

# LITTLE CASSIOBURY

The Collection of Susan Lyall



CHRISTIE'S









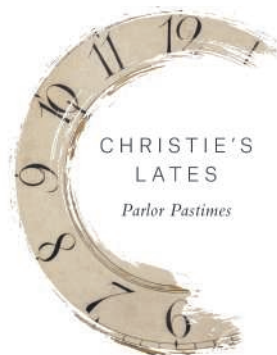






# LITTLE CASSIOBURY

The Collection of Susan Lyall



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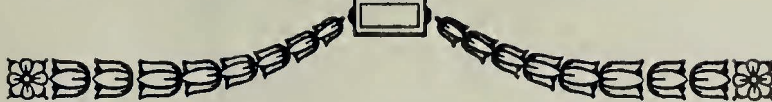

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# CHRISTIE'S

13/03/2018





*By Direction of the Earl and the Dowager Countess of Essex.*



A  
CATALOGUE  
OF  
THE CONTENTS OF  
**CASSIOBURY PARK**  
WATFORD, HERTS

*TO BE SOLD BY AUCTION*  
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# LITTLE CASSIOBURY, NEW YORK:

## An English Country House in America



Little Cassiobury, Bedford Hills, New York.

‘...set in great and delightful grounds and surrounded by a grandly timbered park. Therein is peace and quiet; the aloofness of the old-country home far from the haunts of men reigns there still, and Watford and its rows of villas and its busy streets are forgotten as soon as the lodge gates are passed.’

Description of Cassiobury Park, Hertfordshire, *Country Life*, 1910

Little Cassiobury, New York, was built by the American antiques dealer and anglophile Mrs. Harriet Hooper who salvaged bricks and interior wood-paneling from Cassiobury Park, Hertfordshire upon its demolition in 1927. Cassiobury Park, a prominent English estate and home of the Earls of Essex for over 250 years, stood in Hertfordshire, England from 1546 until its demise resulted in the sale of both its contents and architectural elements in 1922 and 1927 respectively. The contents of Cassiobury Park were dispersed in a landmark ten-day auction at the direction of the then Earl and Dowager Countess of Essex and conducted by Messrs. Knight, Frank & Rutley in conjunction with Messrs. Humbert & Flint beginning on the 12th June 1922. After the demolition, architectural fragments and building materials were offered for sale by Stimpson, Lock & Vince on the 9th November 1927. The bricks and interior paneling acquired by Mrs. Harriet Hooper were not the only pieces of historic Cassiobury Park to make the long and at that time arduous journey across the Atlantic Ocean; the original and intricately hand-carved oak and elm staircase, attributed to Edward Pearce (1630-1695), and dated circa 1677-80, was acquired by the Metropolitan Museum of Art, New York in 1932 and has remained in the permanent collection there ever since.

Cassiobury Park, Hertfordshire, was originally a Tudor mansion built under the purview of Sir Richard Morrison (1513-1556), a scholar and diplomat, who was granted the manor of Cassiobury by King Henry VIII (1491-1547) in 1545. That same year construction began on the estate and continued until 1553 when Morrison went into exile during the English Reformation. His son, Sir Charles Morrison (1549-1599), was tasked with completing construction of the 56-room mansion after inheriting the estate of Cassiobury following his father's death in 1556. By the mid-17th Century, Arthur Capell, 1st Earl of Essex (1631-1683), had inherited Cassiobury Park and undertook the first significant renovation of the estate with the architect Hugh May (1621-1684).

The house was remodeled several times to suit the Earls of each period, and was notably transformed by George Capell-Coningsby, 5th Earl of Essex (1757-1839), in the manner of the 19th century gothic revival. This gothic transformation was undertaken by architect James Wyatt (1746-1813) between the years 1799 and 1804 and prefigured his best-known work for William Beckford at Fonthill Abbey. This would be Cassiobury's final major renovation - by the early 20th century, urban growth and the expansion of





Cassiobury Park, The Metropolitan Museum of Art, New York, Thomas J. Watson Library (Rogers Fund, 1922)

London began to swell into the countryside, bringing the bustling town of Watford all the way to the Park's boundaries.

When George Capell, 7th Earl of Essex (1857–1916) died in 1916, his widow was forced to close Cassiobury Park owing to the overwhelming expense of upkeep demanded by the property. By the time of its closure, Cassiobury housed a rich collection of art and antique furniture to complement its architectural renown, including work of the master carver Grinling Gibbons (1648–1721) and his contemporary, the aforementioned Edward Pearce (1630–1695). The galleries of Cassiobury Park held the Capell family's collection of over 500 paintings and etchings, including works by Sir Peter Lely (1618–1680) and Sir David Wilkie (1785–1841), as well as a painting of the estate by J. M. W. Turner (1775–1851). For the 1922 auction, the sale was organized by room, with the first day featuring 224 lots from the Entrance Hall, Cloisters, Dining Room, Ante Room and Green Drawing Room.

By 1927 George Capell's widow had died, and Cassiobury House was demolished. The house's original building materials and fixtures were parceled out and sold to various institutions and individuals. Stone pavers, iron piping, 300 tons of oak and 100,000 bricks from the Tudor era onwards were put up for sale by the Cassiobury estate. In addition to the parts of Cassiobury that moved west to the United States, the mansion's stained glass windows, depicting detailed 'Labours of the Month' motifs, were sold to the Victoria & Albert Museum, while an early 17th Century Leonard Tenant turret clock mechanism was purchased by the British Museum.

3,400 miles away from Cassiobury, the recent widow Mrs. Harriet Hooper (b. 1869), conceived her own corner of England, Little Cassiobury, on her Bedford Hills estate in upstate New York. Mrs. Hooper had decided to pursue the construction of her new home following the death of her husband, Horace Everett Hooper (1859–1922), who was best known as the publisher of the 10th, 11th, and 12th editions of *Encyclopedia Britannica*. Though little is known about how Mrs. Hooper acquired and moved Cassiobury's building materials from one side of the Atlantic Ocean to the other, she was known to have taken frequent trips to England

for the purposes of stocking her thriving antiques business. The naming of Little Cassiobury in Bedford, New York, is most likely a reference to its architectural counterpart and namesake Little Cassiobury of Watford, Hertfordshire. The original Little Cassiobury, also known as the dower house of Cassiobury Park and the only surviving building from the Cassiobury estate, dates to the latter part of the 17th century and is most likely the work of architect Hugh May, employed by the 1st Earl of Essex to perform the earliest significant renovations to Cassiobury Park. Little Cassiobury, Bedford Hills, in both its architecture and its lush and bucolic setting, evoke the quintessential English Country House. It became Mrs. Hooper's residence, as well as a showroom for her antiques business, in the late 1920s.

Though Susan Lyall purchased Little Cassiobury, Bedford Hills, more than 80 years after its construction, she mirrored the taste and spirit of its original owner by meticulously restoring and preserving the interior – filling it with a collection of antiques and fine art procured during her many years living in England. The appeal of a storied English country estate wasn't new to Susan Lyall. For a number of years she lived at Swinbrook House, Oxfordshire, the former home of the Mitford sisters. The Collection of Susan Lyall, offered here, brings together works that echo the heritage of Little Cassiobury's less-than-modest beginnings. From fine English furniture to superlative pictures by Sir Alfred James Munnings KCVO, PRA (1878–1959) and Sir John Lavery, RA (1856–1941) (lots 48–50) the collection even includes a reference to Swinbrook in the charming botanical drawings by Lady Emma Tennant, daughter of the most famous of the Mitford sisters, Deborah Vivien Cavendish, Duchess of Devonshire, DCVO (born Deborah Freeman-Mitford and latterly Deborah, Dowager Duchess of Devonshire; 1920–2014) (lot 208).

Set upon 24 acres of green and pleasant land, Little Cassiobury, Bedford Hills, New York now echoes the memory of the lost Cassiobury Park: one finds here the same 'peace and quiet; the aloofness of the old-country home far from the haunts of men'.

M.P., G.S.



Little Cassiobury, Hertfordshire. © Peter Jeffree





■ 1

**A REGENCY BRASS HALL LANTERN**  
EARLY 19TH CENTURY

Of hexagonal form with glazed rectangular panels and scrolled supports with pierced anthemion and vase terminals and later triple candle support, fitted for electricity but not drilled  
30 in. (76.2 cm.) high, 17 in. (43.1 cm.) diameter

\$3,000–5,000

**PROVENANCE:**

Acquired from Mallett, New York, November 2007.

■ 2

**AN ITALIAN CREAM-PAINTED TERRACOTTA MODEL OF A GREYHOUND**

19TH/20TH CENTURY

Realistically modeled as a seated greyhound, wearing a grey and yellow collar  
31 in. (78.7 cm.) high, 9¼ in. (23.4 cm.) wide, 18 in. (45.7 cm.) deep

\$1,000–1,500

**PROVENANCE:**

Acquired from Cove Landing, New York, 17 October 2003.



■ 3

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

CIRCA 1730

Each with paper-scroll top rails and pierced tapering splats, with drop-in seats upholstered in associated 18th century petit-point floral needlework, on foliate-carved cabriole legs and trifid pad feet, pegged construction (2)

\$4,000–6,000









**4**

**ALFRED DUKE (BRITISH, 1863 – CIRCA 1905)**

*Waiting for Master*

signed 'A Duke' (lower right)  
oil on canvas  
20¼ x 16⅞ in. (51.4 x 40.9 cm.)

\$3,000–5,000

**PROVENANCE:**

With Rountree Fine Art, London.  
Acquired from the above by the late owner, 2009.

**■ 5**

**A CHINESE BLUE FLAMBÉ-GLAZED VASE,  
MOUNTED AS A LAMP**

QING DYNASTY, 19TH CENTURY

*Hu*-form vase with applied elephant mask handles,  
mounted on a molded giltwood base, silk shade  
(drilled)

18 in. (45.7 cm.) high, the porcelain (2)

\$1,000–1,500

**PROVENANCE:**

Acquired from Mackinnon Fine Art (by repute).



**■ 6**

**A CHINESE EXPORT BLACK AND GILT-  
LACQUER TRIPOD TABLE**

SECOND QUARTER 19TH CENTURY

With circular top decorated with figures in pavilions,  
tilting above a baluster standard and tripod base  
28¼ in. (20.9 cm.) high, 35¾ in. (90.8 cm.) diameter

\$1,500–2,500

**PROVENANCE:**

Acquired from Mackinnon Fine Art, London, 16  
November 2010.





7

**FRENCH SCHOOL, 19TH CENTURY**

*Two hounds*

signed 'GELIBERT.' (lower right)

oil on canvas

17¾ x 24¾ in. (45.1 x 62.9 cm.)

\$2,000–3,000

8

**DAVID DALBY OF YORK  
(BRITISH, 1780–1849)**

*Tippoo, a pointer in a landscape*

signed and dated 'Dalby York/ 1826' (lower left);

inscribed 'Tippoo' (lower center)

oil on canvas

15 x 18¾ in. (38.1 x 46.4 cm.)

\$1,000–1,500







9

**JOHN EMMS (BRITISH, 1841-1912)**

*Terrier in a Garden*

signed 'JNO EMMS' (lower right)

oil on canvas

14¼ x 18⅞ in. (36.2 x 46 cm.)

\$10,000–15,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 19 May 2006, lot 14.

Acquired at the above sale by the present owner.





**10**

**JOHN EMMS (BRITISH, 1841-1912)**

*Hounds and Terriers in a Stable*

signed and dated 'JNO. EMMS/95' (lower right)

oil on canvas

18 x 26 in. (45.2 x 66 cm.)

\$20,000-30,000





■ 11

**A GEORGE III CUT-GLASS SIX-LIGHT CHANDELIER**

PROBABLY BY PARKER AND PERRY, CIRCA 1790

With faceted baluster shaft and corona hung with pendant drops, the faceted scrolled branches alternating 'S' scrolls and linked with further swags and pendants with starburst drip-pans, fitted but not drilled for electricity, restorations and replacements

54 in. (137.1 cm.) high, 37 in. (93.9 cm.) diameter

\$20,000–40,000

**PROVENANCE:**

Acquired from Jeremy, London 6 February 2006.

The present lot relates to the designs of the London manufacturers Messrs. Parker and Perry. Founded by William Parker (d.1784) in Fleet Street, the business enjoyed the patronage of King and Court, ranging from George, Prince of Wales to William Beckford. After William Parker's death the firm continued under his son Samuel, who in 1803 formed a partnership with William Perry. The firm supplied chandeliers for Carlton House from 1808, those in the Crimson Drawing Room perhaps the ultimate expression of the Regency chandelier described above, and later for the Royal Pavilion at Brighton. While the present lot conforms to conventional designs of the late 18th century, the distinctive S-shaped arms are particularly associated with the oeuvre of Perry, being a characteristic of his earlier neoclassical chandeliers.



■ 12

**A GEORGE II GILTWOOD MIRROR**

POSSIBLY IRISH, CIRCA 1765

With shaped rectangular plate within a scrolling foliate frame, surmounted by a trellis and a pagoda cresting

53 in. (134.6 cm.) high, 25 in. (63.5 cm.) wide

\$4,000–6,000

**PROVENANCE:**

Acquired from Mackinnon Fine Art, London, April 2010.



■ 13

**AN IRISH GEORGE II MAHOGANY SIDE TABLE**

CIRCA 1740

With serpentine shaped associated *Connemara* marble top above an ogee

frieze, on lapped cabriole legs, originally fitted with wooden top

31½ in. (80 cm.) high, 41½ in. (105.4 cm.) wide, 22¼ in. (56.5 cm.) deep (2)

\$7,000–10,000

**PROVENANCE:**

Acquired from Mallett, 13 January 2006.







14

**AN UNUSUAL PAIR OF CHINESE EXPORT SEATED HOUNDS**

18TH/19TH CENTURY

Modeled looking sharply to left and right, their bodies with black spots surrounded by pale aubergine edges

7¾ in. (19.7 cm.) high, each

(2)

\$10,000-15,000



15

**A CHINESE EXPORT MODEL OF A SEATED HOUND**

QIANLONG PERIOD (1736-1795)

Modeled seated with its head turned and mouth open, a gilt collar suspending a bell around its neck

7¼ in. (18.3 cm.) high

\$2,000–3,000

**PROVENANCE:**

Anonymous sale, Christie's New York, 20 January 1995, lot 201.



16

**A LARGE PAIR OF CHINESE EXPORT MODELS OF PARROTS**

18TH/19TH CENTURY

With green bodies, standing on pierced blue rockwork

13¼ in. (33.7 cm) high

(2)

\$3,000–5,000





17

**A PAIR OF CHINESE FAMILLE VERTE BISCUIT  
BUDDHIST LION JOSS-STICK HOLDERS**

KANGXI PERIOD (1662-1722)

Glazed in ochre, green and aubergine, modeled in mirror image standing on leaf-shaped bases, the male with a foreleg resting on a loose brocade ball, the female with a cub

3½ in. (8.9 cm.) high, each

(2)

\$600-800

**PROVENANCE:**

with Mallie & Co., Paris (the male).  
with Ionides Collection, no. 263 (the female).  
Acquired from Vandervan Oriental Art, the  
Netherlands, 1 July 2009.

18

**A CHINESE FAMILLE VERTE BALUSTER  
VASE**

KANGXI PERIOD (1662-1722)

Decorated with panels of flowering branches, the neck decorated with a band of overlapping stiff leaves, the

base with underglaze blue double circles

8 in. (20.3 cm.) high

\$800-1,200

**PROVENANCE:**

Acquired from Mackinnon Fine Art, London, March  
2010.



19

**A CHINESE FAMILLE VERTE BISCUIT LEAF-  
SHAPED BOX AND COVER**

KANGXI PERIOD (1662-1722)

The box with 'egg-and-spinach' splashes, the cover with Buddhist lion finial fixed with a white metal hinge

5¾ in. (14.5 cm.) wide

\$3,000-5,000

**PROVENANCE:**

Acquired from Vandervan Oriental Art, the  
Netherlands, 1 April 2010, no. 171.





20

**A PAIR OF CHINESE CLOISSONNÉ  
ENAMEL QUAIL-FORM CENSERS AND  
COVERS**

QING DYNASTY, LATE 18TH CENTURY

Modeled in mirror image, with turquoise bodies  
and polychrome wing feathers

5 in. (12.7 cm.) high, each (4)

\$3,000–5,000



21

**A CHINESE CLOISSONNÉ ENAMEL  
RECTANGULAR DESK SET**

QING DYNASTY, EARLY 19TH CENTURY

Standing on four feet with two ink-pots and covers,  
a recessed receptacle with domed cover, and a  
pen tray cover; and a pen-holder, all with floral  
decoration on a turquoise ground

4¼ in. (10.7 cm.) high overall; 9¾ in. (23.7 cm.)  
wide; 6¾ in. (16.7 cm.) deep (8)

\$3,000–5,000





alternate view

■ ~ 22

**A CHINESE GILT-METAL MOUNTED HUANGHUALI SEAL CHEST, GUANPIXIANG**

QING DYNASTY, 19TH CENTURY

Rectangular domed hinged cover opening to a shallow tray, two doors opening to reveal one deep drawer, two short drawers and one long drawer, original metal mounts

12½ in. (31.4 cm.) high, 12½ in. (31.7 cm.) wide, 9¼ in. (23.5 cm.) deep

\$2,500–3,500

**PROVENANCE:**

Acquired from Grace Wu Bruce, Hong Kong (according to label).

In the United States after 3 March 2013.



■ 23

**A GEORGE III MAHOGANY SILVER TABLE**  
CIRCA 1765

The rectangular top with pierced gallery and fretwork on cluster columns legs joined by a pierced stretcher, raised on rolled leather casters, with chalk inscription 957 to underside of top 29½ in. (74.9 cm.) high, 32 in. (81.2 cm.) wide, 22¼ in. (56.5 cm.) deep

\$4,000–6,000

**PROVENANCE:**

Acquired from Gary Sergeant Antiques, Woodbury, Connecticut, 17 April 2014.



24

**A SET OF FOUR CHINESE FAMILLE ROSE  
ENAMEL-ON-COPPER CANDLESTICKS**  
QING DYNASTY, MID-19TH CENTURY

Each loosely copying a European silver form,  
decorated with large butterflies, flowers, and  
peaches on a green ground

9½ in. (24.2 cm.) high

(4)

\$2,000–3,000

**PROVENANCE:**

Acquired from Tarquin Bilgen Works of Art,  
London, 22 October 2007.



■ 25

**A CHINESE BRONZE FIGURE OF A  
BUDDHIST LION**  
20TH CENTURY

Cast in two parts, the fierce head with mouth  
open, hinged at the bell on collar, the seated body  
with scales, applied tendrils and raised hair

18½ in. (47 cm.) wide

\$2,000–3,000



■ 26

**A SET OF FOUR TÔLE PEINTE TWIN-BRANCH WALL LIGHTS**

20TH CENTURY

Each modeled with oak leaves and acorns  
26 in. (66 cm.) high, 17 in. (43.1 cm.) wide

(4)

\$3,000-5,000



■ 27

**A SET OF FOUR GEORGE III FAUX-BAMBOO PAINTED COCKPEN ARMCHAIRS**

CIRCA 1765

Each with latticework backs and arm supports, the seats covered in white cotton, joined by stretchers, largely re-decorated, with traces of an earlier painted scheme

(4)

\$6,000-10,000







■ ~28

**A PAIR OF HUANGHUALI 'OFFICIAL'S HAT' ARMCHAIRS,  
GUANMAOYI**

17TH-18TH CENTURY

Each has a well-carved, protruding crestrail supported on a broad S-shaped splat and curved rear posts which continue to form the rear legs. The curved arms are supported on tapering, curved vertical stiles and curved front posts which continue through the seat frame to form the front legs. The molded seat frame encloses a mat seat, above shaped aprons and spandrels. The legs are joined by stepped stretchers at the sides and a foot rest at the front. The crestrail and arms are mounted with later added metal mounts.

41½ in. (105.5 cm.) high, 22 in. (55.9 cm.) wide, 17¾ in. (44.2 cm.) deep (2)

\$100,000–150,000

**PROVENANCE:**

Acquired from Grace Wu Bruce, Hong Kong, 2 January 1999.

In the United States after 3 March 2013.









**29**

**THREE CHINESE CELADON-GLAZED TRIPLE-GOURD VASES**

KANGXI PERIOD (1662-1722)

Of triple-gourd form, each vase is carved on the neck with upright leaf-lappets above a band of *ruyi* pattern, the center gourd with *chilong*, and the lower gourd with scrolls of blooming peonies, covered overall with an even glaze of pale sea-green color, the interior of the necks and bases are white

The largest, 9 in. (22.8 cm.) high

(3)

\$15,000–25,000

**PROVENANCE:**

Van Hees Collection, The Netherlands.

With Morpurgo in 1937.

Vanderven & Vanderven, 1 July 2009, no. 423.



■-30

**A CHINESE HUANGHUALI CORNER-LEG SIDE TABLE**  
18TH-19TH CENTURY

The paneled-top is set within a rectangular frame with molded edge above double-reeded aprons and stretchers wrapping around the corner joined by vertical struts. The whole is raised on thick legs of round section.

34 in. (86.4 cm.) high; 53¼ in. (135.3 cm.) wide; 23¾ in. (59 cm.) deep

\$50,000-70,000

**PROVENANCE:**

Acquired from Grace Wu Bruce, Hong Kong (according to label).

For an illustration of a waistless corner-leg table, which also features rectangular frameworks between the aprons and stretchers, but without the aprons and stretchers wrapping around the legs, see Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol. II, Hong Kong, 1990, p.90, pl. B66.

In the United States after 3 March 2013.





31

**31**  
**CHINESE SCHOOL, CIRCA 1820**

*The 'Dutch Folly Fort', Canton*

oil on canvas  
21½ x 28¾ in. (54.6 x 73 cm.)

\$8,000–12,000

**PROVENANCE:**  
Acquired from Martyn Gregory, London, 2004 (according to label).

**32**  
**A GEORGE III STYLE MAHOGANY SOFA**  
20TH CENTURY

With waved back, arms and seat upholstered in woven blue repp, on molded square tapering legs, with two cushions, possibly Fortuny upholstery  
79 in. (200.6 cm.) wide

\$2,000–3,000









33

**A PAIR OF GEORGE II GILTWOOD DRAGONS**

BY WILLIAM LINNELL, CIRCA 1755

Each modeled in flight with open jaws, mounted on a later ebonized support and slate stand  
17 in. high, 15½ in. wide, each

(2)

\$3,000–5,000

**PROVENANCE:**

Supplied to the 4th Duke and Duchess of Bedford for their Pleasure Gardens at Woburn Abbey, Bedfordshire, thence by descent until sold. Christie's house sale, Property from Two Ducal Collections, Woburn Abbey, 20-21 September 2004, lot 115. Acquired from Jeremy, London, 2 June 2006.

**LITERATURE:**

H. Hayward, P. Kirkham, *William and John Linnell: Eighteenth Century London Furniture Makers*, London, 1980, pp. 19-20, 146.

This pair of carved giltwood dragons is almost certainly all that survives from an exotic and colourful chinoiserie pavilion or 'Chinese House', carved and furnished by the cabinet-maker and upholsterer, William Linnell (c. 1703-63), for the 4th Duke and Duchess of Bedford for their Pleasure Gardens at Woburn Abbey, Bedfordshire (H. Hayward, P. Kirkham, *William and John Linnell: Eighteenth Century London Furniture Makers*, London, 1980, pp. 19-20, 146).

In July 1749, Linnell submitted his detailed bill for £121 for carving and furnishing this presumably portable summer house, which included two carved and gilt dragons for the hand rails at the entrance: *'To all the cloath for the Summer House, and painting the Chinese ornaments on the 3 cloaths for the back three str[i]jning frames to Do, To white tacks and fixing all the cloaths up. To running all the Gothick work and carving the same, and carving all the ornaments for the ceiling and cornishes, the dragons, and corner pieces*

*and carving the pattern for the founder to cast the copper vase from and the vase completely finished in copper. To gilding the same and painted the leaves green, and gilt the ornaments to the cornishes and ceiling and the 4 ornaments at the corners and two dragons to the hand rays'.*

The fashion for 'Chinese' garden pavilions flourished in this period although few are extant today. The exceptions are a small chinoiserie garden pavilion at Nostell Priory, Yorkshire commissioned by Sir Rowland Winn, 5th Baronet, an enthusiastic supporter of the chinoiserie style as evident in the magnificent set of green-japanned bedroom furniture supplied for the State Bedroom at Nostell by Thomas Chippendale, and a twelve-sided chinoiserie pavilion made of wood and painted oilcloth and surmounted by a carved and giltwood dragon supplied in 1745 to the 2nd Duke of Montagu for the garden of Montagu House, Whitehall, by Samuel Smith, tentmaker, and painted by Oliver Hill, now at Boughton House, Northamptonshire.

The chinoiserie-style evidently endured in the grounds at Woburn with the creation of the Chinese Dairy, designed by Henry Holland in 1787, and constructed in 1794, for the 5th Duke and in 1833, Sir Jeffry Wyattville's Chinese pavilion, modelled after a 1757 design by William Chambers.

The Linnell firm supplied furniture and hangings for the Woburn 'Chinese House'; a square mahogany table, and four japanned 'India' chairs with two armchairs *en suite*. It has been suggested that this furniture probably resembled a suite of lacquer bedroom furniture comprising a bed (now in the Victoria & Albert Museum, London), eight armchairs, two pairs of standing shelves (one of which is in the Met), and a dressing commode supplied by Linnell for the 4th Duke of Beaufort's Chinese bedroom at Badminton House, Gloucestershire (Accession no. 64.101.1124). Interestingly, 'The Badminton Bed' from this suite is surmounted by four virtually identical carved and gilt dragon finials on the corners of its pagoda tester (*ibid.*, p. 20; Museum No. W.143-1 to 26-1921).

Dragons as an ornamental motif feature in designs by William Linnell, and his son, John. A 17th century Flemish cabinet veneered with ebony and mounted with *verre eglomisé* panels, repaired by William Linnell in 1751 for James West of Alscot Park, Warwickshire, was further adorned by Linnell with a pagoda canopy with carved giltwood dragons (now detached), which again closely resemble the two dragons offered here (*ibid.*, pp. 13-14, figs. 21-22). A dragon also appears in a design for a girandole by John Linnell (*ibid.*, p. 84, fig. 160).



Francis, 7th Duke of Bedford and Queen Victoria in the park at Woburn in 1841 (Bedford Archive)





**34**

**JOHN EMMS (BRITISH, 1841-1912)**

*Terriers at a Stable Door, 'A Distant Relative'*

signed and dated 'JNO EMMS/1895' (lower left)

oil on canvas

28 x 44½ in. (71.1 x 112.1 cm.)

\$40,000–60,000

**PROVENANCE:**

Anonymous sale; Sotheby's, Sussex, 24-27 July 1989, lot 315, as *Fox Terriers*.

Anonymous sale; Christie's London, 11 June, 1993, lot 218, as *A Distant Relative*.



**35**

**A PAIR OF CHINESE FAMILLE ROSE AND  
BLACK-GROUND VASES, MOUNTED AS LAMPS**  
LATE QING DYNASTY, 19TH/20TH CENTURY

Decorated with large quatrefoil, fan and pomegranate-shaped panels enclosing floral sprigs, on a black and vine ground, mounted in giltwood stands (drilled) 12½ in. (31.7 cm.) high, the porcelain (2)

\$1,000–1,500

■ **36**

**A GEORGE II MAHOGANY GATE-LEG TABLE**  
CIRCA 1740

With oval twin-flap top on acanthus-carved cabriole legs and claw-and-ball feet, replacements to framing of the underside 28 in. (71.1 cm.) high, 60 in. (152.4 cm.) wide, 53½ in. (135.8 cm.) deep, extended

\$5,000–8,000

**PROVENANCE:**

Acquired from Mallett, London, January 2008.











■ 37

**AN IRISH GEORGE III STYLE MAHOGANY SIDE CHAIR  
SECOND HALF 19TH CENTURY**

With scrolled ears and shell-carved front legs ending in claw and ball feet

\$2,000–3,000

■ 38

**A PAIR OF CHINESE EXPORT BLACK AND GILT-LACQUERED  
BOXES**

QING DYNASTY, LATE 18TH/19TH CENTURY

Rectangular with domed hinged covers, decorated with pavilions and gardens, speckled lacquer interiors

4 $\frac{7}{8}$  x 11 $\frac{1}{2}$  x 8 $\frac{1}{2}$  in. (10.5 x 29.3 x 21.6 cm.)

(2)

\$1,000–1,500

**PROVENANCE:**

Acquired from Queen's Parade Antiques Ltd., Gloucestershire, 20 May 2008.



■ 39

**A PAIR OF GEORGE II STYLE WALNUT STOOLS  
20TH CENTURY**

Each with padded rectangular seat covered in embroidered pink linen, on foliate-carved cabriole legs, raised on claw-and-ball feet

19 in. (48.2 cm.) high, 23 $\frac{3}{4}$  in. (59 cm.) wide, 17 $\frac{1}{2}$  in. (44.4 cm.) deep

(2)

\$1,500–2,500







■ 40

**A TABRIZ CARPET**

NORTHWEST PERSIA, CIRCA 1920

The cream field with a palmette trellis in crimson, light blue and celadon within a crimson palmette border

Approximately 10 ft. 2 in. x 7 ft. 5 in. (310 cm. x 226 cm.)

\$3,000-5,000



41

**TEDDY MILLINGTON-DRAKE (BRITISH, 1932–1994)**

*Magic Flute*

inscribed 'Magic Flute Act I scene II' (lower right)

gouache on paper

18<sup>7</sup>/<sub>8</sub> x 25<sup>7</sup>/<sub>8</sub> in. (47.9 x 65.9 cm.)

\$2,000–3,000

**PROVENANCE:**

Acquired from Charles Saunders Antiques, London, 2013.

■ 42

**A LATE GEORGE III MAHOGANY AND BRASS CUTLERY STAND**

CIRCA 1800

With pierced bowed end and brass tray on ring-turned baluster legs, brass caps and casters

25<sup>1</sup>/<sub>2</sub> in. (64.7 cm.) high, 27<sup>1</sup>/<sub>4</sub> in. (69.2 cm.) wide, 14.1/14 in. (36.1 cm.) deep

\$800–1,200



■ 43

**A GEORGE III STEEL FENDER**

CIRCA 1765

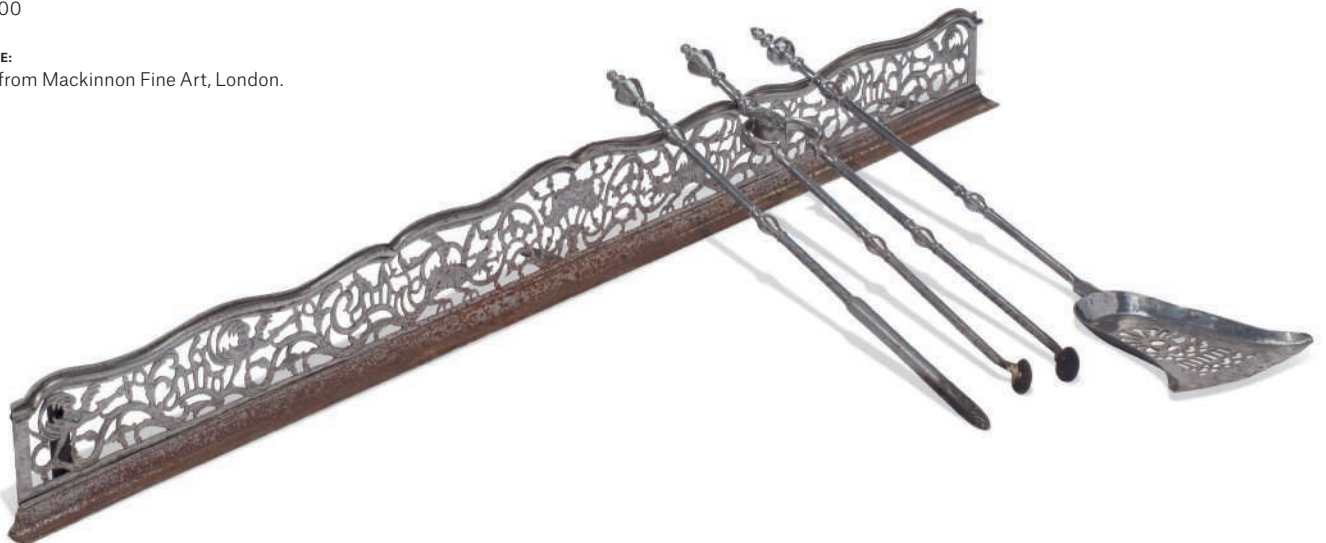
With molded waved top rail pierced and engraved with scrolls, foliage and mythical birds; *together with* an assembled group of three George III fireplace tools, comprising: a shovel, a pair of fire tongs and a poker, late 18th century

6<sup>1</sup>/<sub>2</sub> in. (16.5 cm.) high, 64 in. (162.5 cm.) wide, the fender (4)

\$800–1,200

**PROVENANCE:**

Acquired from Mackinnon Fine Art, London.





**44**

**ENGLISH SCHOOL, 19TH CENTURY**

*A peasant and donkey on a path in a wooded landscape, a farm beyond*

oil on canvas

24¼ x 30 in. (61.6 x 76.2 cm.)

\$3,000–5,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 27 May 1988, lot 32 (as Attributed to Nicholas Thomas Dall).



**45**

**LARRY DODD WHEELER  
(AMERICAN, B. 1942)**

*Newmarket lane*

signed 'Larry Wheeler' (lower right)

oil on board

16 x 24 in. (40.6 x 61 cm.)

\$3,000–5,000

**PROVENANCE:**

with Cross Gate Gallery, Lexington, Kentucky.  
Anonymous sale; Sotheby's, New York, 7 June 2001 lot 545.





**46**

**TWO CHINESE BLUE AND WHITE VASES, MOUNTED AS LAMPS**

LATE QING DYNASTY, 19TH/EARLY 20TH CENTURY

Comprising: a Kangxi-style example decorated with phoenix on a dense prunus ground, the other decorated with ladies and boys, each mounted on a giltwood stand (drilled) 13¾ in. (35 cm.) high, the larger vase (2)

\$1,500–2,500

**■ 47**

**A PAIR OF LATE VICTORIAN UPHOLSTERED TWO-SEAT SOFAS**

LATE 19TH/20TH CENTURY

Upholstered in a modern reprint Howard & Sons printed cotton, raised on ring-turned legs, ending in brass caps and casters, the casters stamped *HOWARD & SONS / LTD / LONDON* and apparently original, *together with* four Fortuny cushions 62¼ in. (158.1 cm.) long (2)

\$2,000–4,000

**PROVENANCE:**

Acquired from Mackintosh Antiques, Dorset, 16 November 2010.



one of two







## 48

### SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S. (BRITISH, 1878-1959)

#### *Gorse on Ringland Hills*

signed and dated 'AJ Munnings/1910' (lower right)  
oil on canvas  
30¾ x 35¼ in. (77.2 x 90.2 cm.)

\$100,000–150,000

#### PROVENANCE:

Rev. Harvey W. G. Thursby, Norfolk, by 1928.  
J. H. Thursby, London, by 1956, by descent.  
Bequest of the above to The National Horseracing Museum, Newmarket,  
1990.  
Private collection, US, acquired from the above, 1991.  
Anonymous sale; Christie's, New York, 3 December 1998, lot 180.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

Norwich, Castle Museum, *Loan Collection of Pictures by A J Munnings, RA*,  
August-September 1928, no. 206.  
London, Royal Academy, *Exhibition of works by Sir Alfred J. Munnings, K.C.V.O.,  
P.P.R.A.*, 1956, no. 60, as *Gorse on the Ringland Hills*.

#### LITERATURE:

'Sir Alfred Munnings in Retrospect', *The Studio International*, June 1956, vol 151,  
pp. 182-3, illustrated.

Landscape painting was Sir Alfred Munnings's first love, and the artist would return to depicting the landscape of his native East Anglia throughout his career, emulating his great predecessor John Constable. In 1910-11 Munnings explored the Ringland Hills near Norwich with the gypsy boy Shrimp, a caravan and a string of ponies. 'The gorse was in bloom,' the artist wrote of this time in his memoirs, 'to hesitate would be foolish' (A. J. Munnings, *An Artist's Life*, Bungay, 1950, p. 213). Looking back on these trips, Munnings recalled: 'I developed a passion for the gorgeous, blazing yellow of gorse in bloom, and looking back, I am sorrowful to think how little I indulged it and how many springs and summers have slipped away since then. No lying in the sun, breathing almond-scented airs, dreaming, listening to the hum of bees and the tiny snapping of gorse-beans bursting in the heat and stillness of noon' (*ibid.*, p. 212).

In the present work Munnings explores both the color and textures of the gorse in all its glory. The large bushes dominating the foreground are a *tour de force* of confident, energetic brushwork and vibrant color which are given greater life by the artist's bold, complex impasto. Munnings was particularly enamored of exploring the effects of the late afternoon sun on the golden flowers, and here has used a shaft of this warm sunlight cutting across the center ground of the composition to illuminate the figure of his groom, Shrimp, one of the artist's other favorite subjects, accompanied by a donkey and a grazing horse. The landscape itself is beautifully formally composed, regressing diagonally across the picture plane from the left foreground to the background at right, with the saturated colors and expressive impasto of the foreground contrasted against the more subtle application of the paint in the background, which is lightly tinged with tones of pink and lilac.

*Gorse on Ringland Hills* was included in Munnings's two most celebrated exhibitions; his first solo exhibition at Norwich Castle in 1928, and his retrospective at the Royal Academy in 1956. The Royal Academy Exhibition included some 60 landscapes, which led his biographer, Reginald Pound to speculate that: 'His pure landscapes would of themselves have made a reputation. In form, colour and craftsmanship, those leading characteristics of the English school of painting, the best of them showed Munnings to be in the line of direct succession to the English masters... Contemplating them in the Diploma Gallery, along with the best of the gypsy studies and Exmoor ponies, one was forced to the provocative conclusion that the highest prices have been paid for the wrong Munnings pictures, that posterity will honour not the facile remembrancer of briefly celebrated horses and the vanishing panoply of the hunt, but the artist who painted the immemorial glory of the gorse on Ringland Hills' (R. Pound, *The Englishman, A Biography of Sir Alfred Munnings*, London, 1962, pp. 212-3).

We are grateful to Lorian Peralta-Ramos for confirming the authenticity of this work, which will be included in her forthcoming Sir Alfred Munnings *catalogue raisonné*.









**49**

**SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S. (BRITISH, 1878-1959)**

*On the way to Zennor: A Huntsman with his Hounds*

signed 'A.J. Munnings' (lower left)

watercolor, gouache, pencil and black chalk on paper

14¼ x 20½ in. (36.2 x 52.1 cm.)

Executed *circa* 1912.

\$40,000-60,000

**PROVENANCE:**

Mrs. Rodman Lewis Wanamaker II, Southampton, New York.

with James Harvey British Art, London.

Acquired directly from the above by the present owner, 30 April 2009.

We are grateful to Lorian Peralta-Ramos for confirming the authenticity of this work, which will be included in her forthcoming Sir Alfred Munnings *catalogue raisonné*.







**SIR JOHN LAVERY, R.A., R.S.A., R.H.A. (IRISH, 1856-1941)***The Path by the River, Maidenhead*

signed 'J Lavery' (lower right); titled, signed and dated 'THE PATH BY THE RIVER/MAIDENHEAD/BY/JOHN LAVERY/1919' (on the reverse)

oil on canvas

25 $\frac{1}{8}$  x 30 in. (63.8 x 76.2 cm.)

\$50,000–70,000

**PROVENANCE:**

William Aiken, Esq., circa 1932.

Anonymous sale; Sotheby's, London, 11 May 1988, lot 22.

Anonymous sale; Christie's, London, 15 December 2010, lot 103.

with Messum's, London.

Acquired directly from the above by the present owner, 20 April 2012.

**EXHIBITED:**

London, P. & D. Colnaghi & Co., *Their Majesties' Court, Buckingham Palace, 1931, Portrait Studies and other Sketches by Sir John Lavery R.A., 1932*, no. 55, as *The Path by the River*.

Dundee, Victoria Art Galleries, *Paintings by Sir John Lavery Kt, RA, RSA, 1936*, no. 29, as *The Path by the River*.

London, Messum's, *British Impressions, 2012*, no. 60.

While relief, celebration and optimism for the future spread swiftly following the Armistice in November 1918, Sir John Lavery's tasks as one of the British government's Official War Artists were far from over. At the beginning of 1919, he was required to travel to northern France to record field hospitals and supply depots before they were decommissioned. He must also visit the huge military cemetery at Étamples to paint the seemingly endless rows of crosses stretching towards the sea.

It was only then that he and his wife Hazel were able to escape to Sidi bou Said, overlooking the majestic bay of Tunis, for a brief holiday in the palatial villa restored by Baron d'Erlander (K. McConkey, *John Lavery, A Painter and his World*, 2010, pp. 144-5). They returned in mid-May to a London season in full swing; the regular routines of the studio were resumed and new commissions for portraits, taken up. Knighted for his war service, the Laverys were now important figures in London society, attending weekend parties in the home counties and the Lothians of Scotland. A favourite haunt was Taplow Court, a splendid Tudor-style mansion in Buckinghamshire, close to the Thames, and the home of the Grenfells. The chatelaine of Taplow, Lady Ettie Desborough, was one of the famous aesthete aristocratic circle known as 'The Souls' (J. Abdy and C. Gere, *The Souls*, 1984, pp. 54-68). From the house, an avenue of cedars, each planted by a distinguished statesman, would take visitors to the river's edge near Boutler's Lock, just north of Maidenhead, and it is here that the present canvas was painted.



Sir Winston Churchill, *The River Thames*, Taplow, c. 1919.

The artist had great affection for these reaches of river landscape. In 1913, for instance, he had painted his wife, Hazel Lavery, in languorous mood, punting in the shallows at the water's edge. At the same time a commission from the National Liberal Club for a portrait of the Prime Minister, HH Asquith, led to an invitation to the family's country house at The Wharf, Sutton Courtenay, where, from the bank, he portrayed the Asquith daughters' boating party (Dublin City Gallery; McConkey, 2010, p. 136). Later, in the twenties, he would regularly rent a houseboat, ideal as a floating studio, from which such events as the royal regatta at Henley would be sketched.

For the present however, the heady sense of escape from the horrors of war was palpable in that resplendent summer of 1919, and there was no better place to experience the freshness of nature's flowering than on the river-side walk on a sunny day. Since his student years when he worked in the artist's colony at Grez-sur-Loing, Lavery had been fascinated by sunlight filtered through foliage. Painting *en plein air*, so radical in the days of the Impressionists, had become the norm – to such an extent that he would always travel with a portable easel and slotted wooden case specially designed to take five freshly painted 25 x 30 inch canvases. On this occasion, the kit was assembled facing a long view of the path, with the river, off to the left. Following Manet's dictum that the main element in any composition is light, Lavery noted the contrast between the glowing greens of the foreground canopy, and the silvery blue and pale emerald of the distant shade. These colours are anchored in the warm umbers and burnt siennas of the path, and cast into relief by a single spot of brilliant red in the cap of a passer-by. It is as though the Irish artist has taken a classic Sisley or Pissarro arrangement and modernised it, giving voice to a moment of liberation.

When Lavery's Alpine Club exhibition was held in 1921, his pupil, Winston Churchill, paid tribute to the painter's ingenuity on these occasions. He is, he wrote:

'... a *plein-airiste* if ever there was one, painting entirely out of doors, with his eye on the object, and never touching a landscape in the studio. No painter has ever coped so successfully with the difficulties of this method. His practical ability makes it child's play to transport easel and extensive canvas to the chosen scene, to stabilize them against sudden gusts of wind, to protect them from the caprice of rain; and he is so quick that no coy transience of effect can save it from his clutches ... In consequence there is a freshness and a natural glow about these pictures which give them an unusual charm. We are presented with the true integrity of an effect. And this flash is expressed in brilliant and beautiful colour with the ease of long mastery' (W. S. Churchill, 'Foreword', *Pictures of Morocco, the Riviera and other Scenes by Sir John Lavery, RA, 1921*, exh. cat., pp. 3-4).

Churchill's views are apposite since he was Lavery's pupil and, moving in the same social circles, he was often by the artist's side during these years. Taplow was also one of his favourites. It is not unlikely that as Lavery painted the present picture, his pupil was working nearby on a canvas of the same dimensions, later gifted to Lady Juliet Duff. In Churchill's case, we peep through the trees and the riverside path snakes off to the right (fig. 1; D. Coombs, *Churchill, His Paintings*, 1967, no. 56, wherein dated 1920s. Churchill's portrait of Lavery was shown at the Royal Society of Portrait Painters in November 1919).

Like many artists of his generation Lavery was not to be typecast. Never exclusively a portraitist, nor landscapist, much less a painter of still-life, he was essentially an artist-reporter. He observed and recorded what he saw, vividly, and with a profoundly schooled and expressive brush. And on a summer's day on the tow-path near Maidenhead, this was never more obvious.

We are very grateful to Professor Kenneth McConkey for preparing this catalogue entry.







■ 51

**A PAIR OF UPHOLSTERED BUTTONED-TUFTED SHAPED SOFAS**  
20TH CENTURY

Each upholstered in pale peach cotton velvet; *together with six Fortuny cushions*

101½ in. (257.8 cm.) long

\$4,000–6,000











■ 52

**A PAIR OF GEORGE I WALNUT SIDE CHAIRS**

CIRCA 1715

Each with rounded rectangular back and seat upholstered in fringed celadon green velvet, on lapped cabriole legs, bearing paper label 'Queen Anne walnut stuff over chair circa 1715 R.L.' (2)

\$2,000–3,000

**PROVENANCE:**

Acquired from Norman Adams Ltd., London.

53

**A PAIR OF DUTCH BRASS BRAZIER**

19TH CENTURY

Each with pierced sides, on shaped feet  
7½ in. (13.7 cm.) high, 9 in. (22.8 cm.) square (2)

\$800–1,200

**PROVENANCE:**

Acquired from Tarquin Bilgen, London, 22 October 2007.



■ 54

**A NORTH EUROPEAN FIGURED BIRCH WORKTABLE**

EARLY 19TH CENTURY

With quarter-veneered top enclosing a fitted interior on U-shaped spreading supports and a lozenge-shaped plinth base

30¼ in. (76.8 cm.) high, 20½ in. (52 cm.) wide, 17¼ in. (43.8 cm.) deep

\$800–1,200

**PROVENANCE:**

Acquired from Ritter Antik, New York, March 2001.

**LITERATURE:**

Hakan Groth, *Neoclassicism in the North*, New York, 1990, fig. 157.



55

**A PAIR OF CHINESE BLUE AND WHITE BALUSTER VASES,  
MOUNTED AS LAMPS**

LATE QING DYNASTY, 19TH/EARLY 20TH CENTURY

In the Kangxi-style, with wisemen and attendants in a continuous landscape, mounted on giltwood stands (drilled)  
13 $\frac{3}{8}$  (34 cm.) in. high, the porcelain

(2)

\$800-1,200



56

**A GEORGE III BRASS-BOUND MAHOGANY PLATE BUCKET**  
LATE 18TH CENTURY

With swing handle and later brass liner; *together with* two Georgian brass buckets each with swing handle  
16 $\frac{3}{4}$  in. (42.5 cm.) high, 15 $\frac{1}{2}$  in. (39.3 cm.) diameter, the plate bucket

(3)

\$2,000-3,000

**PROVENANCE:**

Acquired from Mackinnon Fine Art, London, 2 April 2011 (the brass buckets).



57

**A GEORGE III MAHOGANY WINDOW BENCH**  
CIRCA 1800

The arms and seat upholstered in screen printed fabric, most likely Fortuny, raised on square tapering legs with brass caps and casters  
48 in. (121.9 cm.) long

\$800-1,200

**PROVENANCE:**

Acquired from Alexandre Gallery, New York, February 2004.





■ 58

**AN USHAK CARPET**

WEST ANATOLIA, CIRCA 1900

Having a floral medallion on the cream field with pale coral spandrels within a cream rosette border

Approximately 8 ft. 4 in. x 6 ft. 4 in. (254 cm. x 193 cm.)

\$2,500-3,500





■ 59

**A SULTANBAD CARPET**  
WEST PERSIA, CIRCA 1880

The cream field with a polychrome floral trellis overall within a wide crimson serrated leaf and palmette border  
Approximately 13 ft. 6 in. x 12 ft. 8 in. (411 cm. x 386 cm.)

\$6,000–8,000





**60**

**A PAIR OF CHINESE FAMILLE VERTE BALUSTER  
VASES, MOUNTED AS LAMPS**

20TH CENTURY

Each decorated with square panels enclosing mythical  
beasts on crashing waves, all on a dense foliate and butterfly  
ground with various shaped roundels, mounted on wood  
stands (drilled)

18 in. (45.7 cm.) high, the porcelain

(2)

\$1,500–2,500

**61**

**A DUTCH BRASS-MOUNTED MAHOGANY  
BUCKET**

LATE 18TH/EARLY 19TH CENTURY

Of navette form, with later brass liner  
14 in. (35.5 cm.) high, 14¼ in. (36.1 cm.) wide

(3)

\$800–1,200

**PROVENANCE:**

Acquired from Anthony Preston Antiques Ltd.,  
Gloucestershire, 20 May 2008.

**62**

**A PAIR OF POLISHED STEEL AND BRASS  
X-FRAME ARMCHAIRS**

POSSIBLY SPANISH OR ITALIAN, LATE 19TH/EARLY  
20TH CENTURY

With cream upholstered seats and backs

(2)

\$2,000–3,000

**PROVENANCE:**

Acquired from Mallett, New York, 2004.





■ 63

**AN IRISH GEORGE I GILTWOOD MIRROR**

CIRCA 1720

With beveled shaped rectangular plate within a scrolling foliate and strap work frame with pierced cartouche cresting flanked by ho-ho birds with waved apron and a pounced ground, bearing label *M009* to backboard

48½ in. (123.1 cm.) high, 28¾ in. (73 cm.) wide

\$8,000–12,000

**PROVENANCE:**

Acquired from Mallett, London, 13 January 2006.

For similar mirrors see, The Knight of Glin & J. Peill, *Irish Furniture: Woodwork and Carving in Ireland from the Earliest Times to the Act of Union*, New Haven & London, 2007, p.259, figs. 215-217.



■ 64

**AN ENGLISH WALNUT CENTER TABLE**

PARTS 18TH CENTURY AND LATER

With crossbanded quarter-veneered top above an ogee frieze on cabriole legs, pad feet

30 in. (76.2 cm.) high, 33 in. (83.8 cm.) wide; 18¼ in. (46.3 cm.) deep

\$1,000–1,500

**PROVENANCE:**

Acquired from Stair, New York, October 1993.





■ 65

**A KASHAN CARPET**

CENTRAL PERSIA, CIRCA 1930

The ivory field with floral vinery and a central rosette medallion in rose, indigo, and green within a crimson floral vinery border

Approximately 10 ft. 3 in. x 6 ft. 9 in. (312 cm. x 206 cm.)

\$3,000–5,000





■ 66

**A SULTANBAD CARPET**  
WEST PERSIA, CIRCA 1900

The cream field with a pale palmette trellis in slate blue, rust-red, and camel  
within a pale yellow rosette border  
Approximately 15 ft. 3 in. x 8 ft. 10 in. (465 cm. x 269 cm.)

\$4,000–6,000



**67**

**ATTRIBUTED TO DANIEL VAN HEIL (BRUSSELS 1604-1662)**

*A winter landscape with figures on a village road*

oil on canvas

22 $\frac{3}{8}$  x 33 in. (56.8 x 83.8 cm.)

\$20,000–30,000

**PROVENANCE:**

with Meredith Long Gallery, Houston, from whom acquired by a private collector in 1959, and by whom sold Anonymous sale; Sotheby's, New York, 8 June 2007, lot 277, as Jan Abrahamsz. Beerstraten, where acquired by the following with Johnny van Haeften, London, as Daniel van Heil, from whom acquired by the present owner on 30 November 2007.











■ 68

**A NEAR PAIR OF IRISH GEORGE II MAHOGANY SIDE TABLES**  
CIRCA 1735

Each with associated mottled grey marble top above a waved frieze centered by a shell, on foliate-carved cabriole legs and trifold feet, slight variations in construction, one with painted number 352 and with linen label to one cross brace *HON WILSON / MAY 22 1923 (?)* and numbered in ink 45, minor variations in construction

30¼ in. (76.8 cm.) high, 55¾ in. (141.6 cm.) wide, 26½ in. (67.3 cm.) deep (4)

\$30,000–50,000

**PROVENANCE:**

Acquired from Mallett, London, 23 January 2009.

This elegant pair of tables displays various Irish characteristics: the shell motif which centers the gracefully shaped frieze and the trifold foot, so often seen in Irish furniture (see *The Knight of Glin & J. Peill, Irish Furniture*, New Haven & London, 2007). Tables that share these characteristics can be seen at Glin Castle, Co. Limerick and in the Fogg Art Museum, Harvard University, Boston.





69

**A SET OF SIX CHINESE LARGE PAINTED RED POTTERY ZODIAC FIGURES**

TANG DYNASTY (618-907)

Modeled with animal heads supported on human bodies, each wearing loose robes with long sleeves, their hands held together at their chests, with traces of white pigment overall, the heads depicting the horse (*wu*), the rabbit (*mao*), the ox (*chou*), the tiger (*yin*), the rat (*zi*), and the cockerel (*you*) 23 in. (58.4 cm.) high, the largest figure

(6)

**PROVENANCE:**

Anonymous sale, Sotheby's New York, 27 March 2003, lot 35.

The results of Oxford thermoluminescence tests from February 14, 2001 (C101r96 and C101r97) are consistent with this dating.

\$20,000-30,000





Zodiac figures represent the Chinese repeating twelve year cycle calendar in which each year is associated with a different animal. The twelve animals are comprising: rat, ox, tiger, rabbit, dragon, snake, horse, goat, monkey, rooster, dog and pig. In the Han dynasty (206 BC - AD 220) artisans would cast these animal representations in bronze as offerings. Beginning in the Northern Wei dynasty (386-534 AD) the zodiac figures presented with human bodies, such as in the present lot, became funerary sculpture that would be molded either in standing or kneeling positions.

Compare a similar yet smaller set of twelve painted pottery zodiac figures in the collection of the Metropolitan Museum of Art, New York, several of which have been exhibited throughout the years, including the monkey in *Monkey Business: Celebrating the Year of the Monkey* (2016). Another set from the Shaanxi History Museum, Xi'an, was exhibited in the *China, 5000 Years: Innovation and Transformation in the Arts*, at the Guggenheim Museum, New York 1998.



**70**

**A CHINESE BLUE AND WHITE BOTTLE VASE**

TRANSITIONAL PERIOD, MID-17TH CENTURY

With globular body and knopped cylindrical neck, the body decorated with dignitaries and scholars with attendants in a continuous landscape, the tall neck with tulip-like floral sprays

15 in. (38.1 cm.) high

\$4,000–6,000



**71**

**A MATCHED PAIR OF CHINESE BLUE AND WHITE BOTTLE VASES**

KANGXI PERIOD (1662-1722)

Similarly painted with panels of precious emblems alternating with flowering shrubs and rockwork, ascending and descending lappets on the tall cylindrical necks

10 $\frac{3}{4}$  in. (27.4 cm.) and 10 $\frac{3}{8}$  in. (26.4 cm.) high

(2)

\$3,000–5,000

**PROVENANCE:**

Acquired from S. Marchant & Son, London (according to label).





**72**

**A CHINESE BLUE AND WHITE FIVE-PIECE GARNITURE**

KANGXI PERIOD (1662-1722)

Each of lobed form painted with quatrefoil floral panels depicting the flowers of the season, peony, prunus, lotus and chrysanthemum, reserved on diaper grounds, with bands of molded petals at the foot and shoulder, comprising three jars and covers and two *gu*-form vases 13 in. (33 cm.) high, the *gu*-form vases (8)

\$8,000-12,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 10 May 1993, lot 113.



**73**

**A CHINESE QINGBAI GLAZED POTTERY MODEL OF A GRANARY AND COVER**

SOUTHERN SONG/YUAN DYNASTY (12TH-13TH CENTURY)

Of cylindrical ribbed form with steps leading to a sliding unglazed door molded with auspicious characters, *fu yuan shan qing*, the conical ribbed cover with lotus bud finial, all under a thin pale greyish-celadon glaze

(2)

\$3,000–5,000

**PROVENANCE:**

Acquired from J.J. Lally & Co., New York, no. 2825 (according to label).

In ancient China the idea of a full granary carried with it the associations of prosperity and security. It is not surprising to find that from early times dating back even to the Han dynasty (206 BC - AD 220), ceramic models of granaries were made to accompany the deceased into the afterworld.

Highly sought after by major collectors of Chinese works of art, compare the slightly smaller *qingbai* granary from the Collection of Robert Hatfield Ellsworth, sold at Christie's New York, 20 March 2015, lot 839. Another slightly larger example from the Falk Collection sold at Christie's New York, 16 October 2001, lot 102.

**74**

**A LARGE PAIR OF CHINESE BLUE AND WHITE JARS AND COVERS**

KANGXI PERIOD (1662-1722)

Painted with petal-shaped panels of landscapes alternating with flowering shrubs, a band of scrolling lotus at the necks, the domed covers with knob finials

22¾ in. (57.7 cm.) high, overall

(4)

\$7,000–9,000







Image copyright The Estate of Edward Seago, courtesy of Portland Gallery, London





■ 75

**AN ENGLISH WALNUT LIBRARY ARMCHAIR**  
PARTS 18TH CENTURY AND LATER

With shaped back and seat covered in floral fabric, with outscrolled arms, on shell-carved cabriole legs ending in claw-and-ball feet

\$2,000–3,000

76

**A PAIR OF ENGLISH GILTWOOD WALL BRACKETS**  
19TH/20TH CENTURY

Each with shaped top above a ho-ho bird perched amongst C-scrolls and rockwork

13¼ in. (33.6 cm.) high, 9¼ in. (23.4 cm.) wide (2)

\$1,000–1,500

**PROVENANCE:**

Acquired from Mackinnon Fine Art, London, April 2010.



■ 77

**A GEORGE III MAHOGANY COCKPEN ARMCHAIR**  
POSSIBLY SCOTTISH, LATE 18TH CENTURY

With arched and pierced latticework back above a seat covered in blue floral cotton, on cluster column legs joined by stretchers, reduced in height, later casters

\$1,000–1,500

**PROVENANCE:**

Acquired from Charles Saunders Antiques, London, 2007

These Chinese-railed chairs have diamond-lozenged backs corresponding to a 'garden seat' pattern illustrated in the architect Charles Over's *Ornamental Architecture in the Gothic, Chinese and Modern Taste*, 1758 (pl. 9); while their cluster-columned legs can be related to Chinese 'bamboo' furniture, such as the garden chair pattern in William Chambers' *Designs of Chinese Buildings*, 1757. A suite of chairs of this pattern may have been introduced to Lennoxlove, Haddington in the 18th Century by Lord Blantyre.



78

**A PAIR OF CHINESE FAMILLE ROSE  
BALUSTER VASES, MOUNTED AS LAMPS**  
20TH CENTURY

Each decorated with an immortal and a female attendant in a log raft on a choppy sea, the bases with underglaze blue double circle, mounted in giltwood stands, with silk shades (drilled)  
13¼ in. (33.6 cm.) high, the porcelain (4)  
\$2,000–3,000



79

**A GEORGE III SATINWOOD, SYCAMORE, AMARANTH,  
TULIPWOOD AND MARQUETRY TRAY ON LATER  
STAND**

THE TRAY LATE 18TH CENTURY

The oval tray with waved gallery centered by a flower and scrolling brass handles, on a stand with X-framed stretcher  
20½ in. (52.1 cm.) high, 29¼ in. (74.2 cm.) wide (over handles), 21¼ in. (53.9 cm.) deep

\$800–1,200

80

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

CIRCA 1740

Each with scrolled top rails and solid shaped splat above a drop-in seat upholstered in cream linen, on cabriole legs (2)

\$1,000–1,500











81

**81**  
**TWO LONGTON HALL PORCELAIN LEAF-SHAPED DISHES**  
 CIRCA 1755

Each with looped stalk handle, the veining picked out in puce  
 10 in. (25.5 cm.) long

\$1,000–1,500

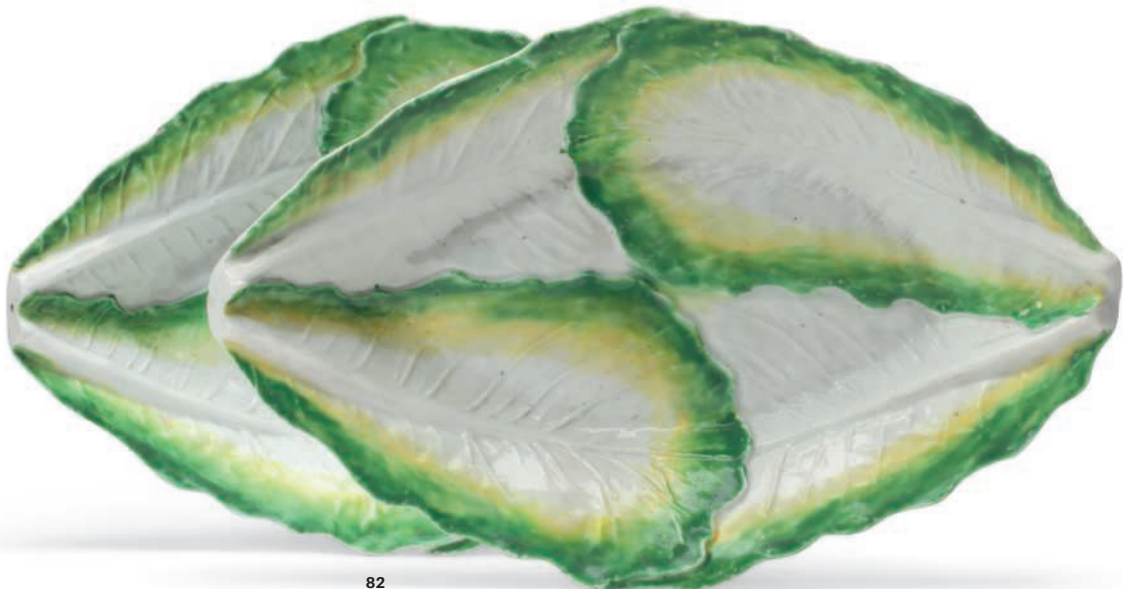
**PROVENANCE:**  
 Acquired from Albert Amor Ltd., London, 25 March 2010.

**82**  
**A PAIR OF LONGTON HALL PORCELAIN LEAF-SHAPED DISHES**  
 CIRCA 1750

Each as overlapping lettuce leaves, probably stands  
 11½ in. (29 cm.) long (2)

\$2,500–3,500

(2)



82



**83**

**A BOW PORCELAIN OCTAGONAL PORCELAIN DISH**

CIRCA 1755, PUCE 5 TO UNDERSIDE

Painted with a central flower spray, the border boldly painted with vine leaves

7¾ in. (19.5 cm.) wide

\$600–800

**PROVENANCE:**

Albert Amor, London, 12 March 2010.

See E. Adams & D. Redstone, *Bow Porcelain*, London, 1991, p. 176, no. 112 for a similarly decorated octagonal dish.

**84**

**TWO WORCESTER PORCELAIN LEAF-SHAPED DISHES**

CIRCA 1756-60

Comprising: a dish painted in the manner of Chinese Export with the 'Valentine' pattern; and a dish naturalistically painted with puce veins and scattered insects

10¾ in. (26.3 cm.) long, the larger; 7 in. (17.7 cm.) long, the smaller (2)

\$1,000–1,500



**85**

**A CHELSEA PORCELAIN BOTANICAL PLATE**

CIRCA 1755, IRON-RED ANCHOR MARK

Finely painted with two flower species and a ladybug, scroll-molded rim

8½ in. (21.6 cm.) diameter

\$1,000–1,500



86

**A PAIR OF CHELSEA PORCELAIN LEAF-SHAPED DISHES**

CIRCA 1755, IRON-RED ANCHOR MARKS

Each as a puce veined leaf  
11½ in. (29.2 cm.) diameter (2)

\$1,000–1,500

**PROVENANCE:**

Acquired from Albert Amor, Ltd., London.



87

**FIVE WORCESTER PORCELAIN BLIND EARL PLATES**

CIRCA 1770

Molded in relief with rosebuds, painted with scattered flowers, leaves and insects within a scalloped border, three with gilt C-scrolls at the rim  
7½ in. (19 cm.) diameter (5)

\$2,500–3,500

**PROVENANCE:**

With Albert Amor Ltd., London (three).  
The Crane Collection, no. 48 (sticker to one).





■ 88

**A DERBY PORCELAIN MODEL OF A SQUIRREL**

CIRCA 1765, PATCH MARKS

Nibbling a nut, the base applied with forget-me-nots

2¾ in. (6.9 cm.) high

\$1,000-1,500

**PROVENANCE:**

Acquired from Albert Amor, London, March 2010.

89

**TWO STAFFORDSHIRE PORCELAIN TULIP VASES**

FIRST HALF 19TH CENTURY

Each in the form of a tulip and a bud with stiff green leaves sprouting from an oval mound base with gilt line band

6 in. (15.2 cm.) high, the taller (2)

\$1,200-1,800

**PROVENANCE:**

Albert Amor, London, 12 March 2010.



■ 90

**A GROUP OF STAFFORDSHIRE MODELS OF ANIMALS**

19TH CENTURY

Comprising: a model of a parrot perched above a nest; a pair of pugs on tasseled cushions; a spaniel on a tasseled cushion; and a model of a King Charles spaniel and pup

8½ in. (21.5 cm.) high (5)

\$1,500-2,000

**PROVENANCE:**

Acquired from Oliver-Sutton Antiques, London (the King Charles spaniel).



91

**A PAIR OF NORTH EUROPEAN FAYENCE MODELS OF SEATED HOUNDS**

18TH/19TH CENTURY, POSSIBLY DUTCH

Each modeled seated, sponged in blue

4½ in. (11.5 cm.) high

(2)

\$1,500-2,000



92

**A PAIR OF DUTCH DELFT BLUE AND WHITE VASES AND COVERS**

THIRD QUARTER 18TH CENTURY, WITH INDISTINCT BLUE MONOGRAM PROBABLY FOR ANTHONY PENNIS AT DE TWEE SCHEEPJES

Of ribbed baluster form, in the Chinoiserie taste, each with cartouches of figures on terraces alternating with birds in gardens, the covers with double knopped finials

16 in. (40.6 cm.) high

(4)

\$1,500-2,000











■ 93

**A PAIR OF ENGLISH WALNUT AND UPHOLSTERED ARMCHAIRS**  
20TH CENTURY

Each covered in floral printed cotton, each with a printed cotton throw pillow, raised on turned legs and casters (4)

\$1,000–1,500

■ 94

**AN ENGLISH MAHOGANY AND UPHOLSTERED TWO-CUSHION CHESTERFIELD SOFA**  
BY BEAUMONT AND FLETCHER, LONDON, MODERN

The 'Glenville' model, covered in a sage green velvet with button-upholstered back and cushioned seat on turned baluster supports, ending in brass caps and casters, with label for *BEAUMONT & FLETCHER / LONDON* to underside 81 in. (205.7 cm.) long (5)

\$1,500–2,500

**PROVENANCE:**

Acquired from Mackinnon Fine Art, London.





■ 95

**AN EARLY GEORGE III LACQUERED-BRASS HALL LANTERN**  
SECOND HALF 18TH CENTURY

With glazed rectangular panels and scrolling supports, pierced angles with later three-light candle-branch, electrified  
31 in. (78.7 cm.) high, 16¼ in. (41.2 cm.) diameter

\$3,000–5,000

~ 96

**A GROUP OF SIX GEORGIAN TEA CADDIES**  
18TH CENTURY

Comprising: a George II walnut and feather-banded triple-well tea caddy, *circa* 1750; a George II brass-mounted mahogany tea caddy raised on bracket feet, *circa* 1750; two George III satinwood inlaid single-well tea caddies with tulipwood cross banding, *circa* 1780; a George III apple-form tea caddy, second half 18th century

6½ in. (16.5 cm.) high, 9¾ in. (24.7 cm.) wide, 5¾ in. (14.6 cm.), the largest (6)

\$1,500–2,500



■ 97

**A STONE MODEL OF A TEMPLE**  
POSSIBLY ITALIAN, 19TH CENTURY

Modeled with an arched niche flanked by coupled columns, the roof inscribed *MDCCCXLVIII (1848)*

14¾ in. (37.4 cm.) high, 13¼ in. (33.6 cm.) wide, 7½ in. (19 cm.) deep

\$2,000–3,000

**PROVENANCE:**

Acquired from Godson & Coles, London, 2006.



98

DANIEL DAVIAU (FRENCH, B. 1962)

*Hippopotamus*

signed and dated 'D. DAVIAU 2010' and stamped with La Plaine Foundry mark  
bronze with green patina  
12¼ x 24¼ x 10 in. (31.1 x 61.5 x 25.4 cm.)

\$1,000–1,500



99

JONATHAN KNIGHT (BRITISH, B. 1959)

*Model of a Bear*

signed and numbered 'Knight 1/12' (on inside of back leg)  
bronze with a brown/green patina  
10 x 7 x 11¼ in. (25.4 x 17.7 x 28.5 cm.)

\$2,000–3,000

100

CAMILLA LE MAY (BRITISH, B. 1973)

*Little Hares*

each signed with initials 'CLM' and numbered 4/20 and 5/20  
bronze  
5¼ x 4 in. (13.3 x 10.2 cm)

(2)

\$800–1,200

**PROVENANCE:**

Acquired from Rountree Fine Art, London, 3 August 2011.





**101**

**JOHN FREDERICK HERRING, JR. (BRITISH, 1815-1907)**

*Horses, chickens and ducks in a farmyard in winter*

signed 'JF Herring' (lower right)

oil on canvas

12 x 18 in. (30.5 x 45.7 cm.)

\$3,000-5,000

**PROVENANCE:**

with J. Collins and Son Fine Art, 19 April 2006

**102**

**A GEORGE II WALNUT ARMCHAIR**

CIRCA 1740

With waved top rail and pierced interlaced vase-shaped splat, with drop-in seat covered in green velvet, with outscrolled arm supports, on cabriole legs and pad, stamped *NORWIC/S. SHARP* to back right leg, yellow chalk 8106-908, pegged construction

\$1,500-2,500



**103**

**AN EARLY GEORGE III MAHOGANY TRIPOD TABLE**

CIRCA 1760, THE TOP ASSOCIATED

With circular pie crust top above a fluted and foliate standard, raised on downswept cabriole legs with foliate carved knees ending in claw-and-ball feet

28¼ in. (71.7 cm.) high, 27 in. (68.5 cm.) diameter

\$1,500-2,500

**PROVENANCE:**

Acquired from Gary Sergeant Antiques, Woodbury, Connecticut, 21 April 2014.











**104**

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

*Ducks, a goldfinch, a kingfisher and swans along a river*

signed and dated 'PCasteels. F / 1729' ('PC' linked, lower right)

oil on canvas

33 $\frac{1}{8}$  x 50 $\frac{1}{8}$  in. (84.1 x 127.3 cm.)

\$10,000–15,000

**PROVENANCE:**

with Åmells, Stockholm, from whom acquired by the present owner on 9 October 2009.





**105**

**CIRCLE OF PHILIPP FERDINAND DE HAMILTON  
(BRUSSELS C. 1664-1750 VIENNA)**

*Pheasants in a wooded landscape; and Pheasants in a wooded landscape*

oil on canvas

20 $\frac{3}{8}$  x 27 in. (52.4 x 68.6 cm.)

a pair (2)

\$15,000-20,000

**PROVENANCE:**

Anonymous sale; Bonhams, London, 7 July 2004, lot 101, as Philipp Ferdinand de Hamilton.  
with Gierhards Fine Art, Düsseldorf, where acquired in March 2010, by the present owner.



■ 106

**A FRENCH NEEDLEPOINT CARPET**  
19TH CENTURY

Having an all-over floral diaper trellis in shades of blue, rose, yellow, cream and black within a pair of lappet paneled borders, with a linen backing  
Approximately 19 ft. 10 in. x 11 ft. 4 in. (605 cm. x 345 cm.)

\$5,000-8,000





■ 107

**A ZIEGLER SULTANABAD CARPET**  
WEST PERSIA, CIRCA 1880

The cream field with a stylized floral trellis overall in persimmon, slate blue and camel within a persimmon palmette viney border  
Approximately 11 ft. 10 in. x 9 ft. 1 in. (361 cm. x 277 cm.)

\$6,000–8,000









108

**DOMINIC SERRES, R.A. (AUCH, GERS 1719-1793 LONDON)**

*The fleet, under the command of Rear-Admiral Charles Watson and Commodore William James, approaching Geriah on 12 February 1756 for the final showdown with the pirate Tulagee Angria*

oil on canvas  
28½ x 45½ in. (71.4 x 115.6 cm.)

\$30,000-50,000

**PROVENANCE:**

(Probably) commissioned by Commodore William James, circa 1773, with James Harvey British Art, London, where acquired in June 2008 by the present owner, as James Wales.

**LITERATURE:**

A. Russett, *Dominic Serres R.A. (1791-1793): War artist to the Navy*, Woodbridge, 2001, p. 90.

Pirates, under the command of Tulagee Angria, had long ravaged shipping of all nationalities off the Malabar coast of western India, south of Bombay. By the mid-1750s these attacks on East India company ships had become increasingly common, even extending to include British ships-of-the-line as Angria tightened and expanded his control along the coast. In 1755 Commodore William James (1721-1783), commander of the East India Company's fleet attacked and captured Angria's northern bases in Severndroog, but Geriah, fortified and on the side of a mountain inaccessible from the sea, remained the pirate's principal stronghold. By the end of the year reinforcements arrived in the shape of a small squadron of 14 ships lead by Rear-Admiral Charles Watson (1714-1757) in his flagship H.M.S. *Kent*, and a force of 800 European and 1,000 Indian troops was mustered under the

command of Lieutenant-Colonel Robert Clive (1725-1774), freshly returned from England. The combined assault was launched on 12 February 1756 and within two days the citadel and town were in British hands.

In 1771 Serres was commissioned to paint two large canvases by Watson's family of *The Capture of Geriah, February 1756* and *The capture of Chandernagore, March 1757*, both of which are now in the collection of the National Maritime Museum, London. Commodore William James, who had by then returned to England having made his fortune in India, was probably inspired by the Watson paintings to commission Serres in 1773 to commemorate his own triumphs against Angria at Severndroog and Geriah in a small series of paintings.

The present picture shows two lines of ships approaching Geriah, led by the smaller East India Company vessels in the left-hand line acting as pilots through the shallower waters for the larger ships following on the right. Serres clearly identifies the commanders' ships, such as the 70 gun H.M.S. *Kent*, fourth from the right, which flies Rear-Admiral Watson's flag at the mizzen, and more conspicuously Commodore James' flagship *Protector* at the rear of the right-hand line. In view of the prominence given to *Protector* within the composition and the fact that the campaign at Severndroog and Geriah marked the pinnacle of James' career in India, it is highly likely that the present picture is one of the three paintings commissioned by James to commemorate the culminating achievement of his command of the Honourable East India Company fleet.

We are grateful to Alan Russett for endorsing the attribution on the basis of photographs (written communication, 24 November 2018) and for his assistance in cataloguing this lot.



109

109

**THOMAS BUTTERSWORTH (BRITISH, 1768–1842)**

*H.M.S. Blake, 74 Guns, leaving Port Royal, Jamaica*

signed 'T Buttersworth.' (lower right)

oil on canvas

11¾ x 16 in. (29.9 x 40.6 cm.)

\$3,000–5,000

**PROVENANCE:**

with The Parker Gallery, London (according to a label on the reverse).

Private collection, Bermuda.

with Rountree Fine Art, London.

Acquired from the above by the late owner, 2011.

110

**JOHN WILLIAMSON (AMERICAN, 1826–1885)**

*Tarrytown, New York*

signed with initials 'JW' (lower right)

oil on board laid to board

6⅝ x 10⅞ in. (16.9 x 27 cm.)

\$3,000–5,000

**PROVENANCE:**

with Hamilton Gallery, New York, 1974.

Anonymous sale; Christie's, New York, 22 May 1991, lot 24.



110

111

**ATTRIBUTED TO ROBERT CLEVELEY (BRITISH, 1747–1809)**

*Ships of the fleet becalmed offshore with trading vessels and smaller craft nearby (a pair)*

pen, black ink, and watercolor

5½ x 7¼ in. (14 x 18.4 cm.), each

(2)

\$1,000–1,500

**PROVENANCE:**

Anonymous sale; Bonhams, London, 24 March 2009, lot 4.



111



112

**A CHINESE POWDER BLUE-GROUND  
BOTTLE VASE, MOUNTED AS A LAMP**  
LATE QING DYNASTY, 19TH CENTURY

With globular body and tall cylindrical neck,  
mounted in a giltwood stand, with silk shade,  
drilled

14 in. (35.6 cm.) high, the porcelain (2)

\$800–1,200

**PROVENANCE:**

Acquired from Mallett & Son Ltd., London, 13  
January 2006.



113

**TWO GEORGE II SIDE CHAIRS**  
MID-18TH CENTURY

Comprising: a walnut example, *circa* 1740  
with molded yoke top rail above a pierced and  
interlaced vase-shape splat, with later drop-in seat  
covered in contemporary black ground floral peti-  
point and grospoint needlework, on cabriole legs,  
pegged construction; and a mahogany example,  
*circa* 1750 with yoked top rail above a pierced vase-  
shaped splat, with seat upholstered pink silk, on  
foliate-carved cabriole legs, ending in scroll feet (2)

\$1,200–1,800

**PROVENANCE:**

Acquired from Mackinnon Fine Art, London, 2010  
(the mahogany example).



114

**A LATE VICTORIAN MAHOGANY  
WRITING TABLE**

POSSIBLY IRISH, LATE 19TH/EARLY 20TH  
CENTURY, THE LOCKS STAMPED SECURE  
LEVER, C & T LTD., LONDON

With rectangular leather-lined top above an  
arrangement of drawers, on tapering legs and  
claw-and-ball feet, the lower left drawer reverse  
inscribed in pencil *Robert Kennedy, Antique  
Restorer, Dublin*

29¾ in. (75.5 cm.) high, 51½ in. (130.8 cm.) wide,  
29¼ in. (74.2 cm.) deep

\$1,000–2,000





■ 115

**A PAIR OF MODERN POLISHED STEEL AND LACQUERED BRASS FOLDING OPEN ARMCHAIRS**

MODERN

With black leather upholstery, the backs surmounted by rams' masks and with cloven hoof feet (2)

\$1,000-1,500

■ 116

**A GILT-IRON AND GLASS LOW TABLE**

MODERN

With horse-head supports; *together with a pair of two-tier gilt-iron and glass side tables* 17 in. (43.2 cm.) high, 40½ in. (102.8 cm.) wide, 21 in. (53.3 cm.) deep, low table (3)

\$1,500-2,500



■ 117

**A SIMULATED COROMANDEL LACQUER COFFEE TABLE**

FRENCH, SECOND QUARTER 20TH CENTURY

Rectangular, stained Oregon pine with brass detail 19¼ in. (48.8 cm.) high; 40 in. (101.6 cm.) wide; 20¼ in. (51.4 cm.) deep

\$1,000-1,500





■ 118

**JACQUES ADNET (1900-1984)**

*A PAIR OF TRIPOD 'BAMBOO' FLOOR LAMPS, CIRCA 1950-55*

black leather-bound steel, brass, with later shades  
67½ in. (171.5 cm.) high, each; excluding fittings (4)

\$7,000-9,000

**PROVENANCE:**

Acquired from Bernd Goeckler Antiques, New York, 16 November 2006.

We would like to thank Alain-Rene Hardy for his assistance with the cataloging of this lot.

■ 119

**JACQUES ADNET (1900-1984)**

*A 'BAMBOO' DESK, CIRCA 1950-55*

Oak veneered and leather wrapped desk top, enameled iron, steel and brass under frame, lacking central drawer  
29¾ in. (75.5 cm.) high; 63¾ in. (161.9 cm.) long; 30¼ in. (76.7 cm.) deep

\$6,000-9,000

**PROVENANCE:**

Acquired from Bernd Goeckler Antiques, New York, 5 December 2006.

We would like to thank Alain-René Hardy for his assistance with the cataloging of this lot.





■ 120

**A GEORGE II WALNUT ARMCHAIR**

CIRCA 1730

With scrolled top rail and pierced vase splat, with a drop-in seat upholstered in later petit-point floral needlework, with outscrolled arm supports, on cabriole legs with pad feet, pegged construction

\$2,000–3,000

**PROVENANCE:**

Acquired from Mallett, London.

■ 121

**A GEORGE II MAHOGANY, BURR-YEW AND FRUITWOOD TRIPLE-ACTION GAMES TABLE**

CIRCA 1740

With triple flap cross-banded top with green baize lining, candle sconces and counter wells and chess squares and backgammon board to the other flap, the left hand side with a folding writing drawer, formerly fitted with two inkwells, on club legs ending in leather casters

31 in. (78.7 cm.) high, 28¼ in. (71.7 cm.) wide, 13¾ in. (34.9 cm.) deep

\$3,000–5,000

**PROVENANCE:**

Acquired from Mallett, London, January 2006.



















**122**

**A PAIR OF CHINESE EXPORT BLUE AND WHITE FACETED VASES**

KANGXI PERIOD (1662-1722)

Each facet decorated with alternating ladies or scholar's objects, the necks and foot rims with lappets and stiff leaf-tip borders  
11½ in. (29.2 cm.) high (2)

\$3,000-5,000

**PROVENANCE:**

Private Collection, Belgium.

Acquired from Vandervan Oriental Art, the Netherlands, 12 November 2010.

**123**

**A CHINESE EXPORT BLUE AND WHITE 'LOTUS' BASIN**

KANGXI PERIOD (1662-1722)

Painted with flowering and fruiting pomegranate branches growing beside pierced rockwork, below petal-shaped radiating lappets in the well and at the everted rim, all on a key-fret ground, the base with underglaze blue double circle and seal  
13½ in. (34.2 cm.) diameter

\$2,000-3,000



**124**

**THIRTEEN CHINESE EXPORT BLUE AND WHITE ARMORIAL SOUP PLATES**

QIANLONG PERIOD, CIRCA 1750-52

With the arms of Toussain, ordered by Reijnier Toussain (1719-85) of Amsterdam, decorated with a riverscape to the centre, the border with auspicious fruits and flowersprays  
8½ in. (21.9 cm.) diameter, each (13)

\$3,000-5,000

**PROVENANCE:**

Anonymous sale, Christie's London, 4 November 1991, lot 29.

For further detail on the Reijnier Toussain, an important supercargo for the VOC, please see Dr. J. Kroes, *Chinese Armorial Porcelain for the Dutch Market*, The Hague, 2007, p. 196-7, no. 112.





**125**

**A PAIR OF CHINESE EXPORT BLUE AND WHITE JARS AND  
COVERS**

KANGXI PERIOD (1662-1722)

Decorated with a continuous riverscape, within double molded petal bands enclosing blossoms on the foot and shoulder, the necks with two similar landscape scenes, the domed covers similarly decorated with knob finials, underglaze blue double circles enclosing an emblem to bases (one cover a marriage)

22 in. (55.8 cm.) high

(4)

\$7,000-9,000

**PROVENANCE:**

Anonymous sale, Christie's London, 4 November 1991, lot 64.







■ 126

**AN ENGLISH GILTWOOD MIRROR**

PROBABLY 19TH CENTURY

With shaped later oval mirror plate within a pierced frame carved with rockwork, foliage, flowerheads, ho-ho birds and *rocaille* vases

50 in. (127 cm.) high, 38 in. (96.5 cm.) wide

\$4,000–6,000

**PROVENANCE:**

In the collection of Robert Cooke Esq. at Athelhampton House, Dorset from at least 1968, and probably earlier.

With Stair Galleries, London, 1994.

**LITERATURE:**

'Athelhampton and its Collections,' *Connoisseur*, May 1968, p. 5, fig. 6.



■ 127

**AN IRISH GEORGE II MAHOGANY SIDE TABLE**

PROBABLY MID-18TH CENTURY

With later mottled green marble top above a shell-carved frieze, on acanthus-carved cabriole legs ending in pad feet, with recessed rolled leather casters, pegged construction, with inventory number A029, restorations to frame

30¾ in. (78.1 cm.) high, 44¼ in. (112.3 cm.) wide, 22½ in. (57.1 cm.) deep

\$5,000–8,000







■ 128

**AN IRISH WILLIAM IV MAHOGANY FOUR-PEDESTAL  
EXTENSION DINING TABLE**

BY WILLIAMS AND GIBTON, CIRCA 1835

With rounded rectangular end-sections above four acanthus-carved baluster shafts with splayed quadripartite bases, two pedestals stamped *Williams & Gibton 22823*, with three additional leaves

29 in. (73.6 cm.) high, 60 in. (152.4 cm.) wide, 324 in. (822.9 cm.) long (fully extended) (4)

\$60,000–100,000

**PROVENANCE:**

Anonymous sale; Bonham's, London, 12 February 2002, lot 85.  
Acquired from Mallett, London, 19 October 2012.





The successful partnership of Mack, Williams and Gibton was formed in around 1812 and the firm flourished under this name until the death of John Mack in 1829. The firm is recognized for the superb timbers employed and their high quality of workmanship which is often compared to Gillows of Lancaster and London. Much of the furniture they produced was inspired by designs published by Thomas Hope and George Smith. The original partners John Mack and Robert Gibton are listed in the Dublin directories individually from 1784 and 1790, respectively, and appear to have come into partnership from 1803. They were appointed 'Upholsterers & Cabinet Makers to his Majesty, His Excellency the Lord Lieutenant and His Majesty's Board of Works' in 1806 and the firm retained this Royal Warranty for many years, supplying and restoring furniture for important public buildings in Ireland including the Four Courts, the War Office, the Barracks Office, Dublin Castle and the Treasury and Viceregal Lodge. Some of their more distinguished private commissions include Ballynegall, Co. Westmeath, Oakley Park, Co. Meath and Strokestown, Co. Roscommon.

The firm regularly labeled their furniture, and used a system of an impressed four digit number often together with a letter. A number of dining tables by this firm have been sold at auction. Similar examples include: a three-pedestal table, the property of a New York Collector, sold in these Rooms, 16 April 2002, lot 261 (\$105,000); another sold, 21 January 1999, lot 319 (\$101,500), a further example sold anonymously, Christie's London, 29 November 2001, lot 33 (£37,600); and another The Irish Sale; Sotheby's, London, 2 June 1995, lot 20 (\$\$\$). Other related three-pedestal tables attributable to this firm include an example from Stackallan House, Co. Meath, sold Christie's house sale, 20 October 1992, lot 129 and another sold by the Wilson family, Hinton, Londonderry, Christie's London, 23 April 1998, lot 112 and table from Ballynegall, sold Christie's London, 23 April 1998, lot 119.

For more information on the firm Mack, Williams and Gibton see Knight of Glin, *Directories and Trade Labels, Furniture History*, 1985 and A. Alexander, *The Dublin Cabinet-Makers in the Early Nineteenth Century: Furnishings with Style, Irish Furniture*, The Furniture History Society.







■ 129

**A SET OF TWELVE GEORGE III STYLE MAHOGANY DINING  
CHAIRS**

LATE 19TH/EARLY 20TH CENTURY

Each with shell-carved cresting above a pierced splat, with drop in seat  
covered in blue cotton, on foliate-carved cabriole legs ending in pad feet (14)

\$7,000–10,000







**130**

**AN AMSTEL PORCELAIN PART DINNER SERVICE**

LATE 18TH CENTURY, BLUE AMSTEL MARKS, SOME WITH STARS AND VARIOUS INCISED MARKS

Each painted with a birds in landscapes within cornflower borders and gilt scalloped rims, comprising: a two-handled oval soup tureen and cover; an oval platter; a circular bowl; seven circular dishes in sizes; eighteen soup plates; and twenty-six dinner plates

16 in. (40.5 cm.) long, the oval platter

(55)

\$10,000-15,000

**PROVENANCE:**

Their Royal Highnesses Prince and Princess Michael of Kent; Christie's, London 27 June 2005, lot 176.

Acquired from Partridge, London, 16 December 2007.



**131**  
**AN ENGLISH PORCELAIN PART DESSERT SERVICE**  
 EARLY 19TH CENTURY, PROBABLY SPODE

In the 'Money Tree' pattern, comprising: two sauce tureens and covers on fixed stands; two lozenge-shaped dishes; two shell-shaped dishes; two saucer dishes; and twelve plates  
 11¼ in. (29.8 cm.) long, the lozenge-shaped dishes (22)

\$2,000–3,000

**132**  
**A RIDGWAY PORCELAIN PART DESSERT SERVICE**  
 CIRCA 1835, IRON-RED PATTERN NO. 2765

Painted overall with pink flowering vine and gilt-enriched scroll borders, comprising: a two-handled fruit bowl; a pair of shaped oval dishes; two shaped square dishes; four two-handled shaped-circular dishes; eighteen plates  
 13¼ in. (33.7 cm.) wide, the fruit bowl (27)

\$1,000–1,500





**133**

**A DANISH SILVER WATER PITCHER, NO. 992**

MARK OF GEORG JENSEN, COPENHAGEN, POST 1977

'Pregnant Duck' pattern, designed by Harald Nielsen, *marked to underside*  
11½ in. (29 cm.) high; 40 oz. (1,244 gr.)

\$6,000-8,000



**134**

**A DANISH SILVER WATER PITCHER, NO. 432**

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932

Of ovoid form with faceted handle, *marked to underside and with London*  
*import marks*  
9 in. (23 cm.) high; 15 oz. (467 gr.)

\$3,000-5,000



**135**

**A DANISH SILVER WATER PITCHER**

MARK OF A. MICHELSEN, COPENHAGEN, 2ND HALF 20TH CENTURY

Designed by Kay Fiskar in 1926, of baluster form with strap handle, *marked to underside*

9¼ in. (23.5 cm.) high; 18 oz. (560 gr.)

\$3,000-5,000

**136**

**A DANISH SILVER PUNCH LADLE**

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

'Blossom' pattern, *marked to reverse of handle*

14 in. (35.5 cm.) long; 9 oz. (280 gr.)

\$400-600



**137**

**A DANISH SILVER COFFEE POT, NO. 456A**

MARK OF GEORG JENSEN & WENDEL, COPENHAGEN, 1945-51

With wooden handle, *marked to underside*

9½ in. (24 cm.) high; 17 oz. 5 dwt. (544 gr.) gross weight

(2)

\$2,000-3,000





138

**A PAIR OF AMERICAN SILVER CASTERS AND MATCHING SALT CELLARS**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1880

Of baluster form chased with dense flowers, the salts with removable glass liners, *marked to undersides* 5½ in. (14 cm.) high, the casters; 9 oz. 10 dwt. (295 gr.) weighable silver

(4)

\$600-800



139

**AN ITALIAN SILVER MODEL OF A POMEGRANATE**

MARK OF GIANMARIA BUCCELLATI, MILAN, LATE 20TH CENTURY

Realistically modeled as a blooming pomegranate, *marked to top of one leaf*

6½ in. (16.5 cm.) diameter; 8 oz. (249 gr.)

\$400-600

140

**A VICTORIAN SILVER BEAR FORM CASTER AND A SILVER KITTEN FORM SCENT BOTTLE**

THE BEAR MARK OF WALTER THORNHILL, LONDON, 1879-1880; THE KITTEN MARK OF JAMES HENNELL, LONDON, 1879

The bear caster with detachable head with glass eyes, holding a plaque inscribed *Salt*, *marked throughout*, the other modeled as a begging kitten, *marked to base and underside*

2½ in. (6.5 cm.) high, the bear; 3 in. (7.5 cm.) high, the kitten; 6 oz. 10 dwt. (202.1 gr.)

(2)

\$1,200-1,800

**PROVENANCE:**

Acquired from Stephen Kalms, 2009 (the bear salt shaker).







143

**A GROUP OF ENGLISH SILVER-MOUNTED CUT AND MOLDED-GLASS TABLE ARTICLES**

20TH CENTURY

With pierced and foliate borders, comprising: a silver-mounted glass cylindrical biscuit barrel with swing handle; a silver-mounted cut-glass oviform jug, maker's mark JR, Sheffield, 1908; a silver-mounted cut-glass large baluster jug with beaded border and engraved with initial L; a silver-mounted plain glass compressed spherical jug with tusk handle; two silver-mounted oil cruet jugs; and a silver-mounted duck decanter 9 in. (23 cm.) high, the tallest

(7)

\$1,200-1,800



144

**AN ELIZABETH II SILVER PART FLATWARE SERVICE**

MARK OF LIONEL ALFRED CRICHTON, LONDON, 1964

In the 'Onslow' pattern, comprising: five dinner knives; two luncheon knives; eight cheese knives; five butter knives; nine dessert spoons; eight soup spoons; eight grapefruit spoons; eight ice cream spoons; six teaspoons; two fish forks; seven luncheon forks; eight oyster forks 95 oz. (2,954 gr.) weighable silver

(79)

\$3,000-5,000



145

**AN ELIZABETH II PART FLATWARE SERVICE**

MARK OF LF & SONS LTD., SHEFFIELD, 1961

In the Rattail pattern, comprising: a cold meat fork; a serving spoon; seven soup spoons; six bouillon spoons; five teaspoons; twelve dessert spoons; three demitasse spoons; a coffee spoon; and nine fish forks 70 oz. (2,177 gr.) weighable silver

(44)

\$1,200-1,800



**146**

**A PAIR OF FAMILLE VERTE BISCUIT  
PORCELAIN BALUSTER VASES,  
MOUNTED AS LAMPS**

LATE QING DYNASTY, 19TH CENTURY

Decorated with shaped panels enclosing pairs of exotic birds on branches, all on a green scrolling foliage ground, mounted on giltwood stands (drilled)

12¼ in. (31.2 cm.) high, the porcelain (2)

\$1,000-1,500

■ **147**

**A GEORGE III INLAID-MAHOGANY  
SIDEBOARD**

CIRCA 1790

With bow-front top above a frieze drawer flanked by a pair of deep drawers, on square tapering legs, later brasses

37 in. (93.9 cm.) high, 67 in. (170.1 cm.) wide, 25½ in. (64.7 cm.) deep

\$1,000-1,500











■ 148

**AN IRISH GEORGE II SOLID MAHOGANY  
SIDE CHAIR**

CIRCA 1730

With paper-scrolled top rail and pierced tapering splat carved with tassels and flowerheads, above a drop-in seat covered in petit-point floral needlework on foliate-carved cabriole legs, pegged construction

\$1,000-1,500



■ 149

**A GEORGE II WALNUT DRESSING TABLE**

CIRCA 1730

With quarter-veneered feather-banded top above three drawers, raised on cabriole legs ending in pad feet, hardware apparently original  
27¼ in. (69.2 cm.) high, 31¼ in. (79.3 cm.) wide,  
20½ in. (52 cm.) deep

\$1,000-1,500

**PROVENANCE:**

Acquired from Millington Adams Ltd., Cheshire, 22  
September 2010.





**150**

**A GEORGE III SILVER CAKE BASKET**

MARK OF RICHARD MORTON, SHEFFIELD, 1798

The oval body pierced with a band of segmented foliage and with wide wirework open borders and with pierced swing handle, *marked to side*  
13 in. (33 cm.) wide; 24 oz. (746 gr.)

\$1,500–2,500

**PROVENANCE:**

Acquired from Stephen Kalms, London.

**151**

**A GEORGE III SILVER COW CREAMER**

MARK OF JOHN SCHUPPÉ, LONDON, 1761

The cover engraved and applied with a bee finial, *marked to underside*

6 in. (15.2 cm.) long; 4 oz. (124 gr.)

\$3,000–5,000



**152**

**A REGENCY SILVER WINE COASTER**

MARK OF JOHN AND THOMAS SETTLE, SHEFFIELD, 1817

With gadrooned rim and lobed sides, *marked to side*  
5½ in. (14 cm.) diameter; 22 oz. (684 gr.) gross weight

\$300–500

**PROVENANCE:**

Acquired from Jeffrey Neal, Hertfordshire, October 2007.





**153**

**A REGENCY SILVER BASKET**

MARK OF PAUL STORR, LONDON, 1818

The rectangular body on a conforming rectangular foot and with shell and gadrooned borders and reeded swing handle, *marked to one side*  
13¼ in. (33.5 cm.) wide; 45 oz. (1,400 gr.)

\$5,000–8,000

**PROVENANCE:**

Acquired from Stephen Kalms, London, 2009.



**154**

**A SET OF FOUR GEORGE III SILVER  
CANDLESTICKS**

MARK OF WILLIAM ABDY II, LONDON, 1793

Each on plain molded circular foot, the tapering stem with urn form sconces weighted bases, *marked to sides*  
11½ in. (29.4 cm.) high (4)

\$2,500–3,500





**155**

**A GEORGE III IRISH SILVER CAKE BASKET**  
MAKERS MARK N WITHIN A SQUARE PUNCH,  
DUBLIN, 1795

On oval pierced foot and with pierced bands to the body, engraved with festoons of flowers and foliage within pierced foliate and molded reeded borders and with plain reeded bordered swing handle, *marked to side*

14 in. (35.5 cm.) wide; 32 oz. (995 gr.)

\$1,500-2,000

**PROVENANCE:**

Acquired from Jeffrey Neal, Hertfordshire, October 2007.

**156**

**A GEORGE V SILVER TWO-HANDLED TRAY**  
MARK OF ATKIN BROTHERS, SHEFFIELD, 1930

The plain body with gadroon borders and scroll handles on four bracket feet, *marked to underside*

21¼ in. (55.4 cm.) long, over handles; 80 oz. (2,488 gr.)

\$1,500-2,000





157

**A WILLIAM AND MARY SILVER TANKARD**

POSSIBLY MARK OF ADAM KING, LONDON, 1694

Tapering cylindrical and on molded foot, with scroll thumbpiece, engraved *P/R \* E 1694*, marked near handle and on cover

6¼ in. (16 cm.) high; 20 oz. (622 gr.)

\$2,000–3,000



158

**A PAIR OF EDWARDIAN SILVER ENTREE DISHES AND COVERS**

MARK OF ELKINGTON & CO., BIRMINGHAM, 1904

Rectangular with incurved corners and with gadrooned rims, detachable reeded slip-lock loop handles, marked throughout

9½ in. (24.2 cm.) wide, each; 74 oz. (2,301 gr.) (4)

\$1,500–2,000

**PROVENANCE:**

Acquired from Stephen Kalms, 2009.





**159**

**ENGLISH SCHOOL, 18TH CENTURY**

*Four drawings of birds*

each variously inscribed or titled  
each watercolor, ink and bodycolor on paper  
the largest 23 x 16½ in. (58.4 x 41.9 cm.), overall

\$3,000–5,000

**160**

**A GEORGE I WALNUT BUREAU**

CIRCA 1715

(4) With feather-banded slant-lid enclosing a fitted interior, above three short and three graduated long drawers, the sides with associated metalwork and carrying handles, pulls and locks replaced, on later base and bracket feet 40¼ in. (102.2 cm.) high, 36 in. (91.4 cm.) wide, 21¼ in. (53.9 cm.) deep

\$1,500–2,500

**PROVENANCE:**

Acquired from Mallett, London, 2006.









■ 161

**A PAIR OF DUTCH DELFT BLUE AND WHITE 'GARLIC' VASES**  
FIRST HALF 18TH CENTURY

In the Chinoiserie taste, with figures in landscapes, including men riding elephants, now drilled and adapted as lamps  
16½ in. (42 cm.) high, the vases (2)

\$2,000–3,000



■ 162

**A LATE GEORGE III MAHOGANY BUTLER'S TRAY**  
LATE 18TH CENTURY

With folding sides and ends on a later stand with chamfered molded legs  
22½ in. (57.1 cm.) high, 33½ in. (85 cm.) wide, 26½ in. (67.3 cm.) deep (2)

\$800–1,200

■ 163

**A LATE VICTORIAN MAHOGANY AND UPHOLSTERED SETTEE**  
LATE 19TH/EARLY 20TH CENTURY

With printed cotton upholstery, raised on ring-turned legs, brass casters  
60 in. (152.4 cm.) long

\$1,000–1,500





164

**A PAIR OF DUTCH DELFT POLYCHROME  
'GARLIC' VASES**

18TH/19TH CENTURY

Each fluted vase painted with exotic birds perched among flowers and foliage, now adapted to table lamps with walnut bases and pleated ivory silk shades

20¼ in. (51.4 cm.) high, the vase (2)

\$1,500–2,000

**PROVENANCE:**

Acquired from Mackinnon Fine Art, London, April 2010.



165

**A PAIR OF NORTH EUROPEAN  
FRUITWOOD CORNER ARMCHAIRS**

SECOND HALF 19TH CENTURY

Each with scrolled yoke top rails and spindle backs above a padded seat covered in yellow slubbed linen on turned out-tapering legs (2)

\$1,200–1,800

**PROVENANCE:**

Acquired from Ritter Antik, New York, December 2001.

166

**A GEORGE II MAHOGANY BACHELOR'S  
CHEST**

CIRCA 1750

With hinged rectangular top above four graduated long drawers on shaped bracket feet

30½ in. (77.4 cm.) high, 31½ in. (80 cm.) wide, 15 in. (38.1 cm.) deep

\$2,000–4,000

**PROVENANCE:**

Property from Mrs. M. Williams, 1956 (according to the depository label at back).





**167**

**A GEORGE II WOOL AND SILK NEEDLEWORK  
ARMORIAL PANEL**

DATED 1749

Worked by Grace Clayton and dated *Sunderland June 24 1749*  
20½ in. (52 cm.) high, 17¼ in. (43.8 cm.) wide, excluding giltwood  
frame

\$800–1,200

**PROVENANCE:**

Acquired from Mackinnon Fine Art, London, March 2010.

■ ~ 168

**A GEORGE III INLAID-MAHOGANY SIDE TABLE**  
LATE 18TH CENTURY

With twin-flap top crossbanded in calamander, pulls apparently original  
28½ in. (72.3 cm.) high, 20¼ in. (51.4 cm.) wide, 18 in. (45.7 cm.) deep (closed)

\$1,200–1,800

**PROVENANCE:**

Acquired from Anthony Preston, Gloucestershire, 22 April 2008.



■ 169

**A PAIR OF FRENCH BUTTON-TUFTED BERGERES**  
MODERN

The arched buttoned backs and seats upholstered in off-white calico, on  
pointed cabriole legs

(2)

\$1,000–1,500





■ ~170

**A GEORGE III PLUM PUDDING  
MAHOGANY BUREAU BOOKCASE**

CIRCA 1790

With overhanging arcaded molded cornice and a pair of glazed doors decorated with stylized vases surmounted by Prince-of-Wales feathers, the solid cylinder with rosewood crossbanding and enclosing a fitted interior including a leather-lined easel, above three graduated drawers, with shaped apron, raised on splayed feet

86½ in. (219.7 cm.) high, 43½ in. (110.4 cm.) wide,  
21¼ in. (53.9 cm.) deep

\$3,000–5,000

A similar bureau bookcase with urn-glazed doors was sold in these Rooms 11 October 2007, lot 47.





**171**

**HENRY CROWTHER (BRITISH, 1905-1939)**

*Paddock Paprika, a terrier in a landscape*

signed and dated 'H CROWTHER/ 1931' (lower left) and titled 'PADDOCK PAPRIKA.' (lower center)

oil on canvas

12 x 15 in. (30.5 x 38.1 cm.)

\$800-1,200

**PROVENANCE:**

with Iona Antiques, London.



**172**

**ARTHUR BATT (BRITISH, 1846-1911)**

*Head of a retriever*

signed and dated 'Arthur Batt/ 1878.' (lower right)

oil on canvas

13 x 11 in. (33 x 27.9 cm.), in an oval frame

\$1,000-1,500

**PROVENANCE:**

with William Secord Gallery, New York, 1993.



**173**

**REUBEN WARD BINKS (BRITISH, 1880-1950)**

*Doctor, a wire-haired fox terrier*

signed and dated 'R Ward Binks/ 1924.' (lower right) and titled "'DOCTOR.'" (lower left)

watercolor and pencil on paper

8 x 10 in. (20.3 x 25.4 cm.)

\$1,000-1,500

**PROVENANCE:**

with William Secord Gallery, New York, 1993.



■ 174

**A QUEEN ANNE GILTWOOD MIRROR**

EARLY 18TH CENTURY

With beveled shaped rectangular plate and two later cut-glass candle branches within narrow molded frame

30¼ in. (76.8 cm.) high, 22¾ in. (57.7 cm.) wide

\$2,000–3,000



■ 175

**A LATE VICTORIAN STAINED BEECHWOOD CLUB CHAIR AND OTTOMAN**

BY HOWARD & SONS, LATE 19TH CENTURY

The scrolled arched back, arms, seat and seat of the stool upholstered in floral glazed chintz, with ringturned baluster tapering legs and brass caps and castors and stamped 12666/9009 Howard and Sons Berners St (4)

\$1,000–1,500

Howard and Sons are now most famous for their comfortable and elegant easy armchairs. One of the most successful and well known Victorian cabinet-making firms, it was founded by John Howard in 1820 and established in Berners Street by 1854. Messrs. Howard and Sons exhibited at the 1851 Great Exhibition and amongst notable commissions contributed to the furnishing of Sudbury Hall, Derbyshire and Elton Hall, Huntingdonshire.





**176**  
**CHINESE SCHOOL, 19TH CENTURY**

*Still life with a fan*

ink and color on paper laid down on board  
 33½ x 29½ in. (85 x 74.9 cm.) over frame

\$2,000–3,000

**177**  
**TWO CHINESE TURQUOISE-CRACKLE-GLAZED VASES,  
 MOUNTED AS LAMPS**  
 LATE QING DYNASTY OR LATER

One a faceted bottle vase mounted on a wood base (drilled); the second a large  
 bottle vase on giltwood stand (drilled)  
 17¼ in. (43.8 cm.) high, the first, the porcelain; 18¾ in. (47.6 cm.) high, the  
 second, the porcelain (2)

\$1,000–1,500



■ **178**  
**A LATE VICTORIAN BLACK, RED AND GILT-  
 JAPANNED BAMBOO SIDE TABLE**  
 LATE 19TH/EARLY 20TH CENTURY

With rectangular top decorated with bird amongst flowers, on  
 bamboo supports  
 28½ in. (72.3 cm.) high, 28¾ in. (72 cm.) wide, 18¼ in. (46.3 cm.)  
 deep

\$800–1,200

**PROVENANCE:**  
 Acquired from Jonathan Fyson Antiques, Oxford, 18 June 2010.





179

**CHINESE SCHOOL, CIRCA 1800**

Three works [Little grebe; Crane; An exotic goose]

together with a small exotic duck, watercolor on paper

watercolor on pith

20¼ x 20 in. (51.4 x 50.8 cm.) the largest over frame

(4)

\$1,200-1,800

**PROVENANCE:**

The three works formerly in the collection of the Rt. Hon. Sir Joseph Banks, Bt., KCB, FRS (1743-1820), President of the Royal Society, London. Acquired from Mallett, New York, 11 January 2005 (according to label).

**EXHIBITED:**

*Chinese Watercolors from the Collection of Sir Joseph Banks (1743-1820)*, Mallett, London, 6 - 28 April 2005, numbers 4, 7 and 56 (the three works, according to label).



■ 180

**A VICTORIAN UPHOLSTERED TWO-SEAT SOFA**

19TH CENTURY

Upholstered in printed cotton, raised on turned ebonized legs

60 in. (152.4 cm.) wide

\$1,000-1,500





■ 181

**A DUTCH BRASS FIVE-LIGHT CHANDELIER**

18TH/19TH CENTURY

With baluster shaft and issuing five scrolling foliate branches, now adapted but not drilled for electricity  
21 in. (53.3 cm.) high, 16 in. (40.6 cm.) diameter

\$1,500–2,500

**PROVENANCE:**

Acquired from Mallett, London, 13 January 2006.

182

**A PAIR OF JAPANESE UNDERGLAZE BLUE AND ENAMELED JARS, MOUNTED AS LAMPS**

MEIJI-TAISHO PERIOD, LATE 19TH-EARLY 20TH CENTURY

Elaborately decorated with dragons and phoenix amidst clouds, under glaze blue borders, the bases with painted red character signature, mounted on giltwood stands (drilled)

16¼ in. (41.2 cm.) high, the porcelain

(2)

\$1,500–2,500



■ 183

**A GEORGE I WALNUT SIDE CHAIR**

CIRCA 1720

With scrolled top rail and solid vase-shaped shaft, the drop-in seat upholstered in later gros-point floral needlework on cabriole legs

\$800–1,200





■ 184

**A GEORGE II MAHOGANY AND PARCEL-GILT MIRROR**

MID-18TH CENTURY WITH LATER EMBELLISHMENTS

Surmounted by an eagle, with pierced incised carved foliate cresting and pierced scroll ornament, inset with a rectangular later mirror plate between trailing pierced floral festoons, the backboard bearing old paper label *Great Northern Railway / to / Wakerly & Barrowden*

53¼ in. (135.2 cm.) high, 28 in. (71.1 cm.) wide

\$2,000–3,000

**PROVENANCE:**

Acquired from Mackinnon Fine Art, London, 9 December 2010.



■ 185

**A GEORGE II WALNUT BUREAU**

CIRCA 1740

With crossbanded fall-front enclosing a fitted interior above two short and three long graduated drawers, raised on bracket feet, one document drawer inscribed in pencil *Mr. Pope's Accounts*, hardware associated

39¾ in. (100.9 cm.) high, 36 in. (91.4 cm.) wide, 19 in. (48.2 cm.) deep

\$3,000–5,000

**PROVENANCE:**

Acquired from Mackinnon Fine Art, London.





**186**  
**A PAIR OF CHINESE FAMILLE VERTE  
 VASES, MOUNTED AS LAMPS**  
 LATE QING DYNASTY, 19TH/EARLY 20TH  
 CENTURY

Each side decorated with square panels enclosing warriors and dignitaries, smaller shaped panels with boys on a dense stippled ground with foliage and butterflies, mounted on giltwood stands (drilled)  
 17¾ in. (45.1 cm.) high, the porcelain (2)  
 \$1,500-2,500



**187**  
**A REGENCY SCARLET, POLYCHROME  
 AND GILT-JAPANED TRAY ON LATER  
 STAND**

THE TRAY FIRST HALF 19TH CENTURY  
 Of oval form, decorated with chinoiserie figures and pavilions, on a later stand; *together with* a Victorian black and gilt papier mache rectangular tray on later stand  
 20¾ in. (52.7 cm.) high; 28 in. (71.1 cm.) wide; 22 in. (55.8 cm.) deep, the oval example (4)  
 \$1,000-1,500

**PROVENANCE:**  
 Acquired from Queen's Parade Antiques, Gloucestershire, 2 January 2008 (the Regency example).  
 Acquired from Roger Lamb Antiques & Works of Art, Gloucestershire, 1 February 2008 (the Victorian example).

**188**  
**A PAIR OF UPHOLSTERED AND LIMED-  
 WOOD ARMCHAIRS**  
 20TH CENTURY

Each with printed cotton upholstery, raised on ring-turned legs (2)  
 \$1,000-1,500







■ 189

**A GEORGE III GILTWOOD MIRROR**

AFTER A DESIGN BY JOHN LINNELL, CIRCA 1760

With later oval plate within a carved ribbon-tied rush frame,  
with chalk inscription A8775 to backboard  
40½ in. (102.8 cm.) high, 29 in. (73.6 cm.) wide

\$4,000-6,000

**PROVENANCE:**

Acquired from Stair & Co., New York.

This wreathed pier glass, of Roman medallion form, is conceived in the George II picturesque or 'Modern' style and relates to a flower-entwined pier glass at Uppark, West Sussex. Such mirrors are derived from a pier glass which featured in a design of circa 1760 for a side of a room by John Linnell illustrated in H. Hayward & P. Kirkham, *William and John Linnell*, vol. II, London, 1980, p. 115, fig. 220. A closely related white-painted pier mirror was supplied to Brownlow, 9th Earl of Exeter for Burghley House, Lincolnshire; although no specific bill remains, Exeter is known to have employed Linnell during the 1760s.



**190**  
**ENGLISH SCHOOL, 19TH CENTURY**  
*[Botanical studies]: Eight Plates*  
 eight engravings with hand-coloring, on laid paper, with margins  
 each 17 x 12 in. (43.2 x 30.5 cm.) (8)  
 \$1,500-2,000







**191**

**INDIAN SCHOOL, CALCUTTA, CIRCA 1900**

*Six botanical studies of tree branches and fruit*

ink and color on paper

27½ x 20⅞ in. (69.8 x 53 cm.) over frame

\$3,000–5,000

**PROVENANCE:**

with Spink & Son, Ltd., London (five works, according to label)

(6)



■ 192

**A WILLIAM IV BRASS LANTERN**

CIRCA 1835

Of hexagonal form, with rectangular glazed panels and two bands of foliage issuing arcades with triple scrolling foliate support and later triple candle-branch, with traces of gilding 27 in. (68.5 cm.) high, 15½ in. (39.3 cm.) wide

\$1,500–2,000

**PROVENANCE:**

Acquired from McWirter Morris, London.

193

**A PAIR OF CHINESE FAMILLE VERTE JARS,  
MOUNTED AS LAMPS**

LATE 19TH/20TH CENTURY

Each side with a shaped panel enclosing pheasants on flowering branches, smaller leaf-shaped panels and roundels of floral sprigs, reserved on a green scrolling foliage ground, mounted on giltwood stands (drilled) 13½ in. (34.3 cm.) high, the porcelain

(2)

\$1,000–1,500



■ 194

**A GEORGE II MAHOGANY TRIPOD TABLE**

CIRCA 1750

With circular top tilting above a ring-turned baluster standard, raised on downswept cabriole legs 27¼ in. (69.2 cm.) high, 33¾ in. (85.7 cm.) diameter

\$800–1,200

**PROVENANCE:**

Acquired from Guy Dennler Antiques, Somerset, 2007.







■ 195

**A GEORGE II BURR-YEW CHEST-ON-CHEST**

CIRCA 1730

With molded overhanging cornice above two short featherbanded and three long drawers, the lower section with a slide and three further graduated long drawers on bracket feet, later brasses

76½ in. (194.3 cm.) high, 42¼ in. (107.3 cm.) wide, 23 in. (58.4 cm.) deep

\$5,000–8,000

**PROVENANCE:**

Acquired from Guy Dennler Antiques, Somerset, 2007.



■ 196

**A GEORGE III MAHOGANY WING ARMCHAIR**  
CIRCA 1800

The curved scrolled back, arms and seat upholstered in close-nailed checked repp on square tapering legs joined by molded stretchers with brass caps and rolled leather barrel casters

\$1,000–1,500

**PROVENANCE:**

Acquired from Charles Saunders, October 2007.

■ 197

**A PAIR OF LATE GEORGE III MAHOGANY WINDOW BENCHES**  
CIRCA 1810

Each with padded arms and seat covered in light green silk, on anthemion-headed tapering legs 43½ in. (110.4 cm.) long (2)

\$2,000–3,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 17 November 2010, lot 138.



■ 198

**A PAIR OF UPHOLSTERED ARMCHAIRS**  
MODERN

Each covered in blue checked linen, raised on turned legs, ending in brass caps and casters (2)

\$1,200–1,800



■ 199

**A QUEEN ANNE WALNUT SIDE CHAIR**

BOSTON, 1740-1760

The arched crestrail centering a lobed and scalloped shell above a solid vasiform splat flanked by shaped stiles over a trapezoidal slip-seat, on cabriole legs with pad-and-disc feet joined by block, ring and baluster-turned H-stretchers

\$1,000-1,500



■ 200

**A GEORGE III INLAID-MAHOGANY BEDSIDE COMMODE**  
LATE 18TH CENTURY

With three-quarter galleried top above a pair of doors with conforming stringing above an adapted commode drawer, on square supports

31¼ in. (80.6 cm.) high, 21¼ in. (53.9 cm.) wide, 19 in. (48.2 cm.) deep

\$1,000-1,500



**201**

**AFTER PRIDEAUX JOHN SELBY**

*Black Stork; together with Gooseander, Male*

engraving on wove paper  
the first 31¼ x 25½ in. (79 x 65 cm.), the second  
25½ x 31¼ (64.8 x 79.4 cm.) (2)

\$800-1,200

**202**

**A PAIR OF CHINESE FAMILLE VERTE  
BALUSTER VASES, MOUNTED AS LAMPS**  
LATE QING DYNASTY, 19TH CENTURY

Enamelled with circular panels of tigers, ducks  
and Buddhist lions, reserved on a trellis-pattern  
ground, the bases with underglaze blue apocryphal  
six-character Kangxi marks within double circles,  
mounted on giltwood stands (drilled)  
11¼ in. (28.6 cm.) high, the porcelain (2)

\$1,000-1,500

**PROVENANCE:**

Acquired from Mallett, London, 1 May 2007.



**203**

**JOSUA DE GRAVE**  
**(AMSTERDAM 1643-1712 THE HAGUE)**

*A capriccio of a fortified bridge and town*

signed and inscribed 'Josua de Grave [...]'  
pen, brown ink and grey wash  
4 x 6¼ in. (9.9 x 15.5 cm)

\$1,000-1,500





■ 204

**THREE PAIRS OF FORTUNY CURTAINS**  
MID-20TH CENTURY

Comprising: three pairs of panels and three window valances; *Together with* a matching bolt of Fortuny fabric  
One pair 84 x 95 in. (213.3 x 241.3 cm.)

\$3,000–5,000





**205**

**BENJAMIN COLE (BRITISH, FL.1723-1767)**

*[Architectural facades and pediments]: 6 Plates*

six engravings, on laid paper, with margins  
each 19¾ x 23¾ in. (50.2 x 60.3 cm.), overall

(6)

\$1,000–1,500

**PROVENANCE:**  
with The O'Shea Gallery, London.





**206**

**ENGLISH SCHOOL, 18TH CENTURY**

*Six landscapes of the Welsh Countryside including Valle Crusis Abbey, Mill near Dolgellau, Beddgelert, Chepstow Castle and Pont Aberglaslyn*

each titled (on the reverse)  
each brown wash and pencil on paper  
each 11½ x 16½ in. (29.2 x 41.9 cm.)

(6)

\$2,000–3,000



207

207

**BASILIUS BESLER (1561-1629)**

*Lilium album*; together with *Tabacum latifolium*

two engravings with hand-coloring, from *Hortus Eystettensis*  
each 26½ x 23¼ in. (67.3 x 59.1 cm.), overall (2)

\$3,000–5,000



208

**LADY EMMA TENNANT (BRITISH, B. 1943)**

*Auriculas IV, no. 14*; together with *Mange tout*

the first signed with initials 'E.T.' (lower left) and dated '99' (lower right); the  
companion signed with initials 'E.T.' (lower left) and dated '04' (lower right)  
each pen, black ink and watercolor on paper  
the first 11¼ x 18¼ in. (28.6 x 46.4 cm.); the companion 12 x 8¾ in. (30.5 x 22.2  
cm.) (2)

\$2,000–3,000

**PROVENANCE:**

The first with Mallett, New York.

The second with Katie Pertwee, Skipton, England.

Acquired from the above by the late owner, 2010.



208







**209**

**GEORGE EDWARDS (BRITISH, 1694-1773)**

*8 plates from A Natural History of Uncommon Birds*  
 eight engravings, with hand-coloring, from *A Natural History of Uncommon Birds*, on laid papers, framed in groups of four each 29 x 25 in. (73.7 x 63.5 cm.), overall (2)

\$1,000-1,500



**210**

**INDIAN SCHOOL, CIRCA 1860**

*Exotic birds, a set of nine*  
 gouache on celluloid  
 10¼ x 18 in. (27.4 x 45.7 cm.), over frames (3)

\$1,000-1,500

**PROVENANCE:**

Acquired from Queen's Parade Antiques Ltd., Gloucestershire, 20 May 2008.







**211**

**ARTIST UNKNOWN, 20TH CENTURY**

*Six studies of mushrooms and fungi*

each variously inscribed and five dated (along the lower edge)

watercolor and pencil on paper

the largest 15½ x 16 in. (39.3 x 40.6 cm.) (6)

\$3,000–5,000

**PROVENANCE:**

with Mallett, London.

Acquired from the above by the late owner.

**212**

**A SET OF SEVEN LANCASHIRE ELM, OAK AND ASH RUSH-SEATED LADDERBACK DINING CHAIRS**

EARLY 19TH CENTURY

Of 'Billinge' type with perched top rails, comprising: a pair armchairs and five side chairs, each with shaped ladderbacks and club supports joined by turned and baluster stretchers (7)

\$1,500–2,500

Known as the 'Billinge' chair, this model was made in the Lancashire towns of Billingliffe and Wigan. The armchairs are particularly distinctive with the buttoned top rail and the outswept arm peculiar to this model. For a full discussion of this tradition see Dr. B. Cotton, *The English Regional Chair*, Woodbridge, 1990, Pages 386 - 389.





**213**

**THREE DUTCH DELFT TILE PICTURES**  
EARLY 19TH CENTURY

Each of the six tile pictures depicted with either a horse and groom or a milk-maid and cow  
15¼ in. (38.7 cm.) high, 10 in. (25.4 cm.) wide, each,  
excluding frame (3)

\$2,000–3,000

■ **214**

**AN ENGLISH CREAMWARE JUG AND STAND**

19TH/20TH CENTURY, THE JUG IMPRESSED WEDGWOOD

Comprising: a large Wedgwood milk pitcher and a stand inscribed *PURE BUTTER*  
12½ in. (31.6 cm.) high, the pitcher (2)

\$700–900





PURE BUTTER

UTENS

BREAD

SUGAR









■ 215

**A VICTORIAN CAST-IRON 'LAUREL' PATTERN GARDEN BENCH  
BY COALBROOKDALE, LAST QUARTER 19TH CENTURY**

The curved paneled back pierced with laurel leaves, stamped *C-B-DALE CO.*  
*No.129358, No.31*, and with diamond design patent registration stamp  
46½ in. (118.1 cm.) wide

\$2,000–3,000

The original design for this seat was registered and patented by the  
Coalbrookdale Iron Foundry at the Public Record Office on 25th May 1860  
and is seat number 31 in their 1875 Coalbrookdale Castings Catalogue,  
Section III, page 263.



■ 216

**A PAIR OF ITALIAN WHITE-PAINTED  
CAST-IRON GARDEN URNS**

LATE 19TH/20TH CENTURY

17 in. (43.1 cm.) high, 23 in. (58.4 cm.) diameter (2)

\$1,000–1,500

■ 217

**A SUITE OF OAK COCKPEN GARDEN  
FURNITURE**

AFTER A DESIGN BY SIR EDWIN LUTYENS,  
20TH CENTURY

Each with serpentine top rail and open lattice-work  
back, comprising: a pair of two-seat settees and  
four armchairs

48½ in. (123.1 cm.) long, the sofas (6)

\$3,000–5,000

**PROVENANCE:**

Acquired from Charles Saunders, London.











■ 218  
**A PAIR OF STONE MODELS OF  
 RECUMBENT MYTHOLOGICAL BEASTS**  
 20TH CENTURY

Each modeled as crouching beasts with heads slightly turned to the right and left  
 11½ in. (29.2 cm.) high, 6¼ in. (15.8 cm.) wide, 30¼ in. (76.8 cm.) long (2)

\$1,000-1,500

■ 219  
**A LARGE WHITE MARBLE URN**  
 POSSIBLY ITALIAN, 20TH CENTURY

Of oval form, with lion-head terminals  
 28½ in. (72.4 cm.) wide, over handles

\$1,000-1,500



■ 220  
**A PAIR OF BRONZE RECUMBENT LIONS**  
 MODERN

Each with crossed front paws and heads slightly turned resting on paws  
 15¼ in. (38.7 cm.) high, 11 in. (27.9 cm.) wide, 33 in. (83.8 cm.) long (2)

\$2,000-3,000



■ 221

**SOPHIE RYDER (BRITISH, B. 1963)**

*Dancing Hares*

signed, dated and numbered 'Ryder 95 6' (on the back of one of the hare's legs)  
bronze with green patina  
38¼ x 45 in. (97.1 x 114.3 cm.)

\$6,000–8,000

Sophie Ryder was born in London, England, in 1963 and studied at the Royal Academy of Arts, London. Inspired by Picasso, Goya and Henry Moore, she famously developed the 'Lady Hare' as a counterpart to Ancient Greek mythology's Minotaur. A very distinctive element of Sophie's sculpture is her concern with hybrids; not only the Minotaur, but hares combined with human features. The 'Lady Hare' has occupied her imagination for many years and the human parts are based on the artist's own body. As Ryder explains: "I sculpt characters and beings - the dogs, the hares, the minotaurs - are all characters beyond animal form. I am not interested in making a replica. If you would put a real hare next to one of mine you would see great differences!"



■ 222

**A FRENCH LIMESTONE MODEL OF A MASTIFF**

18TH CENTURY AND LATER

With pensive expression, his head turned to the left

16½ in. (41.9 cm.) high, 27½ in. (69.8 cm.) wide,  
14½ in. (36.8 cm.) deep

\$1,500–2,500



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

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. 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 mail 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 AND TAXES

### 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 2.5% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

## 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 5 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 honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does

not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
  - (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
  - (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction 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 5 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, under 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 21 days from the date of the auction that 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 21 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 property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
  - (i) the **hammer price**; and
  - (ii) the **buyer's premium**; and
  - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th 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 States in the currency stated on the invoice in one of the following ways:

- (i) Wire transfer

JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.

- (ii) Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- (iii) Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only

- (iv) Bank Checks

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

- (v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.

- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

## 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 you.

## 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.

## 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) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (viii) we can 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.

## 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 seven 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 +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option:
  - (i) charge you storage costs at the rates set out at [www.christies.com/storage](http://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](http://www.christies.com/storage) will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 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. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**  
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) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, 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 interstate shipping, export or import of property containing such protected or regulated material.
- (d) **Lots of Iranian origin**  
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot**

originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**  
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (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 Ψ 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 1 year of the date of the auction. 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) 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 I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

### 2 RECORDINGS

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

## 3 COPYRIGHT

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

## 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://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 New York. 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 submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

**authentic**: 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 paragraph 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 paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

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

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

**UPPER CASE type**: means having all capital letters. **warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.



# 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.

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

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

• **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 Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

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

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**.

18/05/17

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

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

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

#### ◦ 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.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below.

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

#### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*\*Attributed to ..."

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

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

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

\*\*Circle of ..."

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

\*\*Follower of ..."

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

\*\*Manner of ..."

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

\*\*After ..."

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

"Signed ..."/"Dated ..."/

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

### 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. These will vary by department.

18/05/17

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

## 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.

Tel: +1 212 636 2650

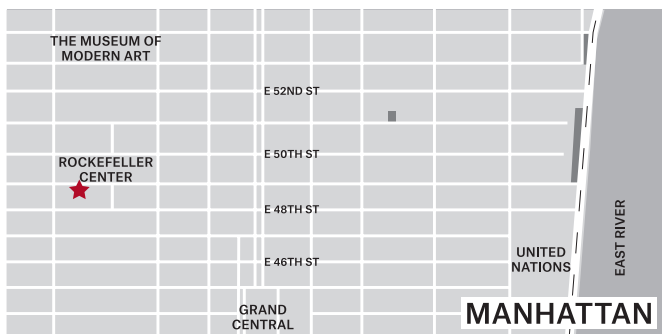
Email: PostSaleUS@christies.com

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



### Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

nycollections@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**

### Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

nycollections@christies.com

Main Entrance on Corner of Imlay and Bowne St

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**





Christie's has led the international auction market for Jewelry continuously for over two decades. In 2018, Christie's has continued to set records in our sale rooms in New York, Geneva, Hong Kong, London, and Paris. Following the success of 2018's auctions, we are looking ahead to 2019 and invite you to consign to our upcoming Magnificent Jewels auctions.

**MAGNIFICENT JEWELS**

*New York, 16 April 2019*

*New York, 5 June 2019*

**CONTACT**

Daphne Lingon

[dlingon@christies.com](mailto:dlingon@christies.com)

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AN ART DECO DIAMOND BROOCH, BY JANESICH

**CHRISTIE'S**

Property from the Collection of Susan Lyall



GIOVANNI DOMENICO TIEPOLO (VENICE 1727-1804)

*A watermill*

black chalk, pen and black ink, brown wash

5½ x 8½ in. (13 x 20.6 cm.)

\$30,000-40,000

**OLD MASTER & BRITISH DRAWINGS**

*New York, 31 January 2019*

**VIEWING**

25-31 January 2019  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

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+33 1 40 76 83 59

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+1 212 636 2328



Property from the Collection of Susan Lyall



GIOVANNI BATTISTA TIEPOLO (VENICE 1696-1770 MADRID)

*Reclined nymph and satyr*

black chalk, pen and brown ink, brown wash

7¼ x 10¼ in. (18.4 x 26 cm.)

\$40,000-50,000

CHRISTIE'S





**CHINESE EXPORT ART**  
*New York, 17 January 2019*

**VIEWING**  
12-16 January 2019  
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**LACQUER • JADE • BRONZE • INK**  
THE IRVING COLLECTION  
*New York, March 2019*

**SALE DATES**  
Evening sale, 20 March 2019  
Day sale, 21 March 2019  
Online sale, 19-26 March 2019

**VIEWING**  
14 - 26 March  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**  
Tina Zonars  
Irving@christies.com  
+1 212 636 2180

CHRISTIE'S





**IMPORTANT AMERICAN FURNITURE,  
FOLK ART, AND SILVER**

*New York, 17-18 January 2019*

**VIEWING**

12-17 January 2019  
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New York, NY 10020

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CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK, NEW YORK 10020



CHRISTIE'S NEW YORK LITTLE CASINO BURY: THE COLLECTION OF SUSAN LYALL

JANUARY 2019