

THE COLLECTOR

ENGLISH FURNITURE,
WORKS OF ART &
PORTRAIT MINIATURES

LONDON, 22 MAY 2019



CHRISTIE'S



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UPCOMING AUCTIONS
London, 22 & 23 May 2019

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**English Furniture, Works of Art &
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Wednesday 22 May
10am

**European Furniture,
Works of Art & Ceramics**
Wednesday 22 May
2pm

**Silver & 19th Century Furniture,
Sculpture & Works of Art**
Thursday 23 May
10am

CHRISTIE'S



THE COLLECTOR

ENGLISH FURNITURE, WORKS OF ART & PORTRAIT MINIATURES

WEDNESDAY 22 MAY 2019

AUCTION

Wednesday 22 May 2019
at 10.00 am (Lots 1 - 180)

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

VIEWING

Friday	17 May	9.00 am – 4.30 pm
Saturday	18 May	12.00 pm – 5.00 pm
Sunday	19 May	12.00 pm – 5.00 pm
Monday	20 May	9.00 am – 4.30 pm
Tuesday	21 May	9.00 am – 8.00 pm

AUCTIONEERS

Eugenio Donadoni & Piers Boothman

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **FIDDLEBACK-17181**

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Opposite: Lot 48
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THE COLLECTOR

ENGLISH FURNITURE, WORKS OF ART & PORTRAIT MINIATURES

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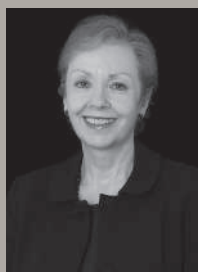
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For general enquiries about this auction,
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www.pitzhanger.org.uk for providing the
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BUYING AT CHRISTIE'S

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

'Celebrating fine craftsmanship is at the heart of Soane Britain's ethos, so we are delighted to collaborate with Christie's on this season's The Collector sales.'

-LULU LYTLE





LULU LYTLE STYLES

THE COLLECTOR

Christie's is delighted to have collaborated with Lulu Lytle of Soane Britain for the May edition of The Collector.

Soane Britain designs and makes furniture, upholstery, lighting, fabrics, wallpapers and interior necessities with the aim of contributing to the joyful atmosphere of any interior. The evolving collections include entirely new designs as well as pieces inspired by the best antiques.

Co-founder Lulu Lytle started with a road trip around Britain to find craftsmen practising traditional skills: blacksmiths, cabinet makers, saddlers, upholsterers and stone carvers with whom she could work. Over two decades later, Soane has retained close working relationships with a network of talented craftsmen across the country, as well as investing in its own workshops and apprenticeship schemes.

Lulu has worked with Christie's on styling for The Collector, bringing to light the excellent artistry of the furniture and objects on offer, drawing the eye to the details that make each piece unique. Explore Lulu Lytle's styled rooms in person at our King Street Galleries from 17–21 May.

A PAIR OF LOUIS XIV PATINATED BRONZE AND MARBLE MEDALLIONS

THE BRONZE LATE 17TH CENTURY
£30,000–40,000
European Furniture, Works of Art & Ceramics

A FRENCH RENAISSANCE WHITE AND GREEN-PAINTED DEER TROPHY

16TH CENTURY
£30,000–40,000
European Furniture, Works of Art & Ceramics

A SET OF FOUR LOUIS XVI GILTWOOD FAUTEUILS A LA REINE

C.1780
£15,000–25,000
European Furniture, Works of Art & Ceramics

A GEORGE I WALNUT AND NEEDLEWORK WING ARMCHAIR

£25,000–40,000
English Furniture, Works of Art & Portrait Miniatures

A RARE PAIR OF CHAMPLEVE ENAMEL BALUSTER VASES

QIANLONG PERIOD (1736–1795)
£5,000–8,000
English Furniture, Works of Art & Portrait Miniatures

A GEORGE III MAHOGANY SILVER TABLE

C.1760
£7,000–10,000
English Furniture, Works of Art & Portrait Miniatures



A PAIR OF CHARLES X ORMOLU-MOUNTED EBONY BIBLIOTHEQUES

C.1830
£25,000–40,000
European Furniture, Works of Art & Ceramics

A PAIR OF LOUIS XVI ORMOLU CANDLESTICKS

LAST QUARTER 18TH CENTURY,
PROBABLY NORTH EUROPEAN
£3,000–5,000
European Furniture, Works of Art & Ceramics

A MATCHED PAIR OF LATE REGENCY MAHOGANY BERGERES ATTRIBUTED TO GILLOWS

C.1820
£10,000–15,000
English Furniture, Works of Art & Portrait Miniatures





1

1

A GEORGE IV SAND PICTURE OF A TIGRESS

CIRCA 1820 - 30, IN THE MANNER OF BENJAMIN ZOBEL, AFTER THE PAINTING BY GEORGE STUBBS

Sand on board, the tigress lying on her front with paw outstretched, beneath a leafy bough and rocks, in a gilt composition frame
24 x 28½ in. (61 x 72 in.)

£2,500-4,000

US\$3,300-5,200
€2,900-4,600

Benjamin Zobel (1762-1831) is credited with inventing the technique of sand painting and though the ancient Japanese skill of *bon-kei* or 'tray picture' was known, Zobel was certainly the first to introduce the art to England. A native of Memmingen in Bavaria (Swabia), Zobel was employed by the Prince Regent's chef Louis Weltje and became a 'Table Decker' at Windsor Castle. The custom of 'Table Decking' had been introduced by George III; the table cloth at dinner was elaborately patterned with designs of coloured sands, marble dust, powdered glass or bread crumbs. Zobel became a skilled confectioner and was entrusted with the decoration, made in coloured sugars, of the sweet courses served at banquets. The method he employed for making sugar patterns was identical to that which he used to make his sand pictures; that is the sugar, or sand, is shaken through a cut and pleated playing-card. Having converted the ephemeral process of sugar pattern to a permanent form of picture making, and believing that there was a future in it, he continued to make his sand pictures in his spare time.

George Stubbs (d.1806) was the foremost painter of animals in Britain during the 18th century, with an unsurpassed knowledge of animal anatomy. The sand picture offered here is based on Stubbs's original painted around 1770, now in the Virginia Museum of Fine Arts (no. 99.95) while a mezzotint of the same image is in the collection of the British Museum (no.1917.1208.2441). The latter was executed by John Dixon and published in 1773.

■ 2

A GEORGE III BRASS-MOUNTED MAHOGANY PORTABLE WINE-COOLER
CIRCA 1790

Of oval outline, the double hinged top with two removable tin liners
7½ in. (19 cm.) high; 14 in. (36 cm.) wide;
8½ in. (22 cm.) deep

£2,500-4,000

US\$3,300-5,200
€2,900-4,600

A near-identical wine-cooler was sold from Tew Park, Oxfordshire, the Property of the late Major Eustace Robb, Christie's, London, 27 - 29 May 1987, lot 51 (£7700 incl. prem.).



2

10

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3



PROPERTY OF A GENTLEMAN

■3

A PAIR OF REGENCY MAHOGANY OPEN ARMCHAIRS
CIRCA 1810

Each with a square padded back and seat, the reeded frame with roundels to the upper corners and S-scrrolled arm supports above a bowed seat on spiral-turned front legs and sabre rear legs
34½ in. (88 cm.) high; 23½ in. (60 cm.) wide; 23 in. (59 cm.) deep (2)

£4,000-6,000

US\$5,300-7,800
€4,700-7,000

The chairs with reeded frames and distinctive S-scrrolled arm supports are designed in the manner promoted by Henry Holland (d.1806), architect to the Prince Regent, later George IV, at Carlton House, 1783 - 1795 at the Marine Pavilion at Brighton (1786 - 87), and whose other major works included Althorp, Northants (1787 - 89) and Southill, Bedfordshire (1796 - 1802).

However the spiral turned legs are reminiscent of the work of Sir Jeffry Wyattville (d.1840), the painter-architect born into the Wyatt dynasty of architects, nephew to James Wyatt, and who trained in William Beckford's board-of-works. Jeffry worked for many of the most notable patrons, including George IV at Windsor Castle from 1823 (Wyatt was authorized to change his name to Wyattville in 1824, and was knighted in 1828). At Endsleigh, Devon, 1810, in the employment of John Russell, 6th Duke of Bedford, he created an antiquarian *cottage orne*, suitable as a fishing lodge for the Duke, and designed much of the furniture including the octagonal library table, hall chairs, and the set of twelve dining-chairs. These all featured distinctive 'antiquarian' spiral turned legs and may have been inspired by the 'Elizabethan' ebony furniture that he'd have seen at both Beckford's Fonthill Abbey, Wiltshire, and at Longleat, Somerset, where Wyattville was employed from 1806.

■4

A GEORGE III MAHOGANY CHEST
CIRCA 1765

The rectangular top with four graduated drawers on shaped bracket feet, repairs to feet, the handles apparently original
32½ in. (82.5 cm.) high; 34¼ in. (92 cm.) wide; 21¼ in. (54 cm.) deep

£4,000-6,000

US\$5,300-7,800
€4,700-7,000



4



5

6



5

6

PROPERTY OF A LADY,
FROM INTERIORS CREATED BY NICKY HASLAM
(LOTS 5 - 13)

■ 5

**A RARE PAIR OF CHAMPLEVE ENAMEL
BALUSTER VASES**

QIANLONG PERIOD (1736-1795)

Each vase boldly enamelled to the exterior with the Eight Buddhist Emblems *bajixiang*, amidst meandering lotus scrolls, the shoulders applied with a raised band decorated with flowers borne on leafy tendrils, the enamels bright red, blue, green and pink and all reserved in a gilt ground 11in. (28 cm.) high (2)

£5,000-8,000

US\$6,600-10,000

€5,800-9,300

6

**A PAIR OF DUTCH ROCOCO CARVED
AND GILT-LIMEWOOD WALL BRACKETS**
MID-18TH CENTURY

Of serpentine outline, modeled as rockwork and foliage on a hatched ground, re-gilt 13 in. (33 cm.) high (2)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500



7

■ 7

A PAIR OF CYLINDRICAL LEAD CISTERNS
DATED 1771, ADAPTED FROM A SQUARE
CISTERN

Each of cylindrical form, with moulded rim above strapwork panels filled with fruiting baskets and paterae, one with letter 'R', variations in ornament 23 in. (58.5 cm.) high; 19 in. (48 cm.) diam (2)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

PROVENANCE:

Sir Emmanuel Kaye C.B.E, sold Christie's, London, 20 September 2001, lot 340.



8

■-8

**A REGENCY INDIAN ROSEWOOD AND BURR YEW
CROSSBANDED SOFA TABLE**
EARLY 19TH CENTURY

The rounded rectangular twin-flap top above two cedar-lined frieze drawers and opposing false drawers on fluted standard supports with sabre legs and brass caps and castors, brass knobs replaced

28 in. (71 cm.) high; 58½ in. (149 cm.) wide; 19 in. (48 cm.) deep

£4,000-6,000

US\$5,300-7,800
€4,700-7,000

PROVENANCE:

Anonymous sale, Phillips, London, 16 June 1998, lot 219.

■9

A GEORGE III CREAM-PAINTED AND PARCEL-GILT SOFA
CIRCA 1770

The arched padded back, sides and serpentine seat upholstered in floral cotton covers within a moulded frame with trailing flower cresting, scrolled arms and channelled seat-rail on cabriole legs headed by shells, four legs with later brass castors, the back rail with ink inscription 'Gardner 3.6', with batten carrying holes

35¾ in. (91 cm.) high; 64 in. (162.5 cm.) wide; 29 in. (74 cm.) deep

£2,000-4,000

US\$2,700-5,200
€2,400-4,600



9

■10

A SET OF EIGHT MAHOGANY DINING-CHAIRS
SIX GEORGE III, C/IRCA 1760, THE TWO ARMCHAIRS
MADE TO MATCH

Each with a shaped top rail and a pierced Gothic and foliate-carved splat above a padded seat on square chamfered legs with H-stretchers, minor repairs to top rails, minor losses

The armchairs 38 in. (97 cm.) high; 26 in. (66 cm.) wide; 25 in. (64 cm.) deep (8)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Possibly from a set of eight chairs sold by the Trustees of the Tollemache Estate, removed from Peckforton Castle, Cheshire, in 1953.

The six side chairs sold anonymously Sotheby's, London, 7 November 1997, lot 186.

The armchairs made to match by Michael Schryver in 1998.

COMPARATIVE LITERATURE:

A. Carfax, *The Connoisseur*, November 1934, p. 329.

J.T. Kirk, *American Furniture and the British Tradition to 1830*, New York, 1982, p. 266, fig. 932.

M-A Rogers, M.H. Heckscher, *American Furniture in the Metropolitan Museum of Art*, New York, 1985, vol. 2, p. 74, fig. 33.

The Noel Terry Collection of Furniture and Clocks, York, 1987, p. 56, no. 56.

These chairs are modelled on a design for 'Parlour Chairs', published in the Robert Manwaring's *The Chair-Maker's Guide* in 1765, plate 36. Manwaring's pattern book was issued in London but, from at least 1767, copies were available in North America as borne out by an advertisement on the front page of the *Boston News-Letter* dated 8 January 1767 (D. Maudlin, R. Peel, *The Materials of Exchange between Britain and North East America, 1750-1900*, pp. 152-153). Thus, direct copies and variants of Manwaring's designs are found in American collections including closely related chairs to this model (see J.T. Kirk, *American Furniture and the British Tradition to 1830*, New York, 1982, p. 266, fig. 932; M-A Rogers, M.H. Heckscher, *American Furniture in the Metropolitan Museum of Art*, New York, 1985, vol. 2, p. 74, fig. 33). At least three sets of this model chair are recorded in the British Isles: the first, from which the present George III chairs possibly originate, a set of eight chairs, was in the Tollemache collection at Peckforton Castle, Cheshire, the second, a set of ten chairs, was formerly owned by Colonel Barham at Hole Park, Cranbrook, Kent (sold 'The Legend of Dick Turpin, Part I', Christie's, London, 9 March 2006, lot 165) and four chairs, in the Noel Terry collection (*The Noel Terry Collection of Furniture and Clocks*, York, 1987, p. 56, no. 56).







11

PROPERTY OF A LADY,
FROM INTERIORS CREATED BY NICKY HASLAM
(LOTS 5 - 13)

■11
**A MAHOGANY CAMPAIGN EXTENDING
DINING-TABLE**
THE TOP REGENCY AND
EARLY 19TH CENTURY

The rounded rectangular top with a reeded edge and three additional leaves above an extending frame and removable threaded, tapering, turned and reeded legs with brass collars and brass caps and castors

60 in. (152 cm.) wide; 154 in. (392 cm.) extended

£7,000-10,000

US\$9,200-13,000
€8,200-12,000

PROVENANCE:

Acquired from Pelham Galleries, London, 29 July 1997.

This dining-table relates to others by the cabinet maker Thomas Butler of Catherine Street, London. In the early 19th century Butler became known for manufacturing a variety of patent furniture which could be easily adapted for travelling and exportation. His output included a dining-table with detachable legs, similar to the present lot. Related tables, some bearing Butler's engraved brass plaque, are illustrated in C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, pp. 128 - 130, pl. 173 - 178).

■12
**AN EARLY VICTORIAN MAHOGANY
PEDESTAL SIDEBOARD**

CIRCA 1860

The rectangular top with a foliate gadrooned edge above a frieze with alternating lotus and acanthus buds and three drawers, the pedestals each with a door with fluted bordered panels, one enclosing a cellaret drawer, the other two mahogany slides, on a plinth base, originally with an upstand 36 in. (92 cm) high; 87½ in. (222 cm.) wide; 25 in. (64 cm.) deep

£2,500-4,000

US\$3,300-5,200
€2,900-4,600

PROVENANCE:

Acquired from Clifford Wright Antiques, London, 9 October 1997.



12



13

■-13

A PAIR OF GEORGE IV GILT-METAL MOUNTED INDIAN AND GRAINED ROSEWOOD AND PARCEL-GILT TAPESTRY FIRESCREENS

THE SCREENS *CIRCA* 1820, THE TAPESTRY FRENCH, THIRD QUARTER 18TH CENTURY

Each with twin-scroll rosewood crest above rectangular frame enclosing a tapestry depicting Hercules and Urania, on a column with foliate clasp and a concave sided plinth with anthemion scroll feet

63¾ in. (162 cm.) high; 27 in. (69 cm.) wide (2)

£4,000-6,000

US\$5,300-7,800

€4,700-7,000

■14

A PAIR OF REGENCY BRASS-INLAID MAHOGANY HALL CHAIRS

CIRCA 1810

The tablet back with scrolled anthemion and sunflower cresting above a shaped solid seat on reeded sabre legs

33¾ in. (86 cm.) high; 16 in. (41 cm.) wide;

18 in. (46 cm.) deep (2)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800



14



15

■15

A GEORGE III MAHOGANY SIDE TABLE

CIRCA 1780

The rectangular top with moulded edge above an arrangement of five mahogany-lined drawers, the central drawer now fitted with divisions, around a shaped apron on square tapering legs with slightly flared block feet 31½ in. (80 cm.) high; 33½ in. (85 cm.) wide; 19 in. (48 cm.) deep

£3,000-5,000

US\$4,000-6,500
€3,500-5,800



16

■16

A GEORGE III MAHOGANY ARMCHAIR

LATE 18TH CENTURY, POSSIBLY IRISH

The top rail carved with scrolls and foliage above a pierced splat foliate centred by a tassel and out-scolled arms, with a green velvet drop in seat, cabriole legs and claw and ball feet, the drop in seat of solid oak 37½ in. (95 cm.) high; 25 in. (64.5 cm.) wide; 25 in. (63.5 cm.) deep

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

The pierced splat of the present chair, which is framed by distinctive foliate scrolls and centred by a carved tassel, relates to an Irish chair, c. 1760, previously at Malahide Castle, Co. Dublin and now in a private collection, published in *The Knight of Glin and James Peill, Irish Furniture*, New Haven and London, 2007, p. 107, fig. 137.

■17

A GEORGE III MAHOGANY CHEST

THIRD QUARTER 18TH CENTURY

With a brushing slide above four graduated drawers and with brass handles to the sides on ogee bracket feet, repairs to feet, the handles apparently original 31½ in. (80 cm.) high; 30 in. (76 cm.) wide; 18½ in. (47 cm.) deep

£3,000-5,000

US\$4,000-6,500
€3,500-5,800



17

■18

A GEORGE II MAHOGANY TALLBOY

CIRCA 1755-60

With a dentil-moulded cornice above three short and three long drawers framed by fluted canted pilasters, the base with a baize-lined slide and four further long graduated drawers, all with pierced brass handles, the sides with bail handles on shaped ogee bracket feet 75¼ in. (191 cm.) high; 46 in. (117 cm.) wide; 23¼ in. (59 cm.) deep

£8,000-12,000

US\$11,000-16,000
€9,300-14,000

18

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JAMES GOMME, CABINET-MAKER OF HIGH WYCOMBE

PROPERTY OF A GENTLEMAN (LOTS 19 - 21)

■-19

A GEORGE III MAHOGANY AND TULIPWOOD-BANDED BOWFRONT CHEST

BY JAMES GOMME, 1798

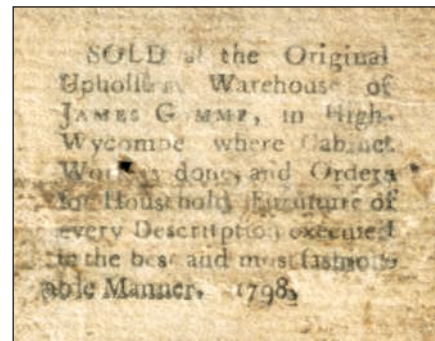
Of four graduated drawers with ring handles and hexagonal backplates above a shaped apron and splayed bracket feet, one drawer with printed paper label 'SOLD at the Original Upholstery Warehouse of JAMES GOMME, in High Wycombe, where Cabinet Works done, and Orders for Household Furniture of every Description executed in the best and most fashionable Manner. 1798', the handles apparently original

32½ in. (82.5 cm.) high; 34½ in. (87.5 cm.) wide; 19¼ in. (50 cm.)

£1,000-2,000

US\$1,400-2,600
€1,200-2,300

James Gomme was in partnership with Lawrence Gomme until 1790, thereafter trading on his own. Recorded at High Street, High Wycombe in 1823, he appears to have routinely labelled his wares (G.Beard & C.Gilbert, *Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, p. 350).



■-20

A GEORGE III MAHOGANY AND TULIPWOOD-BANDED OVAL PEMBROKE TABLE

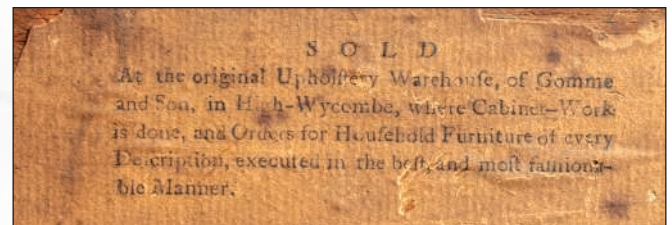
BY JAMES GOMME, CIRCA 1790

The oval twin-flap top above a frieze drawer and square tapering legs with block feet and brass caps and castors, the drawer with printed paper label 'SOLD at the Original Upholstery Warehouse of JAMES GOMME, in High Wycombe, where Cabinet Works done, and Orders for Household Furniture of every Description executed in the best and most fashionable Manner' 28¾ in. (73 cm.) high; 34¼ in. (87 cm.) wide; 38¾ in. (98.5 cm.) open

£1,000-2,000

US\$1,400-2,600
€1,200-2,300

See note to lot 19



19



20

20

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

A PAIR OF STONELEIGH ABBEY CHAIRS

■21

A PAIR OF GEORGE III MAHOGANY SIDE CHAIRS

BY WILLIAM GOMM, 1763-64

Each with serpentine top rail, the padded back and seat covered in light green chenille on blind fret-carved legs headed by pierced brackets and joined by canted H-stretchers, brackets replaced

39¼ in. (101 cm.) high; 22¼ in. (58 cm.) wide; 27¼ in. (69 cm.) deep (2)

£4,000-6,000

US\$5,300-7,800

€4,700-7,000

PROVENANCE:

Supplied in 1763 - 64 by William Gomm & Son to the 5th Lord Leigh for Stoneleigh, Warwickshire and thence by descent at Stoneleigh.

Sold by the Stoneleigh Abbey Preservation Trust Ltd; Christie's, London, 19 November 1981, lot 107

These mahogany side chairs are from a number of sets supplied by William Gomm & Son of Clerkenwell Close to Edward Leigh, 5th Baron Leigh for Stoneleigh Abbey, Warwickshire during a period of modernization of the mansion in 1763-64. Intended as part of the bedroom furnishings in the wing designed by the architect Francis Smith of Warwick, these chairs were Gomme's more expensive model, priced at 25s a piece, as specified in the cabinet-maker's bill dated 12 May 1763 to 19 October 1764, received on 12 December 1765.



The west front of Stoneleigh Abbey ©Country Life Picture Library

Gomm's restrained manner in these chairs and other bedroom furniture at Stoneleigh bears comparison with the similarly sober but well-made furniture supplied by Chippendale. The 'Chinese' blind fret-carved legs, and stretchers relate to those found on a set of furniture comprising sixteen mahogany dining-chairs, four rectangular stools and a pair of card tables almost certainly supplied to George Weller-Poley of Boxted Hall, Suffolk in the 1760s (sold Christie's, London, 3 July 1997, lots 20-23).





PROPERTY OF A LADY

■ 22

A REGENCY GILTWOOD AND EBONIZED CONVEX MIRROR

CIRCA 1820

The convex circular plate in a leaf-carved frame with twin dragon crest and satyr mask apron, with ebonized slip, regilt, the dragons and wreath originally bronzed
55 in. (140 cm.) high; 40½ in. (103 cm.) wide

£4,000-6,000

US\$5,300-7,800

€4,700-7,000

This Regency mirror reflects the highly fashionable chinoiserie style favoured by the Prince Regent (later George IV, 1762-1830) at Carlton House, London, and the Royal Pavilion, Brighton. The remarkable furniture designed for the latter included side and console tables with winged dragons, supplied in 1817 by Bailey & Sanders, and the same year, a sideboard table with winged dragon brackets by Robert Jones (RCIN nos. 197, 2603, 1817, 810, 26110), all intended to corresponded with the magnificent 'Chinese' interiors created by Frederick Crace and Robert Jones in 1817. The influence of the Pavilion was such that following a number of visits to Brighton in the 1820s, Marianne, Lady Clifford Constable, designed an elaborate dragon chair for the Chinese Room at Burton Constable Hall, East Yorkshire, which was carved in 1841 by Thomas Wilkinson-Wallis (1821-1903).

22



23



24



■~23

A REGENCY MAHOGANY AND ROSEWOOD SIDE TABLE
 ATTRIBUTED TO GILLOWS, EARLY 19TH CENTURY

The rectangular inverted breakfront top with solid three-quarter gallery above three frieze drawers with turned knobs on tapering turned reeded legs with brass caps and castors

36½ in. (93 cm.) high; 56 in. (142 cm.) wide; 27¾ in. (70.5 cm.) deep

£4,000-6,000

US\$5,300-7,800
 €4,700-7,000

■~24

A PAIR OF REGENCY BRAZILIAN ROSEWOOD OCCASIONAL TABLES
 ATTRIBUTED TO GILLOWS, CIRCA 1815

Each with a rounded rectangular top with beaded edge concealing a mahogany-lined frieze drawer, on a turned lotus-lapetted and beaded pedestal and a concave-sided platform with scrolled sabre legs and brass foliate-capped castors

29 in. (74 cm.) high, 30½ in. (78 cm.) wide; 20½ in. (52 cm.) deep (2)

£10,000-15,000

US\$14,000-20,000
 €12,000-17,000



■25

A GEORGE III MAHOGANY SERPENTINE SERVING-TABLE

ATTRIBUTED TO HENRY HILL OF MARLBOROUGH, CIRCA 1770

The crossbanded and cube-parquetry top above a conforming frieze, one side with a baize-lined drawer fitted in the Regency period, on tapering turned and fluted legs with stiff-leaf collars, the feet tipped

33 in. (84 cm.) high; 54 in. (137 cm.) wide; 27 in. (69 cm.) deep

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

The distinctive lozenge parquetry design of the serpentine top of this serving-table is characteristic of the work of Henry Hill of Marlborough (1741-1777). Hill was patronized by many significant West Country clients, including the Duke of Somerset at Maiden Bradley, the Earl of Radnor at Longford Castle and Lord Methuen at Corsham Court, Wiltshire. Among the furniture supplied by Hill to Lord Methuen in the 1760s and 1770s are two mahogany Pembroke tables whose tops display the same large-scale lozenge parquetry found on this table-top (L. Wood, *Catalogue of Commodes*, London, 1994, pp. 67-68).

The furniture collection at neighbouring Littlecote also includes a supper table and a card table by Hill, both displaying the same characteristic parquetry (*ibid.*, p. 69). Lucy Wood identifies the lozenge parquetry design to be a speciality of Hill's.

The present table is virtually identical to one formerly in the collection of the Viscounts Leverhulme, sold Christie's, London, 27 April 2006, lot 297 (£15,600 incl. prem.), differing principally in its dimensions; the Leverhulme table is slightly larger in size. The serpentine-shaped form and round-edged corners of the the present table-top, and the Leverhulme example, can also be found on commodes attributed to Hill (see: L. Wood, 'Furniture for Lord Delaval: Metropolitan and Provincial', *Furniture History*, vol. 26, 1990, figs. 19-24). Other examples of Hill's lozenge parquetry work includes: a mahogany serpentine Pembroke table, sold Christie's, London, 21 April 2005, lot 238 and a painted satinwood and marquetry Pembroke table, sold Sotheby's London, 31 October 2017, lot 96.



■-26

A REGENCY BRASS-MOUNTED BRAZILIAN ROSEWOOD COLLECTOR'S CABINET

CIRCA 1820

The rectangular top with three-quarter gallery and frieze drawer enclosing twenty part cedar-lined drawers, on reeded bun feet, the recessed castors stamped 'C. COPE PATENT'

41¼ in. (105 cm.) high; 31½ in. (80 cm.) wide; 14 in. (35.5 cm.) deep

£4,000-6,000

US\$5,300-7,800
€4,700-7,000

■27

A GEORGE III YEW WOOD, PADOUK CROSSBANDED AND EBONISED PEMBROKE TABLE

ATTRIBUTED TO MAYHEW AND INCE, CIRCA 1770

The rectangular twin-flap top with crossbanded borders above a frieze drawer on square chamfered legs joined by turned X-stretchers and with brass castors, the drawer pulls probably added

28¾ in. (73 cm.) high; 37¾ in. (96 cm.) wide; 22 in. (56 cm.) deep

£6,000-9,000

US\$7,900-12,000
€7,000-10,000

This table can be confidently attributed to the Golden Square firm of Mayhew and Ince based on the use of yew-wood as a large scale veneer, 'the only wholly idiosyncratic veneer wood the firm used and possibly unique to Mayhew and Ince among London cabinet-makers of this date' (P. Macquoid & R. Edwards, *The Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, pp. 589-593). Notable among the firm's output in yew was the veneered yew-wood commode they supplied to Sir Brook Bridges of Goodnestone Park, Kent, that was exhibited in Treasures from Kent Houses, Royal Museum, Canterbury, Sept. - Oct. 1984, no. 57. Other pembroke tables by Mayhew and Ince incorporating yew wood are known. For example, one from the Steinberg collection formed by R. W. Symonds which sold Christie's, London, 19 May 2016, lot 36 (£37,500 incl. prem.).



26



27



■28

**AN EARLY VICTORIAN WALNUT,
SPECIMEN MARBLE AND PIETRA DURA
CENTRE TABLE**

MID-19TH CENTURY, THE MARBLE
PROBABLY ITALIAN, EARLY 19TH CENTURY

The circular marble top centred by flowering sprigs, butterflies and a bird within radiating segments of coloured specimens including verde antico and Spanish brocatello, the base with three scrolled supports hung with berried swags, on brass 'PATENT' castors, restorations to the frieze 30 in. (77 cm.) high; 35½ in (90 cm.) diameter

£15,000-25,000

US\$20,000-33,000

€18,000-29,000



While this table-top is probably Italian, and the central bird on a branch roundel and other pictorial inlay possibly Florentine, the radial arrangement of elongated stone plaquettes in earthenware tones, inset into a black marble ground, recalls English Devonshire specimen marble tables from John Woodley's Royal Marble works at St. Marychurch, including: The Fitzwilliam Table, Fitzwilliam Museum Stair Hall, Cambridge; The Kensington Table, Natural History Museum, London and a table at Nostell Priory, Yorkshire (G. Walkden, *Devonshire Marbles: their geology, history and uses*, London, 2015, vol. 1, p. 68, fig. 4.2; p. 71, fig. 4.4; NT 959301).



THE PROPERTY OF THE HON HENRY HOLLAND-HIBBERT

29

A LARGE MICROMOSAIC PANEL OF THE TEMPLE OF MINERVA MEDICA

ROME, CIRCA 1800

The panel finely inlaid, depicting the ruins of the Temple of Minerva Medici, with a Roman aqueduct in the background, with several figures in the foreground; panel inscribed 'Temple of Minerva Medica'; in a parcel-gilt wood frame with oak leaf decoration
 23¼ x 16¾ in. (59.5 x 42.5 cm.), the micromosaic; 38 x 31¼ in. (96.8 x 79.5 cm.) overall, with the frame

£6,000-9,000

US\$7,900-12,000
 €7,000-10,000

PROVENANCE:

Munden House, Hertfordshire, almost certainly acquired by George Hibbert Esp MP (1757-1837), Munden and thence by descent at Munden.

LITERATURE:

Catalogue of Pictures, Drawings and Prints, Munden, Dec. 1874, Inventory at Munden of 1874, 'The Hall, over the marble table,' 'Mosaic of Temple of Minerva Medica.'
List of Framed Pictures at Munden, 1924, '2. Mosaic of Temple of Minerva Medica.'

The erroneously named Temple of Minerva Medica is, in fact, a ruined nymphaeum of Imperial Rome, lying between the via Labicana and Aurelian Walls. At one time, it was thought to be the temple to Minerva Medica ("Minerva the Doctor") mentioned by Cicero and other sources. In fact it is a nymphaeum, a building devoted to the nymphs and often connected to the water supply, that dates to the 4th century. The full dome of the structure, seen here in the mosaic, collapsed in 1828. It was a place of interest to visiting Grand Tourists and was the subject of an etching of 1764 by Francesco Piranesi in his influential series *Vedute di Roma*.

THOMAS CHIPPENDALE



PROPERTY OF A GENTLEMAN

■ 30

A PAIR OF GEORGE III GREY-PAINTED AND PARCEL-GILT ARMCHAIRS

BY THOMAS CHIPPENDALE, CIRCA 1775

Each with a moulded oval back with shell-cresting above a bowed seat, the open arms with scroll terminals and padded armrests, the arm supports with leaf 'sockets', the front seat-rail centred by a floral spray and upholstered in foliate-embroidered cream silk, on tapering turned and fluted legs headed by oval paterae and terminating in toupie feet, the rear cabriole legs terminating in scroll feet, the seat rails with cramp-cuts and with batten-carrying holes, redecorated

36 in. (91.5 cm.) high; 25 in. (63.5 cm.) wide; 21 in. (54 cm.) deep (2)

£30,000-50,000

US\$40,000-65,000

€35,000-58,000

PROVENANCE:

Ernest Thalmann (d.1962), 51 Egerton Crescent, London, probably acquired from Mallett, and thence by direct descent.

The grey-painted and parcel-gilt 'French' armchairs with backs 'a medallion' correspond closely to Thomas Chippendale's (1718-1779) neo-classical designs, fashionable in the 1770s. Although Chippendale's designs in the Rococo, Chinese and 'Gothick' manner, published in his three editions of the *Director* (1753, 54 and 62) established his reputation it is his superb neo-classical furniture, demonstrating his unsurpassed mastery of material, technique and restrained design that is most admired and sought after today.



The sofa from the same suite ©Christie's Images, 1981

These chairs are a standard Chippendale model which the craftsman could modify with additional embellishments, carving or modification to suit his client's individual taste, ensuring that no two sets of chairs supplied to different clients were identical. A drawing for an oval-back armchair showing some of these different treatments, inscribed 'Chipindale' by his patron William Constable (1721-91) remains in the collection at Burton Constable, Yorkshire (C. Gilbert, *The Life & Work of Thomas Chippendale*, London, 1978, vol. II, p. 115, fig. 202). Many of the design and constructional features of the present chairs have come to be recognised as characteristic of the work of Chippendale.

The present chairs are evidently part of an extensive suite of seat-furniture comprising sofas, armchairs, bergères and window seats. A sofa and four armchairs of the same model, undoubtedly part of this same suite, sold Christie's, New York, 17 October 1981, lot 186. The sofa, of triple bowfront pattern, corresponds to a pair of sofas, circa 1773, *en suite* with a pair of armchairs (later enlarged by the addition of thirteen single chairs in two sizes and a pair of bergères), probably made for Prince William Henry, Duke of Gloucester and Edinburgh (1743-1805) and intended for his London residence, Gloucester House, Park Lane, or for one of his country seats, St Leonard's Hill, Cranbourne Lodge (both Berkshire) or Bagshot Park, Surrey (RCIN 100204; 100201; 100202; Gilbert, *op. cit.*, p. 200, fig. 365; p. 109, fig. 185). This was Chippendale's only recognised Royal commission.

Other closely related examples of the chairs offered here include:

- A set of sixteen armchairs, originally 'japanned' blue and white, supplied by Chippendale, circa 1778, to William Constable for the Great Drawing Room at Burton Constable, Yorkshire. These were part of a much larger suite, itemised in the 1791 household inventory as: sixteen armchairs, a pair of bergères and six sofas. Most of this furniture has remained at Burton Constable but has since been gilded (I. Hall, 'French influence at Burton Constable', *Furniture History*, 1972, pp. 71-72; Gilbert, *op. cit.*, vol. I, p. 278; vol. II, pp. 112-113, figs. 192-196). Chippendale supplied yet another large suite of blue and white 'japanned' seat-furniture for the drawing and dressing rooms at William Constable's London house in Mansfield Street, invoiced in 1774; most of which is also at Burton Constable but was gilded in the 1830s by Thomas Ward.
- A set of twelve armchairs and a sofa, circa 1778, supplied either for Egremont House, London or for Petworth, Sussex (*ibid.*, p. 109, fig. 187).
- A set of ten chairs, circa 1778, ordered for the Saloon at Mersham-le-Hatch, Kent (Gilbert, *op. cit.*, p. 115, fig. 201). These have an almost-round back, a form that Chippendale evolved to supersede the oval back.



■ 31

A GEORGE III MAHOGANY SERPENTINE DRESSING-CHEST
 ATTRIBUTED TO THOMAS CHIPPENDALE, CIRCA 1770

The top drawer revealing a green baize-lined writing-surface with book rest and fitted compartments below, above three further graduated drawers on ogee bracket feet, the top drawer originally fitted with a mirror, now missing, the metalwork apparently original

34 in. (86 cm.) high; 39 in. (99 cm.) wide; 22¼ in. (56.5 cm.) deep

£5,000-10,000

US\$6,600-13,000

€5,800-12,000

While Thomas Chippendale is rightly celebrated for his neo-classical furniture of the 1770s he was equally at home in the patronage of those clients who preferred their furniture *'done in a neat but not an expensive manner'*. The chest offered here conforms to the latter, displaying a number of features characteristic of his restrained, sober work and with notable economy of decoration; these include: the use of red wash on secondary carcass timbers, short-grain drawer kickers, chamfered drawer stops and the concave plinth moulding.

Comparable work from this period includes mahogany and oak furniture supplied to Sir Rowland Winn for Nostell Priory, Yorkshire from 1766, mahogany and 'black rosewood' furniture to Sir Edward Knatchbull Bt. for Mersham Le Hatch, Kent from 1767, and mahogany furniture to Ninian Home for Paxton House, Berwickshire from 1774.



THOMAS CHIPPENDALE JUNIOR

PROPERTY FROM CHRISTOPHER GIBBS' SET AT ALBANY, PICCADILLY, LONDON, SOLD BY ORDER OF THE EXECUTORS OF THE LATE CHRISTOPHER GIBBS

■32

A REGENCY MAHOGANY OPEN ARMCHAIR

BY THOMAS CHIPPENDALE JUNIOR, CIRCA 1800

With a curved tablet top-rail, downswept armrests with scrolled terminals and a caned seat, the tapering legs joined by H-stretchers, on later brass castors, the legs tipped 35 in. (89 cm.) high; 24 in. (61 cm.) wide; 23 in. (58 cm.) deep

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

PROVENANCE:

Made for Charles Hoare (1767-1851) of Luscombe Castle, Devon and Thence by descent until sold; Christie's, London, 26 June 1986, lot 108.

LITERATURE:

Judith Goodison's, *The Life and Work of Thomas Chippendale Junior*, London, 2017, p. 319, no. 116.

The design of this armchair is closely related to a set of eight satinwood armchairs with ebony banding and caned seats supplied by Thomas Chippendale Junior (1749-1822) to Sir Richard Colt Hoare for the Cabinet Room at Stourhead, Wiltshire in 1802 (J. Goodison, *The Life and Work of Thomas Chippendale Junior*, London, 2017, pp. 318-319, fig. 114; R. Edwards, P. Macquoid, *The Dictionary of English Furniture*, rev. edn., 1954, vol. I, p. 310, fig. 273). The pattern was evidently popular, since Chippendale supplied another similar pair in rosewood, and a further set of twelve in satinwood, with an additional cross-frame in the chair back made for the Picture Room. Another version of this model is also found in mahogany and parcel-gilt (illustrated Goodison, *op. cit.*, p. 322, fig. 119).

The present chair, undoubtedly originally part of a larger set, was made for Charles Hoare (1767-1851), half-brother to Sir Richard Colt Hoare for Luscombe Castle, Devon. Luscombe Castle was designed by John Nash in 1799 in collaboration with Humphrey Repton, and completed in 1804. 'Although work started almost immediately, it took nearly five years and cost £8,675 to build Luscombe, while a further £1,282 was spent buying all the trees and shrubs required to realise Repton's vision for the grounds' (P. Hunter, *Through the Years: Tales from the Hoare's Bank Archive*, February 2011). Between 1796 and 1808, payments to Chippendale Junior are recorded in Charles Hoare's bank ledgers totalling £1,424. Some of the earlier payments were probably for the furnishing of the house Charles Hoare leased in Dawlish before Luscombe was built. Interestingly, the date of this chair corresponds with five payments in Charles Hoare's bank ledgers to Chippendale Junior between February 1804 and December 1809, which came to £722 16s.



Stourhead House © National Trust / David Cousins



Isambard Kingdom Brunel
©Christie's Images, 2004

PROPERTY OF A LADY OF TITLE

■33

A GEORGE III CARVED GILTWOOD OVERMANTEL
CIRCA 1760, REDUCED IN HEIGHT

The rectangular central plate and marginal mirrors in a surround of foliage, flowers and rockwork-encrusted C-scrolls with a pair of ho-ho birds to the upper corners, the central plate reduced in height and the cresting lowered, one plate cracked, inscribed in chalk 'Spalding' (?)
82 x 80 in. (208 x 203 cm.)

£10,000-20,000

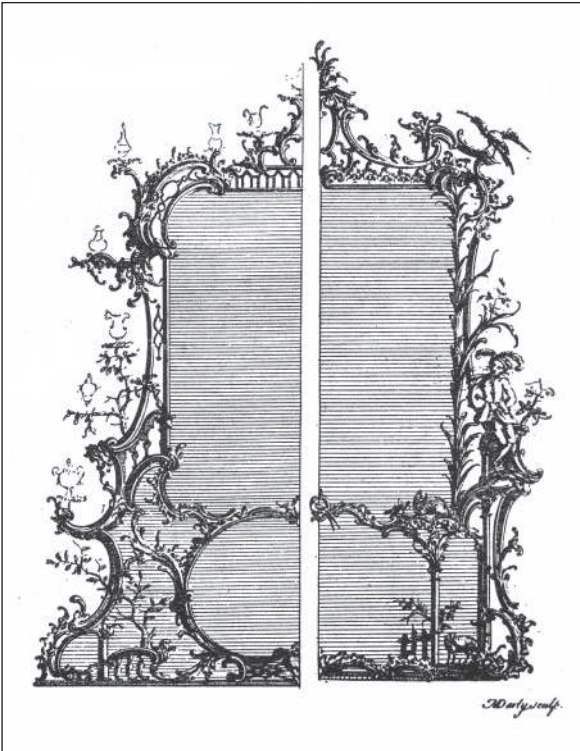
US\$14,000-26,000

€12,000-23,000

PROVENANCE:

Isambard Kingdom Brunel (d.1859) and thence by direct descent.

Isambard Kingdom Brunel was born into a family of engineers, his father Sir Marc Brunel (1769-1849) was a renowned civil engineer. Isambard joined him in 1823 on the Thames Tunnel as the resident engineer. He had a great capacity for hard work, at one time working on the tunnel for ninety-six hours without respite. Perhaps his first great solo piece of work was his design for the proposed bridge across the Clifton gorge in Bristol. Brunel then worked on a number of docks schemes and in 1833, he was appointed an engineer to the Great Western Railway. It was the work he did for the railway which established him in his profession, perhaps most notably the Box tunnel. He also worked on a number of schemes abroad. However, it was the Atmospheric Railway which was nearly his downfall. The system failed and almost ruined Brunel, who was only saved by the intervention of Sir Daniel Gooch. He achieved great fame through his designs for the great ocean-going steam ships such as *The Great Western* and *The Great Britain*, launched in 1838 and 1843, respectively. Perhaps his greatest achievement was the design and execution of *The Great Eastern*, which was in construction from 1853 to 1858. Brunel's health was failing during the construction of *The Great Eastern* and, although he was present during her first sea trials, he died soon after on 15 September 1859.



The related design from Mayhew & Ince's
The Universal System of Household Furniture (c.1762-65)





34

■34

A PAIR OF GEORGE II MAHOGANY LADDERBACK SIDE CHAIRS
CIRCA 1770 - 80

Each with four pierced and foliate-carved splats, on moulded square legs joined by stretchers, upholstered in yellow cotton
37½ in. (95 cm.) high; 23 in. (58.5 cm.) wide; 18½ in. (47 cm.) deep (2)

£1,200-1,800

US\$1,600-2,300
€1,400-2,100

The chairs correspond to Gillows' fiddle-back or 'old splat back' chairs, a pattern that remained popular for some years after it was first mentioned by the firm in the mid-1760s (see Susan Stuart, *Gillows of Lancaster and London 1730 - 1840*, Woodbridge, 2008, vol. I, pp. 155 - 157, pl. 107).



35

■35

A PAIR OF GEORGE III LADDERBACK SIDE CHAIRS
CIRCA 1760

Each with four pierced and foliate-carved splats, on moulded square legs joined by stretchers
37½ in. (95 cm.) high; 22½ in. (57 cm.) wide; 18½ in. (47 cm.) deep (2)

£1,200-1,800

US\$1,600-2,300
€1,400-2,100

A set of this model comprising eight single chairs and one armchair was in the Noel Terry Collection (see *The Noel Terry Collection of Furniture and Clocks*, York, 1987, p. 62, no. 62).



36

■36

A GEORGE III MAHOGANY AND SYCAMORE-INLAID SERPENTINE CHEST

CIRCA 1770, POSSIBLY CHANNEL ISLANDS

The top with moulded border above frieze of satinwood fluting and side angles with trailing husk inlay, on bracket feet
33½ in. (85 cm.) high; 37 in. (94 cm.) wide; 19 in. (48 cm.) deep (2)

£4,000-6,000

US\$5,300-7,800
€4,700-7,000

34

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

■ 37

A GEORGE III MAHOGANY BUREAU BOOKCASE

CIRCA 1770

The broken pediment with dentil cornice centred by a foliate cartouche and the coat-of-arms of the Ichabod family, two panelled doors enclosing adjustable shelves, the fall front opening to reveal a later black leather writing surface and an arrangement of pigeon holes, surmounted by secret shelves and three drawers below on each side, all centred by fluted pilasters formed as secret compartments and a glazed door enclosing compartment, above three graduated drawers and foliate-scroll bracket feet, the cresting added in the 19th century, plinth and feet later carved 96 in. (244 cm.) high; 44 in. (112 cm.) wide; 24,1.2 in. (62 cm.) deep

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Ichabod Wright, Mapperley Hall, Nottingham.

This bureau cabinet was probably acquired in the mid-18th century by Ichabod Wright (1700-1777), a former ironmonger and wealthy Baltic merchant of iron, timber, and other commodities, with premises in Long Row, Nottingham. His firm had connections to most of the principal trading and industrial centres in Lancashire, Yorkshire, and the Midlands, and was in the habit of discounting the bills of merchants and manufacturers and supplying them with gold. As this activity gradually assumed a greater importance, Wright's Bank was established in *circa* 1761. Ichabod Wright's probate shows he was a Gentleman and the wealthy owner of warehouses and buildings in Nottingham and Gainsborough, Lincolnshire, and a shareholder in a lead mine in Derbyshire. His two eldest sons became partners in Wright's bank and were executors of his will, John (1723-1789) and Thomas Wright (1724-1790) (PROB 11/1039/132; L. Jacks, *The Great Houses of Nottinghamshire and the County Families*, 1881, pp. 123-128). Ichabod Wright's standing was such that his daughter, Mary, married a baronet, Sir Robert Cunliffe, and at least two of his grandchildren married into the aristocracy. His grandson, Ichabod Charles Wright (1767-1862) had Mapperley Hall, Nottingham, built in 1792 and thereafter this mansion was recognised as the family seat. This bureau cabinet may have been at Mapperley Hall or alternatively inherited and moved to another of the Wright seats.

The crest was probably added by Colonel Charles Ichabod Wright (1795-1871) of Stapleford Hall, Nottinghamshire, a banker, classical scholar and art collector, who inherited some paintings from Mapperley Hall, and presumably some of the furniture (Jacks, *op. cit.*).





PROPERTY OF A GENTLEMAN (LOTS 38 & 39)

■ 38

A PAIR OF SCOTTISH GEORGE III MAHOGANY AND PARCEL-GILT ARMCHAIRS

CIRCA 1770, POSSIBLY SCOTTISH

Each with a shaped padded back and part-padded arms with foliate and rosette-carved terminals above an overstuffed serpentine seat, covered in blue and grey silk, on shell and husk-carved cabriole legs
38½ in. (98 cm.) high; 27 in. (69 cm.) wide; 26.1.2 in. (68 cm.) deep (2)

£6,000-10,000

US\$7,900-13,000
€7,000-12,000

PROVENANCE:

Archibald Stirling of Keir, sold Christie's house sale, Keir Mains, Dunblane, Perthshire, 22 - 24 May 1995, lot 111 (£20,700 incl. prem.).

These elegantly-serpentine English armchairs are designed in the Louis XV manner, and relate to the fashionable cabriolet chairs of the 1770s such as Thomas Malton illustrated in his *Compleat Treatise on Perspective*, 1775, p. XXX111, fig. 131. They also relate to a suite of furniture supplied at this period for Erthig, Wales, by John Cobb, cabinet-maker to King George III.



■ 39

A GEORGE III MAHOGANY SILVER TABLE

CIRCA 1760

With a pierced gallery above a fret-cut frieze with gadrooned moulding, on cluster column legs joined by a cross stretcher and centred by a ribbed finial, the top, gallery and finial replaced
28¾ in. (72.5 cm.) high; 29½ in. (75 cm.) wide; 22 in. (56 cm.) deep

£7,000-10,000

US\$9,200-13,000
€8,200-12,000

■40

**A SET OF SIXTEEN GEORGE III
MAHOGANY 'FIDDLE-BACK'
DINING-CHAIRS**

ATTRIBUTED TO GILLOWS, CIRCA 1770,
ONE ARMCHAIR LATER

Including a pair of armchairs, each with three shaped and pierced horizontal splats between turned uprights, a padded drop-in seat, on bamboo-turned legs joined by turned H-stretchers 35½ in. (90 cm.) high; 23 in. (59 cm.) wide; 21 in. (53 cm.) deep, the armchair (16)

£10,000-15,000

US\$14,000-20,000

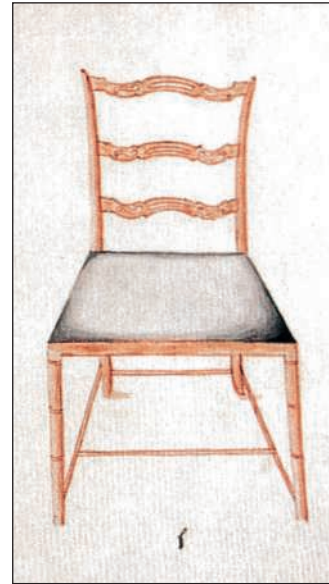
€12,000-17,000

LITERATURE:

Lindsay Boynton, *Gillow Furniture Designs 1760 - 1800*, Royston, 1995, no. 247.

Susan Stuart, *Gillows of Lancaster and London 1730 - 1840*, Woodbridge, 2008, vol. I, pp. 155-156, pls. 103 & 105.

These chairs correspond closely to two Gillows designs for chairs with shaped horizontal splats. In 1764 Richard Gillow had written to Wilson & Brown of the Strand asking for a sketch for such a chair, 'there are very neat chairs now made in London with ribs fix'd level back to back and not upright and also the seats made hollow before upholstered. Should be obliged for a sketch (at large) of one of those sort of chairs..' Gillows illustrated such a chair, with cluster-column legs, in December 1769, made for Captain John Hasell (d.1782), a commander in the East India Company, who sailed aboard the Duke of Portland from February 1770 to June 1772 bound for Bombay (Susan Stuart, *Gillows of Lancaster and London 1730 - 1840*, Woodbridge, 2008, vol.I, p.155, pl.103). Another watercolour in the Gillow archive shows a chair almost identical to those offered here, with a plain seat, ie not 'hollow', and bamboo-turned legs. They were referred to as 'fiddle-back' chairs because of the open fret shapes that are similar to those seen on fiddles and violins. (*ibid.* p.155, pls 104, 105 & 106).



Design by Gillows for 'fiddle back' chairs with bamboo style legs
©Westminster City Archive



■41

A GEORGE III MAHOGANY BREAKFRONT WARDROBE
 ATTRIBUTED TO GILLOWS, CIRCA 1800, THE MAKER RICHARD DIXON

With an arched pediment and dentil cornice above panelled doors, the central clothes press enclosing six oak trays and one additional tray, and with four graduated long drawers below with lacquered brass handles, flanked on each side by a full height door enclosing hanging space and adjustable shelves, on a plinth base, inscribed in pencil several times 'DB', 'Lancaster', 'Richard Dixon', and 'Fine Tuesday R Dixon board a hole in 'is finger' (sic) 90½ in. (230 cm.) high; 99 in. (252 cm.) wide; 22 in. (56 cm.) deep

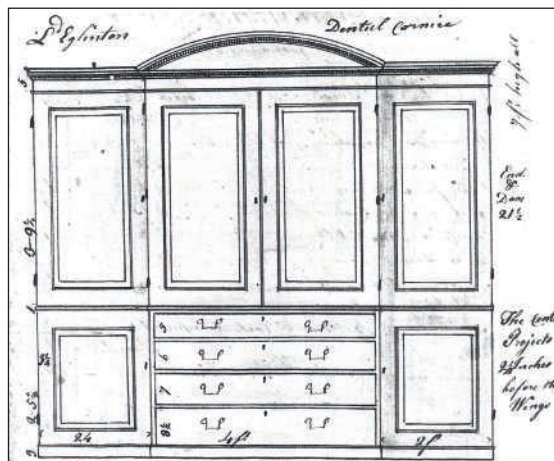
£4,000-6,000

US\$5,300-7,800
 €4,700-7,000

LITERATURE:

Lindsay Boynton, *Gillow Furniture Designs*, Royston, 1995, no. p. 136.

Richard Dixon is named in the Gillow records between 1799 - 1803 (G.Beard and C.Gilbert, *Dictionary of English Furniture-makers 1660 - 1840*, Leeds, 1986, p. 247).



The related design by Gillows, 1799
 ©Westminster City Archive



AN ARCHITECT'S DESK BY GILLOWS



PROPERTY OF A LADY

■42

A GEORGE III MAHOGANY ARCHITECT'S DESK

BY GILLOWS, 1778

Mahogany-crossbanded and boxwood line inlaid overall, the triple-hinged and ratcheted top above a frieze drawer with baize-lined slide and sixteen compartments above six short drawers flanking a knee-hole cupboard, the reverse of the desk with ebony line inlay, simulated frieze drawer and simulated cupboards, on bracket feet, the feet with laminated blocks and original triple-wheel friction roller castors, the underside with original red wash and 18th-century hand-written label 'John Myddleton Esq at Gwainynog near/Denbigh to the care/of Mr Turner Chester'

33 in. (84 cm.) high, unextended; 49½ in. (126 cm.) wide; 25½ in. (65 cm.) deep

£6,000-10,000

US\$7,900-13,000

€7,000-12,000

PROVENANCE:

Col. John Myddelton (d.1792), Gwainynog Hall, Denbighshire, and thence by descent.

Anonymous sale Christie's, London, 23 May 2013, lot 24.

A private collection, London.

This ingenious mahogany architect's desk was supplied by Gillows to Colonel John Myddelton of Gwainynog Hall, Denbighshire in 1778. Gillows recorded the commission on 8 October 1778: 'In Myddelton at Gwainynog near Denbigh to the Care of Mr Turner Architect Chester .. a neat Mahogany Buroe Writing Table all the front and top inlaid & banded likewise 12 inlaid covers and 2 private draws Top to Elevate - A suit of good brass Locks - Castors 9. 9s' (Gillows' Waste Book, no. 448). There is also an 18th century hand-written paper label with delivery instructions to this effect applied to the underside of the desk. When it was presented to Myddelton, or perhaps to his agent, Turner, it was evidently not quite to the customer's satisfaction because Gillows charged an additional 4s. 'For altering the back by Inlaying it 2 Pannels - 2 brass Handles' (ibid.).

BEATRIX POTTER - AN ILLUSTRIOUS VISITOR AT GWAINYNOG

Gwainynog remained with the Myddelton family until the 1870s when it was acquired by Oliver Burton, who subsequently passed the house to his brother, Fred. From 1895, their niece, Beatrix Potter (1866-1943), one of the world's best-loved children's authors and illustrators, was a frequent visitor and over a period of fifteen years Gwainynog became one of her favourite haunts. She lovingly described the paneled rooms, uneven oaken floors and steps, and closets at Gwainynog: 'I have never seen rooms more faultless in scheme of colour or Sheraton more elegant without being flimsy' (S. Denyer, *Beatrix Potter: at Home in the Lake District*, London, 2000, p. 13). She also included the house in an unfinished story about two bats called *Flittermouse and Fluttermouse* or *A Tale without a Story, for myself* (ibid.; L. Linder, *A history of the writings of Beatrix Potter including unpublished work*, London, 1987). During this period, she made numerous sketches and watercolours of the smaller rooms and older spaces at Gwainynog but, unfortunately, not of the grandly furnished rooms where this desk may have stood. The gardens at Gwainynog inspired yet another unpublished story, *Llewellyn's Well*, written about 1911; they were also the setting for one of her best-loved published tales, *The Tale of the Flopsy Bunnies*. The potting shed that featured in this book is still at Gwainynog and today the house is a popular tourist attraction.





43



44



■43

A PAIR OF JAPANESE IMARI VASE LAMPS
18TH/19TH CENTURY

Each decorated with cartouches of flowers and blossoms, on giltwood base, with a cream shade, fitted for electricity

The vases 18 in. (46 cm.) high, excluding fitments (2)

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

■44

A PAIR OF JAPANESE IMARI VASE LAMPS
18TH/19TH CENTURY

Each decorated with central cartouche depicting a flowering blossom tree in pot, on giltwood base, with a cream shade, fitted for electricity
14¾ in. (37.5 cm.) high, excluding fitments (2)

£2,500-4,000

US\$3,300-5,200
€2,900-4,600

■45

A REGENCY MAHOGANY BREAKFRONT SIDE CABINET
ATTRIBUTED TO GILLOWS, CIRCA 1810

The top with a pierced brass three-quarter gallery above a beaded frieze with rosette blocks, the panelled doors enclosing an arrangement of ten adjustable shelves and sixteen specimen drawers divided by moulded pilasters with scrolled corbels, on bun feet, the gallery added, formerly with a superstructure
37½ in. (95 cm.) high; 62 in. (157.5 cm.) wide; 17¾ in. (45 cm.) deep

£5,000-8,000

US\$6,600-10,000
€5,800-9,300



45



■46

A GEORGE III MAHOGANY SIDEBOARD

ATTRIBUTED TO GILLOWS, CIRCA 1795

The rectangular top with cut-angles to the front angles above a frieze drawer with serpentine-fluted apron centred by an acanthus spray and flanked by cellaret drawers, the left side with pot-cupboard, on turned tapering legs with palm-wrapped capitals and toupie feet
37 in. (94 cm.) high; 65¼ in. (165.5 cm.) wide; 32¼ in. (82 cm.) deep

£7,000-10,000

US\$9,200-13,000

€8,200-12,000

PROVENANCE:

J. H. Gillingham, Harrington Road, South Kensington, London.
Burrow Hall, Burrow-with-Burrow, Lancashire.

The sideboard corresponds to designs in the Gillows' *Estimate Sketch Books*, illustrated in L. Boynton, *Gillows Furniture Designs 1760-1800*, Leeds, 1995, figs. 93, 94 and 99. All of these designs are dated late 1780s but it was customary for Gillows to continue making popular pieces over many years. The present sideboard is virtually identical to one ordered by Messrs. Calvert & Harrison in 1791 (see ESB, 344/95, p. 788, illustrated in S. Stuart, *Gillows of Lancaster and London 1730-1840*, Woodbridge, 2008, vol. I, p. 318, plate 360), while another bearing the impressed stamp 'GILLOWS, LANCASTER' is included as plate 361 in Stuart, *op. cit.*

A related sideboard, serpentine in shape with applied bellflower swags to the stiles and with an oval sunflower patera in place of the acanthus spray on the present lot, is illustrated in P. Macquoid, *The Dictionary of English Furniture*, rev. ed., London, 1954, p. 134, fig. 27, and another almost identical to the latter was sold from the collection of the late Simon Sainsbury, Christie's, London, 18 June 2008, lot 94 (£49,250 incl. prem.).

■47

AN EXTENSIVE ENGLISH PORCELAIN BLUE-GROUND PART TABLE-SERVICE

FIRST QUARTER 19TH CENTURY, PROBABLY COALPORT,
VARIOUS IMPRESSED NUMERALS

Painted with garden flowers in cartouches and enriched in gilding, comprising; two two-handled soup-tureens, covers and stands, fifteen rectangular serving-dishes in sizes, four vegetable-dishes and covers, four sauce-tureens, three covers and three stands, one footed sugar-box, cover and stand, four footed shell-shaped dishes, three footed oval-shaped dishes, four footed square-shaped dishes, one salad-bowl, one comport, twenty-three dinner-plates, seventeen soup-plates, eighteen dessert-plates and forty-three luncheon-plates

The largest rectangular serving-dish 20½ in. (52.5 cm.) wide

£5,000-7,000

US\$6,600-9,100

€5,800-8,100

EXHIBITED:

Part of the service has been on display at Hylands House, Chelmsford, Essex, immediately prior to consignment.







48

■48

A GEORGE II WALNUT AND BURR-WALNUT CARD-TABLE

CIRCA 1730

The rounded eared rectangular folding top with double herringbone banding, enclosing a green baize-lined playing-surface with four candlestands and four counter-wells, above a plain frieze, on cabriole legs headed by shells and claw-and-ball feet

28¾ in. (72.5 cm.) high; 33 in. (84 cm.) wide; 15½ in. (39.5 cm.) deep, closed

£12,000-18,000

US\$16,000-23,000

€14,000-21,000



49

■49

A WILLIAM AND MARY WALNUT BUREAU

CIRCA 1690

The feather-banded hinged top opening to reveal a fitted interior, with eight drawers and kneehole, later bun feet, restorations to mouldings

31½ in. (80 cm.) high; 33 in. (84 cm.) wide; 21¼ in. (54 cm.) deep

£2,500-4,000

US\$3,300-5,200

€2,900-4,600





■*50

**A GEORGE I WALNUT AND NEEDLEWORK
WING ARMCHAIR**

CIRCA 1720

The rectangular back, shaped sides, outscrolled arms and seat cushion covered in associated 18th century *gros* and *petit* point needlework, above moulded and scrolled seat rails and cabriole legs carved with scallop shells, the pad feet with later brass castors, restorations, the back seat rail replaced 48¼ in. (123 cm.) high; 39 in. (99 cm.) wide; 32 in. (81.5 cm.) deep

£25,000-40,000

US\$33,000-52,000

€29,000-46,000

PROVENANCE:

Anonymous sale; Christie's, London, 5 July 1990, lot 123.
With Partidge Fine Arts, London.

Quai D'Orsay, Paris - An Apartment by Jacques Grange;
Christie's, London, 19 November 2010.

The wing armchair displays highly distinctive and unusual moulded walnut seat rails which have few parallels. Perhaps the closest comparable chair, possibly the only other known example, was acquired by the celebrated collector Percival D. Griffiths in 1936 and was published by R.W. Symonds in his landmark volume *Masterpieces of English Furniture and Clocks*, Batsford, London, 1940, col. pl. II. It was later acquired under Symonds' guidance for the collection of the Colonial Williamsburg Foundation from Mrs. Geoffrey Hart and subsequently sold by the Foundation, Sotheby's New York, 24 October 1992, lot 320 (\$231,000 inc' prem').



The comparable chair from the collection of the Colonial Williamsburg Foundation





51

THE PROPERTY OF A GENTLEMAN

■51

A QUEEN ANNE GILTWOOD AND NEEDLEWORK SIDE CHAIR
 ATTRIBUTED TO THOMAS HOW, CIRCA 1710

The rectangular padded high back with rosette supports above a padded seat covered in later floral *gros-point* needlework, on pierced square tapering legs joined by foliate shaped stretchers with a central turned finial, on inscrolled foliate feet terminating in rosettes, two mahogany rails replaced in the 19th century, previously with castors, regilt
 49 in. (124.5 cm.) high; 24 in. (61 cm.) wide; 26 in. (66 cm.) deep

£2,000-4,000

US\$2,700-5,200
 €2,400-4,600

PROVENANCE:

Theresa, Lady Graham Montgomery, Kinross House, Perthshire and 25, Bruton Street; sold Winkworth & Co. [auctioneers], 9 April 1930, lot 75. with M. Harris & Sons, Ltd. Anonymous sale, Christie's, London, 27 May 2010, lot 65.

EXHIBITED:

London, Kensington Palace, Queen Mary II's Drawing Room, 2001-2010.

LITERATURE:

M. Harris & Sons, *The English Chair*, London, 1946, p. 95, pl. XXIIIA.

A suite of almost identical seat-furniture surviving at Hatfield House, Hertfordshire suggests that the current chair is likely to have been made in the same workshop. The Hatfield suite, comprising a pair of armchairs and six side chairs all in giltwood, was supplied to James Cecil, 5th Earl of Salisbury (1691-1728) by Thomas How, of Jarman Street, Westminster in 1711 (A. Bowett, *English Furniture 1660-1714*, Woodbridge, 2002, p. 255-256, pls. 8:47 & 8:48). How supplied furnishings to Hatfield, in 1710-11 including a State bed, to the value of £830.



52

■52

A WILLIAM AND MARY WALNUT AND STAINED FIELD MAPLE CHEST
 CIRCA 1690

The rectangular crossbanded top with moulded edge above two short and three long similarly-inlaid graduated drawers on later bun feet, the metalwork replaced
 36 in. (91.5 cm.) high; 39 in. (99 cm.) wide; 23 in. (58.5 cm.) deep

£6,000-10,000

US\$7,900-13,000
 €7,000-12,000

48

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■53

A GEORGE II WALNUT CHEST

CIRCA 1740

Crossbanded and feather-banded overall, the rectangular top with re-entrant corners above a slide and four graduated drawers in bracket feet, restorations, the handles apparently original

31½ in. (80 cm.) high; 32 in. (82 cm.) wide; 18¾ in. (48 cm.) deep

£10,000-15,000

US\$14,000-20,000

€12,000-17,000



54 (a pair)

54

GUSTAVUS HAMILTON (IRISH, 1739-1755)

Still lifes of floral bouquets

One signed with initials 'GH. Saturday / June 25th 1757' on the reverse and with chalk inscription '142?'
gouache on board

15 in. (38 cm.) high; 12 (30.5 cm.) wide, framed

(2)

£2,500-4,000

US\$3,300-5,200

€2,900-4,600

Gustavus Hamilton was a painter employed around 1750 by Samuel Dixon of Capel Street, Dublin, who found fame with his two popular series of embossed bird pictures of 1750 and 1755. Writing of Dixon's establishment in his *Recollections*, the painter and actor John O'Keefe (1747-1833) noted the pictures 'were painted by three youths of considerable merit: the eldest James Riley: Gustavus Hamilton, the son of a clergyman: and my brother Daniel. They lived in Dickson's house and had a table and everything comfortable and respectable'. While employed all three remained students in the Dublin Society's drawing school and later became miniature painters of merit. A pair of flower pictures, inscribed to the reverse GH and DK respectively, was sold Christie's, London, 23 September 2010, lot 181 (£5,250 inc' prem'), and a set of six, attributed to Samuel Dixon but certainly executed by one of his painter-employees was sold Christie's, London, 13 November 2018, lot 2 (£26,250 inc' prem').

55

A LARGE MASON'S IRONSTONE BLUE-GROUND HALL VASE AND COVER

CIRCA 1830, FAINT BLUE PRINTED FACTORY MARK

Printed and painted with cartouches of chinoiserie figures at various pursuits, the cover modelled with a pagoda finial, the body with twin gilt zoomorphic handles

59½ in. (151 cm.) high

(2)

£3,500-5,000

US\$4,600-6,500

€4,100-5,800

LITERATURE:

For related examples, please see Geoffrey A. Godden, *The Illustrated Guide to Mason's Patent Ironstone China; The Related Wares - 'Stone China', 'New Stone', Granite China' - and their Manufacturers*, London, 1971, pl. 96.



55

■56

**A WILLIAM IV MAHOGANY CIRCULAR EXTENDING
DINING-TABLE**

CIRCA 1835

The top with four crescent-shaped leaves, on tapering turned and boldly reeded legs with brass caps and castors
29 in. (74 cm.) high; 60 in. (152 cm.) diameter; 83 in. (211 cm.) diameter extended

£15,000-25,000

US\$20,000-33,000
€18,000-29,000

The circular extending dining-table was effectively invented by Robert Jupe who patented his 'Improved Expanding Table' in 1835. His pattern for a mechanical table opening on a capstan allowed triangular leaves to be fitted to a circular top, thus enlarging the circumference, and the design was to prove so popular that other versions, such as the table offered here with additional leaves attached around the edge, usually supported by lopers, soon appeared. The legs of this table relate directly to those seen on a design by Gillows for their 'Imperial' telescopic rectangular dining-table drawn in 1849 (illustrated S. Stuart, *Gillows of Lancaster and London 1730-1840*, Woodbridge, 2008, vol. I, p. 247, plate 244; also plate 243).

A mid-Victorian expanding dining-table on a pedestal base was at Wentbridge House, Yorkshire, and inherited by Lady Gascoigne, now at Temple Newsam House, Leeds (see C. Gilbert, *Furniture at Temple Newsam House and Lotherton Hall*, Leeds, 1978, vol. II, no. 413). Other similar extending tables but with downswept legs sold: Christie's, New York, 23 October 2002, lot 232 (\$31,070 inc' prem') and Christie's, London, 17 November 2016, lot 21 (£32,500 inc' prem'), and another dated to the William IV period on a tripod base sold Sotheby's, London, 18 November 2018, lot 343, £70,850 (inc' prem').



56 (without leaves fitted)





57

57

A PAIR OF JAPANESE IMARI VASE LAMPS

THE VASES LATE 17TH CENTURY

The bulbous vases with domed covers with onion finials, the stands fitted for electricity, lacking shades

The vases 19 in. (49 cm) high; 26 in. (66 cm.) high overall without shades (2)

£5,000-8,000

US\$6,600-10,000

€5,800-9,300

■~58

A GEORGE IV INDIAN ROSEWOOD LIBRARY TABLE

CIRCA 1820-30, ATTRIBUTED TO GILLOWS

The rounded rectangular red leather-lined top, above a panelled frieze with two mahogany-lined drawers to each side and beaded edge, the panelled supports with scroll brackets and joined by a turned stretcher, on foliate lion paw feet with recessed brass castors, with paper label inscribed 'Bertha Richardson' in black ink, later metalwork

29½ in. (75 cm.) high; 60½ in. (154 cm.) wide; 36¼ in. (92 cm.) deep

£5,000-8,000

US\$6,600-10,000

€5,800-9,300



58

52

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

■59

A GEORGE III MAHOGANY SERPENTINE CHEST
ATTRIBUTED TO MAYHEW & INCE, *CIRCA 1775 - 80*

The shaped, cross-banded top above four graduated drawers flanked by tapering foliate-carved and fluted pilasters and a concave-moulded plinth on turned tapering legs and reeded ball feet, the drawer handles replaced 38¼ in. (97 cm.) high; 39¼ in. (99.5 cm.) wide; 23 in. (58.5 cm.) deep

£6,000-9,000

US\$7,900-12,000
€7,000-10,000

The commode displays several features associated with the London cabinet-makers Messrs Mayhew & Ince and which were also prominent on a commode commissioned in the 1770s by the 9th Earl of Winchelsea for Burley-on-the-Hill, Rutland, which can be confidently attributed to the firm.

The commodes share the same edge moulding-profile, similar carved and tapering columns to the corners, and tapering legs ending in reeded ball feet, albeit the Burley commode is more elaborate and the craftsmanship exquisite. Payments are recorded in the Earl of Winchelsea's accounts, notably in 1774 and 1776, and the Earl wrote to his mother in 1774 stating that he had 'got a number of things from Mayhew'. The reeded foot pattern also corresponds to a set of seat furniture at Chirk Castle, Wrexham, again attributed to Mayhew & Ince, and again supported by correspondence, in this case between William Ince and Richard Myddelton of Chirk in 1782 - 83 confirming their working relationship.

The Burley commode was sold from the collection of the late Simon Sainsbury, Christie's, London, 18 June 2008, lot 250 (£679,650 incl. prem.), while another further simplified mahogany commode but in a similar spirit was sold from the collection of the late Peter Law Esq., Christie's, London, 21 May 2015, lot 18 (£50,000 incl. prem.).







PROPERTY OF A EUROPEAN COLLECTOR

***60**

A PAIR OF JAPANESE SIX-PANEL FOLDING SCREENS WITH HERONS
 EDO PERIOD (18TH CENTURY)

Each screen ink, colour and gold leaf on paper, and mounted as a folding screen with lacquer and brocade mounts, the right screen representing autumn with herons in a stream beside reeds, white peonies and further herons in flight; the left screen represents spring with a group of herons flying towards a group of herons perched on a willow tree overhanging a stream with camellia growing beside rocks, mountaintops shrouded in clouds are visible in the distance on both screens, each screen with signature *Sesshu yondai*

Unkoku Toeki hitsu and two seals

Each screen 169.5 x 382 cm. (66¾ x 150¾ in.) when unfolded

£30,000-50,000

US\$40,000-65,000

€35,000-58,000



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

THE PROPERTY OF A GENTLEMAN

■61

A CHINESE EXPORT BLACK AND GILT-LACQUER CABINET-ON-STAND
EARLY 19TH CENTURY

The cabinet decorated lavishly overall in two-tone gilt with figures by buildings and water within scrolling cartouches and borders of writhing dragons, the doors opening to reveal an arrangement of five long and two short drawers, each drawer with a Chinese character to the reverse, the stand similarly decorated and with a rectangular tilt top above a baluster stem and concave base with paw feet

48½ in. (123 cm.) high; 21 in. (53.5 cm.) wide; 14 in. (35.5 cm.) deep

(2)

£4,000-6,000

US\$5,300-7,800

€4,700-7,000



61



62

■~62

A CEYLONESE SOLID INDIAN ROSEWOOD AND MARBLE CENTRE TABLE
AFTER A DESIGN BY THOMAS KING,
SECOND QUARTER 19TH CENTURY

The octagonal top with an inset red marble tablet and a foliate carved edge above a frieze drawer on twin foliate C-scroll supports and a shaped base with scrolled feet and later castors

29¼ in. (74 cm.) high; 36¼ in. (92 cm.) wide; 21 in. (54cm.) deep

£2,000-3,000

US\$2,700-3,900

€2,400-3,500



63

■63

A PAIR OF REGENCY OAK ARMCHAIRS
CIRCA 1815

Each shaped and foliate-carved padded back above padded arms and seat covered in close nailed brown leather, with inswept armrests and continuous seat rail on tapering turned and reeded legs

40 in. (101 cm.) high; 27½ in. (70 cm.) wide; 22 in. (56 cm.) deep (2)

£6,000-9,000

US\$7,900-12,000
€7,000-10,000

■64

A WILLIAM IV MAHOGANY CENTRE TABLE
ATTRIBUTED TO GILLOWS, CIRCA 1830

The rectangular top with a boldly beaded edge, the frieze with bead and reel borders and two mahogany-lined drawers above turned and reeded standard end supports and turned feet with inset brass castors, with batton carrying-holes 29 in. (74 cm.) high; 47½ in. (121 cm.) wide; 27 in. (69 cm.) deep

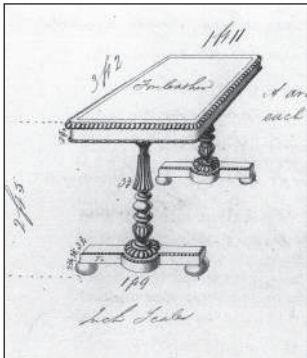
£4,000-6,000

US\$5,300-7,800
€4,700-7,000

PROVENANCE:

A private collection, Berkshire, acquired from Hallidays Fine Antiques Ltd., Oxfordshire, 1990.

Close variants of this pattern appear in the Gillows' *Estimate Sketch Book* for 24 September 1824, no. 3371, and 10 October 1828, no. 3684, one for a Mr. Dagmall and the other to Captain Armitage. The 1828 pattern cost just over £9.5s but was fitted with end-drawers. A galleried version of this table, with baize-lined top, was supplied in 1822 to William, 4th Earl Fitzwilliam (d. 1833) for Wentworth Woodhouse, Yorkshire, and sold in the Wentworth sale, Christie's, London, 8 July 1998, lot 83, £16,100 inc' prem'. Another closely-related but smaller example, executed in Goncalo Alves, was sold anonymously, Christie's, London, 6 April 2000, lot 122.



The related design by Gillows
©Westminster City Archive



64



65

■ 65
A PAIR OF MAHOGANY AND CANED LIBRARY BERGERES
 19TH CENTURY

Each with a reeded frame, the rectangular back and sides flanking a rectangular seat with buttoned black leather seats and back cushions, with reeded column arm-supports, on turned tapering reeded legs with brass caps and castors, two stamped 'SHOOLBRED / LONDON'
 36½ in. (93 cm.) high; 25 in. (64 cm.) wide; 26 in. (66 cm.) deep (2)

£6,000-10,000

US\$7,900-13,000
 €7,000-12,000

The caned bergere of this form, named the 'Ashburnham' chair, features in one of Gillows' *Estimate Sketch Books*, no. 1721, dated 1803 (Westminster City Library), while sketches of similar chairs appear in the firm's early 19th Century room plans preserved at the Victoria and Albert Museum. Its baluster arm evolved from a chair pattern illustrated in Thomas Sheraton's *Cabinet-Maker and Upholsterer's Drawing Book*, 1793, p. VI, and its reeded back and legs reflect Gillows' early 19th Century Grecian style.

A closely related pair of bergeres attributed to Gillows were sold in these Rooms, 14 June 2001, lot 103 (£47,000). Another similar pair probably supplied to Morton John Davison, Esq. (1778-1841) for Beamish Park, Co. Durham and attributed to Gillows, were sold by Mrs. R.D. Shafto, in these Rooms, 21 September 1995, lot 140.



66

58

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■66

AN EARLY VICTORIAN DEEP-BUTTONED BLACK LEATHER-UPHOLSTERED WALNUT CHESTERFIELD SOFA

CIRCA 1880

With out-turned arms and three loose cushions on turned legs with brass caps and castors, re-upholstered
29 in. (74 cm.) high; 79 in. (201 cm.) wide; 37½ in. (95 cm.) deep

£6,000-9,000

US\$7,900-12,000
€7,000-10,000

■~67

A REGENCY MAHOGANY PARTNERS' DESK

ATTRIBUTED TO GILLOWS, CIRCA 1815

The gilt-tooled red leather top above a frieze with three mahogany-lined drawers to one side and opposing false drawers, each framed with a foliate corbel, each pedestal with an arrangement of three drawers and an opposing door enclosing adjustable shelves on lignum vitae castors, the Indian rosewood knobs apparently original
35 in. (89 cm.) high; 69 in. (175 cm.) wide; 43 in. (109 cm.) deep

£20,000-30,000

US\$27,000-39,000
€24,000-35,000



68

68

A REGENCY ORMOLU AND PORPHYRY DOLPHIN INKSTAND
EARLY 19TH CENTURY, IN THE MANNER OF THOMAS MESSENGER
& SONS

On square stepped base, the ormolu dolphin supporting a hinged shell on its tail opening to reveal a circular glass inkwell and compartments
7½ in. (19 cm.) high; 5½ in. square

£2,000-3,000

US\$2,700-3,900
€2,400-3,500



The comparable inkstand at the Ashmolean Museum, Oxford
©Ashmolean Museum

Thomas Messenger and Sons were adept at producing fine bronze and ormolu domestic objects. They were primarily lamp manufacturers with a metal foundry in Birmingham (see C. Gilbert, *Furniture at Temple Newsam House and Lotherton Hall*, Leeds, 1998, p. 606, cat. no. 733). A similar dolphin-borne shell inkstand is illustrated in N. Penny, *Catalogue of European Sculpture in the Ashmolean Museum*, Oxford, 1992, vol. II, p. 202, cat. no. 415.

Another was sold from the Michael Lipitch Collection, Sotheby's London, 22 May 1998, lot 24 (£18,400 inc' prem') and another was sold from the important collection of Professor Albert Richardson, P.R.A., Christie's, London, 18-19 September 2013, lot 62 (£6,250 inc' prem').



69

69

A LATE REGENCY MAHOGANY OPEN WINE COOLER
SECOND QUARTER 19TH CENTURY

Of rectangular form with a removable zinc liner, the sides with ormolu satyr mask handles, on a plinth and wooden castors, the handles regilt but apparently original
18½ in. (47 cm.) high; 30¾ in. (78 cm.) wide; 20½ in. (52 cm.) deep

£2,500-4,000

US\$3,300-5,200
€2,900-4,600

60

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■70

A PAIR OF REGENCY 21-INCH TERRESTRIAL AND CELESTIAL GLOBES

EARLY 19TH CENTURY

The terrestrial *CARY'S NEW TERRESTRIAL GLOBE, EXHIBITING The Tracks and Discoveries made by CAPTAIN COOK: Also those of CAPTAIN VANCOUVER on the NORTH WEST COAST OF AMERICA And M. DE LA PEROUSE, on the COAST of TARTARY. TOGETHER With every other Improvement collected from Various Navigators to the present time.* LONDON: Made & Sold by J. & W. Cary, Strand, March 1st. 1812., made up of two sets of eighteen hand-coloured engraved split half-gores, with fully graduated equatorial, ecliptic and four meridians, the Pacific ocean with an analemma, many explorers' tracks and numerous notes and dates, Antarctica with no land shown but *Firm Fields* and *Vast Mountains of Ice 71.10 Highest South Lat of Capt. Cook* and other notes, the continents with nation states faintly colour-outlined, showing cities depicted by a small building, towns, rivers, mountains in pictorial relief, marshland, caravan routes and African salt and copper mines, with numerous notes and Canada with no northern coastline;

the celestial *CARY'S New and Improved CELESTIAL GLOBE ON WHICH Is carefully laid down THE WHOLE of the STARS AND NEBULÆ, Contained in the ASTRONOMICAL CATALOGUE of the REVD. Mr. WOLLASTON, F.R.S., Compiled from the Authorities of FLAMSTEED, DE LA CAILLE, HEVELIUS, MAYER, BRADLEY, HERSCHEL, MASKELYNE.* With an extensive number from the works of Miss Herschel, The whole adapted to the year 1800, and the Limits of each Constellation determined by a boundary line. London: Made & Sold by J. & W. Cary, No. 181 Strand Mar 1 1799, made up of two sets of eighteen hand-coloured engraved split half-gores laid to the ecliptic poles, the axis through the celestial poles, with fully graduated equatorial, ecliptic with twilight zone and four colures, the constellations depicted by mythical beasts, figures and scientific instruments, with dotted boundaries, the stars shown to nine orders of magnitude with doubles, clusters and nebulae and labelled with Greek and Roman characters and Arabic numerals denoting their source, with an explanation beneath the cartouche;

both spheres with engraved brass hour dial and stamped meridian, the hand-coloured engraved paper horizon ring with degree (x2), Zodiac and calendar scales and wind directions;

the mahogany stand with three quadrants to the meridian support with turned inverted finial, the three tapering reeded legs terminating in castors and united by turned stretchers to the glazed compass box with blued-steel needle and engraved thirty-two point wind rose with degree scales and signed *J. & W. CARY STRAND LONDON*, the stretchers, compass box and printed paper compass rose replaced, restorations to the paper half-gores, and paper horizon rings

46 in. (117 cm.) high (2)

£50,000-80,000

US\$66,000-100,000

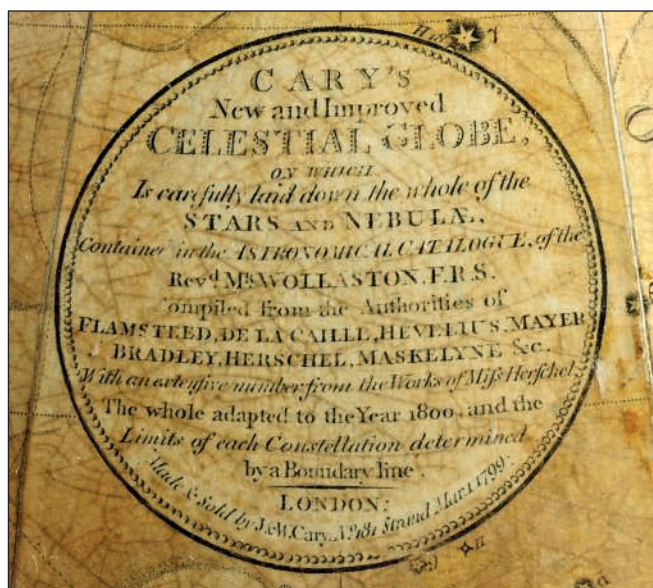
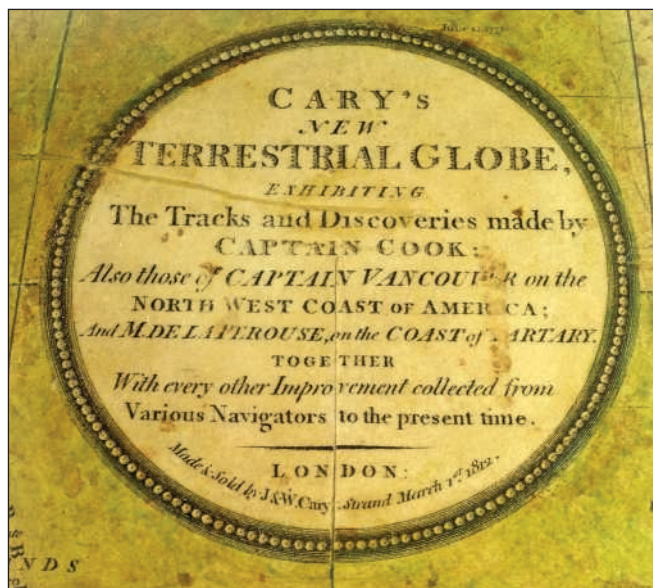
€58,000-93,000

PROVENANCE:

With Hotspur Ltd.

Sold Christie's, London, Dealing in Excellence: A Celebration of Hotspur & Jeremy, 20 November 2008, lot 80.

This pair of globes were produced in 1799 and 1812 respectively by the first generation of the family, who had started the business in 1791. John Cary (1754-1825) and William Cary (1759-1825) have signed both pairs. By 1824, the firm was run by George and John Cary, sons of John Cary Senior. Together with the firms of Newton and Bardin, globes made by the Carys accounted for the majority of globes produced in England during the early 19th Century (see 'The World in Your Hands', Exhibition Catalogue, London, Christie's, 1994, pp. 64-5).



A PAIR OF CARY'S TERRESTRIAL & CELESTIAL GLOBES





71



72

71
TWO DERBY PORCELAIN MODELS OF DANCING FIGURES

CIRCA 1750-1770

The male example modelled wearing a Pierrot costume, the female holding her skirt as she dances

6 in. (15.3 cm.) high (2)

£1,000-1,500 US\$1,400-2,000
€1,200-1,700

PROVENANCE:

The collection of W. Lissaiant, thence by descent.

LITERATURE:

Two related examples of the male figure can be seen illustrated by Peter Bradshaw, *Derby Porcelain Figures; 1750 - 1848*, London, 1990, p. 37, pl. 16 & p. 64, pl. 45. A related example of the female figure is illustrated in Dennis G. Rice, *Derby Porcelain; The Golden Years 1750 - 1770*, London, 1983, p. 84, pl. 17.

72
A PAIR OF BOW FIGURES OF HARLEQUIN AND COLUMBINE

CIRCA 1760

Modelled in mirroring dance positions, on a scroll moulded bases and enriched in gilding
6¾ in. (17.2 cm.) high (2)

£1,200-1,800 US\$1,600-2,300
€1,400-2,100

PROVENANCE:

The collection of W. Lissaiant, thence by descent.

LITERATURE:

A related pair can be seen illustrated by Peter Bradshaw, *Bow Porcelain Figures; Circa 1748 - 1774*, London, 1992, p. 116, pl. 71.

73
AN ENGLISH PORCELAIN PINK-GROUND JARDINIERE GARNITURE

CIRCA 1820, PROBABLY COALPORT

Each jardiniere with twin seamonster handles, painted with botanical specimens and enriched in gilding on a footed stand
The largest piece 6¾ in. (17.2 cm.) high (6)

£1,500-2,000 US\$2,000-2,600
€1,800-2,300

PROVENANCE:

The collection of W. Lissaiant, thence by descent.

LITERATURE:

For a garniture with related handles and feet, see Michael Messenger, *Coalport 1795 - 1926; An Introduction to the History and Production of John Rose and Company*, Woodbridge, 1995, p. 126, pl. 74.



73

■74

A REGENCY MAHOGANY CHAMBER TABLE

ATTRIBUTED TO GILLOWS, EARLY 19TH CENTURY

The rounded rectangular top with a reeded edge and hinged flap concealing a pen-and-ink-well above a frieze drawer and turned tapering legs with brass caps and castors, the turned knob handles original

£2,500-4,000

US\$3,300-5,200
€2,900-4,600



74

■-75

A WILLIAM IV BRONZE-MOUNTED BRAZILIAN ROSEWOOD BREAKFRONT SIDE CABINET

CIRCA 1830 - 35

The superstructure with a scrolled gallery and shelf with scrolled bronze supports, the base with a panelled frieze above open shelves and turned, reeded and leaf-carved columns, flanked by wire grille doors, on a plinth base, with six grained adjustable shelves

53 in. (135 cm.) high; 71½ in. (182 cm.) wide; 17 in. (43 cm.) deep

£5,000-8,000

US\$6,600-10,000
€5,800-9,300



75

■76

**A GEORGE III MAHOGANY AND PLUM PUDDING MAHOGANY
BREAKFRONT SECRETAIRE BOOKCASE**

CIRCA 1800

The upper section with a moulded cornice and wire grille doors the inner doors enclosing ten adjustable shelves, the outer doors enclosing an arrangement of shelves and later pigeon holes, the base with a secretaire drawer revealing a green baize lined writing slide, a fitted interior and three further long drawers, flanked on each side by five conforming graduated drawers with lacquered brass bail handles throughout, on a plinth base, inscribed in black ink '134' and '185' on the reverse

118 in. (300 cm.) high; 97 in. (246 cm.) wide; 22 in. (56 cm.) deep

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Sir William Ewart Gladstone, Bt., K.G. (d.1851), Fasque, Aberdeenshire, and thence by descent until Sold Christie's, London, 7 May 2008, lot 46.

LITERATURE:

Possibly *Inventory and Appraisal of the Household contents of Fasque, 1851*, Bow Drawing Room, 'Bookcase - £2.10.0'



PROPERTY FROM A DECEASED ESTATE (LOTS 77 & 78)

■77

**A PAIR OF REGENCY SIMULATED PORPHYRY, BRONZED
AND PARCEL-GILT TORCHERES**

POSSIBLY NORTH EUROPEAN, EARLY 19TH CENTURY

Each with a circular top and gadrooned collar above three naturalistic supports with hoof feet on a tripartite base, fitted for electricity
48 in. (122 cm.) high, excluding fitments

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

James Newton (1760-1829) was a London cabinet-maker with premises on Wardour St. Newton trained in the workshop of Laurence Fell and William Turton from 1774, aged just 14. He became a master cabinet-maker in 1781. There are a number of pieces, each of contemporary date to the present lot and also incorporating a simulated porphyry surface, that can be confidently attributed to Newton. At Belton House in Lincolnshire, for example, there is an occasional table acquired from Newton by John, 2nd Baron, 1st Earl Brownlow. The Belton table, like the present pair of pedestals, combines simulated porphyry, bronzing and giltwood on carved surfaces to stylish effect (See NT 434795). At Castle Howard, Yorkshire, there are a pair of console tables with simulated porphyry bases which can be connected to Newton through bills. An almost identical pair of tables was supplied, likely by Newton, to Harewood House, Leeds for Edward Lascelles, 1st Earl of Harewood (d.1820). Giles Ellwood, in his article 'James Newton', *Furniture History Society*, vol. XXXI, 1995, pp. 129-205, attributes a pedestal of simulated marble and porphyry to Newton. The pedestal is none other than that probably supplied to Matthew Boulton as a base for his famed Sidereal Clock, rejected in 1787 by Catherine the Great and later used as furnishing in Boulton's own Soho House. Interestingly, a pair of cabinet stands, attributed to Newton, was sold from the Bute Collection on 3 July 1996, lot 45. The stands of carved giltwood each have naturalistic reeded animal legs, with distinctive knee joints, not unlike the carving of the legs of the present stands. The related examples of Regency furniture outlined above, make an attribution to Newton for the present pair of torchères seem plausible.

Another identical pair of torchères, perhaps erroneously catalogued as North European, early 19th century, sold from Ven House, Somerset; Christie's, London, 21 June 1999, lot 434, published in Allemandi, *Il Valore dei Mobili Antichi*, Turin, 1983, p. 284.



(2)

77

■78

**A REGENCY BRAZILIAN ROSEWOOD
AND SYCAMORE-INLAID SOFA TABLE**
EARLY 19TH CENTURY

The rounded rectangular top with drop-leaves above two mahogany-lined frieze drawers and opposing false drawers on standard end supports joined by a turned stretcher and with ormolu rosette-mounted sabre legs with brass caps and castors, the underside with handwritten label 'Lady Clarke's/BRoom/1st bedroom floor'
28 in. (72 cm.) high; 58½ in. (149 cm.) wide;
28 in. (72 cm.) deep

£2,000-3,000

US\$2,700-3,900
€2,400-3,500



78

PROVENANCE:

Acquired from H. Blairman and Sons., London, in the 1950s.



79

79

**A PAIR OF STAFFORDSHIRE PEARLWARE
OBELISKS**

CIRCA 1790, PROBABLY RALPH WOOD

With faux-marbled decoration, the plinths with moulded medallions of Hercules and the Nemean Lion and Ceres with a cornucopia emblematic of Bounty

11¾ in. (30 cm.) high

(2)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

A related pair, with impressed marks for Ralph Wood, is in the collection of the Victoria and Albert Museum, London (Museum no. 2461-1901).

■ **△ 80**

**A PAIR OF CUT GLASS AND
WEDGWOOD-STYLE JASPERWARE
THREE-LIGHT CANDELABRA
IN THE MANNER OF PARKER & PERRY,
INCORPORATING 18TH CENTURY
ELEMENTS**

Each with an arrangement of scrolled branches and obelisks supporting scalloped canopies, nozzles and drip-pans, hung with pear-shaped drops and nozzles and draped chains of faceted beads, the ormolu plinths with jasperware panels on stepped bases with ball feet, restorations and replacement

28½ in. (73 cm.) high

(2)

£7,000-10,000

US\$9,200-13,000

€8,200-12,000

PROVENANCE:

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

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

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



80



81

■-81
A VICTORIAN BRASS-MOUNTED BRAZILIAN ROSEWOOD
ETAGERE

LATE 19TH/EARLY 20TH CENTURY

Of square form with three tiers, on castors
 29 in. (74 cm.) high; 15 in. (38 cm.) wide; 15 in. (38 cm.) deep

£1,200-1,800

US\$1,600-2,300
 €1,400-2,100



82

■82
A GEORGE III SATINWOOD, KINGWOOD AND AMARANTH
CROSSBANDED PEMBROKE TABLE

ATTRIBUTED TO GILLOWS, CIRCA 1790

The rectangular twin-flap top with hollow corners, crossbanded in kingwood, above a frieze drawer, on square tapering legs with brass caps and castors, later handles and lock
 28½ in. (72.5 cm.) high; 39 in. (99 cm.) wide open, 19¼ in. (49 cm.) wide closed; 30¼ in. (77 cm.) deep

£3,000-5,000

US\$4,000-6,500
 €3,500-5,800

■83
A PAIR OF GEORGE III GILTWOOD OPEN
ARMCHAIRS

LATE 18TH CENTURY, ATTRIBUTED TO
 FRANCOIS HERVE

Each with an urn-centred guilloche-carved padded oval back above padded leaf-carved arms with scrolled terminals and bow-fronted seat covered in black fabric, the rails centred by fluted tablets flanked by roundels, on turned tapering stop-fluted legs, restorations and replacements, redecorated

39 in. (99 cm.) high; 23.1.2 in. (60 cm.) wide;
 22 in. (56 cm.) deep

(2)

£4,000-6,000

US\$5,300-7,800
 €4,700-7,000

These giltwood armchairs relate to a suite by François Hervé (1781-96) which were supplied to George John, 2nd Earl Spencer (1758-1834) for either Spencer House, London, or Althorp, Northamptonshire, where they are recorded in the *Schedule of Furniture at Althorp 1814-1819*. A set of twelve armchairs from this suite sold Christie's, London, 8 July 2010, lot 1052 (£49,250 incl. prem.).

Another set of gilt suite-furniture, almost certainly by Hervé, the chairs with the same profile back supports as the chairs offered here, are in the Great Drawing Room at Wimpole Hall, Cambridgeshire, (C. Hussey, 'Wimpole Hall-II', *Country Life*, 28 May 1927, p. 845, fig. 2).



83



84

■84
**A LATE LOUIS XVI BRASS-MOUNTED BOIS SATINE AND
 AMARANTH OCTAGONAL TILT-TOP TRIPOD TABLE**
CIRCA 1790

The octagonal top inset with white-veined grey marble within a banded geometric border above a columnar support on cabriole legs
 29 in. (74 cm.) high; 40 in. (101.5 cm.) diameter

£4,000-6,000

US\$5,300-7,800
 €4,700-7,000



■-85
A WILLIAM IV BRAZILIAN ROSEWOOD LARGE X-FRAME STOOL
CIRCA 1840

The green cotton-covered padded and buttoned seat on an X-frame joined by a turned stretcher
 18 in. (45.5 cm.) high; 43½ in. (110.5 cm.) wide; 29½ in. (75 cm.) deep

£4,000-6,000

US\$5,300-7,800
 €4,700-7,000



85



■ 86

A REGENCY MAHOGANY OFFICER'S CHAIR

CIRCA 1810 - 20, RELATED TO A DESIGN BY THOMAS HOPE

Of Klismos form, the curved shaped rectangular back and serpentine seat with squab cushion covered in bottle green mohair velvet with gold embroidered accents, with up-springing outscrolled hand-rests and sabre legs
 33½ in. (85 cm.) high; 26 in. (66 cm.) wide; 25½ in. (65 cm.) deep

£10,000-15,000

US\$14,000-20,000
 €12,000-17,000

PROVENANCE:

Probably Christie's, London, 6 April, 2000, Lot 110, when upholstered in leather

The heroic 'klismos' seat, with its broad tablet rail, was popularised by late 18th Century engravings of Grecian or Etruscan vases, and its form was introduced by architects such as Charles Percier (d. 1838). It featured in Percier's 1790s design for an armchair executed by Jacob and on a similar

chair illustrated in Louis-Leopold Boilly's 1800 portrait of the composer François-Adrien Boieldieu (see N. de Reynies, *Le mobilier domestique*, vol. I, Paris, 1987, p. 120). Percier also included it in the 'Art of Painting' vignette for his *Receuil de décorations intérieures*, 1801 (see D. Ledoux-Lebard, *Le Mobilier Français du XIX Siècle*, 1984, p. 283). The connoisseur Thomas Hope (d. 1842), an admirer of Percier's work, introduced a similar 'klismos' chair at his Duchess Street mansion, and its engraving appeared in his ornament guide, *Furniture and Interior Decoration*, 1807 (pl. XX, nos. 5 and 6). Hope's chair, fronted by Apollo's sacred griffin monopodia, displayed a choragic laurel wreath on the back beneath a tablet with Grecian ribbon-fret border.

The back profile of this library chair corresponds to Hope's chair, and also relates to a 'bureau' chair or *fauteuil d'officier*, with front legs of scrolled sword or sabre form, bearing the stamp of the *ébéniste* Henri Jacob (d. 1825), whose *activité* ceased in 1806 (see J. Nicolay, *L'Art et la Manière des Maîtres ébénistes Français au XVIII Siècle*, Paris, 1956, p. 247, fig. B).



87

PROPERTY OF A LADY

■-87

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

The twin-flap oval top with bell-flower and anthemion design radiating from a central patera above a single frieze drawer, on square tapering legs, ink-stamped 'A' to the frame
28 in. (71 cm.) high; 45 ¼ in. (115 cm.) wide, open; 38 ¼ in. (97 cm.) deep

£4,000-6,000

US\$5,300-7,800
€4,700-7,000

PROVENANCE:

By repute, commissioned by Alexander Monro of Auchinbowie, Scotland, and by descent in the Monro family until sold;
Christie's, London, 4 April 1974, lot 83 (with a pair of demi-lune card-tables table *en suite*, lot 82).
With Kenneth Neame, London, sold Christie's, London, 13 June 2018, lot 97.



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

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



88



89



■-88

A GEORGE III INDIAN ROSEWOOD SATINWOOD AND TULIPWOOD-BANDED BREAKFRONT SIDE CABINET
CIRCA 1800

With three mahogany and cedar-lined drawers above four doors with wire grilles and watered silk-lining, each enclosing a shelf, on tapering legs and spade feet, the reverse with printed paper label for 'Trollope & Sons', the shelves and shelf supports added in the 19th century
34¾ in. (88 cm.) high; 64½ in. (164 cm.) wide; 21 in. (53 cm.) deep

£4,000-6,000

US\$5,300-7,800

€4,700-7,000

PROVENANCE:

Acquired from Baxters, Fulham Road.

■89

A PAIR OF GEORGE III WHITE-PAINTED AND PARCEL-GILT BERGERES

CIRCA 1790, ATTRIBUTED TO FRANCOIS HERVE

Each with channelled and beaded frame, with square padded back, seat and armrests covered in blue silk, the downswept arms and convex front rail on fluted tapering legs headed by rosette panels, redecorated
35 in. (89 cm.) high; 28 in. (71 cm.) wide; 23½ in. (60 cm.) deep (2)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Abbotswood House, Gloucestershire.

This form of 'Louis Seize' style chair relates to the fashion adopted in the 1780s by the Francophile George, Prince of Wales and his architect Henry Holland (d. 1806) in the furnishing of Carlton House, London. Features such as the convex front seat rail and beaded frame also appear on 'Cabriole' chairs supplied in 1790 - 91 to the 2nd Earl Spencer (d.1834) for Althorp, Northamptonshire under the direction of Holland and *merchand mercier* Dominique Daguerre and executed by the fashionable John Street chair-maker Francois Hervé (d. 1796), who was also patronised by the Prince Regent, later George IV (P. Thornton and J. Hardy, 'The Spencer Furniture at Althorp', part III, *Apollo*, October, 1968, p. 273, fig. 12).

A pair of the Althorp bergeres was sold Christie's, London, 8 July 2010, lot 1051 (£44,450 inc' prem'), while a pair of similar bergeres attributed to Herve was sold anonymously Christie's, London, 15 November 2017, lot 83 (£21,250 inc' prem').



■90

A GEORGE IV AMBOYNA AND PARCEL-GILT WRITING-TABLE

CIRCA 1830, POSSIBLY BY MOREL & SEDDON

The rounded rectangular top above two mahogany-lined frieze-drawers on panelled end supports with scrolled foliate brackets, joined by a turned and lapetted stretcher, on scrolled foliate feet and castors, the drawer-linings notched for expansion, castors stamped 'COPE PATENT' 28¼ in. (72 cm.) high; 60 in. (153 cm.) wide; 28¼ in (72 cm.) deep

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

PROVENANCE:

Almost certainly sold anonymously, Christie's, New York, 30 September/1 October 2010, lot 846.



This amboyna and parcel-gilt writing-table is closely related to a pair of tables in the 'Ball Supper Room' at Buckingham Palace (RCIN 2628), and another single table in the Royal Collection of smaller dimensions (RCIN 270), the location not recorded. Although their makers are not definitively known, these tables are also made of amboyna with giltwood embellishments and have virtually identical rectangular end supports and similar stretchers suggesting they are all by the same maker. Other comparable furniture in the Royal Collection includes furniture supplied by Morel & Seddon to George IV for Windsor Castle, specifically an amboyna, marquetry and giltwood sofa table, and two other similar tables but executed in elm, and rosewood respectively, with panelled end supports and all circa 1828 (RCIN 29933; RCIN 20148; RCIN 33484; illustrated H. Roberts, *For the King's Pleasure: The Furnishing and Decoration of George IV's apartments at Windsor Castle*, London, 2001, p. 332, fig. 413; p. 317, fig. 399, p. 312, fig. 380).

Although the Morel & Seddon firm was restricted to Royal commissions after 1826, other cabinet-makers such as Marsh & Tatham and France & Banting were also supplying furniture designed by Henry Holland to the Prince Regent/George IV's followers. Among these were commissions for Francis, 5th Duke of Bedford at Woburn Abbey, and Samuel Whitbread the elder at Southill, both in Bedfordshire (see: a mahogany writing-table from the Woburn collection, *Henry Holland: Woburn Abbey*, exhibition catalogue, 23 April to 7 May 1971, no. 32 and fig. 13).

MATTHEW BOULTON

91

A PAIR OF GEORGE III ORMOLU PERFUME-BURNERS

BY MATTHEW BOULTON, CIRCA 1772

Each with removable pierced and leaf-cast burner cap above the tapering body with guilloche and Vitruvian scroll bands and upright leaves, supported on three female terms with beaded necklaces and joined by chains suspending the ribbed burner, on a moulded tripartite plinth centred by a rosette, the lids replaced and the covers of the hanging burners are lacking, some chains replaced

8½ in. (22 cm.) high

(2)

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

These tripod 'sacred-urns', of egg-shaped form with winged siren-monopodia, are designed in the George III 'antique' manner promoted in the 1760s by architects such as James Wyatt (d. 1813). They were manufactured by Messrs Boulton and Fothergill of Birmingham. Matthew Boulton (1728-1809) was the pre-eminent eighteenth-century maker of fine quality ormolu objects in England. Together with his partner, John Fothergill, Boulton established the Soho Manufactory near Birmingham in 1762 and produced ormolu, Sheffield and silver plate, clocks and other ornamental wares for English and European royal and noble patrons including George III, Catherine II, Empress of Russia, and George, Prince of Wales, later George IV.

With a tripod form and classically-inspired ornamentation, the design of these perfume-burners or cassolettes derives from antiquity and was associated both then and in eighteenth-century England with dining and hospitality as Mrs. Montagu noted in a letter to Boulton in 1773: '*my friends reproach me that I do not regale their noses with fine odours after entertaining their plates with soups and ragouts. The cassolettes [are] used to make their entry with desert and chase away the smell of dinner*' (N. Goodison, *Ormolu: The Work of Matthew Boulton*, London, 1974, p. 25).

Boulton subscribed to many of the leading eighteenth-century architectural and archaeological publications and the term figures which appear on these perfume-burners relate closely to those which appear in a design by Michaelangelo Pergolesi, found amongst his pattern books. Similar figures also feature in a design by James Wyatt (see K. Quickenden, 'Boulton and Fothergill Silver', *Burlington Magazine*, June 1986, p. 419) as well as in other drawings and works produced by Boulton and Fothergill (R. Rowe, *Adam Silver*, London, 1965, fig. 47 and N. Goodison, *op.cit.*, fig. 125).

Three types of wing-figured vases were produced at Soho, the wing-figured vase perfume burners such as the pair offered here, the wing-figured candle vase and the wing-figured vase (see N. Goodison, *Matthew Boulton: Ormolu*, London, 2002, pp. 356-364, figs. 362-373). A pair of identical perfume-burners with pedestals from the collection of the Earls of Jersey, was sold by Viscount Villiers, Christie's, London, 17 November 1994, lot 26 (£276,500 incl. prem.). Produced by Boulton in 1771, Sir Robert Child acquired the Villiers pair for the withdrawing-room at Osterley Park House, Middlesex, in Christie and Ansell's sale in April 1772 (see N. Goodison, *Matthew Boulton: Ormolu*, London, 2002, p. 358, fig. 363-364). Other identical examples are in the collection at Temple Newsam, Leeds (see C. Gilbert, *Furniture at Temple Newsam House and Lotherton Hall*, London, 1978, vol. II, p. 385, fig. 510; this example lacks its burner) and at Soho House, Birmingham (Goodison, *op.cit.*, p. 358, fig. 362). A further pair of this form was purchased from Mallett, London and is illustrated in *The Age of Matthew Boulton: Masterpieces of Neoclassicism*, London, 2000, pp. 66-67. A single perfume-burner of this model was sold anonymously, Christie's, New York, 19 October 2000, lot 69 (\$28,200 incl. prem.) and a pair lacking their suspended oil burner and covers, was sold anonymously, Christie's, London, 5 June 2008, lot 32 (£49,250 incl. prem.)





MATTHEW BOULTON



Design for a candle vases, Boulton & Fothergill Pattern Book 1, p. 171

92

A PAIR OF GEORGE III ORMOLU AND WHITE MARBLE CASSOLETTES

BY MATTHEW BOULTON, CIRCA 1770

Each with a foliate-cast reversible cover and nozzle within a guilloche band and ovoid body, the shoulders with ram's heads issuing *entrelac* arms and hung with ribbon-tied laurel swags, on a waisted socle, and square stepped plinth, the interior with copper lining, restorations to the marble 8 in. (20.5 cm.) high

(2)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

The present lot relates closely to a group of similar examples manufactured by Matthew Boulton and John Fothergill of Birmingham. The related design is preserved in Pattern Book 1, p. 171, amongst the Matthew Boulton Papers at Birmingham City Archives (see N. Goodison, *Matthew Boulton: Ormolu, London, 2002*, p. 305, fig. 278). This design differs only slightly from the present lot, in that it illustrates the model mounted in blue john. Other elements of the form of the present lot correspond very closely to the pattern book design, for example, the base of ormolu, which is stepped and with a leaf banding and waisted socle is identical to that in the design.

Several variations of this form of vase are recorded, in blue john, white marble and onyx, some with reversible nozzles and others with rim mounts allowing for use as a perfume burner. A recent and closely related example in blue john, also with a base corresponding to the pattern book design, was sold anonymously Sotheby's, Paris, 28 November, 2016, lot 280 (€50,000 incl. prem.). An example, in white marble was sold anonymously Christie's, London, 6 July 2016, lot 88 (£43,750 incl. prem.). Other related examples are illustrated in N. Goodison, *op. cit.*, London, 2002, pp. 305 and 306, figs. 277-280.

MATTHEW BOULTON

THE PROPERTY OF A GENTLEMAN

***93**

**A PAIR OF ANGLO-INDIAN SILVER FILIGREE
'GOAT'S HEAD VASE' CASSOLETTES**
AFTER A DESIGN BY MATTHEW BOULTON,
CIRCA 1770

Each on a square stepped plinth, with reversible finial candle-holder above an amphora-shaped body draped with laurel swags held by a pair of ram's masks, the stem later

With finial 8¼ in. (21 cm.) high; with candle-holder 8¾ in. (22 cm.) high; 3 in. (7.5 cm.) wide; 2 1/3 in. (6.5 cm.) deep
38 oz. 14 dwt. (1,205 gr.) (2)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Anonymous Sale; Christie's, London, 22 November 2007, lot 716.

The design of these 'goat's head vase' cassolettes corresponds to a drawing in Boulton & Fothergill's Pattern Book I, p. 171 (See N. Goodison, *Matthew Boulton: Ormolu*, London, 2003, p. 333). This form was both popular and commercially successful. Goodison describes it as 'one of the most persistent and popular of Boulton and Fothergill's small candle vases' (*op. cit.*, p. 331). The first record of the sale of this model of vase is in 1769 when a Mrs. Yates ordered from Boulton '1 pair of goat's head vauses light blue cheny or enamelled' (N. Goodison, *op. cit.*, 2003, p. 331). Various ormolu-mounted versions in materials such as blue john, enamel, marble and patinated bronze are extant. See, for example, the ormolu-mounted blue john pair sold from the Collection of the Late Robert Moss Harris; Christie's, London, 23 May 2012, lot 304 (£51,650 incl. prem.). Furthermore, the Christie's sale catalogue of 1772 lists at least one pair of this form mounted in silver.

The distinctive feature of the present pair is, of course, their elaborate bodies worked in silver filigree. There are some records of filigree work in silver, produced in England for Boulton. See, for example, the caddy spoons in filigree, c.1800, probably by Samuel Pemberton in *Matthew Boulton and the Toymakers: Silver from the Birmingham Assay Office*, 15-26 November 1982, nos. 102-104. However, considering the scale of the work presented here, it is more likely that the present cassolettes were produced by filigree workers in India, who had access to the Boulton design. It is no wonder given the popularity of this model that it came to be reproduced to Boulton's designs outside Britain.

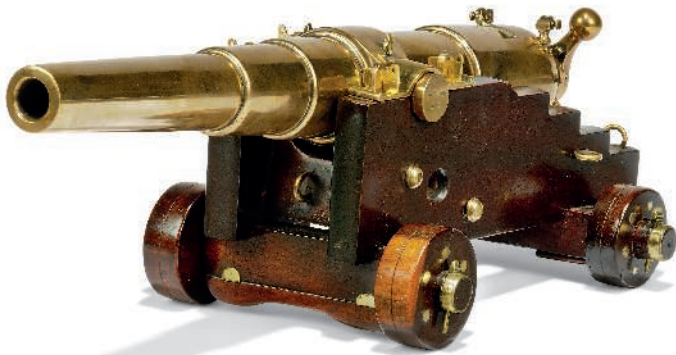
The present pair are part of a known group of 'goat's head vase' cassolettes, some in silver filigree, others in silver-gilt. The only other major difference in design between these extant examples is the inclusion, in some cases, of four filigree bun feet under the stepped base. This group includes a pair of silver filigree cassolettes, offered anonymously, Christie's, London, 25 November 1992, lot 58. A further pair of silver-gilt cassolettes was sold from the collection of Christopher Gibbs and Harris Lindsay; Christie's, London, 10 May 2005, lot 70 (£19,200 incl. prem.).



Vases wrought in filigree, also formed part of the fine 'India and other Curiosities' displayed in glazed china-cabinets such as that designed by Robert Adam for Sarah Child's 'gold filigree' displayed in her apartment at her Thames-side villa Osterley Park, Middlesex (see M. Tomlin, 'The 1782 Inventory of Osterley Park', *Furniture History*, 1986, p. 117). Little is known of the origin of such filigree decoration, generally not hallmarked, but it was evidently a more popular medium in the far East than in Europe and it is thought to have been exported from the east via Colonial trade routes. Two extraordinary silver filigree toilet sets which belonged to Catherine the Great, exhibited at the Hermitage, Amsterdam, on loan from the Hermitage, St. Petersburg, were identified as being Indian and Chinese in origin: a set of each. The closest comparable to these cassolettes included in the exhibition was a pair of *chandals* (candlesticks) in the Indian Toilet set of Catherine the Great, which display a similar spiralled socle (see *Silver Wonders from the East: Filigree of the Tsars*, Exhibition Catalogue, Hermitage Amsterdam, 27 April-17 September 2006, p. 58, catalogue number 51).



Design for the goat's head vase, Boulton & Fothergill Pattern Book 1, p. 171



94

■94

**A PAIR OF LATE VICTORIAN BRONZE AND MAHOGANY
SCALE-MODELS OF 40LB NAVAL CANNON**

BY F. PASCOE, LATE 19TH CENTURY

Each with tapering barrel, adjustable breach and removable pins and hasps, on typical naval-pattern carriages with lignum vitae wheels, the barrels stamped 'F. PASCOE / MAKER', the trunnions '40. PR BL'

The barrels 15 in. (38 cm.) long; 8 in. (20 cm.) wide overall

(2)

£4,000-6,000

US\$5,300-7,800

€4,700-7,000



95

■-95

**AN EARLY VICTORIAN BRAZILIAN ROSEWOOD AND SPECIMEN
PARQUETRY CENTRE TABLE**

CIRCA 1830

The circular crossbanded tilt-top with a radiating design of native and exotic woods on a bulbous fluted and foliate-carved pedestal and concave-sided triangular base with foliate feet and castors, the pendants replaced

29½ in. (75 cm.) high; 36¼ in. (92 cm.) diam'

US\$6,600-10,000

€5,800-9,300

■96

A PAIR OF GEORGE III MAHOGANY HALL CHAIRS

ATTRIBUTED TO MAYHEW & INCE,
CIRCA 1770-80

Each oval back carved with radiating fluting within a plain moulded border, above a solid seat with roundel-decorated fluted frieze on square tapering fluted legs with panelled blocks, each with batten-carrying holes and stamped '2619', spliced repairs to all legs

39 in. (99 cm.) high; 20½ in. (52 cm.) wide; 18½ in. (47 cm.) deep (2)

£6,000-10,000

US\$7,900-13,000

€7,000-12,000

Another set of eight similar hall chairs was almost certainly commissioned by George Brodrick, 4th Viscount Midleton (d. 1836) for Peper Harow, Surrey, recorded in the 1851 inventory for the mansion, and photographed by *Country Life* in 1925, and again in 1956 (three pairs of these hall chairs sold Christie's, London, 21 April 2004, lots 304, 305 and 306, and two pairs sold again, 'An Adventurous Spirit: An Important Private Collection Sold to Benefit a Charitable Foundation', Christie's, London, 13 December 2018, lot 91, £50,000 incl. prem. and lot 92, £56,250 incl. prem.).



PROPERTY OF A GENTLEMAN

■97

A GEORGE III MAHOGANY SERPENTINE TEA TABLE

CIRCA 1775

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

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

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

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







98

■98

A GEORGE III MAHOGANY CHEST

CIRCA 1770

The top drawer fitted with a baize-lined slide and compartments concealing secret drawers and with a hinged quadrant pen-tray, above three further drawers and bracket feet with *lignum vitae* anti-friction castors, the metalwork and feet apparently original

32 in. (81 cm.) high; 36 in. (62 cm.) wide; 22¼ in. (56 cm.) deep

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROPERTY OF A LADY

■99

AN IRISH GEORGE III BRASS-BOUND MAHOGANY POT-CUPBOARD BUCKET AND A PEWTER CHAMBER-POT

THE BUCKET EARLY 19TH CENTURY

Of circular form with moulded lip and tray-top with spirally-reeded tapering body enclosing a door with later brass handle, with a pewter chamber-pot with scroll handle

16¼ in. (41 cm.) high; 14½ in. (37 cm.) diameter

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

PROVENANCE:

The bucket acquired from from John G. Morris, Ltd, Market Square, Petworth, West Sussex, 5 September 1992.

The chamber pot acquired from from C. D. Matthews, White House Cottage, Fittleworth, 12 September 1992.

Anonymous sale; Christie's, London, 26 January 2006, lot 2.

A similar mahogany bucket, of typical Irish form and intended to conceal a chamber pot is illustrated in *The Knight of Glin & James Peill, Irish Furniture*, New Haven and London, 2007, p.257, no.212.



99



■100

**A GEORGE IV GONCALO ALVES,
AMBOYNA, EBONY AND CUT-BRASS-
INLAID WRITING-TABLE**

ATTRIBUTED TO GILLOWS, CIRCA 1825

The rectangular top with a border of brass inlaid foliate vines above a pair of frieze drawers with turned knobs and a bead-and-reel moulding to the lower edge, on turned, the lotus-carved and twin-column end supports joined by a turned stretcher and acanthus-carved cabriole legs with foliate and cabochon feet and inset brass castors, castors stamped 'G', with batten-carrying holes 29 in. (74 cm.) high; 36 in. (92 cm.) wide; 28 in. (71 cm.) deep

£20,000-30,000

US\$27,000-39,000
€24,000-35,000

PROVENANCE:

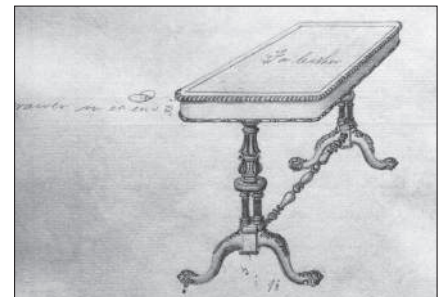
With Donald Allison Antiques.

LITERATURE:

Susan Stuart, *Gillows of Lancaster and London 1730 - 1840*, Woodbridge, 2008, vol. I, p. 268, pl. 275.

This table corresponds to a model in the Gillow's *Estimate Sketch Books*, which record a rosewood writing-table on carved pillars and claws in the antique style, ordered by Ferguson & Co. for the Revd. Fane in June 1825 (S. Stuart, *op. cit.*, p. 268, plate 274). Susan Stuart illustrates the present table, and comments on the brass-inlaid ebony border: 'The boule work and ebony inlay follows a typical George Bullock (d. 1818) design and may have been purchased at the dispersal sale of his stock in 1819' (*ibid.*, plate 275 - 276). This is borne out by lots offered in the Bullock stock-in-trade sale, held by James Christie on 13 May 1819. Lot 72 included 18 feet of 2 ¼ inch ivy-leaf border in brass and ebony, while, most likely, lots 78 and 86 comprised: '18 feet of double leaf brass and ebony bordering' (sold to Baker for £3.3s) and '26 feet of double leaf border brass and ebony' (sold to Gazely for £1.13s - this was George Gasley, Antique Furniture Dealer' of 93 Newman Street, London, listed in *Pigot's London Directory*, 1832).

The same border is found on many pieces by Bullock including: a pair of cabinets, documented by a design in the *Wilkinson Tracings* (unbound no. 237) and inscribed 'for/Lord Abercorn's/Cabinet G Bullock, May 1817' and on furniture attributed to Bullock, made for Don Pedro de Souza e Holstein, 1st Duke of Palmella (1781-1850), sold Christie's, London, 25 June 1987, lots 171, 174, 179 and 180 (C. Wainwright, *George Bullock: Cabinet-maker*, London, 1988, pp. 85-87, no. 23; p. 99, no. 36).



The related design by Gillows
©Westminster City Archive





PORTRAIT MINIATURES LOTS 101 TO 142
PROPERTY OF A PRIVATE COLLECTOR

101

**HENRY PIERCE BONE (BRITISH, 1779-1855) AFTER
SIR ANTHONY VAN DYCK (FLEMISH, 1599-1641)**

William Russell, 1st Duke and 5th Earl of Bedford (1613-1700),
in Van Dyck dress

Signed, dated and inscribed on the counter-enamel 'William, Earl, afterward
1st Duke of / Bedford. March 1848. Painted by / Henry Pierce Bone, Enamel
Painter to Her / Majesty, HRH. Prince Albert / from the original by Vanduyck,
in the / Gallery of Earl Spencer, Althorp. / Northamptonshire.'

Enamel on copper

Oval, 134 mm. high, rectangular mount within modern giltwood frame

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

PROVENANCE:

The Property of a Lady; Part II, Bonhams, London, 27 April 2005, lot 18.
Christie's, London, 2-3 June 2015, lot 441.

The sitter was the son of Francis Russell, 4th Earl of Bedford and his wife Catharine, *née* Brydges. He was educated at Magdalen College, Oxford. He married, in 1637, Anne Carr, daughter of Robert Carr, 1st Earl of Somerset and they had 6 surviving children. He was M.P. for Tavistock from 1640 to 1641. On the sudden death of his father from smallpox in 1641 he succeeded to the title of 3rd Baron Russell of Thornhaugh and to the title of 5th Earl of Bedford. In 1642 he held the offices of Lord-Lieutenant of Devon, Lord-Lieutenant of Somerset and General of the Horse in the Parliamentary Service. Initially Bedford followed his father's political lead and sided with

the Parliamentarians, fighting alongside them in the Civil War battle of Edgehill in 1642. By the summer of 1643 he had aligned himself with the parliamentary 'Peace Party' which advocated a settlement with Charles I and he fought for the King (who pardoned Bedford for his previous offence) in the Siege of Gloucester and the battles of Newbury. Bedford was treated with suspicion by some of the Royalists and was given only minor responsibilities. Disillusioned, he rejoined the Parliamentary side at the end of 1643 but faced a similar suspicion which resulted in him being refused entry to the House of Lords. After the Restoration he returned to the House of Lords and he even bore the sceptre at the coronation of King Charles II. The King made him Governor of Plymouth and invested him as Knight of the Garter in 1672. In 1683 Bedford's son, William, Lord Russell was implicated in the Rye House Plot and was executed. At this point Bedford withdrew from politics until the Glorious Revolution when he was made a member of the Privy Council of William and Mary. He was created Duke of Bedford and Marquess of Tavistock in 1694 and Baron Howland of Streatham in 1695.

The present miniature is taken from a full-length double-portrait by Sir Anthony van Dyck of 1637 depicting William Russell, 1st Duke of Bedford with George Digby, 2nd Earl of Bristol, now in the Spencer Collection at Althorp. Another version, by Henry Bone, dated May 1820, is in the Bedford Collection at Woburn Abbey (see R. Walker, 'Henry Bone's Pencil Drawings', *The Walpole Society*, LXI, 1999, p. 314), and a version by Henry Pierce Bone was sold Sotheby's, London, 11 July 1991, lot 281.



102

-102

**CHRISTIAN FRIEDRICH ZINCKE
(ANGLO-GERMAN, 1683/84-1767)**

A lady in white dress and green shawl

Enamel

Oval, 45 mm. high, in hinged shagreen with *clouté* decoration

£2,500-3,500

US\$3,300-4,600

€2,900-4,100



(case)

103

**CHRISTIAN FRIEDRICH ZINCKE
(ANGLO-GERMAN, 1683/84-1767)**

Simon Harcourt, 1st Viscount Harcourt (c. 1661-1727), Lord Chancellor, in robes of office

Enamel

Oval, 52 mm. high, in gilt-metal frame, the reverse engraved

'Simon / Baron Harcourt / of / Stanton Harcourt / Lord / High Chancellor'

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

PROVENANCE:

Purportedly from the Harcourt Collection.

The sitter was the son of Sir Philip Harcourt of Stanton Harcourt, Oxfordshire. He studied law at Pembroke College, Oxford, and was called to the Bar in 1683. In 1702 he became solicitor-general to Queen Anne and was given a knighthood. In 1713 he became Lord Chancellor. On the accession of King George I he lost his position of office and retired from politics.

The present portrait compares with a three-quarters length oil painting by Sir Godfrey Kneller, now at Pembroke College, Oxford.



103



-104

GEORGE ENGLEHEART (BRITISH, 1750/52-1829)

Admiral Thomas Cochrane, 10th Earl of Dundonald (1775-1860), British naval officer, in uniform

Signed with initial 'E' (lower right) and signed, dated and inscribed 'George Engleheart / Hertford Street / Mayfair / Pinxit / 1812' on the backing card
On ivory

Rectangular, 87 x 70 mm, in gilt-metal frame

£7,000-10,000

US\$9,200-13,000
€8,200-12,000

PROVENANCE:

With Ellison Fine Art, in 2014.

The sitter was the eldest son of Archibald Cochrane, 9th Earl of Dundonald (1748-1831) and his first wife Anne, *née* Gilchrist (1755-1784). The 9th Earl was an inventor and patented a number of inventions relating to steam-propelled ships and naval architecture, but he lost much of his fortune as a result of these scientific experiments. In Thomas Cochrane's early life he was destined for a career in the British Army but, aged 17, he joined the Royal Navy and served on the HMS *Hind*, a ship commanded by his uncle, Captain Alexander Inglis Cochrane (1758-1832). He began a very successful naval career and by 1801, aged 25, he was promoted to Captain. During a period of peace he enrolled at the University of Edinburgh and studied political economy. By 1803 he was back at sea on board the *Pallas* and he had a successful mission fighting against the Spanish fleet. This was followed by a less successful expedition in the Bay of Biscay, during which he was reprimanded for his conduct. In 1806 Cochrane stood for election in the borough of Honiton and Devon. A notoriously corrupt seat, Cochrane paid his supporters 10 guineas each for their vote. Assuming they would receive a similar reward for their vote in the general election, he stood unopposed at the general election later that year. However, Cochrane failed to pay out. In 1807 he was elected M.P. for Westminster. He fought against government corruption, abuses in naval administration and for a reduction in the pay gap between wounded naval officers and seamen and salaries awarded to government ministers.

Needless to say, his outspoken views caused controversy and so he was ordered back to sea. He was a successful naval leader – strategic and unafraid to use unconventional methods to defeat his enemy. In 1809 he returned home and continued in his efforts to expose abuses in the navy. This led to further tension with his peers. In August 1812, the year the present portrait was painted, Cochrane secretly married Katherine Corbett Barnes (1796-1865), a 16 year-old orphan, despite his uncle's efforts to see him married to a rich heiress.

In 1813 he accompanied his uncle, Admiral Sir Alexander Cochrane, to North America to fight in the Anglo-American War. Cochrane was implicated in a hoax claim that Napoleon had been killed and that the allied armies were advancing rapidly on Paris. The sudden rise and fall of government funds was exploited by Cochrane's uncle, Andrew Cochrane-Johnstone and Thomas Cochrane was charged and sentenced to a year's imprisonment and to pay a fine of £1,000. He was struck off the navy list, expelled from the House of Commons, and expelled from the chapel of the knight of the Bath, having been awarded the Order of the Bath in 1809. He escaped from prison but was recaptured and was eventually released in 1815, still proclaiming his innocence. He returned to the House of Commons and continued his opposition to the government, exposing their corruption and pushing for reform. The situation became so hostile that, in 1817, he accepted an invitation from the Chilean government to organize and command their fleet in their war of independence from Spain. Cochrane carried out a highly successful littoral campaign against the Spanish, who had predicted their defeat on the news that the leader of the Chilean naval forces was Cochrane. Despite his triumphant success, the Chilean government failed to pay him what he felt he should have been awarded. Putting their differences aside, Cochrane agreed to support the government of Chile in the liberation of Peru, and joined their expedition, led by General José de San Martín. After a challenging battle, Cochrane's fleet won, and General José de San Martín proclaimed himself protector of Peru. He demanded that Cochrane and his men swear allegiance to the new republic in exchange for their wages. Cochrane refused, seized San Martín's treasury and used it to pay his men and refit his ships. Returning to Chile almost 2 years later he received a warm welcome from most, but hostility from some jealous ministers for Cochrane's naval conquest. Sensing more political tension, Cochrane left Chile a few months later. Having secured a reputation as a great naval leader, Cochrane received invitations from the governments of Brazil, Mexico and Greece to help secure their independence. In 1823 he went to Brazil, where he was appointed Admiral, and spent 18 months building their navy. After independence had been secured, Cochrane returned to England. In 1830 he was reinstated in the British Navy as Rear-Admiral and he was pardoned of previous charges, despite Cochrane's insistence on an annulment of the charges. He is considered to be one of the most successful naval commanders in history and one of the few to have an international reputation. Described by Napoleon as '*le loup des mers*' he was feared by his enemies and in great demand among those countries seeking independence in the early 19th century. In the last few years of his life he wrote his memoirs. He died in 1860 and was buried in Westminster Abbey. For more information about Cochrane, see A. Lambert, 'Thomas Cochrane, tenth Earl of Dundonald (1775-1860)', *The Online Dictionary of National Biography*, Oxford University Press, 2019.

Engleheart's sitters lists includes, for the year 1803 'Hon. Capt. Cochrane'; for the year 1812 'Hon. A. Cochrane' and 'Sir Thomas Cochrane'. The Hon. Capt. Cochrane and the Hon. A. Cochrane most likely refer to the sitter's brother, Archibald Cochrane (1783-1829) who was a Captain in the Navy. Sir Thomas John Cochrane (1789-1872), who became Admiral of the Fleet in the British Navy in 1865 and had blonde hair and blue eyes, was the present sitter's cousin. The 1812 portrait of Sir Thomas John Cochrane by Engleheart, signed with initial 'E' (lower right) was on loan to the National War Museum of Scotland, 1965-2004 and is now in a private collection in the US.

ANOTHER PROPERTY

-105

AFTER LEMUEL FRANCIS ABBOTT (BRITISH, 1760/61 - 1802)

Horatio Nelson, Viscount Nelson (1785-1805), in naval uniform, wearing the Star and Ribbon of the Order of the Bath and the Naval Gold Medal, awarded for his victory at the Battle of St Vincent

On ivory

Oval, 125 mm. high, in rectangular gilt-wood frame

£1,000-2,000

US\$1,400-2,600
€1,200-2,300

The present portrait compares with a rectangular head-and-shoulders oil on canvas painting by Lemuel Francis Abbott in the National Portrait Gallery (inv. no. NPG 394), which is considered to be one of the most widely recognised of Nelson's iconography. Abbott produced a number of versions of this portrait, the original painting having been made from a sketch the artist did when Nelson was at the Royal Hospital, Greenwich. Nelson sat to Abbott only twice but the artist went on to produce over forty portraits of him. Another version, in which Nelson is depicted in his iconic tricorne hat is at the National Maritime Museum, Greenwich (inv. no. BHC2889). In July 1798 (the year Nelson was fighting in the battle of Cape St Vincent, for which he received the medal he is wearing in the portrait), Nelson's wife wrote to him saying 'My dearest husband - I am now writing opposite to your portrait, the likeness is great. I am well-satisfied with Abbott.. it is my companion, my sincere friend in your absence.'



105



106 (pair)

-106

SIR WILLIAM CHARLES ROSS, R.A. (BRITISH, 1794-1860)

A pair of miniatures: Sir William Fowle Middleton, 2nd Bt. of Crowfield and Shrubland Park (1784-1860) and his wife Lady Anne, *née* Cust (1775-1867)

Signed and dated 'Painted by W. C. Ross / 1829.

Sir L. Middleton Bt.' and 'Painted by W. C. Ross / 1830' on the backing cards, respectively

On ivory

Rectangular, 98 x 76 mm., in gilt-bronze frames (2)

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

PROVENANCE:

Shrubland Park, Suffolk; Sotheby's, 19-21 September 2006, lot 958.

Sir William Fowle Middleton was the son of Sir William Fowle Middleton, 1st Bt (1748-1829) who was born in Charleston, South Carolina. Lady Anne was the daughter of Brownlow Cust, 1st Baron Brownlow and Lady Frances Cust, *née* Bankes. The couple married in 1825 and they became the owners of Shrubland Park, Suffolk in 1829, the year the portrait of Sir William was painted by Ross.

A pair of oil on canvas paintings, described as copies of the present portraits, were lot 290 of the Shrubland Park sale in 2006.



107

~107

RICHARD COSWAY, R.A. (BRITISH, 1742-1821)

Elizabeth, Countess of Derby, *née* Farren (1759/62-1829), actress and 2nd wife of Edward Stanley, 12th Earl of Derby (1752-1834)

On ivory

Oval, 66 mm. high, in gilt-metal frame, the reverse engraved 'Miss Farren, / Countess of Derby / by / R. Cosway, R.A.'

Inscribed on the backing card 'Miss Farren / Countess of Darby [*sic*] / painted by Cosway'.

£7,000-10,000

US\$9,200-13,000
€8,200-12,000

PROVENANCE:

With H. E. Backer in 1953.

Christie's, London, 24 May 2000, lot 227.

With D.S. Lavender (Antiques) Ltd, in 2014.

The sitter was a daughter of George Farran (c. 1731-1770), actor, and his wife Margaret, *née* Wright (c. 1732-1803). Together they established a touring company. When George died in 1770, Margaret continued to find acting work for Elizabeth and she was primarily employed as a singer under the management of James Whitley. Her first major acting opportunities were presented by Joseph Younger, manager of the Theatre Royal, Liverpool. Younger recommended her to George Colman the Elder, of the Little Theatre in Haymarket. In 1777 the Farran family moved to London and Elizabeth made her London debut in *She Stoops to Conquer* and went on to perform in *The Barber of Seville*. She also performed at Covent Garden and Drury Lane where she remained until her retirement, making occasional seasonal performances at Haymarket. She performed at Richmond House and her audience was made up of King George III and Queen Charlotte; the Prince of Wales, and members of the London social elite.

During her time in London Elizabeth met Edward Stanley, 12th Earl of Derby who was a keen amateur actor, as well as a famous patron of horse-racing (founder of the Oaks and transporter of the Derby to Epsom). On the death of the Countess of Derby, in 1797, Elizabeth announced her retirement from the stage and married the widower Lord Derby. Later that year she was presented to Queen Charlotte who invited her to be part of the wedding procession for the marriage of Princess Charlotte, the Princess Royal.

She was painted by Thomas Lawrence and her portrait was exhibited at the Royal Academy in 1790 alongside a portrait of Queen Charlotte. Cosway painted another portrait of her, with her hand held up to her chin. It was exhibited at the Royal Academy in 1956/57, no. 274 (lent by the Earl of Derby), alongside a portrait of her husband, also by Cosway (no. 270).



108

ANOTHER PROPERTY

~108

RICHARD COSWAY, R.A. (BRITISH, 1742-1821)

A lady in white dress with blue sash and white turban

On ivory

Oval, 80 mm. high, in gilt-metal frame

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

PROVENANCE:

Sotheby's, London, 6 June 1996, lot 75.

~109

**GEORGE ENGLEHEART
(BRITISH, 1750/52-1829)**

An Army officer in uniform
On ivory

Oval, 64 mm. high, in gilt-metal frame, the reverse
with woven hair and green glass

£5,000-7,000

US\$6,600-9,100

€5,800-8,100

PROVENANCE:

With Ellison Fine Art, in 2008.



109



(reverse)



110

~110

WILLIAM WOOD (BRITISH, 1769-1810)

A lady called Sarah Louisa Broke, *née* Middleton (1777-1843)

On ivory

Oval, 82 mm. high, in gilt-metal frame, the reverse with plaited hair

£4,000-6,000

US\$5,300-7,800

€4,700-7,000

PROVENANCE:

Shrubland Park, Suffolk, Sotheby's, 19-21 September 2006, lot 965A
(as an unknown lady).

With Judy & Brian Harden Antiques, in 2006.

Sarah Louisa Broke, *née* Middleton was the daughter of Sir William Fowle Middleton, 1st Bt. of Crowfield and Shrubland Park, Suffolk (1748-1829) and the sister of the 2nd Baronet (see lot 106). She married Rear Admiral Sir Philip Bowes Vere Broke, 1st Bt. (1776-1841), a distinguished Naval officer.

A 'Brooke, Mrs Louisa (Nacton, near Ipswich, Suffolk) 998. wife of Capt. B., R.N., daughter of Lady Middleton' is listed in the transcript of William Wood's ledger. See G.C. Williamson, *The Miniature Collector*, London, 1921, p. 277.



111

-111

**MANNER OF RICHARD COSWAY, R.A.
(BRITISH, 1742-1821)**

A young lady in white dress
On ivory
Oval, 75 mm. high, in paste-set gilt-metal frame

£800-1,200

US\$1,100-1,600

€930-1,400

PROVENANCE:

Property of a lady; Part II, Bonhams, London,
27 April 2005, lot 142.
With Phyllis Arnold, in 2012.



112

-112

**ATTRIBUTED TO MOSES HAUGHTON
JUNIOR (BRITISH, 1772/74-1848)**

Lady Georgiana Cavendish (1783-1858), later
Countess of Carlisle and Lady Harriet Cavendish
(1785-1862), later Viscountess Granville; together
with a preparatory sketch

The former signed and indistinctly described
on the backing card '[.] / [.] by / Haughton / [.]
merset House / [.]lborough'

On ivory and card, respectively
Ovals, 88 and 78 mm. high, respectively,
in gilt-metal frames (2)

£4,000-6,000

US\$5,300-7,800

€4,700-7,000

PROVENANCE:

The former Bonhams, London, 2 February 2009,
lot 177 (as the daughters of the Hon. and most Rev.
William Beresford (1743-1819), as 'Attributed to
Moses Haughton, Junior, circa 1795').

Both with Ellison Fine Art, in 2009 (as by Moses
Haughton, circa 1790).



The sitters were the daughters of William Cavendish, 5th Duke of Devonshire and his wife Lady Georgiana Spencer. Lady Georgiana, known as 'Little G' by her mother, married Morpeth, eldest son of the 5th Earl of Carlisle on 21 March 1801 when she was seventeen. They had six sons and six daughters. Morpeth succeeded as the 6th Earl of Carlisle in 1825.

Lady Harriet married Granville Leveson-Gower, 1st Earl Granville who had been her aunt, Henrietta Ponsonby's lover for 18 years and with whom she had two illegitimate children. Lady Harriet bore Granville five children. Granville served as Ambassador to France between 1824 and 1841.

The present portraits compare with a signed and dated miniature by Richard Cosway, R.A., of 1789, in the Spencer Collection at Althorp. Another copy after the Cosway, from the Spencer Collection, was sold Christie's, South Kensington, 7 July 2010, lot 18.

-113

RICHARD COSWAY, R.A. (BRITISH, 1742-1821)

Lady Jane Legard, *née* Aston (d. 1833), and her sister Mrs Hedges as Flora and Ceres

On ivory

Oval, 75 mm. wide, in pearl-set gilt-metal *fausse-montre* frame, the reverse with woven hair

£5,000-7,000

US\$6,600-9,100

€5,800-8,100

PROVENANCE:

Hawleys Antiques & Fine Art, Beverley, 10 April 2016, lot 355 (then in a different frame).

With Ellison Fine Art, in 2016.

The sitters were daughters of Henry Aston. Jane married, in 1782, Sir John Legard, 6th Bt. of Garston, Yorkshire, son of Sir Digby Legard, 5th Bt. They had no children. Jane's sister married a Mr Hedges.

Another version of the present miniature by Cosway, set on the cover a snuff-box by James Morisset, was sold Christie's, London, 24 June 1975, lot 131, and later 16 November 1976, lot 142. A copy of the present miniature by Samuel Shelley was sold Christie's, London, 11 April 2002, lot 760 as part of The Anton Dreesman Collection.



-114

RICHARD COSWAY, R.A. (BRITISH, 1742-1821)

A naval officer, possibly Sir Charles Edmund Nugent (bap. 1759-1844), in uniform

On ivory

Oval, 47 mm. high, in gilt-metal frame

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

PROVENANCE:

With Philip Mould & Co., in 2015.

Admiral of the Fleet Sir Charles Edmund Nugent was an illegitimate son of Lieutenant-Colonel Edmund Nugent (1731-1771), an army officer and politician. Charles Nugent joined the Royal Navy in 1771. In 1775 he was sent to serve on the *Bristol* in the American Revolutionary War. In 1778 he went to the West Indies where he was captured by the Spanish but managed to avoid execution by breaking out of jail, following which he and his men went on to seize 3 million Spanish dollars. He returned to Britain in 1782 and became M.P. for Buckingham. In 1790 he married Deborah Charlotte Johnstone, *née* Dee, widow of the politician George Johnstone, and they had one daughter. In 1793 he returned to the West Indies and was involved in the capture of Guadeloupe. He was promoted to Rear-Admiral in 1797; Vice-Admiral in 1801; Full-Admiral in 1808 and Admiral of the Fleet in 1833. In 1834 he was awarded the grand cross of the Royal Guelphic Order.



114



115

~115

JEREMIAH MEYER, R.A. (ANGLO-GERMAN, 1735-1789)

A gentleman in cream coat

On ivory

Oval, 37 mm. high, in gold frame, the reverse engraved with initials EFC with coronet and feather surmount, later converted into a brooch

£1,000-2,000

US\$1,400-2,600

€1,200-2,300

PROVENANCE:

Bonhams, London, 23 May 2007, lot 54.

~116

RICHARD CROSSE (BRITISH, 1742-1810)

Two gentlemen: one in green coat, the other in white coat

On ivory

Ovals, 30 mm. high, in gilt-metal frames

(2)

£1,000-2,000

US\$1,400-2,600

€1,200-2,300

PROVENANCE:

With Ellison Fine Art, in 2008.



116 (pair)



117

~117

RICHARD COSWAY, R.A. (BRITISH, 1742-1821)

A gentleman in blue coat and yellow collar
On ivory

Oval, 36 mm. high, in gilt-metal frame

£1,200-1,800

US\$1,600-2,300
€1,400-2,100

PROVENANCE:

With Ellison Fine Art, in 2009.

~118

RICHARD COSWAY, R.A. (BRITISH, 1742-1821)

A gentleman in ochre coat

On ivory

Oval, 25 mm. high, in gold frame with beaded surround, the reverse with lock of hair

£1,000-2,000

US\$1,400-2,600
€1,200-2,300

PROVENANCE:

With Lawrence Gould Antiques, in 2007.



118



119

~119

ADAM BUCK (ANGLO-IRISH, 1759-1833)

A gentleman in black coat

Signed with monogram 'AB' (lower right)

On ivory

Oval, 63 mm. high, in gilt-metal brooch frame

£1,000-2,000

US\$1,400-2,600
€1,200-2,300

PROVENANCE:

With Phyllis Arnold, in 2012.



~120

GEORGE ENGLEHEART (BRITISH, 1750/52-1829)

Melicent Dillman Engleheart (1775-1796), niece of the artist, in white dress, blue hat, a kitten in her lap

Inscribed on the backing card by John Cox Dillman Engleheart (1784-1862), the sitter's brother, 'For my beloved / Melicent / JCDE / August 6. 1856' and 'For Mrs Gardner / my beloved / Millicent' in another hand, possibly that of Lt. Col. Evelyn L. Engleheart.

On ivory

Oval, 88 mm. high, in gilt-metal frame, the reverse with blue glass and elaborate lock of hair

£15,000-25,000

US\$20,000-33,000
€18,000-29,000

PROVENANCE:

According to the inscription on the reverse of the original frame, written by Lt. Col. Evelyn L. Engleheart, great-nephew of the sitter: Lucy Dillman Gardner, *née* Engleheart (b. 1779), the sitter's sister. On her death, her brother John Cox Dillman Engleheart (1784-1862) until 1856. His daughter Millicent Engleheart (1815-1897). Her brother, Sir J. Gardner Dillman Engleheart, K.C.B. (1823-1923), in 1902 and 1904. His son, Lt. Col. Evelyn L. Engleheart (b. 1862), in 1929. His stepson Sir Leonard Twiston Davies (1894-1953). His son William Anthony Twiston Davies and his wife Rosemary (1923-2000); their sale Sotheby's, London, 20 July 1981, lot 61. Sotheby's, 16 April 2008, lot 64 (then in a different frame). With Gould Antiques. With Judy & Brian Harden Antiques, in 2009.

EXHIBITED:

London, Victoria and Albert Museum, *Exhibition of Miniatures by George Engleheart, J. C. D. Engleheart and Thomas Richmond*, 1929, cat. no. 141, inventory no. 284 (lent by Lt. Col. Evelyn L. Engleheart).

LITERATURE:

G. C. Williamson and H.L.D. Engleheart, *George Engleheart 1750-1829*, London, 1902, before p. 5 (illustrated in reverse). G.C. Williamson, *The History of Portrait Miniatures*, London, 1904, I, p. 130, illustrated pl. LX, no. 5.

The sitter was a daughter of John Dillman (1735-1810) and his 2nd wife Jane, *née* Parker (1743-1827). They had 3 other daughters: Eliza (1771-1791), Lucy (1779-1850), and Mary (1782-1845), and one son, John Cox Dillman (1784-1862) who went on to follow in the footsteps of his uncle, George Engleheart, to become a portrait miniature painter.

George Engleheart was the 3rd surviving son of Francis Engleheart (1713/14-1773), a German *émigré* plaster modeler and his wife Anne, *née* Dawney (bap. 1713 - 1780). Engleheart enrolled at the Royal Academy Schools in 1769. He worked as an apprentice in the studio of Sir Joshua Reynolds where he produced a number of portrait miniature copies of the master's works. On completion of his apprenticeship he quickly established himself as a portrait miniature painter and started exhibiting at the Royal Academy in 1773. From 1776 he worked at a studio in Princes Street, near Hanover Square, London and from 1783, his home and studio were No. 4 Hertford Street, Mayfair - the address often seen on Engleheart's signed backing cards.

Engleheart's fee book provides an insight into the breadth of his patronage, which included King George III whom he served as Miniature Painter to the King. His main competitor at that time was Richard Cosway, R.A., Miniature Painter to the Prince of Wales or, as Cosway flamboyantly put it '*Primarius Pictor Serenissimi Walliae Principis*' whose style and technique differed greatly from Engleheart's.

One of Engleheart's pupils was his nephew John Cox Dillman Engleheart. He worked as his uncle's assistant in the preparation of materials, backgrounds, and making copies of the master's portrait miniatures. In 1800 he entered the Royal Academy Schools and started exhibiting at the RA in 1800. His studio was at 88 Newman Street and he often cited this address on his signed backing cards, as his uncle had done.

In 1811 he married Mary Barker (d. 1878) of Edgbaston and in the years immediately leading up to and following the marriage, he worked in Birmingham. Following a successful career as a portrait miniature painter, his ill health forced him to retire in 1828 and convalesce abroad. He died, in England, in 1862.

Little is known about the sitter, Melicent Engleheart, possibly because she died aged only 21. George Engleheart also produced portraits of her sisters Lucy (in 1783, 1786 and 1791), Eliza and Mary. Another version of the present miniature is illustrated in the exhibition catalogue *British Portrait Miniatures*, Edinburgh, 1965, no. 254, fig. 63 (lent by Mrs F.H.A. Engleheart) and in C. Arturi & F.R. Phillips, *George Engleheart and his Nephew John Cox Dillman Engleheart*, Hampshire, 2016, illustrated in colour pp. 60 & 75. It has an inscription on the reverse indicating that it was painted in 1788, when the sitter was aged 13, however there is no record in the Engleheart sitters book for that year. There is an entry for 'Engleheart, Milly D.' for 1780; 'Engleheart, Mill D.' for 1795 and there are entries in 1787, 1790 and 1800 for 'Engleheart, M.D.', which could be for Melicent or her sister Mary.

Other family members mentioned in Engleheart's list of sitters include Mr. F. Engleheart (1776); Mrs Engleheart (1782, 1803 and 1807); Mrs George & Emma Engleheart (1788 and 1789); 'Engleheart (my son George)'; 'Engleheart (my son Nathaniel)'; Mr. D and Mrs J.D. Engleheart are all listed separately for 1791; Mr. J.C.D.C. Engleheart for 1796; Mr. G. and Mr. J.D. Engleheart are listed separately for 1797; Mrs D.; Emma and Nathaniel Engleheart are all listed separately for 1798; Nathaniel, Emma and Mrs Engleheart are listed separately for 1803; Henry and Emma Engleheart are listed separately for 1805; Nathaniel and Emma Engleheart are listed separately for 1806; Mrs Engleheart for 1807; N.B. Engleheart for 1809 and Emma Engleheart for 1810. Self-portraits of the artist are recorded for the years 1780, 1793, 1802, 1803 and 1807.

The present miniature will be sold together with its original frame which contains on the reverse inscriptions by previous owner Lt. Col. Evelyn L. Engleheart.





(reverse)

-121

JOHN SMART (BRITISH, 1741-1811)

A gentleman in the uniform of a Volunteer Regiment, possibly Captain Joseph Philip le Jeune

Signed with initials and dated 'J.S. / 1799' (lower left)

On ivory

Oval, 80 mm. high, in gilt-metal frame, the reverse set with seed-pearl initial J and elaborate hairwork

£12,000-18,000

US\$16,000-24,000
€14,000-21,000

PROVENANCE:

Christie's, London, 7 November 1988, lot 128 (as Sir Elijah Impey).
With Karin Henninger-Tavcar, in 1994 (as Sir Elijah Impey).
With Philip Mould & Co., 2014.

EXHIBITED:

London, Philip Mould, *A Genius Magnified*, November 2014, no. 31.

LITERATURE:

M. Hall, 'Looking Smart', *Country Life*, November 2014, pp. 68-71, illustrated fig. 6.

The earlier identification of the sitter as Sir Elijah Impey (1732-1809) has been ruled out on the basis of the date of execution and the apparent age of the sitter. The sitter's uniform has been identified as that of a member of a London Volunteer unit, though it has not been possible to pin down the precise unit. It has been suggested that he may be a member of the St Pancras Volunteers based on a possible reading of the initials on the sitter's buttons as 'SPV'. The initial 'J' on the reverse points to a possible identification of the sitter as Captain Joseph Philip le Jeune, who became a Captain on 3 December 1798, the year before the present portrait was painted (see exhibition catalogue *John Smart. A Genius Magnified* (1741-1811), Philip Mould & Co., London, 2014, p. 88). The British Volunteer Movement began in 1793. It was formed during the French Revolutionary and Napoleonic wars to safeguard Britain by training armed corps of civilians for internal defence in the event of an invasion. The men who volunteered were provided with government allowances and exemptions from taxes and compulsory full-time military service. For a thorough account of the voluntary auxiliary force, see the thesis written by A. Gee, *The British Volunteer Movement, 1793-1807*, University of Oxford, 1989. John Smart himself was a member of the St Pancras Armed Association. He joined in 1798, the year before the present portrait was painted.



122

~122

SAMUEL ANDREWS (IRISH, 1767-1807)

A gentleman in blue coat with pink powdered hair
Signed with initials and dated 'SA / 1796' (lower left)
On ivory
Oval, 66 mm. high, in gilt-metal frame

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

PROVENANCE:

Bonhams, 5 November 2002, lot 77.
The Comerford Collection.
With Ellison Fine Art, in 2016.

EXHIBITED:

Kilkenny, Archaeological Society, *John Comerford and the Portrait Miniature in Ireland c. 1620-1850*, 1999, no. 8.
Dublin, Irish Architectural Archive, *The Comerford Collection*, 2009, no. 98.



123

~123

ANDREW PLIMER (BRITISH, 1763-1837)

A gentleman in brown coat
On ivory
Oval, 73 mm. high, in gilt-metal frame, the reverse with lock of hair

£2,000-3,000

US\$2,700-3,900
€2,400-3,500

PROVENANCE:

With Cynthia Walmsley.

-124

JAMES SCOULER (BRITISH, 1740-1812)

A gentleman, possibly Mr Lewis, in blue coat
Signed and dated 'Scouler, 1773' (mid-left)
On ivory
Oval, 36 mm. high, in gilt-metal frame

£800-1,200

US\$1,100-1,600

€930-1,400

PROVENANCE:

With Limner Antiques, London.

Sotheby's, London, 23 November 2006, lot 164 (as a gentleman, part lot).

With Ellison Fine Art, in 2012 (as Mr Lewis).

When the present miniature was sold at Sotheby's on 23 November 2006 it was sold together with the portrait of a lady, possibly Miss Bishop, which is lot 129 of the present sale and is also by James Scouler.



124



125



(reverse)

-125

GEORGE ENGLEHEART (BRITISH, 1750/52-1829)

A gentleman in blue coat
On ivory
Oval, 45 mm. high, in gilt-metal frame, the reverse enamelled and set with seed-pearls and plaited hair

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

PROVENANCE:

Sotheby's, London, 23 November 2006, lot 167.



126

-126

JOHN SMART (BRITISH, 1741-1811)

Joseph Sage (1758-1820), Assay Master at the Royal Mint
Signed with initials and dated 'J. S. / 1780' (lower left)
On ivory
Oval, 38 mm. high, in gilt-metal bracelet frame

£4,000-6,000

US\$5,300-7,800
€4,700-7,000

PROVENANCE:

By family descent.
Mrs Arthur Shakespeare; Sotheby's, London, 8 June 1987, lot 115.
The Merchiston Collection, The Property of Mrs Eleanor Hamilton;
Bonhams, London, 25 November 2009, lot 22.
With Judy & Brian Harden Antiques, in 2010.

EXHIBITED:

Edinburgh, Scottish National Portrait Gallery, *Portrait Miniatures from the Merchiston Collection*, 2005, no. 23.

LITERATURE:

D. Foskett, *John Smart, the Man and his Miniatures*, London, 1964, p. 73.
S. Lloyd, *Portrait Miniatures from the Merchiston Collection*, Edinburgh, 2005, p. 63, no. 23.

The sitter was the son of John Sage and Elizabeth Beresford. He worked for the Royal Mint for over 50 years as a moneyer. Between 1779 and 1820 he was Assay Master at the Royal Mint. He married, on 5 August 1779, Sarah Shakespear(e) (d. 1829), daughter of Adlman John Shakespear(e) (1718-1775), a London rope maker, and Elizabeth Currie. They had 2 sons, Joseph and Richard. According to Foskett (*supra*), the sitter was also the father of Mrs Shakespear(e), whose husband, an M.P., was painted by Smart in 1787.



127

-127

JOHN SMART (BRITISH, 1741-1811)

Mrs James Hamilton (1741-1790), née Lucy Lloyd
Signed and dated 'J. S. / 1781' (lower right)
On ivory
Oval, 53 mm. high, in gold frame, the reverse with plaited hair

£8,000-12,000

US\$11,000-16,000
€9,300-14,000

PROVENANCE:

Sotheby's, London, 7 July 2011, lot 294.
With D.S. Lavender (Antiques) Ltd, in 2012.

The sitter was the daughter of Sir Richard Lloyd of Hintelsham, Suffolk. She married, firstly, Sir John Fytch-Barker, 7th Bt (1741-1766) circa 1759. A year after his death in 1767, she married Colonel the Hon. James Hamilton (1764-1804) of the Coldstream Guards. A drawing of him by Smart from the collection of the late Arthur Jaffe (1880-1954) was sold Christie's, London, 17 November 2016, lot 63 and a portrait miniature of him by Smart was offered Sotheby's, London, 6 December 2018, lot 54.



128

-128

GEORGE ENGLEHEART (BRITISH, 1750/52-1829)

A lady in white dress and turban
On ivory
Oval, 74 mm. high, in diamond-set silver frame

£6,000-8,000

US\$7,900-10,000
€7,000-9,300

PROVENANCE:

I. Snyderman, New York.
Greta S. Heckett, Pittsburgh; Sotheby's, New York, 5 October 1977, lot 397.
Sotheby's, London, 16 April 2008, lot 83.
With Cynthia Walmsley, in 2009.

EXHIBITED:

Pittsburgh, Carnegie Institute, *Four Centuries of Portrait Miniatures from the Heckett Collection*, 1954, no. 22.

LITERATURE:

D. Foskett, *Miniatures Dictionary and Guide*, Woodbridge, 1987, illustrated p. 372, plate 107D.



129

-129

JAMES SCOULER (BRITISH, 1740-1812)

A lady, possibly Miss Bishop, seated on a turquoise upholstered chair
Signed, dated and inscribed on the backing card 'This paper / [m]ust not be / [t]aken off / Js. Scouler Pin[...] / 1797' (partly reinforced)
On ivory
Oval, 71 mm. high, in diamond-set silver and silver-gilt frame, the reverse glazed to reveal signature

£4,000-6,000

US\$5,300-7,800
€4,700-7,000

PROVENANCE:

Henry Nyburg; Sotheby's, London, 10 November 1969, lot 127 (as a lady, £220 to Woollett).
Sotheby's, London, 23 November 2006, lot 164 (as a lady, part lot).
With Ellison Fine Art, in 2012 (as Mrs Lewis, née Bishop).

A portrait of Mrs Lewis, née Bishop, seated in a red upholstered chair, was sold Christie's, London, 26 November 1986, lot 75. It was previously sold Sotheby's, London, 9 June 1969, lot 57 (Property of a Gentleman). A portrait of her sister Jane Bishop, also seated in a red upholstered chair, was lot 58 of the same sale and there is a certain physical similarity between the ladies depicted in these portraits.

When the present miniature was sold at Sotheby's on 23 November 2006 it was sold together with the portrait of a gentleman, possibly Mr Lewis, which is lot 124 of the present sale and is also by James Scouler.



130



131

~130

GEORGE ENGLEHEART (BRITISH, 1750/52-1829)

The Rev. George Smith (1762-1841), vicar of Ottery St Mary, Devon
Signed with initial 'E' (lower right)

On ivory

Oval, 87 mm. high, in gilt-metal frame, the reverse with seed-pearl
initials GS and lock of hair

£3,500-4,500

US\$4,600-5,900

€4,100-5,200

PROVENANCE:

Sotheby's, Olympia, 24 October 2002, lot 9.
With Ellison Fine Art, in 2006.

The sitter was the son of Abraham Smith of Clyst Honiton, Devon. He matriculated at Balliol College, Oxford, on 19 October 1780 and received his BA in 1784; ordained deacon on 10 June 1784, and priest on 11 June 1786. He was vicar of Salcombe, Devon, from 1792 to 1796 and was vicar of Ottery St Mary, Devon, from 1794 to 1841. He was chaplain to H.R.H. The Duke of Clarence, vicar of Braunton 1796-1807 and rector of Charlton in 1808 until his death on 1 November 1841. He was also a Justice of the Peace in Devon. '1794 George Smith' is inscribed on a stone tablet in the foyer of the church of Ottery St Mary, under the heading 'Vicars of Parish Church'. Ottery St Mary was the birthplace of the poet Samuel Taylor Coleridge.

~131

ANDREW PLIMER (BRITISH, 1763-1837)

A young lady in white Swiss muslin dress

On ivory

Oval, 76 mm. high, in gilt-metal frame, the reverse with woven hair

£2,500-3,500

US\$3,300-4,600

€2,900-4,100

PROVENANCE:

With Ellison Fine Art, in 2014.



132

-132

HENRY JACOB BURCH (BRITISH, 1763 - AFTER 1834)

An Army officer in uniform

On ivory

Oval, 67 mm. high, in gilt-metal frame, the reverse with plaited hair

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

PROVENANCE:

With Cynthia Walmsley, in 2007.



133

-133

FREDERICK BUCK (IRISH, 1771 - C. 1839/40)

Captain Fenton (d. 1820) of the 37th North Hampshire Regiment of Foot

Inscribed on the reverse 'May 1st 1803 / Cork / Captain / Fenton 37th Regt. / 27th Nov / 1805 / Obit / the 8th August / 1820'

On ivory

Oval, 68 mm. high, in gilt-metal frame, the reverse glazed to reveal inscription

£1,000-2,000

US\$1,400-2,600

€1,200-2,300

PROVENANCE:

Bonhams, 21 November 2007, lot 222 (then in a different frame).

With Cynthia Walmsley, in 2008.

A portrait miniature of John Spread Fenton, in the uniform of the 11th Regiment of Foot, also by Frederick Buck, was lot 220 of the Bonhams 2007 sale and was similarly inscribed with the sitter's details on the reverse.



(reverse)

~134

RICHARD COSWAY (1742-1821)

General Sir Robert Sloper, K.B. (1729-1802), Commander-in-Chief of the British Army in India, in uniform, wearing the sash and breast-star of the Order of Bath

On ivory

Oval, 74 mm. high, gilt-metal frame, the reverse engraved with coat-of-arms and the Order of the Bath motto 'tria juncta in uno' and 'in pace ut sapiens'

£6,000-8,000

US\$7,900-10,000
€7,000-9,300

PROVENANCE:

Bonhams, 22 November 2006, lot 135.
With Judy & Brian Harden Antiques, in 2007.

General Sloper had an impressive career in the British Army. He was commissioned into the 10th Dragoons before being promoted to Major in 1755. In 1759 he was made Commanding Officer of the 1st King's Dragoon Guards. He served during the Seven Years War and was praised by the Duke of Brunswick and other senior generals for his leadership. In 1778 he served in Ireland and the following year he was deployed to India and served in the Second and Third Anglo-Mysore Wars. In 1785 he was appointed Acting Commander-in-Chief in Madras and, later that year, he was promoted to Commander-in-Chief of the British Army in India. In 1788 he was made a Knight Commander of the Order of the Bath. In 1796 he became General.

Sloper lived at West Woodhay House, West Woodhay, Berkshire. He married Jane Willis with whom he had 6 sons and 4 daughters. He is buried at East Woodhay, Hampshire.



135



136

~135

GEORGE ENGLEHEART (BRITISH, 1750/52-1829)

A lady called Abigail Adams in white dress

On ivory

Oval, 46 mm. high, in enamelled gilt-metal *fausse-montre* frame

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

PROVENANCE:

With Ellison Fine Art, in 2010.

A recently added paper label on the reverse identifies the lady depicted in the present portrait as Abigail Adams. This alludes to an identification of the sitter as Abigail Adams, *née* Smith (1744-1818), wife of the American statesman John Adams (1735-1826), one the of Founding Fathers of the United States and 2nd President of the United States. He frequently sought her advice on political matters and she was well informed on issues within her husband's administration and had influence within it. In 1784 she joined her husband on his diplomatic post in Paris and from 1785 to 1788 she was in London however there is no record of Engleheart having painted her during these years. A 'Mr Adams' and 'Mr Adams' are recorded in the artist's fee book for 1805, presumably representing two separate portraits, as opposed to a double-portrait.

~136

GEORGE ENGLEHEART (BRITISH, 1750/52-1829)

A lady in white dress with blue sash

On ivory

Oval, 49 mm. high, in gilt-metal *fausse-montre* paste-set frame

£4,000-6,000

US\$5,300-7,800

€4,700-7,000

PROVENANCE:

Sotheby's, London, 23 November 2006, lot 163 (then in a different frame).



137

~137

RICHARD COSWAY, R.A. (BRITISH, 1742-1821)

Andrew Stuart of Castlemilk and Torrance (1725-1801), in grey-green coat
On ivory
Oval, 61 mm. high, in gilt-metal frame, the reverse with 8 small locks of hair

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

PROVENANCE:

The Property of a Lady, Part II; Bonhams, London, 27 April 2005, lot 58.
With Philip Mould & Co.

The sitter was a Scottish lawyer and politician who sat in the House of Commons between 1774 and 1801. He was the second son of Archibald Stuart of Torrance in Lanarkshire and Elizabeth, daughter of Sir Andrew Myreton of Gogar, Bt. He studied law at Edinburgh and became a member of the Scottish Bar. He was employed by James Hamilton, 2nd Duke of Hamilton as tutor to his children and through his influence was in 1770 appointed keeper of the Signet of Scotland. Stuart represented Lanarkshire in Parliament between 1774 and 1784 and was appointed to the Board of Trade in 1779. In 1790 Stuart was elected as M.P. for Weymouth and Melcombe Regis. He married Margaret, daughter of Sir William Stirling of Ardoch, Bt., and had three daughters. On the death of his brother in 1796 Stuart inherited the estates of Torrance. A year later he inherited the estates of Castlemilk. He published a *Genealogical History of the Stewarts* [sic] in 1798 and asserted that the Stuarts of Castlemilk were the head of all Stuarts.

Stuart was painted by Sir Joshua Reynolds circa 1778 (sold Sotheby's, London, 5 December 2013, lot 212). A slightly larger portrait of the sitter by Cosway, signed and dated 1790, was in the John Pierpont Morgan (1837-1904) Collection, sold Christie's, London, 24-27 June 1935, lot 282. It was formerly in the collection of Edward Joseph Esq. and exhibited at the Burlington Fine Arts Club, 1889, no. 76.



138

~138

SAMUEL SHELLEY (BRITISH, 1750/56-1808)

A gentleman, possibly a member of the Hay family, in brown coat
On ivory
Oval, 64 mm. high, in gilt-metal frame, the reverse with gold initials
'TH' on plaited hair ground

£800-1,200

US\$1,100-1,600
€930-1,400

PROVENANCE:

Bonhams, London, 28 June 2012, lot 52.
With Laurence Gould Antiques, in 2013.

-139

PETER PAILLOU (BRITISH, B.C. 1757-1834/35)

A lady in wide brimmed black hat with feathers

On ivory

Oval, 56 mm. high, in gilt-metal frame, the reverse with gold initials

GTC and elaborate hairwork

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

PROVENANCE:

With Judy & Brian Harden Antiques, in 2010.



139



140

-140

SAMUEL SHELLEY (BRITISH, 1750/56-1808)

Eleanor, Countess of Lauderdale, *née* Todd (1762-1856)

Signed on the backing card 'Sam: Shelley / Henrietta Street / Cov.t / Garden'

On ivory

Oval, 64 mm. high, gilt-metal easel-stand frame with engraved monogram and coronet surmount

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

PROVENANCE:

Major R. M. O. de la Hey; Sotheby's, London, 4 November 1968, lot 265 (£320 to N. Williams). Paul Wansborough; Christie's, London, 23 March 1982, lot 339.

Christie's, London, 19 May 2016, lot 112.

With D.S. Lavender (Antiques) Ltd, in 2016.

EXHIBITED:

Edinburgh, The Arts Council Gallery, *British Portrait Miniatures*, 1965, no. 270.

LITERATURE:

D. Foskett, *A Dictionary of British Miniature Painters*, London, 1972, II, pl. 327, fig. 814.

The sitter was the only daughter of Anthony Todd, Secretary of the General Post Office. In 1782 she married James Maitland, 8th Earl of Lauderdale with whom she had 9 children. She was painted by Angelica Kauffman circa 1780/81 (Museum of Fine Arts, Houston, inv. no. 2001.88).



141

~141

GEORGE ENGLEHEART (BRITISH, 1750/52-1829)

A lady in white dress with green sash

On ivory

Oval, 67 mm. high, in gilt-metal frame, the reverse with blue glass

£4,000-6,000

US\$5,300-7,800

€4,700-7,000

PROVENANCE:

Christie's, London, 7 December 2004, lot 284.

With Philip Mould & Co., in 2013.

~142

GEORGE ENGLEHEART (BRITISH, 1750/52-1829)

A gentleman in black coat

Signed with initial 'E' (lower right)

On ivory

Oval, 81 mm. high, in gilt-metal *fausse-montre* frame

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

PROVENANCE:

Bonhams, London, 24 May 2006, lot 117.

With Cynthia Walmsley, in 2006.



142



143

■143

A GEORGE III MAHOGANY BREAKFRONT CHINA CABINET-ON-STAND

CIRCA 1760

The upper section with Greek key scroll cornice and pendant drop frieze above four glazed astragal doors enclosing nine adjustable shelves, the lower section with breakfront shelf, replaced in the early 19th century, the frieze with three mahogany-lined frieze drawers, the central drawer with green baize ratcheted writing-surface sliding to reveal six compartments and an inkwell above square tapering legs headed by foliage, trailing flower heads and foliate-scroll brackets

88 in. (223.5 cm.) high; 59 in. (150 cm.) wide; 24½ in. (62 cm.) deep

£5,000-8,000

US\$6,600-10,000

€5,800-9,300

■144

A GEORGE III MAHOGANY SECRETAIRE BOOKCASE

CIRCA 1765

The dentil moulded cornice above two astragal glazed doors enclosing three adjustable shelves above a secretaire drawer with baize lined writing-surface and an arrangement of eight drawers, four pigeon holes and central door enclosing a drawer, above two doors enclosing two slides and a pair of drawers, on bracket feet

88½ in. (225 cm.) high; 49 in. (124.5 cm.) wide; 24½ in. (62 cm.) deep

£4,000-6,000

US\$5,300-7,800

€4,700-7,000



144



145



■145

A NEAR PAIR OF GEORGE III MAHOGANY TRAY-TOP BEDSIDE CUPBOARDS
THIRD QUARTER 18TH CENTURY

Each with a raised pierced gallery above a tambour fronted cupboard and pot-drawer, on square chamfered legs, minor differences in detail
31 in. (79 cm.) high; 20½ in. (52 cm.) wide;
17½ in. (44 cm.) deep (2)

£5,000-8,000

US\$6,600-10,000
€5,800-9,300

■146

A LATE REGENCY GONCALO ALVES HALL SEAT

ATTRIBUTED TO GILLOWS, *CIRCA 1825*

The shaped pierced top rail above caned seat and leather squab cushion on turned tapering legs

29 in. (74 cm.) high; 46 in. (117 cm.) wide;
16 in. (40.5 cm.) deep

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

■147

A GEORGE II BRASS-INLAID MAHOGANY TRIPOD TABLE

CIRCA 1750, THE TOP POSSIBLY ASSOCIATED

The circular tilt-top above a tapering turned and fluted shaft with spiral knob on cabriole legs inlaid with brass C-scrolls, stylised palmettes and trefoils and terminating in scroll feet
27 in. (69 cm.) high; 23 in. (58.5 cm.) diameter

£3,000-5,000

US\$4,000-6,500
€3,500-5,800



146



147



148

■148

A PAIR OF GEORGE II SOLID MAHOGANY 'SGABELLO' HALL CHAIRS

MID-18TH CENTURY

Each with a cartouche-shaped back above a dished seat on shaped supports joined by a stretcher
39¼ in. (100 cm.) high; 17 in. (43 cm.) wide; 19½ in. (50 cm.) deep (2)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

Inspired by Italian Renaissance 'sgabello' prototypes, this model of 'back-stool' enjoyed enduring popularity during the 18th Century, no doubt in part as a result of their multi-purpose function, being used both in the garden and as occasional seating in the family chapel, alongside their traditional role as entrance hall chairs. Perhaps the earliest examples of this form of chair in England are the celebrated chairs at Petworth and from Holland House introduced in the early 17th Century by Francois Cleyne, as well as those made for the 1st Duke of Buckingham in 1625 (G. Jackson-Stoppes ed. 'The Treasure Houses of Britain', *Exhibition Catalogue*, 1985, pp.134-135, and S. Jervis, 'Furniture for the 1st Duke of Buckingham', *Furniture History*, 1995, pp. 52-53, figs. 1-3).

Although this basic pattern of hall chair was already in existence by 1730, such as the set of eighteen in oak supplied by George Nix to Ham House (P. Thornton and M. Tomlin, 'The Furnishing and Decoration of Ham House', *Furniture History*, 1980, fig.152), the evolution from a flat front to a curved or 'compass-fronted' seat does not predate the 1750s. It is interesting to note, therefore, that a set of twelve oak hall chairs of very similar profile was supplied by William Masters of Coventry Street, Piccadilly to the 2nd Duke of Atholl (d.1764) for Blair Castle, Perthshire in 1751 (A. Coleridge, 'William Masters and some early 18th Century Furniture at Blair Castle, Scotland', *The Connoisseur*, October 1963, p.79, fig.5), and the same model was supplied by Alexander Peter to Dumfries House in 1759.



149

■149

A GEORGE IV MAHOGANY WATERFALL OPEN BOOKCASE

CIRCA 1820-30, POSSIBLY IRISH AND PERHAPS BY GILLINGTONS

Of five graduated open shelves above a gadrooned apron and turned legs with brass caps and castors, stamped to reverse '5914'
61 in. (155 cm.) high; 61½ in. (156 cm.) wide; 17 in. (43 cm.) deep

£4,000-6,000

US\$5,300-7,800

€4,700-7,000

The present bookcase is stamped with a four figure number, a practice characteristic of the Dublin firm of George and Samuel Gillington. The firm, which specialized in high-quality fashionable Regency furniture is recorded from 1815 to 1838. Their warehouses were mostly in Abbey Street. A comparable pair of waterfall bookcases by Gillingtons, from Rockingham House and both stamped '4901' were sold Adams, Dublin, 6 October 2001, lot 407 (€22,000 inc' prem').



■150

A PAIR OF GEORGE III MAHOGANY CONCERTINA-ACTION CARD TABLES

CIRCA 1760

Each with a hinged serpentine top lined with green baize above a conforming frieze, on acanthus carved cabriole legs terminating in scrolled feet, one hinge stamped 'H.TIBATS'

29½ in. (75 cm.) high; 36 in. (91 cm.) wide; 18 in. (46 cm.) deep (2)

£20,000-30,000

US\$27,000-39,000

€24,000-35,000



The comparable table from Dumfries House
©Christie's Images, 2011

The overall form of these serpentine card tables corresponds to a pair supplied in 1759 by Thomas Chippendale (1718 - 79), *en suite* with a set of seat-furniture, to William, 5th Earl of Dumfries for Dumfries House, Ayrshire (C. Gilbert, *The Life & Work of Thomas Chippendale*, London, 1978, vol. I, p. 138; vol. II, p. 220, fig. 402). Although the present tables cannot be ascribed to Chippendale, they were evidently made by a cabinet-maker who subscribed to the *Director* or, at least, was very familiar with Chippendale's work. The subscribers to the *Director*, published in the front of the pattern book as a form of marketing, comprised a mix of titled nobility, gentry, professionals, cabinet-makers and upholsterers, the latter including Wright & Elwick, William Ince and Paul Saunders, and included a significant number of Scottish craftsmen. These included Alexander Peter, an Edinburgh 'wright', employed in the same period as Chippendale at Dumfries House where he created a range of plain and restrained furniture perfectly suited to Lord Dumfries's private apartments ('Dumfries House', Christie's sale catalogue, 12-13 July 2007, lot 126, 169, 278). A further two card tables of related form and carving were almost certainly acquired by James Montgomery, 1st Bt. of Stanhope and descended in the Montgomery family at Stobo and Kinross House, sold Christie's, London, 30 March 2011, lots 78 and 79. Coincidentally both also bore hinges stamped 'H. TIBATS'.

H. TIBATS

Many fine pieces of mid-18th Century case furniture, particularly card tables, have 'H. TIBATS' stamped on their hinges. The stamp almost certainly refers to 'Hugh Tibbatts', 'hinge and sash fastening maker' of Bell Street Wolverhampton, listed relatively late in the 1781 *Pearson & Rollason Directory for Birmingham, Wolverhampton, Walsall, Dudley, Bilston and Willenhall*. There appears to be no mention of 'Tibats', 'Tibbatts' or 'Tibbatts' (the spelling of the name varies) in the West Midlands area after 1781. That the stamp appears on pieces of earlier date suggests the business was probably long-established. A concertina-action card table, circa 1755-60, with quadrant hinges stamped 'H. Tibats' is in the collection of the Victoria & Albert Museum, London (W.65:1-1962). The name 'Tibats' was first brought to notice in 1966 by Peter Thornton, although at this date the origins of the maker had not been established (P. Thornton, 'A Signed Hinge', *Furniture History Society*, vol. 2, 1966, pp. 44-45).



■151

A PAIR OF GEORGE III BRONZE AND TEAK NAVAL CANNON
LATE 18TH/EARLY 19TH CENTURY

The tapering barrels with flared 3½ in. muzzles and wood plugs, the trunnions with nipple-ends, on typical naval-pattern carriages with lignum-vitae wheels and wedge-shaped quoin, restorations to the carriages and wheels
The barrels 42 in. (112 cm.) long; 27 in. (69 cm.) wide overall

£25,000-40,000

US\$33,000-52,000
€29,000-46,000

PROVENANCE:

The Earls of Lonsdale, Lowther Castle, Cumbria, presumably by descent to Hugh Cecil Lowther, 5th Earl of Lonsdale (1857-1944), until sold by his heir and brother, Lancelot, 6th Earl, as part of the contents of Lowther Castle, Maple & Co. Ltd./Thomas Wyatt, Tuesday 14 April 1947 and two following days, lot 558: 'A pair of Old Gun Metal Cannons on teakwood carriages, 3ft. 6in. long'. Mrs. P.M. Adie-Shepherd, sold Christie's, London, 29 May 1970, lot 96.

Lowther Castle is a castellated mansion built by Robert Smirke between 1806 and 1814 for William Lowther, 1st Earl of Lonsdale (1757-1844). It was constructed on the foundations of the former 17th century family seat, Lowther Hall, but it was only in the early 19th century that it was afforded the name 'castle' in keeping with the Europe-wide fashion for romanticism and which was promoted by influential characters such as William Beckford at Fonthill Abbey, Wiltshire in England and by the writer Sir Walter Scott at Abbotsford, Roxburghshire, Scotland. While it's not known when these naval cannon were acquired for Lowther they would have been entirely fitting in the castle or its approaches and it's likely that they were in place soon after the castle was completed, or perhaps acquired later by the 5th Earl. A tantalising possibility is that the cannon were originally aboard the East Indiaman Lowther Castle which was active in the early 19th century.



The ruin of Lowther Castle
©Paul Highnam/Country Life Picture Library

HUGH CECIL LONSDALE, 5TH EARL OF LONSDALE (1857-1944)
AND THE DEMISE OF LOWTHER CASTLE

In 1882 at the age of 25 Hugh Lonsdale (1857-1944) unexpectedly inherited the earldom and with it the extensive Lonsdale estate, including tens of thousands of acres of Cumberland and Westmorland and coalfields at Whitehaven. However, despite his spectacular inherited wealth - he was suddenly one of the wealthiest men in England, over the course of his lifetime he managed to decimate the family fortune. He led a full and colourful life, one of adventure and luxury. An early intrepid escapade took place in July 1888 when, as part of an expedition called the Scotch Naturalist Society, he set embarked on horse sleigh, dog sleigh and boat to reach the Arctic circle, travelling 6000 km up the Mackenzie mirror and across northern Alaska. On his return and with new-found understanding of the Indian and Inuit peoples whose way of life was being destroyed, he presented his ethnographic collection the Arctic to the British Museum; one hundred years after his death they formed an exhibition about him.

The press named him 'the Yellow Earl' because of his favourite colour which he used for his carriages, Rolls Royce, servants' livery and even the gardenia button hole he wore and when he became the first president of the Automobile Association they took the colour yellow for their distinctive badge. He was a keen huntsman and sportsman, in 1907 he was elected the first president of the International Horse Show at Olympia and in 1909 he became first president of the National Sporting Club, who introduced a boxing championship trophy named the Lonsdale Belt. During the First World War he helped to found the Blue Cross and recruited both men and horses for the army. After the war he became more involved in horse-racing, in 1922 his colt Royal Lancer won both the St. Leger and the Irish St. Leger, and he became a senior steward of the Jockey Club. Throughout his life, Lonsdale was known as a larger than life, flamboyant character, and he was much liked by his tenants who called him 'Lordy'.

Such were his interests, yet as a peer he was rarely seen in the House of Lords and by 1921 the extravagant spendthrift was running short of money. His mansions, Whitehaven Castle and Barleythorpe, were sold, the family's west Cumberland coalmines closed, and in 1936, Lonsdale was finally forced to leave the principal Lonsdale seat, Lowther Castle. In 1939 or 1940 the castle was requisitioned or the war effort and used for tank development. When it was returned to the family the cost of maintaining the house was way beyond their means and so, despite their desire to offer it to the National Trust and other heritage bodies, the contents were sold (including the cannon), and then, for the avoidance of onerous taxes, the castle was stripped and the roof removed to leave an empty shell.

Other cannon sold at auction include:

- A single cannon, an 1857 Napoleon 12-pounder smoothbore cannon of cast bronze, marked 'Revere', Bonhams, San Francisco, 16 May 1995, lot 2142 (\$44,000 incl. prem.).
- Another single cannon, an 1841 6-pounder smoothbore cannon, Bonhams San Francisco, 16 May 1995, lot 2141 (\$38,500 incl. prem.).
- A single Italian bronze model cannon, 17th century, sold Christie's, London, 23 May 2018, lot 20 (£27,500 incl. prem.).

A PAIR OF NAVAL CANNON FROM LOWTHER CASTLE





152

■152
**A REGENCY STYLE GILT-BRASS
 HEXAGONAL LANTERN**
 20TH CENTURY

The central corona issuing scrolled foliate supports, the rim with applied palmette crestings above glazed sides, one side hinged, and with turned pendant drops below, fitted for electricity 32 in. (82 cm.) high; 19 in. (49 cm.) wide

£2,500-3,000

US\$3,300-3,900
 €2,900-3,500



153

PROPERTY OF A GENTLEMAN (LOTS 153 - 155)

■153
**A REGENCY MAHOGANY CIRCULAR
 CENTRE TABLE**
 CIRCA 1820

The crossbanded circular top above a plain frieze with inset tablets and beaded edge, the reeded baluster stem on a concave-sided tripartite base with scrolled feet terminating in foliate-cast gilt-bronze caps and brass castors, castors stamped 'TIMMINS' 28¼ in. (72 cm.) high; 42 in. (107 cm.) diameter

£3,000-5,000

US\$4,000-6,500
 €3,500-5,800

■154
**A VICTORIAN BROWN OAK INVERTED
 BREAKFRONT SIDE CABINET**
 CIRCA 1850

The shaped rectangular top with a moulded edge above a gothic blind-fret frieze and three arched glazed doors, the central door with trefoil spandrels and cluster-column pilasters, each enclosing two adjustable shelves, on a plinth base 37 in. (94 cm.) high; 78 in. (198 cm.) wide; 21¾ in. (55 cm.) deep

£3,000-5,000

US\$4,000-6,500
 €3,500-5,800



154



■155

**A GEORGE I WALNUT AND
BURR-WALNUT BUREAU-CABINET**
*CIRCA 1720, RESTORATIONS AND
REPLACEMENTS*

Featherbanded overall, the arched cavetto-cornice, with later giltwood cartouche cresting above a lozenge and a pair of arched shaped mirrored doors enclosing a fitted-interior of pigeon-holes and drawers, above two candle-slides, the bureau with panelled flap enclosing a leather-lined writing-surface and a fitted interior of pigeon-holes and drawers inlaid with seaweed marquetry, the central door flanked by stop-fluted pilaster-fronted drawers, above a well with seaweed marquetry slide, with two short drawers below flanked by lopers, above two short and two long drawers on later bracket feet, restorations and replacements, the cabinet doors refitted, the seaweed marquetry reused, the upper section reduced in height and with some consequential re-fitting to the interior, later handles, the waist moulding probably later
92 in. (233 cm.) high; 41 in. (104 cm.) wide;
23½ in. (60 cm.) deep

£10,000-15,000

US\$14,000-20,000
€12,000-17,000



156

■-156

A REGENCY ROSEWOOD AND PARCEL-GILT WRITING-TABLE
CIRCA 1810, ATTRIBUTED TO GILLOWS

The rounded rectangular top with re-entrant corners above 'spindle' end supports and swept and foliate scroll feet with recessed anti-friction castors, later gilded
28¾ in. (73 cm.) high; 37 in. (94 cm.) wide; 24 in. (61 cm.) deep

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

PROPERTY OF A GENTLEMAN SOLD TO BENEFIT A CHARITABLE FOUNDATION

■157

AN EARLY VICTORIAN BRASS-MOUNTED MAHOGANY AND CANED WHEELCHAIR

BY J. ALDERMAN, MID-19TH CENTURY

With caned back and suede covered drop-in seat above a retractable foot-rest, brass plaque to the reverse 'J. ALDERMAN/INVENTOR/ PATENTEE & MANUFACTURER/16 SOHO SQUARE/ LONDON'

37½ in. (96 cm.) high; 29 in. (73.5 cm.) wide; 35 in. (89 cm.) deep

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

PROVENANCE:

Anonymous Sale; Christie's, South Kensington, 10 October 2001, lot 480, where acquired.

John Alderman, inventor and maker of patent invalid furniture, was first recorded in 1852 when he was in partnership with Thomas Chapman of 8 Dean St., Soho, but was later listed on his own at 16 Soho Square in 1860. A similar chair is illustrated in C. Gilbert, *Pictorial Dictionary of Marked London Furniture*, Leeds, 1996, p. 66, pl.14.



157

■-158

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

The rectangular top with a shaped reeded three-quarter gallery, above three short frieze drawers, on turned tapering legs and baluster feet, with brass caps and castors, one handle replaced
32¾ in. (83 cm.) high; 42 in. (107 cm.) wide; 24 in. (61.5 cm.) deep

£2,500-4,000

US\$3,300-5,200
€2,900-4,600



158

■159

A MATCHED PAIR OF LATE REGENCY MAHOGANY BERGERES
ATTRIBUTED TO GILLOWS, *CIRCA* 1820

Each with a curved padded back and sides and squab cushion covered in close-nailed dark green leather, the acanthus-carved scroll arm supports above tapering reeded legs terminating in brass caps and castors, one with journeyman stamp 'HH' the other 'T BRADLEY'
33½ in. (85 cm.) high; 25½ in. (65 cm.) wide; 31 in. (79 cm.) deep, the largest (2)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

The bergere stamped T. Bradley probably supplied to William Duckworth (d.1876) for Beechwood, Hampshire, and later (after 1855) at Orchardleigh Park, Somerset. Thence by descent until Sold Christie's house sale, Orchardleigh Park, 21 & 22 September 1987, lot 106 (£5,500 incl. prem.).

T. Bradley's stamp has been recorded on two chairs from a set supplied in 1823 by Gillows' Oxford Street shop to Thomas John Wynn (d.1832) 2nd Baron Newborough, of Glynillifon, Caernarvonshire, part of a large furniture commission which totalled £3,434.0.9d. Originally a set of 24 chairs, nine from the set were sold Christie's, London, 9 March, 2000, lot 80 (£19,550 incl. prem.), and again 10 March 2005, lot 20 (£12,000 incl. prem.). The stamp also appears on rosewood chairs with caned seats, of *circa* 1820, in the collection of the Victoria & Albert Museum. Thomas Bradley was apprenticed to Isaac Greenwood cabinet-maker of Lancaster in 1790 and became a freeman in 1799 - 1800, evidently later moving to London.

'HH' is recorded on many pieces associated with Gillows, including a pair of rosewood sofas supplied as part of the same commission for Glynillifon and sold Christie's, London, 9 March 2000, lot 102 (£32,200 incl. prem.), as well as on a suite of Gillows giltwood furniture commissioned by William, 4th Earl Fitzwilliam (d.1833) for Wentworth Woodhouse, Yorkshire, of which twelve armchairs were sold Christie's, London, 8 July 1998, lot 80 (£287,500 incl. prem.). The true identity of HH however remains elusive.

Both makers are discussed in Susan Stuart, *Gillows of Lancaster and London 1730 - 1840*, Woodbridge, 2008, vol. II, pp. 221 and 244 respectively.





160

■160
A WILLIAM IV BIRDS-EYE MAPLE CIRCULAR BOOKCASE
 CIRCA 1830-35

The gilt-tooled green leather-lined top above four quadrant compartments each with two adjustable shelves, divided by panelled uprights, on a plinth and inset castors, the castors stamped 'COPES PATENT'
 35½ in. (90 cm.) high; 26 in. (66 cm.) diameter

£5,000-8,000

US\$6,600-10,000
 €5,800-9,300



161

■161
AN EARLY VICTORIAN SATIN BIRCH WELLINGTON CHEST
 CIRCA 1830

With six mahogany-lined drawers secured by a locking stile on a plinth base, the lock stamped 'VR' with a crown, hinges stamped 'HORNE PATENT' and with handwritten paper label to reverse 'J.Rice Esq 23/6/78'
 45 in. (115 cm.) high; 27 in. (69 cm.) wide; 20 in. (51 cm.) deep

£3,000-5,000

US\$4,000-6,500
 €3,500-5,800

PROVENANCE:
 J.Rice, 1978.

PROPERTY OF A GENTLEMAN

162
A DUTCH WALNUT AND FRUITWOOD FLORAL MARQUETRY KLAP BUFFET
 LATE 18TH/EARLY 19TH CENTURY

The canted hinged top fitted with two folded shelves to the underside, with a pair of wide flaps hinged to the side and supported by lopers, above three frieze drawers and double doors, lacking single shelf, the angles inlaid with *trompe l'oeil* fluting on square tapering front feet
 37 in. (94 cm.) high; 47 in. (119.5 cm.) wide; 12 in. (53 cm.) deep

£800-1,200

US\$1,100-1,600
 €930-1,400



162



163



■163

A PAIR OF POLYCHROME-GLAZED PORCELAIN ARMORIAL VASES MOUNTED AS LAMPS

CIRCA 1900, PROBABLY SAMSON, IRON-RED IMITATION CHINESE SEAL MARKS

Painted with a crowned lion and unicorn heraldic shield with the script 'Hon Soit Qui Mai Y Pense; Treu und Eest', amongst flower sprays and enriched in gilding, on wooden stands, fitted for electricity

The vases 13½ in. (13.3 cm.) high (excluding lamp fittings) (2)

£2,500-4,000

US\$3,300-5,200
€2,900-4,600

■164

A VICTORIAN AMBOYNA, MARQUETRY AND GILT COMPOSITION SERPENTINE SIDE TABLE

MID-19TH CENTURY, THE TOP AND PLINTH ASSOCIATED

The shaped, crossbanded top with inlaid lion masks to the projecting angles above a sinuous frieze of foliage, flowers and C-scrolls with similar supports and stretchers, on a shaped walnut plinth, restorations to the gilt composition 35½ in. (90 cm.) high; 79½ in. (202 cm.) wide; 20¼ in. (51 cm.) deep

£6,000-9,000

US\$7,900-12,000
€7,000-10,000

The arms are the Royal arms of Great Britain quartering with Saxony within the motto of the Order of the Garter and with the motto of Saxe Coburg beneath and German Royal crown above. The supporters each charged with a label for difference.



164



165

■165

AN IRISH GEORGE IV MAHOGANY CELLARET

BY WILLIAMS & GIBTON, CIRCA 1830

Of typical sarcophagus form with a hinged lid and divided interior on turned lapetted feet with inset brass castors, stamped 'WILLIAMS & GIBTON' and '41626'

22 in. (56 cm.) high; 30¼ in. (77 cm.) wide; 20 in. (51 cm.) deep

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

Williams & Gibton was a highly successful Dublin firm of cabinet-makers and upholsterers founded by the partnership of John Mack, Zachariah Williams and William Gibton. The firm held a court appointment as 'Upholders' to the King's Architectural Board of Works and were supplying and restoring furniture for some of the most important public buildings in Ireland, including Dublin Castle, the Four Courts, the War Offices, the Barracks Office, the Treasury and the Viceregal Lodge. They traded together from 1810 in Stafford Street, Dublin, until John Mack's death in 1829; the surviving partners then continued to work together until the death of Gibton in 1842.



166

■166

A PAIR OF GEORGE III MAHOGANY SIDE CHAIRS

CIRCA 1760

Each with a serpentine foliate-carved top-rail and pierced interlaced splat above a padded seat on channelled square legs joined by H-stretchers, restorations

37½ in. (95 cm.) high; 22½ in. (57 cm.) wide; 18 in. (46 cm.) deep (2)

£1,500-2,000

US\$2,000-2,600
€1,800-2,300

■-167

**A PAIR OF REGENCY ROSEWOOD AND
CANED BERGERES**

ATTRIBUTED TO GILLOWS, EARLY 19TH
CENTURY

Each with a curved top rail flanked by downswept
sides and a buttoned black leather squab cushion,
on tapering turned and reeded legs, with batten-
carrying holes to the underside, spliced repairs to
the back legs, the front feet tipped
32¼ in. (83 cm.) high; 19½ in. (50 cm.) wide; 22 in.
(56 cm.) deep (2)

£4,000-6,000

US\$5,300-7,800

€4,700-6,900

Caned chairs such as the present lot are designed
in the early 19th Century French/antique manner,
and with their hollowed backs, curved crests
and Grecian-scrolled back legs, relate to seat
patterns in George Smith's *Collection of Designs
for Household Furniture and Interior Decoration*,
1808. This exact chair pattern, also fitted with
a leather cushion, is illustrated in M. Jourdain,
Regency Furniture, London, rev. ed., 1965, fig. 95.
Their fine quality rosewood and reed-wrapped
legs, are typical of furniture produced around
1810 by Gillows & Co. of Oxford Street, London
and Lancaster.



167

■-168

**A REGENCY BRASS-MOUNTED
INDIAN ROSEWOOD
WRITING-TABLE**

CIRCA 1815

The rounded rectangular top with a milled
border and conforming frieze with flowering
husk edging on X-pattern standard-end
supports joined by a turned stretcher and with
brass lion paw feet and castors
29½ in. (75 cm.) high; 36½ in. (92.5 cm.) wide;
22¼ in. (56 cm.) deep

£4,000-6,000

US\$5,300-7,800

€4,700-6,900



169



■-169

A REGENCY MAHOGANY OVAL WINE COOLER

CIRCA 1810, IN THE MANNER OF GILLOWS

The radial fluted hinged cover centred by a floral finial and enclosing a lead fitted interior with divisions, the sides with reeded baluster columns on tapering reeded legs and brass caps and castors
24 in. (61 cm.) high; 27 in. (69 cm.) wide; 19½ in. (49.5 cm.) deep

£5,000-8,000

US\$6,600-10,000
€5,800-9,300

The oval wine-cistern embellished in the Grecian or Pompeian manner with reeded columnettes was frequently supplied both with and without a hinged cover by Gillows, whose earliest sketch for an oval lead-lined cistern features in their 1787 *Estimate Sketch Book* (see: L. Boynton, *Gillow Furniture Designs 1760-1800*, Royston, 1995, fig. 178). A similar wine-cooler with a fluted cover, was formerly in the collection of the Earls of Stradbroke at Henham Hall, Suffolk, a house designed by James Wyatt in the 1790s.

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

A wine-cooler of this model, with fluted cover, was sold anonymously Christie's, London, 27 November 2003, lot 141 (£11,352.50 inc' prem') and another sold, also Christie's, London, 14 November 2013, lot 53 (£13,750 inc' prem'). Another, but with later lion mask handles, was sold anonymously Christie's, London, 23 May 2018 (£7,500 inc' prem').



PROPERTY OF A GENTLEMAN

■170

**A PAIR OF WALNUT AND NEEDLEWORK OPEN ARMCHAIRS
OF GEORGE II STYLE, LATE 19TH / EARLY 20TH CENTURY**

Each with a central cartouche-carved rail with a stylised lambrequin and with shepherd's crook arm supports on cabriole legs headed by a scallop shell and husks, on claw and ball feet, the padded back and seat upholstered with French gros and petit point embroidery panels, one back with a variation on The Judgement of Paris, the young shepherd before the goddess in her chariot holding an exotic bird; the other with a young archer and an elegant lady in a garden

50 in. (104 cm.) high; 27 in. (69 cm.) wide; 27 in. (69 cm.) deep

£5,000-8,000

US\$6,600-10,000
€5,800-9,300

PROVENANCE:

Sir Frederick Richmond Bt. (1873-1953), sold Christie's London, June 14, 2001, lot 59, when acquired by the present owner and subsequently restored.

Sir Frederick Richmond Bt. (1873-1953) began working in his teens as an apprentice in the giant drapery shop of Debenham and Freebody in London. There he trained in every department, and eventually rose to be Chairman succeeding Ernest Debenham in 1927. By the late 20s he was both a key figure in the drapery world and well on his way to becoming a millionaire. Sir Frederick began his important needlework collection in about 1907. The Edwardian and inter-war period was a great age for the dispersal of family collections, from these and from fellow collectors, Sir Frederick was in an enviable position to purchase many fine objects. His country house, Westoning Manor, Bedfordshire provided the backdrop to his important collection which was sold by Christie's in a landmark sale on 14 June 2001.



■171

A GEORGE I WALNUT AND CROSSBANDED CHEST
CIRCA 1740

Of small size, the rectangular top above four graduated drawers on bracket feet, the top re-veneered and possibly associated, the feet largely replaced

29 in (73.5 cm.) high; 29¼ in. (74 cm.) wide; 17 in. (43 cm.) deep

£5,000-8,000

US\$6,600-10,000

€5,800-9,300

PROPERTY OF A LADY

■172

A GEORGE III MAHOGANY NEEDLEWORK-COVERED SOFA

THIRD QUARTER 18TH CENTURY

The serpentine back, scrolled arms and squab cushion covered in *gros* and *petit point* needlework with central cartouche of Venus and Flora before a censer, surrounded by foliate and strapwork motifs on a brown ground, on moulded square legs joined by stretchers, restorations and replacements, some reweaving to the needlework

38½ in. (98 cm.) high; 80 in. (203 cm.) wide; 31 in. (79 cm.) deep

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Anonymous Sale; Christie's, London, 1 July 2004, lot 31.

171



172

128

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

■173

A WILLIAM AND MARY OLIVE OYSTER-VENEERED CHEST

CIRCA 1690

The rectangular top with oyster-veneers laid as interlaced roundels and with crossbanded borders above four graduated long drawers each with oyster veneered and crossbanded fronts, the sides inlaid with a diamond decoration, on later bun feet, the sides reveneered, restorations
34½ in. (87.5 cm.) high; 48 in. (97.5 cm.) wide; 22 in. (56 cm.) deep

£3,000-5,000

US\$4,000-6,500

€3,500-5,800





174



■-174

**A PAIR OF REGENCY BRASS-INLAID AND
PARCEL-GILT BRAZILIAN ROSEWOOD
PEDESTAL CARD TABLES**

CIRCA 1815

Each with a hinged swivel green baize-lined top, the frieze with cut-brass marquetry, the square baluster pedestal on line-inlaid hipped sabre legs with florette-shaped brass-inlaid roundels, with foliate-cast bronze caps and castors
29½ in. (75 cm.) high; 36 in. (92 cm.) wide;
18 in. (46 cm.) deep (2)

£5,000-8,000

US\$6,600-10,000

€5,800-9,300



175

■*175

**A GEORGE I GREEN AND GILT-JAPANED
CHEST-OF-DRAWERS**

EARLY 18TH CENTURY, THE DECORATION
LATER

Of rectangular form and decorated overall with Chinese figures in landscapes, with two short and three long graduated drawers on bracket feet
40 in. (101.5 cm.) high; 40 in. (101.5 cm.) wide;
22 in. (56 cm.) deep

£2,500-4,000

US\$3,300-5,200

€2,900-4,600



176

■176

**A PAIR OF GEORGE III MAHOGANY
BEDSIDE CUPBOARDS**
LATE 18TH CENTURY

Each with square top pierced with carrying handles, the tambour door above frieze drawer, on square tapering legs, the pulls replaced
30½ in. (77.5 cm.) high; 14 in. (35.5 cm.) wide;
12 in. (30.5 cm.) deep (2)

£6,000-9,000

US\$7,900-12,000

€7,000-10,000

PROVENANCE:

G. C. A. McCartney, Fulham Road, London.

■177

A REGENCY MAHOGANY SIDE CABINET
ATTRIBUTED TO GILLOWS, CIRCA 1815

The superstructure with a pierced three-quarter gallery, mirror and lyre-shaped supports above two panelled doors flanked by moulded pilasters with scrolled capitals, above a beaded plinth and turned reeded feet

54½ in. (139 cm.) high; 36¼ in. (92 cm.) wide;
16 in. (41 cm.) deep

£4,000-6,000

US\$5,300-7,800

€4,700-7,000



177



178



■178

A PAIR OF REGENCY GILTWOOD BERGERES

CIRCA 1815-20, POSSIBLY IRISH

En suite with lot 179, each with a rectangular back, padded outscrolled arms and loose cushion, the panelled show-frame with applied repousse-brass rosettes on tapering spiral-turned legs with brass caps and castors, one bergere inscribed on the seat rail in ink 'P Gardner' the other 'Wood' in a different hand, previously part white-painted

Each 40 in. (102 cm.) high; 37 in. (94 cm.) wide; 30 in. (77 cm.) deep (2)

£6,000-10,000

US\$7,900-13,000

€7,000-12,000

PROVENANCE:

Wateringbury Place, Maidstone, Kent, the property of David Style Esq., Christie's, London, 31st May 1978, lot 273 from the Morning Room. Anonymous sale, Christie's London, 26 September 2001, lot 252.

■179

A REGENCY GILTWOOD SOFA

CIRCA 1815 - 20, POSSIBLY IRISH

En suite with lot 178, with a rectangular back, padded outscrolled arms and loose cushions, the panelled show-frame with applied repousse-brass rosettes, on tapering spiral-turned legs with brass caps and castors, the seat rail inscribed 'Young', previously part white-painted

35 in. (89 cm.) high; 83 in. (211 cm.) wide; 33 in. (84 cm.) deep

£4,000-6,000

US\$5,300-7,800

€4,700-7,000

PROVENANCE:

Wateringbury Place, Maidstone, Kent, the property of David Style Esq., Christie's, London, 31st May 1978, lot 273 from the Morning Room. Anonymous sale, Christie's, London, 26 September 2001, lot 252.



179

■180

A PAIR OF LARGE LEAD GARDEN FIGURES

19TH CENTURY, AFTER THE MODELS
BY GOSSIN FRÈRES

Each modelled in the French picturesque style as a gardener standing with one foot on a spade and a garden maiden with a basket of flowers in her right arm, on circular naturalistic plinths and square stone bases

55 in. (140 cm.) high; 25 in. (64 cm.) wide;

21 in. (53 cm.) deep (2)

£6,000-10,000

US\$7,900-13,000

€7,000-12,000

PROVENANCE:

Probably The Peel Family, Hynning Hall, Wharton until sold in 1973.

Hynning Hall, Lancashire, was purchased around 1937 by Arthur William Ashton Peel, 2nd Earl Peel (1901-1969), when he became chairman of Williamson's Linoleum in Lancaster. He was a descendant of Robert Peele, a dealer in linen and cotton cloth, who had five sons, all of whom established landed families. By repute, the garden improvements, possibly including the acquisition of these lead figures, were contemporary to the addition of a new wing to the left side of the mansion, which was built following the 2nd Earl's marriage in 1946.



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

(a) refuse any bid;

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

(c) withdraw any **lot**;

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

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

(f) in the case of error or dispute related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

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

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £225,000, 20% on that part of that **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale. If the UK withdraws from the EU without an agreed transition deal relating to the import or export of property, then UK VAT rules only will apply from 11pm (GMT) on 29 March 2019. If your purchased lot has not been shipped before 11pm (GMT) on 29 March 2019, your invoiced VAT position will retrospectively change and additional import tariffs will be due on your purchase. Further information can be found in the **'VAT Symbols and Explanation'** section of our catalogue.

For **lots** Christie's ships to the United States, 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 purchaser. 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. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

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

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

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

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the lot is a book, we give an additional warranty for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional warranty does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) lots sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the lot to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

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

3 YOUR WARRANTIES

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

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

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

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

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

F PAYMENT

1 HOW TO PAY

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

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

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

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

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **'due date'**).

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc. City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00127210, sort code: 30-00-02 Swift code: LOYDB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

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

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

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the lot; or

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction (but note that **lots will not be released to you until you have made full and clear payment of all amounts due to us**).

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

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

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

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

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

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

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

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

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

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

(e) Gold

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

(f) Jewellery over 50 years old

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

(g) Watches

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

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

I OUR LIABILITY TO YOU

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

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

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

VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

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

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

SYMBOLS USED IN THIS CATALOGUE

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

o

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

Δ

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

◆

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

λ

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

•

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

~

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

ψ

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

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

o **Minimum Price Guarantees**

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

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

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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

POST 1950 FURNITURE

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

EXPLANATION OF CATALOGUING PRACTICE

FOR FURNITURE

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

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

FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

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

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

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

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

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

"After..."

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

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

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

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

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

FOR SILVER

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

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

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

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

A GEORGE II SILVER CUP AND COVER
circa 1735

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

A GEORGE II SILVER CUP AND COVER

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

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

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

FOR CLOCKS

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

FOR GLASS AND CERAMICS

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

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

"A plate in the Worcester style"

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

"A Sèvres-pattern plate"

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

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

"A Meissen cup and saucer"

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

"A Meissen cup and a saucer"

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

"Modelled by..."

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

"After the model by..."

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

"Painted by..."

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

Qualified Headings

In Christie's opinion a work by the artist.

*"Attributed to..."

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

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

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

*"Circle of..."

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

*"Follower of..."

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

*"Manner of..."

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

*"After..."

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

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

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

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

"With inscription..."

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

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

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

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

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

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 9.00 am on Tuesday 28 May 2019.

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

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

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

COLLECTION AND CONTACT DETAILS

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

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

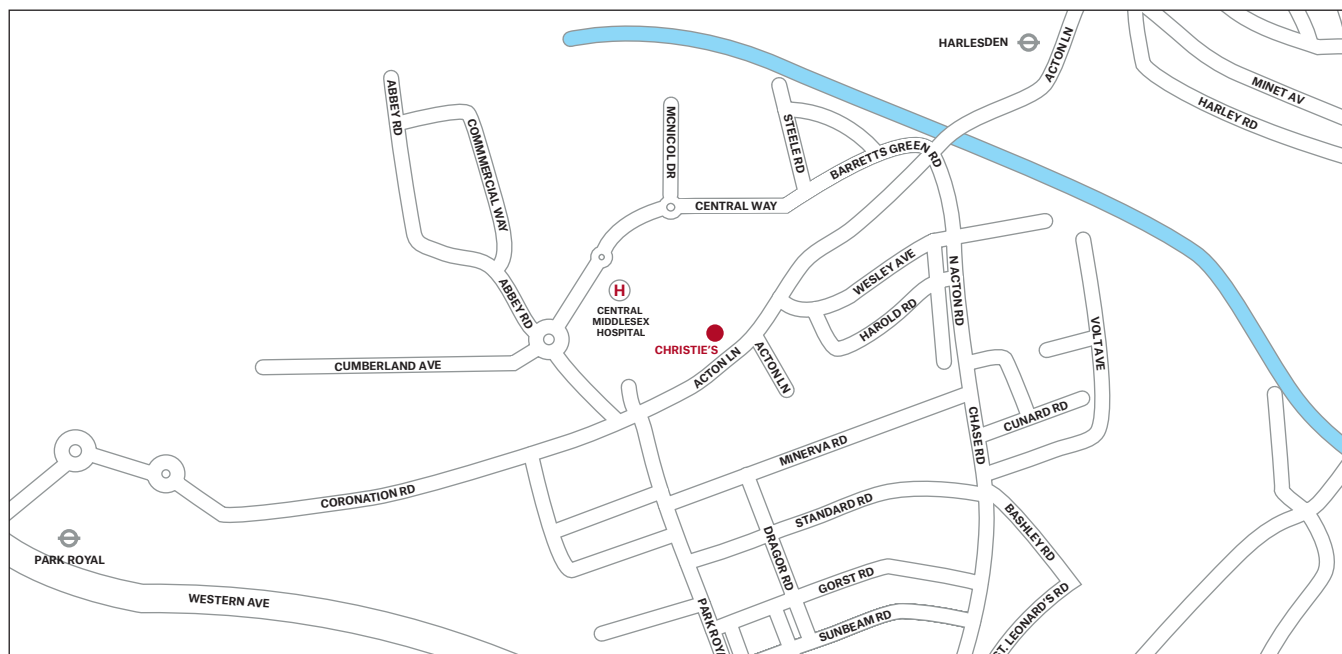
CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

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



PITZHANGER

MANOR & GALLERY



Visit Sir John Soane's country home
and the opening exhibition: Anish Kapoor at Pitzhanger Gallery



A GEORGE III ORMOLU-MOUNTED OVAL WINE-COOLER
AFTER A DESIGN BY ROBERT ADAM, CIRCA 1778
19 ½ in. (49 cm.) high; 35 in. (89 cm.) wide; 23 ¼ in. (59 cm.) deep
The Earls of Harewood, Harewood House, Yorkshire
£120,000-180,000

THE EXCEPTIONAL SALE

London, 4 July 2019

VIEWING

29 June - 4 July 2019
8 King Street
London SW1Y 6QT

CONTACT

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

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

CHRISTIE'S

THE COLLECTOR

ENGLISH FURNITURE, WORKS OF ART & PORTRAIT MINIATURES

WEDNESDAY 22 MAY 2019 AT 10.00 AM

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

CODE NAME: FIDDLEBACK
SALE NUMBER: 17181

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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

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

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

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

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

Auction Results: +44 (0)20 7839 9060

18/01/19

WRITTEN BIDS FORM CHRISTIE'S LONDON

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

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

17181

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

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

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

Signature

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