

A LONDON SEASON:
WORKS OF ART FROM
A PRIVATE COLLECTION
IN EATON SQUARE

London

21 November 2018



CHRISTIE'S



A LONDON SEASON: WORKS OF ART FROM A PRIVATE COLLECTION IN EATON SQUARE

WEDNESDAY 21 NOVEMBER 2018

AUCTION

Wednesday 21 November 2018
at 10.30 am (Lots 1-108)

8 King Street, St. James's
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VIEWING

Friday	16 November	9.00 am – 4.30 pm
Saturday	17 November	12.00 pm – 5.00 pm
Sunday	18 November	12.00 pm – 5.00 pm
Monday	19 November	9.00 am – 4.30 pm
Tuesday	20 November	9.00 am – 8.00 pm

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Arlene Blankers & Piers Boothman

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[25]

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EUROPEAN PRIVATE COLLECTIONS & COUNTRY HOUSE SALES



ORLANDO ROCK
*Chairman, Christie's UK,
Co-Chairman
Decorative Arts*
orock@christies.com
+44 (0)20 7389 2031
London



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



AMJAD RAUF
*International Director,
Masterpiece & Private Sales*
arauf@christies.com
+44 (0)20 7389 2358
London



PEDRO GIRAO
*Chairman of European
Advisory Board*
pgirao@christies.com
+44 (0)20 7389 2014
London



FRANÇOIS DE RICQLÈS
President, Christie's France
fdericqlès@christies.com
+33 1 40 76 85 59
Paris



**CHRISTIANE GRAFIN
ZU RANTZAU**
*Chairman,
Christie's Germany*
crantzau@christies.com
+49 40 279 4073
Hamburg



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



ANDREW WATERS
*Curatorial Director, EMERI,
Chairman's Office, UK*
awaters@christies.com
+44 (0)20 7389 2356
London



SIMON DE MONCAULT
*Director, Decorative Arts,
Paris*
sdemoncault@christies.com
+33 1 40 76 84 24
Paris



**FRANÇOIS
ROTHLISBERGER**
*International Senior
Specialist, Furniture
and Works of Art*
frothlisberger@christies.com
+41 44 268 10 25
Zurich



DALIA PADILLA
*General Manager,
Christie's Spain*
dpadilla@christies.com
+34 915 326 626
Madrid



ROLAND DE LATHUY
*Managing Director,
Christie's Belgium*
rdelathuy@christies.com
+32 2 289 13 36
Brussels



AMELIA WALKER
*Specialist Head of
Private Collections,
United Kingdom*
awalker@christies.com
+44 (0)20 7389 2085
London



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



GEMMA SUDLOW
*Specialist Head of
Private Collections,
Americas*
gsudlow@christies.com
+1 212 636 2464
New York

SPECIALISTS & CONTACTS FOR THIS AUCTION



NATHANIEL NICHOLSON
*Head of Sale,
 Associate Specialist,
 Private Collections*
 nnicholson@christies.com
 +44 (0)20 7389 2519



CHARLOTTE YOUNG
*Specialist,
 Private Collections*
 cyoung@christies.com
 +44 (0)20 7389 2730



JOHN STAINTON
*Deputy Chairman,
 Old Master Paintings*
 jstainton@christies.com
 +44 (0)20 7389 2945



**FREDDIE DE
 ROUGEMONT**
Old Master Paintings
 fderougemont@christies.com
 +44 (0)20 7389 2415



**ISABELLE
 CARTIER-STONE**
Silver
 icartier-stone@christies.com
 +44 (0)20 7389 2660



ALBANY BELL
Modern British Art
 abell@christies.com
 +44 (0)20 7389 2738



MICOL FLOCCHINI
Impressionist & Modern
 mflocchini@christies.com
 +44 (0)20 7389 2262



DOMINIC SIMPSON
European Ceramics
 dsimpson@christies.com
 +44 (0)20 7752 3268



CECILIA ZI
Chinese Works of Art
 czi@christies.com
 +44 (0)20 7752 3005



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



DONATA VON GIZYCKI
Sale Coordinator
 dvongizycki@christies.com
 +44 (0)20 7389 2350



ARLENE BLANKERS
Head of Sale Management
 ablankers@christies.com
 +44 (0)20 7389 2079

EMAIL

First initial followed by last name
 @christies.com (eg. Donata von Gizycki=
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AUCTION RESULTS

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POST-SALE SERVICES

Florencia Moscova
 Post-Sale Coordinator
 Payment, Shipping, and Collection
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B. Marshall p. 1799

A LONDON SEASON

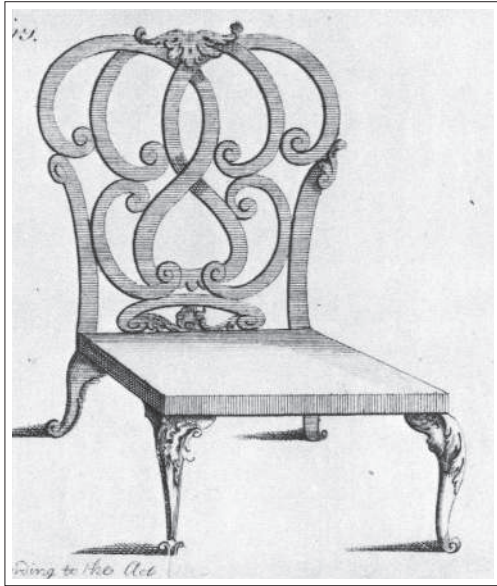
This magnificent flat in Thomas Cubitt's stucco terrace overlooking Eaton Square bore witness to the happiest of times over more than 40 years. During their London Seasons in May and October, the generous hospitality of this inspiring and peripatetic couple was legendary, both to young and old alike. Business titans, politicians, cultural arbiters and invariably guests from the racing world – owners, breeders, trainers and bloodstock agents – were all welcome and *The Racing Post* was consumed on a daily basis. On walking through the door, all were greeted with "A glass of bubbly?" – followed by rapidfire discussion of the latest developments in international affairs and business, as well as progressive politics and the Turf.

The pictures, works of art and furniture that they surrounded themselves with encapsulate a Britishness of taste, as well as reflecting their many and varied interests. Thus their love of the Turf is superbly captured in Ben Marshall's celebrated Newmarket picture, as indeed was the St. Leger by J.F. Herring – whilst other British country pursuits were captured for posterity by both Ferneley and Marshall – whose beautifully observed portrait of a gentleman in pursuit of the oft-elusive woodcock is a perfect reminder of that artist's unique and distinctive ability as a portrait painter. And as your eye surveyed the great drawing room, a visual 'menagerie' in bronze, marble and porcelain bore witness to their love of animals and wildlife – whether they be greyhounds by Gott, Whippets by Mêne, Chinese Export cranes, Meissen lions or Cloisonné magpies.

Forays into Mount Street and Bond Street inevitably led to discoveries in the great antique shops of the day, at Blairman, Mallett, Lumley and Partridge – often with illustrious English country house provenances like Wykeham, Burghley and Coleshill. In parallel, a comprehensive understanding of jewel-like workmanship led to a fascination with extraordinary feats of craftsmanship – a Cartier diamond and citrine Mystery Clock vying for attention beside 'King William III's' silver-gilt casket and William Beckford's candlesticks and bowl. But in spite of so many treasures, this sumptuous pied-à-terre was first and foremost a family gathering point – so perhaps it is Henry Moore's *Family Group* that best encapsulates their remarkable legacy.

The Earl of Halifax
September 2018





Matthias Daryl's design for a parlour chair

■ 1

A PAIR OF GEORGE II MAHOGANY HALL CHAIRS

CIRCA 1755

Each with shaped pierced back and entwined scroll splat, the bowed moulded seat with waved apron, on cabriole legs joined by an H-stretcher, incised with the letter 'E', one with faint chalk inscription '150'

39 in. (99 cm.) high; 20½ in. (52 cm.) wide; 21 in. (53 cm.) deep (2)

£8,000-12,000

\$11,000-16,000

€9,200-14,000

These hall chairs relate to designs by Matthias Daryl for 'Parlour Chairs' as published in Daryl's *Second Book of Chairs* in circa 1750 (C. Gilbert, 'The Early Furniture Designs of Matthias Daryl', *Furniture History*, vol. 11, 1975, figs. 74-77). Daryl had a close working relationship with Thomas Chippendale; he was commissioned by Chippendale to engrave 98 of the 147 signed plates for the first edition of the *Director* (1754), and the pair and their families shared 'the first house on the right hand in Northumberland Court' during the compilation of this pattern book in 1753. In the third edition of the *Director*, Chippendale, possibly inspired by Daryl, published his own version of this hall chair, plate XVII, which he had devised in 1759.

A set of four hall chairs of similar form was sold from the celebrated Samuel Messer collection of English furniture, Christie's, London, 5 December 1991, lot 59.







■ 2

A GEORGE III GILTWOOD MIRROR
CIRCA 1780

The later oval plate surrounded by fluting and flowerheads, surmounted by an urn hung with husk swags and foliate C-scrolls, with a conforming apron, the reverse inscribed 'Mrs Haslett', restorations, gilding refreshed
58 x 24½ in. (147.5 x 62 cm.)

£3,000–5,000

\$4,000–6,600
€3,500–5,700

3

A PAIR OF NORTH EUROPEAN SIMULATED-MARBLE AND PARCEL-GILT TWO-HANDLED VASES
LATE 18TH/EARLY 19TH CENTURY

Each hung with trailing beadwork carved swags, centred by a white-painted and ebonised medallion depicting a bird in foliage, on a stepped circular socle and ebonised plinth
13½ in. (34.5 cm.) high; 7½ in. (19 cm.) wide; 6¾ in. (17 cm.) deep
(2)

£3,000–5,000

\$4,000–6,600
€3,500–5,700





4

A GEORGE III EMBOSSED-PAPER BIRD PICTURE

BY WILLIAM HAYES, DATED 1785

Depicting a heron standing in grass, signed and dated 'W. HAYES 1785' (lower left), with a glass eye, within a later blue cracked-gesso mount and gilt frame, with Partridge label inscribed '5/MRS R'

Image: 20¼ x 12¾ in. (51.5 x 32.5 cm.)

£6,000–10,000

\$8,000–13,000

€6,900–11,000

PROVENANCE:

Probably with Partridge, London.

Probably with Mallett, London, circa 1970s.

William Hayes (d.1802), artist and ornithologist, produced *basso relievo* bird pictures, similar to the work of the Irishman Samuel Dixon. In 1771 he published a volume containing forty hand-coloured engravings entitled *A Natural History of British Birds etc., with their Portraits accurately drawn and beautifully coloured from Natur*. By the late 1780s Hayes was employed by the Childs at Osterley, recording the exotic birds in their remarkable 'menagerie', assisted by his wife and some of his children. This resulted in the publication between 1794 and 1799 of his *Portraits of Rare and Curious Birds with their Descriptions. Accurately drawn and beautifully coloured from species in the Menagerie of Child, the Banker at, Osterley Park, nr. London*. At first Hayes used his work on British birds as subject matter for his embossed pictures, but latterly also his engravings for the two Osterley volumes. The present bird picture incorporates a glass eye - a feature favoured by Hayes.



■ 5

**A GEORGE III GILT-METAL AND GLASS
HANGING-LANTERN**
LATE 18TH CENTURY

Cast with ram's masks and foliate swags, with later
candelabrum and electrical fitment
33 in. (84 cm.) high; 12½ in. (32 cm.) high, approx.

£3,000–5,000

\$4,000–6,600

€3,500–5,700

■ ~ 6

**A GEORGE III MAHOGANY
CABINET-ON-STAND**

CIRCA 1760, AFTER A DESIGN
BY THOMAS CHIPPENDALE

The Greek key cornice above panelled doors, the
reverse of the doors inlaid in ivory with the words
'MAGDALEN CHARITY', with brass side carrying-
handles, enclosing later glass shelves and lined in
brown suede, the stand with chamfered square legs
and block feet, the door panels reversed
55¼ in. (140.5 cm.) high; 41 in. (104 cm.) wide;
17 in. (43 cm.) deep

£3,000–5,000

\$4,000–6,600

€3,500–5,700



■ 7

**A SET OF FOUR GEORGE III-STYLE
GILTWOOD TWIN-BRANCH WALL-LIGHTS**
20TH CENTURY

Each with ribbon-tied pendant husks hung from a
central patera, issuing two foliate scroll branches,
fitted for electricity
47¼ in. (120 cm.) high; 14 in. (35.5 cm.) wide;
11¼ in. (30 cm.) deep

£6,000–10,000

\$8,000–13,000

€6,900–11,000

(4)



■ 8

**A PAIR OF PORTUGUESE MAHOGANY, WALNUT AND GILT-VARNISHED SILVERED ('MECCA') OPEN ARMCHAIRS
CIRCA 1750**

Each with shaped back and solid vase splat, surmounted by a shell and cartouche cresting, the drop-in seat covered with later *petit-point* needlework, on cabriole legs headed with cabochon scrolls and pad feet
45¼ in. (115 cm.) high; 28¾ in. (72 cm.) wide; 19¾ in. (50.5 cm.) deep (2)

£7,000–10,000

\$9,300–13,000
€8,000–11,000

This splendid pair of chairs are instantly recognisable as Portuguese. Their curvaceous lines and clear English influence are characteristic of 18th-century Portuguese craftsmen. This English influence stems from the close ties formed between the two countries beginning with the marriage of Catherine of Braganza, Infanta of Portugal, to King Charles II in 1662. In 1699 Catherine returned to Portugal as a widow, bringing large amounts of English furniture with her. The signing of the Treaty of Methuen in 1703 further sealed the economic ties between Britain and Portugal and as a consequence, their artistic bonds. These chairs appear to be influenced by a Queen Anne prototype, with their curved splats, cabriole legs and crested backs. However, the trailing roses of the cresting are indicative of the mixing of influences seen in Portuguese furniture, and their inclusion may have derived from a knowledge of French design.





■ 9

**A GEORGE III CUT-GLASS AND ORMOLU
TEN-LIGHT CHANDELIER**

LATE 18TH/EARLY 19TH CENTURY,
IN THE MANNER OF WILLIAM PARKER

The canopy top hung with faceted drops and swags, above a vase and bowl with ormolu rims, the scrolled branches surmounted by obelisk finials and with drop-hung drip-pans and vase-shaped nozzles, later fitted for electricity, originally much larger and reduced in height by at least one tier, originally with further drops and cascades, losses and replacements
46½ in. (118 cm.) high, approx.; 46 in. (117 cm.) diameter, approx.

£10,000–15,000

\$14,000–20,000
€12,000–17,000

This chandelier with its distinctive curved candle-arms and ormolu-mounted urn can be closely compared to the work of William Parker (M. Mortimer, *The English Glass Chandelier*, Woodbridge, 2000, p. 19, colour pl. 10, p. 101, pl. 47 and p. 102, pl. 48). Founded by William Parker (d. 1784) of Fleet Street, London, the business flourished becoming Parker and Perry in 1802-3. Amongst the best documented Parker commissions is that for William, 5th Duke of Devonshire for Chatsworth, circa 1782-3. It is interesting to note that the arms and obelisks are constructed with vertical joints in order to appear as one continuous curve or line. The patent for such a construction was taken out by Moses Lafount in December 1796 and the arm plates were stamped 'Lafount Patent', although this example does not appear to be marked with his patent stamp.

A comparable chandelier by Parker and Perry is in the Winterthur Museum (*ibid.*, p. 19, pls. 10-11) and another of closely related form was formerly with Hotspur Ltd. (*ibid.*, p. 17, colour pl. 8).





λ 10

HENRY MOORE, O.M., C.H. (1898-1986)

Maquette for Reclining Figure: Circle

signed and numbered 'Moore 4/9' (on the back of the base)

bronze with a brown patina

6 in. (15.2 cm.) long

Conceived in 1983.

£30,000–50,000

\$40,000–66,000

€35,000–57,000

LITERATURE:

A. Bowness (ed.), *Henry Moore, Complete Sculpture: 1980-86, Vol. 6*, London, 1988, pp. 58-59, no. 902, pl. 116, another cast illustrated.



λ 11

HENRI MATISSE (1869-1954)

Etude de nu

signed 'Henri Matisse' (lower right)

pen and ink on paper

11 $\frac{1}{8}$ x 9 in. (29.6 x 22.8 cm.)

Drawn *circa* 1900

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE:

Private collection, London, by 1973, and thence by descent to the present owner.

Wanda de Guébriant has confirmed the authenticity of this work.



λ 12

LOUIS VALTAT (1869-1952)

Fleurs rouges dans une cruche

stamped with the initials 'L.V.' (lower right)
oil on panel

18 $\frac{1}{8}$ x 14 $\frac{3}{4}$ in. (46 x 37.5 cm.)

Painted circa 1940

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

Arthur Tooth & Sons Ltd., London (no. 5918).

Private collection, London, and thence by descent to the
present owner.

This work will be included in the forthcoming Valtat *catalogue
raisonné* currently being prepared by Les Amis de Louis Valtat.



13

13

**AN URBINO MAIOLICA ISTORIATO
FOOTED DISH (COPPA)**

CIRCA 1530-1540

Painted in the manner of Nicola da Urbino, with Coriolanus holding a shield inscribed *R* before soldiers and an encampment, his wife Volumnia with other women outside the walls of Rome
10¾ in. (27 cm.) diameter

£2,500-4,000

\$3,400-5,300
€2,900-4,600

The *R* on the shield appears to be preceded by part of the letter *Q* (obscured by the break), and presumably forms the latter part of *S.P.Q.R.* (*Senatus Populusque Romanus*). The scene represents the moment when the renegade Roman general Coriolanus, who had been banished for joining the Volsci (a people he had previously campaigned against), returned to Rome at the head of the Volsci army. Coriolanus's wife and mother met him outside the city with his two young sons to successfully persuade him not to sack the city. Coriolanus was executed for treason when he returned to the Volsci.

14

**AN URBINO MAIOLICA ARMORIAL ISTORIATO
DISH (TONDINO)**

CIRCA 1550, POSSIBLY WORKSHOP OF GUIDO DURANTINO (FONTANA)

Painted with Mary Magdalene before the risen Christ in the guise of a gardener, the sky with an escutcheon enclosing a coat-of-arms and with the initials *-I- A- ·D-*, the reverse inscribed *Ante-*
9¼ in. (23.6 cm.) diameter

£2,500-3,500

\$3,400-4,600
€2,900-4,000

PROVENANCE:

William Ridout Collection (d. 1933);
By descent to his sister, Miss F.U. Ridout, 80 Ferrier Street, London, included in the Ridout sale, Christie's, London, 13 December 1938, lot 54 (unsold); subsequently sold (anonymously) 20 April 1939, lot 8 (to Lady Fawcett).

LITERATURE:

W.B. Honey and F.U. Ridout, *A Catalogue of the Collection of Italian and other Maiolica, Medieval English Pottery, Dutch, Spanish and French Faience, and other Ceramic Wares formed by William Ridout of London and Toronto*, London, 1934, p. 29, no. 1 and plate XXVII, where it is described as Venice, and the arms are identified as being those of the Dolfini family of Venice.

The arms, or a Dolphin haurient *azur*, do not appear to match any branch of the Delfini family. It is possible that they are erroneous, or that they are representative of the surname of recipient of this dish. The letters on the escutcheon are presumably the recipient's initials, and it is possible that they could stand for Iohannes Antonius Delphinus (Giovanni Antonio Delfini, 1506-1561), a prominent Counter-Reformation scholar and churchman, whose career took him to a various regions of Italy including Bologna, Brescia and Venice. The inscription on the reverse translates as 'before'.



14

15

**AN URBINO DISTRICT MAIOLICA ISTORIATO
LUSTRED FOOTED DISH (COPPA)**

CIRCA 1530-40, PROBABLY URBINO,
PROBABLY LUSTRED AT GUBBIO IN THE
WORKSHOP OF MAESTRO GIORGIO ANDREOLI

Painted with an allegorical scene of an angel protecting a
figure from a crowned warrior on steps nearby, the reverse
enriched in copper lustre
10¼ in. (26 cm.) diameter

£2,500-3,500

\$3,400-4,600

€2,900-4,000

The subject of this dish is uncertain. One possibility is
that it depicts the liberation of St. Peter, who had been
imprisoned by King Herod (possibly represented by the
figure on the steps). St. Peter was rescued from the
prison by an angel.

A dish in Cluny (Inv. 7570) with similar handling of
the landscape and figures is illustrated by Jeanne
Giacomotti, *Catalogue des majoliques des musées
nationaux*, Paris, 1974, p. 278, no. 882.



15

16

**A CAFAGGIOLO MAIOLICA ISTORIATO
FOOTED DISH (COPPA)**

ALMOST CERTAINLY DATED 1552

Painted with a scene from the legend of Diana and
Acteon, the reverse inscribed *Ateon converse in / Cervio*
[1]552 (?)

10¼ in. (26 cm.) diameter

£1,800-2,500

\$2,400-3,300

€2,100-2,900

This dish appears to be by the same hand as the plate
at Cluny (inv. 2310) illustrated by Jeanne Giacomotti,
Catalogue des majoliques des musées nationaux, Paris,
1974, pp. 118-119, no. 431, the reverse of which is
inscribed *In chafagiullo* with the SP monogram.

The inscription translates as 'Acteon turned into a stag',
alluding to the ancient story of prince Acteon, who
accidentally came upon Diana and her nymphs bathing
while he was hunting. Diana turned him into a stag and
he was killed by his own hunting hounds.



16



17

17

**A DUCHY OF URBINO MAIOLICA ISTORIATO
FOOTED DISH (COPPA)**

CIRCA 1540-55, URBINO OR PESARO

Painted with the Adoration of the Shepherds

10 in. (25.4 cm.) diameter

£1,800-2,500

\$2,400-3,300

€2,100-2,900



18

18

**A DUCHY OF URBINO MAIOLICA ISTORIATO
DISH (TONDINO)**

MID-16TH CENTURY

Painted with Daniel in the lions' den before the prophet

Habakkuk carried by an angel

8¾ in. (22 cm.) diameter

£1,800-2,500

\$2,400-3,300

€2,100-2,900

This *tondino* may be by the same hand as the armorial bowl painted with Moses illustrated by Timothy Wilson and Elisa Sani, *Le maioliche rinascimentali nelle collezioni della Fondazione Cassa di Risparmio di Perugia*, 2006, pp. 145-145, no. 46, where they attribute it to probably Urbino, Urbino district or Monte Bagnolo, and note J.V.G. Mallet's suggestion that it is by the same hand as a plate with Charon's boat in Arezzo, illustrated by C.D. Fuchs, *Maioliche istoriate Rinascimentali, del Museo Statale d'Arte Medioevale e Moderna di Arezzo*, Arezzo, 1993, p. 185, no. 84 and illustrated in colour on p. 45. A dish (by a different hand) with Daniel in the lions' den in the Strozzi Sacratì is illustrated by Gian Carlo Bojani, *La maiolica Italiana del Cinquecento, Capolavori di Maiolica della Collezione Strozzi Sacratì*, Florence, 2001, p. 87.

19

**A DUCHY OF URBINO MAIOLICA ISTORIATO
DISH**

CIRCA 1550-60, POSSIBLY CASTEL DURANTE,
WORKSHOP OF LUDOVICO AND ANGELO PICCHI

Painted with Venus and Cupid before a draped wall,
indistinctly inscribed *ven[us?] cupido* to the reverse
9¼ in. (23.4 cm.) diameter

£1,800-2,500

\$2,400-3,300
€2,100-2,900



19

20

**AN ITALIAN MAIOLICA ISTORIATO
PLATE**

CIRCA 1555-1560, PROBABLY PESARO

Painted with the return of the Prodigal Son, inscribed *il
figiullo prodigo* to the reverse
9¼ in. (23.8 cm.) diameter

£2,000-3,000

\$2,700-4,000
€2,300-3,400



20

This plate bears close similarities to pieces illustrated by Carmen Ravanelli Guidotti, *Collezione Chigi Saracini, Maioliche Italiane*, Palazzo Chigi Saracini, Siena, 1992, nos. 22, 24 and 27, and the inscriptions illustrated in figs. 22b, 22d and 24b, all appear to be by the same hand as the inscription on the reverse of the present plate. Guidotti attributes them to workshop of the Zenobia painter, and Johanna Lessmann similarly attributes a dish (very similar to the present plate) painted with Romulus and Remus in Brunswick to workshop of the Zenobia painter, see Lessmann, *Herzog Anton Ulrich-Museum, Italienische Majolika, Katalog der Sammlung*, Brunswick, 1979, p. 344, no. 485.



21

A JAMES I SILVER-GILT WINE-CUP

LONDON, 1617, MAKER'S MARK A DOUBLE HEADED EAGLE

The circular foot chased with leaves, the baluster stem applied with three scrolls, the tapering octofoil bowl chased with panels of flowers on punch matted ground and *repoussé* on the lower body with a calyx of leaves, the cartouche prick engraved with initials 'ECKF' and dated '4 July 1619', marked near rim and under foot, further later engraved with a scratch weight '7"6'
8¼ in. (21 cm.) high
7 oz. 2 dwt. (225 gr.)

£20,000–30,000

\$27,000–40,000
€23,000–34,000

PROVENANCE:

Ralph William M. Walker, Esq. (1856–1945), 22 Sloane Court, London, SW3. The Important Collection of R.W.M. Walker, Esq., deceased; Christie's, London, 10 July 1945, lot 70 (£300 to How).

EXHIBITED:

London, 25 Park Lane, 1929, *Loan Exhibition of Old English Plate*, no. 521 (anonymous loan).

While the maker's mark on the present wine-cup is recorded by Ian Pickford in *Jackson's Goldsmiths and Their Mark*, Woodbridge, 1989, p. 109, line 21, the maker who used it was not identified either there or in the more recent

work by Dr David Mitchell, *Silversmiths in Elizabethan and Stuart London Their Marks and Their Lives*, Woodbridge, 2017. The use of a device without corresponding initials makes an attribution difficult, if not impossible. One possibility is that the maker was a stranger goldsmith, possibly from the Low Countries where a device without initials was more commonly used as a mark. Stranger goldsmiths could be sworn to the Ordinance of the Goldsmiths' Company upon the presentation of testimonial letters confirming that they were a goldsmith and honest. Given the relatively large number of device marks which are recorded by Pickford as being registered at the Goldsmiths' Company in London in the late 16th century, it would seem unlikely, however, that the marks were used exclusively by stranger goldsmiths.

Nonetheless it would seem that this mark belonged to a well-established silversmith who produced high quality plate, possibly from as early as 1591, the date of a tankard formerly in the Swaythling collection (sold Christie's, London, 6 May 1924, lot 108) with maker's mark described as a 'double headed eagle displayed'. While the mark is also recorded on an inkstand (sold Christie's, London, 7 July 1909, lot 40) and a standing salt (C.J. Jackson, *An Illustrated History of English Plate*, London, 1911, p. 555, pl. 765) it would seem that wine-cups such as the present example were a particular speciality, with examples recorded from 1612 and 1614 as well as another smaller example from the same year as the present wine-cup.





22

A WILLIAM AND MARY SILVER-GILT TAZZA
LONDON, 1690, MAKER'S MARK P CROWNED,
PROBABLY FOR BENJAMIN PYNE

On trumpet-shaped foot with gadrooned border, engraved with a coat-of-arms, *marked near rim and under foot*
11½ in. (28 cm.) diameter
21 oz. 2 dwt. (661 gr.)

The arms are those of Fetherston, presumably for Sir Heneage Fetherston (c.1628-1711), 1st Baronet of Blackesware, co. Hertford. Heneage Fetherston purchased from John King the estate of Blackesware in the county of Hereford and was created a baronet by King Charles II on 4 December 1660.

Sir Heneage married Mary, daughter of Sir Thomas Bennet, Baronet of Babraham in Cambridgeshire.

£8,000-12,000

\$11,000-16,000
€9,200-14,000

23

TWO WILLIAM AND MARY SILVER-GILT TAZZE
MARK OF ANTHONY NELME, LONDON, 1692 AND 1694

Each on trumpet-shaped foot with gadrooned border, engraved with a coat-of-arms, *marked near rim and under foot, further engraved underneath with scratch weights '24 oz-2 dwt-0' and '23-11'*
11½ in. (28 cm.) diameter
48 oz. 2 dwt. (1,502 gr.)

The arms are those of Fetherston, presumably for Sir Heneage Fetherston (c.1628-1711), 1st Baronet of Blackesware, co. Hertford. (2)

£15,000-25,000

\$20,000-33,000
€18,000-29,000



24

A SET OF FOUR GEORGE III SILVER-GILT DISHES

MARK OF WILLIAM CRIPPS, LONDON, 1761

Each fluted circular and with waved gadrooned border, engraved with the Royal arms within the Garter motto and below the Royal crown, *marked underneath, each further engraved underneath with a scratch weight '93=19'*
10 in. (25.5 cm.) diameter

93 oz. 6 dwt. (2,913 gr.)

The Royal arms are those of King George III (r.1760-1820). (4)

£30,000-50,000

\$40,000-66,000

€35,000-57,000

PROVENANCE:

Almost certainly a perquisite of office given to William, 4th Duke of Devonshire K.G. (1720-1764) as Lord Chancellor and then by descent to Andrew, 11th Duke of Devonshire K.G., M.C. (1920-2004).

Highly Important Old English and French Silver from the Chatsworth Collection; sold Christie's, London, 25 June 1958, lot 31 (£2,400 to How).



William Cavendish, 4th Duke of Devonshire KG (1720-1764) after Thomas Hudson ©National Trust Images



A CASKET FROM THE BURGHLEY TOILET SERVICE

25

A WILLIAM III SILVER-GILT CASKET

MARK OF PIERRE HARACHE I, LONDON, 1695

Oblong and on four bun feet, with gadrooned borders, the sides with finely engraved panels depicting, on the front, a putto in scrolling foliage, on the sides military trophies and on the back a putto holding a cypher beneath a coronet, the hinged cover engraved with a cypher within a lozenge shaped cartouche and with coronet above, supported by a putto and with lions below, all surrounded by scrolling foliage on a matted ground, *marked underneath, inside cover, on internal frame and plaque, further engraved underneath with a scratch weight '91:9'*

10½ in. (16.5 cm.) wide

92 oz. (2,862 gr.)

£150,000–250,000

\$200,000–330,000

€180,000–280,000

PROVENANCE:

Acquired by Elizabeth, Dowager Marchioness of Exeter (1757-1837) prior to 1815, given to her stepson, displayed in the State Bed Dressing Room/First George Room, Brownlow Cecil, 2nd Marquess of Exeter (1795-1867), Burghley House, Stamford, by descent to his son, William Cecil, 3rd Marquess of Exeter (1825-1895), Burghley House, Stamford, The Marquis [sic] of Exeter; Christie's, London, 7 June 1888, almost certainly lot 40 (£274 to Garrard), With Garrard, almost certainly acquired by Archibald Primrose, 5th Earl of Rosebery (1847-1929) and then by bequest to his granddaughter, Ruth, Countess of Halifax (1916-1989), wife of Charles, 2nd Earl of Halifax (1912-1980), daughter of the Hon. Neil Primrose M.C. (1882-1917), The Rt. Hon The Countess of Halifax; Christie's, London, 22 June 1960, lot 135 (£800 to How).





LITERATURE:

T. Blore (published anonymously), *A Guide to Burghley House, Northamptonshire, the Seat of the Marquis of Exeter*, Stamford, 1815, p. 72, as 'A superb suit of dressing plate, formerly belonging to King William III'.
Burghley House Mss., *The Marquis of Exeter, Plate Book, May 8th 1824, 1824, 'Gilt Toilet Service called King William III...2 Large Boxes'*.
Burghley House Mss., *The Day Book of the 2nd Marquess of Exeter*, entry dated between 23 September and 31 December 1835, 'Silver Gilt Toilet once that of King William III'd given to Lord Exeter by the Dowager Lady Exeter & first used by HRH the Duchess of Kent on her visiting Burghley with the Princess Victoria Sepr 21st 1835'.
Burghley House Mss., R. and S. Garrard and Company., *Descriptive Inventory of Plate, The Property of The Most Honble. The Marquis of Exeter, Burghley Park, 1880*, London, 1880, folio 73, 'Silver Gilt Toilet Service. King William III. A.D. 1695...2 10 inch oblong engraved boxes, with gadroon Borders on Ball feet.'
Oman, *English Engraved Silver, 1150 to 1900*, London, 1978, p. 63, pl. 69.
A. G. Grimwade, 'The Master of George Vertue, His Identity and Oeuvre', *Apollo*, February, 1988, p. 85 and fig. 5.
T. Schroder, *British and Continental Gold and Silver in the Ashmolean Museum*, Oxford, 2009, p. 535, cat. no. 205.

The History of the Casket

The documented history of the casket dates back to 1815. The toilet service from which it comes features in Blore's guide book to Burghley, *A Guide to Burghley House, Northamptonshire, the Seat of the Marquis of Exeter*. He records it in the State Bed Dressing Room, otherwise known as the First George Room, describing it as 'A superb suit of dressing plate, formerly belonging to King William III'. It is similarly described in the Marquess' 1824 plate inventory - 'Gilt Toilet Service called King William III...2 Large Boxes' and in the Garrards inventory of 1880 'Silver Gilt Toilet Service. King William III. A.D. 1695...2 10 inch oblong engraved boxes, with gadroon Borders on Ball feet.'

A note in the 2nd Marquess' Day Book/Diary, recently discovered by Jon Culverhouse, the curator at Burghley House, records that the service had been a gift from his stepmother Elizabeth, Dowager Marchioness of Exeter (1757-1837). 'Silver Gilt Toilet once that of King William III'd given to Lord Exeter by the Dowager Lady Exeter...'. He also records that it was first used by the Duchess of Kent on her visit to Burghley in September 1835 with her daughter, the future Queen Victoria, '...& first used by HRH the Duchess of Kent on her visiting Burghley with the Princess Victoria Sepr 21st 1835'. The Duchess and Princess Victoria stayed for a ball held in their honour, having been greeted by huge crowds in spite of the heavy rain. The young Princess Victoria was very much impressed by Burghley and its furnishings, commenting in her journal that the house was '...a very fine and large building...very handsomely furnished, and there are many fine pictures by the old Masters.' Although she was feeling unwell she attended the dinner and the ball which followed, dancing a quadrille with Lord Exeter before retiring at 11.00pm.

As discussed below the cover of the casket displays a Continental style cypher 'DIG' or 'DSG' with a coronet above, all flanked by lions which have been seen in the past as heraldic supporters. There have been a number of differing suggestions as to the identity of the lady to whom the toilet service first belonged. In the 1960 catalogue description it was suggested that a possible candidate might be Jemima, daughter and co-heir of Thomas, 2nd Baron Crew. She married in 1695 Henry Grey who was styled Lord Grey (or de Grey) until 1702. He subsequently became Marquess of Kent in 1706 and Duke of Kent in 1710. The question of the coronet in the style of one used by a French Marquis' remained unanswered. Timothy Schroder, *op. cit.*, p. 536 puts forward two possible candidates. The first, Caroline, 2nd wife of Meinhardt, 3rd Duke of Schomberg (1641-1719), had married in 1695, but sadly died the following year. The Duke's heraldic supporters were two lions sejant, the pose of the lions on the casket. The second candidate is Isabella Bennet (c.1620-1685). She was the daughter and heir of Henry Bennet, 1st and last Earl of Arlington (1618-1685). She married Henry Fitzroy, 1st Duke of Grafton (1663-1690), therefore during her widowhood, and before her remarriage in 1698 to Sir Thomas Hamner, she would have been Isabella, Dowager Duchess of Grafton. The supporters of the Arlington arms were also lions, however they were blazoned as being crowned with ducal coronets. Once more the coronet proves to be a problem.



Elizabeth (née Burrell), Marchioness of Exeter © National Portrait Gallery, London



Queen Victoria; Princess Victoria and the Duchess of Kent and Strathearn © National Portrait Gallery, London



Burghley House, Lincolnshire

A third possibility is suggested by Schroder. The convention of a cypher surmounted by a coronet is one which is most commonly found in the Netherlands rather than England. The commission could quite possibly have come from a Dutch member of King William III's court. Moreover, it was quite usual for the Dutch to adopt a coronet in their arms; being a Republic until 1810, there was no official codification of arms or the use of coronets. This could lead to confusion. It is said a French traveller visiting Amsterdam was amazed by the number of noble arms with coronets of rank adorning the doors of coaches '*J'avais toujours cru... que les Hollandais étaient un peuple de commerçants et de bourgeois; mais, voyant toutes ces armoiries, je m'aperçois qu'il y a des nobles ici comme à Venise - I had always believed...that the Dutch were a people of trade and bourgeois; but, seeing all these coats of arms, I realise that there are nobles here as in Venice*'.

The Identity of the Engraver

This casket comes from '*one of the finest surviving toilet services of the seventeenth century*', as described by Timothy Schroder in his catalogue entry for the basin from the service, now in the collection of the Ashmolean Museum, Oxford (T. Schroder, *British and Continental Gold and Silver in the Ashmolean Museum*, Oxford, 2009, p. 536, cat no. 205). The most striking feature of both the casket and the basin is the virtuoso engraving. The overall theme is that of love and fertility portrayed with the classical iconography of putti symbolising love, the cornucopia of plenty and the flaming urn of immortality. Although the identification of the cypher engraved on the cover remains a mystery, the identity of the engraver has been much discussed and debated. An early attribution by John Hayward in *Huguenot Silver in England 1688-1727*, London, 1959, pl. 71, suggested the French engraver Simon Gribelin (1661-1733), regarding it as his '*finest surviving work*'. Charles Oman, attributed the work to '*The Master of George Vertue*' in *English Engraved Silver, 1150-1900*, London, 1978, p. 63, referred to by Horace Walpole as '*a shadowy character*' in his 18th century biography of the engraver and antiquary George Vertue (1684-1756). The discovery of a signature '*B. GENTOT IN. FECIT*' on the magnificent silver table at Chatsworth in 1979 led Arthur Grimwade to identify the shadowy character as Blaise Gentot, a French born engraver. He cited a corps of work which he attributed to his hand, including the present lot. A particular leitmotif first noticed by Oman was the use of an architectural entablature or plinth to ground the heraldic supporters within the cartouche. The convention at the time placed the heraldic animals, birds or figures on a mere scroll. The berried laurels branches that fill the background of the scene on the box, and which flank the coronets in many of the other cartouches attributed to

Gentot, were seen by Grimwade as another signature of his style. Gentot was born in Lyon in 1658, the son of the engraver Nicolas Gentot. His arrival in England is placed around 1683 on the basis of Oman's identification of his work on a tankard of that date. He worked both with silversmiths, publishers and clockmakers, providing a plate for Jean Tijou's *Nouveau Livre de Serrurerie*, pl. XX, depicting the garden screen at Hampton Court. The engraving on the King's Tompion, made for King William III, now in the British Museum, was also attributed to Gentot by Grimwade. In his Apollo article '*The Master of George Vertue*' Grimwade cited a group of London made works which he felt were the work of Gentot, based on a comparison of the engraved cartouches with his autographed work on the Chatsworth table top. The pieces were:

- A Charles II silver tankard, London, 1683, published in Oman, *op. cit.*, pl. 67.
- A Charles II rosewater dish, mark of William Harrison, London, 1677, engraved after 1684 for the Earl of Kildare, now the Gilbert Collection, The Victoria and Albert Museum, London.
- A James II silver-gilt cadinet, mark of Anthony Nelme, 1688, for King William and Queen Mary, now at The Tower of London.
- A William and Mary silver chocolate pot, mark of Phillip Rollos, London, circa 1690, for King William and Queen Mary, private collection.
- A William and Mary silver tankard, London, mark of George Garthorne, London, 1692, presented by King William and Queen Mary to the Dutch captain who piloted the King during a storm, now at The Bank of England.
- A William III silver-gilt toilet service, mark of Pierre Harache, London, 1695, part at Burghley House, Lincolnshire, The Ashmolean Museum, Oxford, The St. Louis Museum, U.S.A., private collections and the casket offered here.
- A William III silver-gilt rosewater dish, mark of Pierre Harache, London, 1697, for the Duke of Devonshire, now at the British Museum.
- A pair of William III wine coolers, mark of David Willaume, London, 1698, for the Duke of Devonshire, remains at Chatsworth, Derbyshire.
- A William III silver rosewater dish and a pair of ewers, mark of Benjamin Pyne, London, 1699, for the Earl of Kent, private collection.
- A William III silver rosewater dish, mark of David Willaume, London, 1699, for the Earl of Jersey, now Queen's College, Cambridge.
- A William III gold ewer and basin, Pierre Platel, London, 1701, for the Duke of Devonshire, remains at Chatsworth, Derbyshire.

Despite the patronage of the monarchy and the leading aristocratic families of the day it is thought that Gentot left England as a bankrupt, as recorded by Walpole who wrote that George Vertue's master 'who engraved arms on plate and had the chief business in London; but who being extravagantly broke and returned to his own country France'. Gentot's apprentice, George Vertue gave the date of his first apprenticeship as 25 March 1697. Allowing for the 'three or four years' he worked under this master Gentot could have left the country sometime between spring 1700 and 1701. However, the date of the gold ewer and basin engraved for the Duke of Devonshire, which cannot have been hallmarked earlier than the 29th May 1701, suggests he left the country some time after this date.

Grimwade continues to identify two further commissions he believed to have been engraved by Gentot's hand - two rosewater dishes and ewers both then thought to be by the Lille silversmith Elie Pacot. The dishes are magnificently engraved with almost identical cartouches, each of which now enclose a later coat-of-arms. The first displays the arms of the 1st Duke of Bridgewater (1681-1745) and his second wife whom he married in 1722. It is now in the collection of the Victoria and Albert Museum, London and was made by Elie Pacot. The second dish, now in the collection of the City of Westminster was re-engraved with the arms of the Sir William Codrington 1st Bt. (d.1738) and his wife Elizabeth Bethel, whom he married in 1718. It is now identified as the work of The Brussels silversmith Hermanus Coppens. The creation of the baronetcy in 1721 and the baronet's badge in the arms dates the engraving to after this date. Notwithstanding the later arms, traces of the original armorial engraving are visible on the Bridgewater Dish. Grimwade identified these as belonging to the great general, John, Duke of Marlborough (1650-1722). Despite the presence of the initials of Queen Anne, who succeeded William March 1702, Grimwade dated the dishes to circa 1692 and thought each had been in the possession of Marlborough and Codrington, who also served as a soldier on the continent, some time before Gentot's departure from England.

Tessa Murdoch in her article 'Ducal Splendour: silver for a military hero, The Elie Pacot ewer and basin made for John Churchill, 1st Duke of Marlborough, *Silver Studies, the Journal of the Silver Society*, 2007, no. 22, discusses the dish and ewer at length. Work by the French scholar, Nicole Cartier, the expert on Lille goldsmiths, has revised the dating of the Marlborough dish to between November 1711 and November 1712. This places it, and its almost identical twin with the Codrington arms, outside the period Gentot was working in England. Murdoch attributes the engraving to Simon Gribelin (1662-1733) having compared the cartouche to the work of Gribelin for The Earl of Orkney and John

Cataret in the Gribelin album preserved in the British Museum, (folios 126-7). Schroder *op. cit.*, p. 537 also questions the validity of the attribution of engraving on the group of works based on the similarities of the engraved ornament alone, citing similar work produced after Gentot's departure, including a dish made for The Earl of Stafford by John Bache, now in the Hartman Collection in the Museum of Fine Arts, Boston, illustrated in C. Hartop, *The Huguenot Legacy, English Silver, 1690-1760*, London, 1996, no. 3, p. 81.

Although Oman and Grimwade's identification of the engraver may be open to discussion the work is questionably magnificent. It must be by the hand of one of two most accomplished engravers of the time. Blaise Gentot and Simon Gribelin were both masters of the technique. They are the most highly regarded practitioners of the engravers art in Britain from the final years of the 17th century and the dawn of the 18th century. They embellished the work of the greatest silversmith of the period, whose ranks had been swelled by the arrival of the Huguenot silversmiths, fleeing religious persecution in France, such as Pierre Harache, the maker of the present lot.

Pierre Harache I (1639-1712)

There has been much confusion in the past as to the exact working dates of Pierre Harache I and the attribution of his work between him and Pierre Harache II. Timothy Schroder, *op. cit.*, p. 1247, acknowledges the work of two researchers who corrected previous assumptions. Claude Gerard Cassan in his book *Les Orfèvres de Normandie*, Paris 1980, p. 217 and Julian Cousins in his article 'Pierre Harache I and II', *Silver Studies, The Journal of the Silver Society*, no. 19, 2005, pp. 71-77, established the birth and death dates of Pierre Harache I and his relationship to Harache II, once thought to be his son, now identified as his cousin. Harache I had long been thought dead by 1697 therefore many of his later works had in the past been attributed to Harache II. Harache's I corps of work has grown considerable following the new evidence that he was active until at least 1705 and did not die until 1712. Harache II is now thought to have produced very little of great importance. From 1713 until 1717 when he left the country he was the recipient of charitable payments.

Pierre Harache I was born into a long established dynasty of Rouen goldsmiths in 1639. His father, also Pierre, and his mother Mariele François had twelve children. He served his apprenticeship there and practiced as a silversmith in the town, marrying his wife Anne. It is now thought he travelled to London via Paris. A court case in the French capital records his prosecution for not returning items entrusted to him for restoration, as cited in the catalogue entry for the ewers he made for the Earl of Chesterfield in 1700 (Sotheby's, London, 5 July 2017, lot 22).



Engraved dish from the Burghley Toilet Service, by Pierre Harache I, 1695 © Ashmolean Museum



(detail of engraving)

It is generally thought that he travelled to London for the first time in 1681. A customs record from October of that year, preserved in *The Calendar of Treasury Books, 1681-1685* records his entry into England. The Customs Commissioners were instructed to 'deliver Customs free to Peter Harrack[sic], a French Protestant lately arrived from France, 113 ounces of new white plate and 125 ounces of old plate which he has brought with him, the customs whereon would be 50s. and 3l.' It has been suggested that this exemption may have been due to the influence of wealthy patrons, who had encountered his work in Paris, and who were awaiting his arrival in England. It is significant that he was made free of the Goldsmiths' Company in June 1682 on the order of the court of Aldermen, the company papers of the time recording that he had 'likely come from France to avoid persecution and live quietly'. It was around this time that he registered his first mark. His earliest recorded works are a pair of candlesticks of 1682, (sold Christies London, 13 June 2001, lot 163). Another early work is a two handled cup of 1685 in the collection of the Ashmolean Museum, Oxford. A major work from his early days in London, the Capel Basket of 1686, also in the collection of the Ashmolean Museum coincides with his election to the Livery of the Goldsmiths' Company in 1687.

It is evident from his surviving work that he was perhaps the most successful Huguenot goldsmith of the time. He counted the monarchs, King William and Queen Mary, Queen Anne, the Dukes of Devonshire, Marlborough and Hamilton and the Earl of Chesterfield and many other eminent members of the aristocracy as his clients. Perhaps his greatest surviving commission is the wine fountain and cistern weighing over 2000 ounces which were made for the Duke of Marlborough. He also created a magnificent wine cistern

presented by Queen Anne to the Barber Surgeons' Company in 1697. He was commissioned by the 3rd Duke of Hamilton to create a dressing table service for his wife. Dr. Rosalind Marshall, whom we would like to thank for drawing our attention to the invoices and correspondence, lists a payment made by the Duke secretary to Anne Harache on 20 February 1689 for Duchess Anne's 'tuillet', having previously paid £10 (Hamilton Archives F2/501/2 and 3). The final invoice for the service, its case and a case for a chamber pot amounted to £111 18s 4d (Hamilton Archives F2/509/21). The correspondence gives an insight into the difficulties in transporting such a valuable set to the Duke's Scottish seat. He was loathed to send it by sea to Leith unless it was accompanied by a convoy.

The wealth of his patrons is also demonstrated by the usually large number of very rare survivals in gold from his workshop. These include a gold stand made for King William III in 1691 recorded in the Hanoverian collection of the Dukes of Cumberland. A gold tumbler cup of 1702, now in the collection of the Museum of Fine Arts, Boston and a Richmond Gold Race Cup of 1705, presented by Queen Anne, sold Christies, London, 20 November 2001, lot 10. He also created a gold plate for the Duke of Marlborough. Intriguingly he seems to have possessed a piece of French Royal gold plate. Hugh Tait, in his paper 'Huguenots in Britain and France' in the symposium publication *Huguenots in Britain and their French Background 1660-1880*, 1987, p. 101 makes reference to a notice from the *The London Gazette* for 3-7 November 1687 which offers a sizeable reward of £5 for the return of 'a gold cruic [sic] with the French King's arms on it, weight about 30oz' to Mr Peter Harache, a French Goldsmith, at the corner of Suffolk Street, Charing Cross'.



26

A WILLIAM AND MARY SILVER-GILT BEAKER

APPARENTLY UNMARKED, CIRCA 1690

Tapering cylindrical, engraved with Neptune chasing Caenis within scrolling foliage, the base later inset with a William III silver Crown dated 1696
 3 3/8 in. (8 cm.) high
 3 oz. 9 dwt. (121 gr.)

£3,000-5,000

\$4,000-6,600

€3,500-5,700

27

A PAIR OF SILVER-GILT-MOUNTED SOFT PASTE PORCELAIN CANDLESTICKS

THE BASES WITH MARK OF FRANCIS GARTHORNE, LONDON, CIRCA 1685, THE PORCELAIN STEMS CIRCA 1750, THE LOWER AND UPPER STEM MOUNTS, SOCKETS AND WAX-PANS LATER

Each hexagonal-shaped with gadrooned borders, the mounts engraved with foliate motifs, *marked on foot with maker's mark only*
 9 in. (22.5 cm.) high

(2)

£5,000-8,000

\$6,700-11,000

€5,700-9,100



28

A SET OF THREE GEORGE I SILVER-GILT CASTERS

MARK OF PIERRE PLATEL, LONDON, 1718

Each baluster and on circular stepped foot, the bayonet-mounted covers pierced with geometric motifs and with baluster finials, engraved with a crest, *marked underneath and on covers*

9 in. (22.8 cm.) and 6¾ in. (17 cm.) high

42 oz. (1,308 gr.)

(6)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

Possibly Colonel Herbert Hall Mulliner (1861-1924).

Colonel H.H. Mulliner, deceased, late of F2 The Albany and Clifton Court Rugby; sold Christie's, London, 9 July 1924, lot 101 (£250 to SL).





William Beckford, MP (1760 - 1844), by George Romney
©National Trust Images/John Hammond



Design for a candlestick by an Adam office hand after Robert Adam,
circa 1766 © Sir John Soane's Museum

29

A PAIR OF GEORGE III SILVER-GILT CANDLESTICKS

MARK OF JOHN SCOFIELD, LONDON, 1791

Baluster and on circular base, cast with borders of palm leaves, the detachable nozzles with beaded border, engraved on stem and nozzle with a crest, *marked on base and nozzle*

7¾ in. (19.5 cm.) high

31 oz. 6 dwt. (984 gr.)

The crest is that of Beckford for William Beckford (1760-1844).

(2)

£30,000–50,000

\$40,000–66,000

€35,000–57,000

PROVENANCE:

William Thomas Beckford (1760-1844) Fonthill Abbey.
Susan Euphemia Beckford, later Duchess of Hamilton, daughter of William, 11th Duke of Hamilton and 8th Duke of Brandon, by descent to Angus Alan Douglas, 15th Duke of Hamilton and 12th Duke of Brandon.

LITERATURE:

M. Snodin and M. Baker, 'William Beckford's Silver II' *The Burlington Magazine*, vol. 122 No. 933 (December 1980), p. 825.

Argenterie, Le Tresor du National Trust for Scotland, La Collection Beckford et Hamilton du chateau de Brodick, exhibition catalogue, Brussels, 14 October-29 November 1992, p. 57.

William Beckford – connoisseur, aesthete, millionaire, and eccentric – is remembered as one of the most colourful figures in the history of collecting. Born in 1760 to vast wealth, he used it to amass one of the most extraordinary collections ever formed.

These candlesticks are amongst his first commissions from 1781 as part of his 'coming-of-age' plate ordered from one of the leading silversmith of the time: John Scofield. Based on a design by Robert (or possibly James) Adam, dating from the late 1760s, they are in the neoclassical taste, decorated in the simplified style typical of the 1780s and like much of the silver commissioned by Beckford before 1800. The model proved to be a popular design, commissioned as early as 1775 and supplied to Harewood House in 1779 and to Ernst Augustus, Duke of Brunswick-Lüneburg (1771-1851), fifth son of George, in 1791, amongst others. Despite the change in fashion, Beckford continued adding to the set until 1817, so that at least eighteen of these candlesticks survive either at Brodick Castle or were sold from the Hamilton collection in the 1980s.

For an illustration of the Brodick Castle candlesticks, see *The Beckford Collection, Brodick Castle, National Trust for Scotland*, and Derek E. Ostergard, ed., *William Beckford 1760-1844: An Eye for the Magnificent*, 2001, p. 306.





30

A GEORGE III SILVER-GILT MOUNTED JAPANESE PORCELAIN BOWL AND COVER

THE SILVER-GILT MOUNTS LONDON, 1812, MAKER'S MARK RUBBED, POSSIBLY THAT OF JOHN ROBINS, THE PORCELAIN EDO PERIOD, LATE 18TH-EARLY 19TH CENTURY

The bowl painted with panels of flowers, birds in foliage in green, yellow, aubergine and iron-red enamels and gilt over underglaze blue, the rim mount cast with palm leaves, the swing handle with guilloche, the cover with a plain band, *marked on bowl and cover mounts*
4¾ in. (12 cm.) diameter

£15,000-20,000

\$20,000-26,000
€18,000-23,000

PROVENANCE:

Probably William Beckford (1760-1844), Fonthill Abbey.

LITERATURE:

M. Snodin and M. Baker, 'William Beckford's Silver I', *The Burlington Magazine*, Vol. 122, October 1980, pp. 734-748 and 'William Beckford's Silver II', *The Burlington Magazine*, December 1980, vol. 122, p. 833.

This sugar bowl and cover was almost certainly part of the body of silver-mounted ceramic pieces collected by William Beckford.

Beckford acquired for Fonthill an extensive collection of ceramics mostly composed of 18th-century East Asian and European porcelain described by his agent Gregorio Franchi as: 'a great quantity of Japan and eggshells saucers - Dresden & Seve likewise' (Beckford Papers: MS list by Gregorio Franchi of objects removed from Fonthill, case 5). It included no less than forty-seven sugar basins 'all different' according to Franchi (MS list of case 3) and succinctly described in the documents, which makes their formal identification very difficult.

Beckford had many of these porcelain pieces fitted with silver and gilt mounts, mostly between 1812 and 1823 and the largest surviving group mainly consisted of pieces with simple neoclassical mounts, while ten or so porcelain cups and jugs, mounted between 1815 and 1820, mostly by James Aldridge, are clearly historicist.

John Robins also figures quite prominently amongst the silversmiths who worked regularly for Beckford. Robins entered his mark in 1774 as a plate-worker and worked for Beckford from about 1789 with a 'plate' (sold Sotheby's, London, 24 June 1980, lot 280, Silver from Lennoxlove). The inventories of William Beckford's modern plate reveal at least eight pieces made by John Robins and four at least are mounts for ceramic pieces: a pair of Japanese porcelain bowls and covers featuring plants on red ground and with silver-gilt mounts dated 1812, a pair of Chinese porcelain beakers dated 1700-1720 with water-leaf border mounts, a *famille rose* cream jug with silver-gilt mounts dated 1815 and a *famille rose* vase mounted as a jug with silver-gilt mounts (see A45, A46, A55 and A 130 in Snodin and Baker, 1980 p. 825-826). Robins on the whole showed a clear preference for classical ornaments such as the mounts of this sugar vase and cover, which may have been done under the instruction of Beckford himself.

Sadly large quantities of Beckford's modern plate were sold in the Fonthill Abbey sale of 1823, the Lansdown sales of 1845 and 1848 and those held by successive Dukes of Hamilton, who inherited Beckford's collection through his daughter Susan Euphemia, married to the 10th Duke; but the brief descriptions in the catalogues make it very difficult if not impossible to identify the objects with certainty.

31

**A SET OF FOUR GEORGE III SILVER-GILT SALT-CELLARS,
STANDS, LINERS AND SPOONS**

MARK OF PAUL STORR, LONDON, 1806, ONE STAND 1801 AND ONE
STAND 1805, THE SPOONS MARK OF PAUL STORR, LONDON, 1813

On circular detachable stand cast with wheat ear and guilloche border,
the sides pierced with trellis and with acanthus rim, with detachable plain
liner, the spoons fiddle, thread and shell pattern, engraved with a crest,
marked under stand, on liner and salt-cellar, the spoons marked on stem

The stands 4¾ in. (12 cm.) diameter

50 oz. 8 dwt. (1,583 gr.)

(4)

£15,000-20,000

\$20,000-26,000

€18,000-23,000





~ 32

A GEORGE III SILVER-GILT COFFEE-POT

MARK OF PAUL STORR, LONDON, 1797

Oval vase form, chased on the foot and cover with scrolling acanthus leaves, the body cast on the shoulder with a band of swirling foliage and chased with flutes on the lower body, the spout cast with palm leaves, the hinged cover with bud finial, with carved ivory handle, engraved with a coat-of-arms below a baron's coronet, *marked on foot and inside cover*

12 in. (30.5 cm.) high

gross weight 40 oz. 18 dwt. (1,250 gr.)

The arms are those of Foley for Thomas, 3rd Baron Foley (1780-1833) who succeeded his father in 1793. In 1830 Foley was appointed Captain of the Honourable Corps of Gentlemen Pensioners, a post he held until his early death in 1833.

£12,000-18,000

\$16,000-24,000

€14,000-21,000

PROVENANCE:

Thomas, 3rd Baron Foley (1780-1833).



33

THREE ELIZABETH II SILVER-GILT DISHES

MARK OF ADRIAN GERALD BENNEY, LONDON, 1985, 1989 AND 1995

Shaped oblong and with textured bark finish border, *marked on border, further stamped underneath 'Gerald Benney London'*

One 17 in. (43.2 cm.) and two 13 in. (33 cm.) long
101 oz. 4 dwt. (3,154 gr.)

£5,000-7,000

(3)
\$6,700-9,300
€5,700-8,000

34

TWO GEORGE III SILVER-GILT WINE-COASTERS

LONDON, 1809, MAKER'S MARK RUBBED, POSSIBLY HD

Each circular, the sides embossed with fruiting grapevines on a matted ground and cast with anthemion border, the later turned-wood centre with plain gilt-metal boss, with later ruby glass liners, *marked underneath*
6 in. (15 cm.) diameter and smaller

£3,000-5,000

(2)
\$4,000-6,600
€3,500-5,700

Born in Hull in 1930, Adrian Gerald Sallis Benney started his artistic training at Brighton College of Art in 1946 where he was taught silversmithing by Dunstan Pruden. After military service Benney proceeded to the Royal College of Art (RCA) where he studied silversmithing under Professor Robert Goodden. He initially embraced Pruden's Arts and Crafts style but was also influenced by the Scandinavian movement. During the 1950s he developed a range of minimalist silver with clean simple lines. He received numerous commissions from both private patrons and institutions. In the 1960s, by accident using a hammer with a damaged head, he developed a new pattern known today as the 'Benney Bark Finish'. This textured silver greatly appealed to the public and remained an integral part of Benney's repertoire.



■ 35

**A GEORGE III 'ETRUSCAN' JAPANNED, DECOUPAGE, PENWORK
AND GILTWOOD DEMI-LUNE COMMODE**
CIRCA 1790, IN THE MANNER OF HENRY CLAY

Decorated overall with classical figures within anthemion and palmette borders, the moulded top above a frieze decorated with guilloche and florettes, above a cupboard door enclosing a shelf, on turned tapering legs with gadrooned collars, with batten carrying-holes, decoration refreshed 35¾ in. (91 cm.) high; 53 in. (134.5 cm.) wide; 19¼ in. (50 cm.) deep

£40,000–80,000

\$53,000–110,000

€46,000–91,000

This intriguing japanned *papier mâché* commode shares many common decorative characteristics with tea-caddies, trays and miscellaneous small items that have been attributed to Henry Clay (d. 1812). Clay, a self-styled 'Japanner in Ordinary' to King George III and George, Prince of Wales, was incorporating such designs on his 'high varnished paper' or *papier maché* artefacts for which he established a patent in 1772. There are few pieces of furniture known to have been definitively identified as being supplied by Clay, but this commode can be closely compared to a Pembroke table made by Clay for Robert Adam's Etruscan themed State Dressing Room at Osterley Park, illustrated in Y. Jones, *Japanned Papier Mâché and Tinware c.1740-1940*, Suffolk, 2012, p. 129, pl. 110. Robert Adam is said to have pioneered the Etruscan style, which was based on the decoration of Greek vases. The Osterley table was included in an inventory of 1782 and said to be 'richly Japanned by Clay'. This commode can also be compared to a corner cupboard in the Etruscan style attributed to Clay, now in the Victoria and Albert Museum collection and was probably commissioned by Sir Nathaniel Acton for Livermere Hall, Suffolk (sold from Shrubland Park, Suffolk; Sotheby's house sale, 19-21 September 2006, lot 54).

The form of this commode is inspired by a design for a commode for the Countess of Derby's Dressing Room, published in Adam's *Works in Architecture*, vol. II, plate VIII, in 1779. The ornamentation in the Etruscan manner is comprised of penwork and decoupage; the neo-classical motifs on the front of the commode derive from *Les Antiquités d'Hancarville*, specifically vol. I, plate 130, which depicts the violation of the daughters of Leucippus by the Dioscuri, Castor and Pollux. Pierre-François Hugues d'Hancarville (1719-1805) introduced William Hamilton, British ambassador at Naples, to the Porcinari family, whose collection of antiquities Hamilton acquired (subsequently sold to the British Museum, London). Together, the pair compiled *Antiquités Etrusques, Grecques Et Romains, Tirées Du Cabinet De M. Hamilton*, four volumes published in Naples between 1766-67. *Les Antiquités* principally illustrated ancient Greek vases, collected from Herculaneum, Pompeii and other parts of south Italy and Greece. In addition to providing models for contemporary designers, the volumes were intended to portray the 'stiles of the different periods in the Art of the Ancients'.

'Nearly all the decorative schemes in the early phase of penwork are in the neoclassical taste, and many of them were copied from books and prints' (N. Riley, *Penwork*, Wetherby, 2008, p. 100). While *Les Antiquités* was only available to the wealthy, reproductions of their illustrations were disseminated in the first decades of the 19th century through the publication of such books as Thomas Kirk's *Outlines* (1804) and Henry Moses' *Collection of Antique Vases, Altars, Paterae, Tripods, etc.* (1814) and *Select Greek and Roman Antiquities* (1817) (*ibid.*, p. 101). Inspiration for the 'Black and white borders' suitable for penwork was published in Ackermann's *Repository* in August and September 1820, and February 1821 (*ibid.*, figs. 133-135).

A rectilinear commode with virtually identical decoration was sold at Sotheby's, Amsterdam, 17 September 2002, lot 370 (59,245 euros). A pair of Regency penwork pier tables sold Christie's, New York, 11 October 2007, lot 10 (\$121,000).



The related Pembroke table at Osterley Park, Middlesex
© National Trust / Christopher Warleigh-Lack





■ 36

A GEORGE III GILT-METAL AND GLASS HANGING-LANTERN
CIRCA 1770

The canopy top suspending chains from ram's masks hung with foliate swags, the bowl with pinecone finial, later chain suspension, candelabrum, and electrical fitment

32 in. (81 cm.) high; 12 in. (30.5 cm.) diameter

£2,500–4,000

\$3,400–5,300

€2,900–4,600

■ 37

A GEORGE III MAHOGANY BREAKFRONT SERVING-TABLE
CIRCA 1770

The shaped top and fluted frieze above a later compartmented frieze drawer, on square tapering legs, reduced in height

33 in. (84 cm.) high; 81 in. (206 cm.) wide; 30 in. (76.5 cm.) deep

£5,000–8,000

\$6,700–11,000

€5,700–9,100





38

AN ENGLISH PORCELAIN ORNITHOLOGICAL PART DESSERT-SERVICE

EARLY 19TH CENTURY, GILT 968 TO SOME PIECES

Painted with vignettes of birds in landscapes, within gilt vine borders, comprising: a footed oval two-handed comport, two oval sauce-tureens and stands, three lozenge-shaped serving-dishes, three quatrefoil-shaped serving-dishes, a shell-shaped dish and thirteen dessert-plates
The comport 13¾ in. (34.8 cm.) wide

£1,000-1,500

\$1,400-2,000
€1,200-1,700

39

**AN ENGLISH MAHOGANY THREE PEDESTAL DINING-TABLE
THE PEDESTALS WILLIAM IV, THE TOP LATER**

With two extra leaves, the rounded top on ring-turned and acanthus-carved supports and downswept legs with scrolled brass caps and castors
27¼ in. (70 cm.) high; 152½ in. (387.5 cm.) long, fully extended;
34¾ in. (88.5 cm.) wide

£2,000-4,000

\$2,700-5,300
€2,300-4,600





Coleshill House, Berkshire

■ 40

A SET OF TWELVE GEORGE III MAHOGANY 'GOTHICK' DINING-CHAIRS
CIRCA 1760

Including two open armchairs, each with serpentine top rail and pierced splat above a close-nailed ribbed blue velvet covered seat, the chamfered legs carved with Chinese blind fretwork joined by stretchers and headed by pierced brackets, minor repairs and replacements

The armchairs: 38¼ in. (97 cm.) high; 27¼ in. (70.5 cm.) wide;

24 in. (61 cm.) deep

The side chairs: 37 in. (94 cm.) high; 22¾ in. (58 cm.) wide;

21¾ in. (55.5 cm.) deep

(12)

£50,000-80,000

\$67,000-110,000

€57,000-91,000

PROVENANCE:

The Pleydell-Bouverie family, and by descent to Miss Pleydell-Bouverie, Coleshill House, Berkshire; sold James Styles & Whitlock, Coleshill House, house sale, 18-21 June 1946, almost certainly lot 556.

LITERATURE:

H. Avray Tipping, 'Coleshill House - II, Berkshire: The seat of the Hon. Mrs Pleydell-Bouverie', *Country Life*, 2 August 1919, p. 140, figs. 3 and 4, 'The Dining-Room'.

One armchair and a side chair photographed in the Library at Colehill House, unpublished, *Country Life*, 1919.

H. Avray Tipping, 'Coleshill House', *English Homes*, period IV, vol. I, p. 15, fig. 18 and p. 16, fig. 17.



Designs for 'Gothick chairs' initially made an appearance in Chippendale's first edition of the *Director* (1754). The model for these chairs, however, was probably inspired by patterns published in *Genteel Household Furniture in the Present Taste* (A Society of Upholsterers, second edition, c. 1765) and *The Chair-Maker's Guide* (Robert Manwaring, 1766; E. White, *Pictorial Dictionary of British 18th Century Furniture Design*, Woodbridge, 1990, p. 72, plates 14, 15; p. 80, plates 29-31). Important sets of gothic chairs sold at auction include: a set of ten from the Collection of Samuel Messer, Christie's, London, 5 December 1991, lot 123, £190,000; a set of eight, Phillips, London, 11 February 1997, lot 94, £60,000; and a set of twelve (four modern) Christie's, New York, 27 October 2006, lot 173, \$114,000.



COLESHILL HOUSE

This set of chairs was formerly in the collection of Miss Pleydell-Bouverie at Coleshill House, Berkshire, where three of the chairs were photographed in the 'Dining Room', formerly the 'Living Parlour', by *Country Life* in 1919. From 18-21 June 1946, the contents of Coleshill House were sold by James Styles & Whitlock, with lot 556 in this sale described as: 'A SET OF TWELVE CHIPPENDALE CARVED MAHOGANY FRAME DINING CHAIRS (ten standard and two carvers), having shaped top and back rails, and stuffed seats in stamped crimson rexine, on carved square supports with angle bracked and tied stretcher rails'.

Some furniture at Coleshill had been inherited from the Earls of Radnor, Longford Castle, Wiltshire, including a pair of George III mahogany stools, sold Christie's, New York, 16 April 2002, lot 188 (\$65,725) and a pair of open armchairs, sold from the Pleydell-Bouverie estate, Christie's, London, 25 November 1965, lot 37 (C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, figs. 265 and 434).



The Dining Room at Coleshill, 1919, A.E. Henson © Country Life Picture Library



41
A PAIR OF ENGLISH GREEN CUT-GLASS
DECANTERS AND STOPPERS
 19TH CENTURY

With gadroon-cut bodies and faceted necks
 9½ in. (24 cm.) high (2)
 £500-800 \$670-1,100
 €570-910

42
A PAIR OF ENGLISH MAHOGANY
BREAKFRONT CONSOLE TABLES
 THE TOPS REGENCY, EARLY 19TH CENTURY,
 THE BASES LATER

Each with pierced brass lattice three-quarter gallery,
 above a plain frieze and reeded tapering legs on
 lion's-paw feet, with trade label inscribed 'ANTIQUE
 FURNITURE/From/NORMAN ADAMS L.T.D./8-10,
 HANS ROAD, LONDON, S.W.3.
 32½ in. (82.5 cm.) high; 53¾ in. (136.5 cm.) wide; 18 in.
 (46 cm.) deep (2)

£4,000-6,000 \$5,300-7,900
 €4,600-6,800

PROVENANCE:
 With Norman Adams Ltd., London.



■ 43

A GEORGE III GILTWOOD MIRROR

CIRCA 1760

The central shaped divided mirror plate with panelled mirror surrounds, the sides carved with scrolling foliage and flowerheads, surmounted by a pierced shell and foliate cresting, with conforming apron, the plates replaced, minor restorations and replacements, re-gilt 87 x 40½ in. (221 x 103 cm.)

£15,000-25,000

\$20,000-33,000

€18,000-29,000

This English rococo pier glass, conceived in the George II French 'pittoresque' manner, is closely related to a drawing dated 1755-60 by the pre-eminent cabinet-maker and designer John Linnell (1729-96) (illustrated in H. Hayward, 'The Drawings of John Linnell in the Victoria and Albert Museum', *Furniture History*, 1969, vol. V, fig. 46). A related pair of mirrors was sold from the Estate of Doris Merrill Magowan, at Christie's, New York, 22 May 2002, lot 210 (\$185,500 inc. premium). Thomas Chippendale (1718-1779) was also including comparable 'Designs for Glass Frames' in the third edition of his *Director* (1762 see plate CLXVII). A mirror formerly in the collection of Lord Methuen from Corsham Court, Wiltshire, and later with Moss Harris is also closely related (M. Harris and Sons, *A Catalogue and Index of Old Furniture and Works of Decorative Art*, part II, c. 1930, p. 235). Furthermore, the Scottish 'wright' William Mathie of Cockenzie (fl. 1733-60), whose *oeuvre* was directly influenced by Chippendale's designs, has been attributed as the maker of another related pair of pier glasses, sold Christie's, London, 21 May 2015, lot 50 (£98,500 inc. premium).





44

A PAIR OF GEORGE III SILVER-MOUNTED AND CUT-GLASS SALT-CELLARS

MARK OF ROBERT AND SAMUEL HENNELL, LONDON, 1804

The oblong stand with gadrooned border and scrolling leaf-capped handles, the support with palmetto border, the cut-glass salt with trellis pattern and stiff rim, *marked underneath*

6¼ in. (16 cm.) wide
9 oz. 3 dwt. (290 gr.)

(2)

£700-1,000

\$930-1,300
€800-1,100



45

A PAIR OF GEORGE III SILVER CANDLE-SNUFFERS AND STAND

THE STAND WITH MARK OF JOHN EMES, LONDON, 1801, THE CANDLE-SNUFFERS LONDON, 1801, MAKER'S MARK WB

The snuffers spring-loaded scissor action and on three pad feet, the stand plain boat-shaped, each with reeded border, each later engraved with two crests, *marked underneath stand and in the snuffers*

the stand 10 in. (26 cm.) wide
7 oz. 7 dwt. (240 gr.)

(2)

£700-1,000

\$930-1,300
€800-1,100



46

A PAIR OF SILVER-MOUNTED GLASS DECANTERS

THE CAPS WITH MARK OF SIMON PANTIN, LONDON, CIRCA 1710, THE BOTTLES CIRCA 1790

The glass bottles oblong and with canted corners, the bayonet-mounted covers with octagonal collar and possibly later glass stoppers, *marked on cap with maker's mark only; together with later differing porcelain labels for 'Whisky' and 'Gin'*

11¼ in. (29 cm.) high

(4)

£800-1,200

\$1,100-1,600
€920-1,400



(part lot)

47
A GEORGE III AND LATER SILVER-GILT TABLE-SERVICE
 VARIOUS MAKERS AND DATES

Threaded Old English pattern, mostly engraved with differing crests and coats-of-arms, the knives with filled handles and stainless steel blades comprising:

- | | |
|--|-------------------------|
| Thirty table-spoons | Twenty-four table-forks |
| Twenty-seven dessert-spoons | Forty dessert-forks |
| Eighteen teaspoons | Six sauce-ladles |
| Eighteen table-knives | Eighteen cheese-knives |
| Forty-two fruit-knives,
with silver-gilt blades | Two serving-forks |

Together with the following in differing patterns:

- | | |
|--------------------------|-----------------------|
| Five salt-ladles | Eight salt-spades |
| Four salt-spoons | A pair of sugar-tongs |
| A pair of grape-scissors | Twelve coffee-spoons |

weighable silver 211 oz. 9 dwt. (6,593 gr.)

(259)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

48
A PAIR OF SILVER-PLATED SAUCE-TUREENS AND COVERS
 20TH CENTURY

Each oval and on spreading foot, with gadrooned borders and reeded handles, the cover with leaf-capped double-scroll ring finial, engraved with a crest, with collet foot

7½ in. (19 cm.) wide

(2)

£600-800

\$800-1,100

€690-910



JOSEPH GOTT (1786-1860), ROME, 1825-30*Greyhound Suckling Her Two Pups*

Terracotta group; signed 'J. GOTT. FT'; on a later black marble plinth
 15½ in. (39.4 cm.) wide; 16⅞ in. (41 cm.) wide, overall

£8,000–12,000

\$11,000–16,000

€9,200–14,000

Joseph Gott was born in Yorkshire in 1786, trained in London under John Flaxman between 1798 and 1802 and from 1805 at the Royal Academy. In 1822, sponsored by his patron, the President of the Royal Academy Sir Thomas Lawrence, he travelled to Rome and settled there for the rest of his life. Rather than the austere neo-classicism of many of his contemporaries, he adopted a more romantic style. Although he did execute sculpture on a monumental scale, his most effective work was in small-scale terracotta and marble groups. His close observation of animal behaviour and anatomy was transferred into the sculptures with great sensitivity and realism.

In 1823-4 the Duke of Devonshire commissioned Gott to make a group of *A Greyhound with her two Puppies suckling* (Chatsworth House, see Liverpool, Walker Art Gallery, *Joseph Gott, 1786-1860, Sculptor*, T. Friedman and T. Stevens eds., 1972, plate 54) finished in 1825. The Duke later described Gott as 'the Landseer of marble' and this commission caught the imagination of his patrons, and was probably the catalyst for the creation of the present terracotta group. In this group Gott made slight but significant differences from his Chatsworth marble; the greyhounds are lying on a naturalistic grassy mound rather than a cloth, one of the puppies is climbing up the body of her mother, who is looking down towards her offspring, unlike in the Chatsworth group, which makes the present work more intimate and playful.



Joseph Gott, *A greyhound with her two puppies suckling*, 1825, marble, Sculpture Gallery, Chatsworth House © Abbus Archive Images / Alamy Stock Photo





■ ~ 50

**A GEORGE III ORMOLU-MOUNTED HAREWOOD, AMARANTH,
INDIAN ROSEWOOD, LABURNUM AND MARQUETRY
SERPENTINE BOMBE COMMODE**

ATTRIBUTED TO PIERRE LANGLOIS, CIRCA 1765

The moulded top inlaid with a central trophy of a lyre and ewer, scrolling ribbon-ties and paterae, above two cupboard doors with conforming inlay of two ribbon tied ewer medallions and foliate garlands, on a waved apron and slightly splayed feet, minor restorations

35¼ in. (89.5 cm.) high; 55¼ in. (140.5 cm.) wide; 23 in. (58.5 cm.) deep

£60,000–80,000

\$80,000–110,000

€69,000–91,000

PROVENANCE:

The Viscounts Downe, Wykeham Abbey, Scarborough, Yorkshire.

LITERATURE:

M. Jourdain, 'Furniture at Wykeham Abbey - II', *Apollo*, vol. 47, January-June 1948, p. 9.

P. Thornton, W. Rieder, 'Pierre Langlois, Ébéniste. Part 4', *The Connoisseur*, April 1972, pp. 260-262, fig. 15.

COMPARATIVE LITERATURE:

P. Macquoid, R. Edwards, *The Dictionary of English Furniture*, vol. II, London, 1954, p. 117, fig. 18.

E. Joy, 'A pair of early neo-classic commodes', *The Connoisseur*, May 1969, pp. 28-29.

P. Thornton, W. Rieder, 'Pierre Langlois, Ébéniste. Part 1', *The Connoisseur*, December 1971, pp. 283-288; 'Part 2', February 1972, pp. 105-112; 'Part 3', March 1972, pp. 176-187; 'Part 5', May 1972, pp. 30-35.

This marquetry commode is designed in the George III 'French' fashion introduced around 1760, and is attributed to the *ébéniste* Pierre Langlois (d. 1767) of Tottenham Court Road, London. Langlois' name has become synonymous with this style of furniture; in 1971-2, Peter Thornton and William Rieder proposed in a series of articles on Langlois how his furniture can be distinguished from that of his contemporaries like John Cobb (d. 1778) based on specific constructional and stylistic features. They noted particularly how in Langlois' commodes the doors are hinged on the front, the apron is fixed to the carcass (rather than forming the lower part of the drawer front) and the tops are usually moulded at the sides when made of wood, all distinctive features of the present commode.

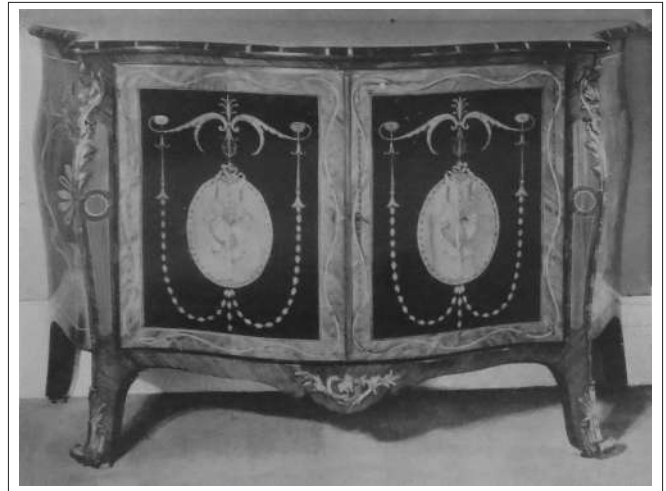
This commode closely relates to a group of commodes by or attributed to Langlois, which have been identified as 'Group XI' by Thornton and Rieder, and include:

- * a commode at West Wycombe Park, Buckinghamshire
- * a pair of smaller commodes, also from West Wycombe
- * a pair of commodes from the S. Eckman Jr. collection, sold Sotheby's, London, 6 October 1967, lot 227, subsequently with H. Blairman & Sons, London, 1969, then Sotheby's, New York, 23 May 1980, lot 177, and later, 'The collection of John W. Kluge', Christie's, New York, 11 October 1990, lot 124
- * a commode with Moss Harris, London, 1965 (*ibid.*, p. 260)

To this group can be added:

- * a pair of commodes sold Christie's, London, 24 April 1980, lot 141
- * a commode formerly in the collection of the Earls of Coventry, Croome Court, Worcestershire, sold Sotheby's, New York, 11 October 1996, lot 181
- * a pair of commodes sold Sotheby's, New York, 7 April 2004, lot 193

This commode additionally displays the bombé form that characterises Langlois' work although the weakening of the shape suggests a transitional phase further emphasised by the aesthetic severity of the contrasting dark and light veneers. The prominent chevron banding and marquetry ribbon of this commode is also found on the pair of smaller commodes from West Wycombe, and on 'the Eckman' and 'Moss Harris' commodes. The distinctive gilt-bronze mounts of this commode were possibly supplied by Langlois' son-in-law, Dominique Jean (c. 1736-1812), bronze caster and gilder, with



Commode in-situ at Wykeham Abbey, circa 1947

whom he shared his London workshop. Virtually identical mounts are also found on other Langlois-attributed furniture including the single West Wycombe commode, a commode formerly in the Leverhulme Collection and a commode sold from Bolney Lodge, West Sussex in September 2006.

VISCOUNT DOWNE, DINGLEY HALL AND WYKEHAM ABBEY

The present commode was formerly in the collection of Richard Dawnay, 10th Viscount Downe (d. 1965) at Wykeham Abbey, North Yorkshire, where it was photographed by *Apollo* in 1948. As Margaret Jourdain notes in her article, many of the furnishings at Wykeham Abbey were inherited and transferred from Dingley Hall, Northamptonshire. Dingley Hall and its contents were purchased by Hugh Richard Dawnay, 8th Viscount Downe (d. 1924), in 1883. The commode may have been transferred to Wykeham Abbey, which became the Downe family seat in 1909. However, Lord Downe was also an important collector, and this commode may have been one of his acquisitions.



The related commodes at West Wycombe Park, Buckinghamshire
©Country Life Picture Library





51

A CHINESE SPINACH GREEN JADE MARRIAGE BOWL

LATE 18TH CENTURY

The rounded sides raised on six short bracket feet, the interior finely carved in high relief with *lingzhi* fungus and red berries, the exterior carved with a dense lotus scroll, all between a pair of openwork floral handles, the stone of a dark green tone with mottled and iridescent inclusions

13½ in. (33 cm.) wide across handles

£15,000-25,000

\$20,000-33,000

€18,000-29,000

The combination of the red berries belonging to the *rohdea japonica*, known in Chinese as the *wannian qing* (evergreen plant), and *lingzhi* fungus forms the auspicious rebus *wanshi ruyi*, which may be translated as 'May everything go as you wish'.

52

**A NEAR PAIR OF CHINESE FAMILLE VERTE PORCELAIN
'PEACH' DISHES**

19TH CENTURY

Each with low rounded sides, the interior enamelled with a large peach, delicately shaded with green and iron-red enamels and further embellished with a stylised gilt *shou* character, the fruit growing on a short stem and detailed with leaves in two tones of green enamels, the reverses with three peach sprays each with two fruits embellished with gilt *shou* roundels, and the undersides with apocryphal Yongzheng six-character marks
11 in. (28 cm.) and 10 $\frac{3}{4}$ in. (27.3 cm.) diameter (2)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

The design on these dishes was inspired by plates made for the 60th birthday of the Kangxi Emperor in 1713. A similarly decorated saucer dated to the Kangxi period was sold from The Robert Chang Collection, Christie's, Hong Kong, 1 December 2010, lot 2812.



53

**A PAIR OF CHINESE CLOISSONNÉ ENAMEL
MODELS OF MAGPIES**

LATE 18TH-19TH CENTURY

Modelled looking to the left and right, each standing on a waisted circular base with T-shaped perch, the birds' bodies characteristically black and white with multi-coloured wing and tail feathers

12¾ in. (31.5 cm.) high

(2)

£15,000-20,000

\$20,000-26,000

€18,000-23,000





54

**A FINE AND LARGE PAIR OF CHINESE EXPORT PORCELAIN
MODELS OF CRANES**

QIANLONG PERIOD (1736-1795)

Modelled standing in mirror image, looking to the left and right, on pierced rockwork splashed in blue and pink glazes, the birds with moulded plumage decorated in gilt with delicate feather markings, the back of the necks and tips of the wing feathers remaining in the biscuit with incised and black-painted feather detailing

17 in. (43 cm.) high

(2)

£30,000-50,000

\$40,000-66,000

€35,000-57,000



55

A PAIR OF CHINESE GLAZED AND PAINTED POTTERY FIGURES OF ATTENDANTS

MING DYNASTY (1368-1644)

Modelled with detachable heads, and standing on detachable rectangular bases, one carrying a parcel under his arm, the robes partially green-glazed, some remnants of black and red pigments remaining on the unglazed areas

11¼ in. (30 cm.) high, one with fitted wood stand (2)

£300-500

\$400-660

€350-570



56

A CHINESE PORCELAIN CRACKLED 'PEACHBLOOM'-GLAZED WATER POT

19TH CENTURY

The compressed globular body with a short neck, covered on the exterior with a crushed strawberry-red glaze, the interior and base with a crackled clear glaze, together with an associated cover

4¼ in. (10.8 cm.) diameter (2)

£400-600

\$530-790

€460-680



57

A CHINESE PORCELAIN LARGE ARMORIAL MEAT DISH

QIANLONG PERIOD, CIRCA 1785-1790, FOR THE PORTUGUESE MARKET

The oval dish enamelled and gilt at the centre with the coat-of-arms and coronet of Dom Henrique de Meneses surrounded by blue enamel and gilt borders at the well and rim

17¾ in. (45 cm.) wide

£1,000-2,000

\$1,400-2,600

€1,200-2,300

The arms are those of Dom Henrique de Meneses (1727-1787), 3rd Marquis of Louriçal, who was a Gentleman of the bedchamber to Queen Maria I, Knight of the Order of the Golden Fleece of Spain, Envoy Extraordinary and Minister Plenipotentiary in Turin and Rome from 1779 until 1781, and Ambassador to Madrid in 1785. (A. Varela Santos, *Portugal in Porcelain from China: 500 Years of Trade*, volume IV, 2010, pp. 1244-1248).

58

**A PAIR OF CHINESE EXPORT PORCELAIN
PUG DOG CANDLE HOLDERS**

19TH CENTURY

Each modelled in mirror image in a recumbent position, their heads held up with slightly open mouths, their pale coats with sepia fur markings

6¾ in. (17.1 cm.) long

(2)

£500-800

\$670-1,100

€570-910



59

UTAGAWA KUNIYOSHI (1797-1861)

UTAGAWA HIROSHIGE (1797-1858)

TWO JAPANESE WOODBLOCK PRINTS

The first, depicting a woman in a chequered kimono straightening colourful cloths on a wood drying board, titled *Drying Board Suggesting Hiyodorigoe*, from the series *Women in Benkei-checked Fabrics (Shimazoroi onna Benkei)*, signed *Ichiyusai Kuniyoshi ga*, published by Ibaya Kyubei, c. 1844; the second, with a scene of a small samurai procession and other temple visitors at Zojo Temple in Shiba, titled *Inside Zojo-ji Temple in Shiba (Shiba Zojoji sannai no zu)*, from the series *Famous Places in the Eastern Capital (Toto meisho)*, signed *Hiroshige ga*, c. 1832-38

Vertical oban, 13¼ x 9½ in. (33.7 x 24.1 cm.)

Horizontal oban, 9½ x 14½ in. (24.1 x 36.8 cm.)

(2)

£800-1,200

\$1,100-1,600

€920-1,400



60

BEN MARSHALL (SEAGRAVE 1768-1835 LONDON)

Portrait of a sportsman carrying a gun, with a pointer in a landscape

signed and dated 'B. Marshall p. 1799' (lower left)

oil on canvas

28 x 36¼ in. (71 x 92 cm.)

in a contemporary carved and gilded frame

£200,000–300,000

\$270,000–400,000

€230,000–340,000

PROVENANCE:

Edward Balfour (1849-1927), Balbirnie, Fife; his sale (†), Christie's, London, 31 May 1907, lot 141 (126 gns. to Wilson).

Anonymous sale; Christie's, London, 12 October 1945, lot 54, sold for 2,400 gns. to Ellis and Smith, on behalf of the following, Walter Hutchinson (1887-1950); his sale (†), Christie's, London, 20 July 1951, lot 107, sold 3,400 gns. to Gordon, on behalf of the following, Eric Moller, Thorncombe Park, Surrey, and by inheritance to his wife, Mrs. Norma Moller; her sale (†), Sotheby's, London, 10 November 1993, lot 119 (£250,000).

EXHIBITED:

(Possibly) London, Royal Academy, 1801, no. 698.

LITERATURE:

Country Life, 26 October 1945, p. 738.

R.W. Symonds, *Furniture Making in 17th and 18th century England*, London, 1955, p. 101, illustrated.

J. Egerton, 'Solitary Sportsmen: The Shooting Paintings of Ben Marshall (1768-1835)', *Country Life*, 24 July 1975, p. 190.

A. Noakes, *Ben Marshall 1768-1835*, Leighton-on-Sea, 1978, p. 32, no. 27, pl. 1, as a portrait of the artist.

E. Waterhouse, *The Dictionary of British 18th Century Painters*, London, 1981, p. 233, illustrated, as 'conceivably a self portrait'.

R. Walker, *Regency Portraits*, I, London, 1985, p. 335, as 'so-called self-portrait'.





Ben Marshall, *J.G. Shaddick, the celebrated sportsman*, 1806
© Paul Mellon Collection

This atmospheric picture of a sportsman with a pointer in a landscape is an exceptionally fine work by Ben Marshall, the artist described by Ellis Waterhouse as 'the most distinguished sporting painter in the generation after Stubbs' (*op. cit.*, p. 232).

Long considered to be a self-portrait of the artist, it has been more recently suggested that the picture is the untraced work exhibited at the Royal Academy in 1801 (*loc. cit.*), showing the celebrated sportsman J.G. Shaddick. A full-length portrait of the sitter by Marshall, now in the National Gallery of Art, Washington (fig. 1), was exhibited at the Royal Academy in 1806 with the lines: 'His skill acquired/ No bird of flight escapes'. The backdrop of the present work is reminiscent of Marshall's portrait of *Colonel Henry Campbell Shooting* (c.1806; Richmond, Virginia Museum of Fine Arts), in which the Colonel stands surrounded by his three dogs and his horse in a similarly Romantic landscape, drawing the focus to the figure itself. In her 1975 article Judy Egerton (*loc. cit.*) wrote that Marshall's shooting paintings 'carry conviction because the artist understands his subject so thoroughly that he can combine the tangible – man, beast, costume, gear – with the intangible – expertise, endurance, wind and weather'.

Marshall was born in Seagrave, Leicestershire, the fifth of seven children. Little is known about the artist's early life but by 1791 he is recorded as leaving his post of schoolmaster and moving to London to study painting under the portraitist Lemuel Francis Abbott (1760-1803). Legend tells that on seeing Sawrey Gilpin's *Death of a Fox* at the Royal Academy in 1793, he turned his back on portraiture to focus on animal subjects. Early in his career Marshall secured royal patronage, executing horse portraits for the Prince of Wales (later George IV), and exhibiting at the Royal Academy from 1800 for two decades. In 1821 he became racing correspondent for the *Sporting Magazine*, and from 1812 until 1825 he lived in Norfolk, before returning to London, where he remained until his death in 1835.





Ben Marshall, *Colonel Henry Campbell Shooting on a Moor*, c. 1806 © Virginia Museum of Arts, USA

Edward Balfour (1849-1927), 8th of Balbirnie, lived at Balbirnie House, Glenrothes, which had been rebuilt by his father Lieutenant-General Robert Balfour, 6th of Balbirnie, by 1817. A number of works from the 1907 Balfour sale are now in the Museum of Fine Arts, Boston, including *Ships in a Storm* by Jacob Adriaensz. Bellevois (1621-1676), *A Landscape with a Ferry and a Church* by Jan Josephsz. Van Goyen (1596-1656), and *Barnyard Fowl and Peacocks* by Melchior d'Hondecoeter (1636-1695).

Walter Hutchinson (1887-1950) ran the eponymous publishing company that had been founded by his father, Sir George Hutchinson, in 1887. In the 1920s he published many of E.F. Benson's 'spook stories' in *Hutchinson's Magazine*, and subsequently in a series of books. Other notable authors who published their works with the house included Arthur Conan Doyle, H.G. Wells and Vladimir Nabokov. His acquisition of this picture was probably for the National Gallery of British Sports and Pastimes, which he opened in February 1949 at Hutchinson House, near Oxford Street in Stratford Place. Originally named Stratford House, the building was later known as Derby House. After the bombing of Christie's King Street salerooms during the Second World War, the 17th Earl of Derby allowed the auction house to occupy Derby House rent free. With Hutchinson's death in 1950 the gallery closed and the contents were dispersed by Christie's at Spencer House, St

James's Place, in July 1951. Highlights from the sale included Constable's *Stratford mill on the Stour, near Bergholt, or 'The Young Waltonions'*; 1820 (London, National Gallery), Stubbs's *Gimcrack on Newmarket Heath* (sold again in these Rooms, 5 July 2011, lot 12), Gainsborough's *Partridge Shooting near Sudbury* (1745), and other significant works by artist such Munnings, Sickert, Tissot, and Hogarth.

Eric Moller was a businessman and racehorse owner who assiduously restored Thorncombe Park in Surrey, which housed his outstanding collection of furniture, clocks and pictures. Born in Shanghai into a Scandinavian ship-owning family, Moller rapidly rose within the family business, establishing the Moller Line as one of the largest independent fleets in the Far East. Escaping to England after the Japanese invasion, Moller took up a senior position within the Ministry of War Transport, subsequently returning to the Far East and relocating the company to Hong Kong. Moller was a keen sportsman, pursuing interests in polo and thoroughbred racing. In Shanghai he had ridden as an amateur jockey, and once in England, he took over the running of the famous White Lodge Stud at Newmarket in partnership with his brother Ralph and the expert trainers Harry and Geoffrey Wragg.

61

BEN MARSHALL (SEAGRAVE 1768-1835 LONDON)

'Mameluke', a bay racehorse, with Will Wheatley up, attended by a groom, Newmarket Heath beyond

inscribed, signed and dated 'MAMELUKE / B. Marshall 1828' (lower centre)
oil on canvas
27 x 35 in. (68.5 cm x 89 cm.)
in a carved and gilded English Maratta frame

£60,000-80,000

\$80,000-110,000

€69,000-91,000

PROVENANCE:

Anonymous sale [The Property of Gentleman]; Christie's, London,
8 June 1995, lot 54.

EXHIBITED:

Leicester, Leicester Art Gallery, *Bicentenary Exhibition*, 1967, no. 17.
London, Hayward Gallery; Leicester, Leicestershire Museum and Art Gallery;
and Liverpool, Walker Art Gallery, *British Sporting Painting 1650-1850*,
The Arts Council of Great Britain, 13 December 1974 – 25 May 1975, no. 131.

LITERATURE:

Sir O. Millar (ed.), *British Sporting Painting 1650-1850*, The Arts Council of
Great Britain, 1974, p. 86, no. 131.
A. Noakes, *Ben Marshall 1768-1835*, Leighton-on-Sea, 1978, p. 52,
under no. 188.

Mameluke was a bay thoroughbred, foaled in 1824 by Partisan, one of the leading stallions of the time, out of Miss Sophia. Bred by Mr Robert Cary Elwes of Billing Hall, Northamptonshire, *Mameluke* was bought as a yearling by George Child Villiers, 5th Earl of Jersey (1773-1859), a keen huntsman and owner of horses. Other than *Mameluke*, the Earl of Jersey's other significant success was with *Bay Middleton* who won the Epsom Derby in 1836. He proved to be one of the best colts of his generation in 1827 when he won the Derby beating his stable mate *Glenartney*.

Following the Derby, *Mameluke* was sold for 4,000 guineas to John Gully of Ackworth Park, near Pontefract, a former prize-fighter, a highly-successful bookmaker, and later M.P. for Pontefract, for whom he achieved second place in the St. Leger later in the same year. In 1828, when the present painting was made, *Mameluke* appeared at the Craven meeting at Newmarket in April where he won the Oatlands Handicap and the Port Stakes. The racecourse at Newmarket, one of the most important in racing, can be seen in the background of this picture. In a career that lasted from April 1827 to October 1829, *Mameluke* ran thirteen times and won seven races. In 1829 he was sold to Mr Theobald who transferred him to his stud in Stockwell.

The jockey, Will Wheatley (1786-1848), was 'one of the best jockeys in England' (*Sporting Magazine*, 1831, p. 37), and was principally employed by Lord Lowther. However, Wheatley rode *Mameluke* in some of his best races, particularly the Ascot Gold Cup when he rode *Mameluke* against *Zingane*, ridden by his rival Sam Chifney, Jun.



62

BEN MARSHALL (SEAGRAVE 1768-1835 LONDON)

Souvenir with jockey up, with a trainer at Newmarket

inscribed, signed, and dated 'SOUVENIR / B. Marshall pt. / 1829.' (lower right)

oil on canvas

40 x 50 in. (101.6 x 127 cm.)

in a contemporary carved and gilded frame

£60,000–80,000

\$80,000–110,000

€69,000–91,000

PROVENANCE:

with Frank Sabin, London, by 1922.

with Marshall Field, New York.

LITERATURE:

W.S. Sparrow, *British Sporting Artists*, London, 1922, p. 173, no. 7.

W.S. Sparrow, *George Stubbs and Ben Marshall*, London, 1929,

illustrated opposite p. 58.

A. Noakes, *Ben Marshall 1768-1835*, Leighton-on-Sea, 1978, p. 52, no. 192.

ENGRAVED:

J. Scott, published in the *Sporting Magazine*, 1931.

Souvenir was a bay filly by *Orville* out of *Dulcamara* foaled in 1824. She was bred by Alexander Nowell of Underley Park, Kirkby Lonsdale, who is possibly the gentleman shown on horseback on the left-side of this picture. She ran for four seasons and retired to Lord Sefton's stud at Newmarket where she produced nine foals.

As a juvenile she debuted at Newmarket where she came second, and then beat three other youngsters at Swaffham later in the same year. As a three year old in 1827 she won the Drawing Room Stakes at Goodwood and in the Autumn she won the Garden Stakes at Newmarket Second October. In 1828 she went on to win, among other races, the King's Plate at Newmarket and the Goodwood Stakes. In her final season on the turf she won one race, the King's Plate at Newmarket, beating the 1828 Oaks winner *Turquoise*.

William Philip Molyneux, 2nd Earl Sefton (1772-1838), who purchased *Souvenir* for his stud, was a highly enthusiastic gambler and sportsman. He was Master of the Quorn and helped to establish what is now Aintree Racecourse, home of the Grand National, of which he was one of the principal sponsors. He earned the nickname 'Lord Dashalong' because of his love for hurtling through the streets of London in his carriage.



**JOHN FERNELEY (THRUSSINGTON 1782-1860
MELTON MOWBRAY)**

Equestrian portraits of Sir Francis Mackenzie, 5th Bt., of Gairloch, Master of the Quorn, with Mr Mackenzie, probably his brother

signed and dated 'J. Ferneley / Melton Mowbray / 1829' (lower left)
oil on canvas

41¼ x 57¾ in. (112.4 x 146.7 cm.)

£120,000–180,000

\$160,000–240,000

€140,000–210,000

PROVENANCE:

Commissioned by Sir Francis Mackenzie (1798-1843), 1828.
with Howard Young Galleries, New York.
Alfred H. Caspary, New York and Bonnie Doon, Ritter, South Carolina; (*)
Parke-Bernet, New York, 29-30 April 1955, lot 251.
Private collection, London, by 1973, and by descent to the present owner.

EXHIBITED:

London, Hayward Gallery; Leicester, Leicestershire Museum and Art Gallery;
and Liverpool, Walker Art Gallery, *British Sporting Painting 1650-1850*,
The Arts Council of Great Britain, 13 December 1974 – 25 May 1975, no. 109.
London, Frank Partridge Gallery, *Sporting Pictures*, 1960, no. 35.

LITERATURE:

J. Ferneley, *The Second Account Book of John Ferneley*, 1824-33, no. 275.
M.G. Paget, *The Melton Mowbray of John Ferneley (1782-1860)*, Leicester, 1931,
p. 136, no. 275.
D. Sutton, 'The Charm of English Sporting Pictures', *Country Life*,
17 November 1960, p. 1163, fig. 2.
Sir O. Millar (ed.), *British Sporting Painting 1650-1850*,
The Arts Council of Great Britain, 1974, p. 79, no. 109.

Sir Francis Alexander Mackenzie, 5th Baronet of Gairloch (1798-1843), was the eldest son of Sir Hector Mackenzie and his second wife Christian Anderson of Flowerdale, Wester Ross, and Conan House, Ross-shire. As heir to his father's estates Sir Francis had an extensive education by a family tutor supplemented in Edinburgh by classes at the University. He studied law for a time and then was sent for two years on a grand tour across the Continent, during which he wrote a 56,000 word journal. After his travels, Mackenzie returned to the Highlands to learn how to run the estates that he would inherit. It was not until his father died in April 1826 that Sir Francis moved south to Melton Mowbray and took up hunting and steeplechasing, serving as Master of the Quorn. In a classified list of the best sportsmen at Melton between 1820 and 1830, Sir Francis was accorded a third class (in the style of university honours). At this time he met Kythé Smith Wright, the daughter of a local banker whom he married in 1829, the same year this picture was executed. The marriage produced three children. After the death of his first wife, he married secondly, in 1836, Mary Hanbury, with whom he had a son, Osgood (1842-1922), the creator of the famous garden at Inverewe, Wester Ross.

This double portrait, for which Sir Francis paid 30 guineas, is listed in Ferneley's account book (*loc. cit.*) as 'Sir Francis Mackenzie, Portrait of himself, Two Horses and Mackenzie Esq'. Sir Francis is the figure standing beside his horse to the right of the composition.

John Ferneley, Sen., was one of the most gifted painters of sporting subjects of his generation. His works are some of the most important records of 19th Century Sporting Britain. The sixth son of a Leicestershire wheelwright, Ferneley's precocious talent was spotted at a young age by the Duke of Rutland who, in 1801, is said to have persuaded the artist's father to allow him to become a pupil of Ben Marshall, himself of Leicestershire origin, who was then working in London. Ferneley studied and lodged with Marshall between 1801 and 1804 and was enrolled by him in the Royal Academy Schools. Ferneley's rise to prominence was fast, exhibiting his first picture



William Daniell, *The Gair-loch, Ross-shire* © Tate Gallery, London / Bridgeman Images

at the Royal Academy in 1806. By 1814 he had set up his studio in Melton Mowbray, the hub of the fox-hunting scene with three fashionable packs - the Quorn, the Belvoir and the Cottesmore, providing hunting six days a week. Each winter an influx of 250-300 sportsmen, distinguished by birth, profession and intellect and unaccompanied by their wives, entered into a world devoted to the chase. Ferneley flourished with a steady stream of patronage and his work became increasingly desirable. His patrons included many of the famous sportsmen of the day, and members of some of the most prominent aristocratic families.

Alfred H. Caspary (1877-1955) was a New York stockbroker, art collector and renowned philatelist, who owned a South Carolina Plantation, called Bonnie Doon, which he purchased and rebuilt in 1931 in the Georgian style. The original eighteenth-century house was torched by General Sherman's troops in 1865. Caspary sold Bonnie Doon in 1954, the year before his death, to J. Peter Grace, the head of the W.R. Grace Company. The 1955 sale included works such as Ben Marshall's *Lord Jersey's Middleton* (1825; Melbourne, National Gallery of Victoria), Winslow Homer's *Mending the Nets* (1882; Washington, National Gallery of Art), and other works by Ferneley, Alken, Sen., Herring, Sen., Wolstenholme and Landseer. His collection comprised not only paintings but also objects. In 1937 he purchased Leonard Gow's collection of Chinese porcelain of which he bequeathed over 400 items to the Philadelphia Museum of Art.



64

JOHN FREDERICK HERRING, SEN. (BLACKFRIARS 1795-1865 TUNBRIDGE WELLS)

Don John with William Scott up before the start of the 1838 St. Leger

with strengthened (?) signature and date 'J.F. Herring. 1838' (lower right),
and inscribed 'Don John' (lower centre)

oil on canvas

28 $\frac{1}{8}$ x 36 in. (71.4 x 91.5 cm.)

£100,000–150,000

\$140,000–200,000

€120,000–170,000

PROVENANCE:

Mrs C. White of Malton, Yorkshire.

Mr. Charles G. Thieriot, New York; sold Sotheby's, London,
15 July 1959, lot 105.

Private collection, London, by 1973, and by descent to the present owner.

EXHIBITED:

Baltimore Museum of Art, *Hunting and Racing Exhibition*, 21 April – 10 May
1939, no. 102.

LITERATURE:

The Charles Thieriot Collection of Sporting Paintings, Cedar Hill, Oyster Bay,
Long Island, New York, 1940, no. 31.

(Possibly) O. Beckett, *J.F. Herring & Sons*, London, 1981, p. 108, under no. 103.

Don John, a bay colt by *Tramp*, was foaled in 1835. He won the St. Leger in 1838 for the Earl of Chesterfield, and went on to win the Doncaster Cup the same year, defeating the famous mare, *Beeswing*, considered to be the best racehorse in the North. In total, *Don John* won seven races between 1837 and 1839. Herring painted several other versions of *Don John*, one of which, with William Scott up before the start of the 1838 St. Leger, was engraved by Charles Hunt and published by S. & J. Fuller. He was later a successful sire.

An important patron of the turf and legendary sportsman, the 6th Earl of Chesterfield (1805-1866) was well known for his extravagance, high-living and flamboyant lifestyle, which earned him the nickname of "The Magnificent". Herring was commissioned to paint a number of racing pictures by Lord Chesterfield, including *Priam beating Lord Exeter's Augustus at Newmarket* (sold Sotheby's, New York, 9 June 1989, lot 75) and *Industry and Caroline Elvina* (sold Christie's, London, 24 April 1987, lot 24), both of which were sold by his grandson, the 5th Earl of Carnarvon, at Christie's in 1918, possibly to fund his excavations in Egypt, including the tomb of King Tutankhamun.

Herring Senior is most celebrated for his accurate depictions of the history of the turf in the first half of the 19th Century; during his career he painted twenty-one Derby winners, thirty-four of the St. Leger, and eleven winners of the Oaks. In the case of the St. Leger series the artist made pictures available extremely quickly so that prints could be published before the end of the year from 1825 onwards. Prints for the years 1815 to 1824 were all published based on earlier paintings along with the 1825 winner. After 1840 Herring ceased to be involved and others continued the series until 1845.

The jockey William Scott (1797-1848) was the younger brother of John Scott (1797-1871), who is still the most successful trainer of classic winners of all time. They were born at Chippenham, Newmarket, and their father was a former jockey and trainer, who kept an inn called *The Ship* at Oxford. Both John and William entered their father's stables at an early age, and at thirteen John won a £50 plate at Blandford. Although he began as a lightweight jockey, he soon gave up riding races after having to lose 2½ stone to ride in a £70 plate. In 1815, he and William moved North to the stable of James Croft at Middleham, Yorkshire, where John had charge of *Filho da Puta*, who won the St. Leger Stakes that year. Shortly after, the brothers were employed by Thomas Houldsworth of Rockhill in Sherwood Forest until 1823.

In 1825 the brothers went into partnership, and John bought Whitewall House, Malton, Yorkshire, whose ample training stables steadily expanded with their success. There, William had the opportunity to ride numerous good horses, and was soon known as one of the best jockeys of his day, while John was acclaimed the 'Wizard of the North', training in total forty classic winners, including sixteen winners of the St. Leger, eight Oaks and six Derbys.

In his foreword to the 1940 exhibition catalogue of Charles H. Thieriot's collection, his cousin the art dealer Charles Henschel wrote that 'The great racing history for which England is so justly famous lies spread before us in this group of pictures, and the portraits of celebrated horses show a knowledge of horse-flesh and an enthusiasm for the subject which make them irresistible to any horse-lover'. He went on to describe Thieriot as 'a discriminating collector, and his taste and knowledge have combined to produce a group of pictures of the highest artistic merit, which is one of the outstanding collections of its kind in this country'. Other works from the Thieriot collection to have passed through Christie's include John Frederick Herring, Sen., *Fortitude* (sold in these Rooms, 27 June 2012, lot 20).





■ 65

A PAIR OF EMPIRE ORMOLU THREE-BRANCH HANGING-LIGHTS

EARLY 19TH CENTURY, ADAPTED FROM CANDELABRA

Each with spirally chased shaft and foliate collar, issuing three winged swan branches with circular drip-pans and nozzles, later fitted for electricity
12¼ in. (32.5 cm.) high; 10½ in. (26.5 cm.) diameter (2)

£700–1,000

\$930–1,300
€800–1,100

■ 66

A FRENCH ORMOLU-MOUNTED MAHOGANY AND AMBOYNA GUERIDON

BY HENRY DASSON, PARIS, LATE 19TH CENTURY, IN THE MANNER OF ADAM WEISWEILER

The top inset with Spanish *brocatelle* marble above paired ring-turned columns joined by a concave-sided lower tier supported by splayed feet, stamped 'HENRY DASSON' to underside of lower tier, with paper label marked 'G. Bealson... station/ Delivered March 31 1941/ to Heaton Hall, Branch Gallery'
29¼ in. (74 cm.) high; 14¾ in. (37.5 cm.) diameter

£2,500–4,000

\$3,400–5,300
€2,900–4,600



67

**A PAIR OF FRENCH ORMOLU-MOUNTED MEISSEN PORCELAIN
MODELS OF A LION AND LIONESS**

THE PORCELAIN POSSIBLY CIRCA 1750, BLUE CROSSED SWORDS
MARKS, THE ORMOLU 19TH CENTURY

Modelled in recumbent pose, their coats coloured in tones of brown, on
pierced scrolled *rocaille* bases

The lion base 17 in. (43.1 cm.) long (2)

£8,000–12,000

\$11,000–16,000

€9,200–14,000

Two similar models in the Dresden Schloss are illustrated by Carl Albiker,
Die Meissner Porzellantiere im 18. Jahrhundert, Berlin, 1959, nos. 159 and 160,
where he notes that the models by J.J. Kändler appear in his *Taxa* for 1740 -
1748 described as “1 Löwe, mittelmässiger Grösse, liegend mit offenen Rachen,
vor Ihro Königl. Maj. 4 Thlr”.



■ ~ 68

**A PAIR OF GEORGE III SATINWOOD, INDIAN ROSEWOOD,
GREEN-STAINED AND MARQUETRY DEMI-LUNE SIDE TABLES**
EARLY 19TH CENTURY

Each with later *Sarrancolin Ilhet* marble top, above a tablet-centred frieze inlaid with a swagged urn, patera and garlands, on square tapering legs inlaid with fluting, originally conceived with wooden tops, previously but not originally with doors, sides and back

33 in. (84 cm.) high; 42¾ in. (108.5 cm.) wide; 18¼ in. (46.5 cm.) deep (2)

£7,000–10,000

\$9,300–13,000

€8,000–11,000

■ 69

A PAIR OF GEORGE III GILTWOOD LYRE-SHAPED GIRANDOLES
ATTRIBUTED TO JOHN LINNELL, CIRCA 1770,
AFTER A DESIGN BY ROBERT ADAM

Each shaped plate surmounted by an Apollo sunburst mask within a gadrooned frame, with pierced anthemion cresting flanked by foliate garlands, the apron of confronting C-scrolls issuing two foliate branches with gilt-metal nozzles, minor restorations and refreshments to gilding

46¼ x 23¼ in. (117.5 x 59 cm.) (2)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

These girandoles are closely related to a design for a 'Lyre-shaped Wall-light' by the renowned cabinet-maker John Linnell (d. 1796) of 28 Berkeley Square, London, which he made in 1777 for a 'Mrs. Porten' (H. Hayward, 'The Drawings of John Linnell in the Victoria & Albert Museum', *Furniture History*, 1969, p. 18 and fig. 124). 'Mrs. Porten' was probably Mary Porten (née Wyybault, d. 1819), who in 1774 married Sir Stanier Porten (d. 1789), from 1782–87, 'Commissioner of the Customs'. The couple owned or most likely leased houses in St. James's Street, Berners Street, London, and towards the latter part of their lives had use of an apartment in Kensington Palace, undoubtedly a perquisite of Sir Stanier's role as a government official. This design was possibly Linnell's version of an earlier very similar design by Robert Adam (d. 1791), dated 1770, successfully executed by Linnell as a set of six 'pear-shaped' girandoles, and supplied to Robert Child Esq. for the Long Gallery at Osterley Park, Middlesex (SM Adam volume 20/36, 37; G. Wills, *English Looking-glasses*, London, 1965, p. 125, fig. 154). A further comparable design, dated 1772, was made by Adam for George Keate Esq. for no. 9 Charlotte Street (SM Adam volume 20/103).

The present girandoles can thus be confidentially attributed to Linnell after an Adam design, although, to date, the patron for whom they were intended remains obscure.





The design by John Linnell for a lyre-shaped wall-light, 1777

■ ~ 70

A FRENCH CUT AND ETCHED BRASS, IVORY, AMARANTH, AMBOYNA, SYCAMORE, PEARWOOD AND PADOUK MARQUETRY LARGE TRAY

BY MAISON GIROUX, THE MARQUETRY BY FERDINAND DUVINAGE, PARIS, CIRCA 1880

The rectangular tray inlaid with marquetry depicting a cockerel amongst sheaves of wheat, signed with 'FDB' monogram, on a later parcel-gilt and painted stand with bamboo-form legs

The tray: 21½ in. (54.5 cm.) wide; 32½ in. (82.5 cm.) long

The stand: 17¼ in. (44 cm.) high; 30¼ in. (77 cm.) wide; 19¼ in. (49 cm.) deep

(2)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

This impressive tray is an unusually large example of a special pictorial marquetry technique combining ivory, engraved brass and various woods designed by Ferdinand Duvinage (1813-1876), director of the Parisian luxury goods store Maison Alphonse Giroux. This new decorative technique called '*une mosaïque combiné avec cloisonnement métallique*' was patented by his Duvinage's widow in 1877 and was used in the manufacture of all manner *objets d'art* including trays, tazze, jardinières and table tops. The majority are in the *Japonisme* style, depicting exotic birds, bamboo and prunus borrowed from Far Eastern sources including Canton porcelain and Meiji metalwork.

These exquisite ornamental objects are first recorded to have been shown at the 1878 *Exposition universelle* in Paris. They are almost always marked and etched FD and Bté (short for '*breveté*' or patent) and were likely created only between 1877, when the patent was granted, and 1882 when Madame Duvinage ceded her directorship of the firm (D. Kisluk-Grosheide, 'Maison Giroux and its 'Oriental' Marquetry Technique', *The Journal of The Furniture History Society*, vol. XXXV, 1999, pp. 154 & 162).



An apparently identical 'Tray with a Rooster', of the same size and scene, is in the collection of the Los Angeles County Museum of Art (M.81.175) and illustrated in D. Kisluk-Grosheide, *op. cit.* fig. 15, p. 163. Other examples of Duvinage's distinctive marquetry mosaicwork can be found in numerous museum collections including the Metropolitan Museum of Art, New York, the Art Institute of Chicago, the Detroit Institute of Arts, the Musée d'Orsay, Paris, and the Victoria and Albert Museum, London.







■ 71
A PAIR OF CHINOISERIE EBONISED, GILT AND GLAZED CERAMIC TWO-HANDLED VASE TABLE LAMPS
 PROBABLY 20TH CENTURY

Each decorated with oriental figures, bridges and foliate motifs, on a square brass base, fitted for electricity
 16½ in. (42 cm.) high; 11½ in. (29 cm.) wide; 9½ in. (24 cm.) deep (excluding fittings) (2)

£3,000-5,000 \$4,000-6,600
 €3,500-5,700

■ 72
A GEORGE III BRASS-MOUNTED MAHOGANY 'CARLTON HOUSE' DESK
 CIRCA 1790

Boxwood strung overall, the superstructure with pierced gallery above six small drawers and two cupboards, a small frieze drawer to either side, with hinged ratcheted inset gilt-tooled brown leather writing-surface, above three frieze drawers, on square tapering legs and brass caps and castors, metalwork replaced
 43 in. (109.5 cm.) high; 51½ in. (131 cm.) wide; 29¼ in. (74.5 cm.) deep

£4,000-6,000 \$5,300-7,900
 €4,600-6,800



λ 73

**JOHN RATTENBURY SKEAPING
(1901-1980)**

Galloping racehorse and jockey

signed 'John Skeaping' (on the base)
bronze with a brown patina
9¼ x 13 x 3½ in. (23.5 x 33 x 9 cm.)

£800-1,200

\$1,100-1,600
€920-1,400



λ 74

JAMES MABERLY (B. 1956)

Racing Whippet

signed and numbered 'Maberly 8/9'
(to the underneath)

bronze

7½ in. (19 cm.) high, overall; 13¼ in. (33.5 cm.) wide
This work is number eight from an edition of nine

Together with a French bronze group of two whippets, after the model by Pierre-Jules Mêne, on a celadon-painted and giltwood Mallett base 6½ in. (16.5 cm.) high, overall; 13½ in. (35 cm.) wide (the stand) (2)

£800-1,200

\$1,100-1,600
€920-1,400





75

EDWARD LEAR (HOLLOWAY 1812-1888 SAN REMO)

Edfou, on the Nile

signed with monogram (lower right)
pencil, pen and grey ink and watercolour on paper
4 x 8 in. (10.2 x 20.3 cm.)

£4,000–6,000

\$5,300–7,900
€4,600–6,800

PROVENANCE:

with Agnew's, London.
with Squire Gallery, London.
with Cork Street Gallery, London, where purchased by
Lady Watson.
Anonymous sale; Christie's, London, 13 July 1993, lot 70.

EXHIBITED:

?Redfern Gallery, Cork Street, Edward Lear, March-April 1942, no. 2 or 46.

λ 76

JOHN MINTON (1917-1957)

Jamaican Farmers

signed and dated 'John/Minton 1950' (lower left)
ink, crayon, watercolour and gouache on paper
11 x 14½ in. (28 x 37.2 cm.)
Executed in 1950.

£2,000–3,000

\$2,700–4,000
€2,300–3,400

77 No lot





78

MAUD FRANCES EYSTON SUMNER (1902-1985)

Sky

signed 'SUMNER' (lower left)
oil on canvas
32 x 45½ in. (81.3 x 115.8 cm.)

£7,000–10,000

\$9,300–13,000
€8,000–11,000

79

GORDON FRANK VORSTER (1924-1988)

South African landscape

signed 'Gordon Vorster' (lower right)
oil on canvas laid down on board
32 x 40 in. (81.2 x 101.6 cm.)

£800–1,200

\$1,100–1,600
€920–1,400

PROVENANCE:

with the Pieter Wenning Gallery, Johannesburg.



■ 80

A REGENCY MAHOGANY, EBONY AND EBONISED LIBRARY DRUM TABLE

CIRCA 1805, IN THE MANNER OF MARSH & TATHAM

The circular top above four frieze drawers flanked by a lion's mask, acanthus, foliate and stop-fluted column pilasters, with four recessed concave bookshelves each with an adjustable shelf, one with a secret cupboard door to the reverse, on lion's-paw feet and brass anti-friction castors, inscribed in blue chalk '91032', the metalwork replaced
32 in. (81.5 cm.) high; 44½ in. (113 cm.) diameter

£70,000-100,000

\$93,000-130,000

€80,000-110,000

PROVENANCE:

Acquired from H. Blairman & Sons, 119 Mount Street, London, 9 May 1977, and by descent.

This model of combined library table and bookcase is rare; in addition to the present example, only a closely related table sold at Christie's, South Kensington, 18 April 1990, lot 436. (C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, p. 174, fig. 276), and another version depicted in M. Jourdain, *Regency Furniture 1795-1830*, London, 1965, p. 76, fig. 173, are known. The design is possibly derived from Sheraton's pattern for a Library Table published between 1804-08 in his *Cabinet-Maker, Upholsterer and General Artist's Encyclopaedia*, pl. 37 (J. Harris, *Regency Furniture Designs 1803-1826*, London, 1961, no. 25). A further comparable design for a 'Circular Movable Bookcase' was published in *Ackermann's Repository of Arts* between 1809-1829.

This library table was possibly made by Marsh & Tatham, one of the foremost firms in this period, and amongst the group of craftsmen recommended or engaged by the Prince of Wales' architect, Henry Holland on commissions at Woburn Abbey and Southill Park (Bedfordshire), and at Carlton House (ed. G. Beard, C. Gilbert, *The Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, pp. 623-624). Other rectilinear tables with lion mask mounts attributed to the firm and related to the present table include one from the collection of Lt. Col. S.G. Goldschmidt, Kerfield House, Ollerton, Cheshire (M. Harris & Sons, *A Catalogue and Index of Old Furniture and Works of Decorative Art*, London, c. 1930, Part III, p. 406, no. F 20465), and one from the Drawing Room, Scotney Castle, Kent (C. Hussey, *English Country Houses Late Georgian 1800-1840*, London, 1955, p. 228, fig. 439), sold Christie's, London, 15 November 2017, lot 226.



(Showing secret compartment)







81

CHARLES COLLINS (DUBLIN 1680-1744 LONDON)

A woodpecker, a partridge and other birds in a mountainous landscape

oil on canvas

29⁷/₈ x 25¹/₂ in. (75.8 x 65 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000





82

ENGLISH SCHOOL, 18TH CENTURY

Greenwich Palace from the Thames

oil on canvas

26½ x 45½ in. (67.1 x 115.4 cm.)

£5,000–8,000

\$6,700–11,000

€5,700–9,100

As with the view of Greenwich by Canaletto (Private Collection, on loan to the Tate Britain), this painting is based on the engraving of 1736 by Jaques Rigaud (C. Beddington, *Canaletto in England*, exhibition catalogue, Yale University Press, 2006, p. 53).



83

JEAN-FRÉDÉRIC SCHALL (STRASBOURG 1752-1825 PARIS)

Two elegant ladies in a wooded landscape with a dog

oil on canvas

12 $\frac{1}{8}$ x 9 $\frac{1}{2}$ in. (30.8 x 24 cm.)

in a contemporary Louis XVI rectangular giltwood and gesso frame, surmounted by a tied festive ribbon, with berried laurel swags, with beaded inner slip and foliate outer edge

£10,000-15,000

\$14,000-20,000

€12,000-17,000

84

FLORENTINE, EARLY 17TH CENTURY

Pacing Horse and Bull

After the models by Giambologna; each on a later green marble base
9½ x 9½ in. (24 x 23.5 cm.) high; 11½ in. (29.4 cm.) high, overall, the horse
9¼ x 9 in. (23.1 x 22.8 cm.) high; 11¼ in. (28.3 cm.) high, overall, the bull

(2)

£50,000–80,000

\$67,000–110,000

€57,000–91,000

The pacing horse is a reduction of Giambologna's horse from the monumental equestrian bronze statue of Duke Cosimo I de' Medici, erected in the Piazza della Signoria, Florence in 1594. Giambologna was inspired by the antique over-sized bronze of the Emperor Marcus Aurelius (now in the Capitoline Museum, Rome), which had been set up as the focus of Michelangelo's rearrangement of the Piazza del Campidoglio, Rome. A version of the Pacing Horse was sent as a diplomatic gift to Henry, Prince of Wales, in 1612 and was inherited by his brother, King Charles I. According to Dimitrios Zikos, it is likely that the model of the pacing bull is the same as the bronze bull recorded on 14 March

1588 as being in the Galleria del Casino di San Marco (Paolozzi Strozzi and D. Zikos (eds.), *Giambologna gli dei, gli eroi*, Museo Nazionale del Bargello, Florence, 2006, p. 242, no. 45). The attribution to Giambologna is confirmed through comparison with the bull in his *Lion attacking a bull* and by the explicit mention in the 1609 posthumous inventory of the collector Benedetto Gondi to 'a wax bull by the hand of the said (Giambologna)' (Avery, *op. cit.* p. 56). The model was popular in the 17th century, as is highlighted by its appearance on a table in Willem van Haecht's painting of the gallery of Cornelis van der Geest. The refined cast and colour of this pair place them in the early seventeenth century.







λ 85

JONATHAN KENWORTHY (B. 1943)

Bust of a man's head and torso

signed, dated and numbered 'KENWORTHY '80 2/7' 9 (to the reverse); with foundry stamp 'MERIDAN/LONDON/BRONZE' (on the reverse)

on a rectangular bronze base

bronze with a dark brown patina

12 in. (30.5 cm.) high overall

This work is number 2 from an edition of 7

£700-1,000

\$930-1,300

€800-1,100

■ 86

A SET OF FOUR GEORGE III MAHOGANY SIDE CHAIRS

THIRD QUARTER 18TH CENTURY

Each with serpentine top rail and pierced entwined splat, the drop-in seat covered in later *petit-point* needlework, on square chamfered legs joined by an H-stretcher

37½ in. (95.5 cm.) high; 21¼ in. (54 cm.) wide; 21½ in. (54.5 cm.) deep (4)

£1,500-2,500

\$2,000-3,300

€1,800-2,900



87

A PAIR OF TERRESTRIAL AND CELESTIAL TABLE GLOBES

PROBABLY 19TH CENTURY, POSSIBLY INCORPORATING EARLIER GORES, AFTER THE 17TH CENTURY ORIGINALS BY CORONELLI

Each globe supported by a parcel-gilt bronze kneeling figure and circular black marble base, indistinctly signed to the underside of the figures
14½ in. (37 cm.) high; 8¾ in. (22 cm.) diameter (2)

£5,000–10,000

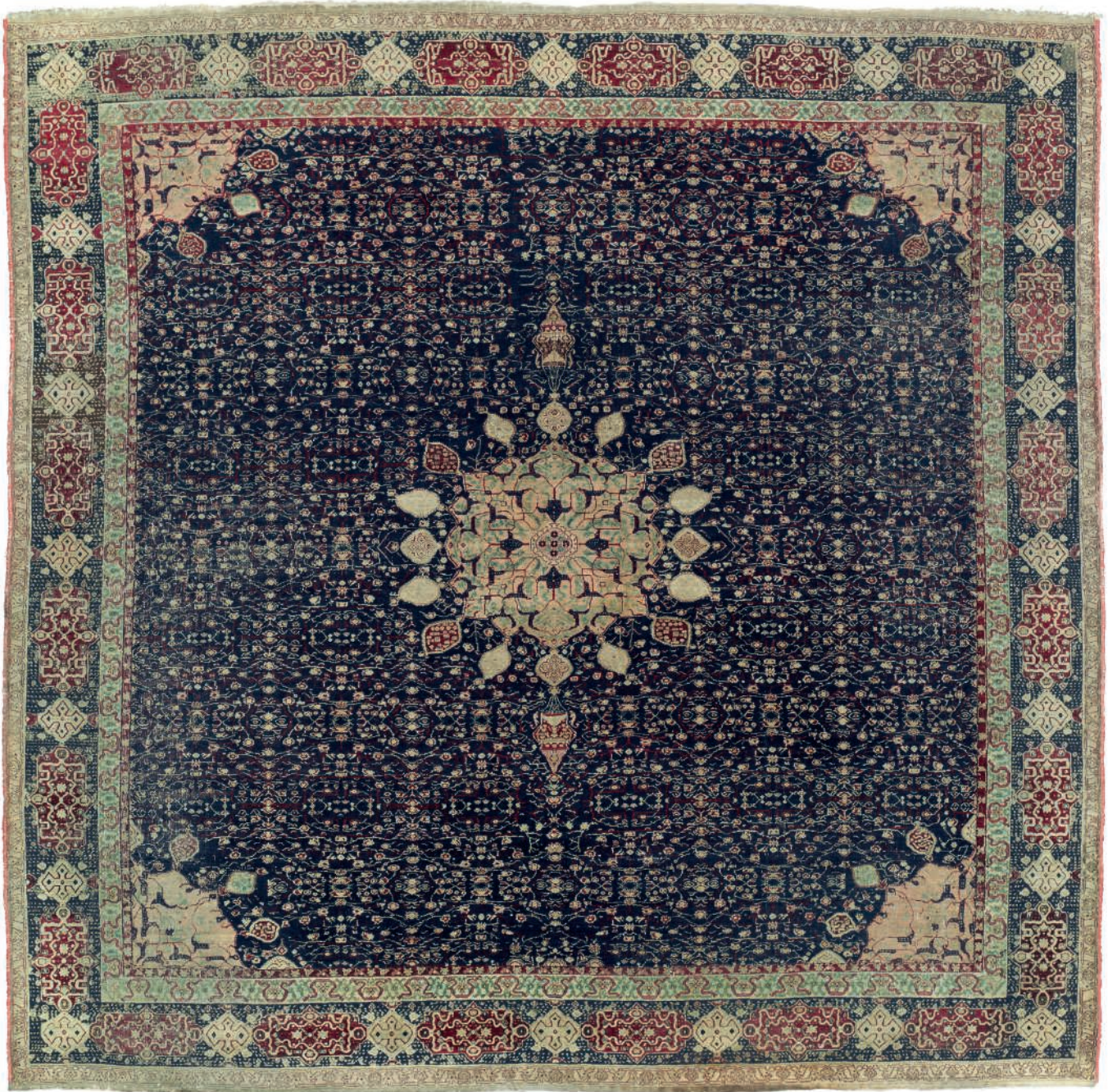
\$6,700–13,000

€5,700–11,000



(detail of signature)





■ 88

AN AGRA CARPET

NORTH INDIA, LATE 19TH CENTURY

Of 'Ardabil' design, some localised wear and a light overall surface dirt, localised corrosion within the black, a couple of patch repairs, selvages frayed, minor loss to the kilims at either end
8 ft. 8 in. x 8 ft. 9 in. (269 x 272 cm.)

£1,000-2,000

\$1,400-2,600

€1,200-2,300



■ 89

A MAHAL LONG RUG
WEST PERSIA, CIRCA 1900

The indigo field with an overall palmette and flowerhead lattice, in a narrow ivory floral meander border, full, thick pile throughout, overall excellent condition
11 ft. x 3 ft. 5 in. (338 x 107 cm.)

£800-1,200

\$1,100-1,600
€920-1,400



■ 90

A SHUSHA KARABAGH KELLEH
SOUTH CAUCASUS, LATE 19TH CENTURY

The abraded indigo field, with an overall design of large stylised curled saz leaves, in a pale tan border of flowerheads and rose-pink geometric pattern
minor stripes, uneven areas of wear, a few scattered cobbled repairs, a light surface dirt, a single split within the field.
17 ft. 9 in. x 6 ft. 1 in. (548 x 188 cm.)

£700-1,000

\$930-1,300
€800-1,100



91

■ 91

A UKRAINIAN KILIM
LATE 19TH CENTURY

The *eau-de-nile* field with floral garlands enclosing a floral bouquet with a song thrush, light even overall wear, some surface dirt, a couple of small repairs, backed and edged with material
10 ft. x 6 ft. 7 in. (306 x 201 cm.)

£1,500–2,000

\$2,000–2,600
€1,800–2,300

■ 92

A BESSARABIAN KILIM
EASTERN EUROPE, LATE 19TH CENTURY

The pale lilac field with stylised floral bouquets, in a broad blush pink border of similar floral arrangements and a pale yellow floral meander outer stripe, occasional repairs, minor loss to each corner, backed
9 ft. 3 in. x 5 ft. 7 in. (285 x 176 cm.)

£800–1,200

\$1,100–1,600
€920–1,400





93
A PAIR OF CHINOISERIE 'DECALCOMANIA'
REVERSE-PAINTED BALUSTER TABLE LAMPS
 LATE 19TH CENTURY

With cream pagoda shades; together with a pair of Chinoiserie blue and white transfer-printed tôle table lamps, 20th Century; all fitted for electricity
 10¼ in. (26 cm.) high; 6 in. (14 cm.) diameter, excluding fittings
 15¼ in. (39 cm.) high; 7 in. (18 cm.) square, excluding fittings

£2,000–4,000

(4)
 \$2,700–5,300
 €2,300–4,600

94
A CHINOISERIE RED AND GILT LACQUER LOW TABLE
 20TH CENTURY

The glass top over a painted leather panel centred by a dragon, scrolled clouds and foliage
 15¼ in. (40 cm.) high; 41¼ in. (105 cm.) wide; 25 in. (63.5 cm.) deep

£2,000–3,000

\$2,700–4,000
 €2,300–3,400





95

A VICTORIAN BLACK, GILT AND PAINTED PAPIER-MACHE STATIONERY STAND BY JENNENS & BETTERIDGE, MID-19TH CENTURY

With a central raised pen tray, flanked by two compartments and decorated with Rhineland scenes, signed and stamped 'JENNENS & BETTERIDGE/LONDON' and inscribed ...Drachengels[?]; together with two Russian lacquered *papier-mâché* table boxes, late 19th century

The stand: 8½ in. (21.5 cm.) high; 13½ in. (34.5 cm.) wide; 9 in. (23 cm.) deep (3)

£500-800

\$670-1,100
€570-910

96

AN ELIZABETH II SILVER ROSE BOWL LONDON, CIRCA 2000, MAKER'S MARK RD, POSSIBLY FOR ROGER DOYLE, BRITANNIA STANDARD

Circular and with *bombé* sides and a hammered finish, pierced and engraved around the rim with waves, with gilt interior, *marked on side* 12 in. (30.5 cm.) diameter 61 oz. 17 dwt. (1,925 gr.)

£1,000-1,500

\$1,400-2,000
€1,200-1,700



97

A PAIR OF LOUIS XVI-STYLE GILT-BRASS-MOUNTED BRECHE VIOLETTE MARBLE TABLE LAMPS EARLY 20TH CENTURY

Each mounted with ram's heads issuing foliate and fruit swags; together with a pair of green *tôle* and gilt-metal table lamps each in the form of a pineapple, fitted for electricity 22 in. (56 cm.) high; 7 in. (18 cm.) wide; 5¼ in. (14.5 cm.) deep, including fitments 25½ in. (65 cm.) high; 5¼ in. (13.5 cm.) square, including fitments (4)

£800-1,200

\$1,100-1,600
€920-1,400

PROVENANCE:

With Mallett, London.





(stands not illustrated)

■ 98

A GEORGE III MAHOGANY BUTLER'S TRAY
THIRD QUARTER 18TH CENTURY

With a later folding X-frame stand; together with a mahogany cutlery tray, 19th century with later detached trestle supports; and a mahogany oval butler's tray with folding sides and pierced handles, 19th century, with an associated folding X-frame stand

The first: 3 in. (7.5 cm.) high; 24 in. (61 cm.) wide; 16 in. (40.5 cm.) deep

The second: 5½ in. (14 cm.) high; 16 in. (40.5 cm.) wide; 10 in. (25.5 cm.) deep

The third: 33 x 25 in. (84 x 63.5 cm.) open

(7)

£1,500-2,500

\$2,000-3,300

€1,800-2,900

■ 99

A GEORGE II MAHOGANY SIDE CHAIR
MID-18TH CENTURY

The padded seat covered in floral pattern needlework; together with a George II mahogany side chair, circa 1740, with drop-in seat covered in floral pattern *petit-point* needlework

39¼ in. (100 cm.) high; 22½ in. (57 cm.) wide; 22 in. (56 cm.) deep

40 in. (101.5 cm.) high; 20¾ in. (53 cm.) wide; 19¾ in. (50 cm.) deep

(2)

£800-1,200

\$1,100-1,600

€920-1,400



■ 100

**A GEORGE III MAHOGANY
CONCERTINA-ACTION CARD TABLE**
CIRCA 1765

The hinged fold-over serpentine top enclosing a green baize-lined interior, with *entrelac* and rosette moulding, on blind fret-carved chamfered legs headed by brackets, with batten carrying-holes
28½ in. (72.5 cm.) high; 33½ in. (85 cm.) wide;
17¼ in. (44 cm.) deep

£2,000–4,000

\$2,700–5,300
€2,300–4,600

The carved blind fretwork on this card table can be compared to both pierced and blind carving that appears on an elaborate suite of furniture, almost certainly supplied to George Weller-Poley Esq., for Boxsted Hall, Suffolk; sold by the Trustees of the J.H. Weller-Poley Will Trust, Christie's, London, 3 July 1997, lots 20-23. The pair of card-tables from the suite (lot 23) was sold for £38,900 including premium. Such 'Gothick' fretwork designs featured on chair-patterns in Thomas Chippendale's *Gentleman and Cabinet-Maker's Director*, 1754, pl. XXI.



■ 101

**A SET OF THREE NORTH ITALIAN
STAINED-WOOD STANDS**

PROBABLY VENICE, SECOND HALF 19TH CENTURY

Each shaped top supported by a carved triton holding grapes, on foliate-carved tripod legs
30 in. (76 cm.) high; 15 in. (38 cm.) diameter (3)

£2,000–3,000

\$2,700–4,000
€2,300–3,400



■ 102

A GEORGE III GILT-METAL AND GLASS HANGING-LANTERN
EARLY 19TH CENTURY AND LATER

With later candelabrum and electrical fitment
35 in. (89 cm.) high; 14 in. (35.5 cm.) diameter

£2,000–3,000

\$2,700–4,000
€2,300–3,400



λ 103

HECTOR MCDONNELL (B. 1947)

Mountains and houses, Sanye

oil on board
14¾ x 10¾ in. (37.5 x 27.5 cm.)
Painted in 1987

£400–600

\$530–790
€460–680

PROVENANCE:
with Fischer Fine Art Ltd., London.



■ 104

A REGENCY MAHOGANY MUSIC CHAIR

CIRCA 1810

The lyre-shaped splat with brass supports, the revolving seat covered in green cotton, with trade label inscribed 'ANTIQUE FURNITURE/from/NORMAN ADAMS LTD/8-10 HANS ROAD, LONDON. S.W.3.'
34 in. (86.5 cm.) high; 15¼ in. (39 cm.) wide; 18¼ in. (46.5 cm.) deep

£800–1,200

\$1,100–1,600
€920–1,400

PROVENANCE:
With Norman Adams Ltd., London.



■ 105

A REGENCY-STYLE GILT-METAL AND CUT-GLASS HANGING-LIGHT

LATE 19TH CENTURY

Together with a gilt-brass and frosted-glass ceiling pendant, 20th century; and a gilt-metal hanging-light with frosted and cut-glass shade, fitted for electricity

24 in. (61 cm.) high; 15½ in. (39.5 cm.) diameter

18 in. (46 cm.) high; 7¾ in. (20 cm.) diameter

21 in. (53.5 cm.) high, approx.; 13 in. (33 cm.) diameter, approx.

£800-1,200



■ 106

A GEORGE II MAHOGANY CABINET

MID-18TH CENTURY, ON A LATER STAND

The panelled doors enclosing a drawer, with later carrying-handles, previously fitted with further drawers, the stand with chamfered square legs headed by brackets

46 in. (117 cm.) high, overall; 22¾ in. (57.5 cm.) wide; 17½ in. (44.5 cm.) deep

£1,000-1,500

\$1,400-2,000

€1,200-1,700

(3)

\$1,100-1,600

€920-1,400



(stands not illustrated)



107

**A PAIR OF ENGLISH PORCELAIN
BOUGH-POTS AND PIERCED COVERS**
CIRCA 1815, VARIOUS INCISED NUMERALS

Each painted with garden flowers and enriched
in gilding

6¾ in. (17.2 cm.) high

(2)

£500-800

\$670-1,100

€570-910



■ 108

**AN ITALIAN MAIOLICA LARGE
OVOID JAR**

20TH CENTURY, DERUTA,
SIGNED B. MAURIZIA

Painted with lemons and flowering branches
against a blue ground

28¼ in. (72.3 cm.) high

£600-800

\$800-1,100

€690-910

END OF SALE



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A LONDON SEASON: WORKS OF ART FROM
A PRIVATE COLLECTION IN EATON SQUARE



Property from an Important Private Collection
HENRY MOORE, O.M., C.H. (1898-1986)
Maquette for Fallen Warrior
bronze with a brown and green patina
10½ in. (26.5 cm.) long
Conceived in 1956 and cast in an edition of ten.
£100,000-150,000

**MODERN BRITISH ART
EVENING SALE**

London, 19 November 2018

VIEWING

16-19 November 2018
8 King Street
London SW1Y 6QT

CONTACT

Nicholas Orchard
norchard@christies.com
+44 (0)20 7389 2548

CONTACT

William Porter
wporter@christies.com
+44 (0)20 7389 2688

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

A LONDON SEASON: WORKS OF ART FROM
A PRIVATE COLLECTION IN EATON SQUARE



Property from an Important Private Collection
HENRY MOORE, O.M., C.H. (1898-1986)

Family Group

bronze with a dark brown patina

6⅞ in. (15.5 cm.) high

Conceived in 1944 and cast in an edition of nine.

£250,000-350,000

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EVENING SALE**

London, 19 November 2018

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CHRISTIE'S

A LONDON SEASON: WORKS OF ART FROM
A PRIVATE COLLECTION IN EATON SQUARE



Property from an Important Private Collection

HENRY MOORE, O.M., C.H. (1898-1986)

Two Forms

bronze with a brown patina

7½ in. (18 cm.) High, excluding base

Conceived in 1934 in ironstone and cast in bronze in 1967 in an edition of six.

£60,000 - 80,000

MODERN BRITISH ART DAY SALE

London, 20 November 2018

VIEWING

16-19 November 2018

8 King Street

London SW1Y 6QT

CONTACT

Pippa Jacomb

pjacomb@christies.com

+44 (0)20 7389 2293

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CHRISTIE'S

A LONDON SEASON: WORKS OF ART FROM
A PRIVATE COLLECTION IN EATON SQUARE



Property from an Important Private Collection
RARE CITRINE AND DIAMOND MYSTERY CLOCK, CARTIER
Circular-cut faceted Citrine, circular and rose-cut diamonds, platinum and gold (French marks),
mechanical movement, circa 1940, 14.6 x 4.7 x 9.2 cm., circa 1940, signed Cartier, numbered
CHF 200,000-200,000

MAGNIFICENT JEWELS

Geneva, 13 November 2018

VIEWING

9-13 November 2018
Four Seasons Hotel des Bergues
33 Quai des Bergues, 1201 Geneva

CONTACT

Dominik Teichert
dteichert@christies.com
+41 (0)22 319 1730

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of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

A LONDON SEASON: WORKS OF ART FROM
A PRIVATE COLLECTION IN EATON SQUARE



Property from an Important Private Collection
RACHEL RUYSCH (The Hague 1664-1750 Amsterdam)
A forest floor with flowers, butterflies, a bird and a lizard, a house beyond
signed 'Rachel Ruysch' (lower right)
oil on canvas
36 x 26¾ in. (91.5 x 68 cm.)
£150,000-250,000

OLD MASTERS EVENING SALE

London, 6 December 2018

VIEWING

30 November – 5 December 2018
8 King Street
London SW1Y 6QT

CONTACT

Clementine Sinclair
csinclair@christies.com
+44 (0)20 7389 2306

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

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

(b) **As agent for an undisclosed principal.** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, 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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(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 • next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

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

(c) withdraw any **lot**;

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

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

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

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

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £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 **A** 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 Practices'. 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 sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

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

3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you **warrant** that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with 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 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

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) to make 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) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you 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** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.
(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

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@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@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, walibone, 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: carpets, 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 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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'.

○

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

△

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

◆

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

λ

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

•

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

~

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

ψ

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

?, *, Ω, α, #, †

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

○ **Minimum Price Guarantees**

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

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

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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

POST 1950 FURNITURE

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

EXPLANATION OF CATALOGUING PRACTICE

FOR FURNITURE

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

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

FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

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

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

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

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

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

"After..."

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

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

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

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

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

FOR SILVER

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

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

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

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

A GEORGE II SILVER CUP AND COVER
circa 1735

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

A GEORGE II SILVER CUP AND COVER

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

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

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

FOR CLOCKS

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

FOR GLASS AND CERAMICS

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

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

"A plate in the Worcester style"

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

"A Sèvres-pattern plate"

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

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

"A Meissen cup and saucer"

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

"A Meissen cup and a saucer"

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

"Modelled by..."

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

"After the model by..."

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

"Painted by..."

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

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

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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 ...'

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*'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.

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Specified **lots** (sold and unsold) marked with a filled square (■) will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm 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.

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If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

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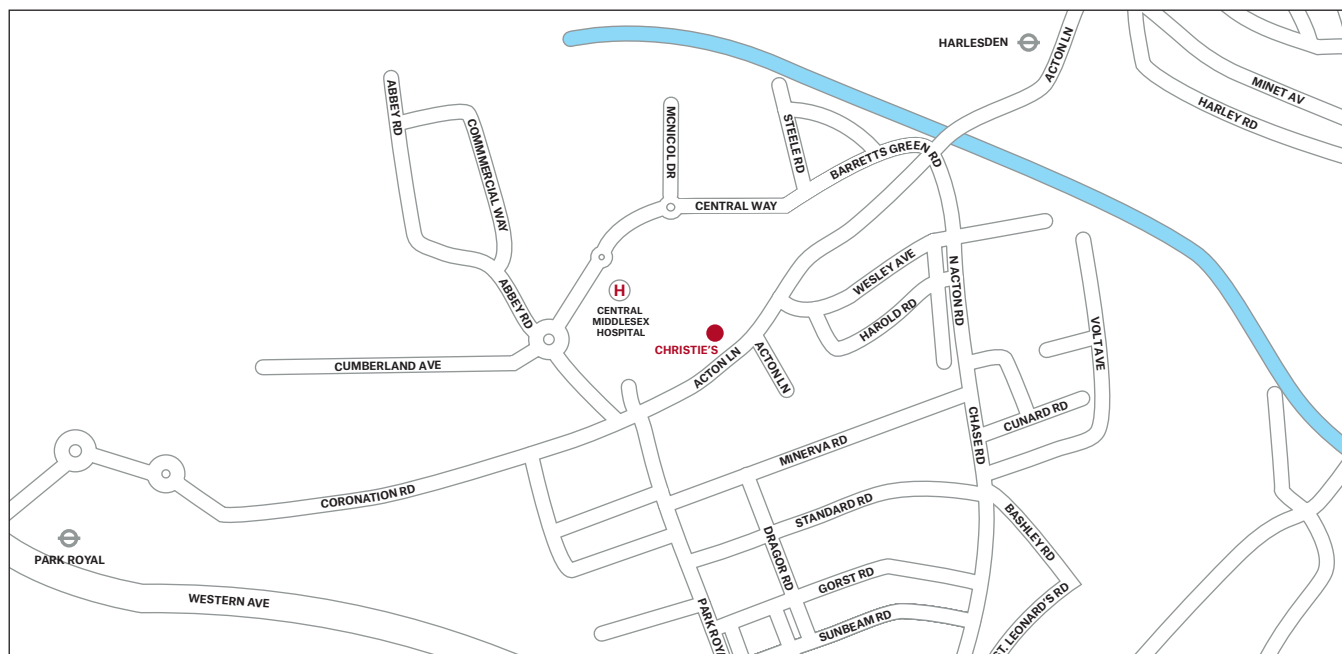
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WEDNESDAY 21 NOVEMBER 2018 AT 10.30 AM

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

CODE NAME: SEASON
SALE NUMBER: 16216

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

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BIDDING INCREMENTS

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

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

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

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

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16216

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

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

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

Signature

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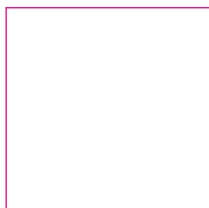
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