. (113.5 cm.) high; 17½ in. (45 cm.) diameter
(2)

£3,000–5,000

\$4,100–6,800

€3,500–5,700

PROVENANCE:

Anonymous sale; Christie's, Paris,
22-23 April 2013, lot 334 (a set of four).

■ 127

**A PAIR OF NEOCLASSICAL
BRASS-MOUNTED AND INLAID
MAHOGANY PEDESTALS**

20TH CENTURY, POSSIBLY RUSSIAN

Each with fluted column shaft and moulded base
on a stepped octagonal plinth

44¾ in. (113.5 cm.) high; 17½ in. (45 cm.) diameter
(2)

£3,000–5,000

\$4,100–6,800

€3,500–5,700

PROVENANCE:

Anonymous sale; Christie's, Paris,
22-23 April 2013, lot 334 (a set of four).



127

■ 128

**A NORTH EUROPEAN ORMOLU
AND CUT-GLASS TWELVE-LIGHT
CHANDELIER**

EARLY 19TH CENTURY AND LATER,
PROBABLY RUSSIAN OR BALTIC

The circular corona issuing alternating repoussé sprays of flowers and stylised anthemion, hung with chains supporting a pierced ring cast with scrolled acanthus and anthemion sprays, issuing six pairs of branches with berried laurel scrolls, with an associated faceted cut-glass bowl decorated with lotus and foliage, and with pinecone finial, originally hung with drops
38½ in. (98 cm.) high; 28¼ in. (71.5 cm.) diameter

£6,000–10,000

\$8,200–14,000

€6,900–11,000

PROVENANCE:

Anonymous sale; Sotheby's, London,
6 December 2006, lot 116.



129

**A PAIR OF MODERN DECALCOMANIA-
STYLE GLASS TABLE LAMPS**

LATE 20TH CENTURY

Decorated with butterflies, fitted for electricity,
with pleated cream shades
17 in. (43 cm.) high, to top of vase (2)

£800–1,200

\$1,100–1,600

€910–1,400





Fillongley Hall © John Brookes, Weddington Castle Webmaster

■ 130

A GEORGE IV ORMOLU COLZA HANGING-LIGHT
BY HANCOCK AND RIXON, CIRCA 1826

The foliate corona hung with linked chains, the main body cast with masks, with four milk-glass shades, retaining the original colza oil urn mounted with garlanded satyr masks, later adapted for electricity, re-gilt
36 in. (91 cm.) high; 23 in. (58 cm.) diameter

£8,000–12,000

\$11,000–16,000
€9,100–14,000

PROVENANCE:

Lord and Lady Norton, Fillongley Hall, Warwickshire; sold Sotheby's house sale, 24 October 2006, lot 157.

Invoiced by Hancock and Rixon on 15th August 1826 as "1 Elegant 4 light Rich Ormolu Antique suspending lamp...£26 -5. Rich Gilt Iron chain. Short Cieling (sic) hook and rosette £2 - 2".

Hancock and Rixon were perhaps the most eminent makers of chandeliers and lights in England during the second quarter of the 19th century. Their invoice features a drawing of their grand premises on Cockspur Street, Charing Cross, London, and proclaims the patronage of 'His Britannic Majesty' [George IV] and 'His Imperial Majesty The Emperor of Russia'. They are known to have supplied chandeliers and mirrors to Hampton Court and St. James's Palace in the 1830s, having earlier, as Hancock, Shepherd and Rixon, supplied lights to Stoneleigh Abbey, Warwickshire and Chatsworth House, Derbyshire.

Fillongley Hall, Warwickshire, formerly the seat of Lord and Lady Norton was home to the Adderley family from 1823, when Rev. Bowyer Adderley (1787-1872) purchased the land and old house from Captain Wrench and employed the London architect George Woolcott *circa* 1825-30 to erect a Grecian lodge, which was later enlarged in *circa* 1842 by James Akroyd of Coventry. The skylit hall was described by *Country Life* as 'one of the great unsung interiors of the Greek Revival in England' (Fillongley Hall, Warwickshire, *Country Life*, 20 July 1989, p. 64). The house later passed to Rev. Adderley's nephew John Norton who in due course became the 5th Baron Grantley (1855-1943). The house was sold by the 8th Baron and the contents dispersed at auction in 2006.



The dining room at Fillongley Hall © Country Life



■ 131

A REGENCY GILTWOOD SOFA AND PAIR OF OPEN ARMCHAIRS

CIRCA 1810, POSSIBLY IRISH

Each with scrolled padded back, armrests and seat covered in lime green watered silk, the overscrolled back carved with beading, the seatrails with strigil-fluted panels, with fluted cornucopia arm terminals, on lion monopodia, the sofa formerly caned, with a loose cushion, castors to the back legs and stamped twice 'N', re-gilt and restorations

Sofa: 34½ in. (87.5 cm.) high; 68¼ in. (173.5 cm.) wide; 28¾ in. (73 cm.) deep

Armchairs: 34½ in. (87.5 cm.) high; 27¼ in. (69.5 cm.) wide;

27 in. (68.5 cm.) deep

(3)

£15,000–25,000

\$21,000–34,000

€18,000–28,000

PROVENANCE:

By repute, the Earls of Caledon, Caledon Castle, Co. Tyrone.

Purchased circa 1976 by a private collector, Norfolk.

Anonymous sale; Cheffins, Cambridge, 15 June 2016, lot 1079.

These chairs are very closely related to a suite of Regency giltwood seat furniture in the Grecian taste at Caledon Castle, County Tyrone, Northern Ireland which probably date from the alterations undertaken by the James Alexander, 2nd Lord Caledon (1777-1839) and his architect John Nash (1752-1835), responsible for Brighton Pavilion and much of the layout of Regency London under the patronage of George IV. The result at Caledon was described as 'the most complete example that has survived of a house furnished in the style favoured by the Regent and his architect during the last years of the Napoleonic War' (M. Jourdain, 'Regency Furniture at Caledon', *Country Life*, 26 September 1936, p. 324).

The published Caledon suite (illustrated in R. Edwards, *The Dictionary of English Furniture*, 1987, London, p. 165, pl. 196; and C. Musgrave, *Regency Furniture 1800-1830*, London, fig. 41A) comprises armchairs, open armchairs and a long stool (Jourdain, *op. cit.* p. 325). They are almost identical in design to the present lot, with lion-heads carved to the top of the monopodia and distinctive gadrooning to the seatrail, but they are simpler, in that they do not have a hairy mane carved to the lions on the front legs.

Despite this small difference, it is still possible that present suite was commissioned by the 2nd Earl of Caledon but for a different room at Caledon, or commissioned at a slightly earlier or later date, as this was not uncommon. For example, at Harewood House, Yorkshire, Thomas Chippendale was commissioned to make a second long set of white-painted and parcel-gilt seat furniture by Edwin Lascelles, 1st Earl of Harewood that were very closely related to those he made for the Music Room at Harewood but had subtle differences.

Another possibility is that they were made for the another of Caledon's properties, either his London townhouse at 5 Carlton House Terrace or Tyttenhanger House, St. Alban's, Hertfordshire, which the 2nd Earl of Caledon inherited through his wife Catherine Yorke (d. 1863), when his father-in-law, Philip Yorke, 3rd Earl of Hardwicke (1757-1834) died. Tyttenhanger House was later sold and the contents dispersed by Ralph, Pay & Ransom, 27-29 June 1972.



Caledon Drawing Room armchair, gilt with lion-monopodia front legs and scroll back, c. 1808



The Oval Drawing Room, Caledon © Country Life





■ ~ 132

A PAIR OF REGENCY BRASS-INLAID AND PARCEL-GILT KINGWOOD SIDE CABINETS

ATTRIBUTED TO JOHN WELLSMAN, CIRCA 1820

Each with scrolling foliate inlaid frieze decorated with terms, griffins and hounds above a pair of mesh-panelled doors enclosing a single adjustable shelf, flanked by scrolling foliate monopodiae, the *Portor* marble tops replaced 36½ in. (93 cm.) high; 37½ in. (95 cm.) wide; 20 in. (51 cm.) deep (2)

£20,000-30,000

\$28,000-41,000

€23,000-34,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 26 October 2012, lot 341.

The attribution of these striking pier cabinets to the little-known Regency cabinet-maker John Wellsman (fl. 1813-1823) is based on the comparison with the closely related suite of superb brass-inlaid rosewood furniture supplied by Wellsman to Sir John Davie, 9th Bt. (1798-1824), for the drawing room at Creedy Park, Devon, in 1820. The most important shared feature is the engraved brass inlay, decorated with hounds and boars, and this unusual and highly distinctive design appears on several of the Creedy pieces and is described in Wellsman's account '*inlaid very superbly with ingraved brafs ornaments*' (Devon Record Office, 2436M/E1). The Creedy Park suite, which escaped the fire that destroyed the original house in 1915, remained with the family until sold following the death of Sir Antony Francis Ferguson Davie, 6th Bt, Sotheby's, London, 7 November 1997, lots 87-91.



The Creedy commission is the most significant known commission of this enigmatic craftsman, whose insurance records suggest that he was a cabinet-maker of some note with his 'stock and utensils' insured for £1200 at their peak in 1821, interestingly there is a second cabinet-maker of the same name listed at Sidbury Devon, albeit sixty years earlier, which may well evidence a link to the area and a possible route for the introduction to his patron at Creedy Park (Ed. G. Beard, C. Gilbert, *Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, p. 958).

■ ~ 133

**A REGENCY BRASS-INLAID AND PARCEL-GILT
BRAZILIAN ROSEWOOD BONHEUR-DU-JOUR**
CIRCA 1815

The upper part of inverted breakfront form with central mesh-panelled green silk-lined doors enclosing pigeon-holes above six mahogany-faced cedar-lined drawers arranged around a central cupboard above a shallow frieze drawer simulating two drawers, flanked by a pair of baize-lined cupboards above two further small drawers, the lower part with central cupboard flanked by bowed drawers on brass line-inlaid slender baluster legs with ball feet

56 in. (142 cm.) high;

42½ in. (108 cm.) wide;

22 in. (56 cm.) deep

£15,000–25,000

\$21,000–34,000

€18,000–28,000

PROVENANCE:

By repute: Princess Charlotte of Wales (1796-1817), Claremont, Esher, Surrey.

Leslie Godden Esq. (circa 1948).

Anonymous sale; Christie's London, 18 November 1982, lot 126.

Anonymous sale; Christie's New York, 17 October 1992, lot 274.

with Jeremy, London, 1993.

EXHIBITED:

Brighton Pavilion, on loan, circa 1948

LITERATURE:

C. Musgrave, *Royal Pavilion*, 1948, p. 33, no. 129.

C. Musgrave, 'The Brighton Pavilion and its Civic Centenary', *Connoisseur Year Book*, 1951, p. 72.

The Franco-Italian character of this brass-inlaid lady's dressing-room cabinet, known as a bonheur-du-jour, reflects the tastes of George, Prince of Wales, later George IV (d. 1830) and his architectural advisors Henry Holland and Charles Heathcote Tatham. This style was popularised by Thomas Sheraton's *Cabinet-Maker and Upholsterer's Drawing Books*, 1793 and 1802, while the 'Egyptian' star motif on the doors was much favoured by the Prince's upholster George Smith in his *Designs for Household Furniture*, 1808 and is a feature seen on a set of brass-inlaid calamander quartetto tables by George Oakley.

The cabinet is reputed to have belonged to the Prince's daughter, Princess Charlotte (d. 1817), who, following her marriage to Prince Leopold of Saxe-Saalfeld, lived at Claremont House, Esher, Surrey, which had been built by Holland in collaboration with Lancelot Brown in the 1770s for Clive of India. It is most likely to have been supplied by the Mount Street firm of Tatham, Bailey & Saunders, which supplied rosewood furniture with gilt enrichments to the Prince of Wales in 1814 and was one of the most important cabinet-making firms of the period.

The Princess owned a number of pieces of brass-inlaid furniture, some of which were included in Messrs. Puttick & Simpson's sale of the contents of Claremont, 25-28 October 1926. Other similar Regency pieces were sold at Christie's London, 16 July 1981, lots 158, 159, 171, 172, 174, and 177; they had passed by descent to H.R.H. Princess Alice, Countess of Athlone from her parents the Duke and Duchess of Albany who had lived at Claremont from 1882 to 1922.

The cabinet was loaned to Brighton Pavilion for the 1950 Centenary Exhibition, which celebrated the anniversary of the town acquiring guardianship of the Royal Pavilion, thus saving it from the threat of demolition. Prior to this, however, in 1847-8 the interiors were stripped of their furnishings until the idea of the Regency Exhibition was mounted in 1946 for which items with Brighton Pavilion provenance were loaned from the Royal Collection, alongside other fitting Regency pieces from various private collections, in order to recreate the atmosphere of the interiors.



George Dawe (1781-1829), Princess Charlotte Augusta of Wales (1796-1817) © National Portrait Gallery





134



134

A MEISSEN PORCELAIN MODEL OF A PUG AND ANOTHER GERMAN EXAMPLE
 THE MEISSEN PUG LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK AND INCISED NUMERALS, THE GERMAN EXAMPLE, 20TH CENTURY, BLUE PRINTED DRESDEN MARK AND IMPRESSED NUMERALS

The Meissen pug modelled seated with her puppy
 The Meissen example: 9 in. (23 cm.) high (2)

£1,500–2,500

\$2,100–3,400
 €1,800–2,800

135

A PAIR OF CHINESE MODELS OF SEATED HOUNDS
 20TH/21ST CENTURY

Modelled in imitation of Chinese export hounds of the 18th century

21 in. (53.4 cm.) high (2)

£3,000–5,000

\$4,100–6,800
 €3,500–5,700



135





■ 136

**A PAIR OF VICTORIAN POLISHED
CAST-IRON DOORSTOPS**

BY EDWIN & THEOPHILIUS SMITH,
SHEFFIELD, SECOND HALF 19TH CENTURY

Each modelled as a whippet seated with one
raised paw resting on an heraldic shield, on a fluted
spreading socle, stamped to the reverse
E & T SMITH SHEFFIELD

17 $\frac{7}{8}$ in. (45.5 cm.) high; 11 $\frac{1}{2}$ in. (32 cm.) wide (2)

£800–1,200

\$1,100–1,600

€910–1,400

Edwin & Theophilus Smith, of the Sheffield
Ornamental Metal & Marble Working Company,
were based at 16 Cemetery Road, Sheffield.

■ 137

**A REGENCY MAHOGANY STICK STAND
CIRCA 1810**

With ring-turned supports and dividers, the
rectangular tray with later removable brass liner,
on ring-turned tapering legs and bun feet
33 $\frac{3}{4}$ in. (86 cm.) high; 33 $\frac{3}{4}$ in. (86 cm.) wide;
10 $\frac{1}{4}$ in. (26 cm.) deep

£2,000–3,000

\$2,800–4,100

€2,300–3,400

PROVENANCE:

Anonymous sale; Christie's, London,
19 September 2002, lot 15.





■ 138

**A PAIR OF BRASS AND CHINOISERIE
RED-PAINTED MALLET-SHAPED
TABLE LAMPS**
20TH CENTURY

Each with cream shade
24 in. (61 cm.) high, excluding fitments

£1,200-1,800

\$1,700-2,400
€1,400-2,000

(2)

■ 139

**A PAIR OF CHINESE FAMILLE ROSE
BALUSTER VASES**

THE PORCELAIN LATE 19TH/EARLY 20TH
CENTURY, LATER MOUNTED AS LAMPS

Each decorated with bands illustrating the
'hundred antiques' motif, the shoulder applied
with butterflies, below lotus blooms and *shou*
characters to the neck, with pleated cream shade
17¼ in. (44 cm.) high, excluding fitments

£2,000-3,000

\$2,800-4,100
€2,300-3,400

(2)

■ 140

**A PAIR OF LACQUERED BRASS
TWO-TIER ETAGERES INSET WITH RED
LACQUER AND JAPANNED PANELS**

ATTRIBUTED TO MALLET, 20TH CENTURY,
THE LACQUER 19TH CENTURY AND RE-USED

23 in. (59 cm.) high; 24 in. (60.5 cm.) wide;
16¼ in. (41 cm.) deep

£4,000-6,000

\$5,500-8,100
€4,600-6,800

(2)

PROVENANCE:

Anonymous sale; Christie's, South Kensington,
17 May 2013, lot 52.





■ 141

**A PAIR OF REGENCY-STYLE GILTWOOD
TWIN-BRANCH WALL-LIGHTS**

POSSIBLY INCORPORATING SOME 19TH CENTURY
ELEMENTS

Each with a displayed eagle and martial trophy backplate, issuing
two scrolling branches terminating in gilt-metal nozzles, re-gilt
25½ in. (65 cm.) high; 11 in. (28 cm.) wide (2)

£2,000–4,000

\$2,800–5,400

€2,300–4,500



■ 142

A FRENCH ORMOLU LARGE 'VERSAILLES' LANTERN
LATE 19TH/20TH CENTURY

The faceted lantern with multiple bevelled glazed panels,
surmounted by an openwork crown, and with foliate boss,
fitted for electricity
47 in. (119.5 cm.) high; 22 in. (56 cm.) diameter, approx.

£5,000–8,000

\$6,800–11,000

€5,700–9,100

This lantern relates to a Louis XIV model in the Marble
Vestibule at the Palace of Versailles.

■ 143

A REGENCY GILTWOOD CONVEX MIRROR
EARLY 19TH CENTURY

The circular mirror within an ebonised reeded slip surrounded
by an entwined sea serpent frame, re-gilt, lacking branches
35 in. (89 cm.) high; 27¼ in. (69 cm.) wide; 5 in. (12.5 cm.) deep

£4,000–6,000

\$5,500–8,100

€4,600–6,800





■ 144
**A PAIR OF VICTORIAN GREEN AND
 GILT-JAPANNED PAPIER MACHE VASES**
 BY JENNENS AND BETTRIDGE,
 MID-19TH CENTURY

Each of baluster form, the bodies decorated with scrolling foliage and ho-ho birds, the underside stamped JENNENS & BETTRIDGE, LONDON above a crown, recently converted to lamps with later brass bases and pleated green silk shades 20¼ in. (51.5 cm.) high, excluding fitments (2)

£1,500-2,500

\$2,100-3,400
 €1,800-2,800

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 14 January 2014, lot 77.

The firm of Messrs. Aaron Jennens & T. H. Bettridge (fl. 1815-1864) were reputed for their manufacture of highly skilled papier-mâché wares. Jennens and 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.

■ 145
**TEN EARLY VICTORIAN TOLE-PEINTE
 TEA CANNISTERS**
 CIRCA 1840

Each painted with an exotic landscape, some with oriental rivers and temples within a gilt cartouche on a green ground, numbered 1 - 10
 18 in. (46 cm.) high (10)

£12,000-18,000

\$17,000-24,000
 €14,000-20,000

PROVENANCE:

By repute from Betty's Tea Room, Yorkshire. Anonymous sale; Christie's, South Kensington, 16 January 2014, lot 75.





■ 146

A PAIR OF GEORGE IV MAHOGANY, EBONY AND EBONISED PEMBROKE TABLES

ATTRIBUTED TO T. & G. SEDDON, CIRCA 1820-30

Each twin-flap top with triple-reeded edge above a single frieze drawer on turned tapering legs, the castors stamped 'B & C Patent' beneath a crown 27 in. (67.5 cm.) high; 19¼ in. (49 cm.) wide or 33¾ in. (85½ cm.) wide open; 21 in. (53 cm.) deep (2)

£2,500-4,000

\$3,400-5,400
€2,900-4,500

PROVENANCE:

Private collection, Cadogan Square, London.
Anonymous sale; Bonhams, London, 18 November 2009, lot 211 (a set of four).



These Pembroke tables relate in the simplicity of their design and construction to the output of the firm of Thomas Seddon in the late Regency period and into the reign of George IV. Almost identical turned legs combined with a triple reed-edged top feature on a washstand with the firm's Aldersgate Street label, supplied to John Thullusson, 2nd Baron Rendlesham (d. 1832) for Brodsworth Hall, Yorkshire (C. Gilbert, *Marked London Furniture 1660-1840*, Leeds, 1996, p. 408, pl. 810).

■ 147

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Each twin-flap top with a triple-reeded edge above a single frieze drawer on turned tapering legs, the castors stamped 'B & C Patent' beneath a crown 27 in. (67.5 cm.) high; 19¼ in. (49 cm.) wide or 33¾ in. (85½ cm.) wide open; 21 in. (53 cm.) deep (2)

£2,500-4,000

\$3,400-5,400
€2,900-4,500

PROVENANCE:

Private collection, Cadogan Square, London.
Anonymous sale; Bonhams, London, 18 November 2009, lot 211 (a set of four).





148

A PAIR OF GILT-METAL-MOUNTED WEDGWOOD BLUE AND LILAC JASPERWARE VASES

20TH CENTURY, LATER MOUNTED AS LAMPS

Each sprigged in white with the signs of the zodiac above a lilac jasperware classical figure medallion to each side, fitted for electricity, with pleated cream shade

13¾ in. (34.6 cm.) high

£3,000–5,000

(2)

\$4,100–6,800

€3,500–5,700

■ ~ 149

A PAIR OF VICTORIAN SATINWOOD AND MARQUETRY DEMI-LUNE SIDE TABLES

LATE 19TH CENTURY

Each with tulipwood-crossbanded top inlaid with a half patera, classical urns and foliate swags, on tapering square legs and spade feet
31½ in. (80 cm.) high; 48½ in. (123 cm.) wide; 19¼ in. (49 cm.) deep (2)

£2,000–4,000

\$2,800–5,400

€2,300–4,500



■ 150

A NEOCLASSICAL PINE BOOKCASE

INCORPORATING SOME LATE 18TH CENTURY ELEMENTS

The two central doors flanked by stop-fluted columns and pedimented side cabinets, each enclosing three shelves above a drawer, lined in green watered silk, the base with four further drawers, on square tapering fluted feet, fitted for electricity, previously decorated
105½ in. (268 cm.) high; 131 in. (333 cm.) wide; 17 in. (43.5 cm.) deep

£3,000–5,000

\$4,100–6,800

€3,500–5,700

PROVENANCE:

The Powell family, Sharow Hall, Ripon, Yorkshire; sold Philips, North East, 13 July 1996, lot 217.



END OF SALE

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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

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

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

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

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

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(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.

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(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.

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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 at his sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £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 have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

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'.

o

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

Δ

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

◆

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

λ

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

•

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

~

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

ψ

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

?, *, Ω, α, #, †

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number.

o **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol o next to the **lot** number.

o◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol o◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

FOR FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..."/"Dated..."/"Inscribed..."/"Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..."/"Bearing the date..."/"Bearing the Inscription..."/"Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

FOR SILVER

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE.

A GEORGE II SILVER CUP AND COVER
mark of Paul de Lamerie, London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER
circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

FOR CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

FOR GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

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

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein. "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

Reference is made for damage and/or restoration on the illustrated lots only. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Condition 2 of the Conditions of Sale.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

*"Attributed to..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of..."/"Workshop of..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of..."

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

*"After..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

'Signed..."/"Dated..."/"Inscribed...'

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature..."/"With date..."/

"With inscription..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 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

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

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

SHIPPING AND DELIVERY

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

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

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

CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.





THE DUNDAS SOFAS

A pair of George III giltwood sofas from the suite of four sofas and eight armchairs designed by Robert Adam and executed by Thomas Chippendale. The suite was supplied in 1765 to Sir Lawrence Dundas for the Great Room at 19 Arlington Street, London at the enormous cost of £410. 4 shillings excluding the crimson silk damask. It is the only known instance of Chippendale working to a design by Adam.

£2,000,000-3,000,000 each

THOMAS CHIPPENDALE: 300 YEARS

London, 5 July 2018

VIEWING

30 June – 5 July 2018
8 King Street
London SW1Y 6QT

CONTACT

Robert Copley
rcopley@christies.com
+44 (0)20 7389 2353

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



Property of an Important American Collector

Left: A JEWELLED TWO-COLOUR GOLD-MOUNTED AND GUILLOCHÉ ENAMEL PHOTOGRAPH FRAME
Marked Fabergé, with the workmaster's mark of Henrik Wigström, St Petersburg, 1904-1908, scratched inventory, 3¼ in. (8.2 cm.) high
£25,000-35,000

Right: A GEM-SET FOUR-COLOUR GOLD-MOUNTED BOWENITE MINIATURE VASE
By Fabergé, with the workmaster's mark of Michael Perchin, St Petersburg, circa 1890, 2in. (5.1 cm.) high
£15,000-25,000

RUSSIAN ART

London, 4 June 2018

VIEWING

30 May - 4 June 2018
8 King Street
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IMPORTANT JEWELS

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Formerly the Property of
HRH The Crown Princess of Yugoslavia, from
The Collection of The Princes of Orléans-Braganza
BELLE ÉPOQUE DIAMOND TIARA
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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
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£3,000,000-5,000,000

THOMAS CHIPPENDALE: 300 YEARS

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