

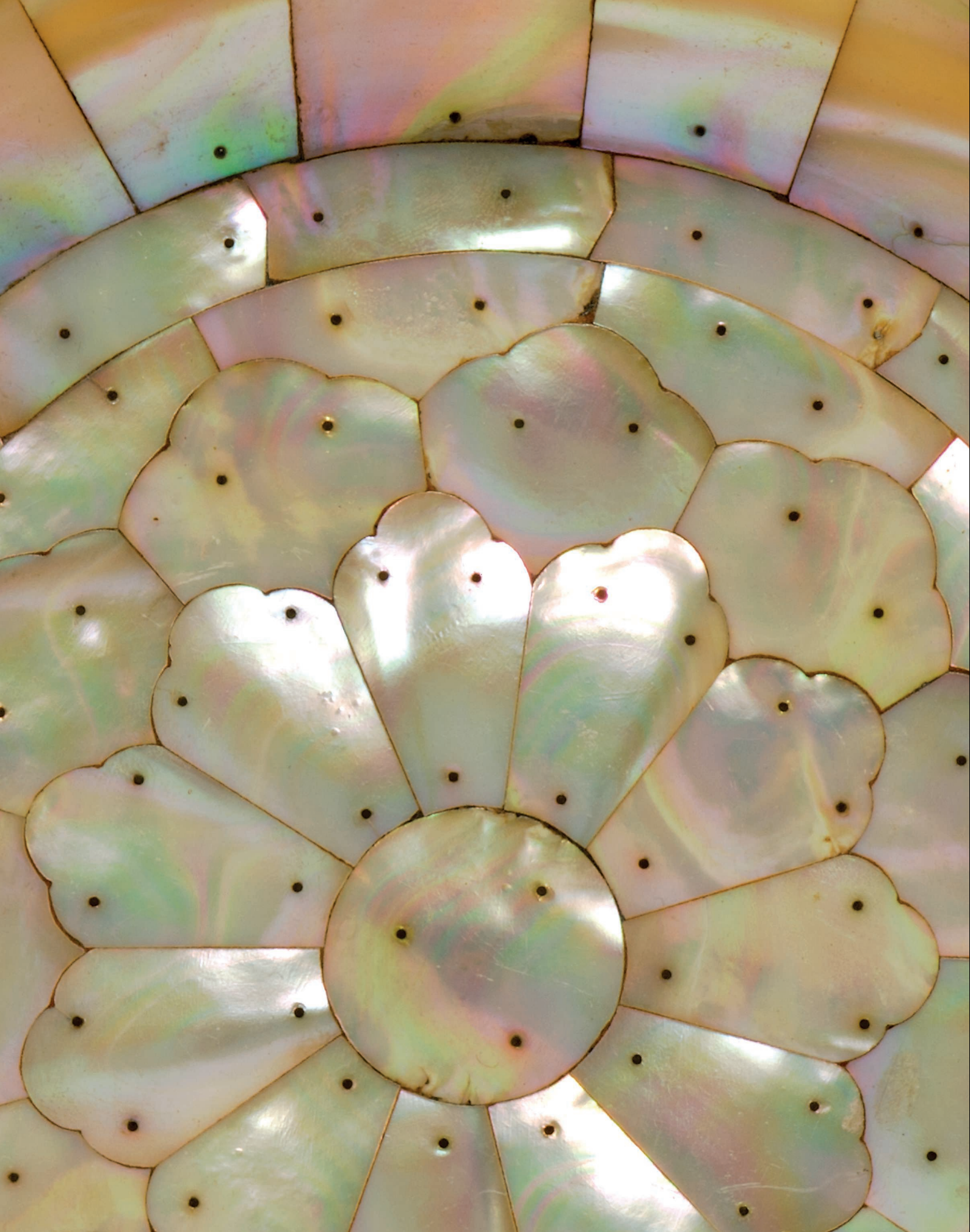
# VISIONS OF COLLECTING: ROYAL AND ARISTOCRATIC

An Important Private Collection

LONDON 19 SEPTEMBER 2019



CHRISTIE'S







# VISIONS OF COLLECTING: ROYAL AND ARISTOCRATIC

## An Important Private Collection

THURSDAY 19 SEPTEMBER 2019

### AUCTION

Thursday 19 September 2019  
at 10.00 am

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

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Saturday	14 September	12.00pm - 5.00pm
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Monday	16 September	9.00am - 4.30pm
Tuesday	17 September	9.00am - 8.00pm
Wednesday	18 September	9.00am - 4.30pm

### AUCTIONEERS

Arlene Blankers, Hugh Creasy, Will Porter & Sarah Reynolds

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# VISIONS OF COLLECTING: ROYAL AND ARISTOCRATIC

There is always a vision behind any collection, a desire to create, to improve, to beautify. So it was with this intriguing and diverse group of works of art, assembled with an eclectic but immensely discerning eye over more than thirty years. If there is one theme that stands out, the leitmotif linking all these objects together, it is provenance. Where things come from, where they are going - these objects are on their journey just as we are. Their past life, who has owned and enjoyed them, the palaces and great houses they have adorned, is all part of their story and their appeal - the romance of objects. The spirit of collecting, the fascination with works of art - and the vision of combining them in new settings - is what has inspired the creation of this collection.

Within any collection themes emerge and it has been so exciting to discover the different threads linking such an unusual group of works of art. A fascination with Royal provenance is a particularly strong theme so there are objects from both the British and other European Royal families. These range from the neat pair of mahogany stools from George III's Windsor Castle to the majestic bronze statuette of his eldest son George IV by Rundell, Bridge & Rundell, while his fifth son's descendants, the Princes of Hanover are represented by a portrait of an earlier Electress, Princess Sophie. Pictures, furniture and objects with associations to the great European Royal dynasties are the threads that weave in and out, the Austrian Hapsburgs with the finely executed oval medallions of the Holy Roman Emperor, Marie-Antoinette's brother, Joseph I and his wife Wilhelmina Amalia of Brunswick-Lüneburg, the Wittelsbach rulers of Bavaria with the set of wall-brackets from Schloss Monrepos, the Wettin Electors of Saxony with a richly decorated armorial Meissen dish from Augustus III's Coronation Service and the Romanov Czars of Russia with the bust of Empress Elizabeth Alekseevna, born a Princess of Baden.

Britain's great country houses are another leitmotif running through, whether it is the atmospheric bird's eye view of Tottenham Park, Wiltshire or the splendid chairs from Ditchley, which in the 20th century became such an icon of Anglo-American taste. From seat furniture by Ince & Mayhew from Clive of India's Claremont, which was acquired by the Crown in 1816 for the use of George IV's only daughter, Princess Charlotte and remained a royal residence throughout the 19th Century, the splendid glass candelabra attributed to William Parker from the Duke of Newcastle's now lost Clumber Park to the ceiling mouldings and doorcases probably carved by John Linnell for the 'new drawing room' designed by Robert Adam from the demolished Big House at Bowood. From the William IV antiquarian central open bookcase set with sumptuous Florentine 17th Century pietra dura panels from the Winter Queen's Ashdown House, the intriguing pier-glass from Park House, Elmley Castle with the Regency trade label of the Worcester firm of Anderson & Perry which looks back to the mid-18th Century, to Deborah Duchess of Devonshire's garden armchairs, all these objects are united by their romantic and historic past. Now they have been skilfully and imaginatively woven into a kaleidoscopic vision, Royal and aristocratic, grand and exotic, ornamental and practical, to be enjoyed and treasured again.

Charles Cator  
Deputy Chairman, Christie's International  
July 2019





# ROYAL HOUSE OF HANOVER



Wilhelm von Kaulbach, Marie of Hanover and her daughter Mary circa 1866, Marienburg Castle, Hanover.

## ■1

### EIGHT ROYAL GERMAN BLACK AND GILT TOLE PEINTE TRAYS

SECOND HALF 19TH CENTURY

Comprising a set of six faux wood painted with gilt borders and centred with the royal monogram of Mary, Queen of Hanover and two of differing sizes with chinoiserie scenes, the smaller with label 'Kgl. Marienburg / Haupt-Inventar / Inv. No. 1745/3...' 24 in. (61 cm.) wide, the largest (8)

£1,500-2,500

US\$1,900-3,000

€1,700-2,700

#### PROVENANCE:

Queen Mary of Hanover (1818-1907) and thence by descent until sold  
Property from the Royal House of Hanover;  
Sotheby's House Sale, Hanover, 5-15 October 2005, lot 5350.

Princess Marie of Saxe-Altenburg was Queen of Hanover and the consort of George V of Hanover, a grandson of George III of England and Queen Charlotte.



## ■2

### A REGENCY MAHOGANY AND CANED STOOL

EARLY 19TH CENTURY

Rectangular form, on ring-turned legs terminating in brass caps castors, with a later caned seat, stamped to the rails twice 'HNM' 13½ in. (34.2 cm.) high; 28 in. (71.2 cm.) wide; 24 in. (61 cm.) deep

£1,200-1,800

US\$1,500-2,200

€1,300-1,900

#### PROVENANCE:

Anonymous sale; Christie's, London, 23 September 2008, lot 102.

**3**

**A CHINESE BLUE AND WHITE  
CYLINDRICAL CANISTER NOW  
MOUNTED AS A LAMP**  
20TH CENTURY

Decorated in the round with fishing boats, fitted  
for electricity  
13 in. (33 cm.) high, excluding fitments

£500-800

US\$610-960  
€540-860



Basildon Park, Berkshire *circa* 1824

**4**

**A QUEEN ANNE WALNUT WING  
ARMCHAIR**  
EARLY 18TH CENTURY

Covered in later yellow needlework with a squab  
cushion, on cabriole legs with pad feet joined by  
baluster stretchers, the stretchers a 19th Century  
replacement, the back rail and back left leg  
replaced in beech  
45 in. (114.5 cm.) high; 35½ in. (90 cm.) wide;  
23 in. (58.5 cm.) deep

£6,000-10,000

US\$7,300-12,000  
€6,500-11,000

**PROVENANCE:**

Edward Langton Iliffe, 2nd Baron Iliffe (1908 - 1996)  
and Renée Lady Iliffe (1916-2007), and thence  
by descent.

The Property of the Late Lord and Lady Iliffe of  
Basildon Park; Christie's, London, 5 June 2008,  
lot 17.

The needlework on this armchair is surely  
inspired by that on the wing armchair once owned  
by Nancy Lancaster and which stood beside  
the chimneypiece in the Entrance Hall, Haseley,  
Oxfordshire. She had chosen to cover it with  
needlework of blue and white Delft vases, ewers,  
coffee pots and other vessels. The needlework  
was bought in London and the remainder was  
used to cover a set of four side chairs used  
for playing Bridge. The armchair was sold  
anonymously, Christie's, London, 25 November  
2004, lot 50 (£21,510).





5

**A PAIR OF CHINESE BLUE AND WHITE AND POLYCHROME-GLAZED STONWARE LARGE ELEPHANTS ON STANDS**

18TH/19TH CENTURY, GUANGDONG WARE

The elephants skilfully executed in mirror image standing foursquare on rectangular plinths with moulded floral panels, their heads turned to one side and folds of their hides naturalistically modelled, their eyes, tails and feet picked out in brown

23½ in. (59 cm.) high, overall,  
the elephants 19¾ in. (50 cm.) wide (2)

£8,000-12,000

US\$9,700-14,000

€8,600-13,000

**PROVENANCE:**

With Pietro Accorsi (1891-1982), Turin  
Noble and Private Collections, Christie's,  
London, 2 November 2016, lot 72

The private collection of Pietro Accorsi (1891 - 1982) is now housed in the Fondazione Accorsi, Turin. A similar pair of blue and white elephants, but without stands, sold in Christie's New York, 14 October 1999, lot 13.



6

**A CHINESE EXPORT BLACK AND GILT LACQUER CHEST**

LATE 17TH/ EARLY 18TH CENTURY

With a hinged top, decorated on all sides with Chinese pavilions, figures and floral sprays, with gilt-metal carrying handles to each side, on a later stand

35¾ in. (91 cm.) high; 53½ in. (136 cm.) wide;  
24 in. (61 cm.) deep

£2,000-3,000

US\$2,500-3,600

€2,200-3,200

**PROVENANCE:**

Acquired from Ross Hamilton, London, 1980.





■7

**A PAIR OF REGENCY-STYLE RED AND GILT TOLE WALL-LANTERNS**

EARLY 20TH CENTURY

Of rectangular form, surmounted with a pagoda-form crested mounted with scrolls and bell flower drops at the angles, decorated with Chinoiserie figures and buildings in landscapes, fitted for electricity

26 in. (66 cm.) high; 15 in. (38 cm.) wide; 10½ in. (27 cm.) deep

(2)

£3,000-5,000

US\$3,700-6,000

€3,300-5,400

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 26 June 2007, lot 112.



■8

**A SUSANI-UPHOLSTERED OTTOMAN**

BY ROBERT KIME LTD., MODERN

Of octagonal form, on brass castors

17 in. (43 cm.) high; 38½ in. (98 cm.) wide

US\$2,500-3,600

€2,200-3,200

**PROVENANCE:**

Robert Kime & Piers von Westenholz: An English Taste; Christie's, South Kensington, 26 September 2012, lot 408.



■9

**AN ANGLO-INDIAN FRUITWOOD-STRUNG EBONY  
PEMBROKE TABLE**

THE TOP 18TH CENTURY, THE BASE ADAPTED IN ENGLAND IN THE  
19TH CENTURY

The rectangular top above an oak-lined frieze drawer and false drawer to the  
reverse, with brass caps and castors, the escutcheon replaced in resin  
28¾ in. (72 cm.) high; 40 in. (101 cm.) wide; 24 in. (61 cm.) deep

£1,000-1,500

US\$1,300-1,800  
€1,100-1,600

**PROVENANCE:**  
Mallett, 1985.



■10

**A PAIR OF NORTH EUROPEAN SCARLET JAPANNED  
BOOKCASES**

LATE 19TH/EARLY 20TH CENTURY

Each with a pair of glazed panelled doors, above panelled doors, the  
decoration depicting oriental vignettes, figures and flora, the upper section  
with three later adjustable glass shelves, lined with pleated yellow silk, fitted  
for electricity, replacement locks, inscribed in chalk 'BZ 509' to the reverse  
85¾ in. (218 cm.) high; 51¼ in. (130 cm.) wide; 17¼ in. (44 cm.) deep (2)

£4,000-6,000

US\$4,900-7,200  
€4,300-6,400

**PROVENANCE:**  
Anonymous sale; Christie's, London, 25 June 1981, lot 120.

**11 No Lot**





**12**  
**TWO ARTIFICIAL STONE MODELS OF CORONETS NOW MOUNTED AS LAMPS**  
 ONE CIRCA 1800, THE OTHER CIRCA 1860

With pineapple finials, restorations, now fitted for electricity  
 13 in. (33 cm.) high (2)  
 £800-1,200 US\$970-1,400  
 €870-1,300

**PROVENANCE:**  
 Hanham Court- A Pastoral Idyll; sold, Christie's, South Kensington, 14 April 2010, lot 192.

**13 No Lot**

**14**  
**A LACQUERED BRASS LOW TABLE INSET WITH A CHINESE RED LACQUER PANEL**  
 BY MALLETT, 20TH CENTURY, THE PANEL 18TH/19TH CENTURY

The lacquer panel decorated with trees and pavilions amongst a mountainous landscape, with a glass top  
 22 in. (56 cm.) high; 77 in. (195.5 cm.) wide; 31¼ in. (81 cm.) deep  
 £2,000-4,000 US\$2,500-4,800  
 €2,200-4,300

**PROVENANCE:**  
 Anonymous sale; Sotheby's London, 1 March 1996, lot 25 (as a pair).







■15

**A LOUIS XV VERDURE TAPESTRY FRAGMENT**  
AUBUSSON, MID-18TH CENTURY

Woven in silks and wools, depicting an exotic river landscape with a Chinese pavilion, cranes and a town in the distance, later borders  
84 x 60 in. (213 x 153 cm.)

£4,000-6,000

US\$4,900-7,200  
€4,400-6,500

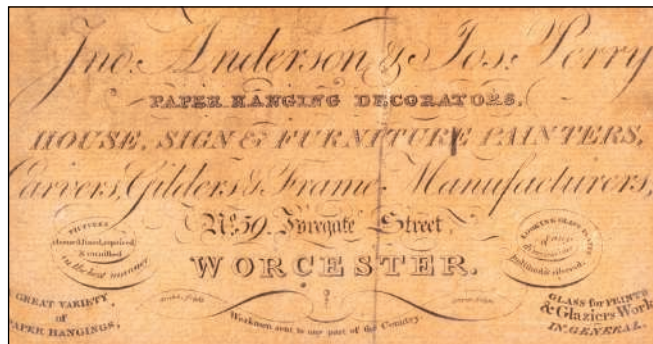
**PROVENANCE:**

Acquired from Mayorcas Ltd., London, 1978.

# ELMLEY CASTLE



Park House, Elmley Castle



Andersen and Perry trade label

## ■16

### A GEORGE IV GILTWOOD PIER GLASS

BY JONATHAN ANDERSON AND JOSHUA PERRY, CIRCA 1820-1830

The rectangular plate in narrow slip and scrolled mirrored borders, the moulded frame carved with acanthus foliage with shell apron and double-shell clasp cresting, bearing the trade label of *Jno. Anderson & Jos. Perry/ Paper Hanging Decorators/ House sign & furniture/ no. 59 Foregate Street/ Worcester*, with printed paper label '?? MUSEUM & ART GALLERY inscribed in ink 'Lent by H. F. Davies, Elmley Castle' and chalked BZ 363, re-gilt 88 x 50 in. (224 x 127 cm.)

£10,000-20,000

US\$13,000-24,000

€11,000-22,000

#### PROVENANCE:

Lieutenant-General Henry Fanshawe Davies (1837-1914), Park House, Elmley Castle, Worcestershire and by descent until sold Property of the General Sir Francis Davies Will Trust; Christie's, London, 11 June 1981, lot 38.

#### LITERATURE:

G. Beard and C. Gilbert, *Dictionary of English Furniture-makers 1660 - 1840*, Leeds, 1986, p. 13.

Jonathan Anderson and Joshua Perry are recorded in S. Lewis, *Worcestershire General and Commercial Directory For 1820*, as successors to Mr. Churchill, presumably James Churchill, Herald Painter of the Tithing, Worcester who is listed in 1794. Anderson and Perry appear in the Directories until 1830. From 1835 the firm became J. Anderson and Son. They are listed as supplying picture frames to Westwood Park, Droitwich, Worcestershire.

#### PARK HOUSE, ELMLEY CASTLE, WORCESTERSHIRE

Park House, Elmley Castle in Worcestershire was an Elizabethan manor house built in the 1550s, remodelled in 1702, surrounded by medieval parkland dating back to 1234. The estate was purchased in 1822 by Colonel Thomas Henry Hastings Davies, M. P. for Worcester, a wealthy East India stock owner and distinguished veteran of the Peninsula and Waterloo. The estate remained in the family until the house was demolished in 1960, as illustrated in Sir Roy Strong, *The Destruction of the Country House: 1875-1975*, London, 1974.





■17

**A SET OF THREE GEORGE IV  
PARCEL-GILT AND WHITE PAINTED  
WINDOW CORNICES**

CIRCA 1812, PROBABLY DESIGNED BY  
GEORGE WYATT, ADAPTED

Each with concave fronts centred by a pierced  
anthemion flanked by leaf-carved scrolls above  
a panel flanked by flower heads, the back panel  
replaced and the sides added

15 in. (38 cm.) high; 70 in. (178 cm.) wide;  
14¼ in. (36 cm.) deep

(3)

£2,000-3,000

US\$2,500-3,600

€2,200-3,200

**PROVENANCE:**

Probably supplied to Prideaux John Selby (1788-  
1867) for Twizell House, Northumberland circa 1812.  
Anonymous sale; Christie's, London, 9 July 1992,  
lot 16.

These pelmets were probably designed by  
George Wyatt, who carried out alterations at  
Twizell House, Northumberland for Prideaux  
John Selby, circa 1812. Selby is best known for his  
*Illustrations of British Ornithology* (1821-1834), the  
first set of life-sized illustrations of British birds.  
He also wrote *Illustrations of Ornithology* with  
William Jardine and *A History of British Forest-  
trees* (1842).



■18

**A SET OF ITALIAN SILK DAMASK  
CURTAINS**

19TH CENTURY

Comprising two pairs of red damask curtains with  
matching pelmets, two pairs of entre fenetres, and  
two further panels, all embellished with applique  
pale yellow satin borders

The curtains: 149 x 87 in. (378.5 x 221 cm.)

The pelmets: 97 x 22 in. (246.5 x 56 cm.)

The entre fenetres: 92 x 36 in. (233.5 x 91.5 cm.)

Two further panels 92 x 57 in. (233.5 x 145 cm.)

(10)

£4,000-6,000

US\$4,900-7,200

€4,400-6,500

(part)

■19

**A REGENCY GILTWOOD HEADBOARD**

CIRCA 1820

Surmounted by a pierced foliate scrolling cresting, each post carved with leaf-wrapped columns, berried finials and down-turned palm leaves, button upholstered in green fabric, probably originally a footboard 59 in. (150 cm.) high; 73 in. (185.5 cm.) wide

£2,000-4,000

US\$2,500-4,800  
€2,200-4,300

**PROVENANCE:**

Anonymous sale; Christie's, London, 5 April 2001, lot 120.

The present headboard relates to a bed delivered to George IV at Windsor Castle by Morel & Seddon in July 1828 and preserved in the Royal Collection (currently at the Royal Pavilion, Brighton RCIN 20802). Both beds are richly carved to the cresting with foliate motifs and share the same berried laurel motif centered by a rosette across their width. The design of George IV's state bed in the Royal Collection is inspired by French fashions of the early nineteenth century, including designs published by Charles Percier & Fontaine. It recalls furnishings supplied for Empress Josephine's Salon at the Chateau de Fontainebleau, by Jacob-Desmalter, who also worked for Morel and Seddon on the furnishing of Windsor Castle. Similarly, the present headboard strongly recalls French design, which was so popular with George IV and his Francophile circle. The design of the palm-wrapped posts of the present headboard, seem to recall an exoticism not seen in George IV's state bed but perhaps closer in spirit to the earlier work executed by Morel and Seddon at the Royal Pavilion, Brighton.





■20

**A PAIR OF CHINESE 'FAMILLE ROSE' LARGE FIGURAL VASES ADAPTED AS LAMPS**

THE PORCELAIN 19TH CENTURY

Skilfully decorated in bright enamels and gilt with shaped panels enclosing ladies and scholars at leisure in pavilions and garden settings, all in reserve on a rich ground of butterflies and flowers, fitted for electricity

16 in. (40.5 cm.) high

(2)

£2,000-3,000

US\$2,500-3,600

€2,200-3,200



■21

**A REGENCY GILT JAPANNED TOLE TRAY**

EARLY 19TH CENTURY

Decorated with a speckled gold ground, the central reserve with chinoiserie figures in a landscape issuing flowering branches, on a later brass faux bamboo stand

18 in. (46 cm.) high; 30¾ in. (78 cm.) wide; 22 in. (56 cm.) deep, overall

£700-1,000

US\$850-1,200

€760-1,100

**PROVENANCE:**

Rodney Brooke Antiques, London, 1974.

Property of the Late Charles Walford; sold Christie's, South Kensington, 13 April 2010, lot 408.

■22

**A PAIR OF SLIPPER CHAIRS**

20TH CENTURY

Covered in blue floral fabric, with tasselled fringe

34½ in. (87.5 cm.) high; 28 in. (71 cm.) wide; 30 in. (76 cm.) deep

(2)

£1,500-2,500

US\$1,900-3,000

€1,700-2,700





**23**

**PHILIP ALEXIUS DE LÁSZLÓ (1869-1937)**

*Portrait of a lady with a string of pearls*

signed and dated 'de László/PARIS 1927' (lower right)

oil on canvas

41 x 29¼ in. (104 x 74.7 cm.)

£15,000-20,000

US\$19,000-24,000

€17,000-22,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 22 February 1989, lot 457.

We are grateful to Katherine Field for her assistance in preparing this catalogue entry, which will be included in the Philip de László catalogue raisonné, currently presented in progress online: [www.delaszlocalogueraisonne.com](http://www.delaszlocalogueraisonne.com).

# BUCKINGHAM PALACE



John Wanamaker Department Store, Philadelphia, 1910



John Wanamaker, 1915

Émile Guillonnet earned a reputation rendering formal parties in his impressionist style using bright captivating colours and swift brushstrokes. In France he became the official painter of garden parties organised by President Loubet such as the Banquet of Mayors in 1900 (held in the gardens of the Elysée and featuring all the mayors of France). The present canvas set in the gardens of Buckingham Palace captures a similar scene, as portraits of the most noble of society gather around their host, King Edward VIII.

The John Wanamaker Department Store was one of the first department stores in the United States. It was founded by John Wanamaker (1838-1922) who is often described as a 'pioneer in marketing' and who served as U.S. Postmaster General. The John Wanamaker Department Store is known for its substantial effects on the development of the retail industry in America, where it was the first store to use price tags. The grand scale of the present pair of paintings seem likely to have been commissioned for the Wanamaker Department Store, which was similarly built on a particularly grand scale. The store, built in the Florentine style, had 12 floors and numerous galleries totaling nearly two million square feet.

## ■λ24

### ÉMILE-OCTAVE-DENIS-VICTOR GUILLONNET (FRENCH, 1872-1967)

#### *The garden party at Buckingham Palace*

signed with initials 'E.O.D.V \_ G.' (lower left); and further inscribed 'GARDEN PARTY AT BUCKINGHAM PALACE' (lower centre)

oil on canvas

87½ x 145¼ in. (221 x 369 cm.)

£7,000-10,000

US\$8,500-12,000  
€7,600-11,000

#### PROVENANCE:

John Wanamaker Inc., Philadelphia.

Property of John Wanamaker Inc.; sold Sotheby's, New York, 24 May 1988, lot 123.

## ■λ25

### ÉMILE-OCTAVE-DENIS-VICTOR GUILLONNET (FRENCH, 1872-1967)

#### *Ballroom*

signed with initials 'E.O.D.V \_ G.' (lower right); and further inscribed 'BALL ROOM' (lower centre)

oil on canvas

87 x 145 in. (221 x 368.3 cm.)

£7,000-10,000

US\$8,500-12,000  
€7,600-11,000

#### PROVENANCE:

John Wanamaker Inc., Philadelphia.

John Wanamaker Inc.; sold Sotheby's, New York, 24 May 1988, lot 122.





24



25



**26**

**A PAIR OF PARIS PORCELAIN ((DARTE FRERES) BLUE-GROUND TWO HANDLED ICE-PAILS, COVERS AND LINERS**  
CIRCA 1820, IRON-RED STENCILED DARTE/PALAIS ROYAL/NO 21 MARK TO BASES AND LINERS

Of campana form and painted with flower sprays  
17½ in. (44 cm.) high

£3,000-5,000

US\$3,700-6,000

€3,300-5,400

(2)

**PROVENANCE:**

Anonymous sale; Christie's, London, 18 June 1984, lot 421.

**27**

**A GEORGE III MAHOGANY BERGERE**

CIRCA 1780

Covered in green and ivory striped satin fabric, on tapering channelled legs probably originally with castors  
40½ in. (103 cm.) high; 30 in. (76 cm.) wide; 29 in. (74 cm.) deep

£800-1,200

US\$970-1,400

€860-1,300



27

**28**

**A PAIR OF TUB ARMCHAIRS**

20TH CENTURY

Upholstered in pale green fabric with tasselled fringe  
30½ in. (77.5 cm.) high; 32½ in. (82.5 cm.) wide; 29 in. (73.5 cm.) deep (2)

£1,000-1,500

US\$1,300-1,800

€1,100-1,600



28



# BUCKINGHAM PALACE



Buckingham Palace, London



Franz Xaver Winterhalter (1805-73)  
Queen Victoria, 1842



## ■ 29

### A ROYAL EARLY- VICTORIAN GILTWOOD LONG STOOL

BY JOHNSTONE & JEANES, CIRCA 1850

The deeply buttoned seat covered in blue and white striped floral silk, the channelled rails with central scrolling pendant to the long sides on foliate and lappet-carved tapering square legs, stamped 'Johnstone & Jeanes, 67 New Bond St., London, 10491', the bottom of the feet branded 'VR / BP / 1866/No.13[/8?]0', also with printed paper label 'GVR' beneath a crown, the frame further inscribed 'March 1977' and with various other indistinct markings, re-gilt

16 in. (41 cm.) high; 81¼ in. (206.5 cm.) wide; 22 in. (56 cm.) deep

£3,000-5,000

US\$3,700-6,000

€3,300-5,400

#### PROVENANCE:

Her Majesty Queen Victoria (1819-1901), Buckingham Palace, London and by descent to her grandson His Majesty King George V (1865-1936). Anonymous Sale, Sotheby's, London, 20 November 1987, lot 321, where acquired.

The firm of Messrs. Johnstone and Jeanes, established circa 1842, was the successor of Johnstone, Jupe and Co makers of the ingenious 'Jupe' segmental dining table, patented in 1835. The firm were known for their 'good and substantial manufacture' as noted in the *Art Journal's* illustrated catalogue for the 1862 International Exhibition, London and were suppliers of furniture to the Royal Family. This stool was almost certainly commissioned circa 1850 as part of a larger suite for Buckingham Palace, possibly as part of the furnishings for the newly completed 'Great Facade'. A pair of sofas, apparently *en-suite* with this stool, are now in the East Gallery at the Palace (RCIN 35), with many other pieces of furniture by Johnstone and Jeanes remaining in the Royal collection at Buckingham Palace and Windsor Castle as well as elsewhere. The 'Great Facade' was designed by architect Edward Blore to enclose the then open quadrangle at Buckingham Palace, this new wing was subsequently refaced, in 1913, to a design by Aston Webb (1849-1930), giving the Palace the familiar appearance which is today known the world over. The brands 'VR / BP / 1866/No.13[/8?]0' to the underside of the stool are inventory stamps and denote the monarch - Victoria Regina, the residence - Buckingham Palace, the date of the inventory - 1866 and the room where the stool was located at the time the inventory was taken - 130, or possibly 180 (the stamp is ill-defined).

HM King George VI's dressing mirror, made by the firm and was sold from the collection of HRH The Princess Margaret, Countess of Snowdon, Christie's, London 14 June 2006, lot 853.

# WINDSOR CASTLE



Allan Ramsay (1713-84) King George III in coronation robes, 1760  
Christie's images



Stools of the same form as the present examples, in situ in the King's Closet at Windsor Castle from W.H. Pyne's, *The History of the Royal Residences*, 1816

## ■30

### A PAIR OF ROYAL GEORGE III MAHOGANY STOOLS

SUPPLIED UNDER THE DIRECTION OF SIR WILLIAM CHAMBERS OR JOHN YENN, POSSIBLY BY ROBERT CAMPBELL, CIRCA 1780-95

Each with a padded seat covered in Gainsborough Silk crimson damask with corded edges above slightly shaped frieze rails on square tapering legs headed by roundels and with guttae feet, each labelled 'WINDSOR CASTLE / ROOM 513 No. 24'; one inscribed in pencil 'VR'; with batten carrying holes 19 in. (48 cm.) high; 23½ in. (59.5 cm.) wide; 18½ in. (47 cm.) deep (2)

£6,000-10,000

US\$7,300-12,000

€6,500-11,000

#### PROVENANCE:

Supplied to George III for Windsor Castle or Buckingham House around 1780 - 95.

Acquired at auction circa 2000 and sold Anonymous sale; Christie's, London, 21 May 2015, lot 151.

#### LITERATURE:

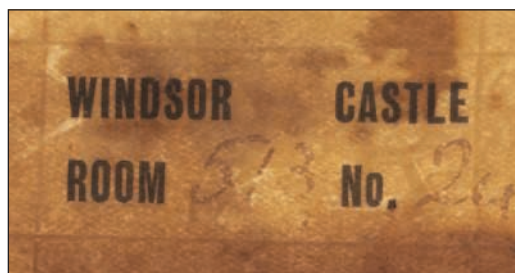
Hugh Roberts, 'A Neoclassical Episode at Windsor', *Furniture History*, 1997, pp. 177 - 187.

The stool pattern relates to a set commissioned by George III for his Windsor Castle state apartments, designed in the 'Roman' fashion promoted by court architects, Sir William Chambers and Robert Adam. A set of almost identical stools were illustrated *in situ* in 'The King's Closet' at Windsor in Charles Wild's watercolour, engraved by W. I. Bennett and published 1 October 1816 (H. Roberts 'A Neoclassical Episode at Windsor', *Furniture History*, 1997, p.177-187, fig.1).

During the 1780s and 1790s work in the King's Apartment saw the introduction of neoclassical decoration. At the time William Chambers was occupied at Somerset House and he delegated much of his royal and private work to his assistant John Yenn, Clerk of the Works at The Queen's House (Buckingham House, now Palace), the Mews, Kensington Palace and Carlton House. Although there is no documentary evidence identifying the maker of the stools, the likely candidate for their authorship is Robert Campbell of 33 Marylebone St., Piccadilly, who was described in 1780 as 'Upholsterers to their Majesties' and 'Cabinet maker to the Prince of Wales' (Ed. G. Beard, C. Gilbert, *Dictionary of English Furniture Makers 1660-1840*, 1986, pp.142-143). W.H. Pyne in the first volume of

his three-volume *History of the Royal Residences*, published in 1819, identifies Campbell as responsible for a 'chair of state' in 'The King's Audience Chamber' at Windsor, and it seems likely that he also made the accompanying stools together with the canopy frame and back and window seat illustrated in Pyne's plate (*op cit.*, p. 178). Yenn certainly had a close bond with Campbell as witnessed by correspondence relating to a set of mirrors for the the King's Dressing Room and Closet; 'Mr Campbell Upholsterer in Leicester Square must be Consulted as to the oval form and Size of the Glasses as he is to provide the Same' (*op. cit.*, p. 180). The 1866 inventory for Windsor lists in St. George's Hall, '40 stools, each 1ft 11 ins x 1ft 6 ins, the frames of polished mahogany, the seats stuffed and covered with crimson silk damask'. Both giltwood and mahogany stools of this type survive at Windsor, the latter closely related to the present example (*op cit.*, p.180, figs. 4 and 5).

A similar pair of stools, with Royal provenance, were sold Anonymous sale 27 June 1985, lot 119. and more recently a very similar stool with Royal provenance was sold from Harewood House, Yorkshire, Christie's, London, 5 December 2012, lot 597 (£16,250 including premium). Models of this stool with fluted legs are known. For example a pair with fluted legs and Buckingham Palace inventory marks (erroneously described as Windsor inventory marks) were sold Anonymous sale; Phillips, London, 12 June 2001, lot 64 and a pair with fluted legs were offered Park West: The Property of a Private Collector; Christie's, London, 22 May 2003, lot 138.







■ 31

**A ROCOCO-STYLE GILTWOOD MIRROR**  
19TH CENTURY

The plate applied with *rocaille* scrolls and an up-turned water urn, re-gilt  
74 in. (188 cm.) high; 55 in. (140 cm.) wide

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

■ 32

**A PAIR OF ORMOLU GUERIDONS**  
20TH CENTURY, OF EMPIRE STYLE

Each with a *verde antico* top on incurved tripod legs headed with eagle heads and terminating in claw feet, joined by a curved stretcher centred by a pinecone finial

28¼ in. (72 cm.) high; 30½ in. (77.5 cm.) diameter  
(2)

£6,000-10,000

US\$7,300-12,000  
€6,500-11,000

**PROVENANCE:**

Collection de la Baronne Eugène de Rothschild et Divers Amateurs; Sotheby's, Paris, 31 March 2004, lot 242.





# THE CLIVE OF INDIA SUITE FOR CLAREMONT HOUSE



Robert Clive, 1st Baron Clive, by Nathaniel Dance  
© National Portrait Gallery



Claremont House, Surrey

## ■33

### A PAIR OF GEORGE III GREEN AND CREAM-PAINTED OPEN ARMCHAIRS

ATTRIBUTED TO MAYHEW AND INCE, CIRCA 1774

Each with an oval beaded padded back, arms and serpentine-fronted seat, the out-curved arms on downswapt square spreading supports headed by roundels and decorated with husks and Grecian palm flowers, with a fluted seat-rail on fluted turned tapering legs with spirally-reeded tops and gadrooned tapering feet, both chairs with cramp-cuts and batten carrying holes, one chair previously with printed paper label 'HRH The Duchess of ALBANY' and stamped to the underside of the front seat-rail with brand 'VRC', the other chair inscribed in pencil to the seat-rail 'J. Pemberton', each with later blocks, redecorated, upholstered in cream calico

37½ in. (95 cm.) high; 23½ in. (60 cm.) wide; 25 in. (63 cm.) deep

(2)

£15,000-25,000

US\$19,000-30,000

€17,000-27,000

#### PROVENANCE:

Possibly supplied to Robert Clive, 1st Baron Clive ('Clive of India', 1725-74) by Mayhew & Ince for Claremont House, Surrey.

Possibly part of the furniture sold with Claremont House in 1816 to the Crown for the use of George IV's daughter, Princess Charlotte (1796-1817) and her husband Prince Leopold of Saxe-Coburg-Saalfeld (1790-1865).

Almost certainly part of the suite recorded at Claremont House in the state apartments in the 1835 inventory for the mansion.

By descent to Queen Victoria (1819-1901).

By descent to H.R.H. Prince Leopold, Duke of Albany (1853-84), youngest son of Queen Victoria, and his wife, H.R.H. Princess Helen, Duchess of Albany (1861-1922) at Claremont from 1882-1922.

Their daughter, H.R.H. Princess Alice, Countess of Athlone (1883-1981).

Thence by descent until sold, Christie's, London, 3 July 1997, lot 47.





## CLAREMONT HOUSE, SURREY

This pair of George III green and cream-painted armchairs and sofa *en suite* bear printed labels and stamps, which firmly place them at the former Royal residence of Claremont House in Surrey from the late 19th century until 1922 during the tenure of H.R.H. Prince Leopold, Duke of Albany (1853-84), youngest son of Queen Victoria, and his wife, H.R.H. Princess Helen, Duchess of Albany (1861-1922) – see catalogue description for details of the labels/stamps.

However, this seat-furniture was almost certainly at Claremont much earlier. In 1835, a large set of green japanned seat-furniture comprising a sofa, two *bergères*, eight elbow chairs, three single chairs and two window seats is recorded in the State apartments as follows:

'No. 27 State Bed Room

A Cabriole Couch japanned green stuffed and covered damask 1 squab and 2 Cushions

2 Cabriole easy Chairs same as Couch

3 Single and 3 elbow Chairs to match

No. 26 State Dressing Room

A green japanned dressing Stool with stuffed top

No. 29 Yellow Bedroom

5 green japanned elbow Chairs with Stuffed backs and seats

A green japanned dressing stool stuffed top' (PRO CRES 2/1200)

ROBERT CLIVE, 1ST BARON CLIVE (1725-74)

The suite of seat-furniture may have been commissioned in *circa* 1774 by Robert Clive, 1st Baron Clive ('Clive of India', 1725-74), Commander-in-Chief of British India, a British military officer and East India Company official. Claremont was sold to Lord Clive on 4 August 1768 for £25,000 by the 1st Duchess of Newcastle, wife of Thomas Pelham-Holles, 1st Duke (1693-1768) and twice former Prime Minister of Great Britain, who was evidently in poor health by this date, and died in November the same year. Clive had amassed the largest fortune ever made by a Briton in India and after his return in 1760, was described by Horace Walpole as 'all over estates and diamonds' (O. Fairclough, 'In the Richest and Most Elegant Manner': A Suite of Furniture for Clive of India, *Furniture History*, vol. 36, 2000, p. 202). Shortly before the acquisition of the Claremont estate, Clive was spending prodigiously between 1766-67 on the refurbishment of no. 45 Berkeley Square, and in parallel had commissioned the architect William Chambers (1723-96) to rebuild his father's Stych Hall in Shropshire. Claremont House was considered old-fashioned, and Clive employed the services of Lancelot 'Capability' Brown (1715/16-1783), assisted by Henry Holland Senior, to design a new house and parkland. On 1 May 1776, Clive's executors estimated the costs of building and fitting out Claremont to be £36,357 17s 10d (*ibid.*, Appendix, p. 113, f/n 4). Clive employed the most fashionable of London cabinet-makers, Thomas Chippendale, John Cobb, Gordon & Taitt, and significantly at Claremont, the Golden Square firm of Mayhew and Ince,



Brand on armchair



Stamp on sofa

the makers of the seat-furniture offered here. Following Lord Clive's death, the executors accounts reveal that the firm was owed £459 10s 10 ½ d in December 1774 and £130 0s 4 ½ d on 24 May 1776; 'most, if not all, of this sum was likely to have been for Claremont' (Shropshire Records & Research Centre: Powis 552/7/53; *ibid.* f/n. 6).

## LATER HISTORY

It seems likely that this seat-furniture was purchased when the mansion was acquired in 1816 as a Royal residence for George IV's daughter Princess Charlotte (1796-1817) and her husband Prince Leopold of Saxe-Coburg-Saalfeld (1790-1865). On 20 June 1816, *The European Magazine* reported in a House of Commons editorial: 'Mr Huskisson stated that it had been agreed to purchase the house and demesnes of Clermont [Claremont] for the Princess Charlotte and Prince Leopold for 60,000*l.* The valuation of the farms, farm-houses, and park, including 350 acres of land, was 36,000*l.*; the mansion, 19,000*l.*; and the furniture, 6,000*l.*; making together 60,000*l.* The mansion, which was in good repair, could not be built now for less than 91,000*l.*' (July to Dec 1816, vol. 70, p. 73).

Princess Charlotte died in childbirth in 1817 and Prince Leopold, elected King of the Belgians in 1831, retained Claremont until his death in 1865. The suite of seat-furniture most likely thereafter passed by descent in the Royal family. Claremont was subsequently occupied by Prince Leopold's second father-in-law, King Louis Philippe (1773-1850) from 1848 until his death in 1850, and next by his widow, Queen Marie-Amélie, who died at Claremont in 1866. The house became the residence of Prince Leopold and his wife, the Duke and Duchess of Albany, after their marriage in 1882.

## MAYHEW AND INCE

The open armchairs, and the sofa, from the suite can be confidently attributed to Mayhew & Ince based on distinctive characteristics associated with the firm. For example, cramp cuts and batton carrying holes in the seat-rail (the latter suggesting the furniture was transported from London) and individual arm-terminal joining the seat-rail at the top of the legs. Other sets of this model with small decorative differences are extant. Among the most firmly attributed is a set formerly at Cobham Hall, Kent, which were supplied to the 3rd Earl of Darnley, one of Mayhew and Ince's most loyal and enduring clients. Between 1760 and 1781, he spent just under £4,000 with them. The Cobham set, one of several in the house, was sold in these Rooms, 19 November 1992. A set of eight armchairs with oval paterae, attributed to Mayhew & Ince, was almost certainly supplied to George Greville, 2nd Earl of Warwick (d. 1818), Warwick Castle, Warwickshire, sold Christie's, London, 21 March 1968, lot 115, and subsequently, 10 April 2003, lot 25. Payments from 1774-77 to Mayhew & Ince totalling £180 are recorded in the Greville accounts at Hoare's Bank (G. Beard, C. Gilbert, *Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, p. 595). Another set of sixteen chairs with paterae along the length of the seat rail was supplied to Richard Myddelton (d. 1795) along with two sofas for the Saloon at Chirk Castle, Wrexham, *circa* 1782-83, attributed to Mayhew & Ince (M. Hall, 'Chirk Castle, Denbighshire', *Country Life*, 16 July 1992, p. 57, fig. 7 (three of the Chirk chairs sold Christie's house sale, 21 June 2004, lots 50 and 51). Another set of four giltwood open armchairs together with one window seat, part of a larger suite of seat-furniture, was supplied to Sir Thomas Edwardes (d. 1785) for the Drawing Room of his London mansion, no. 17 Edward Street, Portman Square, by Mayhew & William Ince for which a bill exists ('Linley Hall, Shropshire: Property from the Collection of the Late Sir Jasper & Lady More', Christie's, London, 9 May 2016, lot 74, £25,000 incl. premium).

The J. Pemberton inscription may possibly refer to John Pemberton (fl. 1827-39), a Liverpool cabinet-maker who may have repaired the chairs (C. Gilbert and G. Beard, eds., *The Dictionary of English Furniture Makers*, Leeds, 1986, p. 688).



■ 34

**A GEORGE III GREEN AND CREAM PAINTED SOFA**

ATTRIBUTED TO MAYHEW AND INCE, CIRCA 1774

En suite with the pair of armchairs, the sofa with serpentine beaded back with downswept arm supports, decorated with husks and palm flowers, the serpentine seat rail with patera panels, on eight turned tapering fluted legs headed by spirally-reeded twists with leather castors, with cramp cuts and batton-carrying holes, stamped to the underside CLAREMONT and previously with later inscription in pencil JOHN HEDGE, HAMPSTEAD, redecorated, upholstered in cream calico, brass and leather castors  
42 in. (107 cm.) high; 71½ in. (182 cm.) wide; 30 in. (76 cm.) deep

£10,000-15,000

US\$13,000-18,000  
€11,000-16,000

**PROVENANCE:**

Possibly supplied to King George III (d.1820).  
By descent to or acquired by Queen Victoria (d.1901).  
Almost certainly moved to Claremont, Surrey, in a 19th Century refurnishing.  
H.R.H. Prince Leopold (d.1884), Duke of Albany, youngest son of Queen Victoria, who occupied Claremont from 1882.  
His wife H.R.H. Princess Helen (d.1922), Duchess of Albany, who lived at Claremont until 1922.  
Her daughter, H.R.H. Princess Alice (d.1981), Countess of Athlone.  
Thence by descent until sold Christie's, London, 3 July 1997, lot 48.

# BOWOOD HOUSE



Bowood House, Wiltshire



An interior door casement in the drawing room at Bowood House  
© Historic England Archive

## ■35

### A QUANTITY OF GEORGE III PALE GREY-PAINTED AND CARVED DOORCASES AND CEILING MOULDINGS

DESIGNED BY ROBERT ADAM, PROBABLY CARVED BY JOHN LINNELL, CIRCA 1770-71

Carved with foliage and beading, and cream-painted 185 ft. (56.3 m.) approximately in total

£4,000-6,000

US\$4,900-7,200  
€4,300-6,400

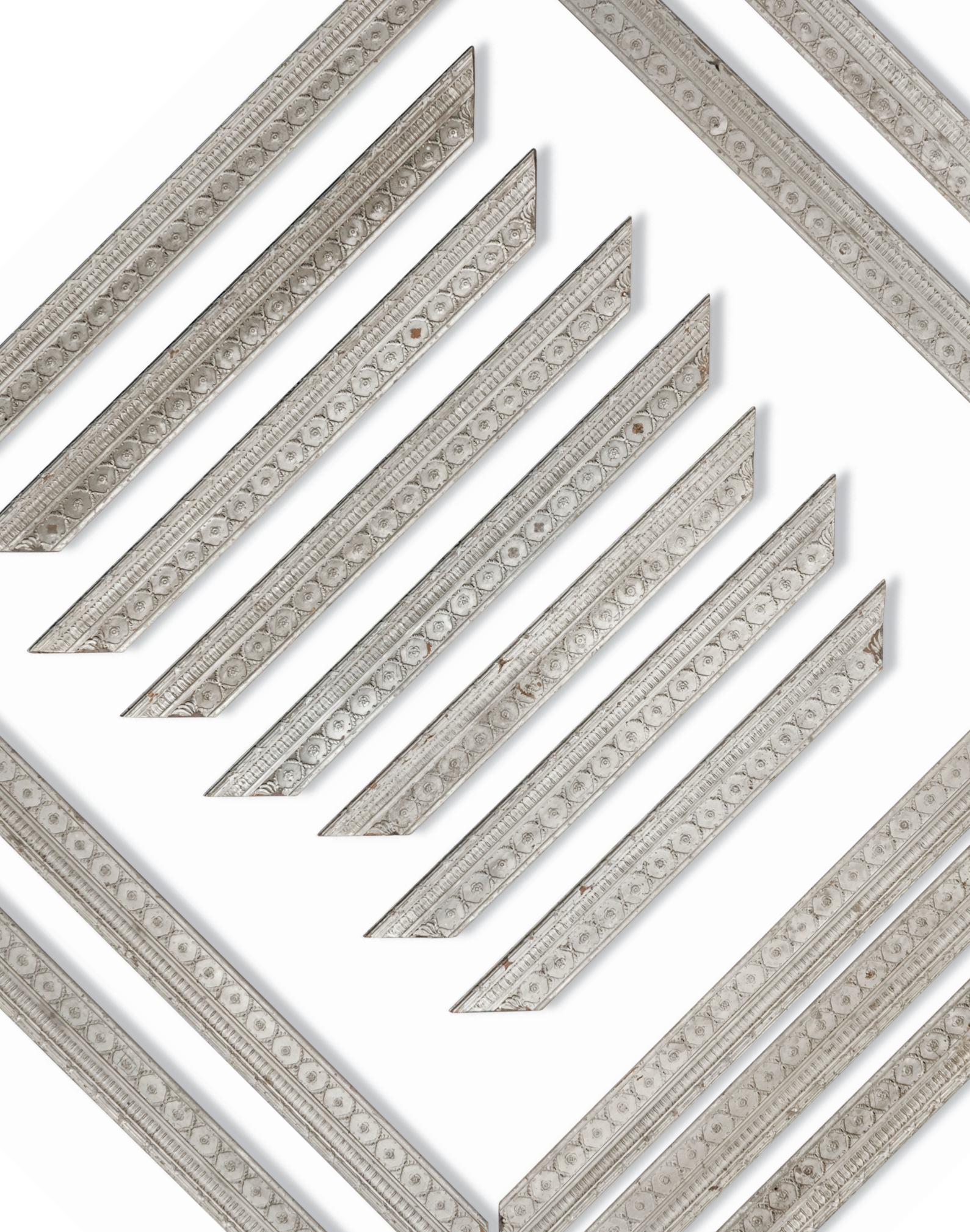
#### PROVENANCE:

Designed by Robert Adam (1728-92) for the 'new drawing room' at Bowood House, Wiltshire, in August 1768 for William Petty, Viscount Fitzmaurice, second Earl of Shelburne and later first Marquess of Lansdowne (1737-1805). Anonymous sale; Christie's, Wrotham Park, 13 June 1995, lot 24.

These finely carved mouldings comprise the surviving doorcases and ceiling mouldings from the 'new drawing room' at Bowood House, Wiltshire, designed by Robert Adam (1728-92) in August 1768 for William Petty, Viscount Fitzmaurice, second Earl of Shelburne and later first Marquess of Lansdowne (1737-1805). The predominant ornamentation derives from a pattern by Michelangelo Pergolesi, part of a group of Italian artists, who were engaged by Adam to reproduce the 'pure and classic ornament of the ancients' in the form of stipple engravings, mezzotints and ornamental prints, which Adam then incorporated into his work (E. Maser, *Classical Ornament*

*of the Eighteenth Century*, New York, 1970, plate 11). Adam began working at Bowood in December 1761, creating the King's Room, the Cube Room and the Great Room in 1763, with designs inspired by Robert Wood's *Ruins of Palmyra* (1753). In this period, all the carving for the panels, doorcases, shutters and other architectural elements was executed by John Linnell (1729-96) (E. Harris, *The Genius of Robert Adam: His Interiors*, New Haven and London, 2001, p. 109). On 25 August 1768, Lady Shelburne's diary refers to Adam's 'plans of building and joining the house and offices by an additional apartment' (*Ibid.*, p. 346, f/n 21; *Ibid.*, p. 110; unfortunately, these plans have not survived). The carved mouldings offered here formed part of this apartment, which featured an aspe at one end and inter-connected to a supper room and library in the eastern part of the Diocletian Wing. Lord Shelburne was notoriously indecisive and difficult to please, and it was not until 15 June 1770 that the final plan was agreed upon (*Ibid.*, p. 111). The completion of the apartment was entrusted to a local builder, James White, who had worked at Bowood under Adam following the dismissal of Henry Holland Senior in 1766. Although, Linnell's carving of fixtures and fittings dates from 1763-1766, for which he charged £1,013 9s 5d, he continued to supply furniture, and presumably further carving to Lord Shelburne at Bowood and Shelburne House (<https://bifmo.history.ac.uk/entry/linnell-john-1729-96>. Accessed 30 July 2019).







■36

**A REGENCY FENDER AND A SET OF THREE REGENCY STEEL AND BRASS FIRE-IRONS**

EARLY 19TH CENTURY

The fire irons comprising a shovel, poker and pair of tongs 29½ in. (75 cm.) long, the largest fire-iron

(4)

£1,500-2,500

US\$1,900-3,000

€1,700-2,700

**PROVENANCE:**

Anonymous sale; Christie's, London, 19 April 1990, lot 20.

36

■37

**A REGENCY CAST-IRON AND BRASS-MOUNTED FIRE GRATE**

EARLY 19TH CENTURY, AFTER THE DESIGN BY GEORGE BULLOCK

The triangular pediment with moulded cornucopia decoration, flanked by two moulded scallop shells, the grate with turned rails and brass vase finials, above a brass-channelled apron, on scrolled end-sections, with brass foliate and border mounts, and paw feet

29½ in. (75 cm.) high; 39½ in. (100 cm.) wide; 12¼ in. (31 cm.) deep

£1,500-2,500

US\$1,900-3,000

€1,700-2,700

**PROVENANCE:**

Anonymous sale; Christie's, London, 9 April 1987, lot 16.

An unsigned pencil drawing at Tew, but inscribed in George Bullock's hand 'Plan of Stove in Dining Room and Oak Study' appears to confirm the attribution to George Bullock (1778-1818) of the distinctive 'sarcophagus' design this firegrate is based upon (C. Gilbert and A. Wells-Cole, *The Fashionable Fire Place*, Temple Newsam House, Leeds, 1985, p. 30, cat. no. 22).



37

■38

**AN EARLY GEORGE III GILTWOOD  
MIRROR**

CIRCA 1750

The frame pierced and carved with C-scrolls and pendant fruit and flowers, cartouche apron and cresting, the plate later, re-gilt and re-gessoed 52 x 26 in. (132 x 66 cm.)

£4,000-6,000

US\$4,900-7,200

€4,300-6,400

**PROVENANCE:**

Anonymous sale; Christie's, London, 25 June 1981, lot 83.



■39

**A GEORGE III STATUARY AND VERDI  
ANTICO MARBLE CHIMNEYPIECE**

CIRCA 1790

The frieze centred by a relief carved tablet depicting Hercules at the crossroads between Virtue and Vice, flanked by stop-fluted panels and winged figures, the jambs centred by oval paterae 59½ in. (151 cm.) high; 75¼ in. (191 cm.) wide; 8¼ in. (21 cm.) deep, overall 43¾ in. (111 cm.) high; 47¾ in. (121 cm.) wide, the opening

£6,000-10,000

US\$7,300-12,000

€6,500-11,000



# CLUMBER PARK



Clumber Park, Nottinghamshire  
Courtesy Country Life Picture Library



William Hoare (1707-92) Henry Pelham-Clinton, KG,  
9th Earl of Lincoln, later 2nd Duke of  
Newcastle-under-Lyme.  
Courtesy of the University of Nottingham

## ■ 40

### A PAIR OF GEORGE III GILT-METAL MOUNTED WEDGWOOD AND CUT-GLASS LARGE THREE-LIGHT CANDELABRA ATTRIBUTED TO WILLIAM PARKER, CIRCA 1776

Each with spear shaped baluster shaft, on concave spreading base issuing ball feet, with scrolling branches and pineapple finials, hung overall with faceted drops and pendants, repairs and replacements to the glass 45 in. (114.5 cm.) high (2)

£40,000-60,000

US\$49,000-72,000  
€43,000-64,000

#### PROVENANCE:

By repute from the collection of Henry Fiennes Pelham-Clinton (1720-1794), 9th Earl of Lincoln, from 1768 2nd Duke of Newcastle, at Clumber House, Nottinghamshire, and thence by descent until sold Partridge, London, 1983, where acquired by the present owner.

#### EXHIBITED:

London, Partridge, May - July 1983.

#### LITERATURE:

London, Partridge, *Summer Exhibition catalogue*, May 1983, No. 26, pp. 68-69.

This pair of candelabra was by repute part of a set of eight at Clumber House, near Worksop, Nottinghamshire, the principal seat of the Dukes of Newcastle from circa 1770. These were apparently gifted to members of staff upon retirement after many years' service (Partridge Fine Arts Ltd., *Summer Exhibition 1983*, London, pp. 68-69).

Given their late 18th century date, it seems likely they were acquired by Henry Fiennes Pelham-Clinton, 9th Earl of Lincoln, and from 1768, 2nd Duke of Newcastle (1720-94). As a young man, Lord Lincoln, despite holding several prodigious political appointments including that of Gentleman of the Bedchamber to George II, appears to have preferred the prolific renovation of his homes and gardens, which in the early years included Exchequer House (10 Downing Street) and Oatlands House, Surrey (S. Goodman, 'The 9th Earl of Lincoln and the refurbishment of Exchequer House', *The British*

*Art Journal*, vol. XVIII, no. 3, pp. 3-7). In 1744, he married his first cousin, Catherine Pelham (1727-60), daughter of the Rt. Hon. Henry Pelham (1694-1754), prime minister from August 1743-March 1754. After November 1768, following his inheritance of the title (and wealth) of Duke of Newcastle from his uncle Thomas Pelham-Holles (1693-1768), also prime minister from March 1754-November 1756 and July 1757-May 1762, the 2nd Duke decided to build a magnificent ancestral home at Clumber Park, Nottinghamshire in circa 1770, which would surpass his London and Surrey estates. In this endeavour, he employed some of the most prominent London craftsmen, who had previously worked for him in London and Surrey, to build and furnish the mansion including Vile & Cobb, Pierre Langlois and Paul Saunders.

Their number undoubtedly included William Parker, among the most prominent manufacturer of glass chandeliers, girandoles and candelabra in the second half of the 18th century. An exceptional chandelier with arms for twenty candles and ten spires, fitted with gilt-metal enrichments, by the firm, and formerly in the collection of the 2nd Duke at Clumber, is illustrated in M. Mortimer, *The English Glass Chandelier*, Woodbridge, 2000, p. 102, plate 48. Furthermore, photographs of the interiors of Clumber, published by *Country Life* on 12 September 1908, show two further spectacular glass chandeliers in the East Corridor of the Saloon almost certainly supplied by Parker or Parker & Perry, the firm's subsequent incarnation ('Clumber - I. Nottinghamshire, The Seat of the Duke of Newcastle', *Country Life*, 12 September 1908, p. 352, fig. 1).

The present candelabras correspond closely to neo-classical patterns that were manufactured and promoted in the 1780s by Parker, in particular in drawings or instructional diagrams for assembly that were supplied by Parker, now in the Metropolitan Museum of Art, New York (Mortimer, *op. cit.*, pp. 94 - 110). The distinctive form of these candelabra with their waisted bases on ormolu 'bun' feet resemble a type for which Parker took out a patent in March 1781 (*ibid.*, p. 96, plate 42, p. 97, plate 43, p. 98, plate 44).







■41

**A PAIR OF CHINESE ORMOLU-MOUNTED VASES NOW MOUNTED AS LAMPS**  
19TH/20TH CENTURY

Each bottle form vase decorated with blue leaves and flowers, with cream shades, fitted for electricity  
29½ in. (75 cm.) high

£2,000-3,000

(2)

US\$2,500-3,600  
€2,200-3,200

■42

**A PAIR OF FRENCH ORMOLU-MOUNTED MAHOGANY VIDE POCHE**

BY HENRY DASSON, PARIS, DATED 1877

Each rectangular top with ormolu-moulded gallery and central spring-release fall-front, on fluted legs with acanthus-cast sabots joined by a pierced stretcher with an entwined-dolphin finial, the underside to one twice stamped 'HENRY DASSON 1877'; reduced in height  
18¼ in. (46.5 cm.) high; 25¼ in. (65 cm.) wide; 14¼ in. (36.5 cm.) deep

(2)

£8,000-12,000

US\$9,700-14,000  
€8,600-13,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 13 October 1983, lot 75.



■43

**A LATE VICTORIAN CUT-CRYSTAL AND MOULDED-GLASS  
SIXTEEN-LIGHT CHANDELIER**

CIRCA 1900 AND LATER

The central baluster stem with pendant-hung corona above fluted and faceted bowl supporting sixteen 'S'-shape branches hung in two registers of seven and nine; losses and replacements, fitted for electricity

38 in. (96.5 cm.) high; 42½ in. (107.5 cm.) diameter

£3,000-5,000

US\$3,700-6,000

€3,300-5,400

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 2 September 2008, lot 115.



■44

**A GEORGE III GILTWOOD BERGÈRE**

CIRCA 1780-1795, IN THE MANNER OF FRANCOIS HERVÉ

Carved with ribbon-tied husk pendants and florets on stop-fluted legs, inscribed to one back leg '875 Devonshire', originally painted, now lacking upholstery

37¼ in. (95 cm.) high; 25½ in. (65 cm.) wide; 27 in. (68.5 cm.) deep

£2,000-3,000

US\$2,500-3,600

€2,200-3,200

**PROVENANCE:**

Probably supplied to Chatsworth House, Derbyshire or Devonshire House, London.

Anonymous sale; Bonham's, Knightsbridge, 30 September 2008, lot 182c.

Francois Hervé, Parisian cabinet maker and chairmaker (fl. 1781-96), is known to have worked for the Prince of Wales, the Duke of Devonshire and Earl Spencer. Hervé was in business at 32 Johns Street, off Tottenham Court Road, London from 1781 until at least 1791, thereafter being based at 64 John Street until 1796.

The present chair is inscribed '875 Devonshire' and is likely to have been part of the furnishings at Chatsworth House, Derbyshire or Devonshire House, London. It is likely that this bergère was an addition to one of the houses made by a provincial craftsman inspired by Hervé's designs. Hervé's particular personal leitmotif was the stepped seat rail, seen on the present chair and others by Hervé sold from Chatsworth; Christie's, London, 23 June 1983, lots 58-62. Indeed, it is at Chatsworth that Hervé's style is best represented by documented pieces. When the 5th Duke came of age in 1769, he embarked on an extensive improvements to Chatsworth. This work continued following his marriage to Georgiana Spencer, daughter of the 1st Earl Spencer. As leaders of fashion and members of the Prince of Wales' Francophile circle it is no surprise that their private apartments on the first floor, were remodeled in the most up-to-date of contemporary Anglo-French taste. In all, Hervé supplied over two hundred chairs for both Chatsworth and Devonshire House, and these ranged from the most simple of caned chairs to those with refined ornamental carving. For further discussion of the commissions at Chatsworth see I. Hall, 'A Neoclassical Episode at Chatsworth', *The Burlington Magazine*, June 1980. An armchair from one of these suites, and similar to the present lot, is illustrated in F. Collard, *Regency Furniture*, London, 1985, p. 30





■45

**A CARVED GILTWOOD MODEL OF AN EAGLE**  
19TH CENTURY

In flight with wings outstretched, clutching a writhing serpent in its claws

32 in. (81.5 cm.) high; 38 in. (96.5 cm.) wide

£800-1,200

US\$970-1,400  
€860-1,300

**PROVENANCE:**

Anonymous sale; Sotheby's, 17 September 1999, lot 111.

■46

**A REGENCY SIMULATED ROSEWOOD AND PARCEL-GILT CONSOLE TABLE**  
EARLY 19TH CENTURY

With rectangular white marble top, on two monopodia terminating in hoof feet joined by plinth base, the mirrored back between moulded stiles, mirror plate apparently original, re-decorated

34 in. (86.5 cm.) high; 26¾ in. (68 cm.) wide; 15 in. (38 cm.) deep

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 23 June 1999, lot 198.





■47

**A PAIR OF FRENCH LARGE ORMOLU LANTERNS**  
20TH CENTURY, OF RESTAURATION STYLE

Each tapered ovoid glass shade within a gilt-bronze frame cast with oak leaf borders and enclosing eight lights, fitted for electricity  
51 in. (130 cm.) high; 24¼ in. (61.5 cm.) diameter

£5,000-10,000

US\$6,100-12,000  
€5,400-11,000

(2)

**PROVENANCE:**

Anonymous sale; Sotheby's, Paris, 31 March 2004, lot 294.

■48

**A REGENCY SATINWOOD AND PAINTED WINDOW SEAT**  
CIRCA 1810-20

The scrolled ends applied with roundels, covered in rose pink and ivory satin-striped fabric, on sabre legs terminating in brass paw feet and castors, the painted decoration and castors later  
26¾ in. (68 cm.) high; 46½ in. (118 cm.) wide; 17½ in. (45 cm.) deep

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**PROVENANCE:**

Anonymous sale; Christie's, London, 16 July 1981, lot 137.



# EMPRESSES OF RUSSIA



49



Empress Elizabeth Alekseevna by Louis Girard  
© Christie's

49

## PROBABLY FRENCH, CIRCA 1800

*Empress Elizabeth Alekseevna (1779-1826)*

Bronze bust; on a circular bronze socle and cylindrical bronze pedestal applied with a gilt Imperial double-headed eagle, its central shield with a cipher of the letters 'EA'

21% in. (55 cm.) high, overall

£15,000-25,000

US\$19,000-30,000

€17,000-27,000

### PROVENANCE:

Christie's, London, Galerie Popoff: An Enduring Passion for Russian Art, 12-13 Oct. 2009, lot 275.

Elizaveta Alekseevna (born Princess Louise of Baden) came to Russia in 1792, when she was chosen by Empress Catherine II of Russia as a bride for her eldest grandson, Grand Duke Alexander Pavlovich of Russia, the future Tsar Alexander I. Her marriage was famously unhappy and she did not find contentment in Russia. Despite her husband's affairs, they drew closer after the premature death of their daughters.



50

50

## WORKSHOP OF JEAN-BAPTISTE NINI (1717-1786), LATE 18TH CENTURY

*Empress Catherine the Great (1729-1796)*

A circular terracotta portrait profile relief; with an identifying inscription in Cyrillic around the edge; in a later giltwood frame and under glass  
5% (13 cm.) diameter; 10% x 10% in. (27 x 27 cm.) overall

£1,200-1,800

US\$1,500-2,200

€1,300-1,900

44

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.

# ROYAL HOUSE OF HAPSBURG



51

**WORKSHOP OF PAUL STRUDEL (1648-1708),  
AUSTRIAN, CIRCA 1700**

*Emperor Joseph I and Empress Wilhelmina Amalia  
of Austria*

A pair of marble portrait medallions; each in a gilt-brass frame  
20½ in. (51 cm.) high (2)

£15,000-25,000

US\$19,000-30,000

€17,000-27,000

**PROVENANCE:**

Private collection, acquired before 1960, and by descent  
until sold,  
Anonymous sale; Christie's, Paris, 4-5 May 2011, lot 337.

**EXHIBITED:**

Düsseldorf, Kunstmuseum, *Europäische barockplastik am  
niederrhein, Grupello und seine Zeit*, 4 April-20 June 1971,  
pp. 239-245, no. 174, pl. 90a.

Emperor Joseph I (1678-1711) was Holy Roman Emperor from  
1705 until his death in 1711. Joseph was crowned King of  
Hungary in 1687 and King of Germany in 1690. He succeeded  
to the thrones of Bohemia and the Holy Roman Empire when  
his father Leopold I died. He married the Hanoverian princess  
Wilhelmina Amalia of Brunswick-Lüneburg in 1699.





■52

**A PAIR OF GERMAN PATINATED AND PARCEL-GILT WROUGHT AND CAST-IRON LANTERNS**

EARLY 20TH CENTURY

Of rectangular outline with chamfered angles, the glazing bars applied with scrolling and berried ornament, each suspended with a central eight-light fitting hung with scrolling vines, fitted for electricity

50 in. (127 cm.) high; 25½ in. (65 cm.) diameter (2)

£4,000-6,000

US\$4,900-7,200

€4,300-6,400

**PROVENANCE:**

Probably acquired by Edward James Haniel (1844-1905), Schloss Heimhausen, Bavaria, Germany. Anonymous sale; Christie's, South Kensington, 6 May 1999, lot 90.

First recorded in the 14th century, Schloss Heimhausen was the residence of the Chancellor of Landshut, Dr. Wolfgang Viespeck, who was elevated to the Reichsadel by Duke Albrecht V of Bavaria. The castle was remodelled as a pleasure pavillion in the style of an Italian Villa by Giovanni Antonio Viscardi between 1689 and 1694. It was further extended in 1747-48 when Count Karl Ferdinand Maria commissioned Francois Cuvill the elder to supply the designs. In 1892 Edward James Haniel (1844-1905) acquired the Schloss and undertook extensive renovation, he was later elevated to the nobility. It remained a family home until the 1930s and has since been purchased by Bavarian International School.



Schloss St. Emmeram, Regensburg

■53

**A BIEDERMEIER CHERRYWOOD GALLERY BENCH**

SECOND QUARTER 19TH CENTURY

The deep seat covered in corded red cotton above a convex frieze, branded 'TT' to the inside beneath a coronet, unfinished to the reverse

18½ in. (37 cm.) high; 94 in. (239 cm.) long; 20 in. (51 cm.) deep

£800-1,200

US\$970-1,400

€860-1,300

**PROVENANCE:**

Sammlung Thurn und Taxis; sold Sotheby's House Sale, Regensburg, 19-21 October 1993, lot 3656.

The Princely House of Thurn und Taxis is a German noble family who have resided at Schloss Regensburg, a former Benedictine monastery since 1748, whose enormous and impressive art collection was spread across ninety-nine schlosses in 1920. They made their fortune by establishing the first postal service between Brussels and Vienna in the 15th century. Having been first appointed by Charles V their influence continued throughout the Holy Roman Empire and beyond.







**~54**

**A GROUP OF TEN HISTORICAL PORTRAITS**

18TH/EARLY 19TH CENTURY

A group of ten historical portraits depicting: Isabella of Portugal (1503-1539), Holy Roman Empress and Queen of Spain, and consort of Charles V (1500-1558), Holy Roman Emperor and King of Spain; The Count and Countess of Ligne; Philip de Montmorency, Count of Hornes (c. 1524-1568); Charles de Brimen, Count of Meghin; Philip le Hardy, known as Philip the Bold, Duke of Burgundy (1342-1404); John the Fearless, Duke of Burgundy (1371-1419); The Countess of Davenherohe; Captain van Pomelbere; Lazerus S. Wendj (French School, 18th Century)

Rectangular, 142 x 108 mm. to 160 x 122 mm., in contemporary wood frames with tortoiseshell veneer borders, the reverse with identifying inscriptions (10)

£7,000-10,000

US\$8,500-12,000

€7,600-11,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 10 December 2002, lot 45.



■55

**A PAIR OF CARVED FRUITWOOD AND PARCEL-GILT COLUMNS**  
LATE 17TH / 18TH CENTURY, PROBABLY SOUTH EUROPEAN

Each Solomonic column carved with flowering vines, on a later giltwood base, the columns formerly gilt, adapted as table lamps, fitted for electricity 34 in. (86.5 cm.) high, excluding fitments (2)

£1,000-1,500

US\$1,300-1,800  
€1,100-1,600

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 4 November 2008, lot 38.



57

**JOHANN DANIEL HERZ THE ELDER (1693-1754)**

*A capriccio view of Jerusalem with scenes from the Passion of Christ*  
An engraving from a single copper plate, circa 1735, on laid paper, a fine impression, with small margins, not examined out of the frame Plate 810 x 1190 mm.

£1,200-1,800

US\$1,500-2,200  
€1,300-1,900



■56

**A ENGLISH CRIMSON SILK VELVET UPHOLSTERED OAK SOFA**  
EARLY 20TH CENTURY

On turned legs joined by a square stretcher, and gold braid and fringing, stamped on the underside of the front rail '2803'; together with four cushions, two made with 17th century velvet, two made with 18th century damask velvet 41¾ in. (106 cm.); 48¾ in. (124 cm.) wide; 28¾ in. (72 cm.) deep (5)

£1,200-1,800

US\$1,500-2,200  
€1,300-1,900

**PROVENANCE:**

The Property of Lord Iveagh, Elveden Hall; sold Christie's, London, 21-24 May 1984, lot 540 (the sofa).



■58

**A FRANCO-FLEMISH WALNUT TABOURET**  
PART LATE 17TH CENTURY

The square top upholstered with associated early 18th century needlework, the scroll feet joined by an x-form stretcher, inscribed twice '167' under seat-rail and applied with paper label underneath inscribed 'tres grande tabouret / LXIV / BURO' 17½ in. (44.5 cm.) high; 24 in. (61 cm) wide; 24 in. (61 cm) deep

£600-1,000

US\$730-1,200  
€650-1,100

**PROVENANCE:**

Anonymous sale; Christie's, London, 11 June 1981, lot 36.



**59**

**EGLON HENDRICK VAN DER NEER (AMSTERDAM 1635/6-1703 DÜSSELDORF)**

*Portrait of a young girl, small three-quarter-length, standing on a park terrace*

signed and dated 'Eglon van der Neer p. 1681[?]' (lower right, on the balustrade)

oil on canvas

19 x 14 $\frac{1}{2}$  in. (48.3 x 37 cm.)

£6,000-8,000

US\$7,300-9,600

€6,500-8,600

**PROVENANCE:**

Anonymous sale [Property of a Gentleman]; Sotheby's, London, 18 February 1981, lot 54.

**LITERATURE:**

E. Schavemaker, *Eglon van der Neer*, Doornspijk, 2010, p. 493, no. 100, pl. 100.

# ROYAL HOUSE OF HANOVER

**60**

**GERRIT VAN HONTHORST (UTRECHT 1592-1656)**

*Portrait of Princess Sophie, Electress of Hanover (1630-1714), three-quarter-length, seated, in a blue dress, a landscape beyond*

signed and dated 'GHonthorst. / 1649' (lower right, 'GH' in ligature)

oil on canvas

49 $\frac{7}{8}$  x 42 $\frac{1}{8}$  in. (126.8 x 107 cm.)

£30,000-50,000

US\$37,000-60,000

€33,000-54,000

**PROVENANCE:**

A.D.S. de Vale; Christie's, London, 20 February 1920, lot 134 (40 gns. to Gooden & Fox).

Sir Cuthbert Quilter 2nd Baronet (1873-1952), Bawdsey Manor, or Hintlesham Hall, Suffolk; Christie's, London, 26 June 1936, lot 32 (200 gns. to Green).

Mrs K. Peto-Bennett; (\*) Christie's, London, 24 April 1981, lot 78.

**LITERATURE:**

J. Judson and R. Ekkart, *Gerrit van Honthorst*, Doornspijk, 1999, p. 283, no. 384, pl. 278.

Sophia of Hanover was born to Frederick V of the Palatinate, the Winter King of Bohemia, and his wife Queen Elizabeth during their exile in the Dutch Republic, where her parents had sought refuge after the loss of their lands during the Thirty Years War. Elizabeth employed Honthorst as drawing master to her children during their exile and commissioned several portraits, including the present work. The composition, highlighting the young princess' beauty and purity, was evidently hugely popular; there are seven known copies. In 1758, Sophia married the notoriously irritable Ernest Augustus of Brunswick-Lüneburg, with whom she had seven children. As a protestant granddaughter of James I, Sophia became heir presumptive to the British throne in 1707 but died shortly before she would have succeeded. Instead her son George, Elector of Hanover, was crowned as George I in 1714.





■61

**A PAIR OF ITALIAN OR CENTRAL EUROPEAN GRAINED, EBONISED, BRONZED AND PARCEL-GILT OVERMANTELS**  
SECOND QUARTER 19TH CENTURY

The frames with fluted pilasters with foliate capitals, surmounted by eagles on rockwork with foliate swags, one inscribed to the reverse '23/53', the eagles and bases plinths associated

58½ in. (148 cm.) high; 54 in. (137 cm.) wide

(2)

£2,500-4,000

US\$3,100-4,800

€2,700-4,300

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 24 February 2015, lot 350.



■62

**A PAIR OF ROYAL DUTCH LOUIS XV-STYLE GILTWOOD BANQUETTES**

LATE 19TH/EARLY 20TH CENTURY

Covered in crimson floral silk with three squab cushions, with serpentine shaped sides on scrolled legs, stencilled 'KON:DER:NED'.

20 in. (51 cm.) high; 82½ in. (210 cm.) wide; 26½ in. (67 cm.) deep

(2)

£5,000-8,000

US\$6,100-9,600

€5,400-8,600

**PROVENANCE:**

Anonymous sale; Christie's, London, 15 May 1997, lot 83.

The stamp KON:DER:NED is shorthand for Koninkrijk der Nederlanden (Kingdom of the Netherlands).



SCREEN MADE FROM  
 FREDERICK THE GREAT'S BEDHANGINGS  
 FORMERLY IN  
 LADY CHARLOTTE SCHREIBER'S HOME COLLECTION



■ 63

**A PARCEL-GILT AND WHITE-PAINTED THREE-FOLD SCREEN MOUNTED WITH WOVEN BLUE-SILK PANELS**

THE SILK PROBABLY FRENCH AND FIRST QUARTER 19TH CENTURY, THE FRAME LATE 19TH/ EARLY 20TH CENTURY

The blue silk woven with the coat of arms for the Kingdom of Prussia centred with the monogram 'FR' and with Medal of the Order of the Black Eagle with the motto 'SUUM CUIQUE' and set behind later glass panels, the reverse of the frame covered in green check silk; the frame with a metal plaque engraved 'SCREEN MADE FROM/ FREDERICK THE GREAT'S BEDHANGINGS/ FORMERLY IN/ LADY CHARLOTTE SCHREIBER'S HOME COLLECTION' 72 in. (183 cm.) high; 85½ in. (217 cm.) wide, overall

£2,000-3,000

US\$2,500-3,600  
 €2,200-3,200

**PROVENANCE:**

Acquired from Seelig's, Hanover, 8 October 1879.  
 Lady Charlotte Schreiber (d.1895); thence by descent to her daughter, Blanche, Countess of Bessborough (d.1919), Stanstead Park, Sussex until sold; Stansted Park, Hampshire, Sotheby's House Sale, 5 October 1999, lot 368.

Although the present silk panels were once believed to be fragments of the bedhangings of Frederick the Great, King of Prussia (1712 - 1786), stylistically the design dates from the first quarter of the nineteenth century and is reminiscent of the silk produced for Napoleon and his court by the top French silk weavers. It is interesting to speculate that the woven monogram 'FR' may refer to Frederick William III (1770-1840), the great nephew of Frederick the Great and the King of Prussia 1797-1840.

Lady Charlotte Schreiber (1812 - 1895) was the daughter of the 9th Earl of Lindsay. She married firstly Sir Josiah Guest, the Welsh iron magnate and famously ran his ironworks following his death. She married secondly Charles Schreiber, M.P., a distinguished Welsh scholar. Lady Charlotte Schreiber is remembered as a great collector of her age who generously gifted nearly 12,000 pieces of English, Continental and Chinese porcelain to the Victoria and Albert Museum in 1884. Further gifts to the British Museum of fans and historic games followed in the 1890s. In 1911 her son, Montague Guest, published "Lady Charlotte Schreiber's Journals" which describes her collecting activities between 1869 and 1885.



■64

**A PAIR OF SOUTH GERMAN CREAM-PAINTED AND PARCEL-GILT GIRANDOLES**  
FIRST HALF 18TH CENTURY

Each with a rectangular plate in a gadrooned surround carved with scrolling foliage, the arched cresting with pierced trellis cartouche and headed by a palmette, the base with a lambrequin shelf, one with remains of circular label inscribed 'BRITISH ANTIQUE DEALER'S ASSOCIATION', one plate replaced  
53 x 17 in. (134.5 x 43 cm.) (2)

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**PROVENANCE:**

Parisian Taste: A Private Collection; sold Christie's, London, 10 September 2009, lot 232.

■65

**A PAIR OF FRENCH ORMOLU CONSOLE JARDINIÈRES**

LATE 19TH CENTURY, OF LOUIS XVI STYLE

Each with open shaped rectangular top above a foliate frieze centred by a patera with pierced floral swagged apron on turned tapering fluted legs joined by a concave-fronted stretcher centred by an urn, both with later removable liner and stamped '1575' to the reverse  
32¼ in. (82 cm.) high; 27½ in. (70 cm.) wide; 6¾ in. (17 cm.) deep (2)

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

**PROVENANCE:**

The Sir Michael Sobell Collection; Christie's, London, 23 June 1994, lot 88.





■66

**AN ORMOLU LARGE EIGHT-LIGHT HALL LANTERN**  
20TH CENTURY

Of hexagonal form with panelled glazed sides and surmounted by a double c-scroll and front cresting, fitted for electricity  
57 in. (145 cm.) high; 25 in. (63.5 cm.) diameter

£4,000-6,000

US\$4,900-7,200  
€4,300-6,400

■67

**A SWEDISH ORMOLU-MOUNTED AMARANTH, FRUITWOOD AND PARQUETRY BOMBE COMMODE**  
MID-18TH CENTURY

The serpentine-shaped veined brown marble top with moulded edge, above three drawers inlaid *sans traverse* with a reserve framed by foliate scrolls and decorated with lozenge parquetry, the breakfront angles headed by pierced scrolls and rockwork claps, on splayed feet decorated with pierced sabots  
32½ in. (83 cm.) high; 31 in. (79 cm.) wide; 22½ in. (57 cm.) deep

£5,000-8,000

US\$6,100-9,600  
€5,400-8,600

**PROVENANCE:**

Christie's, London, 6 July 2006, lot 137.





**68**  
**CIRCLE OF FRANCISCO JOSÉ DE GOYA Y LUCIENTES**  
**(FUENDETODOS 1746-1828 BORDEAUX)**

*Portrait of a María del Rosario Fernández, called 'La Tirana' (1755-1803), small full-length, in a pink dress*

oil on canvas  
 30½ x 22.1/5 in. (76.5 x 57.2 cm.)

£8,000-12,000

US\$9,700-14,000  
 €8,600-13,000

**PROVENANCE:**

Richard Frank Heathcoat-Amory (1903-1957); (†) Sotheby's, London, 27 June 1962, lot 86, as 'F. Goya'.  
 Anonymous sale; Sotheby Parke Bernet, London, 8 July 1981, lot 150, as 'F. Goya'.  
 Giancarlo Baroni; (†) Sotheby's, New York, 1 February 2013, lot 186.

**EXHIBITED:**

New York, Knoedler Gallery, *Goya*, 1934.

**69**  
**A SPANISH EMPIRE MAHOGANY, EBONISED AND**  
**MARQUETRY BED**  
**FIRST HALF 19TH CENTURY**

Decorated in the round and raised on four later castors on two iron rails, with label inscribed in ink '135871 Elveden Part of Bedst' and a plastic label 'RESTORED BY CHARLES PERRY RESTORATIONS LTD, ST ALBANS FOR PATRICIA VISCOUNTESS BOYD AFTER THE FIRE OF MARCH 1988 INCE CASTLE, SALTASH, CORNWALL', lacking box-spring and mattress  
 52 in. (132 cm.) high; 101¼ in. (257 cm.) wide; 55½ in. (141 cm.) deep

£3,000-5,000

US\$3,700-6,000  
 €3,300-5,400

**PROVENANCE:**

Purchased in Spain in 1910 by 2nd Earl of Iveagh (d.1967) for Elveden Hall, Thetford, Norfolk and thence by descent to Patricia, Viscountess Boyd of Merton (1918-2001), Ince Castle, until sold Patricia, Viscountess Boyd; Christie's, London, 19 March 1992, lot 144.



■70

**A REGENCE GILTWOOD OVERMANTEL MIRROR**  
EARLY 18TH CENTURY

The arched rectangular divided plate within a ribbon-tied beaded slip and mirrored outer border lined with trailing foliage, the mirrored cresting with central cornucopia issuing foliate-trails flanked by a gadrooned pediment and surmounted by a scallop-shell, the apron with further foliate-trials upon foliate scroll-supports

62½ x 37 in. (159 x 94 cm.)

£4,000-6,000

US\$4,900-7,200  
€4,300-6,400

**PROVENANCE:**

Anonymous sale [The Property of a Gentleman]; Christie's, London, 9 June 1994, lot 78.



■71

**A FRENCH LOUIS XV BEECHWOOD FAUTEUIL**  
CIRCA 1740, IN THE MANNER OF CRESSON

Carved with flowers and scrolling acanthus on cabriole legs, the padded back, outswapt C-scroll and foliate-trailed padded arms and drop-in seat upholstered à *chassis*, with further paper label marked '12155/ ANDRE CHENUE & FILS'

38½ in. (98 cm.) high; 27 in. (68.5 cm.) wide; 21 (53.5 cm.) deep

£1,000-1,500

US\$1,300-1,800  
€1,100-1,600

**PROVENANCE:**

Anonymous sale; Sotheby's, Monaco, 4 March 1989, lot 144.



■72

**A GROUP OF TWELVE RED DAMASK CUSHIONS**  
THE DAMASK 18TH CENTURY

Each of rectangular form with tasselled corners, the reverse backed in linen and marked 'F/813' in brown ink and 'F/2249/76' in black ink  
12 x 21 in. (30.5 x 53¼ cm.) (12)

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**PROVENANCE:**

Château de Fontainebleau, France.  
Les Dillée: Une dynastie d'experts et de collectionneurs; Sotheby's, Paris, 18-19 March 2015, lot 239.

■73

**A LATE LOUIS XV OR EARLY LOUIS XVI GILTWOOD**  
**TABOURET DE PIED**

CIRCA 1770, POSSIBLY NORTH ITALIAN

The serpentine rectangular back with beaded apron and on panelled square tapering legs, with various inventory marks including '38358.X' in blue, '14652V' in red, '6941' in yellow, with batten-carrying holes, one leg replaced, re-gessoed and re-gilt  
15 in. (38 cm.) high; 17¼ in. (45 cm.) wide; 12¼ in. (31 cm.) deep

£1,200-1,800

US\$1,500-2,200  
€1,300-1,900

**PROVENANCE:**

Anonymous sale [Property of a Gentleman]; Christie's, London, 9 June 1994, lot 18.



■74

**AN ITALIAN GILTWOOD SMALL BANQUETTE**  
CIRCA 1715

Covered in red velvet on six pierced cabriole legs, the rails with a partial/indistinct comte inventory mark, stamped C.L. and stencilled 6\_89?  
9½ in. (24 cm) high; 36 in. (91½ cm.) wide; 9¼ in. (24.5 cm.) deep

£1,200-1,800

US\$1,500-2,200  
€1,300-1,900

# CHÂTEAU DE FONTAINEBLEAU



Château de Fontainebleau, France



## ■75

### A EMPIRE GREY-PAINTED FAUTEUIL

BY EITHER JACOB-DESMALTER OR PIERRE-BENOÎT MARCION, CIRCA 1810

The rectangular back and bow-fronted seat covered in blue fabric, the channelled frame carved with berried laurel and flowerheads, the arms headed by shells and terminating in stylised acanthus scrolls, above baluster turned and leaf-wrapped supports, the rails centred by foliate wreaths flanked by stylised foliate branches, above baluster-turned and leaf-wrapped legs, branded 'FON' and with three crowned fleur-de-lys, and with blue stencilled number 'F-16179'

36¼ in. (92 cm.) high; 24 in. (61 cm.) wide; 21 in. (53.5 cm.) deep

£1,200-1,800

US\$1,500-2,200

€1,300-1,900

#### PROVENANCE:

Château de Fontainebleau.

Anonymous sale; Christie's, London, 6 July 2006, Lot 163.

The present fauteuil was almost certainly supplied to Fontainebleau *circa* 1804-1806 but cannot be attributed firmly to either of the two makers who supplied furniture to the château, Jacob-Desmalter and Marcion, since they worked in a very similar style and were producing exactly the same models.

**76 No Lot**



77

**77**

**AFTER MARIE-LOUISE-ELISABETH VIGÉE LEBRUN**

*Portrait of Marie-Gabrielle de Sinety, Duchesse de Gramont-Caderousse (1761-1832), half-length, in a red and black dress and straw hat*

oil on canvas

34% x 26% in. (87.3 x 67.3 cm.)

£3,000-5,000

US\$3,700-6,000

€3,300-5,400

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 7 April 1989, lot 24.

After the painting in the Nelson-Atkins Museum of Art, Kansas City.



78

**78**

**PIERRE-PAUL PRUD'HON (CLUNY 1758-1823 PARIS)**

*Portrait of a lady, half-length, in a blue dress*

signed and dated 'Prud'hon / 1810' (lower right)

oil on canvas

21% x 17% in. (54.3 x 45.1 cm.)

£12,000-18,000

US\$15,000-22,000

€13,000-19,000

**PROVENANCE:**

Anonymous sale; Hôtel Drouot, Paris, 30 March 1914, lot 139.

Anonymous sale; Sotheby's, London, 23 June 1981, lot 7.

**LITERATURE:**

J. Guiffrey, *L'Œuvre de Pierre Paul Prud'hon*, Paris, 1924, no. 663.

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.



■79

**MAURICE LOBRE (FRENCH, 1862-1951)**

*The bust of Louis XIV by Bernini at Versailles*

signed 'M Lobre' (lower right)

In a royal Louis XV giltwood frame

oil on canvas

41¼ x 32¼ in. (105 x 82 cm.)

£20,000-30,000

US\$25,000-36,000

€22,000-32,000

**PROVENANCE:**

The Collection of Mrs. Charles Wrightsman, removed from her Palm Beach residence, sold Sotheby's, New York, 5 May 1984, Lot 28.

Anonymous sale; Christie's, New York, 24 May 2000, Lot 210.

Madame Djahanguir Riahi - *Les oeuvres que j'ai aimées*; Sotheby's, Paris, 6 July 2017, lot 43.

**80 No Lot**

■-81

**A REGENCE BRASS-MOUNTED AND INLAID TORTOISESHELL 'BOULLE' MARQUETRY TABLE MIRROR**

CIRCA 1715

The replaced arched plate with foliate decorated borders, with a later easel support  
25 in. (63.5 cm.) high; 20½ in. (52 cm.) wide

£2,000-3,000

US\$2,500-3,600

€2,200-3,200

**PROVENANCE:**

Purchased by William Dodge James (1854-1912), West Dean Park, prior to 1912.

Surreal Legacy Selection Works of Art from the Edward James Foundation; Christie's, London, 15 December 2016, lot 142.

**LITERATURE:**

West Dean Park, *Inventory*, 1912, Vol. I WDMS. 336, p. 88 – FIRST FLOOR ROSE BEDROOM – 'A shaped Table Mirror in black tortoise-shell & Boulle frame arched top, easel back; 24 x 20'.

West Dean Park, *Inventory*, 1932, Vol. I, WDMS. 3342, either 'Bedroom No. 2 – An easel table mirror in boulle frame' or 'Bedroom No. 3 – 'An easel table mirror in Boulle frame'.



■82

**A SET OF FOUR EARLY LOUIS XV BEECHWOOD FAUTEUILS**

CIRCA 1735

Each cartouche-shaped padded back, arms and seat covered in green fabric, the moulded foliate-carved back centred by a cabochon and C-scrolls, the channelled armrests terminating in scroll terminals, on cabochon-headed cabriole legs

38 in. (96 cm.) high; 27½ in. (70 cm.) wide; 22½ in. (57 cm.) deep (4)

£5,000-10,000

US\$6,100-12,000

€5,400-11,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 14 July 1983, lot 65.





**83**

**JOHANN GEORG PLATZER (ST. PAUL IN EPPAN 1704-1761 ST. MICHAEL IN EPPAN)**

*A magical company in a wood, with a sleeping hunter being robbed of his purse*

oil on panel  
13 $\frac{3}{8}$  x 23 $\frac{5}{8}$  in. (33.8 x 60 cm.)

£30,000-50,000

US\$37,000-60,000  
€33,000-54,000

**PROVENANCE:**

Anonymous sale [The Property of a Lady]; Christie's, London, 11 December 1992, lot 48.

**LITERATURE:**

M. Krapf, *Johann Georg Platzer: der Farbenzauberer des Barock, 1704-1761*, Vienna, 2014, pp. 47, 52 and 312, no. 86, illustrated.



84



■84

**A PAIR OF ROCOCO GILTWOOD BRACKETS**

ONE LOUIS XV, MID-18TH CENTURY, THE OTHER POSSIBLY LATER

With pierced backplates carved with scrolls and foliage, some differences to the carvings  
13 in. (33 cm.) high (2)

£3,000-5,000

US\$3,700-6,000

€3,300-5,400

**PROVENANCE:**

Anonymous sale; Christie's, London, 21 May 1987, lot 213.



85



■85

**A PAIR OF ITALIAN GILTWOOD WALL-BRACKETS**

MID-19TH CENTURY

Each top with a beaded border supported on an acanthus spray  
17½ in. (44.5 cm.) high; 13 in. (33 cm.) wide;  
12½ in. (32 cm.) deep (2)

£1,500-2,500

US\$1,900-3,000

€1,700-2,700

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 27 April 2010, lot 491.

# ROYAL HOUSE OF SAXONY



Louis de Silvestre (23 June 1675 – 11 April 1760)  
Augustus III, King of Poland

86

## A MEISSEN PORCELAIN ROYAL ARMORIAL DISH FROM THE 'CORONATION SERVICE'

1733, BLUE CROSSED SWORDS MARK, WHEEL-ENGRAVED  
JAPANESE PALACE INVENTORY NUMBER N=147 / W, IMPRESSED  
DREHER'S / MARK

Decorated with the crowned Royal arms of Poland and Saxony within a trefoil gilt *Sgraffito* panel and *Böttger*-lustred escutcheon edged with palms and drapery, the well with scattered *indianische Blumen* and wheat sheaves within an elaborate gilt border  
10 in. (25.5 cm.) diameter

£8,000-12,000

US\$9,700-14,000

€8,600-13,000

### PROVENANCE:

Augustus III, King of Poland and Elector of Saxony, and by descent in the Saxon Royal Collection.

Anonymous (Property of a Gentleman) sale; Christie's, London, 21 November 2005, lot 215.

Anonymous sale; Bonhams, London, 23 May 2012, lot 39.

This dish is from the important Royal service which later became known (in the 19th century) as the 'Coronation Service'. According to Ulrich Pietsch, the service was first used on 17th January 1734 in Kracow, on the occasion of the coronation of Augustus III, who succeeded his father Augustus 'the Strong' as King of Poland and Elector of Saxony. Pietsch suggests that the porcelain service was probably displayed on a buffet behind the coronation table where the new king and his courtiers would probably have been eating off silver.<sup>1</sup> The service was moved to the Japanese Palace in Dresden later that year, and according to the delivery specification it comprised of 77 pieces. By the time the 1770 inventory of the Japanese Palace had been taken, one plate had been broken and three tureens were missing.<sup>2</sup>

1. Ulrich Pietsch, *Early Meissen Porcelain, The Wark Collection from The Cummer Museum of Art & Gardens*, London, 2011, p. 459.

2. Claus Bolz, 'Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769', in *Keramos* No. 153, July 1996, p. 91.

87

**A MEISSEN PORCELAIN STAND**

CIRCA 1724, GILDER'S CROSS MARK, DREHER'S / MARK

Painted in the manner of *J.G. Höroldt*, with two chinoiserie figures on a terrace within a gilt quatrefoil cartouche edged with *Böttger*-lustre panels and gilt and iron-red scrolls

6¾ in. (17.1 cm.) diameter

£1,000-1,500

US\$1,300-1,800

€1,100-1,600

**PROVENANCE:**

Anonymous sale; Sotheby's, Olympia, London, 12 June 2002, lot 96.



88

**A MEISSEN PORCELAIN KAKIEMON TUREEN, COVER AND STAND**

CIRCA 1740, BLUE CROSSED SWORDS MARKS AND PRESSNUMMER 20 TO THE STAND

Painted with a yellow tiger and flowering prunus, the cover finial modelled as a pinecone

12¾ in. (32 cm.) high

£3,000-5,000

US\$3,700-6,000

€3,300-5,400

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 25 May 1982, lot 217.



89

**TWO MEISSEN PORCELAIN KAKIEMON TWO-HANDLED OZIER-MOULDED BASKETS**

CIRCA 1735, BLUE CROSSED SWORDS MARKS AND PRESSNUMMER 33 TO EACH

The interiors painted with *indianische Blumen* and one with banded hedges

10% in. (27 cm.) wide overall

(2)

£1,200-1,800

US\$1,500-2,200

€1,300-1,900

**PROVENANCE:**

The example with *indianische Blumen*:

Anonymous sale; Christie's, London, 26 March 1984, lot 277.

Anonymous sale; Christie's, 18 May 1999, lot 230

The example with banded hedges:

Anonymous sale; Sotheby's, Zürich, 5 December 1991, lot 171.

With M. & G. Segal, Basel, December 1991.

Property of The Byrnes Children Trust; Sold, Christie's, London, 12 May 2010, lot 57.

66

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.

# ROYAL HOUSE OF SAXONY

90

## A MEISSEN PORCELAIN KAKIEMON LARGE DISH

CIRCA 1745, BLUE CROSSED SWORDS  
MARK, PURPLE K.H.C. FOR *KÖNIGLICHE HOF  
CONDITOREI*, PRESSNUMMER 22

Painted with a yellow tiger and flowering prunus  
13 $\frac{3}{8}$  in. (34 cm.) wide

£1,800-2,500

US\$2,200-3,000  
€2,000-2,700

### PROVENANCE:

Augustus III (1696-1763), Elector of Saxony and  
King of Poland.  
Anonymous sale; Christie's, London, 1 March 1993,  
lot 189.



91

## AN EARLY LOUIS XV GILTWOOD WALL-BRACKET

SECOND QUARTER 18TH CENTURY

The serpentine top with a gadrooned border, the  
pierced acanthus and c-scroll apron centred by a  
laughing satyr mask, the top possibly later, re-gilt  
16 in. (40.6 cm.) high; 17 in. (43 cm.) wide;  
7 $\frac{1}{2}$  in. (19 cm.) deep

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

### PROVENANCE:

Anonymous sale; Christie's, 7 July 1988, lot 42  
(as George III).





**92**

**A MEISSEN PORCELAIN MARRONIERE, COVER AND STAND**

CIRCA 1765-70, BLUE CROSSED SWORDS AND DOT MARKS TO THE MARRONIERE AND STAND, PRESSNUMMER 54 TO THE STAND

Decorated with gilt trellis entwined with pink ribbons

The stand - 10½ in. (27 cm.) wide

£1,200-1,800

US\$1,500-2,200  
€1,300-1,900

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 17 June 1986, lot 245.

The present lot is modelled after a Sèvres original. See Tamara Préaud et Marcelle Brunet, *Sèvres des origines à nos jours*, Paris, 1978, p. 157, pl. 101.

**93**

**A PAIR OF MEISSEN PORCELAIN DULONG PATTERN ORNITHOLOGICAL DEEP OVAL DISHES**

CIRCA 1745, BLUE CROSSED SWORDS MARKS AND PRESSNUMMER 54 TO ONE

Each painted with four panels with birds

9¾ in. (25 cm.) wide

(2)

£700-1,000

US\$850-1,200  
€760-1,100

**PROVENANCE:**

Anonymous sale; Christie's, London, 4 July 1988, lot 59.

**94 No Lot**

**95**

**A PAIR OF MEISSEN PORCELAIN TWO-HANDLED OVAL TUREENS AND COVERS**

CIRCA 1750, BLUE CROSSED SWORDS MARKS

Painted with flower-sprays

10½ in. (27.1 cm.) wide

(2)

£1,000-1,500

US\$1,300-1,800  
€1,100-1,600

**PROVENANCE:**

Anonymous sale; Christie's, London, 30 November 1987, lot 92.





**96**  
**A MEISSEN PORCELAIN HAUSMALER BOWL, COVER AND A STAND**

CIRCA 1750, BLUE CROSSED SWORDS MARKS TO BOWL AND STAND, PRESSNUMMER 10 TO THE BOWL AND 6 TO STAND

Probably painted in the Ferner workshop, decorated in underglaze blue, iron red and gilding  
 7½ in. (18.2 cm.) wide

£800-1,200

US\$970-1,400  
 €860-1,300

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 7 October 1986, lot 239.



**98**  
**TWO COALPORT PORCELAIN BLUE-GROUND 'TWELVE APOSTLES' COMMEMORATIVE JUGS**  
 DATED 1841

Each inscribed in gilding with text relating to the twelve Conservative members for the county of Shropshire in 1841

The larger - 11¾ in. (30 cm.) high

(2)

£800-1,200

US\$970-1,400  
 €860-1,300

**PROVENANCE:**

Anonymous sale; Bonhams, London, 29 March 2017, lot 523.



**97**  
**A DERBY PORCELAIN ICEPAIL, COVER AND LINER FROM THE DUKE OF NORTHUMBERLAND SERVICE**

CIRCA 1780, GOLD ANCHOR MARK AND INCISED N

Decorated with blue and gilt mosaic bands, reserved with oval panels with pink rose sprays, the lower section painted with further pink roses  
 9¾ in. (24 cm.) high

£2,000-3,000

US\$2,500-3,600  
 €2,200-3,200

**PROVENANCE:**

Property of Hugh Algernon Percy, 10th Duke of Northumberland, sold Sotheby's, 25 October 1966, lot 346.  
 Anonymous sale; Christie's, South Kensington, 14 November 2007, lot 110.

**EXHIBITED:**

Ceramic Collectors Society, 1979, no. 52.

**LITERATURE:**

J. Twitchett, *Derby Porcelain*, London, 1980, fig. 156.



**99**  
**A SEVRES PORCELAIN QUATREFOIL TRAY**

CIRCA 1781, BLUE INTERLACED L'S ENCLOSED DATE LETTERS DD, PAINTER'S MARK FOR CORNAILLES AND GILDER'S MARK FOR VINCENT

Painted and gilt with sprigs of cornflowers, the the border gilt with diaper pattern and reserved with a ribbons alternately painted with cornflowers and pink roses

16¾ in. (41.5 cm.) wide

£2,000-3,000

US\$2,500-3,600  
 €2,200-3,200

**PROVENANCE:**

Anonymous sale; Christie's, New York, 22 & 23 October 2003, lot 254.

# ROYAL HOUSE OF WITTELSBACH



## 100

### SIXTEEN SEVRES AND SEVRES STYLE PLATES

CIRCA 1766-1780 AND LATER, NINE SEVRES PLATES PERHAPS LATER DECORATED, THREE PERHAPS SEVRES STYLE, PROBABLY 19TH CENTURY, INTERLACED BLUE L MARKS ENCLOSING DATE LETTERS N, AA, BB, CC, VARIOUS PAINTER'S MARKS

Painted with flower-sprays with *feuille-de-choux* borders

9½ in. (24.5 cm.) wide

(16)

£800-1,200

US\$970-1,400

€860-1,300

## 101

### A SET OF SIXTEEN GERMAN OAK AND PARCEL-GILT WALL-BRACKETS

CIRCA 1900

The scrolling leaf capitals supporting a rectangular shelf  
8 in. (21 cm.) high; 8½ in. (21.5 cm.) wide; 8 in. (21 cm.) deep

(16)

£6,000-8,000

US\$7,300-9,600

€6,500-8,600

#### PROVENANCE:

Prince Karl Theodor of Bavaria (1795-1875) and by descent until sold Ancestral Attics; Schloss Monrepos, Germany, Sotheby's house sale, 9-14 October 2000, lot 767.





■102

**ITALIAN SCHOOL, 18TH CENTURY**

*Ceiling painting with scenes of music, dance, singerie and jesting with garlands of flowers, animals and insects around a trompe-l'oeil opening to the sky*

oil on canvas

57 $\frac{7}{8}$  x 90 $\frac{3}{4}$  in. (147 x 230.5 cm.)

£5,000-10,000

US\$6,100-12,000

€5,400-11,000

**PROVENANCE:**

with Piero Betti, Rome, as 'Claude Audran III', from whom acquired by the following, Anonymous sale [Property of a Private Collector]; Sotheby's, London, 29 April 2015, lot 584, as 'French School, early 19th century'.



104

■103  
**A SET OF FOUR EMPIRE-STYLE ORMOLU TWIN-BRANCH WALL-LIGHTS**  
 EARLY 20TH CENTURY

Each with a flaming torch back plate and putto supporting two candle-branches in the form of snakes with leaf-cast sconces, fitted for electricity 20½ in. (52 cm.) high; 7 in. (18 cm.) wide (4)

£1,500-2,500

US\$1,900-3,000  
 €1,700-2,700



103

■104  
**A SET OF FOUR EMPIRE-STYLE ORMOLU TWIN-BRANCH WALL-LIGHTS**  
 EARLY 20TH CENTURY

Each with a flaming torch back plate and putto supporting two candle-branches in the form of snakes with leaf-cast sconces, fitted for electricity 20½ in. (52 cm.) high; 7 in. (18 cm.) wide (4)

£1,500-2,500

US\$1,900-3,000  
 €1,700-2,700



■~105  
**A ROYAL DUTCH LOUIS XVI-STYLE ORMOLU-MOUNTED KINGWOOD AND AMARANTH THREE-LEAF SCREEN**  
 CIRCA 1880

Each leaf with a stiff-leaf ormolu framed blue-silk lined panel above a confirming quarter-veneered base panel, with a Royal stamp to the underside with a crown above a 'W'  
 78¾ in. (200 cm.) high; 76¾ in. (195 cm.) wide, overall

£1,500-2,500

US\$1,900-3,000  
 €1,700-2,700

**PROVENANCE:**

Property from the Estate of Queen Juliana of The Netherlands: All to be Sold for the Benefit of Charity; Sotheby's, Amsterdam, 16-18 March 2011, lot 1676. Anonymous sale; Sotheby's, London, 10 November 2015, lot 162.

Queen Juliana of the Netherlands (1909-2009) reigned from 1948 until her abdication in 1980, she inherited the throne from her mother Queen Wilhemina (1880-1962) who was the only child of King William III (1817-1890). The Royal stamp marked W and the date of the screen indicate it was almost certainly used in one of the Royal residences by King William III.





■106

**AN EMPIRE GILTWOOD BAROMETER**

JOHN COMCELLI, EARLY 19TH CENTURY

The shaped octagonal case with openwork panoply cresting and cone terminal, the glazed paper dial inscribed 'John Comcelli / par Fayare A Paris', lacking mercury tube

40 in. (101.7 cm.) high; 20½ in. (52 cm.) wide; 4½ in. (11.5 cm.) deep

£1,000-2,000

US\$1,300-2,400  
€1,100-2,100



108

**STYLE OF LOUIS SIMON BOIZOT, FRENCH, PROBABLY 19TH CENTURY**

*Portrait of a Gentleman*

Terracotta bust; his hair tied in a queue with a ribbon, wearing an open necked shirt with a lace border, inscribed to the reverse of the truncation 'L.S. Boizot. fecit.1796'; on a circular marble socle

26½ in. (67 cm.)

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 9 April 1987, lot 93A (as 18th Century).

**EXHIBITED:**

Possibly the bust ('Portrait d'homme') exhibited at the Paris Salon, 1796



■107

**A PAIR OF LOUIS XVI GREY-PAINTED FAUTEUILS**

CIRCA 1785, IN THE MANNER OF GEORGE JACOB

Each with a tapering rectangular padded back, arms and bow-fronted seat covered in blue velvet, the bead and stiff-leaf carved back supported by two fluted columnar uprights issuing stop-fluted arms terminating in acanthus scrolls and rosette caps, above spirally fluted baluster supports, on tapering fluted legs headed by rosette paterae

35 in. (89 cm.) high; 23¼ in. (59 cm.) wide; 21 in. (53 cm.) deep (2)

£2,000-4,000

US\$2,500-4,800  
€2,200-4,300

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 10 June 1998, lot 76.



■109

**AN ITALIAN SCAGLIOLA COLUMN**

19TH CENTURY

Simulating green *breccia* on a spreading white-painted base above a square ebonised plinth

42½ in. (108 cm.) high

£1,000-1,500

US\$1,300-1,800  
€1,100-1,600

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 15 September 2009, lot 36.



■110

**A FRENCH ORMOLU LARGE LANTERN  
OF LOUIS XV STYLE, LATE 19TH CENTURY**

The hexagonal frame suspended from scrolled supports and enclosing glass panes with foliate crestings, fronted by a hinged door encircling a later central stem supporting six lights with circular drip-pans and raised above a glass panel base, fitted for electricity  
41 in. (104 cm.) high; 28 in. (71 cm.) diameter

£5,000-10,000

US\$6,100-12,000  
€5,400-11,000

**PROVENANCE:**

Anonymous sale; Christie's, Monaco, 5 December 1992, lot 104.  
The Collector of Collections, Property of a Gentleman; Sold Christie's, London, 24 April 2008, lot 325.

■111

**A DIRECTOIRE ORMOLU-MOUNTED MAHOGANY WRITING-TABLE**

CIRCA 1795-1800

With rectangular leather-lined top and a drawer fitted with a leather-lined slide, mounted with ormolu sphinx plaques cast with scrolling foliage on square tapering legs headed by anthemion, the mounts apparently original, originally a table à la tronchin  
30 in. (76 cm.) high; 34 in. (86.5 cm.) wide; 20½ in. (52 cm.) deep

£2,000-4,000

US\$2,500-4,800  
€2,200-4,300

**PROVENANCE:**

The Hon. Mrs. Aileen Plunkett, Luttrellstown Castle, Ireland; sold Christie's House Sale, 26-28 September 1983, lot 410.

112

**A PAIR OF EMPIRE STYLE GILT AND PATINATED BRONZE TWIN-BRANCH WALL-LIGHTS**

EARLY 20TH CENTURY

Each with a flaming torch back plate and putto supporting two candle-branches in the form of snakes with leaf-cast sconces  
17¼ in. (45 cm.) high; 8 in. (20.5 cm.) wide; 9½ in. (24 cm.) deep

£1,500-2,500

US\$1,900-3,000  
€1,700-2,700

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 10 July 1981, lot 204.



113

**A SET OF SIX OF RESTAURATION-STYLE,  
GILT AND PATINATED-BRONZE TWIN-  
BRANCH WALL-LIGHTS**

LATE 19TH/ EARLY 20TH CENTURY

Each with palmette-decorated backplate issuing  
dolphin-form candle-arms, stamped to the reverse  
'RB/539', fitted for electricity

14 in. (35.5 cm.) high; 11½ in. (29.5 cm.) wide;  
7¼ in. (18.5 cm.) deep

(6)

£1,500-2,500

US\$1,900-3,000

€1,700-2,700

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington,  
5 February 1997, lot 436.



114

**A FRENCH ORMOLU-MOUNTED  
MAHOGANY WRITING-TABLE**

BY HENRY DASSON, PARIS, DATED 1877

The rectangular leather-lined top with a three-  
quarter gallery above a frieze drawer hung with  
ribbon-tied drapery, the frieze inset with fluted  
gilt bronze panels divided by alternate sprays  
of husks, berries and leaves on fluted tapering  
legs with ionic capitals and leaf-cast sabots,  
stamped and dated twice 'HENRY DASSON/  
1877' to the underside

31½ in. (80 cm.) high; 43 in. (110 cm.) wide;  
23¾ in. (60.5 cm.) deep

£4,000-6,000

US\$4,900-7,200

€4,300-6,400

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 18 March 1988,  
lot 272.





■-115

**A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD COMMODE  
A L'ANGLAISE**

ATTRIBUTED TO CLAUDE-CHARLES SAUNIER, CIRCA 1780

The shaped white marble top with pierced gallery above a frieze drawer decorated with pierced scrolling sunflowers with two drawers below flanked by rounded corner shelves on turned tapering legs with foliate sabots, chalked to the reverse '21'

39½ in. (100.5 cm.) high; 69¾ in. (177 cm.) wide; 22 in. (56 cm.) deep

£20,000-40,000

US\$25,000-48,000

€22,000-43,000

This commode à l'anglaise relates to the *oeuvre* supplied by the celebrated *marchand-mercier* Dominique Daguerre. Heir to Simon-Philippe Poirier's (d. 1785) atelier, Daguerre specialised in supplying objets de luxe to the French Court and, after the Revolution, to the English nobility. Based in the rue St. Honoré, as his trade label reveals he '*Tient Magasin de Porcelaines, Bronzes, Ebénisterie, Glaces, Curiosités, & autres Marchandises*'. In 1786, Daguerre signed an exclusive agreement with Josiah Wedgwood to sell Wedgwood's jasperware in France, and in the following year he was commissioned to supply the furnishings for George, Prince of Wales at Carlton House under the direction of Henry Holland.

Opening a shop in Piccadilly, Daguerre was patronised by, amongst others the Duke of York, Lady Holderness, the 5th Duke of Bedford and the 2nd Earl Spencer. This latter commission included a pair of consoles desserte, described in Daguerre's bill of 31 May 1791 as '*Deux Consoles en Bois d'acajou avec tablettes de marbre entre les Pieds, garni de frieze mouleur et autres Bronzes doré d'or moulu, les Dessus en marbre Blanc à 960 - 1920 livres*'. Executed by the ébéniste Claude-Charles Saunier, they are of related form and display a very similar canaux et tiges frieze (F.J.B. Watson, *Louis XVI Furniture*, London, 1960, fig. 145). This frieze and form is, however, by no means exclusive to Saunier and can also be seen on the console desserte by Weisweiler illustrated in P. Lemonnier, *Weisweiler*, Paris, 1983, p. 80.

The distinctive drapery-swagged and ribbon-tied apron-mount also features on a 'commode à l'anglaise' and matching encoignures by Saunier decorated with Japanese lacquer (A. Pradère, *French Furniture Makers*, Paris, 1989, pp. 365-6, figs. 433 & 434). Likewise, however, this mount can also be seen in Martin Carlin's *oeuvre*.



# TOTTENHAM PARK

**116**

**PIETER ANDREAS RYSBRACK (PARIS C. 1684-1748 LONDON)**

*View of Tottenham Park, Wiltshire*

oil on canvas

30 $\frac{7}{8}$  x 52 $\frac{1}{8}$  in. (78.6 x 132.2 cm.)

in a contemporary Kentian frame, probably adapted

£30,000-50,000

US\$37,000-60,000

€33,000-54,000

**PROVENANCE:**

(Probably) Commissioned by Charles Bruce, 3rd Earl of Ailesbury (1682-1747), Tottenham Park, Wiltshire, and thence by descent.

Anonymous sale (The Property of a Gentleman); Sotheby's, London, 8 April 1998, lot 14.

**EXHIBITED:**

London, Sotheby's, *The Glory of the Garden*, 1987, no. 89.

London, Sotheby's, *The Artist and the Country House*, 1996, no. 35.

**LITERATURE:**

J. Harris, 'Serendipity and the Architect Earl', *Country Life*, 28 May 1987, p. 133, fig. 3.

Tottenham Park, set in the ancient hunting forest of Savernake, the hereditary home of the Bruce family since the Norman Conquest, was designed by Lord Burlington in 1721 after the marriage of his sister, Lady Juliana, to Charles, Viscount Bruce. This was his first major work and one of his most important contributions to British architecture. This painting is one of three views of the house executed by Rysbrack, the earliest of which pre-dates Burlington's project. Here he depicts the house from the rear, detailing the Inigo Jones inspired portico.

The present frame relates to designs by William Kent. Kent's association with Tottenham Park is described in Weber, *William Kent: Designing Georgian Britain*, Yale, 2014. Extant correspondence between Kent and Lady Juliana, wife of Charles, Lord Bruce reveal that the family were on familiar terms with the famed architect and designer (Weber, *op. cit.*, p. 38). Surviving examples of Kent's work for Tottenham Park include a set of wall brackets at the Victoria and Albert Museum (W.1-1988). Twenty-one chairs and two settees probably designed by William Kent for Tottenham Park are currently divided between the Philadelphia Museum of Art, the Lady Lever Collection, Temple Newsam, Leeds and other collections. Interestingly, the 1744 inventory of Tottenham Park records gilt frames for twenty half-length portraits and one full-length portrait (Weber, *op. cit.*, p. 190). While a frame for a view of Tottenham Park is not recorded, it appears that the present frame may have been adapted. Perhaps it was one of those recorded in the inventory for a portrait.





# THE EGLINTON RACE-CUPS



The Eglinton race-cups comprise a total of eight cups, all for 100 guinea races, made between 1814 and 1819. Although the 12th Earl succeeded to the title in 1796 he only took to racing in 1809 at the age of seventy, keeping his entries mainly to the meetings near his estates in Ayrshire. His wins from 1809 until his death in 1819 are recorded:

Snodgrass by Sir Charles, Gold Cup at Ayr, 1 September 1813;

Meg Merridees by Remembrancer, Gold Cup at Irvine (later known as Bogside), 3 August 1815;

Kate Kearney by Caleb, Gold Cup at Ayr, 4 September 1816 (won after a dead heat with Carrick) and Gold Cup at Irvine, 24 July 1817;

Glengarry by Stamford, Gold Cup at Ayr, 6 October 1817;

San Culotte by Stamford, Gold Cup at Ayr, 26 August 1818 and Gold Cup at Perth, 8 October 1818

Monreith by Stamford, Gold Cup at Irvine, 22 July 1819, Gold Cup at Stranraer, 3 August 1819 and Gold Cup at Ayr, 1 September 1819

The Earl's son and successor, Archibald, 13th Earl (1812-1861), Viceroy in Ireland, continued the racing tradition, establishing the Eglinton Tournament. He owned the great horse The Flying Dutchman.

## 117

### A PAIR OF GEORGE III SILVER-GILT CUPS AND COVERS MARK OF WILLIAM BURWASH, LONDON, 1817

Partly-fluted vase-shaped and on domed foot, with scrolling foliage border on a matted ground, with oval plaque of two jockeys and horses racing, the reeded handles with lions' mask terminals, the domed cover with acanthus bud finial, *marked on bases and one cover, one cover unmarked, one foot engraved 'W GRAY NEW BOND ST. FECIT' the other 'GRAY FECIT NEW BOND ST. LONDON*

15 in. (38.2 cm.) high  
265 oz. 5 dwt. (8,251 gr.)

(2)

£8,000-12,000

US\$9,700-14,000  
€8,600-13,000

#### PROVENANCE:

Hugh, 12th Earl of Eglinton K.T. (1739-1819), by descent to Archibald, 16th Earl of Eglinton and Winton (1880-1945)  
The Earl of Eglinton and Winton; Christie's, London, 12 July 1922, lots 30 and 31 (£66 and £66 to Comyns)  
The Hon. Clive Pearson (1897-1965)  
The Parham Park Trust; Christie's, London, 15 June 2004, lot 37.



Hugh, 12th Earl of Eglinton K.T. (1739-1819)

**118**

**TWO GEORGE III SILVER-GILT CUPS AND COVERS**

MARK OF WILLIAM BURWASH, LONDON, 1817

Partly-fluted vase-shaped and on domed foot, with scrolling foliage border on a matted ground, with oval plaque of two jockeys and horses racing, the reeded handles with lions' mask terminals, the domed cover with acanthus bud finial, *marked on bases and one cover, one marked under foot, one on body, both covers marked, one engraved on foot-rim 'Wm GRAY FECIT LONDON', the other 'W. GRAY NEW BOND ST. FECIT'*

14¾ (37.5 cm.) and 15 in.(38.3 cm.) high

255 oz. 16 dwt. (7,957 gr.)

(2)

£8,000-12,000

US\$9,700-14,000

€8,600-13,000

**PROVENANCE:**

Hugh, 12th Earl of Eglinton K.T. (1739-1819), by descent to

Archibald, 16th Earl of Eglinton and Winton (1880-1945)

The Earl of Eglinton and Winton; Christie's London, 12 July 1922, lots 27 and 28

(£68 and £73 to Comyns)

The Hon. Clive Pearson (1897-1965)

The Parham Park Trust; Christie's, London, 15 June 2004, lot 35.



**119**

**A GEORGE V LARGE SILVER TWO-HANDLED VASE**  
MARK OF EDWARD BARNARD AND SONS LIMITED,  
LONDON, 1911

On spreading stepped foot, the baluster circular body with alternating ovolo and acanthus rim, the double bifurcated flying scrolling handles with leaf terminal, *marked on body*  
13¾ in. (35 cm.) high; 21 in. (53.3 cm.) wide  
171 oz. 4 dwt. (5,325 gr.)

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

**PROVENANCE:**

Anonymous sale; Christie's, London, 24 May 1989, lot 108.

**120**

**A PAIR OF ELIZABETH II SILVER-GILT EWERS**  
MARK OF RICHARD WOODMAN BURBRIDGE FOR HARRODS  
LIMITED, LONDON, 1967

In the style of Paul de Lamerie, each helmet shaped, applied with rocaille and leafy scroll strapwork, the leaf and husk-capped flying scroll handles with shell terminal, the conical bases chased with embellished flutes above gadrooned rims, *marked on body*

13¾ in. (35 cm.) high  
155 oz. 10 dwt. (4,835 gr.)

(2)

£5,000-8,000

US\$6,100-9,600  
€5,400-8,600



**121**

**A FRENCH SILVER-MOUNTED TOILET MIRROR**  
MARK OF BOIN-TABURET, PARIS, CIRCA 1890

In the Louis XV style, cartouche-shaped with rococo scrolls and motifs, and flowers festoons, the pediment with vacant cartouche, the wood back plate with silver-plated easel strut and locking system, *marked on border*  
21½ in. (65 cm.) high

£4,000-6,000

US\$4,900-7,200  
€4,300-6,400

**PROVENANCE:**

Anonymous sale; Christie's, London, 17 May 1988, lot 211.

122

**A GEORGE III SILVER-GILT DRESSING TABLE MIRROR**

MARK OF EDWARD FELINE, LONDON, 1750

Cartouche-shaped on two pedestal and scroll foliate feet, the border cast with rococo foliage, flowers and large palm leaves, the frontispiece with shell and spread wings framing a cartouche engraved with a coat-of-arms, with suspension ring and mounted on wood and cloth back, *marked on side*  
24 in. (61 cm.) high

£15,000-25,000

US\$19,000-30,000  
€17,000-27,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 22 October 1986, lot 237.

■-123

**A GEORGE IV MAHOGANY DRESSING-TABLE**

ATTRIBUTED TO GILLOWS, CIRCA 1820-30

The rectangular top with three-quarter gallery above five mahogany-lined drawers with Brazilian rosewood handles, on reeded turned tapering legs with brass caps and castors  
32 in. (81 cm.) high; 48 in. (122 cm.) wide; 26½ in. (67 cm.) deep

£1,500-2,500

US\$1,900-3,000  
€1,700-2,700

**PROVENANCE:**

Property of Mrs. M. Macdonald; Christie's, London, 14 May 1981, lot 65.

The stamp of 'GILLOWS . LANCASTER' is recorded on a related reed-enriched dressing-table, but with low 'rims' supplied in 1811 for Parlington Hall (C. Gilbert, *Furniture at Temple Newsam House and Lotherton Hall, Leeds, 1978, No. 500*). A related wash-stand with lidded compartment at the rear edge and 'turned reeded legs' is likely to have been amongst the Gillows furniture supplied to William (1792-1842), 3rd Earl of Darlington for Cleveland House, 19 St James's Square and sold by his descendent, at Raby Castle, Christie's house sale, 10 October 1994, lots 120 and 137. A dressing-table in the manner of Gillows and with shaped rectangular top was sold anonymously, Christie's, London, 26 January 2007, lot 1039 (£5,520).





124



126

**124**

**CIRCLE OF GEORGE KNAPTON (LONDON 1698-1778)**

*Portrait of Katherine Miller, daughter of Sir Thomas Miller (1709-1772), three-quarter-length, in a brown dress, holding a spaniel, in a feigned oval*

oil on canvas  
36¼ x 28¼ in. (92.1 x 71.8 cm.)

£4,000-6,000

US\$4,900-7,200  
€4,300-6,400

**PROVENANCE:**

with B. Cohen & Sons, London.

Anonymous sale; Christie's, London, 4 August 1972 (=2nd day), lot 159, as 'Knapton'.

with Agnew's, London.

Anonymous sale; Christie's, London, 13 February 1981, lot 35, as 'attributed to George Knapton'.

**125**

**AUGUST FRIEDRICH OELENHAINZ  
(ENDINGEN 1745-1804 PHALSBURG)**

*Portrait of a lady, bust-length, in a white dress and headband*

signed and dated 'Oelenhainz. / f. 1787.' (lower left)

oil on canvas  
28¼ x 22 in. (71.7 x 55.8 cm.)

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**PROVENANCE:**

Anonymous sale; Christie's, London, 29 May 1981, lot 89.

**126**

**CIRCLE OF ALLAN RAMSAY (EDINBURGH 1713-1784 DOVER)**

*Portrait of a gentleman, bust-length, in a grey coat*

oil on canvas  
17½ x 15 in. (43.4 x 38.1 cm.)

£1,500-2,500

US\$1,900-3,000  
€1,700-2,700

**PROVENANCE:**

Anonymous sale; Christie's, London, 18 March 1988, lot 160, as 'Follower of Allan Ramsay'.



125



**127**

**JEREMIAH DAVISON (? EDINBURGH 1695-1745)**

*Double portrait of two young sisters, one seated in a pink satin dress, the other standing beside her in a white dress, holding a flower, a landscape beyond*

oil on canvas  
48 $\frac{7}{8}$  x 38 $\frac{7}{8}$  in. (124.3 x 98.7 cm.)

£10,000-15,000

US\$13,000-18,000

€11,000-16,000

**PROVENANCE:**

Anonymous sale [Property of a Lady]; Sotheby's, London, 13 November 1996, lot 53.



128

**128**

**FRIEDRICH WILHELM KEYL (1823-1871)**

*A gentleman in hunting dress in a courtyard with a saddled horse and dogs*

indistinctly signed and dated 'F.W. Keyl/1854' (lower left)

oil on canvas

36¼ x 50 in. (92 x 127 cm.)

£6,000-8,000

US\$7,300-9,600

€6,500-8,600

**PROVENANCE:**

Anonymous sale; Christie's, London, 25 July 1980, lot 216.

**LITERATURE:**

C. Wood, *The Dictionary of Victorian Paintings*, London, p. 638, illus.

**129**

**ATTRIBUTED TO THOMAS STRINGER (1722-1790)**

*'Le Petit Mailer', a bay stallion held by a groom with a spaniel in a landscape; and 'Le Vigoureux,' a grey stallion held by a groom in a landscape*

oil on canvas

23¾ x 37½ in. (60.5 x 94.2 cm.)

the first inscribed 'Le Petit Mailer.' (upper centre), the second inscribed 'Le Vigoureux.' (upper centre)

a pair (2)

£20,000-30,000

US\$25,000-36,000

€22,000-32,000

**PROVENANCE:**

Private collection, Germany.

Anonymous sale; Christie's, London, 26 June 1981, lots 32 and 33, as

'Attributed to Thomas Gooch'.





129 (a pair)



**130**

**JOHN DUVAL (1816-1892)**

*A Troop Sergeant Major with his charger*

signed 'J Duvall.' (lower left)  
oil on canvas  
14½ x 18 in. (35.8 x 45.8 cm.)

£1,000-1,500

US\$1,300-1,800  
€1,100-1,600

**PROVENANCE:**

Anonymous sale; Christie's, London, 31 July 1981, lot 459.



**131**

**BARON CARLO MAROCHETTI  
(ITALIAN, 1805-1867)**

*The Duke of Wellington*

signed with monogram 'CM' and with foundry inscription 'fondu par Morel & Cie, Londres', on a black marble pedestal  
bronze, dark brown patina  
17 in. (43 cm.) high, the bronze  
25 in. (63.5 cm.) high; 15¼ in. (39 cm.) wide; 7 in. (18 cm.) deep, overall

£5,000-8,000

US\$6,100-9,600  
€5,400-8,600

**PROVENANCE:**

Anonymous sale; Christie's, London, 13 April 1983, lot 199.

The present bronze is either a model for or a reduction from the equestrian statue of Arthur Wellesley, the first Duke of Wellington inaugurated in 1844 at Royal Exchange Square, Glasgow, where it remains today.

The son of a servant of the Napoleonic republican government he settled and studied in Paris. After the 1848 revolution Marochetti moved to London where he soon became popular as sculptor for the Royal Family and prominent members of Society. He exhibited at the Royal Academy between 1851-1867 and was elected as a Royal Academician in 1866.



**132**

**A GEORGE IV EBONY-INLAID BURR OAK  
WRITING-TABLE**

CIRCA 1820-30

With a tooled green leather writing surface, above a mahogany-lined frieze drawer on shaped trestle-end supports with brass castors, later handles, the leather apparently an old replacement  
28½ in. (72 cm.) high; 43½ in. (115.5 cm.) wide;  
24 in. (61 cm.) deep

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

# A ROYAL GIFT FROM H.R.H. THE PRINCE OF WALES



Mir Mahboob Ali Khan



Edward, Prince of Wales in the Order of the Garter

## 133

### AN ENGLISH GOLD-MOUNTED ROYAL PRESENTATION RIDING CROP APPARENTLY UNMARKED; PROBABLY GARRARD, LONDON, CIRCA 1875

The slightly tapering leather lash with a gold collar applied with the Prince of Wales crest and initials A. E. and engraved with inscription, the terminal formed of the Prince of Wales plumes issuing from a coronet  
33½ in. (85 cm.)

The inscription reads: 'From H. R. H. The Prince of Wales, K. G., G. C. S. I. India 1875-6. To H. H. Nawab Mir Mahub Ali Khan Bahadur. Nizam of the Deccan'.

£2,000-3,000

US\$2,500-3,600

€2,200-3,200

#### PROVENANCE:

Presented to H. H. Nawab Mir Mahub Ali Khan Bahadur. Nizam of the Deccan by Albert Edward, Prince of Wales, during his tour of India 1875-1876.  
Anonymous sale, Sotheby's, Belgravia, 29 March 1973, lot 224.  
Anonymous sale, Sotheby's, London, 24 October 1988, lot 353.

From the 1870s until her death in 1901, Queen Victoria started sending members of the Royal Family on visits to different parts of the Empire to reinforce her position and motivate members of the British Foreign Service and foreign leaders. The grandest of these visits was without question that of the Prince of Wales (King Edward VII) to India in 1875-76. Although the Nizam did not come to meet the Prince of Wales either in Bombay or Poonah being young, of fragile health and fearing for his security, he was represented by his prime minister Sir Salar Jung I (1829-1883) who received in his name the Prince's presents which included this riding crop. In return he gifted many sumptuous items to the Prince of Wales including shields studded with rubies and emeralds, swords, carpets and walking sticks.

Born in 1866, Mir Mahboob Ali Khan was the 6th Nizam of the Deccan (1866-1911) succeeding his father Afzal ad-Dawlah (1827-1869) aged three. He was installed on the throne with two regents Mir Turab Ali Khan, Salar Jung I and Nawab Rasheeduddin Khanu until the latter died in December 1881 leaving Salar Jung I the sole regent. Captain John Clark was appointed to tutor the young Nizam who grew up to be a learned and respected leader believed to have mystic powers who could cure snake bites. Mahboob Ali Pasha also led a flamboyant lifestyle owning large quantities of clothes, footwear, walking-sticks, perfumes and jewellery owning the famous Jacob diamond.



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.

# ENCOMBE HOUSE



Encombe House, Dorset  
© Copyright Chris Downer



Interior of Encombe House, Dorset showing the present lot in situ.  
© Country Life



## ■134

**RUNDELL, BRIDGE AND RUNDELL, LONDON, PUBLISHED BY THOMAS HAMLET, 1828**

*GEORGE IV AS EMPEROR*

Bronze figure of George IV standing in Roman dress on a naturalistic square base on a bow-front pedestal inscribed 'HIS MOST GRACIOUS MAJESTY GEORGE THE FOURTH' and twice inscribed 'PUBd. BY T. HAMLET, PRINCES ST. 24 APRIL 1828', a paper label to underside of base inscribed 'Purchased by Lord Encombe at the ... auction at Hamlet's, Princes St. 18 ... it was there ... had been executed...'

24 in. (61 cm.) high

£15,000-25,000

US\$19,000-30,000

€17,000-27,000

### PROVENANCE:

John Scott, 1st Earl of Eldon (1751-1838), Lord High Chancellor of Great Britain (1801-6 and 1807-27), and by descent.

Property from Encombe, Dorset and La Chasse, Jersey; Sold, Christie's, South Kensington, 23 January 2007, lot 60, where acquired.

The triumphal laurel-wreathed statue depicts George IV dressed in antique attire as a victorious Roman commander in celebration of his role as 'Peace Bearer' with the instigation of Europe's Pax Romana through wide-ranging alliances. The statue is modelled on a bronze reduction of a marble statue of Julius Caesar by Nicolas Coustou, commissioned in 1696 by Louis XIV. The bronze reduction was acquired by Rundell, Bridge & Rundell, who sold it to George IV in 1824 and today it is at Windsor Castle (RCIN 33469). Rundell, Bridge & Rundell made further casts of Coustou's bronze, including the present centrepiece, with the head of George IV substituted for that of the Roman emperor. The head derives from a model by the court sculptor Sir Francis Chantrey, who designed independently for Rundell, Bridge & Rundell.

A similar gilt-bronze centrepiece of George IV as a Roman emperor by Royal goldsmiths Rundell, Bridge & Rundell given by George IV to his mistress Elizabeth, Marchioness of Conyngham (1768-1860), was sold Christie's, London, 19 November 1992, lot 114. The present bronze was acquired by John, 1st Earl of Eldon (1751-1838), Lord High Chancellor of Great Britain, from Thomas Hamlet (d.1835) a leading early 19th century gentleman entrepreneur, whose Princes Street silver and jewellery emporium flourished from 1800 to the early 1830s (J. Culme, *Nineteenth Century Silver*, London, 1977).



# ROCHE COURT



Roche Court, Salisbury, Wiltshire



A related chair from the Cholmondeley Collection (published by Percy Macquoid in *The Age Of Satinwood*).

## ROCHE COURT, WINTERSLOW, WILTSHIRE

Roche Court, Winterslow, Wiltshire is a Grade II listed house designed in 1804-1805 by Charles Heathcote Tatham (1772-1842), who trained under Henry Holland, for Francis Thomas Egerton. In 1792 George III granted Francis Thomas Hayter, heir to the Roche Court Estate permission to formerly change his name to that of his uncle, Dodington Egerton (d. 1797), a gentleman of the Privy Council, who without issue wanted the link to his prestigious family, the Dukes and Earls of Bridgewater preserved. In 1861 the Roche Court estate passed to a cousin of Francis Thomas Egerton, Frances Elizabeth Eyre, dowager Countess Nelson (d. 1878), with limitation upon her death to Horatio, 3rd Earl Nelson (1823-1913). It remained in the possession of the Nelson family until 1925. In 1938 the property passed into the possession of the Codrington family whose ancestors were closely involved in the naval battles of Trafalgar in 1805, Navarino in 1827, the Crimean War and the South African War. The contents were sold in 1978 upon the death of Sir Geoffrey Codrington, K.C.V.O, D.S.O. (1888-1973), former Sheriff of Wiltshire (1955) and author of military history. Roche Court is now a sculpture park and home to the New Art Centre.

Designed in the George III 'antique' manner promoted by the architect James Wyatt (d. 1813), with pierced anthemion splat, the following two pairs of open armchairs correspond directly to a pattern dated March 1785 and drawn by Gillow of Lancaster in their *Estimate Sketch Books*. See S. Stuart; *Gillows of Lancaster and London 1730-1840*, London, 2008, p. 175 and a related design p. 135. The basic pattern, however, was clearly in existence earlier, featuring as early as 1775-80 on the trade card of Vickers and Routledge of Conduit Street, London (published in A. Heal, *The London Furniture Makers*, London, 1953, p. 72, pl. 9), as well as on the related suite of seat-furniture supplied to Lyonel, 5th Earl of Dysart for Ham House, Surrey around 1780 (P. Thornton, 'Ham House', *Furniture History*, 1980, fig. 188).

An identical suite of seat-furniture, comprising both open armchairs and matching window-seats was supplied by Gillow to George, 4th Earl and 1st Marquess Cholmondeley (1749-1827) for Cholmondeley Castle, Cheshire, now at Houghton Hall. They are illustrated in P. Macquoid, *The Age of Satinwood*, London, 1908, figs. 102 and 115.

A pair of giltwood armchairs of this model was sold anonymously at Christie's, New York, 30 January 1982, lot 165 (\$14,850), whilst a pair of side chairs en suite was sold anonymously in these Rooms, 13 April 1989, lot 30 (£6,380).

## ■135

### A PAIR OF GEORGE III WHITE-PAINTED AND PARCEL-GILT OPEN ARMCHAIRS

ATTRIBUTED TO GILLOWS, CIRCA 1785

Each with pierced oval back with pierced anthemion, above a padded serpentine seat covered in velvet, flanked by foliate-carved and scrolling arms, the fluted apron on ring-turned tapering fluted legs, brass caps and castors, re-decorated, minor restorations, with batten carrying holes, cramp locations and later blocks

36 in. (91.5 cm.) high; 27¾ in. (70.5 cm.) wide; 19 in. (48 cm.) deep (2)

£10,000-20,000

US\$13,000-24,000

€11,000-21,000

#### PROVENANCE:

Sir Geoffrey Codrington, K.C.V.O, D.S.O., Roche Court, Salisbury, Wiltshire (The Drawing Room).

sold Humberts, King and Chasemore house sale, 23 October 1978, lot 1284 (a set of five).

Anonymous sale; Christie's, London, 9 July 1998, lot 81.

## ■136

### A PAIR OF GEORGE III WHITE-PAINTED AND PARCEL-GILT OPEN ARMCHAIRS

ATTRIBUTED TO GILLOWS, CIRCA 1785

Each with pierced oval back with pierced anthemion, above a padded serpentine seat covered in velvet, flanked by foliate-carved and scrolling arms, the fluted apron on ring-turned tapering fluted legs, brass caps and castors, re-decorated, minor restorations, with batten carrying holes, cramp locations and later blocks

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£10,000-20,000

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#### PROVENANCE:

Sir Geoffrey Codrington, K.C.V.O, D.S.O., Roche Court, Salisbury, Wiltshire (The Drawing Room).

sold Humberts, King and Chasemore house sale, 23 October 1978, lot 1284 (a set of five).

Anonymous sale; Christie's, London, 9 July 1998, lot 82.

For more information on this lot please see the catalogue note for lot 135.



135



136





**137**  
**A RESTAURATION MALACHITE**  
**VENEERED ORMOLU STRIKING**  
**MANTEL CLOCK**

VILLEMSENS, PARIS, CIRCA 1830

The rectangular section case surmounted by the figure of an artist at his easel with river landscape, the silvered dial with blued steel hands and signed 'VILLEMSENS / a Paris'; the twin barrel movement with silk suspension, recoil anchor escapement and countwheel strike to bell, the backplate and movement retaining straps numbered '606', with further oval maker's stamp 14 in. (35.5 cm.) high; 8 1/2 in. (20.6 cm.) wide; 3 1/2 in. (9 cm.) deep

£1,500-2,500

US\$1,900-3,000

€1,700-2,700

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 14 April 1983, lot 684.



**138**  
**A RUSSIAN ORMOLU-MOUNTED**  
**MALACHITE AND CLEAR GLASS**  
**DESK SET**

19TH CENTURY

Comprising a inkwell and stand, fountain pen and box with hinged cover  
 13 in. (33 cm.) wide, the inkwell (2)

£800-1,200

US\$970-1,400

€860-1,300

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 14 April 1983, lot 684.

**139**  
**A GEORGE III MAHOGANY SIDE TABLE**  
**LATE 18TH CENTURY**

The rectangular top above a fluted frieze, on square legs with scroll brackets  
 34 in. (86.5 cm.) high; 57 1/2 in. (146 cm.) wide; 26 1/2 in. (67 cm.) deep

£4,000-6,000

US\$4,900-7,200

€4,300-6,400





■140

**A PAIR OF GILT-BRASS AND WHITE  
PAINTED TOLE TABLE LAMPS**

19TH CENTURY

Each of faceted baluster form with hexagonal base, each with white shade, fitted for electricity  
31 in. (78.5 cm.) high (2)

£800-1,200

US\$970-1,400

€860-1,300

**PROVENANCE:**

Acquired from Christopher Butterworth, London and sold Ashdown House, The Winter Queen and Earl of Craven; Sotheby's House Sale, 27 October 2010, lot 196 (part).



141

**THREE FRENCH LAMPS BOUILLOTES**

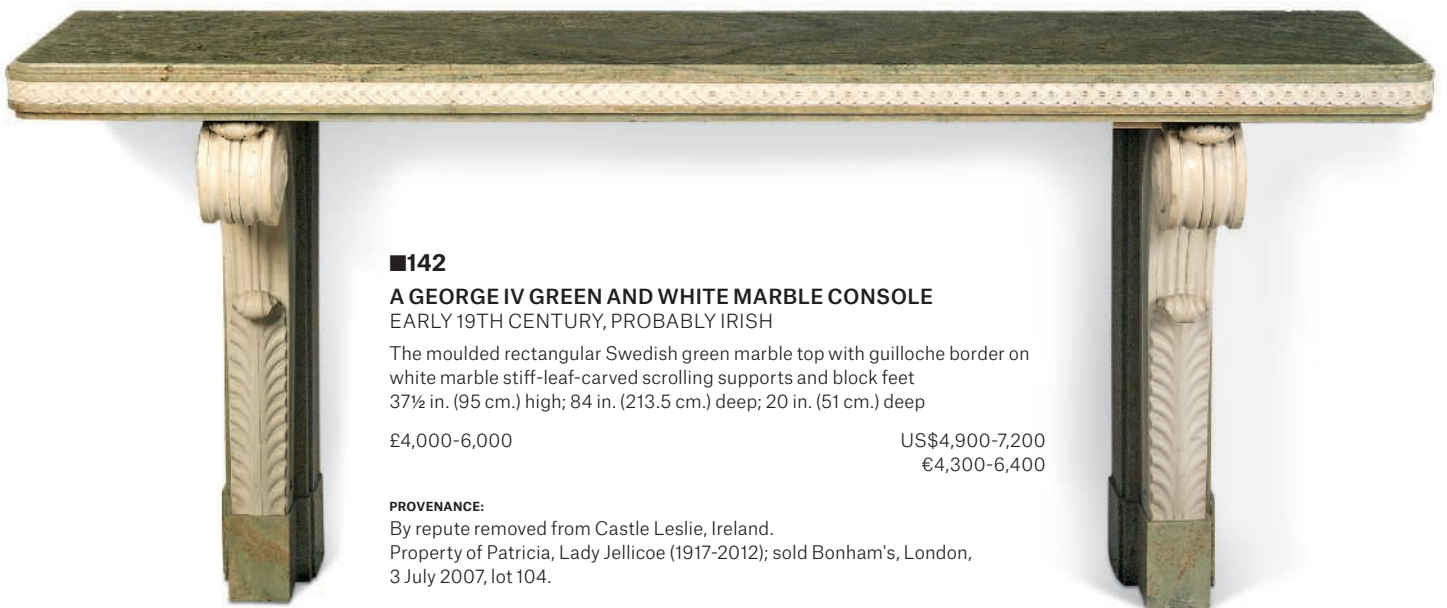
20TH CENTURY

Comprising a matched pair and another, each modelled with a carrying handle finial above a green tole shade enclosing three candlearms supported by a baluster stem on a spreading base, fitted for electricity  
the taller: 24 in. (61 cm.) high, overall (3)

£800-1,200

US\$970-1,400

€860-1,300



■142

**A GEORGE IV GREEN AND WHITE MARBLE CONSOLE**

EARLY 19TH CENTURY, PROBABLY IRISH

The moulded rectangular Swedish green marble top with guilloche border on white marble stiff-leaf-carved scrolling supports and block feet  
37½ in. (95 cm.) high; 84 in. (213.5 cm.) deep; 20 in. (51 cm.) deep

£4,000-6,000

US\$4,900-7,200

€4,300-6,400

**PROVENANCE:**

By repute removed from Castle Leslie, Ireland. Property of Patricia, Lady Jellicoe (1917-2012); sold Bonham's, London, 3 July 2007, lot 104.



■143

**A PAIR OF LOUIS XV-STYLE BRASS AND GLASS FIVE-LIGHT WALL-LIGHTS**

20TH CENTURY

Each with a central stem hung with polished and faceted crystal drops above a flower-festooned ribbon, fitted for electricity  
42½ in. (108 cm.) high; 15½ in. (39 cm.) wide (2)

£2,000-4,000

US\$2,500-4,800

€2,200-4,300

■144

**A PAIR OF GILTWOOD PIER MIRRORS**

THE FRAME LOUIS XV, PROBABLY MID-18TH CENTURY, AND LATER BACKED

The shaped divided plates in moulded and pierced frames carved with 'C'-scrolls, rockwork, foliage and flowerheads with foliate spray cresting; the frame probably originally a part of a *boiserie* scheme, fitted with later mirror plates  
87½ in. (222.5 cm.) high; 41 in. (104 cm.) wide (2)

£3,000-5,000

US\$3,700-6,000

€3,300-5,400

**PROVENANCE:**

The Property of a Lady; Christie's, London, 4 December 1986, lot 129.





145

■145

**A PAIR OF LOUIS XVI WHITE-PAINTED MARQUISES**

LAST QUARTER 18TH CENTURY, ADAPTED FROM SOFAS

Each square padded back, arms and seat covered in striped salmon silk, the channelled frame carved with spiralling ribbon, the down curved arms with scroll terminals above acanthus-sheathed arm supports, on stop-fluted tapering legs headed by rosette paterae; redecorated  
37¾ in. (96 cm.) high; 35½ in. (90 cm.) wide; 24 in. (61 cm.) deep (2)

£2,000-4,000

US\$2,500-4,800  
€2,200-4,300

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 8 July 1983, lot 92.



■-146

**A LOUIS XVI TULIPWOOD AND KINGWOOD CROSSBANDED BUREAU PLAT**

BY ETIENNE AVRIL, CIRCA 1770

With leather-lined rectangular top with moulded ormolu border, with a slide to each side, above three frieze drawers on ormolu-capped square tapering legs, stamped twice E AVRIL JME, restorations, the legs slightly reduced, some mounts replaced  
28¾ in. (73 cm.) high; 44½ in. (113 cm.) wide; 25¼ in. (64 cm.) deep

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

**PROVENANCE:**

Anonymous sale; Christie's, London, 9 December 1986, lot 120.

■147

**A LOUIS XVI GREY-PAINTED BERGERE**

BY MARTIN JULIEN, CIRCA 1780

The moulded frame with scroll arm terminals on turned tapering stop-fluted legs and toupie feet, upholstered in green velvet, stamped 'M. JULIEN'; the reverse with paper labels marked in ink '193', 'MC', and 'Bartholone', respectively  
38¾ in. (97 cm.) high; 28¾ in. (73 cm.) wide; 34½ in. (87.5 cm.) deep

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**PROVENANCE:**

Probably acquired from L. Golovanov, 8 October 1928.  
The Wildenstein Collection; Christie's, London, 15 December 2005, lot 176.

Martin Jullien, *maitre* in 1777.





■148

**A PAIR OF SWEDISH ORMOLU-MOUNTED  
GLASS THREE-LIGHT CANDELABRA**  
LATE 18TH/EARLY 19TH CENTURY AND LATER

Each reverse-glass painted turquoise blue baluster body mounted with a long leaf collar supporting purple-tinted faceted obelisk mounted with crescent finial framed by waterfall droplets above spreading cut-glass beaded swags, the nozzles hung with pendant drops, some of which are also purple in tone, raised on spirally-fluted socles and griotte marble bases, the cut-glass beads and pendants with replacements, the obelisks and blue glass elements are probably replacements

30¼ in. (77 cm.) high; 17 in. (43 cm.) diameter (2)

£1,500-2,500

US\$1,900-3,000

€1,700-2,700

**PROVENANCE:**

Anonymous sale; Christie's, London, 22 April 1982, lot 10.

■149

**A LOUIS XVI ORMOLU-MOUNTED  
MAHOGANY CONSOLE DESSERTE**  
LATE 18TH CENTURY

Of demi-lune form, the shaped top with three-quarter gallery above a frieze drawer with a drawer to either side on stop-fluted turned supports joined by a galleried shelf on turned tapering legs and toupie feet  
33 in. (84 cm.) high; 64 in. (132.5 cm.) wide;  
30¾ in. (53 cm.) deep

£4,000-6,000

US\$4,900-7,200

€4,300-6,400

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 7 December 2005, lot 167.



# POWERSCOURT



Powerscourt, County Wicklow, Ireland



## ■150

### A GEORGE III GILTWOOD CONFIDANTE

CIRCA 1780

The moulded channelled frame with paterae flanked by husk pendant cresting, carved in relief with flower-heads, the moulded frame on square panelled and tapering legs, re-gilt, right end rail replaced  
46 in. (117 cm.) high; 128 in. (325 cm.) wide; 30½ in. (78 cm.) deep

£5,000-8,000

US\$6,100-9,600  
€5,400-8,600

#### PROVENANCE:

Almost certainly acquired by either the 5th, 6th or 7th Viscount Powerscourt and by descent until Powerscourt was sold with the contents to Mr. and Mrs. Slazenger in 1961.

Mr. and Mrs. Ralph Slazenger, Powerscourt, Enniskerry, Co. Wicklow, Ireland; sold Christie's House sale, 24-25 September 1984, lot 682 (as a Louis XVI *canape à encoigneurs*).

Powerscourt, one of the most famous of all Irish houses, was largely the creation of Richard Wingfield (d. 1751), 1st Viscount Powerscourt from 1728-43 to designs by Richard Castle, but was extensively remodelled by the 6th and 7th Viscounts Powerscourt throughout the 19th century, including a suite of drawing rooms redecorated for the visit of King George IV in 1821. The 6th Viscount spent much of his time travelling in Italy for his health and it was he who brought the finest of the bronzes, marbles and ornaments that decorate the magnificent gardens, laid out in grand Baroque manner under the direction of Daniel Robertson from 1842.

The estate remained in the family, but with mounting debts the house was sold in 1961 to Mr. and Mrs. Ralph Slazenger. Tragically, the house was gutted by fire in November 1974 just before it was due to open to the public. Many of the furnishings that survived were dispersed in Christie's house sale, Powerscourt, 24 and 25 September 1984, including the present late-18th century English confidant in the French Louis XVI-style, lot 682.

λ151

**BERNARD BUFFET (1928-1999)**

*Le pont de Tancarville*

signed and dated 'Bernard Buffet 67' (upper left)

oil on canvas

80.8 x 129.8 cm. (31¾ x 51⅞ in.)

Painted in 1967

£80,000-120,000

US\$97,000-140,000

€86,000-130,000

**PROVENANCE:**

Private collection, by whom acquired *circa* 2000.

Anonymous sale, Sotheby's, London, where acquired, 23 June 2011, lot 213.

This work is recorded in the Maurice Garnier Archives.

Bernard Buffet was a French painter who found his artistic voice between the 1940s and the 1950s. Through his figurative paintings, he elaborated a unique style of expression, characterised by strong, angular black outlines and flat colours. Buffet started his career in 1943, enrolling at the École Nationale Supérieure des Beaux Arts in Paris. Promoted by the enthusiastic art critic Pierre Descargues, Buffet obtained his first personal exhibition in 1947. On that occasion the Musée National d'Art Moderne of Paris bought the painting *Nature morte au poulet* for its collection.

The distinctive style of Buffet's works gained him a wide success and from the early 1950s onwards, he became a regular and important presence in the Parisian and international art scene, often presenting his works grouped in thematic series. Thanks to the graphic quality of his style, Buffet also illustrated numerous literary works throughout his career and designed the stage sets of several operas and ballet productions. In 1971 the French State awarded Buffet the Légion d'Honneur and in 1974 the painter was elected member to the Académie des Beaux-Arts.





■152

**ALBERT LÉBOURG (1849-1928)**

*Vue des coteaux d'Issy-les-Moulineaux*

signed and dated 'a Lebourg.1888.' (lower left)

oil on canvas

151.5 x 261 cm. (59 $\frac{3}{4}$  x 102 $\frac{3}{4}$  in.)

Painted in 1888

£8,000-12,000

US\$9,700-14,000

€8,600-13,000

**PROVENANCE:**

Dr Charles Martin, Paris, circa 1920.

Baraz collection, Switzerland.

Galerie Wirth, Switzerland, until 1970.

Saner collection, Switzerland.

Anonymous sale; Christie's, London, 21 June 2006, lot 242.

**LITERATURE:**

L. Bénédite, *Albert Lebourg*, Paris, 1923, no. 860, p. 337.

François Lespinasse has confirmed the authenticity of this work.

This work is registered in the Wildenstein Plattner Institute's archives.





■153

**PIERRE EUGÈNE MONTÉZIN (1874-1946)**

*Promenade en allée*

signed 'PMontezin' (lower left)

oil on canvas

220.7 x 322.7 cm. (86 $\frac{7}{8}$  x 127 in.)

£15,000-25,000

US\$19,000-30,000

€17,000-27,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, where acquired, 28 May 1980, lot 10.

Cyril Klein-Montézin has confirmed the authenticity of this work.

154

**MAX LIEBERMANN (1847-1935)**

*Corso auf dem Monte Pincio*

signed and dated 'M Liebermann 11.' (lower left)

oil on canvas

70.8 x 100.7 cm. (27% x 39% in.)

Painted in 1911

£200,000-300,000

US\$250,000-360,000

€220,000-320,000

**PROVENANCE:**

Carl Steinbart, Lichterfelde, by 1911.

Paul Cassirer, Berlin (no. 1761), by whom acquired from the above on 14 December 1911.

Henry P. Newman, Hamburg, by 1914.

Maria Newman, Hamburg, by descent from the above in 1917.

Carl Henry Newman, Hamburg, by descent from the above in 1942, and until 1983.

Private collection, France, 1983-1986, by descent from the above.

Anonymous sale; Sotheby's, London, 17 June 1986, lot 99.

**EXHIBITED:**

Berlin, Paul Cassirer, *II. Ausstellung, XIV. Jg.*, November 1911, no. 38.

Berlin, *XXIV. Ausstellung der Berliner Secession*, November - December 1912, no. 151 (illustrated).

Berlin, Königliche Akademie der Künste, *Max Liebermann, 70. Geburtstag*,

July - August 1917, no. 167.

Zürich, Kunsthaus Zürich, *Max Liebermann*, June - July 1923, no. 83

(illustrated pl. XXVI).

Hamburg, Kunsthalle, *Leihausstellung aus Hamburgischem Privatbesitz*,

May 1925, no. 192 (illustrated).

**LITERATURE:**

G. Pauli, *Max Liebermann*, Stuttgart & Leipzig, 1911, p. 253 (illustrated p. 238).

*Kunst und Künstler*, vol. X, no. 4, December 1911, p. 214.

'Rezension der Ausstellung bei Pul Cassirer', in *Kunst für Alle*, vol. XXVII, supplement to no. 7, 1 January 1912, p. 1.

G. Biermann, 'Die Ausstellung der Berliner Secession', in *Der Cicerone*, vol. IV, no. 8, April 1912, pp. 309-310.

F. Lorenz, 'Die Ausstellung der Berliner Sezession 1912', in *Kunstwelt*, vol. I, no. 8, May 1912, pp. 583-587 (illustrated p. 593).

K. Glaser, 'Die XXIV. Ausstellung der Berliner Secession', in *Kunst für Alle*, vol. XXVII, no. 18, 15 June 1912, p. 428 (illustrated p. 415).

'Die 24. Ausstellung der Berliner Secession', in *Deutsche Kunst und Dekoration*, vol. XXX, April - September 1912, p. 285 (illustrated).

E. Hancke, *Max Liebermann: Sein Leben und seine Werke*, Berlin, 1914, pp. 486 & 545.

A. Gold, 'Max Liebermann - Berlin', in *Deutsche Kunst und Dekoration*, vol. XXXIX, 1916-1917, p. 29 (illustrated).

A.L. Mayer, 'Unzeitgemäße Betrachtungen über Max Liebermann', in *Die Bildenden Künste*, vol. II, 1919, pp. 155-158 (illustrated p. 155).

A. Kuhn, *Max Liebermann. Gedanken und Bilder*, Munich, 1923 (illustrated after p. 20).

M.J. Friedländer, *Max Liebermann*, Berlin, 1924, p. 126 (illustrated fig. 66, p. 125).

Dirksen, 'Leihausstellung aus Privatbesitz in Hamburg', in *Kunstchronik und Kunstmarkt*, vol. XXXV, no. 9, 30 May 1925, p. 161 (illustrated).

W.F. Burr, *Max Liebermann*, Berlin, 1925 (illustrated pl. 12).

G. Pauli, 'Leihausstellung in der Kunsthalle zu Hamburg', in *Der Cicerone*, vol. XVII, 1925, no. 12, pp. 577-583.

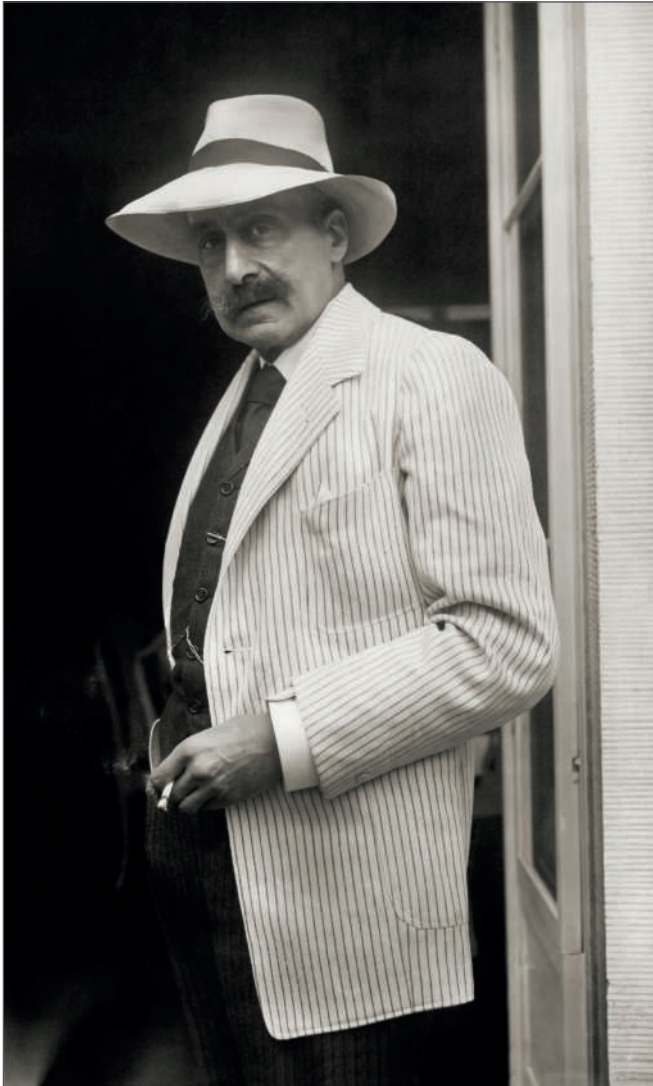
M. Eberle, *Max Liebermann 1847-1935: Werkverzeichnis der Gemälde und Ölstudien*, vol. II, 1900-1935, Munich, 1996, no. 1911/40, p. 826 (illustrated p. 827).

S. Busold, "'Echte Freude an schönen Bildern" Der Sammler Henry P.

Newman', in U. Luckhardt & U.W. Schneede, eds., exh. cat., *Private Schätze: Über das Sammeln von Kunst in Hamburg bis 1933*, Hamburg, 2001, p. 57.

S. Busold, *Henry P. Newman: Hamburger Großkaufmann und Mäzen*, Hamburg, 2012, p. 36.





Max Liebermann, 1910.  
© akg-images

Max Liebermann was born into a wealthy German-Jewish family of textile manufacturers and bankers. He spent much of his early life in Berlin, and travelled extensively in his adulthood. He first went to Paris in 1872, and exhibited at the Salon two years later, at the age of twenty-five. His earliest meaningful exposure to French Impressionism came later, in 1883, when the Fritz Gurlitt Gallery mounted the first exhibition of impressionist art in Berlin. Two years on, Liebermann began attending the weekly salon of Carl and Felicie Bernstein, whose collection of modern French art, assembled under the guidance of Carl's Parisian cousin Charles Ephrussi, was the most significant in Berlin at the time. After Liebermann's father died in 1894, leaving him a sizable inheritance, the painter began to amass his own major collection of Impressionist art, with particular emphasis on the work of Manet.

Beginning in the 1890s, Liebermann was also passionately engaged in the promotion of modern art in Berlin, championing an international perspective and offering staunch resistance to the cultural conservatism of the Wilhelmine government. From 1899 until 1911, he was the president and most innovative voice of the Berlin Secession, which served as an alternative venue for modern art, open to a range of foreign influences.

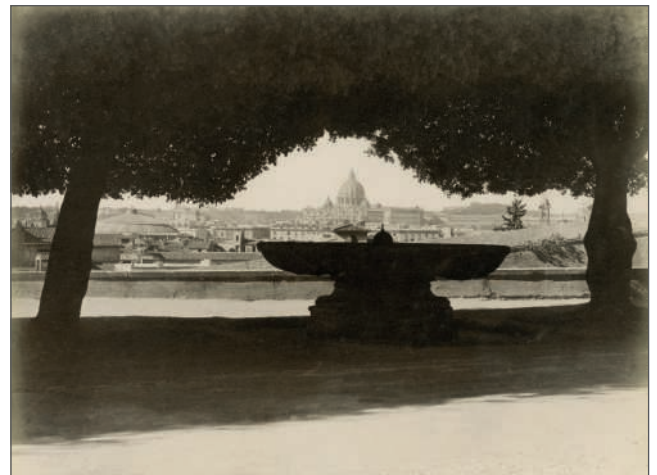
Liebermann first travelled to Italy in 1893, and returned on a number of occasions, including 1911, following his appointment as honorary president of the Berlin Secession. He arrived in April and spent most of his four-week stay in Rome, where he worked in his sketches for the present work. The present work represents an urban scene on Monte Pincio, one of Rome's hills, within a park that would, especially on warm evenings such as the one depicted, become a promenade for the city's elegantly attired, wealthy inhabitants and their horses and carriages.

In contrast to Liebermann's early paintings of the 1880s and 1890s, where motifs were predominantly taken from rural life, his subsequent work was characterised by themes drawn from urban leisure in much the same way as Manet, Monet and Renoir had overturned the hierarchy of subject matter in French painting at the end of the Second Empire. Liebermann thus turned his attention to scenes of elegant bourgeois families strolling through zoos and parks, tennis players, beer gardens, and become the leading proponent of Impressionism in Germany, gaining critical and commercial acclaim early on in his life.

The present work was owned by Paul Cassirer, the influential modern art dealer and publisher, who exhibited it at his gallery in November 1911. Soon after, it was acquired by the prominent businessman and art collector Henry Percy Newman, and remained in the Newman family until the 1980s.



Max Liebermann, *Corso auf dem Monte Pincio*, circa 1912.  
Private collection. © akg-images



Monte Pincio, circa 1880.  
© akg-images



M. K. ... H.



155

**155**

**WILLIAM POWELL FRITH, R.A.  
(1819-1909)**

*Coming of Age in the Olden Time*

signed and dated 'W.P. Frith R.A. 1889' (lower right)  
and further signed, inscribed and dated 'Paited [sic]  
by W.P. Frith R.A. 1889.' (on the reverse)  
oil on canvas  
22 $\frac{1}{2}$  x 36 $\frac{1}{4}$  in. (57.5 x 92 cm.)

£7,000-10,000

US\$8,500-12,000  
€7,600-11,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 3 March 1993,  
lot 126.

**156**

**CHARLES GIRON (FRENCH, 1850-1914)**

*Les deux soeurs*

inscribed, signed and dated 'a Mlle./Jouliette  
Fourbeau en hommade./cette étude pour les deux  
soeurs.'/C. Giron 1883' (lower right)  
pastel on paper  
18 $\frac{1}{2}$  x 26 $\frac{1}{2}$  in. (46 x 67 cm.)

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

**PROVENANCE:**

with Bury Street Galleries, London.  
Acquired from the above by the present owner,  
15 April 1981.



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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.



157

**ALBERT GOODWIN, R.W.S. (1845-1932)**

*Vesuvius from Torre Annunziata*

signed and dated 'Albert Goodwin 1901' (lower right) and inscribed 'Vesuvius From Torre Annunziata' (lower left)

oil on canvas

33 x 45½ in. (83.8 x 114.9 cm.)

£6,000-8,000

US\$7,300-9,600

€6,500-8,600

**PROVENANCE:**

John Edmondson.

Anonymous sale; Christie's, London, 6 June 1980, lot 75.

**EXHIBITED:**

Possibly, London, Royal Academy, 1904, no. 670.

Possibly, Blackburn, Blackburn Corporation Art Gallery, 1920, number untraced.

158

**A LOUIS XVI GREEN-PAINTED CANED CANAPE**

CIRCA 1775, PROBABLY NORTH EUROPEAN, IN THE MANNER OF JEAN-CHARLES DELAFOSSE

With stop-fluted scrolled arms surmounted in the centre with a neoclassical urn finial carved with Greek-key, the moulded seat rail on turned tapering fluted legs headed by panelled block paterae and on turned ball feet, numbered in red chalk to the underside '439', with a blue-lined label to reverse inscribed '501' in pen, caning distressed

35½ in. (90 cm.) high; 88 in. (224 cm.) wide; 27 in. (69 cm.) deep

£4,000-6,000

US\$4,900-7,200

€4,300-6,400

**PROVENANCE:**

Acquired by Wildenstein & Co., London 9 March 1906 and sold

The Wildenstein Collection; Christie's, London, 15 December 2005, lot 167.



159

**SIR JOHN LAVERY, R.A., R.S.A., R.H.A. (1856-1941)**

*Madonna, Piazza Mignanelli, Rome (Madonna, Trinità dei Monti, Rome)*

inscribed 'MADONNA TRINITA DEI MONTI/ROMA' (lower left), signed and dedicated 'TO ANNA PAVLOVA/FROM/J Lavery' (lower right), signed and inscribed again 'MADONNA/TRINITA DEI MONTI/JOHN LAVERY/5 CROMWELL PL/LONDON' (on the reverse)

oil on canvas-board  
13<sup>7</sup>/<sub>8</sub> x 10 in. (35.5 x 25.4 cm.)

£30,000-50,000

US\$37,000-60,000  
€33,000-54,000

**PROVENANCE:**

A gift from the artist to Anna Pavlova.

A gift from her husband to Jesse Allen Nickinson, 42 Bedford Square, London, the solicitor in charge of administering the Pavlova Estate, and by descent to his daughter Barbara Sargant, and by descent.

Anonymous sale; Sotheby's, London, 13 May 2004, lot 23.



Anna Pavlova, pictured here in her famed role of Dying Swan from *Swan Lake*. Sir John Lavery gave the present picture directly to Pavlova.

John Lavery made his first foray to Italy in 1892, with fellow Glasgow Boy, Alexander Roche. His companion was in pursuit of a peasant girl at Anticoli Corrado, who had previously posed for him, and who he wished to marry. While Roche was otherwise engaged, Lavery savoured the metropolitan splendour of the imperial city (K. McConkey, *John Lavery, A Painter and his World*, Edinburgh, 2010, pp. 62-3). Such was its opulence that he determined to return to Rome with the vague ambition of establishing a portrait practice. He had heard of the extraordinary success of Franz von Lenbach's portraits of Pope Leo XIII and hoped that he might emulate the German painter's success. There was also the added *frisson* of being in the same city as Velázquez's great portrait of *Pope Innocent X*.

Despite these fantasies, virtually nothing has survived from his subsequent winter in Rome in 1895-6, when he fell ill with Roman fever, and the hoped-for commissions did not materialise. For part of the time he may also have been deflected by the arrival of Esther McLaren, one of the daughters of Lord McLaren, who had been a regular sitter during the previous three years. The present work is thus unique in the oeuvre and is likely to have been painted on this second Roman sojourn.

When it appeared in 2004, it was incorrectly assumed, following Lavery's inscription, that it represented the scene in front of the fifteenth century church of Trinità dei Monti, where an obelisk presently stands. This is clearly not the case. A short walk veering right, due south from the church façade, brings the tourist to Piazza Mignanelli at the narrow end of Piazza di Spagna where the Corinthian column surmounted by a bronze *Madonna dell'Immacolata*, is situated. Contemporary guidebooks (*Rome and the Environs*, 1891, Fratelli Treves Publishers, pp. 62-3) indicate that while the column itself is ancient, the Madonna, pedestal and base statuary were all mid-century and were erected in 1857 to commemorate the doctrine of the 'Immaculate Conception of the Virgin', proclaimed by Pope Pius IX, three years earlier.

It now seems clear that when, *circa* 1911-12, Lavery signed, inscribed and dedicated the present picture to Anna Pavlova, he mis-remembered the exact location of the monument. Lavery first encountered the Russian dancer when commissioned in 1910 by the editor of *The Illustrated London News*, to paint her portrait for reproduction in his magazine (K. McConkey, 2010, pp. 109-111). Initially apprehensive – stars of the stage were notoriously bad at keeping appointments – he found that Pavlova was an excellent model who, in the end, posed for three large pictures and a number of sketches, in addition to the ILN portrait. In gratitude for her attentiveness, we must assume that the present gift was made.

There is no doubt that despite forgetting the exact location, Lavery's impression on the day was vivid and accurate. Just beyond the column, stands the Collegium Urbanum de Propaganda Fide, a missionary seminary. The black figures processing around the column are likely to be clerics from this school, celebrating the annual 'Feast of the Immaculate Conception', a service traditionally led by the St Peter's incumbent, which continues to this day. Should this, as seems likely, be true, it would date the picture precisely to 8 December 1895. On that day, Lavery speedily notes the halted carriage and procession of clerics with shorthand accuracy, while not neglecting the afternoon sun that strikes the column and the buildings at the entrance to Via Due Macelli. A splendid *ensemble*.

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





MEDONNA TRINITA DEI MIRACOLI  
ROMA.

G. ANKA PAVLOVA

FROM

*Henry*

160

**HUBERT ROBERT (PARIS 1733-1808)**

*A Parkland capriccio in the grounds of the Palazzo Farnese at Caprarola*

signed and dated 'H. ROBERT / 177[3]' (lower left)  
oil on canvas  
30% x 36% in. (77.2 x 92.5 cm.)

£80,000-120,000

US\$97,000-140,000  
€86,000-130,000

**PROVENANCE:**

(Possibly) Jeanne Camus de Pontcarré, madame la marquise de Langeac et d'Urfé (1705-1775).

Madame de L...: Hôtel Drouot, Paris, 31 May 1919, lot 2.

Irene and Solomon Guggenheim (1861-1949), and by inheritance to, The Solomon R. Guggenheim Foundation Collection; Sotheby's, London, 27 June 1962, lot 23, £6,000 to the following, Anonymous sale [The Property of a Lady]; Sotheby's, London, 9 July 1998, lot 92.

**LITERATURE:**

J. Baillio ed., *The arts of France from François Ier to Napoléon Ier: a centennial celebration of Wildenstein's presence in New York*, New York, 2005, pp. 278-279.

Schooled at the Collège de Navarre in Paris, Hubert Robert was a keen student of Latin, history and literature, interests he would deepen after his arrival in Rome in 1754 at the age of twenty-two. The visit to Rome and its surroundings was fundamental to the development of his art. The pictures that resulted from this trip, usually detailing specific topographical views or architectural *capricci*, which are rarely signed or dated, reflect the prominent influence of Giovanni Paolo Panini, in both subject matter and handling.

Hubert Robert is known to have visited Caprarola in 1761 and 1764, in both cases producing a number of drawings and sketches which would subsequently serve him as models for his later *capricci* once he returned to France. The figures are typically washerwomen engaged in everyday activities and set in dramatic architectural surroundings in a state of disrepair. Another view of the Farnese Palace at Caprarola by Robert, showing the Villa above the staircase, was sold at Christie's, New York, 11 January 1991, lot 83. Amongst other changes, the artist here replaced the villa with a ruined temple reminiscent of the Temple of the Sybil at Tivoli. Another picture depicting the same site was published by Jean de Cayeux (*Hubert Robert et les jardins*, Paris, 1987, p. 54, no. 40), and a related drawing of the monumental stairway is in the Museum of Fine Arts, Houston.

**THE GUGGENHEIMS**

Solomon R. Guggenheim (1861-1949) and his wife Irene (née Rothschild), are best known for founding the Solomon R. Guggenheim Museum in New York in 1939 using their considerable fortune made from the Yukon Gold Company in Alaska. In the 1890s Solomon retired from his businesses to pursue collecting art full-time.



An Arcadian landscape painting by Johann Nepomuk Schödlberger. The scene is set in a lush, wooded area with a large, leafy tree in the foreground. In the middle ground, a group of figures, including nymphs and shepherds, are gathered around a classical temple. The background shows a wide, open landscape with rolling hills and a body of water in the distance. The overall atmosphere is peaceful and idyllic.

■161

**JOHANN NEPOMUK SCHÖDLBERGER (AUSTRIAN, 1779-1853)**

*An Arcadian landscape with nymphs and shepherds by a classical temple*

signed, inscribed and dated 'Jon. N. Schödlberger/gemalt in Wien/1810'

oil on canvas

61 x 84 in. (155 x 213.4 cm.)

£40,000-60,000

US\$49,000-72,000

€43,000-64,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 21 June 1983, lot 15.





■162

**A NORTH ITALIAN PALE GREY-PAINTED AND PARCEL-GILT FRAME**

TURIN, LATE 18TH CENTURY, IN THE MANNER OF GIUSEPPE MARIA BONZANIGO

Surmounted by ribbon-tied floral swag, carved with foliage and with ribbon and rosette guilloche borders, incorporating a later convex mirror, the frame partly re-backed, re-decorated 38½ in. (85 cm.) high; 26½ in. (67 cm.) wide

£4,000-6,000

US\$4,900-7,200

€4,300-6,400

**PROVENANCE:**

Acquired from Rossi, Turin and sold  
A Rococo Fantasy; Treasures from a Bavarian Collection;  
Christie's, London, 6 November 2008, lot 116.

The fine detailed carving of this frame is characteristic of the circle of carvers and cabinet-makers in Turin patronized by the Royal family. The most celebrated of these was Giuseppe Maria Bonzanigo (1745-1820), who worked for the Court from 1773, though many other skilled craftsmen and *intagliatori* were commissioned to provide work for Stupinigi, Moncalieri, Venaria, Rivoli and most especially the Palazzo Reale in the centre of Turin.

■163

**A MATCHED PAIR OF FRENCH ORMOLU-MOUNTED BLUE AND CREAM-PAINTED COMMODES**

CIRCA 1900, IN THE MANNER OF RENE DUBOIS,

Each with a *breche* marble top above a frieze drawer with laurel entrelac mounts and two drawers opening decorated *sans traverse* and *en grisaille*

35½ in. (90 cm.) high; 35¼ in. (89.5 cm.) wide; 18½ in. (47 cm.) deep (2)

£5,000-8,000

US\$6,100-9,600

€5,400-8,600

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 6 June 2014, lot 37  
(Purchased after the sale).





■164

**AN ITALIAN CARVED POLYCHROME-PAINTED VASE-STAND  
PIEDMONTESE, LATE 18TH CENTURY, IN THE MANNER  
OF BONZANIGO**

The stepped top with a foliate band, above a shaped frieze applied with ram heads joined by flowering garlands and issuing ribbons, leaf capped tapering feet

13½ in. (34 cm.) high; 20½ in. (52 cm.) diameter

£1,000-2,000

US\$1,300-2,400

€1,100-2,100

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 3 December 1997, lot 135.

■165

**A FRENCH ORMOLU-MOUNTED GREEN AND CREAM-  
PAINTED SECRETAIRE A ABATTANT  
BY MERCIER FRERES, PARIS, CIRCA 1900, IN THE MANNER OF  
RENE DUBOIS**

The *fleur de pecher* marble top above a frieze drawer inset with a vitruvian-scroll ormolu mount, the front decorated *en grisaille* with putti carrying garlands, the fall front with leather writing surface and the interior fitted with five pigeon holes and four drawers, above three frieze drawers the shaped sides decorated with rosettes within lozenges; with a metallic plaque signed '*Mobilier, Décoration, Ancien et Moderne, Mercier Frères, 100 Fg. St. Antoine/Paris*', the corner mounts incised '*CC/253*' 56½ in. (143 cm.) high; high; 35½ in. (89 cm.) wide; 15½ in. (40.5 cm.) deep

£3,000-5,000

US\$3,700-6,000

€3,300-5,400

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 6 June 2014, lot 35 (Purchased after the sale).





**166**

**AFTER PAOLO VERONESE**

*The family of Darius before Alexander*

oil on canvas

41¼ x 81¼ in. (104.2 x 207.6 cm.)

£5,000-8,000

US\$6,100-9,600  
€5,400-8,600

**PROVENANCE:**

Anonymous sale; Phillips, London, 16 April 1996, lot 1.

After the painting in the National Gallery, London.

**167**

**A PAIR OF NORTH ITALIAN GILTWOOD MARQUISES**

FIRST HALF 19TH CENTURY, IN THE MANNER OF GIUSEPPE MARIA BONZANIGO

The top rails intricately carved with foliate ornament, finished at each end with classical herms, the side rails decorated with ribbon-tied laurel festoons, the side rails decorated with ribbon-tied festoons, the ribbon-tied legs upholstered in ochre velvet

40 in. (101.5 cm.) high; 27 in. (68.5 cm.) wide; 21 in. (53.3 cm.) deep (2)

£10,000-20,000

US\$13,000-24,000  
€11,000-21,000

**PROVENANCE:**

Mallett at Home (1865-2015); Dreweatts, London, 7 July 2015, lot 319.





■168

**A NORTH ITALIAN GILTWOOD MIRROR**

LATE 18TH CENTURY, PROBABLY TURIN

Of rectangular form, the mirror plate framed by a ribbon-tied floral border and surmounted with a large foliate scroll cresting centred by a roundel with a basket of flowers, the plate replaced 70 x 42 in. (178 x 107 cm.)

£4,000-6,000

US\$4,900-7,200

€4,300-6,400

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 29 May 1998, lot 203.



■169

**A PAIR OF LOUIS XVI-STYLE GILTWOOD BENCHES**

SECOND HALF 19TH CENTURY

Covered in ochre and cream silk above a wrapped ribbon frieze and raised on tapering fluted legs terminating in toupie feet; one with a paper retailer's label marked 'JOHN DOOLY & SONS, LTD. / Fine Art Galleries / 29/20 Dawson Street, / DUBLIN / Est. 1779 Phone 02107' 18½ in. (47 cm.) high; 65¾ in. (167 cm.) wide; 18½ in. (47 cm.) deep (2)

£3,000-5,000

US\$3,700-6,000

€3,300-5,400

**PROVENANCE:**

Anonymous sale; Christie's, London, 26 November 1996, lot 147.





■170

**A PAIR OF GILTWOOD-MOUNTED  
JAPANESE FUKAGAWA-STYLE LARGE  
BALUSTER VASES**

MEIJI PERIOD, LATE 19TH CENTURY, LATER  
MOUNTED AS LAMPS

Decorated overall with birds amongst flowering  
branches, large cream shades, fitted for electricity  
31 in. (79 cm.) high, the vases (2)

£2,000-3,000

US\$2,500-3,600

€2,200-3,200

**PROVENANCE:**

Anonymous sale; Sotheby's, London,  
28 March 1995, lot 299.

■171

**A POLYCHROME PAINTED SIX-LEAF  
SCREEN**

20TH CENTURY

Decorated with exotic birds perched in flowering  
branches on canvas laid down onto board, the  
reverse with gilt chequered design, within a plain  
giltwood frame, in two sections

72 in. (183 cm.) high; 17 in. (43 cm.) wide, each leaf

£5,000-8,000

US\$6,100-9,600

€5,400-8,600

**PROVENANCE:**

Anonymous sale; Christie's, London,  
17 January 1980, lot 64.







172



172

**FREDERICK KERSEBOOM (SOLINGEN 1632-1693 LONDON)**

*Portrait of Colonel John Boys (d. 1748) of Hode Court, Kent, three-quarter-length, in a blue coat and red cloak; and Portrait of Elizabeth Boys (b. 1686), three-quarter-length, in a green dress and red wrap*

oil on canvas  
50¼ x 40¾ in. (127.6 x 102.5 cm.)

a pair (2)

£8,000-12,000

US\$9,700-14,000  
€8,600-13,000

**PROVENANCE:**

with Richard Green, London.  
Anonymous sale; Christie's, London, 27 June 1980, lot 107.

173

**CIRCLE OF MICHAEL DAHL (STOCKHOLM 1659-1743 LONDON)**

*Portrait of a lady, small three-quarter-length, in a pink dress, on a terrace*

oil on canvas  
22¾ x 17¼ in. (52.7 x 43.8 cm.)

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**PROVENANCE:**

Edward Hept, Newton Abbot, by 1920.  
J. Ross, London, by 1942.  
Mr and Mrs Roger Vestey; Christie's, London, 30 May 1980, lot 80, as 'Michael Dahl'.



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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.

■174

**A DANISH OR SWEDISH GILTWOOD MIRROR**

LATE 18TH/ EARLY 19TH CENTURY

The bevelled rectangular divided plate in an eared panelled frame with beaded rope twist border surmounted by a floral hung urn, the apron with recessed circular medallion centred by the letter H and issuing ivy swags, the reverse with remains of a label inscribed 'Copenhagen'  
87 in. (221 cm.) high; 34 in. (86.5 cm.) wide

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

**PROVENANCE:**

Anonymous sale; Christie's, London, 30 September 1999, lot 135.

■175

**A SCANDINAVIAN MAHOGANY DEMI-LUNE JARDINIÈRE**

CIRCA 1800

The D-shaped top with arcaded gallery and two compartments with removable tin liners, the centre of the top with hinged semi-circular flap, the reverse with an arrangement of three drawers and two simulated drawers, on square tapering legs with brass caps and castors, with a conforming undertier, minor restorations  
31½ in. (80 cm.) high; 39½ in. (100.5 cm.) wide; 20 in. (51 cm.) deep

£1,500-2,500

US\$1,900-3,000  
€1,700-2,700

**PROVENANCE:**

Anonymous sale; Christie's, London, 29 November 1990, lot 194.





■176

**A PAIR OF NORTH ITALIAN GILTWOOD AND ROCK CRYSTAL THREE-BRANCH CORNER WALL-LIGHTS**

GENOA, FIRST HALF 18TH CENTURY

Each surmounted by a mask issuing a sunburst and with a flower-filled urn above, the sides each with a figure supporting architectural elements, issuing scrolling gilt-metal branches hung with rock crystal and glass drops

35 in. (89 cm.) high; 19½ in. (49.5 cm.) wide (2)

£5,000-8,000

US\$6,100-9,600

€5,400-8,600

**PROVENANCE:**

The Piaggio Collection, from a Genoese Villa; Christie's, London, 23 September 2015, lot 11.



■177

**A LATE LOUIS XV GREY-PAINTED DAYBED**

CIRCA 1775, PROBABLY NORTH EUROPEAN

The shaped and channelled padded back and foot-rest carved with entrelac and terminating in acanthus-sheathed scrolls, the panelled rails carved with flowerheads issuing trailing husks, on square-sectioned tapering legs headed by paterae, covered in green, cream and red gingham; re-decorated

33½ in. (85 cm.) high; 73 in. (186 cm.) long;

27½ in. (70 cm.) deep

£1,500-2,500

US\$1,900-3,000

€1,700-2,700

**PROVENANCE:**

Anonymous sale; Christie's, London, 14 November 1985, lot 73.



■178

**A PAIR OF NORTH EUROPEAN LARGE LEAF VERDURE TAPESTRIES**

19TH CENTURY, POSSIBLY ENGLISH

Woven in wools, each in grisaille tones with a central foliate spray within a border of foliate garlands twisted around a staff, areas of reweaving and restoration

77 ½ in. (197 cm.) high; 92 ½ in. (235 cm.) wide and

75 ½ in. (192 cm.) high; 91 ¾ in. (233 cm.) wide

(2)

£10,000-20,000

US\$13,000-24,000

€11,000-21,000

**PROVENANCE:**

The Barbara Piasecka Johnson Collection Proceeds to Benefit The Barbara Johnson Collection; Christie's, London, 17 July 2014, lot 1017.

**EXHIBITED:**

Poznan, Muzeum Narodowe, to whom on loan since 2002.

The striking but unusual grisaille tones in which these tapestries are woven as well as the fact that there are two of almost identical designs suggest a possible manufacture in the 19th century and it is conceivable that they are the work of the studio of William Morris or one of his contemporaries.



■179

**A FLEMISH VERDURE TAPESTRY**

ALMOST CERTAINLY BRUSSELS, FIRST HALF 17TH CENTURY

Woven in wools and silks, depicting a column portico with three clusters of two columns each, hung with floral garlands and divided by large vases of flowers, with a wooded landscape in the distance and on a breakfront plinth with two panels of figures flanking medallions, divided by three shields with soldiers, the sides with large Solomonic columns with putti within vines, hung to the top with fruiting garlands and centred by a strapwork cartouche with landscape vignette, within a blue outer border, reduced in height at the bottom with re-attached lower section of the flanking columns, minor re-weaving and restorations, the blue outer slip re-attached at the lower edge  
111 x 150 in. (282 x 381 cm.)

£40,000-60,000

US\$49,000-72,000

€43,000-64,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 2 May 1997, lot 225.

This tapestry is related to a large group of garden or pergola tapestries generally associated with the Brussels workshops. There is an extensive group in the Spanish Royal Collection illustrated in P. Junquera de Vega and C. Diaz Gallegos, *Catalogo de Tapices del Patrimonio Nacional*, Madrid, 1986, vol. II, pp. 199-242. A further set of five tapestries of this design is in the Royal Collection at the Palace of Holyroodhouse, Edinburgh (M. Swain, *Tapestries and Textiles at the Palace of Holyroodhouse*, London, 1988, pp. 17-19, fig. 3).

This tapestry most closely relates to a tapestry in the Spanish Royal Collection, *op. cit.*, p. 227, panel VII of series 67. It has an identical architectural setting, with nearly identical decorative features with the exception of the small flower bouquets suspended from the columns, which are lacking in the Spanish version, and the variations to the background. The main bouquets of flowers are identical, but have small colouristic differences. The main columns and landscape vignette to the top are further found identically on the whole series 67 (11 panels) and 68 (10 panels), illustrated *op. cit.*, pp. 220-242. A further tapestry of nearly identical design but with different main flower vases and plinth, formerly in the collection of the Rt. Hon. Lord Lytton, was sold from the collection of Viscount Leverhulme, Anderson Galleries, New York, 9-13 February 1926, lot 119.





# HOVINGHAM HALL



Hovingham Hall, Yorkshire

■180

## A SOHO MYTHOLOGICAL TAPESTRY

LATE 17TH/EARLY 18TH CENTURY, AFTER DESIGNS BY FRANCIS CLEYN

Woven in silks and wools, depicting Leander drowned from the Hero and Leander series, in oak leaf border and brown slip, some re-weaving, replacements to slip  
93 x 123½ in. (236 x 314 cm.)

£15,000-25,000

US\$19,000-30,000

€17,000-27,000

### PROVENANCE:

William Worsley, (created 6th Baronet in 2013), Hovingham Hall, North Yorkshire until sold  
The Property of William Worsley, Esq. removed from Hovingham Hall; sold Christie's, London, 21 April 2005, lot 146.

This tapestry originally formed part of a set of seven panels illustrating *The Story of Hero and Leander*. Leander, a youth from Abydos, a town on the Asian shore of the Hellespont, used to swim across the waters at night to Sestos on the opposite side to meet his lover Hero, a priestess of Aphrodite. To guide him in darkness, she held up a torch. On a stormy night he drowned and she, in despair, threw herself into the sea.

Francis Cleyn (1582-1658) supplied the designs for the series to the Mortlake manufactory as his first works in the late 1630s and early 1640s. The designs are strongly influenced by the Italian school, where the

German-born artist had trained prior to working at the Danish court. He was called to London by Charles I in 1624, where he remained until his death. The designs for *Hero and Leander* continued to be used throughout the 17th century by Mortlake and were afterwards reproduced by the private workshops in Soho and Lambeth.

A set of five panels woven with gold and silver-thread are in the Royal Swedish Collection (J. Böttiger, *Svenska Statens Sammling af Vävda Tapeter*, Stockholm, 1896), while three tapestries from this series were sold by The Lord Henley; Christie's, London, 13 July 1967, lot 140. A set consisting of four panels bearing the arms of Finch, Earls of Winchilsea and Nottingham, was sold, Christie's, London, 12 June 1947, lot 170, and a further set hangs on the main staircase at Hardwick Hall, Derbyshire (M. Girouard, *Hardwick Hall*, 1989, p. 52).

### HOVINGHAM HALL, YORKSHIRE

Hovingham Hall is a Palladian style country house built between 1750-1774 by Thomas Worsley VI (1710-1778), who was Surveyor-General to the Board of Works and designed the building himself. Unusually, it was developed around the existing stable block, which now forms the main entrance (see picture) and once housed a Riding School where Thomas taught George III to ride. It was the childhood home of the HRH Katharine, Duchess of Kent.



Hovingham Hall, showing the tapestry *in situ*  
Courtesy of Country Life





■181

**CIRCLE OF HEINRICH WILHELM SCHWEICKARDT  
(BRANDENBURG 1746–1797 LONDON)**

*A coastal scene with a pavilion and cattle; and A village scene with a church in the background*

oil on canvas, laid down on panel  
94½ x 40½ in. (240 x 102 cm.)

a pair (2)

£4,000-6,000

US\$4,900-7,200

€4,300-6,400

182

**ANTHONIE PALAMEDESZ. PALAMEDES  
(LEITH 1602-1673 AMSTERDAM)**

*Portrait of a lady, half-length, in a black dress  
with a white ruff*

signed and dated 'A. Palamedes pinxit / A°. 1641'  
(upper right)

oil on panel

27¼ x 22½ in. (69.2 x 56.2 cm.)

with a coat-of-arms (upper left)

£4,000-6,000

US\$4,900-7,200

€4,300-6,400

**PROVENANCE:**

Anonymous sale; Christie's, London, 30 May 1980,  
lot 87.

■183

**A DUTCH COLONIAL BRASS-MOUNTED  
PADOUK CHEST**

17TH CENTURY

The hinged lid with moulded ebony border with  
pierced brass lock plates and angles, mounted  
to the top and front with brass studs, the sides  
with carrying handles, raised on a later base, the  
underside with a small paper label marked 'BO/  
611', some later mounts

31½ in. (80 cm.) high; 54½ in. (138.5 cm.) wide;

24¾ in. (62.5 cm.) deep

£1,500-2,500

US\$1,900-3,000

€1,700-2,700

**PROVENANCE:**

Anonymous sale; Christie's, London,  
19 February 1981, lot 39.



■184

**ENGLISH SCHOOL, 17TH CENTURY**

*A prancing grey stallion in a landscape, with stallions fighting beyond*

with signature 'A. Cuyp' (lower right)

oil on canvas

70 $\frac{7}{8}$  x 89 $\frac{7}{8}$  in. (178.2 x 228.3 cm.)

£50,000-80,000

US\$61,000-96,000

€54,000-86,000

**PROVENANCE:**

A Gentleman, on the Continent; Christie's, London, 7 June 1819, lot 103, as 'Cuyp', 20 gns. to the following,

William Woodburn (1778-1860), London.

Héris collection, Brussels, by 1834.

Arnold Trowell; (†) Sotheby's, London, 7 June 1967, lot 155, as 'A. Cuyp'.

Anonymous sale [The Property of a Lady]; Christie's, London, 18 November 1983, lot 7, as 'English School, 17th century'.

**LITERATURE:**

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, V, London, 1834, p. 346, no. 217, as 'Albert Cuyp'.

C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, II, London, 1909, p. 173, no. 573, as 'Albert Cuyp'.

S. Reiss, *Aelbert Cuyp*, London, 1975, pp. 202 and 209, as 'Cuyp'.

While the author of this commanding stallion remains elusive, it is now widely accepted to be by the same unidentified seventeenth-century English artist that executed the twelve grand-scale pictures of horses painted for the hall at Welbeck Abbey, Nottinghamshire. The Welbeck series, from which one canvas was sold in these Rooms (20 November 1981, lot 27), was traditionally attributed to Abraham Jansz. van Diepenbeck (1596-1675), whose drawings of horses were engraved for *La Méthode Nouvelle et Invention Extraordinaire de Dresser les Chevaux*, written by William Cavendish, 1st Duke of Newcastle, and published in Antwerp in 1658.





**185**

**ATTRIBUTED TO JOHN GREENHILL  
(SALISBURY C.1642-1676 LONDON)**

*Portrait of a gentleman, three-quarter-length, in a brown wrap,  
standing by a pillar, his right hand resting on the head of a hound*

oil on canvas

49 x 39¾ in. (124.5 x 109 cm.)

£7,000-10,000

US\$8,500-12,000

€7,600-11,000







186

**WILLEM WISSING (AMSTERDAM 1656-1687 STAMFORD)**

*Portrait of a lady, three-quarter-length, seated, in a red dress and white chemise, holding a bunch of grapes, with a page at her side*

oil on canvas

48½ x 40¼ in. (123.3 x 103.4 cm.)

in a George III giltwood frame, probably adapted

£40,000-60,000

US\$49,000-72,000

€44,000-65,000

**PROVENANCE:**

(Possibly) Garland family collection, Woodcote Grove, Epsom (according to a label on the reverse).

Major-General Edward Henry Goulburn (1903-1980), Betchworth House, Surrey; (†) Christie's, London, 21 November 1980, lot 81, as 'Willem Wissing'.

**THE GARLAND FAMILY, WOODCOTE GROVE, EPSOM**

Woodcote Grove was likely constructed between 1711-1722 for Josiah Diston (1667-1737), a London wool merchant who was Director of the Bank of England, 1701-1721, Director of the East India Company, 1706-1708 and MP for Devises, 1706-1722. Woodcote grove was nicknamed Mount Diston. Josiah Diston lived largely and soon fell into financial difficulties. He sold the estate to Nathaniel Garland (1684-1756) around 1730. Garland was a prosperous mercer and Master of the Company in 1739. The state descended in the Garland family until sold in 1895 by Edgar Walter Garland to the fifth Earl of Rosebery for his daughter Lady Margaret Etienne Hannah (Peggy) Primrose, for life.

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**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.**



MAJOR-GENERAL EDWARD HENRY GOULBURN (1903-1980),  
BETCHWORTH HOUSE, SURREY

The Goulburn family of Betchworth House, Surrey were distinguished by many generations of distinguished military and political figureheads. The Rt. Hon. Henry Goulburn (1784-1856) acquired Betchworth House in 1816. Major-General Edward Henry Goulburn had a distinguished military career. During WWII he was Commanding Officer 1st Battalion Grenadier Guards, North-West Europe and Head of the Allied Military Mission to the Italian Army. He retired in 1951 with the honorary rank of Major-General.

**187**

**SIR PETER LELY (SOEST 1618-1680 LONDON)**

*Portrait of a lady, three-quarter-length, standing, in a blue and gold embroidered dress*

oil on canvas

48¾ x 40¾ in. (123.8 x 102.7 cm.)

in an elaborate mid-Georgian carved and gilded frame, probably adapted

£40,000-60,000

US\$49,000-72,000

€44,000-65,000

**PROVENANCE:**

(Possibly) Garland family collection, Woodcote Grove, Epsom (according to a label on the reverse).

Major-General Edward Henry Goulburn (1903-1980), Betchworth House, Surrey; (†) Christie's, London, 21 November 1980, lot 80.

# ASHDOWN HOUSE



Ashdown House, Berkshire

## ■188

### A GEORGE II CARVED GILTWOOD HALF-LENGTH PORTRAIT FRAME

MID-18TH CENTURY, LATER FITTED WITH A MIRROR PLATE

With scrolling palm-leaf cresting adorned with oak-leaf garlands, the sides with pierced and acanthus clasped C- and S-scrolls, now fitted with a mirror plate

69 X 60¼ in. (176 x 153 cm.)

£12,000-18,000

US\$15,000-22,000

€13,000-19,000

#### PROVENANCE:

Acquired from Ciancimino, London.

Ashdown House: The Winter Queen and the Earl of Craven; sold Sotheby's, London, 27 October 2010, lot 71.

The design of this giltwood frame with its prominent scallop shell and palm fronds recalls a pattern made by John Vardy (1718-65) in 1745 for a carved pier glass (*en suite* with pier table) for Charles Powlett, 5th Duke of Bolton (c. 1718-1765) for Hackwood Park, Hampshire (RIBA SD41/8 (G4/8) - although it was not executed until 1761 (R. Haslam, 'Hackwood Park, Hampshire - II: The Home of Viscount and Viscountess Camrose', *Country Life*, 17 December 1987, p. 58, fig. 5). The use of Palm fronds was a motif particularly favoured by Vardy and is found on other frames commissioned for Hackwood ('Hackwood Park', Christie's house sale, 20-22 April 1998, lots 42, 78, 118). Their use is evident notably in the Vardy-designed Palm room suite at Spencer House, London (a pair of stools from the suite sold 'The Spencer House Sale', Christie's, London, 8 July 2010, lot 1020), undoubtedly inspired by Inigo Jones palm frond-enclosed alcove for a bed at Greenwich for King Charles I (illustrated in J. Vardy, *Some Designs of Mr. Inigo Jones and Mr. William Kent*, 1744, plate 4).

#### ASHDOWN HOUSE

Ashdown House was the residence of the Earls of Craven. In 1662, tradition has it that the 1st Earl of Craven fleeing the plague in London arrived at his Berkshire estates, and immediately struck by the beauty of the spot decided to have a house constructed for his *amour*, the Queen of Bohemia, as a country refuge. Building began, probably by William Winde, soon after, but, sadly, the lady died that same year. Built in the new style of Sir Roger Pratt, architect of nearby Coleshill, Ashdown is a tall structure with large windows, dormers, roof balustrade and cupola. It became a hunting lodge surrounded by a large deer park, conveniently near the Earl's main country residence at Hamstead Marshall. The Earl died without issue, and the house was inherited by his cousin's family, who became Barons Craven. Later, the 6th Baron's widow, the notorious Margravine of Anspach and her new husband lived there upon their initial return to England in the 1790s where she wrote several plays and operas. The house was used by the army during the Second World War and was then left derelict until 1956 when it was given to the National Trust.



# DITCHLEY PARK



Ditchley Park



■189

## A GEORGE II MAHOGANY SIDE CHAIR MID-18TH CENTURY

The curved paper-scroll top rail above a pierced tapering splat with heavy scrolled shoe, the padded sprung seat covered in scarlet buttoned leather, above a Vitruvian-scrrolled seat rail, on cabochon-headed and acanthus-carved cabriole legs, with claw-and-ball feet  
37½ in. (95 cm.) high; 24½ in. (62 cm.) wide; 23 in. (58.5 cm.) deep

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

### PROVENANCE:

Possibly part of a set of this model supplied to George Henry Lee, 3rd Earl of Lichfield (d.1762) for Ditchley Park, Oxfordshire, and sold in Sotheby's house sale, 26 May 1933, lot 140.  
Anonymous sale [Property of a Gentleman]; Christie's, London, 18 September 2003, lot 134.

### LITERATURE:

#### FOR THE SUITE

'Ditchley, Oxfordshire, The seat of Lord Dillon', *Country Life*, 22 October 1904, p. 600, fig. 9.  
'Furniture from Ditchley', *Country Life*, 20 May 1933, p. 517, no. 7 'Ditchley - II', *Country Life*, 16 June 1934, p. 623, fig. 2 [one chair shown *in situ* in The Great Hall]

This chair is designed in the George II 'Roman' manner with ornamentation that harmonises with that found in the parlour at Ditchley, created in the late 1730s by Henry Flitcroft (1697-1769), who served as 'Clerk of Works' at George II's London palaces and was assistant to the Palladian artist/architect William Kent (1685-1748), the King's 'Master Carpenter'. The room frieze, for instance, displays wave-scrolls alternating with cornucopiae that are sacred to the harvest deity Ceres, while the room's overmantel frame is crowned by a bubbled cartouche enriched with a 'Venus' shell drawn by dolphins.

It is possible this chair is part of the set of '10 Mahogany chairs with red morocco seats and four elbow chairs' listed at Ditchley in the 1743 inventory, which were sold in the Sotheby's house sale, 26 May 1933, lots 140 and 141. Another chair of this model was sold Christie's, New York, 18 October 2001, lot 83 (\$12,925). As considerable payments were made to the Soho cabinet-maker and upholsterer William Bradshaw (1728-75) in the years 1740-1742, it seems likely it was he who supplied these chairs (J. Cornforth, 'Ditchley Park, Oxfordshire - II', *Country Life*, 24 November 1988, p. 83).



A chair from the Ditchley set *in situ*, at Ditchley Park, Oxfordshire, circa 1933  
Courtesy of Country Life Picture Library

# DITCHLEY PARK



One gilt-gesso chair *in situ* at Ditchley Park, c. 1933  
Courtesy of Country Life Picture Library

## ■190

### A PAIR OF GEORGE II GILT-GESSO SIDE CHAIRS

CIRCA 1730

Each with rounded rectangular padded back and seat edged with a rounded moulding and on naturalistic front legs headed by ferocious lion-masks with acanthus breastplates, and with hairy lower legs and paw feet, the gilding varnished, the inner frame of the seat replaced, lacking top fabric 41½ in. (105 cm.) high; 27½ in. (70 cm.) wide; 25 in. (63.5 cm.) deep (2)

£30,000-50,000

US\$37,000-60,000  
€33,000-54,000

#### PROVENANCE:

Almost certainly commissioned by George Lee, 2nd Earl of Lichfield (1690-1743) for Ditchley Park, Oxfordshire.

His daughter and co-heiress Lady Charlotte Lee (1724-1794), who married the 11th Viscount Dillon (1705-1787) in 1744 and thence by descent until sold 'Sold by Order of the Dillon Trustees', Christie's, London, 7 July 1994, lot 60.

#### LITERATURE:

A. Oswald, 'Ditchley - II. Oxfordshire. The Seat of Mr. Ronald Tree', *Country Life*, 16 June 1934, p. 625, fig. 6.

C. Hussey, *English Country Houses: Early Georgian 1715-1760*, London, 1955, p. 70, fig. 94. The photographs were taken just before the 1933 sale; the illustrated chair could be any one of the set of eight.

J. Cornforth, 'Ditchley Revisited', *Country Life*, 24 October 1985, p. 1174, fig. 3, 'A watercolour of the hall by Seabriakoff' [this watercolour sold from the estate of Marietta Tree, Christie's, New York, 17 October 1992, lot 27].

J. Cornforth, 'Ditchley Park, Oxfordshire - I: The Property of the Ditchley Foundation', *Country Life*, 17 November 1988, p. 104, fig. 11.

This superbly carved pair of chairs is part of a set of eight commissioned by George Lee, 2nd Earl of Lichfield (1690-1743) for Ditchley Park, Oxfordshire. They were designed under the direction of his architect Henry Flitcroft (1607-1769) to harmonise with the Palladian architecture of the state apartments, whose banqueting-hall ceiling featured 'A Council of the Gods' painted by the artist/architect William Kent (1685-1748) with whom Flitcroft was associated. The stucco spandrels of this *trompe l'oeil* oculi were embellished with festive bacchic lions emerging from roman foliage in the 'arabesque' manner. These gilded withdrawing-room chairs, described in the 1743 inventory as 'back-stools', were originally upholstered in crimson acanthus-scrolled damask and feature bacchic-lion monopodia emerging from the acanthus foliage of their legs. The upholstered furniture for this tapestry-hung apartment has been credited to William Bradshaw (d. 1775), cabinet-maker, upholsterer and *tapissier* of Greek Street, Soho, who acted as the Earl's upholsterer and in 1736 supplied related chairs for Chevening, Kent.

This present pair of chairs were retained by the family but the other six were sold from Ditchley Park by the Executors of Harold Arthur, 17th Viscount Dillon, C.H., Sotheby's London, 26 May 1933, lot 145. They were subsequently sold by Lady Anne Tree, in these Rooms, 23 May 1968, lot 114 and again, in these Rooms, 27 June 1985, lot 184.

The set of chairs was accompanied by a half settee, which was probably separated from the chairs in the 19th century but has not been found in any sale. A mid-19th century sofa incorporating George II legs likely from the original half settee from Ditchley sold Christie's, London, 23 May 2013, lot 198.







191



■191

**A PAIR OF GEORGE II-STYLE CARVED PINE OPEN SHELVES**

BY CALLOW OF MOUNT STREET, CIRCA 1930

Each with a broken pediment centred by a female mask, with adjustable shelves  
52¾ in. (134 cm.) high; 43¼ in. (110 cm.) wide;  
9¼ in. (23.5 cm.) deep (2)

£1,200-1,800

US\$1,500-2,200

€1,300-1,900

**PROVENANCE:**

The Property of Lord Lambton and the Hon. John Lambton; sold West Marden Hall, West Sussex; Sotheby's House Sale; 17 September 1991, lot 288.

West Marden Hall, West Marden, West Sussex was built between 1890 and 1900. On remarrying in the early 1930s, John Frederick William Lambton, 5th Earl of Durham (1884-1970) extended the house and it was 'filled with furniture bought from Callows of Mount Street.'



192



■192

**A PAIR OF GEORGE II-STYLE CARVED PINE OPEN SHELVES**

BY CALLOW OF MOUNT STREET, CIRCA 1930

*En suite* with lot 191, each with a broken pediment centred by a female mask, with adjustable shelves  
53 in. (134.5 cm.) high; 42 in. (107 cm.) wide;  
9¼ in. (25 cm.) deep (2)

£1,200-1,800

US\$1,500-2,200

€1,300-1,900

**PROVENANCE:**

The Property of Lord Lambton and the Hon. John Lambton; sold West Marden Hall, West Sussex; Sotheby's House Sale; 17 September 1991, lot 289.

Please see the catalogue note for lot 191 for more information on this lot.



193



■193

**A PAIR OF GEORGE II-STYLE CREAM AND GREY PAINTED ARCHITECTURAL ARCHES**

19TH CENTURY

Each with central arch with a ribbon-twist border, mask keystone flanked by fruiting and floral swags and with shaped foliate cresting, previously fitted as alcove fronts with six associated serpentine-fronted shelves

70 in. (178 cm.) high; 52¼ in. (133 cm.) wide overall  
57 in. (145 cm.) high; 39¾ in. (101 cm.) wide inside the arch  
46 in. (117 cm.) wide the shelves (2)

£2,000-4,000

US\$2,500-4,800

€2,200-4,300

**PROVENANCE:**

Anonymous sale; Christie's, London, 2 February 1995, lot 329.

■194

**A LOUIS XVI-STYLE PARCEL-GILT AND WHITE-PAINTED  
CONSOLE-BRACKET**

19TH CENTURY, PROBABLY ITALIAN

The associated top resting on a stop-fluted bracket carved with trailing husks and hung with berried garlands, with a tapering acanthus boss

52 in. (132 cm.) high; 28¼ in. (72 cm.) wide; 17½ in. (44.5 cm.) deep

£4,000-6,000

US\$4,900-7,200

€4,300-6,400

**PROVENANCE:**

Anonymous sale; Christie's, Paris, 14 April 2015, lot 251.



194

■195

**A PAIR OF VICTORIAN CREAM-PAINTED PLASTER  
LARGE ATLANTES**

19TH CENTURY

Each modelled as a classical male figure supporting a platform above his head

62 in. (157.5 cm.) high; 34½ in. (87.5 cm.) wide; 23¾ in. (60.5 cm.) deep  
(2)

£4,000-6,000

US\$4,900-7,200

€4,300-6,400



195



145

# CASTLE HOWARD



■196

## A DUTCH BRASS-MOUNTED MAHOGANY ARMOIRE CIRCA 1770

The broken pediment and cornice with egg-and-dart and dentil mouldings above a pair of panelled doors each headed by swags of foliage and fruit flanked by canted angles enclosing a shelf and pair of drawers, the lower section with three drawers, paper label inscribed 'Fire/ Damaged/ ...Aug 1939' to reverse and another 'Bowman & Sons / 269/ Monk Bar, York'

102 in. (159 cm.) high; 76 in. (193 cm.) wide; 27 in. (69 cm.) deep

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

### PROVENANCE:

Likely acquired by Frederick Howard (1748-1825), 5th Earl of Carlisle, Castle Howard, York, Yorkshire; sold Sotheby's House sale, 11 November 1991, lot 149.



Castle Howard, Yorkshire

This fine Dutch Armoire was probably acquired by Frederick Howard (1748-1825), 5th Earl of Carlisle who undertook a project of updating Vanburgh's masterpiece Castle Howard at the end of the 18th century and also oversaw the long overdue completion of the West Wing in 1811 under the direction of Charles Heathcote Tatham. The interiors to which remained unfinished and therefore unfurnished upon the death of the previous architect Sir Thomas Robinson in 1777, thus prompting a buying spree.

**■197****A GEORGE III GILT-BRASS MOUNTED EBONISED QUARTER-CHIMING BRACKET CLOCK**

THOMAS WASHBOURN, LONDON, CIRCA 1770

The case with herm caryatids to the chamfered angles and on bracket feet, the dial with subsidiary strike and regulation dials to the arch flanking the signature plaque 'Thos. Washbourn / London', with date aperture below, the substantial three-train movement with anchor escapement, quarter-striking with eight hammers striking eight bells, profusely engraved backplate; together with a conforming bracket  
 19¾ in. (50.2 cm.) high; 13¾ in. (34.3 cm.) wide; 8¾ in. (22.2 cm.) deep;  
 the bracket 14¾ in. (37.5 cm.) wide; 9¾ in. (24.7 cm.) deep

£3,000-5,000

US\$3,700-6,000

€3,300-5,400

**■198****A PAIR OF GEORGE II STYLE MAHOGANY STOOLS**

SECOND HALF 20TH CENTURY

Raised on acanthus carved legs with paw feet, upholstered in yellow damask  
 11 in. (28 cm.) high; 31 in. (79 cm.) wide; 35 in. (88.5 cm.) deep (2)

£2,000-4,000

US\$2,500-4,800

€2,200-4,300

**■199****A GEORGE II MAHOGANY SIDE CHAIR**

CIRCA 1740

The rectangular padded back and seat on acanthus-headed cabriole front legs and acanthus-wrapped pad feet, lacking top cover  
 38¾ in. (97 cm.) high; 24¾ in. (63 cm.) wide; 21¼ in. (54 cm.) deep

£3,000-5,000

US\$3,700-6,000

€3,300-5,400

**PROVENANCE:**

Anonymous sale; Christie's, London, 6 July 2000, lot 68.

Related chairs with legs headed by heavily carved acanthus leaves bear the label of the Clerkenwell cabinet-maker Giles Grendey. A set of four side chairs and a settee from the suite were supplied to Gunton Park, Norfolk in 1740-45 and illustrated in P. Macquoid, *A History of English Furniture: The Age of Mahogany*, London, 1906, vol. III, pp. 122-123, figs. 104, 105. The present side chair differs from the Grendey suite by its scrolled feet and carving. The leaf-wrapped pad feet on the present chair relate to a pair of walnut side chairs, sold anonymously, in these Rooms, 16 June 1988, lot 91. A set of three with similar feet were sold by the Colonial Williamsburg Foundation, Christie's, New York, 20 January 1996, lot 523. A further similar single side chair with almost identical backswept rear legs, was sold anonymously, Sotheby's, London, 13 May 1994, lot 56.





■200

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

CIRCA 1740

The shaped rectangular frame flanked by flowering foliage pendants and surmounted by a broken pediment cresting and eagle, wings outstretched

54 x 26¾ in. (137 x 68 cm.)

£4,000-6,000

US\$4,900-7,200

€4,300-6,400

**PROVENANCE:**

Anonymous sale; Christie's, London, 25 June 1981, lot 100.



■201

**A PAIR OF DUTCH EBONISED AND MAHOGANY BUCKETS**

LATE 19TH CENTURY

The tapering bodies applied with wrythen and turned carved and ebonised decoration with brass swing handles

14 in. (35.5 cm.) high; 14 in. (35.5 cm.) diameter

(2)

£800-1,200

US\$970-1,400

€860-1,300

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 8 September 2009, lot 226.

■202

**A GEORGE II MAHOGANY LIBRARY OPEN ARMCHAIR**

CIRCA 1755-60

Covered in beige linen fabric, with moulded downswept arms, on acanthus-carved cabriole legs terminating in scroll feet on original brass caps and wooden castors

38 in. (96 cm.) high; 29 in. (73.5 cm.) wide; 25¼ (64 cm.) deep

£3,000-5,000

US\$3,700-6,000

€3,300-5,400

**PROVENANCE:**

Acquired from Glaisher & Nash Ltd., London, 1981.

■203

**A PAIR OF EARLY VICTORIAN PLUM PUDDING MAHOGANY ARMCHAIRS**

CIRCA 1840, IN THE MANNER OF GILLOWS

Each with cartouche-shaped solid back and shepherd's crook arms on scroll carved cabriole legs terminating in claw-and-ball feet and later brass and leather castors

36¼ in. (92 cm.) high; 25 in. (63.5 cm.) wide; 22 in. (56 cm.) deep (2)

£3,000-5,000

US\$3,700-6,000

€3,300-5,400

**PROVENANCE:**

Anonymous sale; Christie's, London, 25 May 1989, lot 181.

Several examples of armchairs in this 'Old English' revival style were produced by Gillows, and a nearly identical brown oak example, carved by Rigby and made by Robert Lawson, is illustrated in S.E. Stuart, *Gillows of Lancaster and London 1730-1840*, 2008, vol. II, p. 231, pl. 225. A chair of the same model and made in yew was drawn in the *Estimate Sketch Book* on 13 June 1827, and scrawled under the drawing is *Dallam Tower*, the house near Milnethorpe owned by the Wilson family who had patronized Gillows for generations. Other examples were also made in mahogany, walnut and elm. The chair pattern compares closely to an eighteenth century example from Boyton House, Wiltshire as illustrated in P. Macquoid and R. Edwards, *The Dictionary of English Furniture*, 1927, vol. I, p. 237, fig. 91.





**204**  
**A PAIR OF BALUSTER SHAPED TURNED**  
**MAHOGANY LAMPS**  
 20TH CENTURY

Fitted for electricity  
 17¼ in. (44 cm.) high; 13 in. (33 cm.) diameter, excluding  
 fittings (2)

£1,000-1,500 US\$1,300-1,800  
 €1,100-1,600

**PROVENANCE:**  
 Acquired from Mallett, London, in 1987.



**205**  
**A GEORGE III MAHOGANY HUMP-BACK SOFA**  
 CIRCA 1760-70

Covered in red and gold damask with long squab cushion, on three square  
 channelled legs on brass castors, the stretcher replaced, re-railed  
 40¾ in. (104 cm.) high; 88 in. (224 cm.) wide; 30¼ in. (77 cm.) deep

£3,000-5,000 US\$3,700-6,000  
 €3,300-5,400

**PROVENANCE:**  
 Property of the Trustees of The Henry Vyner Settlement removed from  
 Fountains Hall, Ripon; sold Christie's, 17 January 1980, lot 110.

Fountains Hall, North Yorkshire, was built in 1611 from the stone from the  
 monastic ruins of neighbouring Fountains Abbey. In 1768, the estate was  
 sold to William Aislabie of Studley Royal, who also acquired the land on  
 which Fountains Abbey stood. The joint estates passed to William Aislabie's  
 granddaughter, Elizabeth Sophia Lawrence, who died unmarried in 1845.  
 She left Fountains Hall, Fountains Abbey and Studley Royal to Frederick John  
 Robinson, 1st Earl of Ripon, who was a distant relation. On his death, the  
 estates passed to his son, Frederick Samuel Robinson, later 1st Marquess  
 of Ripon, who married his cousin Henrietta Vyner; their son was the 2nd  
 Marquess, heir to the estates. The Robinsons and Vyners intermarried and  
 lived on adjoining properties in Yorkshire in the 19th century; these included  
 Newby Hall, and Fountains Hall.





■206

**A PAIR OF ORMOLU ICE-PAILS**

AFTER THE MODEL BY BOULTON AND FOTHERGILL, LATE 18TH / EARLY 19TH CENTURY

Each of circular two-handled urn form with part-fluted body above Vitruvian-scroll band and upspringing acanthus, flanked by ram-mask handles, on a circular foot, the interior with removable liner

9 in. (23 cm.) high; 11 in. (28 cm.) wide, over handles (2)

£15,000-25,000

US\$19,000-30,000

€17,000-27,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 10 July 1998, lot 3.

The manufacture of this form of ice-pails, derived from the silver 'rafrachissoir a bouteille', was being considered at Messrs Boulton and Fothergill's Soho manufactory at Birmingham in the late 1760s. Appropriate for sideboard decoration, their basic form derives from the celebrated antique Borghese wine-krater marble vase, which is sculpted with bacchic satyr handles. A coloured sketch for a related satyr-handled vase, enriched with antique flutes, wave-scrolls and Roman foliage, features in the Boulton archives; and this also relates to the patterns for ormolu or silver pails that were sent by the firm in 1772 to Perigrine, 3rd Duke of Ancaster (d. 1778) (Nicholas Goodison, *Matthew Boulton: Ormolu*, London, 2002 pp. 257-260 and fig. 211).



Mathew Boulton's design of the same form as the present coolers. Birmingham City Archives; vol. 169, p.177.

Following the Duchess of Ancaster's suggestion, their pattern was improved by the addition of bacchic ram or goat head handles; and Boulton had these modelled by his chief designer Francis Eginton, who supervised the firm's manufacture of expensive metalwork. They supplied the Duke with two different sizes of 'ice pails' in ormolu with [silvered] plated linings' in 1773.

The present pails correspond to one that has been attributed to Boulton (Nicholas Goodison, *ibid* fig 214).



■207

**A CHINESE EXPORT BAMBOO OPEN ARMCHAIR**  
EARLY 19TH CENTURY

With curved pierced back set with geometric panels, above a raffia seat, on turned legs joined by stretchers, later squab cushion  
35¼ in. (89.5 cm.) high; 20¼ in. (51½ in.) wide; 17½ in. (44.5 cm.) deep

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**PROVENANCE:**

Anonymous sale; Christie's, London, 17 November 1983, lot 52.

The framing of the present chair relates to chairs are illustrated in William Chambers, *Designs of Chinese Buildings, Furniture, Dresses, Machines, and Utensils*, 1757, pl. xiii and xiv. Its *bergère* form and fan-pattern tablet relates to chair patterns published in the 1790s by Hepplewhite & co. and Thomas Sheraton. The same pattern chairs, appear to have formed part of the exotic furnishings introduced to the chinoiserie Royal Pavilion, Brighton, created by the architect Henry Holland (d.1806) about 1801 for George, Prince of Wales, later King George IV (C. Musgrave, *Regency Furniture*, London, 1961, pl. 24a.). Related Cantonese chairs and their accompanying vase-stands, which may have been purchased by John Crace (d. 1819) from an East India Company trader about 1802 for the Royal Pavilion, Brighton, feature in the saloon and red and blue drawing rooms, in John Nash's Views of the Royal Pavilion at Brighton, 1826.



■208

**A CHINESE EXPORT LOBED TRAY ON EUROPEAN JAPANNED STAND**

THE TRAY EARLY 18TH CENTURY, THE STAND 18TH CENTURY, GERMAN OR AUSTRIAN AND ADAPTED

The tray with central field decorated with pagodas in a landscape, the border decorated with butterflies and birds, the base with acanthus-carved cabriole legs on hoof-feet  
30 in. (76 cm.) high; 34¾ in. (88 cm.) wide; 23 in. (58 cm.) deep

£4,000-6,000

US\$4,900-7,200  
€4,300-6,400

**PROVENANCE:**

Anonymous sale, Sotheby's, London, 13 June 2001, lot 206.





209

**209**  
**INDO-PORTUGUESE, GUJURAT, 17TH CENTURY**

*A silver-gilt-mounted mother-of-pearl ewer*

The foot and mounts probably later  
 10¼ in. (26 cm.) high

£8,000-12,000

US\$9,700-14,000  
 €8,600-13,000

**PROVENANCE:**  
 Acquired from Mallett, London, 1983.

**210**  
**INDO-PORTUGUESE, GUJURAT, 17TH CENTURY**

*A mother-of-pearl bowl*

On a circular foot  
 5½ in. (14.5 cm.) diameter; 3½ in. (8.8 cm.) high

£4,000-6,000

US\$4,900-7,200  
 €4,300-6,400

**PROVENANCE:**  
 Acquired from Mallett, London, 1983.



210



211

**~211**  
**SPANISH COLONIAL, MEXICO, PERU OR PHILIPPINES, MID-18TH CENTURY**

*a silver-mounted mother-of-pearl box*

On shell shaped feet; paper label to inside inscribed '2429/ ele'; red label to underside inscribed 'W26'

8¼ in. (21 cm.) high; 5¼ in. (13 cm.) wide

£5,000-8,000

US\$6,100-9,600  
 €5,400-8,600

**PROVENANCE:**  
 Acquired from Mallett, London, 1983.

**LITERATURE:**  
 Seville, El Hospital de los Venerables, Mexico City, Museo Franz Mayer, Acapulco, Museo Histórico de Acapulco, *Galeón de Manila*, 2000.  
 Philadelphia, The Philadelphia Museum of Art, *The Arts in Latin America, 1492-1820*, J. J. Richel, ed., 2006.  
 Madrid, Coll & Cortés and Marcos e Marcos *Las Artes del Nuevo Mundo*, F. Marcos, 2011.

This luxurious mother-of-pearl box or tea caddy is among a small number of surviving Spanish colonial boxes covered in mother-of-pearl inlay divided by thinly cut tortoiseshell borders. These are thought to originate from Mexico or Peru; compare to a large desk and bookcase in the Victoria and Albert Museum (inv. no. W.3:1-7-1943) and examples illustrated in *El Galeón de Manila* and Marcos (*op. cit.*). However, a finely engraved mother-of-pearl sewing box in the Patricia Phelps de Cisneros collection is catalogued as 'Peru or Philippines', with reference to artists from Manila producing such pieces for export to the vice-royalties (Richel, *op. cit.*, no. 1-24). A comparable domed casket with silver mounts was sold at Christie's London on 10 November 2005, lot 14 and another at Sotheby's on 4 December 2018, lot 107.

212

**INDO-PORTUGUESE, GUJRAT, 17TH CENTURY**

*Four mother-of-pearl plates*

Decorated with a chrysanthemum motif  
8½ in. (20.5 cm.) diameter

(4)

£20,000-30,000

US\$25,000-36,000

€22,000-32,000

**PROVENANCE:**

Acquired from Mallett, London, 1983.

The establishment of the Portuguese trading empire throughout Asia from the early sixteenth century brought an unprecedented flow of exotic goods to Europe. Costly garnitures were commissioned by the Portuguese as magnificent display pieces and were dispatched throughout the Portuguese Empire. Jesuit missionaries also played a significant political and artistic role in the Portuguese settlements throughout India and Asia. Mother-of-pearl was extracted from the inner layer of the shell of some molluscs and made into objects in Gujrat, western India, to Portuguese order for export to Europe, where they were often given European mounts. For further information see B. Wills, S. La Niece, B. McLeod and C. Cartwright, 'A shell garniture from Gujrat, India in the British Museum', *The British Museum Technical Research Bulletin*, vol. 1, 2007, pp. 1-8.







■213

**A SET OF FOUR FRAMED CHINESE WALLPAPER PANELS**

18TH/19TH CENTURY

Each with a mask and scrolling foliage and exotic flowers with butterflies and birds perched amongst them centred by a vignette of a Chinese figure in front of a different pavilion or house, flanked by stylised bat-wings and further scrolling leaves, within modern bamboo frames, with tears, some repairs and losses  
91 x 43 in. (231 x 110 cm.) framed

(4)

£6,000-8,000

US\$7,300-9,600

€6,500-8,600

**PROVENANCE:**

Acquired from Mallett, London.



214

■214

**ANONYMOUS, 18TH/19TH CENTURY**

*A large Chinese ancestor portrait*

Hanging scroll, ink and colour on paper  
61½ in. x 33¾ in. (155 cm. x 86 cm.), framed and glazed

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

**PROVENANCE:**

Anonymous sale, Christie's, New York, 23-24 September 1988, lot 17.



215

■215

**ANONYMOUS, 18TH/19TH CENTURY**

*A large Chinese ancestor portrait*

Hanging scroll, ink and colour on paper  
58½ in. x 34 in. (148.5 cm. x 86.5 cm.), framed and glazed

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

**PROVENANCE:**

Anonymous sale, Christie's, New York, 23-24 September 1988, lot 16.





■216

**A JAPANESE BLACK AND GILT LACQUER AND JAPANNEED LARGE CHEST**

EDO PERIOD (17TH CENTURY), THE JAPANING LATER

Decorated in black, gold and silver lacquer and European Japanning with lobed panels containing temples among trees and hills, the top with cranes among bamboo, surrounded by four stylised *mon*, the ends of the chest with stylised flowers within a geometric border, copper mounts engraved with flowers and geometric patterns, the engraved copper lockplate later and European, on 18th Century giltwood stand, reduced in height 35 in. (89 cm.) high; 64¼ in. (164.5 cm.) wide; 33 in. (84 cm.) deep

£15,000-25,000

US\$19,000-30,000

€17,000-27,000

**PROVENANCE:**

Charles Marcel Louis de Cossé-Brissac (1800-1881), Chateau de Blanville à St. Luperce.

Anonymous sale; Christie's, London, 5 March 1986, lot 621.

The Chateau de Blanville was built in 1643. It was remodeled in the eighteenth century under the tenure of Leonard Cluzel, who lived there from 1738. The Brissac family become connected to the estate in the early nineteenth century when Marie Antoinette Françoise du Cluzel (1793-1869) married Charles Marcel Louis de Cossé-Brissac (1800-1881), in 1833 and the couple took up residence.

The French Noble family of Brissac are particularly noteworthy. The title of the Duke of Brissac which was created in 1611 for Charles II de Cossé.



Château de Blanville, Saint-Luperc, France

Amongst the many distinguished members of this family Louis Hercule Timoléon de Cossé, Duke of Brissac (1734-1792) stands out. He held high status in the courts of Kings Louis XV and Louis XVI, was governor of Paris and commander-in-chief in the constitutional guard of Louis XVI. In 1792 he was arrested on suspicion of upholding royalist ideals and influencing the king to reign with an anti-revolutionary spirit and was killed during the September Massacres at Versailles. Brissac's head was mutilated, stuck on a stake and thrown on the carpet of his mistress, the notorious Countess Dubarry.



217

217

**A PAIR OF CHINESE FAMILLE ROSE  
OPENWORK BASKETS AND STANDS**  
QIANLONG PERIOD (1736-1795)

Each decorated to the interior with a central floral spray, the openwork sides and borders applied with iron-red florettes with various gilt-decorated bands to the rims

The baskets 9¼ in. (23.5 cm) diameter

The stands 10⅞ in. (27.5 cm.) wide (2)

£1,000-1,500

US\$1,300-1,800

€1,100-1,600

**PROVENANCE:**

Anonymous sale; Christie's, London, 5 July 1982, lot 155.

218

**A NORTH ITALIAN FAIENCE SHAPED  
RECTANGULAR STAND**

MID-18TH CENTURY, PROBABLY BASSANO

Painted with rocky islands with pagodas, obelisks, fences, flowering plants and birds in flight  
24½ in. (62.2 cm.) wide

£2,000-3,000

US\$2,500-3,600

€2,200-3,200

**PROVENANCE:**

Anonymous sale; Christie's, London, 22 April 2008, lot 107.



218

219

**A PAIR OF CHINESE YELLOW-GROUND  
FAMILLE ROSE 'BUTTERFLY AND XI'  
LOBED JARDINIÈRES**

19TH CENTURY

Each brightly enamelled with a multitude of butterflies and double xi (happiness) characters in gilt, all below a band of keyfret to the rim, supported on five ruyi-form feet

13¼ in. (33.6 cm.) diameter (2)

£3,000-5,000

US\$3,700-6,000

€3,300-5,400

**PROVENANCE:**

With Arne Bruun Rasmussen (1910-1985), Copenhagen, Denmark.

Anonymous sale; Sotheby's, Amsterdam, 12 May 1986, lot 231.



219





**220**

**A MATCHED PAIR OF CHINESE FAMILLE ROSE DISHES**

YONGZHENG PERIOD (1723-1735)

Decorated to the centre with a crested, long-tailed bird on a rock amongst flowers, within a lime-green geometric border to the flattened rim with three cartouches enclosing the sanduo, peaches, pomegranate and finger citron

The larger 9½ in. (23.1 cm.) diameter (2)

£3,000-5,000

US\$3,700-6,000

€3,300-5,400

**221**

**A PAIR OF CHINESE WUCAI SMALL BALUSTER VASES**

17TH CENTURY

Decorated in bright enamels with various fruits including peach and pomegranate on an iron-red geometric ground between decorative bands to the neck and base

7 in. (18 cm.) high (2)

£6,000-8,000

US\$7,300-9,600

€6,500-8,600



**PROVENANCE:**

The Jarras Collection; Christie's, London, 13 June 1990, lot 5.



**222**

**A BRONZE HEAD OF BUDDHA**

TIBET, 19TH CENTURY OR LATER

Inlaid with a red enamel *urna*, on a later black and gilt stand  
14 in. (30 cm.) high; 22 in. (56 cm.) high, overall

£600-1,000

US\$730-1,200  
€650-1,100

**PROVENANCE:**

Acquired from Guinevere Antiques, London, 1978.

**223**

**AN INDIAN BRASS DOOR MOUNTED AS A LOW TABLE**

BY MALLETT, 20TH CENTURY, THE DOOR PROBABLY 19TH CENTURY

With a glass top, the scroll apron on gilt-heightened green painted legs  
14 in. (36 cm.) high; 68 in. (173 cm.) wide; 33¾ in. (86 cm.) deep

£2,000-4,000

US\$2,500-4,800  
€2,200-4,300

**PROVENANCE:**

Acquired from Mallett, London.



■224

**A SET OF GEORGE III MAHOGANY HANGING SHELVES**

CIRCA 1760

The four graduated shelves above a drawer with pierced fretwork sides, the lower fretwork bracket replaced

37¾ in. (96 cm.) high; 24½ in. (61.5 cm.) wide; 5¼ in. (14.5 cm.) deep

£2,000-4,000

US\$2,500-4,800

€2,200-4,300

**PROVENANCE:**

Acquired from Melvyn Lipitch, 1981.



■225

**A PAIR OF LEATHER COVERED DEMI-LUNE COMMODES**

BY MALLET, LATE 20TH CENTURY

Each with a single frieze drawer above a cupboard door, tooled overall to simulate book binding

34¼ in. (87 cm.) high; 29½ in. (75 cm.) wide; 13½ in. (34.5 cm.) deep (2)

£2,000-4,000

US\$2,500-4,800

€2,200-4,300

**PROVENANCE:**

Acquired from Mallett, London, 2015.



■ 226

**A CHINESE EXPORT COROMANDEL LACQUER EIGHT-LEAF SCREEN**

18TH CENTURY

Depicting Chinese figures in a mountaneous landscape with extensive buildings and enclosures, with a border of flower-filled vases and wild plants, the reverse with a variety of colourful and exotic birds and wildfowl, the border depicting various pots and utensils and further flower vases

£8,000-12,000

US\$9,700-14,000

€8,600-13,000

**PROVENANCE:**

Acquired from Moss Harris, London, 14 January 1960.

Anonymous sale: Christie's, London, 21 May 2015, lot 74.



(reverse)







■227

**A QUEEN ANNE BLACK AND GILT LACQUER  
BUREAU-CABINET**

CIRCA 1720

The upper section with arched broken pediment centred by a flaming torch finial above two mirrored doors enclosing a scarlet japanned fitted interior, the inside decorated with mythical beasts and exotic birds, the base enclosing a fitted interior above two short and two long drawers on later bracket feet, paper label inside one short drawer 'FROM/ HARRODS ANTIQUE/GALLERIES/BROMPTON RD./ LONDON S.W.', the mirror plates later and re-silvered, later faux nashiji, some re-decoration throughout, metalwork replaced, finial replaced, moulding to the cresting is replaced  
92 in. (234 cm.) high; 41 in. (104 cm.) wide;  
22¾ in. (57.5 cm.) deep

£15,000-20,000

US\$19,000-24,000

€17,000-21,000

**PROVENANCE:**

With Harrods Antique Galleries, Brompton Road, London.  
Property from the Trustees of The Earl of Listowel Will Trust;  
Christie's, London, 7 April 1983, lot 152.







**228**

**CHINESE SCHOOL, 19TH CENTURY**

*A rocky riverscape with boys at play, buffalo and figures at leisure*

Hand painted wallpaper, mounted framed and glazed  
35 x 52 in. (89 x 133 cm.)

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

**PROVENANCE:**

Acquired from Mallett, London, 1988.

**229**

**A PAIR OF CHINESE 'FAMILLE ROSE' PORCELAIN VASES, LATER MOUNTED AS LAMPS**

THE VASES EARLY 19TH CENTURY

Each decorated in polychrome enamel depicting jardinières and calligraphy, on later ebonized wood bases, fitted for electricity  
14 in. (35.5 cm.) high, excluding fitments (2)

£1,000-1,500

US\$1,300-1,800  
€1,100-1,600

**PROVENANCE:**

Acquired from Mallett, London, 1981.

**■-230**

**A PAIR OF CHINESE HONGMU FOOT STOOLS**

19TH CENTURY

Of plain, rectangular form and supported on four scroll-form feet

6½ in. (17 cm.) high; 24½ in. (62.3 cm.) wide; 11½ in. (29 cm.) deep (2)

£500-800

US\$610-960  
€540-860





■231

**A MAHOGANY SMALL TRIPOD TABLE OR  
KETTLE-STAND**

THE BASE GEORGE II, CIRCA 1740, TOP AND BASE  
PROBABLY ASSOCIATED

The revolving circular top, with turned underside, on an inverted baluster-turned shaft and three down-swept-supports  
21¼ in. (52.5 cm.) high; 15¼ in. (39 cm.) diameter

£1,500-2,500

US\$1,900-3,000

€1,700-2,700

■232

**A GEORGE III GILTWOOD OPEN ARMCHAIR**

LATE 18TH CENTURY

With shield-shaped back and serpentine seat, the arched top-rail centred by pierced foliate sprays with down-swept arms and leaf-wrapped supports on fluted baluster legs, upholstered in taupe silk

40¾ in. (103.5 cm.) high; 26 in. (66 cm.) wide;

24 in. (61 cm.) deep

£4,000-6,000

US\$4,900-7,200

€4,300-6,400

**PROVENANCE:**

Anonymous sale; Christie's, London, 4 March 2004, lot 150.

The chair, with its veil-draped 'Apollo' sunflower medallion and palm-wrapped legs, is designed in the George III French antique fashion of the 1770s as promoted by George, Prince of Wales. It is close in design to patterns for 'cabriole' chairs and sofas published by A. Hepplewhite and Co. in *The Cabinet-Maker and Upholsterer's Guide*, 1788, pls. 10, 11 and 23. Apart from its top-rail, its pattern corresponds to that of a pair of white and gold armchairs sold by Mrs D. L. Conner, in these Rooms, 18 July 1963, lot 57. The latter, with their palm-flowered cresting, also appear to be *en suite* with a settee sold anonymously, Sotheby's New York, 18 October 1997, lot 147. The seat-rail and legs of this chair are virtually identical to a suite of furniture, the origin of which is unknown, although a pair of chairs was sold by the late Mrs. Robert Tritton, Godmersham Park, Kent, Christie's house sale, 6 June 1983, lot 125. A further pair from the same suite was sold by the late Sir Philip Shelbourne, Myles Place, Salisbury, Wiltshire, Christie's house sale, 25-26 October 1993, lot 99.





■~233

**A CHINESE HONGMU SQUARE OPENWORK FOOTSTOOL**  
19TH/20TH CENTURY

Supported on four low feet, the openwork top carved with a geometric cash pattern design  
5½ in. (14 cm.) high; 26½ in. (66.3 cm.) square

£1,000-2,000

US\$1,300-2,400  
€1,100-2,100



■~235

**TWO CHINESE HONGMU FOOT STOOLS AND TWO CHINESE HONGMU STANDS**  
19TH/20TH CENTURY

The two foot stools each with an openwork top carved with a geometric design, the stands with curved and scroll-form ends  
The largest stand 4¾ in. (12.5 cm.) high; 25¾ in. (65.8 cm.) wide; 14¾ in. (36.5 cm.) deep

£1,000-2,000

US\$1,300-2,400  
€1,100-2,100

**PROVENANCE:**

Seward Kennedy's Cabinet of Curiosities; Christie's London, 22 November 2016, lot 132.



■234

**A PAIR OF GEORGE III-STYLE MAHOGANY LIBRARY ARMCHAIRS**  
BY HOWARD & SONS, CIRCA 1910

Each with generous square back and seat the arms with carved and pierced scroll and lattice uprights and conforming fretwork panels on conforming fret-carved front legs, each stamped 'HOWARD & SONS LTD./BERNERS ST./9684/686' covered in blue velvet  
37½ in. (95 cm.) high; 27½ in. (69.5 cm.) wide; 27 in. (69 cm.) deep

£2,000-4,000

US\$2,500-4,800  
€2,200-4,300

**PROVENANCE:**

Christie's, South Kensington, 10 March 1993, lot 228.



■236

**A GEORGE II MAHOGANY LIBRARY OPEN ARMCHAIR**  
CIRCA 1755

The rectangular back with waved top-rail above slightly out-srolled arms with scrolled terminals and leaf-wrapped supports with serpentine front-rail on leaf and shell-headed cabriole legs and claw feet, the padded back, arm pads and seat upholstered in green silk, later front blocks, the lower section of each leg replaced  
37½ in. (95½ in.) high; 28 in. (71 cm.) wide; 24 in. (61 cm.) deep

£4,000-6,000

US\$4,900-7,200  
€4,300-6,400

**PROVENANCE:**

Anonymous sale; Christie's, London, 6 July 2000, lot 67.



■ 237

**A CHINESE FAMILLE ROSE ARMORIAL PART DINNER-SERVICE**  
QIANLONG PERIOD (1736-1795)

Comprising two tureens, three oval stands, twenty-two plates, a shallow bowl and four larger dinner plates of varying sizes, all with wavy rims together with six plates of plain form, all decorated to the centre with the French coat-of-arms of Garnier de Fougeray of Brittany below a coronet held by two angels, within various decorative bands including gilt bamboo divided by lotus sprays, together with a bowl with a different coat-of-arms below a gilt inscription reading 'Lan 1773'

The largest oval stand 16 in. (40.8 cm.) diameter

£10,000-15,000

US\$13,000-18,000  
€11,000-16,000



**PROVENANCE:**

Anonymous sale; Christie's, London, 29 March 1982, lot 348.



Lord Brassey's Ballroom, 24 Park Lane, London, 1888  
 Courtesy of Historic England Archive

■ 238

**A SET OF INDIAN STAINED PINE ROOM PANELLING**  
 LAHORE, CIRCA 1885

Comprising seven main panels each divided into four panels, variously carved with an urn flanked by two birds, a bottle carved with lotus petals and various Mughal inspired flowering plants and other motifs each below a cusped arch; six similar panels, each divided into six panels; two large arches supported by slender gadrooned columns with leafy capitals; two arched windows of similar form with cusped arch filled with floral motifs; two pairs of columns similar to those supporting the arches; a rectangular panel gilt painted with a line of Arabic above a line of Punjabi; and a quantity of cornicing and wainscoting 90 in. (229 cm.) high; 56¼ in. (144 cm.) wide, the arches overall

£15,000-25,000

US\$19,000-30,000  
 €17,000-27,000

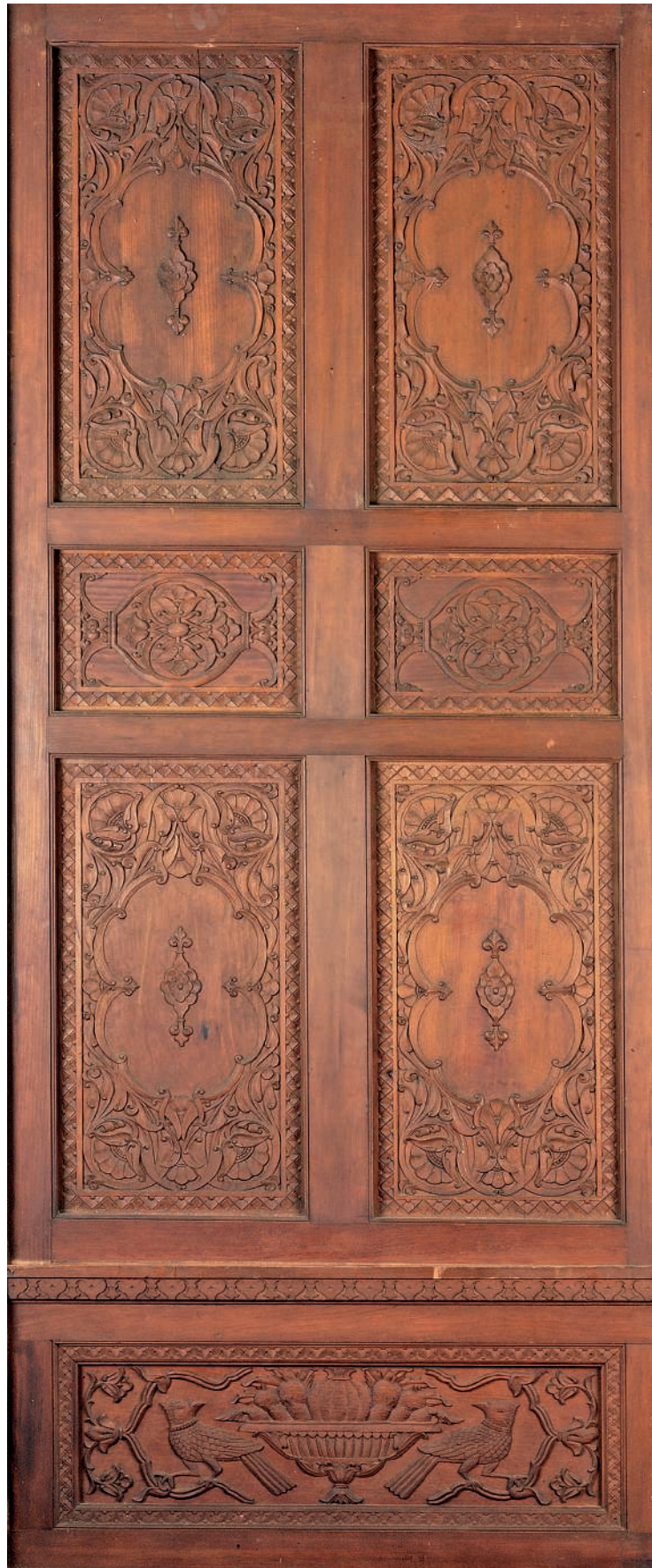
**PROVENANCE:**

By tradition, Colonial and Indian Exhibition, South Kensington, 1886.  
 An annex consisting of a turreted music room was constructed at Treetops, Chorleywood, Hertfordshire, c. 1916 to house the panelling.  
 Anonymous sale; Sotheby's, London, 11 October 1990, lot 196.

**EXHIBITED:**

By tradition, London, Colonial and Indian Exhibition, 1886.







یہ کمپوزیشن آف آرٹ لائو کے اسٹاؤں اور شاگردوں کا مجموعہ اور بنایا گیا ہے  
دہلی میں ۱۸۸۶ء میں اس وقت کے ایسٹ انڈیا کمپنی کے ڈائریکٹر جنرل جیمز ٹیڈ ہارڈن نے اس گیلری کے ڈیزائننگ اور  
ایکسکیوٹو کے طور پر کیا۔

By tradition, this set of Indian-carved wood room panelling is said to have formed part of the Indian courts at the Colonial and Indian Exhibition, held at Exhibition Road, South Kensington, the present site of Imperial College, between 4 May and 15 October 1886. The whole of the South Galleries was devoted to India and Ceylon [Sri Lanka], with prominent structures such as the Indian Palace, Durbar Hall, Jeypore [Japipur] Gateway, Baroda Pigeon House, Hydrabad Screen and Gwalior Gateway made by Indian craftsmen, and divided by carved screens 'of a great variety of patterns constructed in wood or stone' (ed. F. Cundall, *Reminiscences of the Colonial and Indian Exhibition*, London, 1886, pp. 19-24).

At the close of the Exhibition, when the buildings were dismantled, the Durbar Hall, which had been devised by the architect and museum curator, Sir Caspar Purdon Clarke (1846-1911), and executed by Muhammad Baksh and Muhammad Juma, two skilled craftsmen from Bhera Shahpur in the West Punjab, and other carved work, was acquired by Thomas Brassey, 1st Earl Brassey (1836-1918), who had been one of the Royal Commissioners responsible for the Exhibition (J. Manwaring Baines, *The Durbar Hall and The Brassey Collections*, Hastings, 1936). He planned to create a museum at his house at 24 Park Lane, which would be open to the public, dedicated to the collections that he and his wife, Annie (1839-87), had amassed on their extensive circumnavigation of the globe in their private yacht, Sunbeam. The floor plan at Park Lane differed considerably from the exhibition space, and the Indian paneling had to be re-erected under the supervision of the photographer, Alfred Maskell. The lower rooms comprised a lounge and smoke-room, and an upper gallery housed the collection of specimens.

In 1919, the second Lord Brassey (1863-1919) presented most of the carvings and the family collection to the borough of Hastings, but it was not until 1931 that it was re-erected yet again as an extension to the Hastings Museum & Art Gallery. Interestingly, the booklet to accompany the display referred to the addition of screens from other courts from the Colonial and Indian Exhibition, and 'a certain amount of work of corresponding character executed in London' (*ibid.*, p. 3).

It is possible that the carved panels offered here are also from the first Lord Brassey's collection as the dates correspond when the panels were dismantled from Park Lane, and when they were installed in a turreted music room at Treetops, near Rickmansworth in 1916 where they remained until 1987 when the house was demolished.

However, not all the extensive and varied paneling from the Colonial and Indian Exhibition was purchased by Lord Brassey, and it is equally possible that the Treetops panels were acquired by another 19th century connoisseur following the closure of the exhibition. At least two pieces acquired directly from the exhibition are held in the Victoria & Albert Museum; a chased copper door with moulded ornamentation (IS.121-1886) and a teak wood panel inlaid with brass (IS.109-1886) while the Jeypore Gateway now belongs to the Hove Museum, Sussex.





**239**

**LIEUTENANT-COLONEL ROBERT SMITH (1787-1873)**

*View of the Feroz Shah Kotla, Delhi*

signed with initials and dated 'RS 1830, 43' (lower right)

oil on canvas

25¼ x 40½ in. (64.2 x 102 cm.)

£50,000-70,000

US\$61,000-84,000

€54,000-75,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 18 November 1988, lot 89.

The subject of the present oil (the Feroz Shah Kotla) dates to Smith's later years in India when garrison engineer at Delhi, and the dating indicates it was worked up in England (he retired from 28 years' service in the Bengal Engineers in 1833), from sketches taken in Delhi in 1830. The fortress was built by Sultan Feroz Shah Tughlaq in the 14th century. Both the polished sandstone pillar which dates from the 3rd century and stands prominently atop the fortress, and the mosque (glimpsed to the right of the fortress in the picture), survive.

Smith transferred from the 44th Regiment to the Bengal Engineers at the outset of his career in India in 1805. He was present at the taking of Mauritius in 1810-11, and ADC to Sir George Nugent, the Commander-in-Chief in India. He became Superintending Engineer at Prince of Wales island (Penang) in 1814, returning there in 1818 and, an inveterate sketcher and painter throughout his career, produced the first graphic survey of the island (his views engraved by William Daniell in 1821). His engineering work in India included the design of buildings and the repair of various Indian monuments, including the great Qutb Minar and Jami Masjid Mosque in Delhi. There are Indian sketchbooks and drawings by Smith in the India Office Library and his illustrated diary, 'A Pictorial of Travels in Hindustan from 1828-1833 by Captain Robert Smith, late H.M. 44th Regt' is in the V & A Museum. Many of his field sketches were worked up into large oils, lively works punctuated with fine detail and colour – such as the present and following lot – which establish him as the leading topographical artist active in India in the 1820s and 1830s.



**240**

**LIEUTENANT-COLONEL ROBERT SMITH (1787-1873)**

*View of the explosion of the magazine at Bharatpur*

signed with initials and dated 'RS 1845' (lower right)

oil on canvas

25¼ x 41¾ in. (64.8 x 106.1 cm.)

£20,000-30,000

US\$25,000-36,000

€22,000-32,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 18 November 1988, lot 90.

Bharatpur in Rajasthan had remained outside East India Company control since 1805, and when the death of Raja Baldeo Singh in 1824 prompted a succession crisis, Britain intervened. On the recommendation of the Duke of Wellington, his Peninsula Wars officer General Sir Stapleton Cotton, by then Lord Combermere, led mixed forces which besieged and took Bharatpur in December-January 1825-26. The artist, Captain Robert Smith, took part and was wounded in the action on Boxing Day: 'Captain Smith of the Engineers suffered a severe contusion from a spent jinjall shot.' (J. N. Creighton, *Narrative of the siege and capture of Bhurtpore ...*, London, 1830, p.17).

The Booty awarded to the captors at Bharatpur included the great gun depicted here by Smith: 'That the great Brass Gun, called Mutsud Ally, and captured near to the Gateway of the Citadel, be sent to England, to be presented to His Majesty, with such other articles for presentation to His Royal Highness the Duke of York, as Lord Combermere may select.' (Adjutant-General's Office, Presidency of Fort-William, 9 Sept., 1826, *Ibid*, p.145). The 17¼ tonne Bharatpur (or Bhurtpore) gun, captured during the siege, stood for many years outside the Royal Artillery Barracks at Woolwich.



241

**JOHN SINGER SARGENT, R.A. (1856-1925)**

*The Sphinx*

signed 'John S. Sargent' (lower left)  
pencil and watercolour on paper  
13¾ x 9¾ in. (34.9 x 24.8 cm.)

£40,000-60,000

US\$49,000-72,000

€43,000-64,000

**PROVENANCE:**

Estate of the artist; Sold, Christie's, London, 24 July 1925, lot 55 (140 gns to Messrs Scott & Fowles).

Scott and Fowles Galleries, New York.

Mrs William K. duPont, New York.

S. Hallock duPont, by 1951.

Coe Kerr Gallery, New York.

Anonymous sale; Sotheby's, New York, 27 May 1993, lot 2.

**EXHIBITED:**

New York, Adams Davidson Galleries, *J. Singer Sargent; Four Decades of American Impressionism: 1800-1920*, May 30-6 July 1985.

**LITERATURE:**

R. Ormond and Elaine Kilmurray, *John Singer Sargent*, New Haven, 2010, V, p. 220, fig. 917.

John Singer Sargent travelled to Egypt in early 1891 in order to research and gain inspiration to complete a mural cycle commissioned by the Museum of Fine Arts, Boston. Though the artist lived a peripatetic life, he retained close ties to Boston throughout his career, and the scheme to decorate the staircase and rotunda of the museum's new building was one of the artists final, and most ambitious, projects. Specific details of his movements in the Near East are vague, however, Sargent is known to have taken a studio in Cairo, and he probably spent the majority of his stay at the Hotel de Nil. In Cairo Sargent met up with fellow artist, Joseph Farquharson, a painter known for his Egyptian scenes and in late January of 1891, the two artists took a steamer trip down the Nile.

There are surprisingly few extant paintings or drawings recording Sargent's Egyptian voyage, although the trip was clearly of great import both personally and professionally, and proved a significant source of inspiration for his mural series. Richard Ormond and Elaine Kilmurray note that 'with his love of the mysterious and outlandish, it is unsurprising that Sargent was attracted to the Sphinx, emblem of knowledge and wisdom' (R. Ormond and E. Kilmurry, *John Singer Sargent*, p. 220). The image of the Sphinx and Chimaera were both included in his final composition of the mural at the Museum of Fine Arts, Boston. Sargent died in April 1925, and his estate sale was held in these Rooms, 24 and 27 July 1925. The present lot was sold at this time and acquired by Mrs William K. du Pont, a prominent horticulturalist who also owned another watercolour by the artist of *The Villa Marlia, Lucca*.





**242**

**PIERRE-HENRI DE VALENCIENNES (TOULOUSE 1750-1819 PARIS)**

*An view of Istanbul and the Bosphorus beyond, with Emperor Leo I and the Blind Man*

signed and dated 'P[H] valenciennes. 1811' (lower right, inscribed in the paint)

oil on canvas

17¼ x 25½ in. (43.7 x 64.8 cm.)

£25,000-35,000

US\$31,000-42,000

€27,000-38,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 8 July 2004, lot 339.

This painting takes as its subject the legend of Emperor Leo I, the Thracian (reigned 457-474) and the blind man. Whilst still a soldier, Leo met a blind man on the road into Constantinople. He heard a voice ordering him to wet the man's eyes from the nearby stream. Leo executed the order and the man recovered his sight. The same voice said that Leo would go on to become Emperor; after his accession to the throne, he is said to have erected a church on the sacred spot, which is now the Church of St Mary of the Spring.





243

■243

**A HERIZ CARPET**

NORTH WEST PERSIA, CIRCA 1890

11 ft.4 in. x 9 ft.5 in. (350 cm. x 292 cm.)

£7,000-9,000

US\$8,500-11,000

€7,600-9,700

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 19 July 1989, lot 159.

■244

**A LARGE PART-SILK HEREKE CARPET**

WEST ANATOLIA, EARLY 20TH CENTURY

Localised areas of wear, some stains, a light colour run to some parts, some localised old moth damage

19 ft.8 in. x 16 ft.6 in. (651 cm. x 507 cm.)

£6,000-8,000

US\$7,300-9,600

€6,500-8,600

**PROVENANCE:**

Anonymous sale; Christie's, London, 14 April 1988, lot 13.



244



■245

**A BAKHTIARI CARPET**

WEST PERSIA, LATE 19TH CENTURY

Minor touches of light wear, overall very good condition

16 ft.6 in. x 12 ft.3 in. (502 cm. x 373 cm.)

£3,000-5,000

US\$3,700-6,000

€3,300-5,400

**PROVENANCE:**

Anonymous sale; Christie's, London, 10 March 1988, lot 114.



■246

**A TABRIZ CARPET**

NORTH WEST PERSIA, CIRCA 1880

Light touches of localised wear, a few minute spots of old moth damage.  
selvages replaced

14 ft.9 in. x 11 ft.5 in. (455 cm. x 351 cm.)

£20,000-25,000

US\$25,000-30,000

€22,000-27,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 13 April 1989, lot 89.



■247

**A BESSARABIAN KILIM**

EASTERN EUROPE, LATE 19TH CENTURY

The dark cocoa-brown field with an ascending central column of flowering baskets and leafy plants in a stylised flowering stem border enclosed within a narrow zigzag border, light overall surface dirt  
11 ft. 9 in. x 4 ft. 10 in. (363 x 152 cm.)

£1,500-2,500

US\$1,900-3,000  
€1,700-2,700

**PROVENANCE:**

Anonymous sale; Christie's, London, 3 October 1988, lot 26.

■248

**A BESSARABIAN KILIM RUNNER**

EASTERN EUROPE, LATE 19TH CENTURY

Localised light colour run, some light surface marks and a couple of minor spot repairs backed  
11 ft. x 3 ft. 4 in. (338 cm. x 104 cm.)

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**PROVENANCE:**

Anonymous sale; Christie's, London, 14 May 1997, lot 8.



■249

**A KARABAGH RUNNER**  
SOUTH CAUCASUS, LATE 19TH CENTURY

Even light overall wear, scattered repiling, reduced in length at one end  
14 ft.4 in. x 3 ft.6 in. (439 cm. x 110 cm.)

£1,000-1,500

US\$1,300-1,800  
€1,100-1,600

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 2 October 1996, lot 36.



■250

**A LARGE SAROUK CARPET**  
WEST PERSIA, DATED AH 1358/1941 AD

Dated in four places at one end of the carpet, overall very good condition  
22 ft.9 in. x 10 ft.6 in. (700 cm. x 324 cm.)

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 24 April 1996, lot 275.



■251

**A PAIR OF VICTORIAN GILT AND PATINATED-BRONZE AND SHEET METAL FENDERS**

WITH REGISTRATION MARK FOR 1869

Of rectangular form, the sides mounted with models of recumbent sphinxes, each with registration marks for 14 October 1869, bundle number 2  
62½ in. (159 cm.) wide; 17 in. (43 cm.) deep

(2)

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 5 February 1997, lot 74.

■252

**A REGENCY BRASS-MOUNTED, POLISHED STEEL AND CAST-IRON FIRE GRATE**

CIRCA 1820, IN THE MANNER OF GEORGE BULLOCK

The basket with turned rail and pyramid finials, with shaped apron on scrolled end-sections with paw feet, repair to backplate  
30 in. (76 cm.) high; 39¾ in. (101 cm.) wide; 14 in. (36 cm.) deep

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**PROVENANCE:**

Anonymous sale; Christie's, London, 12 July 1990, lot 26.



253

**A PAIR OF FRENCH 'NEO-GREC' GILT AND PATINATED-BRONZE AND BLACK MARBLE VASES, MOUNTED AS LAMPS**  
CIRCA 1860

Each decorated with strapwork and female masks, the bowl-shaped body supported by terms, fitted for electricity

19 in. (48 cm.) high, excluding finments (2)

£2,500-4,000

US\$3,100-4,800

€2,700-4,300

**PROVENANCE:**

Acquired from Godson Antiques, London, 1979.



■254

**A PAIR OF FRENCH 'NEO-GREC' GILT AND PATINATED BRONZE PEDESTAL TABLES**

ATTRIBUTED TO G. SERVANT, PARIS, CIRCA 1870

Each with a circular later black marble top on a herm athenienne tripod with tapering legs and sandal monopodia

40¾ in. (103.5 cm.) high; 17 in. (43 cm.) wide;

13 in. (33 cm.) diameter at top (2)

£3,000-5,000

US\$3,700-6,000

€3,300-5,400

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 8 June 1990, lot 267.

The model for the present pedestal tables was shown by G. Servant at the Paris *Exposition universelle* in 1867 supporting a corresponding lamp (The Art Journal, *The Illustrated Catalogue of the Universal Exhibition*, London, 1867. p. 116).



**255**

**A WILLIAM IV GILT AND PATINATED BRONZE TABLE LAMP**

BY PHIPSON AND LAMBLEY, CIRCA 1830

The column and circular base entwined with a winged dragon with an arrow point issuing from its mouth, formerly a sinumbra lamp, fitted for electricity, stamped 'Phipson & Lambley' to the base  
19 in. (48 cm.) high, excluding fitment

£5,000-8,000

US\$6,100-9,600  
€5,400-8,600

**PROVENANCE:**

Anonymous sale; Christie's, London, 22 May 2014, lot 1223.

In the Brighton Pavilion taste, with similarities to the designs of Robert Jones for the Banqueting Room, this opulent table lamp with Chinoiserie dragon was made by the Birmingham lighting manufacturers John W. Phipson and Abraham Lambley (listed in 1830 as manufacturers of 'chandeliers, lamps and lanterns etc.'). The partnership was dissolved in 1835. Phipson's father John had been in partnership with Thomas Messenger from about 1810 until his death in 1824. An ormolu candelabrum with matching base to the present lamp is illustrated in Jonathan Bourne and Vanessa Brett *Lighting in the Domestic Interior*, London 1991, No.521, they note it is possibly inspired by John Flaxman.

■ **256**

**A REGENCY SPECIMEN MARBLE COLUMN**

CIRCA 1820

Each concave sides veneered in a different marble, on square section black basalt base with waved collar  
51½ in. (131 cm.) high; 14 in. (36 cm.) diameter, the top

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**PROVENANCE:**

Anonymous sale; Koller, Zurich, 29 March 2012, lot 1262.







**257**

**MARTIN KOCH (B. 1940)**

*Kalahari Gemsbok*

signed and dated 'Martin Koch/74 ©' (lower right)

oil on canvas

23½ x 47 in. (59.7 x 119.3 cm.)

Painted in 1974.

£1,500-2,500

US\$1,900-3,000

€1,700-2,700

**PROVENANCE:**

Anonymous sale; Christie's, New York, 5 December 2003, lot 101.

**258**

**A PAIR OF SALT-GLAZED EARTHENWARE LARGE JARDINIÈRES**

20TH CENTURY

The sides decorated with six simulated bamboo panels each with naturalistic scenes of birds, fish and foliage

21 in. (53.5 cm.) high; 32½ in. (82.5 cm.) diameter (2)

£1,000-1,500

US\$1,300-1,800

€1,100-1,600





**259**

**A PAIR OF EMPIRE STYLE GILT AND PATINATED BRONZE FIGURAL CANDELABRA, MOUNTED AS LAMPS**  
LATE 19TH CENTURY

Each modelled as a Grecian maiden with arm raised, on a circular base cast with sunflowers, fitted for electricity  
29½ in. (75 cm.) high, excluding fitments (2)

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 25 November 1988, lot 140.

**■ 260**

**A PAIR OF NAPOLEON III 'NEO-EGYPTIAN' PATINATED-BRONZE TORCHERES STANDS**  
CIRCA 1860-70

The slender columns cast with a pharonic figure flanked by ox masks with pylon shaped bases applied with plaques in low relief with ceremonial scenes, the sides with hieroglyphics, the feet cast with winged discs  
50 in. (127 cm.) high; 12 in. (30 cm.) diameter (2)

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 8 June 1990, lot 226.





■261

**A LOUIS XVI STYLE BRASS AND SPECIMEN MARBLE GUERIDON  
20TH CENTURY**

The circular top inlaid with various stones including *portor*, *rosso antico* and *verde antico* in radiating concentric bands above a simulated *fior di pesco* undertier on shaped legs headed by ram's masks joined by a simulated-alabaster undertier and terminating in cloven hooves  
28¼ in. (72 cm.) high; 32 in. (81 cm.) diameter

£4,000-6,000

US\$4,900-7,200  
€4,300-6,400

**PROVENANCE:**

The Duarte Pinto Coelho Collection: From the distinguished decorator's houses in Madrid and Trujillo, Spain; Christie's, South Kensington, 20-21 July 2011, lot 1.

■262

**A LOUIS XVI STYLE BRASS AND MARBLE GUERIDON  
20TH CENTURY**

The circular top inlaid with *brèche d'Alep*, black and white marbles above a simulated alabaster undertier, on shaped legs headed by ram's masks and with cloven hooves  
28 in. (71 cm.) high; 36¼ in. (92 cm.) diameter

£4,000-6,000

US\$4,900-7,200  
€4,300-6,400

**PROVENANCE:**

The Duarte Pinto Coelho Collection: From the distinguished decorator's houses in Madrid and Trujillo, Spain; Christie's, South Kensington, 20-21 July 2011, lot 4.

# NOSTELL PRIORY

■263

## A VICTORIAN GILTWOOD VITRINE TABLE

CIRCA 1860, OF REGENCE STYLE

The bevelled-glass hinged top above a velvet-lined interior with pierced strap-work frieze with female mask lapels to front and back, on 'S'-scroll dragon supports joined by an 'X'-shaped stretcher on recumbent dragon and ball feet, one label pencilled to the reverse 'Beckone [?]'

36 in. (91.5 cm.) high; 33¾ in. (85.5 cm.) wide; 25 in. (63.5 cm.) deep

£4,000-6,000

US\$4,900-7,200

€4,300-6,400

### PROVENANCE:

The Winn Family, Nostell Priory, Yorkshire; sold Christie's House Sale, 30 April - 1 May 1990, lot 282.

Anonymous sale; Sotheby's, London, 26 May 1995, lot 119.

### SIR CHARLES WINN AND NOSTELL PRIORY

Nostell Priory, West Yorkshire, is a Palladian House thought to have been designed in *circa* 1730 by Colonel James Moyser, and is based on Palladio's Villa Mocenigo. The building was supervised by James Paine from 1736, and in 1765, Robert Adam was commissioned to finish the interiors; he also added the family wing at the north-east corner of the house in 1779-80. The furnishing of Nostell is overwhelmingly associated with Sir Rowland Winn, 5th Baronet (1739-85) and his important patronage of arguably Britain's most important 18th century cabinet-maker, Thomas Chippendale (1718-1779). However, despite a period of 32 years when the house was effectively closed down from 1785-1817, the succession to the estate by Sir Charles Winn (d. 1874) in 1817 saw the advent of further work on the furnishing and interiors at Nostell and, as a result of his keen antiquarian and scholarly interests, he significantly added to the art, furniture and library collections at the house, when the present table was possibly acquired.



The present table *in situ* in the Tapestry Drawing Room, Nostell Priory, Yorkshire  
Courtesy Country Life Picture Library





264



265

■264

**A PAIR OF FRENCH GILT-BRONZE LANTERNS WITH WALL MOUNTING BRACKETS**

EARLY 20TH CENTURY

The hexagonal frames with faceted undersides above the arched and balustraded panels, within egg and dart cast galleries, the crestring applied with gadrooned urn finials, the brackets modelled as winged dragons with scroll terminals, with frosted glass panels, fitted for electricity

43 in. (90.5 cm.) high, overall

(2)

£8,000-12,000

US\$9,700-14,000  
€8,600-13,000

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 16 December 1998, lot 621.

■265

**A PAIR OF FRENCH GILT-BRONZE LANTERNS WITH WALL MOUNTING BRACKETS**

EARLY 20TH CENTURY

The hexagonal frames with faceted undersides above the arched and balustraded panels, within egg and dart cast galleries, the crestring applied with gadrooned urn finials, the brackets modelled as winged dragons with scroll terminals, with frosted glass, fitted for electricity

43 in. (90.5 cm) high, overall

(2)

£8,000-12,000

US\$9,700-14,000  
€8,600-13,000

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 16 December 1998, lot 622.

**266 No Lot**



**267**

**FOLLOWER OF FRANCESCO LAVAGNA**

*Flowers in sculpted vases, landscapes beyond*

oil on canvas

30 $\frac{1}{8}$  x 40 in. (76.5 x 101.6 cm.)

£8,000-12,000

a set of four (4)

US\$9,700-14,000

€8,600-13,000



**268**

**FOLLOWER OF FRANCESCO LAVAGNA**

*Flowers in sculpted vases, landscapes beyond*

oil on canvas

30 $\frac{1}{8}$  x 40 in. (76.5 x 101.6 cm.)

£8,000-12,000

a set of four (4)

US\$9,700-14,000

€8,600-13,000



**269**

**ELOISE HARRIET STANNARD, S.W.A. (1838-1915)**

*Still life of strawberries in a cabbage leaf with a cabbage white butterfly*

signed and dated 'EH. Stannard/ 1879' (lower left)

oil on canvas

13 x 11 in. (33 x 28 cm.)

£3,000-5,000

US\$3,700-6,000

€3,300-5,400

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 2 October 1985, lot 152.

Anonymous sale; Sotheby's, London, 17 June 1987, lot 223.



**270**

**JEANNE-MARIE-JOSEPHINE HELLEMANS (BELGIAN, 1796-1837)**

*Grapes, a pear, a peach and a bird's nest on a ledge*

signed and dated 'J. m Hellemans 1829.' (lower right)

oil on canvas

12 x 10 in. (30.5 x 25.4 cm.)

£3,000-5,000

US\$3,700-6,000

€3,300-5,400

**PROVENANCE:**

Anonymous sale; Christie's, London, 2 October 1981, lot 59.





**271**

**WILLEM VAN LEEN (DORDRECHT 1753-1825 DELFSHAVEN)**

*A bronze urn with fruit, birds and butterflies on a marble ledge*

signed and dated 'Van Leen, f. / 1794.' (lower right, on the ledge)

oil on panel

19¾ x 16 in. (50.2 x 40.6 cm.)

£7,000-10,000

US\$8,500-12,000

€7,600-11,000

**PROVENANCE:**

Anonymous sale; Sotheby Beresford Adams, Chester, 15 October 1980, lot 133.

Anonymous sale; Christie's, London, 20 February 1981, lot 129.



■272

**AN EARLY VICTORIAN FIGURED MAHOGANY CELLARET**

CIRCA 1840

Of sarcophagus form, the hinged lid with central foliate boss enclosing a fitted interior with apertures for bottles, the sides and front-panel applied with 'gothic' tracery, the base with recessed brass castors, the lock stamped 'VR' beneath a crown

25 in. (63 cm.) high; 33½ in. (85 cm.) wide; 23 in. (58 cm.) deep

£1,200-1,800

US\$1,500-2,200  
€1,300-1,900

■273

**A PAIR OF LATE GEORGE IV-STYLE EBONISED AND MAHOGANY CENTRE TABLES**

20TH CENTURY

Each circular top with flame mahogany veneers and gadrooned border, on quadrapite base, each scroll leg terminating in brass hairy paw foot

29½ in. (75 cm.) high; 67¾ in. (172 cm.) diam.

(2)

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 8 November 2005, lot 234.





■274

**A PAIR OF LOUIS XV STYLE GILT-BRONZE WALL-LANERNS  
MODERN**

The cartouche-shaped frame with berried finials and scrolling acanthus to the angles, glass panels and lighting fixture lacking  
31 in. (78.5 cm.) high; 18 in. (45.5 cm.) wide; 7¼ in. (19.5 cm.) deep (2)

£1,500-2,500

US\$1,900-3,000

€1,700-2,700

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 3 June 1999, lot 385.

■275

**A SET OF TWELVE MAHOGANY DINING-CHAIRS 'IN THE  
CHINESE MANNER'**

ELEVEN LATE 19TH/EARLY 20TH CENTURY, ONE LATE 20TH CENTURY

Including two open armchairs; each with bowed top rail above a panel of geometric paling and a close-nailed stuff-over seat covered in burgundy-leather on chamfered square-section legs, some repairs and restoration, one side chair with replaced front leg, another with replaced top rail, the armchairs probably conceived with matching paling below the arms

The armchairs: 38 in. (96 cm.) high; 25½ in. (64.5 cm.) wide; 23 in. (58 cm.) deep  
The side chairs: 36 in. (91 cm.) high; 20¾ in. (52.5 cm.) wide; 20¼ in. (51.5 cm.) deep (12)

£5,000-8,000

US\$6,100-9,600

€5,400-8,600

**PROVENANCE:**

Anonymous sale; Christie's, London, 28 February 1985, lot 46 (a set of eleven chairs).





■276

**A SET OF EIGHT BRASS WALL-LANTERNS**  
20TH CENTURY

Each with cartouche-form carrying handle suspended by curved supports over three front glass panels and brass back supporting three lights  
22½ in. (57 cm.) high; 12¾ in. (32.5 cm.) wide; 6¼ in. (15 cm.) deep (8)

£2,000-4,000

US\$2,500-4,800

€2,200-4,300

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 28 October 2008, lot 214.

■277

**A GEORGE III MAHOGANY SIDE TABLE**  
CIRCA 1760

The rectangular top with moulded edge above a plain frieze on chamfered square legs, re-tipped and with later block feet  
33 in. (84 cm.) high; 50 in. (127 cm.) wide; 25¾ in. (65 cm.) deep

£2,000-3,000

US\$2,500-3,600

€2,200-3,200

**PROVENANCE:**

Anonymous sale, Sotheby's, London, 29 September 1995, lot 38.





■278

**A SET OF SIX GEORGE II MAHOGANY SIDE CHAIRS**  
MID-18TH CENTURY

Upholstered in cream checked fabric, on acanthus carved cabriole legs terminating in claw-and-ball feet, on castors, each with a small rectangular cushion to match, repairs and restorations

39¼ in. (100 cm.) high; 24½ in. (62 cm.) wide; 24 in. (61 cm.) deep (6)

£5,000-8,000

US\$6,100-9,600

€5,400-8,600

**PROVENANCE:**

Anonymous sale; Christie's, London, 22 January 1981, lot 15.



**279**

**A LOUIS XIV FAIENCE BLUE AND WHITE PORTABLE CLOSET  
EARLY 18TH CENTURY**

The top with a circular aperture and a pierced loop to the rim, a sliding door to one side  
14 7/8 in. (38 cm.) high

£4,000-6,000

US\$4,900-7,200  
€4,300-6,400

**PROVENANCE:**

Acquired from Christopher Gibbs, 18 October 1976.  
Simon Sainsbury; Christie's, London, 18 June 2008, lot 267.



**280**

**A GEORGE II MAHOGANY SMALL TRIPOD TABLE  
CIRCA 1760**

The moulded circular top on baluster shaft with tripartite base and pad feet  
22 1/2 in. (57 cm.) high; 18 in. (46 cm.) wide; 18 in. (46 cm.) deep

£2,500-4,000

US\$3,100-4,800  
€2,700-4,300

**PROVENANCE:**

Anonymous sale; Christie's, London, 29 March 1984, lot 89.



**281**

**A GEORGE III MAHOGANY WRITING-TABLE  
CIRCA 1790**

The later gilt-tooled leather top above two frieze drawers to each side, on square tapering legs with brass and leather caps and castors, the locks engraved 'G. Pitt / No. 1 / patent', metalwork replaced  
29 3/4 in. (79.5 cm.) high; 48 in. (122 cm.) wide; 31 1/2 in. (80 cm.) deep

£1,500-2,500

US\$1,900-3,000  
€1,700-2,700

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 13 November 1981, lot 141.



■282

**A GEORGE II GILTWOOD PIER MIRROR**

CIRCA 1750

The divided bevelled plate in a leaf frame carved *en rocaille* with pierced scrolls and leaf cresting, re-gilt and re-gessoed, the plates possibly original and probably re-silvered  
81 x 30½ in. (206 x 77 cm.)

£7,000-10,000

US\$8,500-12,000  
€7,600-11,000

**PROVENANCE:**

The Collection of the late Lord Samuel of Wych Cross; sold Sotheby's, London, 17 November 1989, lot 48.

■283

**A GEORGE III MAHOGANY UPRIGHT CHEST**

CIRCA 1760-65

The moulded rectangular top above eight cock-beaded mahogany-lined drawers with reeded C-scroll drop-handles above a moulded plinth and on later shaped bracket feet; with Norman Adams label to the reverse, five original handles  
59½ in. (151 cm.) high; 19 in. (48 cm.) wide; 12½ in. (32 cm.) deep

£12,000-18,000

US\$15,000-22,000  
€13,000-19,000

**PROVENANCE:**

Acquired by a private collector from Norman Adams, September 1966 and sold; 50 Years of Collecting: Decorative Arts of Georgian England; Christie's, London, 14 May 2003, lot 139.





■284

**A MATCHED SET OF FIVE MAHOGANY COCKPEN CHAIRS**

FOUR GEORGE III, THIRD QUARTER 18TH CENTURY, ONE SIDE CHAIR 19TH CENTURY

Comprising a set of three side chairs with an armchair, and a later side chair, all covered in brown leather, one side chair with a drop-in seat, on square legs 37¼ in. (96 cm.) high; 24½ in. (62 cm.) wide; 20¾ in. (52.5 cm.) deep, the side chairs (5)

£2,000-3,000

US\$2,500-3,600

€2,200-3,200

**PROVENANCE:**

Property of Miss K.M.A. Pennefather; Christie's, London, 12 February 1981, lot 113.

■~285

**A REGENCY INDIAN ROSEWOOD AND SATINWOOD BANDED MAHOGANY CIRCULAR DINING TABLE**

CIRCA 1810, RETAILED BY W & C WILKINSON, LONDON, THE TOP AND BASE ASSOCIATED

The cross-banded tilt-top on a ring-turned baluster, four downswept channelled legs, on brass caps and castors, the top of the pedestal branded 'W & C Wilkinson, 14 Ludgate Hill / 9765', the banding later 29 in. (74 cm.) high; 59¼ in. (150.5 cm.) diameter

£2,000-3,000

US\$2,500-3,600

€2,200-3,200

**PROVENANCE:**

Anonymous sale; Christie's, London, 2 October 1986, lot 118.

**LITERATURE:**

C. Gilbert, *Pictorial Dictionary of Marked London Furniture*, Leeds, 1996, p. 148.







■286

**A SET OF FOUR GILT-BRASS AND CUT-GLASS SIX-LIGHT CHANDELIERS**

SECOND HALF 19TH CENTURY

Each with pineapple finial above a tier of palmettes suspending a spreading cascade of cut-glass beaded chains and foliate cast circular tier issuing six candelabra arms with diamond-cut drip pans, the domed base comprised of tapering cut-glass beaded chains enclosing six later light fittings and terminating in a fluted boss

44 in. (112 cm.) high; 30¼ in. (77 cm.) diameter

(4)

£6,000-10,000

US\$7,300-12,000

€6,500-11,000

**PROVENANCE:**

Property from the Collection of Mr. and Mrs. Raymond Slater; Sotheby's, London, 7 April 1995, lot 20.

# ASHDOWN HOUSE



Ashdown House, Berkshire



## ■287

### A WILLIAM IV ANTIQUARIAN ORMOLU AND PIETRA DURA-MOUNTED LABURNUM DOUBLE-SIDED OPEN BOOKCASE

THE BOOKCASE SECOND QUARTER 19TH CENTURY, THE FLORENTINE PANELS, GRAND DUCAL WORKSHOP, 17TH CENTURY

The Roman marble top with peltier design framed by an ormolu-acanthus mount, the two open sides each with three shelves, the other two sides each mounted with three bird and flower panels, on brass castors, paper label to the top of the bookcase 'COL. G BRANDER/ SEPT. 5 1932'; the marble top 17th century and re-purposed

33½ in. (85 cm.) high; 23 in. (58.5 cm.) wide; 23 in. (58.5 cm.) deep

£30,000-50,000

US\$37,000-60,000  
€33,000-54,000

#### PROVENANCE:

Acquired from Christopher Gibbs and sold Ashdown House: The Winter Queen and The Earl of Craven; Sotheby's, London, 27 October 2010, lot 94.

#### ASHDOWN HOUSE

Ashdown House was the residence of the Earls of Craven. In 1662, tradition has it that the 1st Earl of Craven fleeing the plague in London arrived at his Berkshire estates, and immediately struck by the beauty of the spot decided to have a house constructed for his *amour*, the Queen of Bohemia, as a country refuge. Building began, probably by William Winde, soon after, but, sadly, the lady died that same year. Built in the new style of Sir Roger Pratt, architect of nearby Coleshill, Ashdown is a tall structure with large windows, dormers, roof balustrade and cupola. It became a hunting lodge surrounded by a large deer park, conveniently near the Earl's main country residence at Hamstead Marshall. The Earl died without issue, and the house was inherited by his cousin's family, who became Barons Craven. Later, the 6th Baron's widow, the notorious Margravine of Anspach and her new husband lived there upon their initial return to England in the 1790s where she wrote several plays and operas. The house was used by the army during the Second World War and was then left derelict until 1956 when it was given to the National Trust.







■288

**A VICTORIAN SIMULATED BAMBOO LADDER**  
LATE 19TH CENTURY

Of tapering form with eleven steps  
117 in. (297 cm.) high

£800-1,200

US\$970-1,400  
€860-1,300

■289

**A REGENCY METAMORPHIC LIBRARY OPEN ARMCHAIR**  
AFTER A DESIGN BY MORGAN AND SANDERS, CIRCA 1820

Converting to a set of library steps, the carved concave tablet splat above a channelled bar and scrolled downswept arms, with hinged caned seat and loose green leather squab, on sabre legs, the steps with four gilt-tooled green leather treads, inscribed underneath 'LEMA'

The chair 35½ in. (90 cm.) high; 21½ in. (54 cm.) wide; 22¼ (56.5 cm.), the library steps 28¼ in. (72 cm.) high; 20½ in. (52 cm.) wide; 40¼ in. (102 cm.) deep

£2,500-4,000

US\$3,100-4,800  
€2,700-4,300

**PROVENANCE:**

Anonymous sale; Christie's, London, 1 April 1993, lot 11.





■290

**A PAIR OF IRISH GEORGE IV MAHOGANY WATERFALL OPEN BOOKCASES**

BY GILLINGTONS, DUBLIN, CIRCA 1820-30

Each with five graduated open shelves surmounted by a central projecting corbel, on fluted feet, each stamped 'GILLINGTONS 4901', handles replaced, the projecting corbel probably added, possibly at the time of making

63 in. (160 cm.) high; 52 in. (132 cm.) wide; 17 in. (43 cm.) deep

(2)

£7,000-10,000

US\$8,500-12,000

€7,600-11,000

**PROVENANCE:**

Probably Rockingham House; Adams, Dublin, 6 October 2001, lot 407.

The Dublin firm of George and Samuel Gillington specialized in high-quality fashionable Regency furniture and is recorded from 1815 to 1838. Their warehouses were mostly in Abbey Street.



■291

**A GEORGE II PARCEL-GILT WALNUT MIRROR**

CIRCA 1730

The broken scrolled pediment centred by an eagle, above a rectangular bevelled plate within an eared and scrolled frame with oak-leaf pendant carving, with printed paper label 'Phillips of Hitchin' to the reverse, re-gilt and re-gessoed, the cresting possibly associated  
54½ x 28 in. (138.5 x 71 cm.)

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**PROVENANCE:**

With Phillips of Hitchin Ltd, Hertfordshire.  
Anonymous sale; Christie's, London, 25 June 1981, lot 84.

■292

**A PAIR OF IRISH REGENCY MAHOGANY SIDE TABLES**

BY MACK WILLIAMS & GIBTON, CIRCA 1815-25

Each with three-quarter gallery above two cedar-lined frieze drawers on scrolling front legs and tapering octagonal faceted rear legs, all with recessed castors, one table with printed paper label with royal coat-of-arms above 'UPHOLDER TO THE RT. HONBLE. & HONBLE HIS M...D OF WORKS/ MACK WILLIAMS...BTON/F...NITURE WARE HOUSE/...9 STAFFORD STREET/NB LICENSED AUCTIONEERS AND VALUERS/FUNERALS ATTENDED TO' and a further later transit label 'Nat Ross Ltd...'  
38¾ in. (98.5 cm.) high; 48¾ in. (123.5 cm.) wide; 25 in. (63.5 cm.) deep (2)

£2,500-4,000

US\$3,100-4,800  
€2,700-4,300

**PROVENANCE:**

Ballynegall House, Co. Westmeath.  
Christie's in conjunction with Hamilton & Hamilton, 19 Great North Street House Sale, Dublin, 2 - 3 November 1987, lot 468, where acquired.





■293

**A PAIR OF REGENCY-STYLE BRONZED AND GILT  
TWIN-BRANCH WALL-LIGHTS**  
SECOND HALF 20TH CENTURY

The backplates carved with martial trophies and Roman Eagle standards  
54½ x 29½ in. (138 x 75 cm.)

(2)

£3,000-5,000

US\$3,700-6,000

€3,300-5,400

**PROVENANCE:**

With Mallett, London.  
By repute originally purchased by Mrs. Nancy Lancaster probably for  
Kelmarsh Hall, Northamptonshire.  
Anonymous sale; Christie's, London, 14 April 1988, lot 10.

■294

**A GEORGE II STYLE MAHOGANY ARMCHAIR**  
19TH/20TH CENTURY

With padded back and seat upholstered in green silk, the seatrail  
carved with Vitruvian scroll, on cabriole front legs carved with  
shells and ball and claw feet  
40 in. (101.5 cm.) high; 29½ in. (75 cm.) wide; 29½ in. (75 cm.) deep

£2,000-3,000

US\$2,500-3,600

€2,200-3,200

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 7 July 1989, lot 39.





■295

**A REGENCY MAHOGANY HALL STOOL**

CIRCA 1810

The rectangular solid seat with carved reeded bolster on X-framed legs joined by a turned stretcher, the bolsters added  
20½ in. (52 cm.) high; 23½ in. (60 cm.) wide; 17¼ in (44 cm.) deep

£800-1,200

US\$970-1,400  
€860-1,300

**PROVENANCE:**

Anonymous sale; Christie's, London, 16 July 1981, lot 18.

■296

**A PAIR OF EARLY VICTORIAN MAHOGANY BOOKCASES**

CIRCA 1840-50

With lapped-moulded cornices, above a pair of arched glazed doors, the bases with panelled doors enclosing four small and six large drawers on plinth bases, the locks stamped 'Chubb's Patent/...' the upper and lower doors probably originally with fabric-backed glazing, the upper sections increased in depth, shelves lacking  
100 in. (254 cm.) high; 54¼ in. (138 cm.) wide; 20¾ in. (53 cm.) deep (2)

£5,000-8,000

US\$6,100-9,600  
€5,400-8,600

**PROVENANCE:**

Anonymous sale; Christie's, London, 4 October 1984, lot 212.







**297**

**JOHN LYNN (FL. 1828-1848)**

*Two views of the action between H.M.S. Shannon and the U.S.S. Chesapeake, 1 June 1813; and H.M.S. Shannon arriving at Halifax, Nova Scotia with her celebrated prize, 6 June 1813*

the first signed and dated 'J. Lynn./1847.' (lower right) and extensively inscribed (on the remnants of an old label attached to the stretcher); the second signed and dated 'J. Lynn./1847.' (lower right); the third signed 'J. Lynn' (lower right)  
oil on canvas

18¾ x 27½ in. (47.5 x 69.8 cm.)

(3)

£8,000-12,000

US\$9,700-14,000

€8,600-13,000

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 3 December 2015, lot 165.





■ 298

**WILLIAM E.D. STUART (FL. MID-19TH CENTURY)**

*The loss of the 100-gun First Rate H.M.S. Royal George at Spithead, 29 August 1782*

indistinctly signed and dated 'W E D Stuart 1854(?)' (lower right)  
oil on canvas  
49 x 84 in. (124.5 x 213.5 cm.)

£8,000-12,000

US\$9,700-14,000  
€8,600-13,000

**PROVENANCE:**

Anonymous sale; Lyon & Turnbull, Edinburgh, 1 December 2011, lot 40.  
Anonymous sale; Christie's, South Kensington, 23 May 2012, lot 42.

299

**RICHARD ANSDELL, R.A. (1815-1885)**

*Hawking*

signed with initials and dated '18 RA 65' (lower right) and further signed and inscribed 'R Ansdell Esq A R A/Lytham House/St Alban's Road' (on an old label on the stretcher)  
oil on canvas  
55¼ x 34¼ in. (140.5 x 87 cm.)

£25,000-35,000

US\$31,000-42,000  
€27,000-38,000

**PROVENANCE:**

J.A. Waring, Esq., by 1921.  
Anonymous sale; Sotheby's, London, 11 December 2007, lot 37.





λ300

**ARNE TEXNES KAVLI (NORWEGIAN, 1878-1970)**

*The bedroom*

signed and dated '17/AKavli' (lower left)  
oil on canvas  
30½ x 26 in. (78 x 66.5 in.)

£5,000-8,000

US\$6,100-9,600  
€5,400-8,600

**PROVENANCE:**

Anonymous sale; Christie's, London, 29 March 1990, lot 216.

**EXHIBITED:**

Oslo, Utstillet i Kunstnerens Hus, 1948, no. 61.

**301**

**SIR ALFRED EAST, R.A., R.I., P.R.B.A., R.P.E. (1844-1913)**

*Morning*

indistinctly signed 'ALFRED. EAST' (lower left) and further signed and inscribed 'ALFRED EAST/2 Spencer St... S.W./Dicksie London' (on a label attached to the reverse)  
oil on canvas  
48 x 60¼ in. (122 x 153 cm.)

£4,000-6,000

US\$4,900-7,200  
€4,300-6,400

**PROVENANCE:**

Anonymous sale; Bonhams, New York, 21 October 2008, lot 236.  
Anonymous sale; Sotheby's, London, 15 July 2009, lot 71.

**EXHIBITED:**

Berlin, *International Exhibition of the Fine Arts to Berlin*, 1896, number untraced.



**302**

**HENRY BRIGHT (1814-1873)**

*A view of Mont Blanc*

signed 'H Bright' (lower right)  
pencil, pastel and bodycolour on paper  
23¾ x 33¼ in. (60.3 x 84.5cm.)

£5,000-8,000

US\$6,100-9,600  
€5,400-8,600

**PROVENANCE:**

Anonymous sale; Christie's, London,  
9 November 1993, lot 115.  
Anonymous sale; Sotheby's, London,  
6 June 2007, lot 212.



**303**

**GEORGE VICAT COLE, R.A. (1833-1893)**

*A Welsh landscape*

signed and dated 'Vicat. Cole 1859' (lower right)  
oil on canvas  
41½ x 60½ in. (105 x 154 cm.)

£7,000-10,000

US\$8,500-12,000  
€7,600-11,000

**302**

**PROVENANCE:**

Anonymous sale; Sotheby's, London,  
19 June 2002, lot 54.



**303**



■304

**GUSTAF EDOLF FJAESTAD (SWEDISH, 1868-1948)**

*Winter in Vermland*

signed, inscribed and dated 'S.A. Fjaestad/Vermland 1902' (lower left)

oil on canvas

59% x 69% in. (150.8 x 177 cm.)

£15,000-20,000

US\$19,000-24,000

€17,000-21,000

**PROVENANCE:**

with C. E. Fietze Booksellers, Stockholm.

Anonymous sale; Sotheby's, London, 18 June 1980, lot 134.

**EXHIBITED:**

Pittsburgh, Carnegie Institute, *Swedish Art Exhibition*, 1916, no. 433.

**LITERATURE:**

A. L. Romdalh and J. Roovsval, *Svensk Konsthistoria*, Stockholm, 1913, p. 530, fig. 361.



λ305

**SAMUEL JOHN LAMORNA BIRCH, R.A., R.W.S. (1869-1955)**

*Tranquility: a snow-covered river landscape*

signed 'S.J. Lamorna Birch' (lower left)

oil on canvas

42 x 60 $\frac{1}{2}$  in. (106.7 x 153.9 cm.)

£8,000-12,000

US\$9,700-14,000

€8,600-13,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 13 May 1987, lot 18.

**EXHIBITED:**

London, Royal Academy, 1926, no. 271.

**LITERATURE:**

*The Royal Academy Illustrated*, London, 1926, illustrated p.95.



306

■-306

**A GEORGE IV BRASS-MOUNTED  
CIRCULAR BRAZILIAN ROSEWOOD  
TRIPOD STAND**

THE BASE BY GILLOWS, CIRCA 1820-30, THE  
TOP ASSOCIATED AND PROBABLY FRENCH

The Indian rosewood circular top with pierced  
gallery above a turned baluster and cluster column  
support, on foliate-carved spreading cabriole  
tripod legs  
30¼ in. (77 cm.) high; 17¼ in. (44 cm.) diameter

£1,000-2,000

US\$1,300-2,400  
€1,100-2,100

**PROVENANCE:**

Anonymous sale; Sotheby's, London,  
5 May 1995, lot 210.



307

■307

**A GEORGE IV MAHOGANY COACHING  
TABLE**

BY C. HINDLEY & SONS, CIRCA 1830

The shaped folding top on an x-form base,  
stamped 'C. HINDLEY & SONS 134 OXFORD ST  
LONDON 5428'

34 in. (86 cm.) high; 36 in. (91.5 cm.) wide;  
20 in. (51 cm.) deep

£800-1,200

US\$970-1,400  
€860-1,300

**PROVENANCE:**

Anonymous sale; Christie's, London,  
23 April 1998, lot 52.

■308

**A GEORGE III MAHOGANY SOFA  
CIRCA 1765**

With shaped back, scrolled arms and padded  
seat cushion upholstered in green silk, on  
square chamfered legs joined by stretchers and  
moulded block feet, the legs spliced, the centre  
stretcher replaced  
37½ in. (95 cm.) high; 61½ in. (156 cm.) wide;  
34 in. (86.5 cm.) deep

£2,500-4,000

US\$3,100-4,800  
€2,700-4,300

**PROVENANCE:**

Anonymous sale; Sotheby's, London,  
8 November 1996, lot 121.







**309**

**A CONTINENTAL SILVER JARDINIÈRE ON MARBLE PLINTH**

CIRCA 1900

The plain bowl on four dolphin feet each with large scrolling terminal linked by berried laurel swags below a beaded rim, on green marble stepped plinth  
13¾ in. (35 cm.) high  
311 oz. 17 dwt. (9,701 gr.)

£25,000-35,000

US\$31,000-42,000  
€27,000-38,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 5 April 2006, lot 19.



■310

**A GEORGE III-STYLE MAHOGANY TRIPOD TABLE**  
19TH CENTURY

The circular piecrust tilt-top on part-fluted stem with flower-carved baluster, on cabriole legs carved with acanthus scrolls, ball and claw feet  
28¾ in. (73 cm.) high; 28¾ in. (73 cm.) diameter

£1,000-1,500

US\$1,300-1,800  
€1,100-1,600

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 14 June 1985, lot 79.

■311

**THREE POLYCHROME DECORATED SCREEN PANELS**  
19TH CENTURY, PROBABLY ITALIAN

Each canvas panel painted with neoclassical arabesque decoration and centred by an octagonal roundel with classical scene, formerly hinged  
Each panel: 68 in. (173 cm.) high; 22½ in. (57 cm.) wide (3)

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 13 December 1991, lot 246.







**312**

**A PAIR OF FRENCH ORMOLU-MOUNTED COBALT-BLUE GROUND PORCELAIN VASE, LATER MOUNTED AS LAMPS**

LATE 19TH/EARLY 20TH CENTURY

Each baluster-form vase mounted with bullrush and acanthus handles and raised on a pierced serpentine base, fitted for electricity

16¾ in. (42.5 cm.) high, excluding fittings (2)

£2,000-3,000

US\$2,500-3,600

€2,200-3,200

**PROVENANCE:**

Anonymous sale; Christie's, London, 28 November 2017, lot 163.



**■-313**

**AN EARLY VICTORIAN BRAZILIAN ROSEWOOD BOOKCASE**

MID-19TH CENTURY

The moulded cornice above two pairs of doors fitted with later glazed gilt-metal trellis grille, with six adjustable shelves to the upper section and four to the lower, the locks stamped H&C safety lock

99½ in. (253 cm.) high; 71 in. (180.5 cm.) wide;

12 in. (30.5 cm.) deep

£2,000-3,000

US\$2,500-3,600

€2,200-3,200

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 29 April 1982, lot 148.

■314

**A PAIR OF EARLY VICTORIAN WALNUT STOOLS**

CIRCA 1840, THE NEEDLEWORK PROBABLY EARLY 18TH CENTURY AND REUSED

Each with square stuff-over seat with *gros-point* and *petit-point* panel on floral carved cabriole legs

17 in. (43 cm.) high; 19¾ in. (50 cm.) wide; 19¾ in. (50 cm.) deep (2)

£800-1,200

US\$970-1,400

€860-1,300

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 2 May 1986, lot 221.



■315

**A GEORGE II WALNUT WING ARMCHAIR**

SECOND QUARTER 18TH CENTURY

The rectangular padded back, out-turned arms and seat with a loose square cushion upholstered in a cream and beige woven fabric on cabriole legs with pad feet

43¼ in. (110 cm.) high; 33¼ (84.5 cm.) wide; 26 in. (66 cm.) deep

£2,000-3,000

US\$2,500-3,600

€2,200-3,200

**PROVENANCE:**

Anonymous sale; Christie's, London, 14 May 1981, lot 14.



■316

**A GEORGE I WALNUT WING ARMCHAIR**

CIRCA 1720-30

The padded back and seat upholstered in green woven fabric on cabriole legs joined by a turned stretcher on pad feet, with spliced repairs to the feet, the rear stretcher replaced

45½ in. (115.5 cm.) high; 33 in. (84 cm.) wide; 27 in. (70 cm.) deep

£2,000-3,000

US\$2,500-3,600

€2,200-3,200

**PROVENANCE:**

Anonymous sale; Christie's, London, 21 November 1985, lot 17.

■ 317

**A PAIR OF BRASS STANDING LAMPS**

20TH CENTURY

Each with a clear glass shelf, on circular base, gold shades, fitted for electricity  
60 in. (152.5 cm.) high, overall (2)

£1,500-2,500

US\$1,900-3,000  
€1,700-2,700

■ 318

**A PAIR OF SOFAS**

BY MAISON BRAZET, 20TH CENTURY

Upholstered in red fabric and edged with tassels  
38 in. (96.5 cm.) high; 92 in. (234 cm.) wide; 35 in. (89 cm.) deep (2)

£4,000-6,000

US\$4,900-7,200  
€4,300-6,400



319

**A SET OF FOUR LOUIS XVI STYLE ORMOLU  
TWIN-BRANCH WALL-LIGHTS**  
20TH CENTURY

Each with ribbon-tied backplate terminating in tassels and issuing spirally-fluted branches, fitted for electricity

21¾ in. (55 cm.) high; 12¾ in. (32.5 cm.) wide;  
5½ in. (14 cm.) deep

(4)

£1,500-2,500

US\$1,900-3,000

€1,700-2,700

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington,  
5 February 1997, lot 119.



■ 320

**A PIETRA DURA AND MAHOGANY  
LOW TABLE**

THE CENTRAL GAMESBOARD PROBABLY  
CIRCA 1700, ITALIAN, THE WIDER TOP  
AND BASE COMMISSIONED IN THE LATE  
20TH CENTURY

The slab centred on a gamesboard inlaid with martial trophies to the border using various specimen stones including Spanish *brocatello*, *giallo antico* and *petit antique*, the simple base with square legs

16¾ in. (32.5 cm.) high; 57¾ in. (146.5 cm.) wide;  
33½ in. (85 cm.) deep overall, the central gamesboard:  
20¾ in. (52.5 cm.) square

£2,000-4,000

US\$2,500-4,800

€2,200-4,300

**PROVENANCE:**

The central gamesboard: Anonymous sale, Sotheby's,  
London, 22 May 1987, lot 66, the wider top and base  
subsequently commissioned by the present owner.





■321

**A GEORGE II MAHOGANY SMALL  
TRIPOD TABLE**  
MID-18TH CENTURY

With a slightly dished circular top on a spreading column, the legs carved with shells and foliage, the top apparently original  
21½ in. (54.5 cm.) high; 11¼ in. (28.5 cm.) diameter

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**PROVENANCE:**

Anonymous sale; Christie's, London, 9 April 1981, lot 52.



■322

**A GEORGE IV MAHOGANY  
WINE COOLER**  
CIRCA 1820-30, POSSIBLY BY GILLOWS

The tapering rectangular body with everted rim, reeded-corners and lead-lining on reeded turned feet with recessed castors  
19¼ in. (49 cm.) high; 34 in. (86 cm.) wide;  
23 in. (58 cm.) deep

£1,000-2,000

US\$1,300-2,400  
€1,100-2,100

**PROVENANCE:**

Anonymous sale; Christie's, London, 7 November 1985, lot 113.

■323

**A PAIR OF GEORGE III MAHOGANY  
SIDE CHAIRS**  
CIRCA 1760, POSSIBLY IRISH

Each with scrolling lambrequin-carved top rail above a complex carved and pierced splat and drop-in seats on cabriole front-legs with claw-and-ball feet, the seats covered in cream floral cotton  
38 in. (96 cm.) high; 23¼ in. (59 cm.) wide;  
22½ in. (57 cm.) deep (2)

£1,000-1,500

US\$1,300-1,800  
€1,100-1,600

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 19 June 1981, lot 90.









~324

**A RUSSIAN PARCEL-GILT SILVER TEA SERVICE**  
 MARKED GRACHEV, ST PETERSBURG, 1892

Comprising a serving tray, a teapot, a milk jug, a sugar bowl with cover, a tea strainer, a pair of sugar tongs and a lemon fork; the tray, teapot, milk jug and sugar bowl with cast beaded rims, two with ivory handles and insulators, two with cast pine cone finials, interiors gilt, *marked throughout*; in the original felt-lined wooden case

The teapot, 3 $\frac{3}{8}$  in. (9.8 cm.) high  
 47.76 oz. (1,485.6 gr.) gross

(7)

£12,000-18,000

US\$15,000-22,000

€13,000-19,000

**PROVENANCE:**

Anonymous sale; Sotheby's, Geneva, 17 May 1994, lot 210.



325

~325

**A RUSSIAN FIVE-PIECE PARCEL-GILT SILVER TEA AND COFFEE SERVICE**

MARKED K. FABERGE WITH IMPERIAL WARRANT, WITH THE WORKMASTER'S MARK OF ALEXANDER WÄKEVA, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 20139

Comprising a teapot, a coffee pot, a two-handed sugar bowl with cover, a milk jug, a cake basket; the body of each cast with a lobed and acanthus leaf design within beaded rims, each on a spreading foot, the teapot, coffee pot and sugar bowl with finials cast as pine cones, two with ivory handles and mother-of-pearl insulators, interiors gilt, *marked throughout*

The coffee pot, 9½ in. (24 cm.) high  
102.36 oz. (3,183.6 gr.) gross

(5)

£10,000-15,000

US\$13,000-18,000  
€11,000-16,000

**326**

**A RUSSIAN SILVER BOX**

MAKER'S MARK 'INR', MOSCOW, 1758

Of oval form, the hinged cover realistically cast as a shell, with a scrolling thumb piece, the sides with cast shells and engraved foliate design, on a spreading foot, *marked under base and on cover*

6¼ in. (16 cm.) wide  
14.5 oz. (450.8 gr.)

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400



326



327

**327**

**A SILVER-MOUNTED CUT-GLASS HONEY POT**

CIRCA 1900, APPARENTLY UNMARKED

The circular base chased with simulated basketwork and applied with bees, the domed cover with diamond-shaped pattern and large bee finial resting on basketwork terrace, engraved underneath '857'  
9½ in. (24.2 cm.) high

£4,000-6,000

US\$4,900-7,200

€4,300-6,400

**PROVENANCE:**

The Earl of Iveagh, Elveden Hall, Thetford, Norfolk; Christie's House Sale, 24 May 1984, lot 2844.

Anonymous sale; Christie's, London, 9 July 1986, lot 191.



328

**328**

**A VICTORIAN SILVER BASKET**

MARK OF HOWARD AND HAWKSWORTH, SHEFFIELD, 1857

Circular with simulated basketwork sides, the rim and swing handle applied with wheat ears, the centre engraved with ribbon-tied laurel wreath around a vacant cartouche, *marked underneath*  
12 in. (30.5 cm.) diam.

45 oz. 15 dwt. (1,424 gr.)

£1,000-1,500

US\$1,300-1,800

€1,100-1,600

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 9 May 1988, lot 750.

**329**

**A VICTORIAN SILVER-MOUNTED CLARET JUG**

MARK OF FREDERICK BRADFORD MCCREA FOR THE ARMY AND NAVY CO-OPERATIVE SOCIETY LIMITED, LONDON, 1887

Baluster shaped on spreading foot, the glass body etched with stars, the silver mounts chased with foliate gothic panels, the hinged cover with palmetto motifs and baluster finial, the scrolling handle capped with peacock feather motifs, *marked on collar and in cover*  
10½ in. (26.8 cm.) high

£1,500-2,500

US\$1,900-3,000  
€1,700-2,700

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 10 February 1983, lot 196.

Frederick Bradford McCrea was the first manager of the Army & Navy Co-operative Society Ltd established in 1871.



329

**330**

**A VICTORIAN SILVER NOVELTY BUTTER-DISH AND COVER**

MARK OF HIRONS, PLANTE AND COMPANY, BIRMINGHAM, 1875

Of boater hat form, cast to simulate straw, with faceted cut-glass dish, *marked on dish and cover; with registration mark for 1 May 1875*  
8 in. (20.2 cm.) diameter  
14 oz. 10 dwt. (452 gr.)

£4,000-6,000

US\$4,900-7,200  
€4,300-6,400

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 9 February 1989, lot 252.



330



331

331

**AN OLD SHEFFIELD PLATE VENISON DISH AND COVER**

MARK OF MATTHEW BOULTON, CIRCA 1809

The shaped-oval dish with gadrooned border and deep well strainer, on four bun feet and with bracket handles, the domed cover with detachable shell and foliage handle, the cover engraved with a coat-of-arms on one side and inscription on other, *marked on underside of cover*

26 in. (66 cm.) long

The inscription reads 'Presented to the Worshipful Company of Distillers by Arthur James Norris Master 1904-5'.

£1,000-1,500

US\$1,300-1,800

€1,100-1,600

**PROVENANCE:**

Anonymous sale; Christie's, London, 10 February 1983, lot 196.

332

**A VICTORIAN SILVER EPERGNE**

MARK OF HORACE WOODWARD AND COMPANY, LONDON, 1877

On circular partly fluted base resting on three lion paw feet, the ovoid central knob applied with three detachable scrolling arms with dragon terminal supporting cut-crystal bowls, joined by a silver-plated chain, the column shaped stem with globe knob applied with three lion masks with ring beneath a larger cut-crystal bowl, engraved on base with crest and motto, the mirrored plateau on three anthemion and scrolls feet and engraved with inscription, *marked on base and branches*, in fitted oak case with plaque inscribed 'W. H. G. Bagshawe Esq.'

total height 20½ in. (52.5 cm.)

63 oz. (1,961 gr.)

The inscription engraved on the mirrored plateau reads 'Presented to W. H. G. Bagshawe Esquire, Q. C., by many grateful shareholders of the British Nation Life Assurance Association rescued by his able advocacy before the Court of appeal on the 28th of January 1878, From Threatened Unlimited Liability for the Engagement of the British Commercial Insurance Company'.

£4,000-6,000

US\$4,900-7,200

€4,300-6,400

**PROVENANCE:**

Presented to William Henry Gunning Bagshawe Q. C. (1825-1901); Anonymous sale; Sotheby's, 10 February 1983, lot 201.



332



**333**

**A GEORGE III SILVER TEA-URN**

MARK OF PHILIP RUNDELL FOR RUNDELL, BRIDGE AND RUNDELL, LONDON, 1819

On circular stepped and gadrooned base resting on four shell and grape feet, the vase shaped partially fluted body with mid-rib, and two lion's mask and leaf-capped reeded handles, the spigot terminating with a lion's mask and with rope tap and wood finial, the shoulder chased with egg-and-dart motif, the cover with a sliding fluted bud finial, with plain detachable liner, engraved on body with coat-of-arms beneath a coronet and on shoulder and cover with crest beneath a coronet, *marked on body, cover and liner*

16 in. (41 cm.) wide

gross weight 148 oz. 6 dwt. (4,614 gr.)

The arms and crest are those of Charles Gordon-Lennox, 5th Duke of Richmond K. G., P. C. (1791-1860). Richmond, while Earl of March, served on Wellington's staff in the Peninsular War. In 1817, he married Lady Caroline, daughter of Henry Paget, 1st Marquess of Anglesey and later that same year, reformed the Goodwood Troop of Yeomanry Artillery, originally raised by the 3rd Duke in 1797.

Richmond sat as Member of Parliament for Chichester between 1812 and 1819 when he succeeded his father in the dukedom and entered the House of Lords. He was a vehement opponent in the House of Lords of Roman Catholic emancipation and eventually led the Ultras into joining Earl Grey's reforming Whig government in 1830. In 1836, on inheriting the estates of his mother's brother, the fifth and last Duke of Gordon, he assumed the name of Gordon before that of Lennox.

£8,000-12,000

US\$9,700-14,000  
€8,600-13,000

**PROVENANCE:**

The Duke of Richmond and Gordon; Christie's, London, 20 July 1938, lot 108 (£43 to Mrs Rainey)

Anonymous sale; Sotheby's, London, 18 June 1988, lot 462.



Charles Gordon-Lennox, 5th Duke of Richmond and Lennox, by William Salter, 1834-1840 © National Portrait Gallery, London



334

■334

**A PAIR OF LARGE EDWARDIAN GREY-PAINTED WROUGHT IRON PIER LANTERNS**

EARLY 20TH CENTURY

Each with domed cover surmounted with a baluster finial above a hexagonal frame fronted with a hinged door and enclosing four lights, raised on four scrolling legs, fitted for electricity, lacking glass panels  
50 in. (127 cm.) high; 31 in. (78.5 cm.) square (2)

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

**PROVENANCE:**

Anonymous sale; Sotheby's, Billingham, 23 September 2003, lot 196.

■335

**A PAIR OF SOLID GREEN VARIEGATED MARBLE COLUMNS**  
19TH CENTURY

Of tapering form with later white marble capitals and bases  
87 in. (221 cm.) high; the bases 15½ in. (39.5 cm.) square (2)

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

**PROVENANCE:**

Anonymous sale; Christie's, Wrotham Park, 12 May 1992, lot 6.

■336

**A PAIR OF NEO-CLASSICAL STYLE PALE-GREEN PAINTED AND PARCEL-GILT OBELISKS**  
20TH CENTURY

The pedestal bases painted to simulated marble  
106 in. (269.5 cm.) high; the bases 16¾ in. (42.5 cm.) square (2)

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**PROVENANCE:**

The Gustave Leonhardt Collection, Property from the Bartolotti House, Amsterdam; Sotheby's, 29 April 2014, lot 600.



335



336



■ 337

**A PAIR OF SCOTTISH STONEWARE  
RECUMBENT LIONS**  
SECOND HALF 19TH CENTURY

30 in. (76 cm.) high; 41 in. (104 cm.) wide;  
15½ in. (39.5 cm.) deep (2)

£1,000-1,500 US\$1,300-1,800  
€1,100-1,600

**PROVENANCE:**

Anonymous sale; Sotheby's, Sussex, 30 - 31 May  
1989, lot 909A.



337



338

■ 338

**A SET OF FOUR MARBLE CAMPANA URNS**  
19TH CENTURY

With lobed undersides on square-section socles  
29½ in. (75 cm.) high; 24 in. (61 cm.) diameter (4)

£3,000-5,000 US\$3,700-6,000  
€3,300-5,400

■ 339

**A PAIR OF GEORGE III PAINTED  
TERRACOTTA PEDESTALS**  
LATE 18TH CENTURY

Each with a square top, mounted with rams heads  
to each corner, the sides centred by a roundel on a  
spreading base  
25½ in. (65 cm.) high; 21¼ in. (55.5 cm.) square (2)

£2,000-3,000 US\$2,500-3,600  
€2,200-3,200

**PROVENANCE:**

Anonymous sale; Christie's, Wrotham Park,  
13 June 1995, lot 12.



339



■340

**A PAIR OF ENGLISH PORTLAND STONE PIER FINIALS**  
EARLY 20TH CENTURY

Each with a stylised foliate banding  
34 in. (84.5 cm.) high; 18½ in. (47 cm.) diameter to base (2)

£1,500-2,000

US\$1,900-2,400  
€1,700-2,100

**PROVENANCE:**

Anonymous sale; Sotheby's, Summers Place, 24 September 1996, lot 172.

■341

**AN ITALIAN BRONZE MODEL OF A HIPPOPOTAMUS**  
MID-20TH CENTURY

10¼ in. (26 cm.) high; 19½ in. (49.5 cm.) long

£800-1,200

US\$970-1,400  
€860-1,300



■342

**A SET OF SIX ENGLISH WROUGHT-IRON GARDEN ARMCHAIRS**  
BY ROB BECKETT, L.B & J. MATHER LTD., TIBSHELF, DERBYSHIRE,  
MODERN

Each with a brown seat and back cushion  
42¼ in. (107.5 cm.) high; 22¼ in. (56 cm.) wide (6)

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**PROVENANCE:**

Deborah, Duchess of Devonshire; the last of the Mitford sisters; Sotheby's, London, 2 March 2016, lot 176.



■343

**A SET OF FOUR FRENCH DOUBLE-SIDED  
TERRACOTTA ARCHITECTURAL PANELS**  
EARLY 20TH CENTURY

Each modelled with pierced interlaced scrolls and  
flowerheads within a rectangular border  
20 x 32½ in. (51 x 81.5 cm.) (4)

£1,000-2,000

US\$1,300-2,400

€1,100-2,100

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington,  
17 March 2015, lot 266.



■344

**A PAIR OF VICTORIAN CAST-IRON URNS**  
LATE 19TH CENTURY, AFTER A DESIGN BY  
HANDYSIDE & CO., DERBY

Each of campana form with scrolling arabes,  
raised on limestone pedestals  
The urns: 24 in. (61 cm.) high;  
18½ in. (47 cm.) diameter  
58 in. (147.5 cm.) high, overall (2)

£1,500-2,500

US\$1,900-3,000

€1,700-2,700

**PROVENANCE:**

Christie's, 22 May 1990, lot 205.





■345

**A DUTCH CARVED STONE FOUNTAIN MASK**  
LATE 17TH CENTURY

Modelled as a winged putto  
22 in. (56 cm.) high; 38 in. (97 cm.) wide; 14 in. (35.5 cm.) deep

£2,000-4,000

US\$2,500-4,800  
€2,200-4,300

**PROVENANCE:**

The Secret Courtyard, The Seago Collection; Christie's, London, 9 June 1999, lot 209.



■347

**A DUTCH STONE FIGURE OF A PUTTO**  
18TH CENTURY

Holding a bunch of grapes  
29 in. (74 cm.) high; the base 13 in. (33 cm.) square

£2,000-4,000

US\$2,500-4,800  
€2,200-4,300

**PROVENANCE:**

Anonymous sale; Sotheby's, Sussex, 30 May 1990, lot 767.



■346

**A FRENCH BRECHE VIOLETTE MARBLE COLUMN**  
19TH CENTURY

On a square Spanish brocatelle base  
43½ in. (110.5 cm.) high; 13¼ in. (33.5 cm.) square, the base

£1,200-1,800

US\$1,500-2,200  
€1,300-1,900

**PROVENANCE:**

Le Goût d'un Amateur; Sotheby's, Paris, 18 June 2008, lot 44.



■348

**AN ITALIAN SCAGLIOLA COLUMN**  
19TH/20TH CENTURY

The faux Siena marble on a turned socle and wood base  
50 in. (127 cm.) high

£1,000-2,000

US\$1,300-2,400  
€1,100-2,100

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 12 March 2013, lot 206.

■349

**A PAIR OF ENGLISH LEAD BUSTS OF  
DIANA AND VENUS**

EARLY 20TH CENTURY, IN THE MANNER OF  
JOHN CHEERE

28½ in. (72.5 cm.) high (2)

£5,000-8,000 US\$6,100-9,600  
€5,400-8,600

**PROVENANCE:**

Anonymous sale; Christie's, London, 2 May 1997,  
lot 9.



■350

**A SET OF SIX CAST-IRON URNS**  
EARLY 20TH CENTURY

With lobed undersides and spreading socles  
15 in. (38 cm.) high; 20 in. (51 cm.) diameter (6)

£2,000-3,000 US\$2,500-3,600  
€2,200-3,200

**PROVENANCE:**

Anonymous sale; Sotheby's, 20 May 1997, lot 720.

■351

**A NEAR PAIR OF GEORGE III  
PAINTED AND CARVED PORTLAND  
STONE PEDESTALS**  
LATE 18TH CENTURY

Of rectangular outline, each front with a fielded  
panel centred by a foliate roundel  
29½ in. (75 cm.) high; 26 in. (66 cm.) wide;  
21¼ in. (54 cm.) deep and 32 in. (81.5 cm.) high;  
26 in. (66 cm.) wide; 21¼ in. (54 cm.) deep (2)

£1,000-2,000 US\$1,300-2,400  
€1,100-2,100

**PROVENANCE:**

Anonymous sale; Christie's, Wrotham Park,  
13 June 1995, lot 13.





367

■ 352

**A CAST-IRON 'CAMEL' BENCH**

LATE 20TH CENTURY, AFTER THE DESIGN BY G. J. VUILLAMY

The slatted back and seat supported by recumbent camels  
32½ in. (82.5 cm.) high; 45 in. (114 cm.) wide;  
38 in. (96.5 cm.) deep

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**PROVENANCE:**

Acquired from Crowther, London, 1984.

This distinctive model was designed by George John Vulliamy (1817-1886), originally produced by Z. D. Berry & Son in 1874 for the Victoria Embankment, London.



353

■ 353

**A CAST-IRON 'CAMEL' BENCH**

LATE 20TH CENTURY, AFTER THE DESIGN BY C. G. VUILLAMY

The slatted back and seat supported by recumbent camels  
32½ in. (82.5 cm.) high; 45 in. (114 cm.) wide;  
38 in. (96.5 cm.) deep

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**PROVENANCE:**

Acquired from Crowther, London, 1984.

This distinctive model was designed by George John Vulliamy (1817-1886), originally produced by Z. D. Berry & Son in 1874 for the Victoria Embankment, London.



354

■ 354

**A SET OF FOUR STONE JARDINIÈRES**

19TH CENTURY

With rope-twist banding  
12 in. (30.5 cm.) high; 23½ in. (59.5 cm.) diameter  
(4)

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200



■ 355

**A PAIR OF VICTORIAN CAST-IRON LARGE GARDEN TAZZAS**  
 CIRCA 1880, AFTER THE MODEL BY HANDYSIDE & CO., DERBY

On a spreading octagonal foot and square plinth  
 43 in. (109 cm.) high; 48 in. (122 cm.) diameter

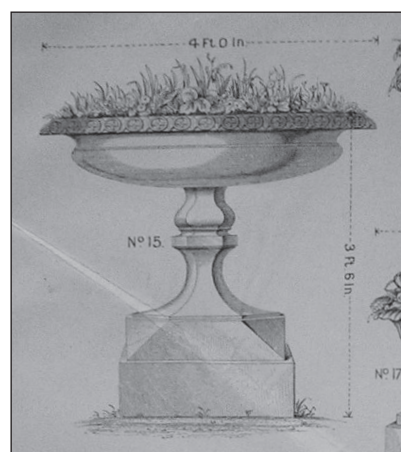
(2)

£10,000-15,000

US\$13,000-18,000  
 €11,000-16,000

**PROVENANCE:**

Anonymous sale; Sotheby's, 8 July 1988, lot 7.



Design published Handyside & Co.

END OF SALE

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# 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** (▲ 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.

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

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

## C 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 not 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.

**Brexit:** 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. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. 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  $\lambda$  next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

*Royalty for the portion of the hammer price*

*(in euros)*

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

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

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

## 2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(a) This additional **warranty** does not apply to:

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

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

(iii) books not identified by title;

(iv) **lots** sold without a printed estimate;

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

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

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

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

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

## 3 YOUR WARRANTIES

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

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

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

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

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

## F PAYMENT

### 1 HOW TO PAY

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

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

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

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

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

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

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

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

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

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

## 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](http://www.christies.com/shipping) or contact us at [arttransport.london@christies.com](mailto: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](http://www.christies.com/shipping) or contact us at [arttransport.london@christies.com](mailto: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 **W** 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](http://www.christies.com/about-us/contact/privacy).

## 8 WAIVER

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

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of 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](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

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

**UPPER CASE type**: means having all capital letters.

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

# VAT SYMBOLS AND EXPLANATION

## IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

**BREXIT:** If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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 <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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 address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> <li>• If you register to bid with an address <b>within</b> the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . 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:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> 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 <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> 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 (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> 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 <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer price and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> 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 or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet <b>ALL</b> 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 <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

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. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:  
 (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**  
 (b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal, **movement within the EU must be within 3 months**

**from the date of sale.** You should take professional advice if you are unsure how this may affect you.  
 7. All re-invoicing requests must be received within four years from the date of sale.  
 If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com  
 Tel: +44 (0)20 7389 2886.  
 Fax: +44 (0)20 7839 1611.

## SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

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

◆

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

□

Bidding by interested parties.

λ

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

•

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

~

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

Ψ

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

†, \*, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

## IMPORTANT NOTICES

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

#### ○ **Minimum Price Guarantees**

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

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

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

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

#### □ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

#### **Post-catalogue notifications**

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

#### **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.

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

### 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 12.00 pm on the second business day following the sale.

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

Tel: +44 (0)20 7839 9060  
Email: [collectionsuk@christies.com](mailto:collectionsuk@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.

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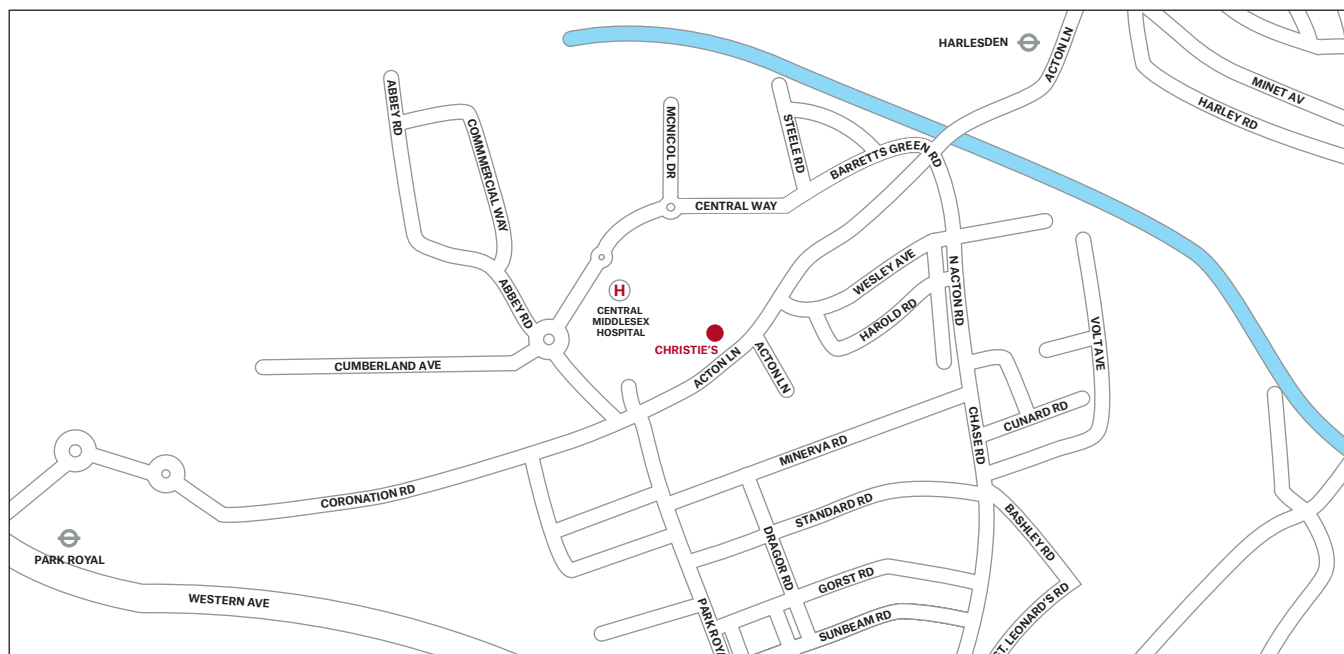
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A GIANT MARBLE FOOT  
Rome, 17th century-style  
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£15,000 - 25,000

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*London, 25 October 2019*

**VIEWING**

19-24 October 2019  
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**CONTACT**

Pat Frost  
pfrost@christiespartners.com  
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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**



# WRITTEN BIDS FORM

## CHRISTIE'S LONDON

**VISIONS OF COLLECTING:  
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AN IMPORTANT PRIVATE COLLECTION**  
THURSDAY 19 SEPTEMBER 2019 AT 10.00 AM

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

CODE NAME: MEADOW  
SALE NUMBER: 17346

(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 <b>auctioneer's</b> 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**.
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**17346**

Client Number (if applicable) \_\_\_\_\_ Sale Number \_\_\_\_\_

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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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### PLEASE PRINT CLEARLY

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

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