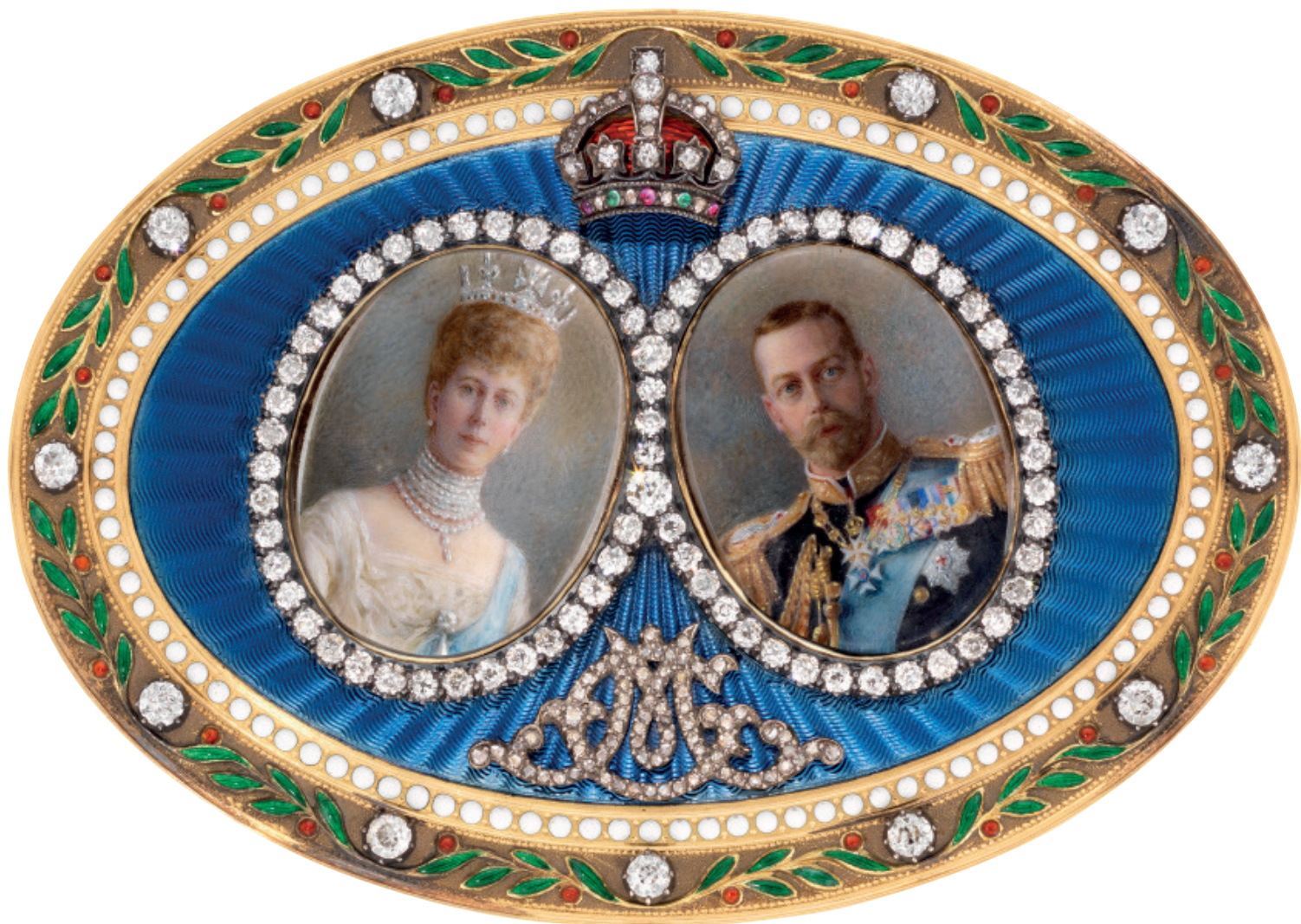


PROPERTY FROM DESCENDANTS OF
THEIR MAJESTIES
KING GEORGE V AND QUEEN MARY



LONDON 13 DECEMBER 2019

CHRISTIE'S



KENSINGTON PALACE & HAREWOOD HOUSE

PROPERTY FROM THE COLLECTIONS OF
THEIR ROYAL HIGHNESSES THE DUKES OF GLOUCESTER
& THE EARLS OF HAREWOOD

FRIDAY 13 DECEMBER 2019

AUCTION

Friday 13 December 2019

at 10.00am

(The Dukes of Gloucester Lots 1-81 & 180-335)

& (The Earls of Harewood Lots 100-179)

8 King Street, St. James's

London SW1Y 6QT

VIEWING

| | | |
|-----------|-------------|------------------|
| Saturday | 7 December | 12.00pm - 5.00pm |
| Sunday | 8 December | 12.00pm - 5.00pm |
| Monday | 9 December | 9.00am - 8.00pm |
| Tuesday | 10 December | 9.00am - 4.30pm |
| Wednesday | 11 December | 9.00am - 4.30pm |
| Thursday | 12 December | 9.00am - 4.30pm |

AUCTIONEERS

Peter Flory, Piers Boothman & Georgina Wilsenach

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **PALACE-17736**

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.

Front cover: Lot 10 (detail)

Opposite: The Entrance to Apartment 1, Kensington Palace, the London residence of The Duke and Duchess of Gloucester by Sir Hugh Casson

Back cover: H.R.H. The Princess Mary, later The Princess Royal & Countess of Harewood and H.R.H The Prince Henry, later Duke of Gloucester, with their nanny Charlotte "Lala" Bill, by Lafayette © National Portrait Gallery, London

For any comparative images used in this catalogue, where no image credit is given, the images are © Private Collection.

AUCTION RESULTS

UK: +44 (0)20 7839 9060

christies.com



Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android

These auctions feature

CHRISTIE'S  **LIVE**

Bid live in Christie's salerooms worldwide register at christies.com

CHRISTIE'S

View catalogues and leave bids online at christies.com

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.

EUROPEAN PRIVATE COLLECTIONS & COUNTRY HOUSE SALES



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



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



ROBERT COPLEY
Deputy Chairman of Group,
International Head
of Furniture
rcopley@christies.com
+44 (0)20 7389 2353
London



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



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



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



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



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



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



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



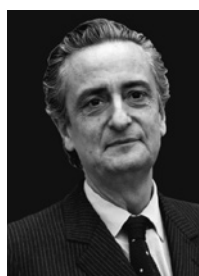
DALIA PADILLA
General Manager,
Christie's Spain
dpadilla@christies.com
+34 915 326 626
Madrid



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



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



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



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

COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.

© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2019)

SPECIALISTS & CONTACTS FOR THIS AUCTION



ADRIAN HUME-SAYER
Head of Sale
Private Collections
 ahume-sayer@christies.com
 +44 (0)20 7389 2696



NATHANIEL NICHOLSON
Private Collections
 nnicholson@christies.com
 +44 (0)20 7389 2519



NATALIE VOORHEIS
Furniture and Silver
 nvoorheis@christies.com
 +44 (0)20 7389 2726



BENEDICT WINTER
Private Collections
 bwinter@christies.com
 +44 (0)20 7389 2203



HARRY WILLIAMS-BULKELEY
Silver
 hwilliams-bulkeley@christies.com
 +44 (0)20 7389 2666



ISABELLE CARTIER-STONE
Silver
 icartier-stone@christies.com
 +44 (0)20 7389 2898



DAVID MCLACHLAN
Gold Boxes
 dmclachlan@christies.com
 +44 (0)20 7389 2650



JULIAN WILSON
Books
 jwilson@christies.com
 +44 (0)20 7389 2157



FLAVIA LEFEBVRE D'OVIDIO
Old Master Paintings
 flfebvre@christies.com
 +44 (0)20 7752 3371



MATILDA BURN
Porcelain
 mburn@christies.com
 +44 (0)20 7389 2660



CHARLIE CAMPBELL-GRAY
Modern British Art
 ccampbell-gray@christies.com
 +44 (0)20 7389 2682



ANNABEL KISHOR
British Drawings & Watercolours
 akishor@christies.com
 +44 (0)20 7389 2709



JONATHAN DEN OTTER
Old Master Drawings
 jdenotter@christies.com
 +44 (0)20 7389 2736



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



DIDO PENNY
Sale Coordinator
 dpenny@christies.com
 +44 (0)20 7389 2794



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

JO LANGSTON
Miniatures
 jlangston@christies.com
 +44 (0)20 7389 2347

JAMES BASKERVILLE
Prints
 jbaskerville@christies.com
 +44 (0)20 7752 3385

LARA L'VOV-BASIROV
Topographical
 llvovbasirov@christies.com
 +44 (0)20 7389 2543

ANASTASIA VON SEIBOLD
Japanese Works of Art
 avonseibold@christies.com
 +44 (0)20 7752 3127

RAYMOND SANCROFT-BAKER
Orders and Medals
 rsancroft-baker@christies.com
 +44 (0)20 7389 2388

EMAIL

First initial followed by last name
 @christies.com (eg. Dido Penny=
 dpenny@christies.com.)

For general enquiries about this auction,
 please email the sale coordinator.

AUCTION RESULTS

Tel: +44 (0)20 7839 9060
 christies.com

ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658
 Fax: +44 (0)20 7930 8870

CLIENT SERVICES

Tel: +44 (0)20 7839 9060
 Fax: +44 (0)20 7389 2869
 Email: info@christies.com

POST-SALE SERVICES

Lotta Runge
 Post-Sale Coordinator
 Payment, Shipping, and Collection
 Tel: +44 (0)20 7752 3200
 Fax: +44 (0)20 7752 3300
 Email: PostSaleUK@christies.com

BUYING AT CHRISTIE'S

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



H.M. Queen Victoria with the children of H.M. King George V.
 © Hilary Morgan / Alamy Stock Photo

ROYAL SIBLINGS

HER ROYAL HIGHNESS THE PRINCESS MARY, PRINCESS ROYAL, COUNTESS OF HAREWOOD AND HIS ROYAL HIGHNESS THE PRINCE HENRY, DUKE OF GLOUCESTER

Princess Victoria Alexandra Alice Mary (Princess Mary) was born at York Cottage, Sandringham on the 25th April 1897, the third child and only daughter of Their Royal Highnesses, The Duke and Duchess of York (later Their Majesties King George V and Queen Mary). Her great-grandmother Queen Victoria sent a telegram to mark the august occasion '*All happiness to you and my little Diamond Jubilee baby*'. Her godparents were Queen Victoria, Maria Feodorovna, Dowager Empress of Russia (her great-aunt, formerly the Danish Princess Dagmar), King George I of The Hellenes (her great-uncle), The Prince and Princess of Wales (her paternal grandparents), The Duchess of Teck (her maternal grandmother), Princess Victoria of Wales (her paternal aunt) and Prince Francis of Teck (her maternal uncle). On the 31st of March 1900, her brother Prince Henry William Frederick Albert, third son of the Duke and Duchess of York followed. Henry was the last Royal Prince to be photographed on the knee of his great-grandmother, The Queen Empress. His parents were slightly concerned that the elderly Queen might drop her new great-grandson, now 5th in line to her throne (having displaced his elder sister to 6th in line), and in this photograph – possibly the last one taken of The Queen – Prince Edward is helping to support his baby brother, and tradition has it that the children's nanny is also crouching behind The Queen. Henry was christened in the private chapel at Windsor on 17th May and Queen Victoria noted (at what would be the last such royal event of her long reign) that the prince was '*a very pretty baby*'.

Less than a year later Queen Victoria died at Osborne House on the Isle of Wight, and so the long age to which The Queen had given her name and which had borne witness to such dramatic change and development had passed away. The new King, Edward VII, grandfather to Princess Mary and Prince Henry now presided over a vast Empire. It was into this seemingly stable world that the little Princess and Prince lived out their early years. Their great-aunt was the widowed Empress Frederick of Germany, mother of the last Kaiser; their father's first cousin Alex of Hesse had married Nicholas II, Tsar of All the Russias; their aunt Maud was wife of King Haakon VII of Norway and their grandmother Queen Alexandra was the daughter of Christian IX, King of Denmark. Princess Mary was educated by a governess, sharing some lessons with her two elder brothers, the Princes Edward and George. The latter noted that '*if being "noisy" as an infant is a sign of excellent health, then the little Princess was endowed with the most study and vigorous of constitutions*'. She became fluent in German and French and proved to be a good student, often ahead of her brothers. She was also an accomplished gymnast and a passionate horse woman. On the 22nd June 1911, dressed in state robes and pearls, the Princess attended her first state occasion, the Coronation, accompanied by Madame Dussau, her governess. Her parents had become King George V and Queen Mary. In 1912 the young Princess embarked on her first trip abroad, visiting Germany with her mother where they stayed with Princess Augusta of Cambridge, Grand-Duchess of Mecklenburg-Strelitz. The long lived Princess was the daughter of Prince Adolphus, Duke of Cambridge and granddaughter of King George III, having been born in Hanover in 1822.



H.R.H. The Princess Mary, The Princess Royal, Countess of Harewood; H.R.H The Prince Henry, Duke of Gloucester with their nanny Charlotte "Lala" Bill, by Lafayette.
© National Portrait Gallery, London

Meanwhile, Prince Henry did not follow his brothers to the Naval College at Dartmouth and was, instead, sent to St Peter's Court, a prep school. The headmaster noted that he held his own reasonably well academically, was excellent at mathematics and enjoyed football and cricket. His enthusiasm for sport was further evidenced when his mother, Queen Mary, noted '*All you ever write about is your everlasting football*'. In September 1913 Henry entered S.G.Lubbock's House at Eton and quickly acclimatised to life at public school (he was the first Royal Prince to go to such an institution) with ease and equanimity (see lots 230 & 267). Like many boys, his powers of concentration could not withstand every distraction, however, he was '*thoroughly cheerful, modest and obedient with shrewd common sense*'.

During the World War that followed Princess Mary accompanied her mother on visits to hospitals and welfare organisations and made a personal appeal to in 1915 '*For many weeks we have all been greatly concerned for the welfare of our soldiers and sailors who are so gallantly fighting our battles by land and by sea, and I have delayed making a wish that has long been in my heart for fear of encroaching on other funds, the claims of which have been more urgent. I want you all now to help me send a Christmas present from the whole nation to every sailor afloat and every soldier at the front*'. The Princess Mary Christmas gift fund raised around £100,000 (the equivalent of more than £10,000,000 today) and a brass box of tobacco, cigarettes and chocolate, etc. was sent out to every serviceman. Shortly after, the Princess received a photograph showing one such tin with a bullet hole, it was accompanied by a letter explaining how the tin had saved a soldier's life. In June 1918 Princess Mary began to train as a nurse at Great Ormond Street Hospital. Appropriately working two days a week in the Alexandra Ward, the Queen had insisted that her daughter should be treated as all the other nurses. The Princess later noted '*They were some of the happiest days of my life*'.



The young H.R.H The Prince Henry, Duke of Gloucester, when at Eton.



H.M. Queen Mary and H.R.H The Princess Mary, when a nurse.
© Niday Picture Library / Alamy Stock Photo



The Wedding of Henry Lascelles, 6th Earl of Harewood and H.R.H. The Princess Mary, by Vandyk, 1922.
© National Portrait Gallery, London



'The Princess Mary Christmas Gift Tin' with bullet hole.



H.R.H. The Princess Mary, The Princess Royal, Countess of Harewood with her two sons.

Prince Henry passed his exams into Sandhurst towards the end of the War in the middle of the list, this earned the rare and hearty congratulations of the King, prompting the young Prince to write *'Mama and Papa are delighted and they think rather more of Eton than they did before'*. In 1918 *'this horrid war'*, as King George V termed it, at last ended. It had been of a scale and ferocity hitherto unimagined with around 750,000 British deaths alone. The survivors inherited a world of horror, guilt and grief in which old certainties had been swept aside. Ancient Dynasties had fallen, the German Emperor was exiled and Tsar Nicholas II and his immediate family had been executed by the Bolsheviks. Little surprise that the impact was profound on The British Royal family, who identified themselves very closely with the struggles and sufferings of their peoples and Empire. Queen Mary wrote to Prince Henry that *'we are living in difficult times and we must all try to do our best in the anxious moments that are ahead of us'*.

After the guns had fallen silent on the 11th November 1918 Princess Mary continued her nursing duties and in November 1921, she accepted the proposal of Henry, Viscount Lascelles, heir to the 5th Earl of Harewood, and his magnificent collection. Queen Mary wrote in her diary *'at 6.30 Mary came to my room to announce to me her engagement to Lord Lascelles! We then told G. (The King) and then gave Harry L our blessing. WE had to keep it quiet owing to G. having to pass an order in council to give his consent. Of course everybody guessed what had happened and we were very cheerful and almost uproarious at dinner. We are delighted'*. Princess Mary and Lord Lascelles were married at Westminster Abbey on 28th February 1922 with their wedding being the first Royal wedding to be covered by Pathé news. The wedding dress fused *'youthful simplicity with royal splendour'* and was conceived to embrace the corners of the *'empire; emblematic lotus flower motifs embroidered in India, alongside a domestic, yet equally symbolic trelliswork of roses in pearls and crystal beads'* – not to forget shamrocks, thistles, daffodils, the maple leaf of Canada, the wattle of Australia and the fern of New Zealand (the dress, recently conserved, is exhibited at Harewood House). Significantly one of the bridesmaids was the Lady Elizabeth Bowes-Lyon, later Her Majesty Queen Elizabeth, Queen Consort to King George VI. The newlywed couple lived at Goldsborough Hall in Yorkshire and Chesterfield House in Mayfair, the magnificent town house built by Philip Stanhope, 4th Earl of Chesterfield in the mid-18th Century.

Following the death of the 5th Earl of Harewood in October 1929, they moved into Harewood House, the Lascelles' Yorkshire seat, but some remodelling and modernisation was required before Princess Mary and the new Lord Harewood could take up residence. Harewood House is particularly famed for the splendid furniture supplied to Edwin Lascelles (1712 -1795) by Thomas Chippendale. Born at Otley, only a few miles from Harewood, Chippendale rose to become England's greatest cabinet-maker and Harewood was his most ambitious commission, working on it until his death in 1779 (see lots 120-121). The collections had been significantly enriched in 1916, when Hubert de Burgh-Canning, 2nd Marquess of Clanricarde (1832-1916) had left his superb collection and considerable fortune to his great-nephew, the aforementioned Viscount. This inheritance not only allowed the then Lord Lascelles to buy the palatial Chesterfield House but to become one of the most significant collectors of Old Masters of his generation. The Clanricarde bequest also included a great many objects which had passed from the Cannings via a female line, including possessions of the former Prime Minister, George Canning (1770-1827) (see lots 113-118 & 134). As chatelaine of Harewood, Princess Mary also enhanced the collections and left an indelible mark, like so many generations before her. Following the demolition of Chesterfield House in 1937, they were granted a large apartment at St James's Palace which she decorated with her usual flair.

Following the death of his Aunt, the redoubtable Princess Louise, Duchess of Fife, George V decreed that henceforth his beloved only daughter should bear the title of The Princess Royal (see lots 151-153, 155, 159 & 163-164). The couple's elder son, George Lascelles (born in 1923) noted in his autobiography that King George V, whose upbringing of his sons was pretty strict, indulged his daughter and that *'the only person who was allowed to be late for anything, even breakfast, was my mother and whose instincts must have been similar to those of her two grandmothers, Queen Alexandra and the Duchess of Teck, each of whom was capable of being up to a couple of hours late for meals'* a second son, Gerald, was born to the couple in the summer of 1924 and the young boys often stayed with their grandparents at Windsor. George Lascelles related that King George V had an African grey parrot *'of which he was very fond, it sat at a table by his side eating seeds or the apple core he gave it'* and that both brothers were *'scared of those pinching claws, and that awesome beak, so that my grandfather shouted: The parrot will see that child's nervous - make him keep still'* Charlotte the parrot, her cage and her marble-topped circular table were inherited by Prince Henry upon the death of his father.



H.R.H The Prince Henry, Duke of Gloucester with the Japanese Emperor, Japan, 1929.



The Wedding of H.R.H. The Prince Henry, Duke of Gloucester Lady Alice Montagu Douglas Scott, 1935.

The King Emperor had instilled in both The Princess Royal and Prince Henry an exacting and unflinching sense of duty. The latter joined the 10th Royal Hussars, a regiment that he considered his own for the rest of his life. Like his father, he was a superb shot and the King once noted that he had shot a woodcock to the right and to the left, a feat *'not often done'* - high praise indeed from the reserved monarch (the Prince's gun cases, lot 334 and Purdey cartridge case, lot 335). In 1925, Henry was made a Privy Councillor and over the coming years he went on to represent four Monarchs at numerous State occasions; in October 1925 Prince Henry attended the wedding of Crown Prince Leopold of Belgium to Princess Astrid of Sweden and further significant trips followed. In 1929 Prince Henry, now The Duke of Gloucester, The Earl of Ulster and The Baron Culloden, travelled to Japan to confer the Order of the Garter to Emperor Hirohito, an honour granted to the two previous Emperors (see lots 67-69). The Duke was awarded The Order of the Chrysanthemum by His Imperial Majesty. The long and arduous trip involved an intensive schedule of official receptions, engagements, inspections and visits, much of it in full dress uniform. Prince Henry wrote to his father *'On Friday morning, we had the investiture which was a very impressive ceremony and luckily none of us made a mistake. I found it very difficult walking backwards when wearing a mantle!'* It was noted that rarely had the Japanese accorded *'so spontaneous and cordial a welcome'* to a foreign dignitary. In 1930 another significant princely duty interrupted Henry's military career, a journey to attend the Coronation of Emperor Haile Selassie. He went to Abyssinia with a splendid suite that included Wilfred Thesiger (aka Mubarak bin London) the famed explorer and travel writer, whose father, Lord Chelmsford, had been Minister in Addis Ababa during the revolution of 1917. An observer wrote in laconic style that the Duke *'in his gorgeous 10th Hussars uniform looked well enough. He has a real sense of humour and, like his brother, the Duke of York, is a tremendous trier. He reads speeches well, looks straight at the person who is addressing him (not always an easy thing to do, whilst keeping a straight face).'*



Harewood House, Yorkshire.



Barnwell Manor, Northamptonshire.
© Country Life Picture Library



Chesterfield House, Mayfair.



York House, St. James's Palace.

The Royal party ascended slowly to the capital by train and as the Duke often wrote to his father whilst eating meals 'always about fourteen courses' with local chiefs on the way and that 'just short of the station there, [Addis Ababa] the train ran out of steam, which was as well as the Emperor was late at the Station'. The Coronation lasted seven hours and Henry may have envied the French Representative, Marshal Franchet d'Esperey who had a supply of biscuits hidden in his baton (see lots 80-81 for the Ethiopian Orders). He later represented the monarch during the independence ceremony in Ceylon and was the first Royal visitor to the newly formed Pakistan as well as serving as Governor General of Australia from 1945 to 1947, the only member of the royal family to hold the post.

In 1935 Prince Henry married Lady Alice Montagu-Douglas-Scott, daughter of the King's longstanding friend, the 7th Duke of Buccleuch and sister of the Prince's closest friend, Lord William Scott. After a Wedding Breakfast where the wedding cake could not be cut because the icing had set as hard as stone, they journeyed through adoring crowds in an open landau to St Pancras on their way to a honeymoon at Boughton House, one of the new Duchess of Gloucester's family residences. In his new bride, the Prince had found a worthy, dedicated and delightful companion, who not only reflected his constancy and loyal devotion to Royal duties but his love of country life. In 1938, the Gloucesters' made their home at Barnwell Manor near Peterborough, a property that had previously belonged to the Duchess' family. They collected sporting pictures, the Duke took the farm in hand and the Duchess created an enchanted garden. Their London residence was York House, St James's Palace, where the interiors were photographed for *Homes and Gardens*, in 1951 (see lots 32, 34, 35, 185, 188, 218 & 220), subsequently moving to apartment 1, Kensington Palace in 1970. In May 1941, when Queen Mary heard that her daughter-in-law was pregnant, she wrote 'I was so thrilled and delighted at your good news that I nearly fell off my dressing table stool with excitement'. Barnwell became an oasis of peace where the couple, later with their sons Princes William and Richard, and surrounded by their dogs, could relax and enjoy country pursuits, being featured in *Country Life* in 1959 (see lots 181, 182, 208 & 316). The Abdication crisis of 1936 imposed considerable strains on The Princess Royal and Prince Henry, for both were close to the Prince of Wales, who so briefly became King Edward VIII. After the Abdication both siblings visited The Duke and Duchess of Windsor as they were then styled. During those troubled months Mary wrote to her mother, Queen Mary 'Thank God we all have you as a central point because without that point it (the Royal Family) might easily disintegrate'.

During the Second World War the Princess Royal became Chief Controller of the Auxiliary Territorial Service (later the Woman's Royal Army Corps) and traversed the United Kingdom visiting its units and wartime canteens. Her younger brother, Prince Henry had a more eventful war and was from 1939-1945 Major-General HRH The Duke of Gloucester and played a significant role in keeping up the morale of the frontline troops. His steadfast support of his brother, King George VI was unstinting and indefatigable. Numerous arduous journeys encouraged the thoughts of the Prince to return to Barnwell and his letters to the Duchess encompassed all matters that related to the house, estate, their dogs and of course Charlotte, the late King's parrot! He was bombed in Belgium in May 1940 and was struck by falling bricks, but made light of his injuries, being ostensibly more upset about missing the asparagus season and writing that war was 'such an awful waste of everything'. The Duke dutifully continued his prominent public role well into the reign of Her Majesty Queen Elizabeth II, dying in 1974, when he was succeeded the present Duke, his second son, Prince Richard.

The 6th Earl of Harewood died in 1947, leaving The Princess Royal a widow and their son, George Lascelles (1923-2011), as the 7th Earl of Harewood. The young Earl brought a new layer to the collections at Harewood with the addition of modern works, such as Epstein's great alabaster, *Adam*, which now graces the entrance hall. The new Lord Harewood's greatest passion was opera and over the coming decades he would hold various prominent positions relating to the art, including serving as editor of *Opera* magazine, Director of The Edinburgh Festival, Director of the Royal Opera House and Managing Director of the English National Opera as well as serving as editor and co-author of *Kobbé's Complete Opera Book* (1954) and *The New Kobbé's Opera Book* (1997) (see lots 165-171). The Princess Royal continued her public role for the rest of her life, surviving her husband by eighteen years. She had become Air Chief Commandant of Princess Mary's Royal Air Force Nursing Service in 1950 and a General in the Army in 1956. She represented Her Majesty Queen Elizabeth II, her niece, at the Independence Ceremonies of Trinidad and Tobago in 1962 and in Zambia two years later. Following her sudden death in 1965, the much-loved 'Yorkshire' Princess was greatly mourned having lived a life devoted to public duty. Princess Mary inherited her love of Art and objects of vertu from her mother, Queen Mary. The wartime letters of her brother, the Duke of Gloucester, also discussed the décor and furnishings of his beloved Barnwell and testify that he too was not immune to Queen Mary's influence and appreciation of good things!

WL

CONTENTS

| | |
|--------------|-------------------------|
| LOTS 1-81 | THE DUKES OF GLOUCESTER |
| LOTS 100-179 | THE EARLS OF HAREWOOD |
| LOTS 180-335 | THE DUKES OF GLOUCESTER |

THE FOLLOWING LOTS ARE TO BE SOLD FOR CHARITY

THIS WILL BE INDICATED BY COLOURED LOT TEXT

LOT 70 TO BE SOLD IN AID OF THE BRITISH RED CROSS

LOT 71-81 TO BE SOLD IN AID OF THE INTERNATIONAL RED CROSS

LOTS 58, 65, 273, 302 AND 306 TO BE SOLD IN AID OF CHARITY

LOTS 143-147 TO BE SOLD ON BEHALF OF THE EARL OF HAREWOOD'S
GENERAL CHARITABLE TRUST TO FUND CONSERVATION



Apartment 1, Kensington Palace.



THE ROYAL

Princess Victoria *Princess Royal* (1840-1901) m. 1858 Frederick *Crown Prince of Germany* *Kaiser Frederick III* (1831-1888)

Prince Albert Victor *Duke of Clarence and Avondale* (1864-1892)

Prince Edward *Prince of Wales* **King Edward VIII** (1894-1972) Abdicated December 1936

Prince Albert George *Duke of York* **King George VI** (1895-1952)

m. 1923 Lady Elizabeth Bowes Lyon *daughter of the 14th Earl of Strathmore & Kinghorne* (1900-2002)

Princess Mary *Princess Royal* (1897-1965)

m. 1922 Henry Lascelles *6th Earl of Harwood* (1882-1947)

Princess Elizabeth **Queen Elizabeth II** (b. 1926)

Princess Margaret (1930-2002)

George Lascelles *7th Earl of Harwood* (1923-2011)

Gerald Lascelles (1924-1998)

HOUSE OF WINDSOR

Queen Victoria (1819-1901) m. 1840 Prince Albert of Saxe-Coburg-Gotha (1819-1861)

Prince Albert Edward
Prince of Wales
King Edward VII
(1841-1910)

m. 1863 Princess Alexandra
Daughter of King Christian IX of Denmark
(1844-1925)

— Maria Feodorovna
Daughter of Christian IX of Denmark
(1847-1928) m. 1866

Alexander III
of Russia
(1845-1894)

Plus 7 further children

Prince George
Duke of York
Prince of Wales
King George V
(1865-1936)

m. 1893 Princess Mary of Teck
daughter of Francis, Duke of Teck
(1867-1953)

Plus 4 further children

Prince Henry
Duke of Gloucester
(1900-1974)

m. 1935 Lady Alice Christabel
Montagu Douglas Scott
daughter of 7th Duke of Buccleuch
(1901-2004)

Prince George
Duke of Kent
(1902-1942)

Prince John
(1905-1919)

Prince William
of Gloucester
(1941-1972)

Prince Richard
Duke of Gloucester
(b. 1944)



The engagement photograph of H.R.H. The Prince Henry, Duke of Gloucester Lady Alice Montagu Douglas Scott, Balmoral.

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER
 LOTS 1-81 AND 180-335



(detail of matrix)



(detail of matrix)

1

**TWO ENAMELLED GOLD-MOUNTED HARDSTONE
 DESK-SEALS**

THE FIRST APPARENTLY UNMARKED, FIRST QUARTER
 20TH CENTURY; THE SECOND LATE 19TH CENTURY

Each with lapis lazuli handle, one with spreading gilt-metal
 mounted foot engraved with initial 'H' within Garter motto
 and below a Royal duke's coronet, the terminal set with a red
 enamelled jewelled gold-mounted coronet; the second with
 enamelled gold base set with carnelian matrix engraved with a
 galloping horse and jockey

The first: 3¼ in. (83 mm.) high

The second: 2¾ in. (70 mm.) high

(2)

£2,000-3,000

US\$2,600-3,800

€2,400-3,500

PROVENANCE:

H.R.H. The Prince Henry, Duke of Gloucester (1900-1974), the
 first after 1921.

2

A GEORGE V GOLD CIGARETTE-CASE

MAKER'S MARK J S, LONDON, 1934/1935

With rectangular engine-turned case with concealed push-
 piece, the cover set with applied initial 'H' below a Royal duke's
 coronet, *marked inside cover and base*

4¼ in. (108 mm.) high

4½ oz. (140 gr.)

£1,200-1,800

US\$1,600-2,300

€1,400-2,100

PROVENANCE:

Probably a wedding present from Thomas Scott-Ellis, 8th Baron
 Howard de Walden (1880-1946) and Lady Howard de Walden (d.
 1974) to H.R.H. The Prince Henry, Duke of Gloucester (1900-
 1974), November 1935.



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.

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



(verso)

3
**AN EDWARD VII GOLD CORONATION
MEDALLION**
LONDON, 1902

The circular medallion, the obverse with a portrait of Edward, by the engraver G. W. De Saulles, with the inscription 'EDWARD VII CROWNED 9 AUGUST 1902', the reverse with a portrait, also by De Saulles, of Queen Alexandra, and the inscription 'ALEXANDRA QUEEN CONSORT 9 AUGUST 1902'

2 $\frac{3}{8}$ in. (55 mm.) diameter

£600-900

US\$780-1,200

€700-1,000

PROVENANCE:

H.R.H. The Prince Henry, Duke of Gloucester (1900-1974).

This medallion was issued to commemorate the coronation of King Edward VII on the 9th August 1902. It was struck by the Royal Mint, and was produced in two sizes, and three metals, gold, silver and copper. These medallions are found with two different dates, 26th June 1902, and 9th August 1902. This is because the coronation was originally scheduled for the earlier date, but the King had to undergo an emergency appendectomy operation, so the coronation was postponed until the later date.

4
A FRENCH SILVER-GILT SNUFF-BOX
STAMP OF TONNEL, PARIS, EARLY 20TH
CENTURY

With berried laurel border, the cover engraved with cypher and Royal crown, *marked on bezel and stamped in cover*

3 $\frac{1}{8}$ in. (80 mm.) wide

4 oz. 5 dwt. (133 gr.)

The cypher is for H.M. King Edward VII (r. 1901-1910).

£400-600

US\$520-770

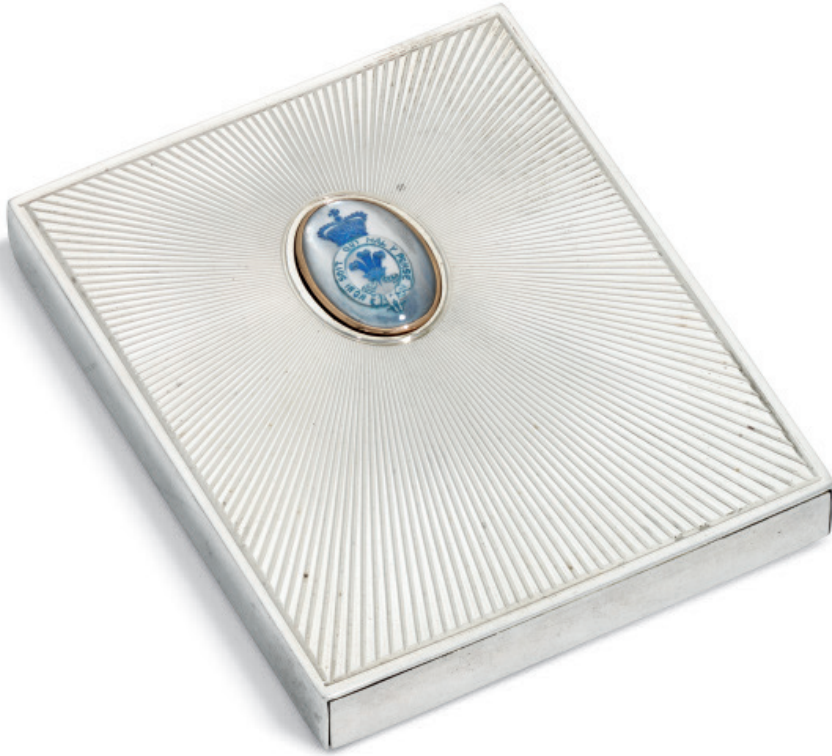
€470-700

PROVENANCE:

H.M. King Edward VII and by descent to H.R.H. The Prince Henry, Duke of Gloucester (1900-1974).



THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



5

AN AUSTRIAN SILVER CIGARETTE-CASE
MARK OF ARTHUR MEDIANSKY, VIENNA &
KARLSBAD, CIRCA 1900

The cover and base with a sunburst ground, the cover centred with an oval glazed mother-of-pearl lozenge push-piece enamelled with the badge of The Prince of Wales within the Garter motto and with the Prince of Wales' crown above, gilt interior, *marked inside on base and cover*
3¼ in. (83 mm.) wide

£150-200

US\$200-260
€180-230

PROVENANCE:

Either The Prince of Wales, later King Edward VII (1848-1910) or The Prince of Wales, later King George V (1865-1936) and by descent to H.R.H. The Prince Henry, Duke of Gloucester (1900-1974).

6

A VICTORIAN SILVER VESTA-CASE

MAKER'S MARK LOUIS DEE, LONDON, 1883,
RETAILED BY CLARK, 20 OLD BOND ST.

The hinged vesta compartment with a metal striker, silver button push-piece with a tinder cord and chain, the obverse engraved with the initials A and E flanking the badge of The Prince of Wales, within the Garter motto and with the Prince of Wales' crown above, the reverse engraved with the initial G below a Royal prince's coronet and the date '3 June 1885'
2 in. (52 mm.) high

£300-500

US\$390-640
€350-580

PROVENANCE:

A birthday present to Prince George of Wales (b.1864), later King George V (r.1910-1936) from his mother and father, The Prince and Princess of Wales, later King Edward VII (r.1900-1910) and Queen Alexandra (1844-1925), on the occasion of his 20th birthday and by descent to his son, H.R.H. The Prince Henry, Duke of Gloucester (1900-1974).



6

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER

-7

A GEORGE V 9 CARAT GOLD NOTEBOOK HOLDER AND PEN IN FITTED CASE

MARK OF JOHN COLLARD VICKERY, LONDON, 1928

The cover engraved with ribbon tied flower garlands and 'M' under a Royal crown, the interior of the cover engraved with a presentation inscription, *marked on side and inside cover*, the pencil stamped 'MORDAN EVERPOINT / 9 CT.' brown alligator skin fitted case with cream watered silk lining and stamped 'J C Vickery Regent St'

6 in. (15 cm.) wide

gross weight 6 oz. 18 dwt. (215 gr.)

The initial 'M' is for H.M. Queen Mary (1867-1953). The facsimile inscription reads 'Wishing your Majesty all Xmas & New / Years greetings for this and many years / to come / Lonsdale'.

£1,200-1,800

US\$1,600-2,300

€1,400-2,100



7



8

A GROUP OF FOUR GOLD PROPELLING-PENCILS AND A GOLD NIB-CASE

VARIOUS DATES AND MAKERS, FIRST QUARTER 20TH CENTURY

The pencils of 9ct gold, with propelling and slide actions, one stamped *S. Mordan & Co.*, London, 1923, one stamped *S. Mordan & Co.*, London, 1935, engraved with the initial H below a royal crown, one stamped *Goldsmith & Silversmiths Co. Ltd.*, London, 1912, one unmarked, the nib-case unmarked (5)

£300-500

US\$390-640

€350-580

PROVENANCE:

One: a wedding present from George Drummond to T.R.H. The Duke and Duchess of Gloucester, November 1935.

9

A GOLD KEYLESS POCKET WATCH

BY R. & S. GARRARD, LONDON

The rear with Prince of Wales cypher and dated '3 JUNE 1906', *marked on loop with French guarantee mark*

1 3/4 in. (4.5 cm.) diameter

£1,200-1,800

US\$1,600-2,300

€1,400-2,100

PROVENANCE:

Given to H.R.H. Prince George, Prince of Wales (b.1865), later H.M. King George V (1910-1936) on the occasion of his 41st birthday.



9

9
(verso)



The Coronation of H.M. King George V and Queen Mary by W. & D. Downey, 1911.
© National Portrait Gallery, London

-10

A GEORGE V JEWELLED ENAMELLED GOLD ROYAL PRESENTATION SNUFF-BOX
MARK OF SEBASTIAN GARRARD, LONDON, 1911

The cover, sides and base set with panels of translucent French-blue enamel on a radiating engine-turned *moire* ground, the cover inset with two glazed oval miniatures, on ivory, of Queen Mary and George V, framed with rose cut diamonds, surmounted by a diamond and enamel crown, and with a diamond-set monogram below, Queen Mary, bust-length, facing half to the right and wearing a white dress with Garter and pearls, George V, bust-length, facing slightly left, wearing uniform with Garter and medals, within white enamel bead frames and diamond-set red and green enamel berry and foliate *sablé* gold borders and pilasters, *marked inside on base*
3 $\frac{3}{8}$ in. (85 mm.) wide

£30,000-50,000

US\$39,000-64,000

€35,000-58,000

PROVENANCE:

Commissioned to commemorate the Coronation of H.M. King George V (r. 1910-1936) in 1911. Possibly given by T.M. King George V and Queen Mary (1867-1953) to their son, H.R.H. The Prince Henry, later Duke of Gloucester (1900-1974) on the occasion of their coronation.

This magnificent snuffbox, the work of the Royal Jeweller Garrard and Company, which is struck with the mark of Sebastian Garrard, is related to an example in The Royal Collection (RCIN4083), which was made in the same year, also by Garrard, and similarly commemorates the coronation of H.M. King George V (1910-1936) in 1911. It was later presented by his consort H.M. Queen Mary (1867-1953) to her son H.M. King George VI (1936-1952) to commemorate his Coronation in 1937, as recorded by the inscription on the interior of the cover. John Pope Hennessy notes the gift with a quotation from Queen Mary's diary in his biography of the queen '*...to Bertie a dark blue enamel snuff box with our miniatures. Bertie then gave us his family order, his miniature on a pink ribbon, lovely, he also gave me the Victorian Chain...*', J. Pope Hennessy, *Queen Mary 1867-1953*, London, 1959, p. 585.

The overall design of the Royal Collection snuffbox is similar, however, it is a darker blue and there are some variations in the ornament. The outer border on the cover of the Royal Collection box is enamelled with sprays of foliage and quatrefoils in green, the quatrefoil motifs are each within an oval white enamel cartouche. This outer border has a scalloped edge. The current lot has a more elaborate outer border of berried laurel enamelled in red and green and is set with eleven diamonds. It has an inner border of white enamel beading. The Royal Collection box has plain sides enamelled in dark blue, whereas the current lot has panelled sides of translucent blue enamel framed by white enamel beaded borders and divided by rosette headed gold pilasters enamelled with berried laurel foliage in red and green. The base of the Royal Collection box is applied with the Garter Star. A related box with similar miniatures, but with the positions reversed; King George V on the left and Queen Mary on the right, within ribbon tied oval cartouches, flanking their diamond set crowned cyphers in the centre, was given as a Christmas present by Queen Mary to King George V in 1913. It was exhibited as part of '*Queen Mary's Art Treasures*' at the Victoria and Albert Museum in 1954.

Sebastian Garrard's mark is also found on other Coronation objects; such as the silver poles of the Coronation Canopy used at coronation of H.M. King George VI in 1937 and the Prince of Wales' coronet worn by H.R.H. George, Prince of Wales, later H.M. King George V, at the coronation of his father, H.M. King Edward VII (1901-1910), on 9 August 1902. It was worn once more by H.R.H. Edward, Prince of Wales (1894-1972), later H.M. King Edward VIII (1936) at the coronation of H.M. King George V on 22 June 1911.

The company was founded in 1722 by George Wickes. A succession of partnerships throughout the 18th century saw Robert Garrard I join in 1792 becoming sole owner in 1802. Garrard succeeded Rundell, Bridge and Rundell as the Crown Jeweller in 1843. Sebastian Henry Garrard (1869-1946), whose mark appears on this lot, was the last member of the family to lead the company. He was the son of James Mortimer Garrard (1834-1900). Previously located in Panton Street the company moved in the coronation year from their building in Haymarket to 39-42 Albemarle Street and 17 Grafton Street.

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER





11

QUEEN VICTORIA, GOLDEN JUBILEE GOLD MEDALLION 1887

With 1897 bar in gold for the Diamond Jubilee, with bow denoting to be worn by a lady, contact marks, very fine

£800-1,200

US\$1,100-1,500
€940-1,400

PROVENANCE:

By descent to H.R.H. The Prince Henry, Duke of Gloucester (1900-1974).

12

EDWARD VII, SILVER CORONATION MEDAL, 1902

Together with George V, Coronation Medal, 1911, in silver; a 1935 Jubilee medal, in silver; a George VI, Coronation Medal, 1937, in silver and an Elizabeth II Coronation Medal, 1953, all extremely fine (5)

£400-600

US\$520-770
€470-700

PROVENANCE:

H.R.H. The Prince Henry, Duke of Gloucester (1900-1974).



THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER

13

**A GEORGE V GOLD EDWARD ALBERT,
PRINCE OF WALES INVESTITURE
MEDALLION**

THE ROYAL MINT, 1911

The obverse with crowned bust of the Prince of Wales, three-quarters left, the reverse Caernarvon Castle with the Welsh dragon below and the badge of the Prince of Wales above, by William Goscombe John

1¾ in. (35 mm.) diameter
1 oz. (30 gr.)

£600-900

US\$770-1,200
€700-1,000

PROVENANCE:

H.R.H. The Prince Henry, later Duke of Gloucester (1900-1974).

A total of 129 gold medallions were minted, with a further 5,441 of silver.



(verso)



14

A GEORGE V SILVER CIGARETTE-CASE
MARK OF SEBASTIAN HENRY GARRARD,
LONDON, 1917

The obverse and reverse engraved with the cyphers of King George V and Queen Mary, with integral vesta compartment with match strike, and cord attachment with tinder cord, with a gold-mounted thumb-piece, gilt interior, the interior engraved 'Harry / From his Parents / March 31st 1920', marked inside base and cover
3¾ in. (100 mm.) high
6 oz. (199 gr.)

£400-600

US\$520-770
€470-700

PROVENANCE:

Given to H.R.H. The Prince Henry, Duke of Gloucester (1900-1974) by his parents H.M. King George V (1910-1936) and H.M. Queen Mary (1867-1953) on the occasion of his 20th birthday.

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER

15

A PAIR OF GEORGE V SILVER QUACHES

MARK OF A. WILCOX, BIRMINGHAM, 1933

Each of typical form, engraved with initial 'A', marked on side
4¼ in. (10.7 cm.) wide over handles

4oz. (124 gr.)

The initial 'A' is for H.R.H. Princess Alice, Duchess of Gloucester
(1901-2004).

(2)

£300-500

US\$390-640

€350-580



PROVENANCE:

A wedding present from Admiral Mark Kerr (1864-1944) and Mrs Kerr (1882-1944) to T.R.H. The Duke and Duchess of Gloucester, November 1935.

16

A PAIR OF GEORGE V SILVER PORRINGERS AND COVERS

MARK OF EDWARD BARNARD AND SONS LIMITED, LONDON, 1935;
RETAILED BY INGLIS, YORK

Partly fluted and with scroll handles, the domed covers with gadrooned border
and baluster finial, engraved with inscriptions and the arms of the city of York,
marked on bodies and covers, numbered 'No10' and 'No11'

8½ in. (22 cm.)

53 oz. 9 dwt. (1,663 gr.)

The inscriptions reads '*Presented by the City of York to the H.R.H The Duke
of Gloucester K.G. on the occasion of his Marriage 6th November 1935. H. E.
Harrowell - Lord Mayor*' and '*The Gift of Leonard Befson twice Lord Mayor of this
City; Remembered John Peckhitt Lord Mayor 1702*'.
(2)

£1,200-1,800

US\$1,600-2,300

€1,400-2,100

PROVENANCE:

A wedding present from the City of York to TRH the Duke and Duchess of
Gloucester, October 1935.

LITERATURE:

Yorkshire Post and Leeds Intelligencer, 'York's Gift', 16 October 1935, p. 9.

The Times, 'Royal Wedding Presents', 5 November 1935, p. 21.

The gift was replicas of the two porringers presented to the Corporation of
York by the sadler Leonard Besson, Mayor of York in 1614 and 1626, which
were remade in 1702 by Seth Lofthouse at the expense of John Peckitt,
Mayor of York in that year.





17

A SET OF FOUR GEORGE II SILVER CANDLESTICKS

MARK OF EDWARD WAKELIN, LONDON, 1750

The square bases with baluster stems, spool shaped sockets and detachable nozzles, with gadrooned borders, engraved on bases with a coat-of-arms, the nozzles with a crest, *marked underneath and on nozzles, numbered and with scratchweights 'No 1 32=7'; 'No 2 33=13'; 'No 3 33=1' and 'No 4 33=0'*

10½ in. (27 cm.) high
gross weight 130 oz. (4,045 gr.)

The arms are those of Rhudde impaling Shergold for the Reverend Durand Rhudde (Rudd) (1734-1760) and his wife Mary Shergold, whom he married at St. Bartholomew's Exchange London in 1760, where he was curate. He later became Chaplain-in-Ordinary to King George III and was rector of East Bergholt, Suffolk. His granddaughter Maria Bicknell married the artist John Constable despite the Reverend Rhudde being opposed to the match.

(4)

£8,000-12,000

US\$11,000-15,000

€9,400-14,000

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

18

A PAIR OF GEORGE III SILVER THREE-LIGHT CANDELABRA

LONDON, THE CANDLESTICKS WITH MARK OF JOHN MEWBURN, 1811, THE CANDELABRA BRANCH SOCKETS AND NOZZLES WITH MAKER'S MARK TD, PROBABLY FOR THOMAS DANIELL, LONDON, 1807

Each circular base cast and chased with rocaille and gadrooned borders, the tapering stems with rocaille and shell knobs, spool shaped socket with detachable nozzle, the surmounted by the Royal crown, the candlestick sockets and nozzles engraved with a crest with viscount's coronet above, *marked on bases, sockets, nozzles and drip pans, the branches apparently unmarked*

18½ in. (46 cm.) high

229 oz. (7,117 gr.)

(2)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

John Townshend, 2nd Viscount Sydney (1764-1831), by descent to his son,

John Townshend, 1st Earl Sydney (1805-1890),

The late Earl Sydney G.C.B.; Christie's, London, 17-18 May 1891, lot 97, (£143 to Steinkopf).

A wedding present from H.M. King George V and Queen Mary to T.R.H. the Duke and Duchess of Gloucester, November 1935.

LITERATURE:

The Times, 'Royal Wedding Presents', 5 November 1935, p. 21.

The Yorkshire Post, 'Wedding Gifts to the Duke of Gloucester and his Bride', 5 November 1935, p. 15, illustrated.

The Sphere, 'The Royal Wedding Presents', 9 November 1935, p. 219, illustrated.

John Townsend, 2nd Viscount Sydney was a descendent of Suffolk landowner Charles Townsend, 2nd Viscount Townsend (1674-1738). John's father, the 2st Viscount was a politician who had been raised to the peerage as Baron and later Viscount Sydney. The cities of Sydney, Nova Scotia and Sydney, Australia, were named after him. John also entered politics sitting as M.P. for the Isle of Wight from 1786 until 1790. He then sat as member for Whitchurch. He was a supporter of Pitt's administration, but very rarely spoke in parliament, however, he was appointed Under-Secretary of State for Home Affairs and was a Lord of the Treasury. Following the death of his father in 1800 he inherited the viscountcy and was made Lord of the Bedchamber to King George III. The King also made him Ranger of Hyde Park and St. James's Park from 1807 until his death in 1831. It is possible that he received these candelabra, and the accompanying set of four candlesticks and a pair of two-light candelabra, also sold at Christies in 1892, as a perquisite of office.



Detail of Royal crown

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



19

A PAIR OF GEORGE III SILVER ENTREE-DISHES
MARK OF PAUL STORR, LONDON, 1809

Each shaped circular with gadrooned, shell, foliate and anthemion border, *marked on side* and further stamped '186 / S', together with a pair of Scottish silver domed covers, Edinburgh, 1820, maker's mark illegible, the covers engraved with a crest under a Baron's coronet, *marked on side, the handles various maker's and dates* 11 in. (28 cm.) diameter
104 oz. 6 dwt. (3,246 gr.)

(2)

£4,000-6,000

US\$5,200-7,700
€4,700-7,000

PROVENANCE:

A wedding present from the Chiefs of Mission accredited to the Court of St. James to T.R.H. The Duke and Duchess of Gloucester, November 1935.

The Gloucester Wedding Present cabinets, laid out in the Throne Room, St James' Palace, 1935.





20

A GEORGE III SILVER SOUP TUREEN AND COVER

MARK OF THOMAS HEMING, LONDON, 1762

Shaped-oval on four lion mask ball-and-claw feet, with scroll handles and reeded foliate rim, the domed conforming cover with leaf-clad reeded double scrolls ring handle, engraved with the Royal Arms of George III and in the cover and under body with initials C.B., marked under the body and on cover's inner rim
 16 in. (41 cm.) long
 107 oz. 7 dwt. (3,340 gr.)

£5,000-8,000

US\$6,500-10,000
 €5,900-9,300



Detail of engraving

PROVENANCE:

King George III (b.1738, r.1760-1820) and probably by descent to his great-great-great-grandson H.R.H. The Prince Henry, Duke of Gloucester (1900-1974).

In 1760, Thomas Heming was appointed as Principal Goldsmith to King George III (r.1760-1820), a position he held until the year prior to his retirement in 1783. Heming was the first working goldsmith to hold this post since the early seventeenth century and he supplied the Coronation Service to George III between 1760 and 1763. The majority of the Coronation Service was made in his workshop. The style chosen for the service was a modified version of the French rococo, with a strong influence of Pierre Germain's 'Eléments d'orfèvrerie devisés' published in Paris in 1748. The term Coronation Service has been used for this dining service since the 1820s. Despite this title, the commission for the service took nearly a year to complete and was therefore not finished in time for use at the King and Queen's coronation banquet on 22 September 1761. The service was used at the 'extremely magnificent banquet' held on 19 September 1768 at the Queen's House in honour of Christian VII of Denmark. Modest additions were made to the service throughout the 1760s. Heming also supplied large quantities of ambassadorial plates.

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.



21

**A GEORGE III SILVER MEAT-DISH
FROM CATHERINE THE GREAT'S TULA
SERVICE**

MARK OF GEORGE HEMING AND WILLIAM
CHAWNER, LONDON, 1776

Shaped oval with gadrooned border, engraved with
a coat-of-arms on border, *marked on reverse*
19½ in. (48.5 cm.)

56 oz. 16 dwt. (1,768 gr.)

The arms are the Russian Royal arms.

£800-1,200

US\$1,100-1,500

€940-1,400

PROVENANCE:

Commissioned by Empress Catherine the Great
(1762-1796) for the Governor's Palace at Tula.
A wedding present from Sir Harold Werner,
3rd Baronet (1893-1973) and Lady Zia Wernher
(1892-1977) to T.R.H. The Duke and Duchess of
Gloucester, November 1935.



22

A GEORGE IV SILVER MEAT-DISH

MARK OF BARAK MEWBURN, LONDON,
1830

Shaped oval with gadrooned border, engraved
twice on border with the Royal arms with Prince's
coronet above, *marked on reverse*

17½ in. (44.5 cm.) wide

62 oz. 13 dwt. (1,949 gr.)

The arms are the Royal Arms with a label of
difference, possibly for The Prince William, Duke
of Clarence (1765-1837), later King William IV.

£700-1,000

US\$900-1,300

€820-1,200

PROVENANCE:

Probably The Prince William, Duke of Clarence,
later King William IV, and by descent to H.R.H. The
Prince Henry, Duke of Gloucester (1900-1974).



23

**A PAIR OF GEORGE III SILVER SMALL
MEAT-DISHES**

MARK OF PATRICK ROBERTSON,
EDINBURGH, 1773

Each shaped oval with gadrooned border,
engraved with a coat-of-arms and a crest each
under a coronet, *marked on reverse*

12 in. (30 cm.) wide

43 oz. 14 dwt. (1,360 gr.)

The arms are those of the Royal House of Stuart
quartering Stewart of Doune and Moray impaling
Gray, for Francis, 9th Earl of Moray (1737-1810) and
his wife Jean (d. 1786), daughter of the 11th Lord
Gray, whom he married in 1763. (2)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

PROVENANCE:

A wedding present from the London Chamber of
Commerce to T.R.H. The Duke and Duchess of
Gloucester, November 1935 (a set of five).

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



24

TWO PAIRS OF GERMAN SILVER SECOND-COURSE DISHES

TWO WITH MARK OF M.H. WILKEN AND SOHNE, HEMELINGEN;
TWO WITH MARK OF H. MEYEN AND COMPANY, BERLIN, CIRCA
1890

Shaped circular with reeded border, engraved on border with initial A
under a coronet, *marked on reverse*
12 in. (30 cm.) diameter
61 oz. (1,898 gr.)

(4)

£1,200-1,800

US\$1,600-2,300
€1,400-2,100

25

AN EDWARD VII AND GEORGE V SILVER TABLE SERVICE

MARKS OF GARRARD & COMPANY, LIMITED, LONDON, WALKER
& HULL AND JAMES DIXON & SONS, SHEFFIELD, 1910-1935

Twenty-four table-spoons
Twenty-four table forks
Twenty-four luncheon forks
Thirty-four dessert spoons
Thirty-eight dessert forks
Six egg spoons
Sixteen grapefruit spoons
Sixteen teaspoons
Fourteen coffee spoons
Two pairs of condiment spoons

A pair of sugar tongs
A cheese scoop
and with filled handles and stainless steel blades:

Eighteen dinner knives
Twenty-eight first-course knives
Forty-four luncheon knives
Three carving forks
Three carving knives,
Eight fruit knives (with silver blades)
One knife sharpener

In an oak canteen, with removable green felt-lined drawers, *fully marked*
weight of weighable silver 399 oz. (12,410 gr.)

The H cypher is that of H.R.H. The Prince Henry, Duke of Gloucester
(1900-1974).

£3,000-5,000

US\$3,900-6,400
€3,500-5,800

PROVENANCE:

T.R.H. the late Duke and Duchess of Gloucester.





26

A GEORGE V SILVER GRENADE TABLE LIGHTER

MARK OF GOLDSMITHS & SILVERSMITHS CO. LTD., LONDON, 1935

Engraved with initial 'H' within garter motto below a Princes coronet and 'FROM / GEORGE AND GERALD / 6.11.35', marked on side and finial

4¼ in. (10.7 cm.) high

9 oz. (279 gr.) gross weight

The initial 'H' is for H.R.H. The Prince Henry, Duke of Gloucester (1900-1974).

£400-600

US\$520-770
€470-700

PROVENANCE:

A wedding present to T.R.H. the Duke and Duchess of Gloucester, November 1935 from 'the Royal nephews', Viscount Lascelles, later George Lascelles, 7th Earl of Harewood and The Hon. Gerald Lascelles.

LITERATURE:

The Illustrated London News, 'Royal and other gifts for the Duke and duchess of Gloucester' 9 November 1935, p. 799, illustrated.



28

A VICTORIAN SILVER SMALL BOWL

MARK OF HENRY WILLIAM CURRY, LONDON, 1880

Circular on spreading foot, the rim applied with tassled border, engraved with a presentation inscription, marked underneath

4¾ in. (12.5 cm.) diameter

7 oz. 4 dwt. (226 gr.)

The inscription reads 'HENRY WILLIAM FREDERICK ALBERT / FROM HIS GODMOTHER AND AUNT MAUD / 17 MAY 1900'.

£200-300

US\$260-380
€240-350

PROVENANCE:

A christening present from H.R.H. The Princess Maud (1869-1938), later H.M. Queen Maud of Norway, daughter of H.M. King Edward VII (1901-1910), wife of Prince Charles of Denmark (1852-1957), later H.M. King Haakon VII of Norway, to her godson H.R.H. the Prince Henry, Duke of Gloucester (1900-1974), on the occasion of his christening on 17 May 1900.



27

A GEORGE V SILVER THREE-PIECE BACHELOR'S TEA SERVICE

MARK OF HENRY HODSON PLANTE, LONDON, 1934

Each with reeded borders and scroll handles, comprising a teapot, sugar bowl and milk jug, engraved with initial 'A' under Princess' coronet, each marked on side, also stamped 'H.H. PLANTE / 12 BURY ST. / ST. JAMES'S S.W.,,

TOGETHER WITH A SMALL DISH ENGRAVED 'PRESENTED TO H.R.H THE DUCHESS OF GLOUCESTER / BY / 1ST JERSEY BATTN GIRLS LIFE BRIGADE / 1952'

the teapot 3½ in. (9 cm.) high

gross weight 13 oz. 12 dwt. (424 gr.)

The initial 'A' is for H.R.H Princess Alice, Duchess of Gloucester (1901-2004).

(4)

£250-400

US\$330-510
€300-470

PROVENANCE:

Almost certainly a wedding present from the Household Staff of H.M. King George V to T.R.H. The Duke and Duchess of Gloucester, November 1935.



29

A GEORGE II SMALL SILVER COFFEE-POT

MARK OF GEORGE WICKES, LONDON, 1744

Tapering cylindrical on spreading reeded foot, with fluted spout, wood handle and baluster finial, marked underneath, on body and cover

7½ in. (18 cm.)

13 oz. (405 gr.)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



30

A GEORGE IV SILVER-GILT SMALL REPRODUCTION OF THE VINTNERS' COMPANY STANDING SALT

MARK OF WAKELY & WHEELER, LONDON, 1911

On square base resting on sphinx feet, the sides chased with figures representing the Virtues, the finial formed as a figure and vase, *marked underneath and on cover and stamped '11'*, the interior of the salt with presentation scroll with coat-of-arms of the Vintners' Company and seal, in fitted presentation box

5½ in. (14 cm.) high

8 oz. (248 gr.)

The presentation scroll reads '*These are to Certify that His Royal Highness Henry William Frederick Albert, Prince of the United Kingdom of Great Britain and Ireland, / Duke of Gloucester, Earl of Ulster, Baron Culloden, Knight of the Most Noble Order of the Garter, Knight of the Most Ancient and / Most Noble Order of the Thistle, Knight of the Most Illustrious Order of St. Patrick, Member of His Majesty's Honorable Privy Council / was this day admitted into the FREEDOM of the Worshipful Company of Vintners, Honoris Causa. / Witness my hand this Twelfth day of March, One Thousand Nine Hundred and Thirty Six.*'

£500-800

US\$650-1,000

€590-930

PROVENANCE:

Presented to H.R.H. The Prince Henry, Duke of Gloucester (1900-1974) by the Vintner's Company on his admission to the Freedom of the Company.

The present salt is based on The Vintners' Company salt of 1569. These reproductions were commissioned for presentation to members of the company to commemorate the coronation of H.M. King George V (1910-1936).

31

A GEORGE IV SILVER-GILT SIDEBOARD DISH

MARK OF JOHN EDWARD TERREY AND COMPANY, LONDON, 1823

Shaped-circular, the border embossed with sprays of fruits and flowers on matted ground, the centre with a bacchanal with Silenus on a braying donkey, engraved twice with the Royal arms within scrolling cartouche, *marked on border and in centre*

18 in. (46 cm.) diameter

70 oz. 14 dwt. (2,220 gr.)

The Royal arms accollé with the Royal arms are possibly for Prince William, 2nd Duke of Gloucester and Edinburgh (1766-1834) and his wife and first cousin Princess Mary, Duchess of Gloucester and Edinburgh (1776-1857), daughter of King George III (1760-1820), whom he married in 1816.

£5,000-8,000

US\$6,500-10,000

€5,900-9,300

PROVENANCE:

Probably by descent to H.R.H. The Prince Henry, Duke of Gloucester (1900-1974).

Silenus was the wine god, Dionysus' companion and mentor. A bon vivant he was usually drunk supported by satyrs or carried by a donkey, and when he was intoxicated Silenus was said to possess special knowledge and the power of prophecy.

This version showing Silenus on a braying donkey takes after a depiction by Marcantonio Raimondi (c. 1480 - c.1534) and was a favourite subject of John Edward Terrey who used it on several version of salvers but also tea service and wine coolers.



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



The dining room, York House, St. James's Palace, showing lots 32, 34 & 220.



THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



■32

**A SET OF NINETEEN GEORGE III MAHOGANY DINING-CHAIRS
CIRCA 1775, IN THE MANNER OF JOHN LINNELL**

Each with arched top rail above a pierced knot and patera pattern splat carved with laurel swags, the serpentine padded seat covered in light-blue cotton on tapering square legs and square block feet with probably later gilt-metal paterae and guttae mounts, one chair with label 'THE PROPERTY OF/C.B.O. CLARKE', with baton carrying holes, minor losses and restorations 36¾ in. (93.5 cm.) high; 21¼ in. (55.5 cm.) wide; 23½ in. (59.5 cm.) deep (19)

£60,000-100,000

US\$77,000-130,000

€70,000-120,000

PROVENANCE:

The Collection of C. B. O. Clarke, Esq., Wiston Park, Steyning, Sussex. Possibly a wedding present to T.R.H. The Duke and Duchess of Gloucester, November 1935 or acquired shortly thereafter for their London residence at York House, St. James's Palace.

LITERATURE:

P. Buchanan, 'The London home of TRH the Duke and Duchess of Gloucester, *Homes and Gardens*, June 1951, p. 36, illustrated *in situ* in the dining-room.

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.





This set of dining chairs illustrate the neo-classical style embraced by cabinet-makers such as Thomas Chippendale (1718-79) and John Linnell (1729-96) in the 1770s, a style that was subsequently developed to a more severe aesthetic in designs by James Wyatt (S. Stuart, *Gillows of Lancaster and London*, Woodbridge, 2008, plates 108-109), Hepplewhite (*The Cabinet-maker and Upholsterer's Guide*, 1788, pl. 8) and Sheraton (*The Cabinet-maker and Upholsterer's Drawing Book*, third edition, 1803, no. 22, pl. 2). The design of the chair-backs of this set most closely resemble a rough sketch by Linnell, circa 1768-70, in the Victoria & Albert Museum, London (illustrated H. Hayward, P. Kirkham, *William and John Linnell*, London, 1980, p. 40, fig. 73) while the tapered and moulded front legs are found in Chippendale's oeuvre: on dining chairs supplied to Goldsborough Hall, Yorkshire, circa 1772, and on *bergères*, 1776, made for the dining room at Paxton House, Berwickshire – although the present chairs do not exhibit the typical Chippendale spade or block foot found with this type of support (C. Gilbert, *The Life & Work of Thomas Chippendale*, London, 1978, p. 91, fig. 147; p. 99, fig. 162). A set of ten comparable chairs to the present example, circa 1775, by Linnell are at Osterley Park, Middlesex (NT 771761.1-10); another pair of chairs of related design, probably from Basset Down, Wiltshire, sold Christie's, London, 23 May 2012, lot 220, £11,250 (inc. premium). A further set of chairs of similar model was in the collection of Lord Leverhulme at Thornton Manor, Cheshire, illustrated in L. Wood, *The Upholstered Furniture in the Lady Lever Art Gallery*, vol. II, New Haven and London, 2008, Appendix I, p. 1014, TM 125.

Charles Bridger Orme Clarke (1864-1935)

While the identity of the 18th century maker remains for obscure, these chairs were subsequently in the early 20th century collection of Charles Bridger Orme Clarke (1864-1935), a wealthy coal merchant and shipowner, important collector of fine English and French furniture, tapestries, porcelain and paintings, whose younger brother, Louis Colville Gray Clarke (1881-1960), became Director of the Fitzwilliam Museum, Cambridge, in 1937. From 1928 until his demise in March 1935, Clarke leased Wiston Park, an Elizabethan mansion in Steyning, Sussex, from the Goring family, who owned the house from 1868, where these chairs were almost certainly situated. Three posthumous sales held at Christie's on 7 and 8 May 1936, and 30 June 1949, illustrate the extent and quality of Clarke's collection at Wiston. Although the present set of chairs do not feature in the sales catalogues, Clarke made gifts during his lifetime and bequeathed works of art to, for example, the Victoria & Albert Museum (C.389-391-1919; T.1&2-1940), and the National Gallery; bequests to the V & A include, a mahogany settee and four ribbon-back chairs (W.64-65-1935), described by the then Director of the V & A, H. Clifford Smith, as 'of superlative quality, representing the highest achievement of English craftsmen in the rococo style' – although their creation date has since been revised (L. Wood, 'Tied up in knots: Three centuries of the ribbon-back chair', *Furniture History Society*, vol. 51, 2015, Appendix, p. 261).



H. Hayward, P. Kirkham, *William and John Linnell*, London, 1980, p. 40, fig. 73



THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER

■-33

A PAIR OF DINING-ROOM PEDESTALS
GEORGE III, CIRCA 1790, THE URNS
ASSOCIATED, ONE OF LATER DATE AND
MADE TO MATCH

The urns each with turned cover enclosing a vacant interior, the waisted bodies strung with boxwood and fruitwood on square bases; the pedestals each with cupboard door with a false drawer, one enclosing three drawers, the other enclosing two drawers and a tambour shutter, on a plinth base, tops reveneered

The pedestals: 41¼ in. (106 cm.) high; 19 in. (48 cm.) wide; 18 in. (45.5 cm.) deep

The urns: 31½ in. (80 cm.) high (2)

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

PROVENANCE:

A wedding present from The Royal Air Force to T.R.H. the Duke and Duchess of Gloucester, November 1935.



THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



■-34

**A GEORGE III MAHOGANY, SATINWOOD AND AMARANTH
CROSSBANDED SIDBOARD**
CIRCA 1790

Strung overall, the bow fronted top with two later brass two-branch candelabra, above a central frieze drawer and flanked to either side by a cellaret drawer, on tapering square legs and spade feet, numbered in blue chalk '3165', the central drawer with plaque inscribed 'PRESENTED TO/MAJOR HRH THE DUKE OF GLOUCESTER, K.G. K.T. K.P. G.C.M.G. G.C.V.O./10TH HUSSARS COLONEL IN CHIEF, GLOUCESTER REGIMENT/ON THE OCCASION OF HIS MARRIAGE/BY/OFFICERS OF THE BRITISH ARMY/6TH NOVEMBER 1935'

53¾ in. (136.5 cm.) high; 85 in. (216 cm.) high; 32¼ in. (82 cm.) deep

£5,000-8,000

US\$6,500-10,000

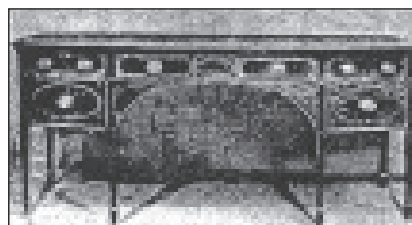
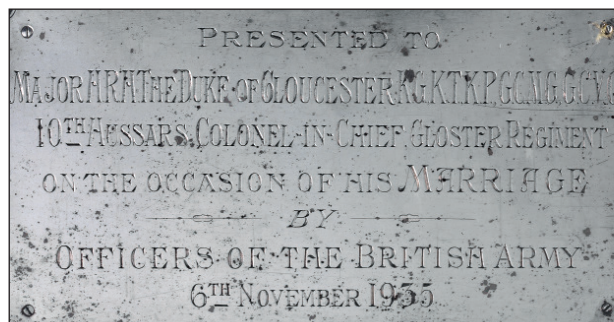
€5,900-9,300

PROVENANCE:

A wedding present from the Officers of the British Army to T.R.H. the Duke and Duchess of Gloucester, November 1935.

LITERATURE:

The Times, 'Royal Wedding Presents', 5 November 1935, p. 20, illustrated.
P. Buchanan, 'The London home of TRH the Duke and Duchess of Gloucester', *Homes and Gardens*, June 1951, p. 36, illustrated *in situ* in the dining-room.



The sideboard as it appeared in *The Times*, 1935.



■35

A PAIR OF GEORGE III MAHOGANY COCKPEN ARMCHAIRS

CIRCA 1760, POSSIBLY SCOTTISH, THE NEEDLEWORK BY H.R.H. THE DUCHESS OF GLOUCESTER, LATER PRINCESS ALICE (1901-2004)

Each with a lattice back and outswept arms above a padded embroidered seat depicting creatures and foliage, on splayed legs joined by stretchers, one chair with seat signed and dated in the embroidery 'Alice 1937' 34¾ in. (88 cm.) high; 24 in. (61 cm.) wide; 22¾ in. (58 cm.) deep (2)

£5,000-8,000

US\$6,400-10,000

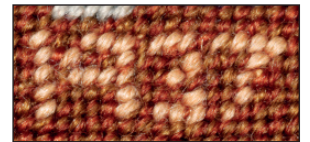
€5,800-9,300

PROVENANCE:

A wedding present from the City of Glasgow to TRH the Duke and Duchess of Gloucester, November, 1935 (a set of eight).

LITERATURE:

The Scotsman, 'Glasgow's Wedding Gift', 2 November 1935, p. 20, illustrated. P. Buchanan, 'The London home of T.R.H. the Duke and Duchess of Gloucester, *Homes and Gardens*, June 1951, p. 37, one of the set illustrated *in situ* in the Duchess's sitting-room, York House, St. James's Palace.



■36

A PAIR OF GEORGE III MAHOGANY COCKPEN ARMCHAIRS

CIRCA 1760, POSSIBLY SCOTTISH, THE NEEDLEWORK BY H.R.H. THE DUCHESS OF GLOUCESTER, LATER PRINCESS ALICE (1901-2004)

Each with a lattice back and outswept arms above a padded embroidered seat depicting creatures and foliage, on splayed legs joined by stretchers 34¾ in. (88 cm.) high; 24 in. (61 cm.) wide; 22¾ in. (58 cm.) deep (2)

£5,000-8,000

US\$6,500-10,000

€5,900-9,300

PROVENANCE:

A wedding present from the City of Glasgow to TRH the Duke and Duchess of Gloucester, November, 1935 (a set of eight).



The cockpen chairs as they appeared in *The Scotsman*, 1935.

THEIR ROYAL HIGHNESSES THE DUKES OF GLOUCESTER

LITERATURE:

The Scotsman, 'Glasgow's Wedding Gift', 2 November 1935, p. 20, illustrated.

P. Buchanan, 'The London home of T.R.H. the Duke and Duchess of Gloucester, *Homes and Gardens*, June 1951, p. 37, one of the set illustrated *in situ* in the Duchess's sitting-room, York House, St. James's Palace.

This particular form of chair known as a 'cockpen chair' became popular from the second half of the 18th century. Initially it was the overwhelming interest in *chinoiserie* promoted by William Chambers' *Designs of Chinese Buildings* (1757) and Charles Over's *Ornamental Architecture in the Gothic, Chinese and Modern Taste* (1758), subsequently followed by designs for Chinese lattice-style chair backs with straight legs by the celebrated London cabinet-maker, Thomas Chippendale (d.1779), published in *The Gentleman and Cabinet Maker's Director* (1762), plates XXV and XXVII, that made such chairs fashionable. The name 'cockpen' entered the vernacular in the 19th century and seems to originate from Cockpen Church, Midlothian, where similar chairs were made for the family pew of the Earls of Dalhousie. Closely related examples can be found at Saltram, Devon (H. Avray Tipping, *English Homes*, period VI, vol. I, 1926, p.170, fig.256), and Badminton House, Gloucestershire (*Country Life*, 9 April 1987, p.131). A pair of Scottish cockpen armchairs attributed to Alexander Peter, circa 1759, are illustrated in the Christie's Dumfries House 2007 catalogue, lot 132.

THE EMBROIDERED CHAIR-COVERS

The late Princess Alice, Duchess of Gloucester's interest in needlework coincided with that of her mother-in-law, Queen Mary (1867-1953), who, in 1897, took over the patronage of the London Needlework Guild. On 8 August 1914, amid great fanfare, the organisation was re-named Queen Mary's Needlework Guild, launched as a means for women, who were as deeply stirred by the war as men, to make a useful and vital contribution to the war effort. In later life, Queen Mary executed a series of carpets and chair-covers, worked by her own hands, and in 1950, presented a large floral needlework carpet signed by herself to the nation for sale as a contribution to the country's dollar export drive; this carpet was purchased for \$100,000 by the Imperial Order Daughters of the Empire of Canada, who gave it to the National Gallery of Ottawa (H. Clifford Smith, 'Homage to Queen Mary', *Country Life*, 2 April 1953, p. 982).



One of the cockpen chairs, *in situ* in York House, 1951.





■37

**A CHINESE SANGE DE BOEUF VASE
19TH CENTURY, ADAPTED AS A TABLE LAMP**

Of baluster form; together with a stained softwood stand and a pleated silk shade
22½ in. (56.5 cm.) high excluding fittings

£1,500-2,500

US\$2,000-3,200
€1,800-2,900

■-38

**A CHINESE HONGMU STAND, LATER GILT
LATE 19TH CENTURY**

The shaped top inset with Chinese pink marble above pierced foliate carved apron, on scroll legs joined by a later X-stretcher on a conforming shaped base and feet, minor replacements

20½ in. (52 cm.) high; 17¼ in. (44 cm.) diameter

£400-600

US\$520-770
€470-700



■-39

**A GEORGE III MAHOGANY AND INDIAN-ROSEWOOD BANDED BREAKFAST TABLE
CIRCA 1800**

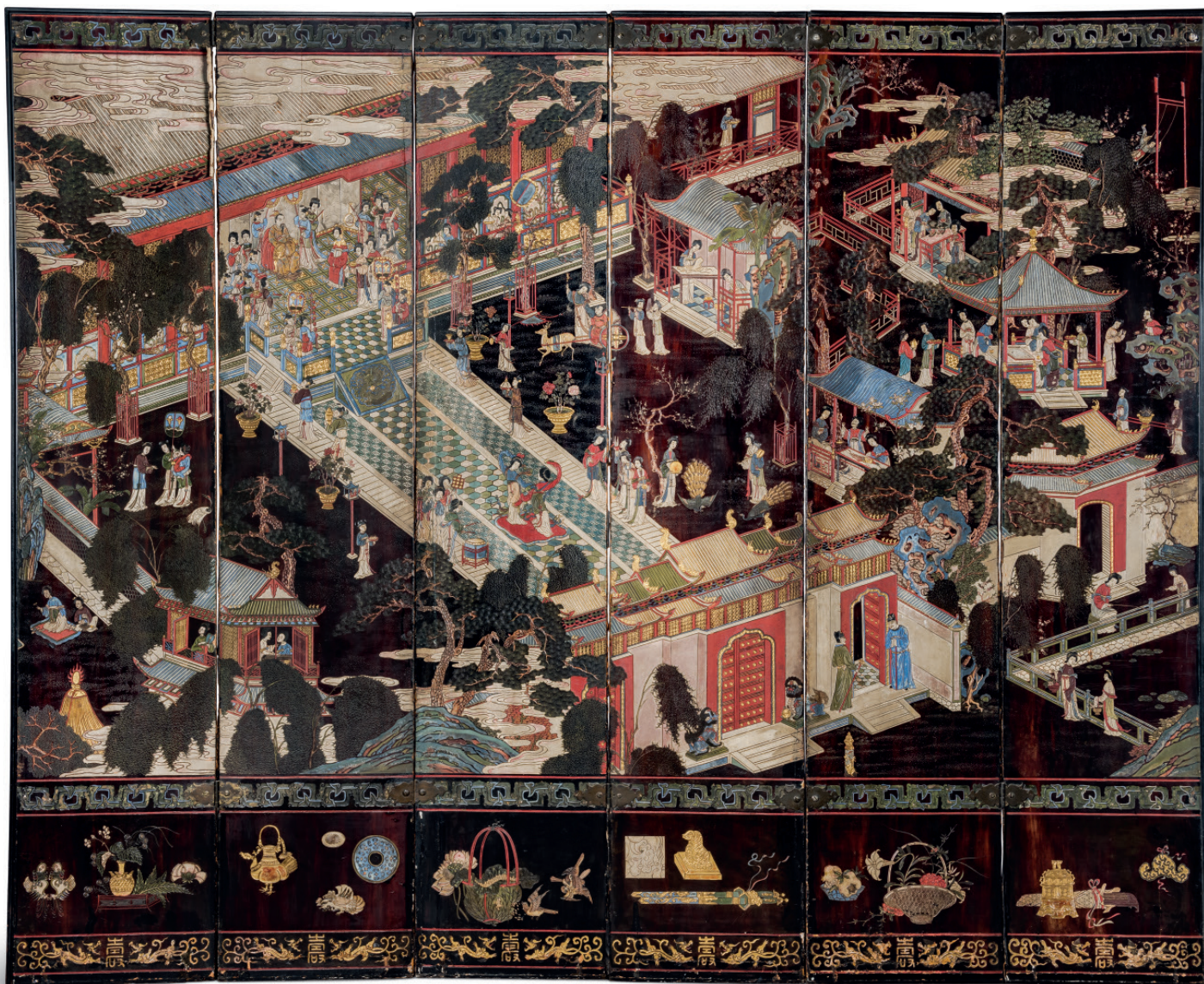
The strung circular tilt-top on a ring turned support and quadripartite base with brass caps and castors, numbered '3589' in blue chalk and numbered '1187' in black ink, minor restorations

28 in. (71 cm.) high; 45½ in. (115.5 cm.) diameter

£1,200-1,800

US\$1,600-2,300
€1,400-2,100

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



■40

A CHINESE COROMANDEL LACQUER SIX-LEAF SCREEN

SECOND HALF 18TH CENTURY

The central section depicting figures, buildings, animals and trees, above offerings and stylised borders and decorated with calligraphic inscriptions by famous masters including Du Fu, Wen Zhengming Zhao Mengfu, Xu Hun, and Dong Qichang, colours possibly refreshed, possibly originally part of a twelve-fold screen

95¼ x 118½ in. (242 x 301 cm.)

£8,000-12,000

US\$11,000-15,000

€9,300-14,000

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



The table *in situ* at Barnwell Manor, circa 1940.



■41

A GEORGE III MAHOGANY LIBRARY TABLE

CIRCA 1750

The rectangular top with later inset tooled green leather writing surface above carved foliate and ribbon moulding, a folio drawer to each end and two false drawers to each side, on square chamfered legs, originally with recessed castors

30¾ in. (78 cm.) high; 65¾ in. (167 cm.) wide; 42 in. (106.5 cm.) deep

£30,000-50,000

US\$39,000-64,000

€35,000-58,000

PROVENANCE:

T.R.H. The Duke and Duchess of Gloucester, Barnwell Manor, Northamptonshire, where photographed *in situ*, circa 1940.

A design for a plain, unadorned 'Sideboard Table' was included in Chippendale's first edition of the *Director* (1754, plate XXXV). An example of a comparable model but of later date, *circa* 1765-70, and executed in oak, possibly by Chippendale, is at Nostell Priory, Yorkshire (NT 959824).

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



42

A GEORGE V GOLD CIGAR-PIERCER

MAKER'S MARK E B, BIRMINGHAM, 1934/1935

Of typical form with sprung body, the side engraved with a regimental badge
2¾ in. (70 mm.) high

½ oz. (16 gr.) gross

The badge is that of the 10th Royal Hussars (Prince of Wales's Own) Regiment.
H.R.H. The Prince Henry, Duke of Gloucester (1900-1974) joined the regiment
in 1921, later becoming Colonel-in-Chief.

£600-900

US\$770-1,200
€700-1,000

PROVENANCE:

H.R.H. The Prince Henry, Duke of Gloucester (1900-1974).

43

A FRENCH SILVER AND GOLD CIGARETTE CASE

MARK OF AUGUSTE BESSON, PARIS, 20TH CENTURY, WITH
LONDON IMPORT MARK FOR GEORGE STOCKWELL, 1923

Oblong, the sides, base and hinged cover chased with alternating reeded
bands, the cover applied with gold regimental badge, with cabochon sapphire
thumbpiece, the interior engraved with an inscription, *marked inside base and
cover, engraved on bezel 'C. Worth 13/14 New Bond Street W.1.'*

3¾ in. (84 mm.)

3 oz. 11 dwt. (111 gr.)

The badge is that of the 10th Royal Hussars (Prince of Wales's Own) Regiment.
H.R.H. The Prince Henry, Duke of Gloucester (1900-1974) joined the regiment
in 1921, later becoming Colonel-in-Chief.
The inscription reads "Xmas 1924".

£500-800

US\$650-1,000
€590-930

PROVENANCE:

H.R.H. The Prince Henry, Duke of Gloucester (1900-1974).





H.R.H. The Prince Henry, Duke of Gloucester in uniform.

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



(detail)



44

NINE GLASS MONOGRAMMED SAUCER DISHES

LATE 19TH CENTURY / 20TH CENTURY

Each etched with the cypher of The Prince of Wales, with the Prince of Wales' frathers above a monogram within the Garter motto
6½ in. (15.5 cm.) diameter

(9)

£400-600

US\$520-770

€470-700

PROVENANCE:

Either The Prince of Wales, later King Edward VII (1848-1910) or The Prince of Wales, later King King Edward VIII (1894-1972) and by descent to H.R.H. The Prince Henry, Duke of Gloucester (1900-1974).

45

A ST LOUIS 'THISTLE PATTERN' GLASS WINE-COOLER

20TH CENTURY, ACID ETCHED FACTORY MARK

Decorated with a gilt-scroll and flowerhead border
8¼ in. (21 cm.) high

£800-1,200

US\$1,100-1,500

€930-1,400

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER

46

'TOBY, ELEPHANT' NO.1192

A CLEAR AND FROSTED PAPERWEIGHT, STENCIL MARK 'R' LALIQUE
FRANCE

3½ in. (8.5 cm.) high

£500-800

US\$650-1,000
€590-930



The fish as they appeared in the British Pathé
© British Pathé

47

THREE GLASS FISH

BY STEUBEN, CIRCA 1935

10½ in. high (26.5 cm.)

underside of each engraved *Steuben*

(3)

£300-500

US\$390-640
€350-580

PROVENANCE:

A wedding present from Mrs Roxana Wentworth van Rensselaer, later Lady Gordon Vereker, (1895-1968) to T.R.H. The Duke and Duchess of Gloucester, November 1935, as shown in the British Pathé newsreel of the royal wedding gifts





48
THREE MINIATURE CLOISSONNE ENAMEL ELEPHANTS

18TH-19TH CENTURY

The pair of white elephants cast standing foursquare with colourful saddlecloths decorated with clouds, mountains and waves, each supporting a vase on its back, the gilt-bronze and cloisonné enamel elephant similarly cast with colourful trappings

The white pair: 2 $\frac{7}{8}$ in (7.3 cm.) high (3)

£2,000-3,000

US\$2,600-3,800

€2,400-3,500

PROVENANCE:

H.R.H. The Prince Henry, Duke of Gloucester (1900-1974).

The elephant is the embodiment of strength, wisdom and intelligence, and the vase represents eternal harmony.

The auspicious combination of the two conveys the rebus *taiping youxiang*, meaning 'peaceful times'.

49
A COLLECTION OF ELEVEN HARDSTONE ELEPHANTS

19TH/20TH CENTURY

The largest examples of Chinese agate, the group also containing tiger's eye and jadeite examples

The largest: 2 $\frac{1}{4}$ in. (5.5 cm.) high; 4 $\frac{1}{2}$ in. (11 cm.) wide (11)

£700-1,000

US\$900-1,300

€820-1,200

PROVENANCE:

H.R.H. The Prince Henry, Duke of Gloucester (1900-1974).



50
A COLLECTION OF SIX ROCK CRYSTAL ELEPHANTS

19TH/20TH CENTURY

Together with a carved rock crystal figure of the elephant god, Ganesha

The largest elephant: 4 in. (10 cm.) high;

4 $\frac{3}{4}$ in. (12 cm.) wide (7)

£800-1,200

US\$1,100-1,500

€930-1,400

PROVENANCE:

H.R.H. The Prince Henry, Duke of Gloucester (1900-1974).



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.

51

A GEORGE I GOLD SNUFF-BOX

LONDON, CIRCA 1720

With canted corners and slightly waisted sides, the cover engraved with cypher JSML below Continental coronet
2 in. (64 mm.) wide

2¾ oz. (86 gr.)

With accompanying hand-written letter which reads ' May 18th 1928 / Dear Captain Howard Kerr, / I am sending the enclosed / small box and the next of kin of / the late Dr P. J. S Nicoll would be / honoured if His Royal Highness / The Duke of Gloucester would / graciously accept it. / It was the expressed wish / of Dr Nicoll during his last / illness that this small gift / might be acceptable to His Royal / Highness and as an executor / I have much pleasure in / carrying out his desire / I am / yours faithfully / G. a. Troup'.

£4,000-6,000

US\$5,200-7,700

€4,700-7,000

PROVENANCE:

Bequeathed to H.R.H. The Prince Henry, Duke of Gloucester (1900-1974) by Dr. Patrick Nicoll (1864-1926), Chief Physician of St. Mary's Hospital, Stratford.

Dr. Nicoll was born in Aberdeenshire. He devoted his life to the health of the women and children of the East End. The Duke attended a fund raising dinner for the hospital in 1923 when a record sum was raised. Queen Mary and the Duke of Gloucester unveiled a memorial to Dr. Nicoll at the hospital in May 1928. Captain Howard Kerr (later Sir Howard Kerr) (1894-1977) served as Equerry to H.R.H. The Duke of Gloucester between 1924 and 1947.



51



52

52

A CONTINENTAL TWO-COLOUR GOLD BONBONNIERE

APPARENTLY UNMARKED, CIRCA 1785

The cover, sides and base engine-turned with concentric reeding stamped with scattered pellets, the frosted gold borders with bands of slightly raised chased leaves, scrolls and flowerheads

1½ in. (38 mm.) diameter

1 oz. 1 dwt. (34 gr.)

£1,200-1,800

US\$1,600-2,300

€1,400-2,100



53

53

A RUSSIAN JEWELLED GOLD CIGARETTE-CASE

CIRCA 1900

Curved rectangular box with a bark finish, with a cabochon sapphire thumbpiece, *marked inside base and inside cover*
3¼ in. (95 mm.) wide

£500-800

US\$650-1,000
€590-930

54

AN EDWARD VII SILVER CIGARETTE AND VESTA CASE

MARK OF JOHN COLLARD VICKERY, LONDON, 1901

Each rectangular with horizontal reeding and each set with a silver coin, gilt interior, *each marked on side*

3½ in. (80 mm.) and 1¾ in. (48 mm.) wide respectively (2)

£250-400

US\$320-510
€290-460



54 (part)



55 (alternative views)

55

AN 18K GOLD KEYLESS HALF HUNTER POCKET WATCH

J. W. BENSON, LONDON

Numbered '22063' and engraved to interior 'TO PRINCESS LOUISE OF SCHLESWIG HOLSTEIN / FROM HER AFFECTIONATE GRANDMAMA V. R. & I. / AUGST. 12TH. 1882', A.F. & CO makers' mark; together with an 18k gold keyless pocket watch by J. W. BENSON and engraved 'From / GRAND MAMMA / V. R. / APRIL 14TH 1877

Both: 1½ in. (3.5 cm.) diameter

(2)

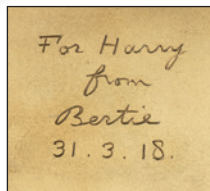
£600-900

US\$770-1,200
€700-1,000

PROVENANCE:

The first given to H.H. Princess Marie Louise of Schleswig-Holstein (1872-1956), by her grandmother H.M. Queen Victoria (r.1837-1901), on the occasion of her 10th birthday.

The second given to H.H. Prince Christian Victor of Schleswig-Holstein (1867-1900) by his grandmother H.M. Queen Victoria (r.1837-1901), on the occasion of his 10th birthday.



(inscription)



H.R.H. The Prince Henry, Duke of Gloucester with his brother H.M. King George VI

56

A GEORGE V SILVER CIGARETTE-CASE

MARK OF SAMPSON MORDAN & CO., LONDON, 1911

The cover and base with horizontal reeding, the cover with circular plain cartouche engraved with the initial 'H', silver bar push-piece, gilt interior engraved with inscription, *marked on inside of cover and push-piece*

3 3/8 in. (85 mm.) wide

3 1/2 oz. (110 gr.)

Inscribed 'For Harry / from / Bertie / 31. 3. 18'

£300-500

US\$390-640
€350-580

PROVENANCE:

Given to H.R.H. The Prince Henry, later Duke of Gloucester (1900-1974) by his brother H.R.H. The Prince Albert, later Duke of York and H.M. King George VI (b.1895, r.1936-1952), on the occasion of his 18th birthday.

57

A VICTORIAN 18 CARAT 'KENYAN' GOLD PAPERWEIGHT

MARK OF THOMAS BRADBURY & SONS, SHEFFIELD, 1935

Engraved with signatures to the underside and engraved 'KENYA GOLD' to the side, *marked on top*

2 in. (5 cm.) high

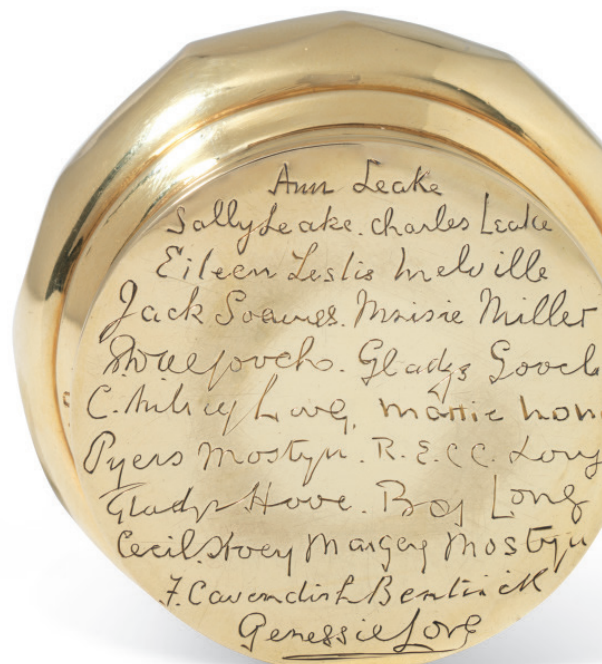
9 oz. 18dwt. (308 gr.)

The inscription reads 'Anne Leake / Sally Leake. Charles Leake / Eileen Leslie Melville / Jack Soames. Maisie Miller / ... Gladys Gooche / C... Love, Mattie Long / Pyers Mostyn. R.E.C.C Long / Gladys Hove. Boy Long / Cecil Stoyer Margery |Mostyn / F. Cavendish Bentinck / Jessica Love'

£1,500-2,500

US\$2,000-3,200
€1,800-2,900

Both The Prince Henry, Duke of Gloucester and The Duchess of Gloucester, later Princess Alice, visited Kenya before and after their marriage in 1935. Given the date of this paperweight, it was most likely a wedding present.



(detail of inscription)

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



58

AN ELIZABETH II PARCEL-GILT SNUFF-BOX

MAKER'S MARK S. D'AW, LONDON, 1981

The parcel-gilt cover cast and chased with scrolling foliage and with wavy rim, gilt interior, the base engraved with an inscription which reads 'In gratitude / from all members of / BLESMA / 24 April 1982', marked on inside of cover and base

2½ in. (65 mm.) wide
3½ oz. (112 gr.)

£200-300

US\$260-380
€240-350

Blesma, The Limbless Veterans, formerly known as the British Limbless Ex-Servicemen's Association, is a British charity that helps all serving and ex-Service men and women who have lost limbs, or lost the use of limbs or eyes, to rebuild their lives by providing rehabilitation activities and welfare support. Formed as a national charity in 1932 it operates throughout the United Kingdom. It celebrated its golden jubilee in 1982. HRH Princess Alice, Duchess of Gloucester, served as the charity's Patron from 1948 until 2004.

59

A MALTESE SILVER SOAPBOX AND A PAIR OF FRENCH SILVER-GILT CANDLESTICKS

THE SOAPBOX WITH MARK FOR MALTA, CIRCA 1770; THE CANDLESTICKS WITH MARK OF JULES MARIE, PARIS, CIRCA 1889-1912

The soapbox plain spherical with reeded rim, on spreading foot, the pierced cover engraved with a coat-of-arms, marked with maker's mark underneath, the candlesticks baluster on spreading filled, with stiff leaf borders, marked under base and nozzle, and stamped 'TONNEL PARIS'

The soapbox: 3½ in. (9 cm.) high
The candlesticks: 4 in. (10 cm.) high
The soapbox 4 oz. 14 dwt. (148 gr.)

(3)

£800-1,200

US\$1,100-1,500
€940-1,400



60

ONE 9 CARAT GOLD, SEVEN SILVER-GILT AND TWO SILVER PRESENTATION KEYS

VARIOUS MAKERS, LONDON AND BIRMINGHAM, 1936-1957

The keys with presentation inscriptions relating to H.R.H The Duke and Duchess of Gloucester, with six fitted cases together with a silver-plate scissors, stamped 'SHEFFIELD / ENGLAND', in a navy leather and velvet-lined fitted presentation box with plaque engraved 'Presented to / H.R.H. Princess Alice / Duchess of Gloucester / by Dowsett Engineering Construction Limited / on the / Official Opening of Oundle Bypass / 12th December 1985'

4¾ in. (12 cm.) long and smaller
9 oz. 14 dwt. (302 gr.), the silver and silver-gilt keys
1 oz. 2 dwt. (36 gr.), the gold key

(10)

£150-250

US\$200-320
€180-290





61

A GEORGE VI SILVER PRESENTATION JEWELLERY BOX

MARK OF F. J. M. LTD., LONDON, 1951

Rectangular on Celtic scroll feet, the base and cover applied with bands of Celtic motifs, the hinged cover engraved with presentation inscription below a coat-of-arms, *marked on side*

4 in (10 cm.) high; 10¾ in. (27.5 cm.) wide; 6¾ in. (17 cm.) deep
gross weight 49 oz. (1,530 gr.)

The coat-of-arms are those of the City of Belfast.

The inscription reads 'Her Royal Highness the Duchess of Gloucester, C.I., G.C.V.O., G.B.E., / on the occasion of her election and admission / as an Honorary Burgess of the / City and County Borough of Belfast. / 23rd May, 1952.'

£500-800

US\$650-1,000
€590-930

PROVENANCE:

H.R.H. The Duchess of Gloucester, later Princess Alice (1901-2004).

LITERATURE:

The Belfast Telegraph, 'City Thanks Duchess', 22 May 1952, p. 1, illustrated.

62

A NORWEGIAN SILVER AND ENAMELLED DESK SET

MARK OF DAVID ANDERSEN, CIRCA 1935

Comprising a desk clock, with red enamel bands, the reverse engraved with inscription, stamped 'David Andersen' and '925 S'; a box with hinged red enamelled cover, the interior engraved inscription, stamped 'David Andersen', '925' and with designer's mark 'INV. G.K.' and two George V silver pens, mark of S. Mordan & Co., London, 1935, marked on handle and reversible nib holder the box 1¼ in. (3 cm.) high; 7½ in. (19 cm.) wide; 3¼ in. (8.2 cm.) deep

The clock inscription reads 'Harry and Alice / November 6th 1935 / FROM / OLAV MÄRTHA':

The box inscription reads 'For dear Harry / from / Uncles Charles & Aunt Maud Nov. 6. 1935':

The pen inscriptions read 'November 6th 1935':

(4)

£400-600

US\$520-770
€470-700

PROVENANCE:

Wedding presents to T.R.H. The Duke and Duchess of Gloucester, November 1935.

The box from H.M. King Haakon VII of Norway (1905-1957) and H.M. Queen Maud of Norway (1869-1938)

The clock from H.R.G. Prince Olav later H.M. King Olav of Norway (1903-1991) and H.R.H. Princess Märtha later H.M. Queen Märtha of Norway (1901-1954)



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.



63

63

AN ELIZABETH II JEWELLED GOLD CIGARETTE-CASE
BY ASPREY & CO., LONDON, 1955/1956

Geometrically engine-turned overall, the cover applied with a cypher with Royal crown above, with raised sapphire-set push thumbpiece 3¼ in. (83 mm.) wide

£500-800

US\$650-1,000
€590-930

64

A CONTINENTAL SILVER CIGARETTE-CASE
CIRCA 1930

The cover applied with a gold cypher with Royal crown above, the two corners set with pierced openwork gold foliate panels, raised push thumbpiece 3¾ in. (95 mm.) wide

The cypher is that of Emperor Haile Selassie I of Ethiopia (1930-1975), whose coronation H.R.H. The Prince Henry, Duke of Gloucester (1900-1974) attended in 1930. The Duke greeted the Emperor on his arrival in Portsmouth for a State Visit in 1954 when he was installed as a Knight of the Garter. He also visited Ethiopia as guest of Emperor Hailie Selassie in November 1958.

£300-500

US\$390-640
€350-580

PROVENANCE:

Given to H.R.H. The Prince Henry, Duke of Gloucester (1900-1974) by Emperor Hailie Selassie (1930-1975).



64

65

A GOLD PRESENTATION CIGARETTE-CASE
UNMARKED, CIRCA 1950

The cover engraved with a cypher with royal crown above, within a chased foliate gold border, with raised gold push-piece 4½ in. (110 mm.) wide 7 oz. (224 gr.)

The cypher is that of Emperor Haile Selassie I of Ethiopia (1930-1975), whose coronation H.R.H. the Prince Henry, Duke of Gloucester (1900-1974) attended in 1930. The Duke greeted the Emperor on his arrival in Portsmouth for a State Visit in 1954 when he was installed as a Knight of the Garter. He also visited Ethiopia as guest of Emperor Hailie Selassie in November 1958.

£500-800

US\$640-1,000
€580-930

PROVENANCE:

Given to H.R.H. the Prince Henry, Duke of Gloucester (1900-1974) by Emperor Hailie Selassie (1930-1975).



65

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.

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



66



66

A PAIR OF FRENCH ENAMELLED SILVER-GILT PILL-BOXES

MARK OF ANDRE AUCOC, PARIS, CIRCA 1950

With engine-turned sides, each cover set with circular guilloché plaque enamelled in translucent light-blue, applied with a cypher with Royal crown above 1¼ in. (45 mm.) diameter

The cypher is for King Farouk of Egypt (1936-1952). (2)

£300-500

US\$390-640

€350-580

PROVENANCE:

Given to H.R.H. the Prince Henry, Duke of Gloucester (1900-1974) by King Farouk of Egypt (1936-1952).

King Farouk visited England in 1937 and was greeted by H.R.H. the Prince Henry, Duke of Gloucester (1900-1974) or his arrival at Victoria Station on 19 April. The Duke later visited the King in Egypt in August 1938 whilst travelling to Kenya. In 1942 he visited once more when the King placed the Ras-et-Tin Palace at the disposal of the British Army for it to be used as a military hospital. The Duke and Duchess' last visit to Egypt was in 1950 when the Duke informed the King of his appointment as an honorary general in the British Army. King Farouk conferred the Grand Cordon of Al Kamal on the Duchess.

67

A JAPANESE GOLD CIGARETTE CASE

MARK OF THE MIYAMOTO COMPANY, FIRST HALF OF THE 20TH CENTURY

The cover applied with a stylised silver chrysanthemum, the Imperial Seal of Japan, with gold push-piece

3¾ in. (85 mm.) wide

£400-600

US\$520-770

€470-700

PROVENANCE:

Presented to H.R.H. the Prince Henry, Duke of Gloucester (1900-1974) by a member of the Japanese Royal Family.

H.R.H. the Prince Henry, Duke of Gloucester visited Japan in May 1929, as the representative of his father King George V (1910-1936), in order to invest Emperor Hirohito of Japan (1901-1989) with the Order of the Garter. The ceremony took place at Imperial Palace in Tokyo on 3 May 1929. Later that day the Emperor invested the Duke of Gloucester with the Gold Collar of the Order of the Chrysanthemum at the Kasumigaseki Palace. The Emperor's brother, Prince Takamatsu (1905-1987) and his wife visited England on June 1930 and they were greeted by the Duke on their arrival in Dover. Another of the Emperor's brother's, Prince Chichibu (1902-1953), and his wife, attended the coronation of King George IV (1936-1952) in April 1937 and were called on by the Duke and Duchess at the Hyde Park Hotel.



67



68

A FINE JAPANESE LACQUER *TEBAKO* (ACCESSORY BOX)

SIGNED IN GOLD LACQUER TO THE BASE *SHORYU* (SHORYU SEGAWA) AND WITH *KAKIHAN*, MEIJI - TAISHO PERIOD (EARLY 20TH CENTURY)

The deep box with flush-fitting cover, finely decorated in multiple complex lacquer techniques including gold, silver, red and black *hiramaki-e*, *takamaki-e*, *hirame*, *togidashi* and *mura-nashiji*, and inlaid in various metals including gold, silver and *shakudo*, with the warrior Minamoto no Yoshie on horseback with attendants looking back at a flock of wild geese, autumn grasses bending in the wind behind them, the sides with further warriors beside rocks inlaid in *uchikomi* (nuggets of gold), pine trees and grasses, the interior with clouds and grasses, silver rims

28.8 x 23.5 x 15.7 cm. (11 $\frac{1}{8}$ x 9.2/8 x 6 $\frac{1}{4}$ in.)

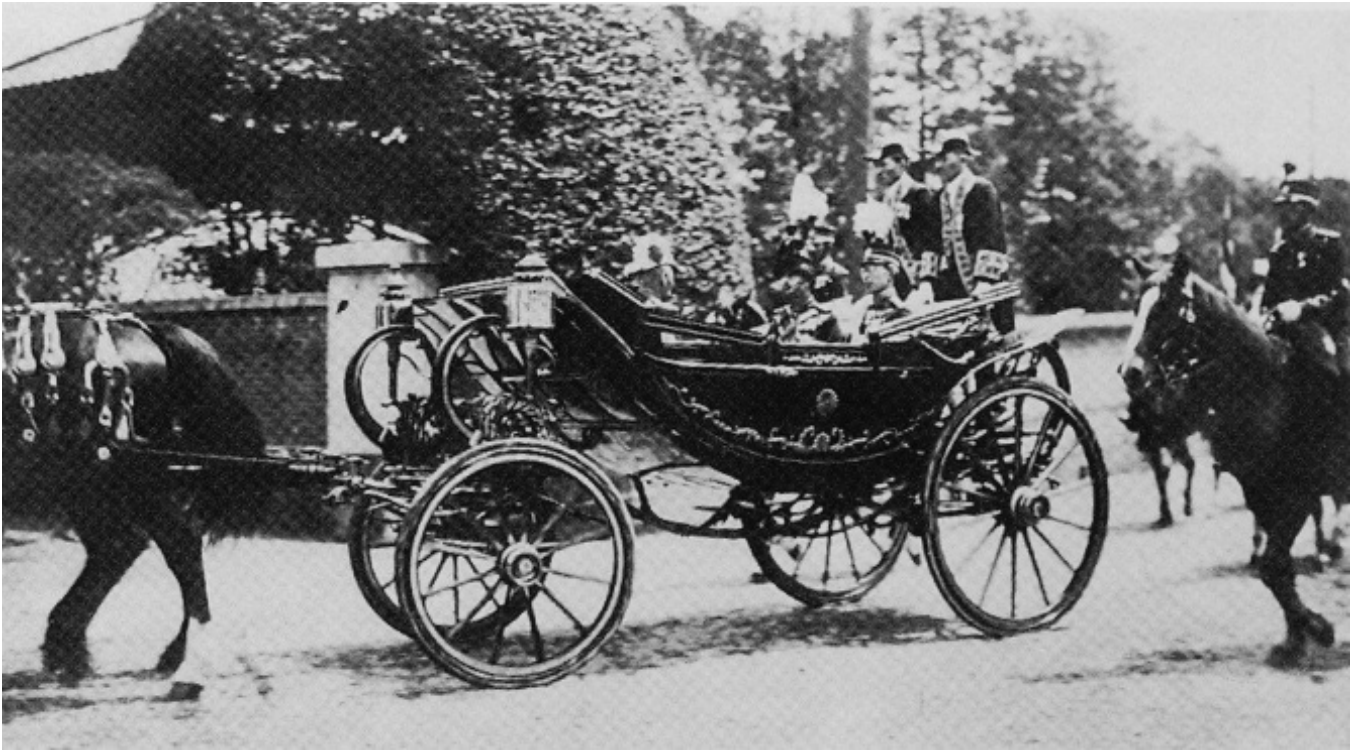
£2,000-3,000

US\$2,600-3,800

€2,400-3,500

PROVENANCE:

H.R.H. The Prince Henry, Duke of Gloucester (1900-1974), possibly acquired during his 1929 visit to Japan to confer the order of the Garter on the Showa Emperor (Emperor Hirohito) (1901-1989).



Emperor Hirohito with H.R.H. The Duke of Gloucester, June 1929.



69

A JAPANESE LACQUER LETTER BOX (*FUBAKO*) AND TWO SMALLER BOXES

MEIJI PERIOD (LATE 19TH CENTURY)

The letter box of long, rectangular form, rounded corners and flush-fitting cover, decorated overall in gold and silver *hiramaki-e*, *takamaki-e*, *hirame* and applied gold foils with a flower cart containing peonies, chrysanthemum, irises, narcissi, maple and blossoming plum branches, the sides with young pines amongst rocks; all set against a sprinkled-gold ground in cloud patterns (*mura-nashiji*) on a black lacquer base, the interior with butterflies, silvered copper fittings pierced and engraved with *aoi mon*; the box containing a presentation letter from the Mayor of the City of Yokohama to H.R.H The Duke of Gloucester, on the occasion of his visit in 1929, to confer the Order of the Garter on the Showa Emperor, ink and colour on paper; together with two lacquer boxes decorated in gold, silver and red *hiramaki-e* against black lacquer grounds with bamboo and cherry blossoms

40.8 cm. (16 in.) long (the fubako)

23.8 cm. (9 3/8 in.) long (each box)

(3)

£700-1,000

US\$900-1,300

€820-1,200

PROVENANCE:

The the *fubako* presented to H.R.H. The Prince Henry, Duke of Gloucester (1900-1974), on the occasion of his 1929 visit to Japan to confer the order of the Garter on the Showa Emperor (Emperor Hirohito) (1901-1989) by the Mayor of the City of Yokohama. The two smaller boxes possibly acquired during the same visit.

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



The Red Cross Sale at Christie's, 1940. © Shutterstock

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER

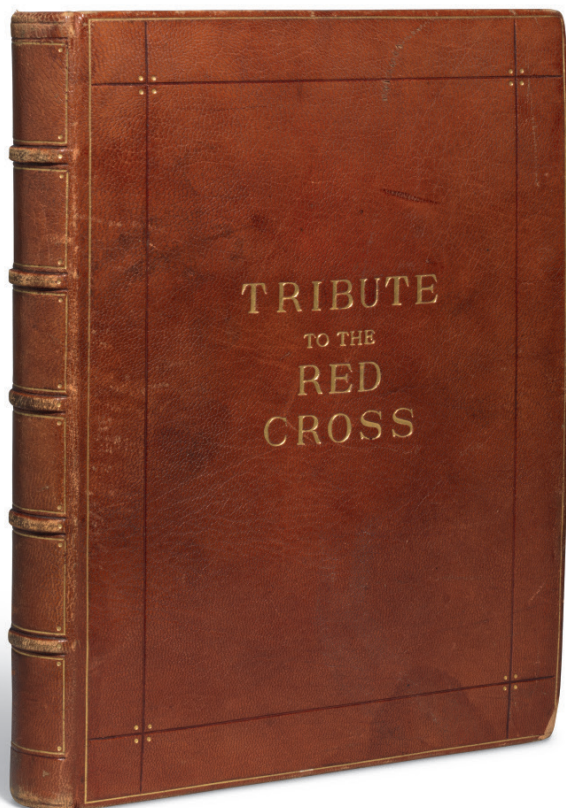
THE FOLLOWING TWELVE LOTS
ARE TO BE SOLD IN AID OF
THE RED CROSS

TRIBUTE
TO THE
RED
CROSS

LOT 70 IS TO BE SOLD IN AID OF
THE BRITISH RED CROSS

LOT 71-81 ARE TO BE SOLD IN AID OF
THE INTERNATIONAL RED CROSS

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER
 SOLD IN AID OF THE BRITISH RED CROSS



070

ALBUM AMICORUM - 'Tributes to the Red Cross, collected by Sir John Squire and Viscount Sudley', album containing artwork, autograph quotations and signatures from artists, writers, politicians and royalty, [Britain], 1941-1944.

128 written or decorated pages, 257 x 200mm, original pagination 1-117 followed here, decorative title-page drawn by Stephen Gooden R.A., dedication page signed by Queen Elizabeth the Queen Mother (23 June 1947), explanatory preface signed and initialed by Sir John Squire, calligraphic contents list of 117 contributors followed by the pages containing watercolours, drawings and other artworks, autograph quotations and signatures. Original presentation brown morocco gilt binding, lettered in gilt, marbled endpapers. *Provenance:* Bookplate of Prince Henry, Duke of Gloucester; patron of the Red Cross & St John Fund. Some sheets: The Red Cross sale; Christie's, London, June 1940 (various lots) On behalf of HRH the Duke of Gloucester's Red Cross and St. John Fund; sold Sotheby's, London, 6 December 1944, lot 646 (£300 to Maggs Bros. (probably on behalf of HRH the Duke of Gloucester.))

A supreme act of wartime patriotism and celebration of the Red Cross: an album containing contributions collected across the pantheon of artists, writers, poets, politicians and royalty resident in Britain in the early 1940s. The 117 contributors include: Winston Churchill (signature), Siegfried Sassoon ('Everyone Sang', autograph fair-copy poem signed), Walter de la Mare, Ralph Vaughan Williams (autograph musical quotation signed, 13 October 1943), Arthur Bliss (autograph musical quotation, London, 19 September 1942), Jacob Epstein ('Grandchild', charcoal drawing signed, 9 October 1941), Lord Berners, Osbert Lancaster, Sir Max Beerbohm ('Swinburne and Watts-Dunton', watercolour signed, 1941), Edith Sitwell, Augustus John, Stephen Spender (autograph fair-copy sonnet signed, 24 September 1943), Vita Sackville-West, Sir Edwin Lutyens (watercolour drawing of his Cenotaph signed), Cecil Beaton, E.H. Shepard, Sir Giles Gilbert Scott, Evelyn Waugh, George Bernard Shaw, Osbert Sitwell, T.S. Eliot (autograph quotation signed from *Murder in the Cathedral*, 29 July 1942), Rex Whistler ('Message from Mars', grisaille watercolour signed, 17 June 1942), J.B. Priestley, E.M. Forster (autograph quotation signed from *Howards End*, October 1941), and Laurence Binyon, along with ambassadors, presidents and royalty.

£15,000-25,000

US\$20,000-32,000
 €18,000-29,000

Forgive us, O Lord, we acknowledge ourselves as
types of the Common man,
Of the men and women who shut the door and
sit by the fire;
Who fear the blessing of God, the loneliness of
the night of God, the surrender required,
the deprivation inflicted;
Who fear the injustice of men less than the
justice of God;
Who fear the hand at the window, the fire
in the thatch, the fist in the tavern, the
push into the canal,
Less than we fear the love of God.
We acknowledge our helplessness, our weakness,
our fault; we acknowledge
That the sin of the world is upon our
heads; that the blood of the martyrs and
the agony of the saints
is upon our heads.
Lord, have mercy upon us,
Christ, have mercy upon us.
Lord, have mercy upon us.
Blessed Thomas, pray for us.

T. S. Eliot

London
29 July 1942.

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER
 SOLD IN AID OF THE INTERNATIONAL RED CROSS



71

EGYPT, ORDER OF MOHAMMED ALI

First Class set of insignia comprising sash badge and breast star, set with emeralds and rubies, in gold, silver-gilt and enamel, extremely fine, by Lattes, in fitted case

Sash badge; 5.5 cm. wide; breast star; 8.1 cm. wide

£1,000-1,500

US\$1,300-1,900
 €1,200-1,700

PROVENANCE:

H.R.H The Prince Henry, Duke of Gloucester (1900-1974) was invested with the Order of Mohammed Ali in 1948.

72

EGYPT, ORDER OF AL-KAMAL

First Class set of insignia comprising sash badge and breast star, in silver-gilt and enamel, extremely fine, by Lattes, in case of issue

Sash badge; 4.5 cm. wide; breast star; 7.7 cm. wide

£600-800

US\$770-1,000
 €700-930

PROVENANCE:

H.R.H. The Duchess of Gloucester, Princess Alice, (1901-2004), was invested with the Order of Al-Kamal by King Farouk of Egypt (1936-1952), following the appointment of H.R.H. the Prince Henry, Duke of Gloucester (1900-1974) the as an honorary general in the British Army..

73

IRAQ, ORDER OF EL RAFIDIAN

First Class set of insignia comprising sash badge and breast star, in silver-gilt, silver and enamel, extremely fine, in Arthus Bertrand case of issue

Sash badge; 6.5 cm. wide; breast star, 9.0 cm. wide

£700-900

US\$900-1,200
 €820-1,000

PROVENANCE:

H.R.H The Prince Henry, Duke of Gloucester (1900-1974) was invested with the Order of El Rafidan by King Faisal (1885-1933) during his State Visit in June 1933.

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER
SOLD IN AID OF THE INTERNATIONAL RED CROSS



74

AFGHANISTAN, ORDER OF ALMA-I-ALA-NISHAN, FIRST CLASS

First Class set of insignia comprising collar chain, sash badge, breast star, in gold, silver-gilt and silver, extremely fine and very rare, in fitted case
Sash badge; 5.5 cm. wide; breast star; 10.2 cm.

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER
 SOLD IN AID OF THE INTERNATIONAL RED CROSS



75

NEPAL, ORDER OF TRI SHAKTI PATTA

First Class set of insignia comprising sash badge and breast star, in diamonds, silver-gilt, silver and enamel, in fitted case, light enamel damage to sash badge otherwise extremely fine
 Sash badge; 6.3 cm. wide; breast star; 9.2 cm. wide

£500-700

US\$640-900

€580-810

PROVENANCE:

Presented to H.R.H. The Prince Henry, Duke of Gloucester (1900-1974).



76

NEPAL, ORDER OF TRI SHAKTI PATTA

First Class set of insignia comprising sash badge and breast star, in diamonds, silver-gilt, silver and enamel, in fitted case, light enamel damage to sash badge otherwise extremely fine
 Sash badge; 6.3 cm. wide; breast star; 9.2 cm. wide

£500-700

US\$650-900

€590-810

PROVENANCE:

Presented to H.R.H. Princess Alice, Duchess of Gloucester (1901-2004).

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER
 SOLD IN AID OF THE INTERNATIONAL RED CROSS



77
FRANCE, ORDER OF THE LEGION OF HONOUR

First Class set of insignia comprising sash badge and breast star, in silver-gilt, silver and enamel, with slight enamel damage to sash badge, good very fine, in Arthus Bertrand case of issue Sash badge; 6.3 cm. wide; breast star; 9.5 cm. wide

£600-800

US\$770-1,000
 €700-930

PROVENANCE:

H.R.H. the Prince Henry, Duke of Gloucester (1900-1974) received the Grand Cross of the Legion of Honour in 1939.

H.R.H. The Prince Henry, Duke of Gloucester (1900-1974) greeted President Albert Lebrun of France (1871-1950) and his wife at Dover on their arrival in England for the State Visit of March 1939 and attended many of the receptions held in the President's honour during the visit.

78
ITALY, ORDER OF MERIT OF THE ITALIAN REPUBLIC

First Class set of insignia comprising sash badge and breast star, in silver-gilt, silver and enamel, together with dress miniature and lapel stud, extremely fine, in Arturo Pozzi case of issue Sash badge; 6.8 cm. wide; breast star; 8.1 cm. wide (4)

£600-800

US\$770-1,000
 €700-930

PROVENANCE:

Presented to H.R.H. Princess Alice, Duchess of Gloucester (1901-2004).

79
GERMANY, ORDER OF MERIT OF THE FEDERAL REPUBLIC OF GERMANY

First Class set of insignia comprising sash badge and breast star, in silver-gilt and enamel, extremely fine, in fitted case Sash badge; 7.1 cm. wide; breast star; 6.9 cm. wide

£600-800

US\$770-1,000
 €700-930

PROVENANCE:

H.R.H The Prince Henry, Duke of Gloucester (1900-1974) greeted Theodor Heuss (1884-1963), President of the Federal Republic of Germany (1949-1959) on his arrival at Gatwick Airport for a State Visit in October 1958, presumably when the Duke was invested with the order.

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER
 SOLD IN AID OF THE INTERNATIONAL RED CROSS



80

81



H.R.H. The Prince Henry, Duke of Gloucester attending the coronation of Emperor Haile Selassie, 1930.

80

ETHIOPIA, ORDER OF EXILE OF KING SOLOMON

First Class set of insignia comprising sash badge and breast star, in gilt metal, extremely fine, in fitted case by Arthus Bertrand, Paris
 Sash badge; 4.5 cm. wide; breast star; 7.5 cm. wide

£400-600

US\$520-770
 €470-700

81

ETHIOPIA, ORDER OF KING SOLOMON'S SEAL

First Class set of insignia comprising sash badge and breast star, in gilt metal, in fitted case by Arthus Bertrand, reverse hooks on breast star removed, otherwise good very fine, together with a gilt metal Ethiopian medal
 Sash badge; 5.2 cm. wide; breast star; 8.7 cm. wide (3)

£300-400

US\$390-510
 €350-460

82-99 No Lots



Emperor Haile Selassie with H.R.H. The Prince Henry, Duke of Gloucester.



HRH The Princess Mary, and Viscount Lacelles photographed with Florence, Countess of Harewood, HM King George V, the new born Hon. George Lacelles on his grandmother, Queen Mary's knee, at Goldborough Hall, Yorkshire.

THE EARLS OF HAREWOOD

LOTS 100-179



Harewood House, Yorkshire.



■100

A GEORGE III PEARWOOD CARVING OF THE ROYAL HANOVARIAN COAT-OF-ARMS

LATE 18TH CENTURY, ATTRIBUTED TO THOMAS AND GEORGE SEDDON

Depicting the Royal coat-of-arms as borne by the House of Hanover 1714-1801, in a Victorian parcel-gilt mahogany frame, applied with a printed paper label 'This was executed in pear or lime tree wood by / Thomas and George Seddon, Cabinet Makers and Upholsters to / Her late Majesty Queen Victoria, for George the Third at / Windsor Castle / Bought from W. N. Drakeford, late of Johnston & / Jeanes, of New Bond Street. / 30th May 1902' and signed 'W N Drakeford' and with further initials '...JB'

12 in. (30.5 cm.) high; 11¼ in. (29.8 cm.) wide; 3 in. (7.5 cm.) deep, the frame, 12 in. (30.5) in. deep, the frame and stand

£3,000-5,000

US\$3,900-6,400
€3,500-5,800

PROVENANCE:

According to label, carved for King George III, Windsor Castle and later acquired from W.N. Drakeford late of Johnston & Jeanes, New Bond Street, 30 May 1902.

Possibly acquired by H.M. Queen Mary (1867-1953) and possibly given to her daughter, H.R.H. The Princess Mary, The Princes Royal, Countess of Harewood (1897-1965) and by descent at Harewood House, Yorkshire.

George and Thomas Seddon held the Royal Warrant from 1832; from 1829-40, they were working at Brighton Pavilion, Belvedere, St. James's Palace, Royal Lodge (Windsor), Kew Palace and Cumberland Lodge.

William Norton Drakeford (1842-1914), was from a family of cabinet-makers, who came from Warwickshire, but were based in the parish of St. Pancras. In the 1861 census, while still living in the family home at 22 College Place, he and his brothers, Robert and James, were described respectively as 'upholder' (upholsterer), 'cabinet-maker' and 'carpenter'.

■101

FRANCIS JOHN WILLIAMSON (BRITISH, 1833-1920)

Prince George of Wales

signed and dated 'F.J. WILLIAMSON. Sc./ ESCHER. 1875', and inscribed 'PRINCE GEORGE OF WALES'

plaster, grey-painted
21½ in. (54.5 cm.) high

£1,500-2,500

US\$2,000-3,200
€1,800-2,900

PROVENANCE:

Probably the gift of the sitter, later HM George V (1865-1936), to his daughter, HRH The Princess Mary, Princess Royal, Countess of Harewood (1897-1965) and by descent at Harewood House, Yorkshire.

A one-time pupil of John Bell, apprentice and then studio assistant to John Foley for over twenty years, Francis John Williamson (d. 1920) was the private sculptor to Queen Victoria during the 1880s and 1890s. For the Royal Family he executed large numbers of portrait busts in marble - Prince Alemayehu of Abyssinia (signed and dated 1880); Prince Leopold, Duke of Albany and Prince Albert Victor, Duke of Clarence, at Osborne House; Arthur, Duke of Connaught (signed and dated 1885), as well as Alfred, Lord Tennyson (signed and dated 1893) at Windsor.



THE EARLS OF
HAREWOOD



H.R.H. The Princess Mary, Later Princess Royal and Countess of Harewood (1897-1965) photographed with her father, H.M. King George V (1865-1936), when Prince of Wales.



102

**ENGLISH SCHOOL, 1813 AFTER SIR WILLIAM BEECHEY
(BRITISH, 1753-1839)**

Prince Adolphus, Duke of Cambridge (1774-1850) in blue coat, wearing the breast-star of the Order of the Garter
Inscribed on the counter-enamel 'Adolphus / Duke of / Cambridge / Sr W. Beechey / CW 1813'
Enamel on copper
Oval, 113 mm. high, rectangular giltwood frame inscribed 'Adolphus, Duke of Cambridge'

£800-1,200

US\$1,100-1,500
€930-1,400

PROVENANCE:

The Late Lady Dorothy Nevill of 45 Charles Street, Berkeley Square, London; Christie's, London, 1 July 1913, lot 62 (as signed 'EW').

Possibly HRH The Princess Mary, Princess Royal, Countess of Harewood (1897-1965) and by descent at Harewood House, Yorkshire.

The sitter was a son of King George III and Queen Charlotte. The original portrait by Sir William Beechey after which the present miniature derives is in the National Trust Collection at Hartwell House, Buckinghamshire (inv. no. NT 1548045).



103

A CONTINENTAL SMALL SWORD

18TH CENTURY

With gilt-metal hilt chased with nude female figures, the grip bound with silver wire and ribbon, the etched blade of tapering hollow ground triangular section
The blade: 31 in. (79 cm.) long
The sword: 38 in. (96.5 cm.) long

£700-1,000

US\$900-1,300
€820-1,200

PROVENANCE:

The Earls of Harewood, Harewood House, Yorkshire.

104

**TWO GILT-METAL-MOUNTED STAFFORDSHIRE ENAMEL
BOXES**

LATE 18TH CENTURY

Each decorated with a landscape within a gilt scroll panel, reserved against a dark-blue ground with gilt flowers, one with a paper label 'From / Papa and Mama / Goldsborough / March 25th. 1923.'

The larger: 2¾ in. (7 cm.) wide

(2)

£2,000-3,000

US\$2,600-3,900
€2,400-3,500

PROVENANCE:

Probably a gift from H.M. King George V (1910-1936) and H.M. Queen Mary (1867-1953) to H.R.H. The Princess Mary, Princess Royal, Countess of Harewood (1897-1965) and Henry, Viscount Lascelles, later 6th Earl of Harewood (1882-1947) on the occasion of the christening of their first son, The Hon. George Lascelles, later 7th Earl of Harewood (1923-2011).



103 (detail)





105

THOMAS ROWLANDSON (1756-1827)

George III, The Prince of Wales and the Duke of York riding in Windsor Great Park, the Castle beyond

indistinctly inscribed '... the Duke/Windsor/KING/York/P. Wales' (above each figure)

pencil, pen and grey ink, grey and blue wash on paper
7 x 11½ in. (17.8 x 28.3 cm.)

£6,000-9,000

US\$7,800-12,000
€7,000-10,000

PROVENANCE:

with The Cotswold Gallery, London.

This rapid sketch depicts King George III, the Duke of York, and the Prince of Wales riding at speed across Windsor Great Park, with hounds running ahead of them. Rowlandson captures their speed and the power of the horses in a few rapid pen strokes. There are other drawings of King George hunting, notably *King George III's hunting party returning to Windsor Castle through Eton High Street* in the Royal Collection, Windsor Castle.

106

**AFTER SIR EDWIN HENRY LANDSEER,
R.A. (1802-1873)**

Head study of Hafed, Queen Victoria's favourite deerhound

signed and dated 'E Landseer 1847' (lower left)
black chalk on buff paper
15 x 18¾ in. (38.1 x 48 cm.), upper corners cut

£2,000-3,000

US\$2,600-3,800
€2,400-3,500

PROVENANCE:

Possibly HRH The Princess Mary, Princess Royal, Countess of Harewood (1897-1965) and by descent at Harewood House, Yorkshire.



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.



■107

A PAIR OF REGENCY CREAM-PAINTED AND SIMULATED-ROSEWOOD KLISMOS CHAIRS

CIRCA 1810

The deeply curved backs with central anthemion motif on sabre legs the seats covered in green cut-velvet, batton carrying holes to underside 33 in. (84 cm.) high; 23 in. (58 cm.) wide; 23 in. (58 cm.) deep (2)

£15,000-25,000

US\$20,000-32,000
€18,000-29,000

PROVENANCE:

Part of a set of eight chairs almost certainly commissioned by Edward 'Beau', Viscount Lascelles (1764-1814) for the Egyptian Hall, Harewood House, Yorkshire, and by descent to the Earls of Harewood, Harewood House, Yorkshire.

Five chairs from the set sold by the 7th Earl of Harewood, Christie's, London, 1 April 1976, lot 53

Of these, two pairs sold from a private collection, Christie's, London, 23 May 2013, lot 35 (£25,000 incl. premium) and 36 (£25,000 incl. premium).

LITERATURE:

J. Jewell, *The tourist's companion; or, The history and antiquities of Harewood in Yorkshire*, Leeds, 1819, p. 21: 'A magnificent room of the Doric order, forty feet four inches, by thirty-one feet five inches, nineteen feet two inches high; lately fitted up in the Egyptian style, here are some elegant Grecian stools and chairs...'

P. Macquoid, *The History of English Furniture: The Age of Satinwood*, London

and New York, 1908, pp. 248-9, fig. 239.

A.T. Bolton, 'Harewood House, Yorkshire: the seat of the Earl of Harewood', *Country Life*, 4 July 1914, p. 19.

H. Avray Tipping, 'Harewood House, Yorkshire: the home of the Lascelles', *Country Life*, 25 February 1922, p. 246, fig. 6.

Christie, Manson & Woods, *The Estate of the Rt. Hon. Henry George Charles Lascelles, 6th Earl of Harewood: Valuation for Probate*, January 1948, vol. 4, p. 41, no. 2:

'The Passage

Eight English lacquer chairs, with semi-circular backs on curved legs, decorated with medallions and foliage on a black ground, the seats covered in cut green velvet

Illustrated in *A History of English Furniture: Age of Satinwood* by Percy Macquoid, fig. 239

(One in the Work Room and one in Servants Rooms, East Wing)

G. Beard, J. Goodison, *English Furniture 1500-1840*, Oxford, 1987, p. 261, fig. 7.

E. Harris, *The Genius of Robert Adam: His Interiors*, New Haven and London, 2001, p. 137, fig. 199.

A.L.H. Moore, *Imagining Egypt: The Regency Furniture Collections at Harewood House, Leeds and Nineteenth Century Images of Egypt* (unpublished doctoral thesis, University of Southampton, 2001), fig. 76.

These chairs form part of a set of eight klismos chairs formerly in the



Entrance Hall at Harewood House, Yorkshire where they were photographed by *Country Life* in 1914 and 1922. The set was probably supplied by the 'Royal' cabinet-makers, Marsh & Tatham, to Edward 'Beau', Viscount Lascelles (1764-1814) as part of a Regency refurbishment, which included fitting up the hall in the Egyptian style; they were possibly intended to accompany the mahogany and bronzed centre table sold at Christie's in 2019 (1), another pair of closely related tables (2), now in the Banqueting Room at the Royal Pavilion, Brighton, and a pair of cross-frame stools still at Harewood, also attributed to Marsh & Tatham. The Harewood archive records three substantial generic payments to Marsh & Tatham. The earliest for £109 is dated August 1800, and appears in the 'Cash Account' of 'Beau' Lascelles' father, Edward, 1st Earl of Harewood (1740-1820) (3). The second and third payments are in 'Beau' Lascelles' personal account books: in 1801, Elward Marsh & Tatham Payment for furniture, £172 10s (4), and in 1811, Marsh & Tatham Payment of £65 7s 6d (5). The present chairs are almost certainly inspired by klismos chairs in Thomas Hope's mansion/museum at Duchess Street, illustrated in *Household Furniture and Interior Decoration*, 1807, plate 24, no. 4. Interestingly, the deep curved tablet-backs of these chairs recall chairs supplied by Thomas Chippendale Junior (1749-c. 1822) to Stourhead, Wiltshire - the latter was also supplying furniture to the Lascelles in 1800 - illustrating the importance of Hope's designs to fashionable cabinet-makers of the day (6).

Marsh & Tatham (subsequently Tatham, Bailey & Sanders) was a partnership between William Marsh (active 1775-1810) and Thomas Tatham (1763-1818). From the 1780s, Marsh & Tatham were associated with fashionable architects such as Henry Holland (1745-1806), celebrated for the remodelling of Carlton House, London, and the Royal Pavilion, Brighton for the Prince of Wales/George IV, and for commissions for Samuel Whitbread II at Southill, Bedfordshire, and John Russell, 6th Duke of Bedford at Woburn Abbey, Bedfordshire (7). In the mid-1790s, Holland employed Charles Heathcote Tatham (1772-1842), the elder brother of Thomas Tatham, to visit Rome and Naples to sketch ancient architecture and ornament, in addition to assembling a collection of architectural fragments. C.H. Tatham returned to England in 1797, and published his drawings two years later in *Etchings, representing the best examples of ancient ornamental architecture drawn from the originals in Rome, and other parts of Italy, during the years 1794, 1795 and 1796*. The book was extremely popular and became a vital source of material for many of his contemporaries like Hope working in the new spare archaeological neoclassical style; it went into a third edition in 1810. Undoubtedly, Marsh & Tatham benefitted from the family connection to become Principal Cabinet-Maker to the Prince of Wales, supplying furniture for Carlton House and the Royal Pavilion, much of which is in the Royal Collection. It seems likely that furniture based on C.H. Tatham's designs was made by Marsh & Tatham.

(1) Sold 'The Exceptional Sale', Christie's, London, 4 July 2019, lot 129, £75,000 inc. premium.

(2) The pair was bought from Blairman's in 1952. Blairman's bought them at Christie's sale of contents from Harewood House 28 June 1951 (lots 67 and 68). The Museum numbers are DA 340437/8

(3) A.L.H. Moore, *Imagining Egypt: The Regency Furniture Collections at Harewood House, Leeds and Nineteenth Century Images of Egypt* (unpublished doctoral thesis, University of Southampton, 2001), p. 147.

(4) WYL250/3/Acs/190.

(5) WYL250/3/Acs/192.

(6) NT 731545; NT 731560; NT 731566.

(7) The firm of Marsh & Tatham underwent a significant number of name changes as partners joined or retired.

Although Marsh & Tatham is listed in trade directories from 1803-11, the period when these tripods were executed, they appear as Tatham & Bailey in rate books from 1807-10, and in this guise the firm took out insurance in 1808 suggesting that William Marsh had retired by this date.



■108

A REGENCY CREAM-PAINTED AND SIMULATED-ROSEWOOD KLISMOS CHAIR

CIRCA 1810

The deeply curved backs with central anthemion motif on sabre legs the seats covered in green cut-velvet, batton carrying holes to underside 33 in. (84 cm.) high; 23 in. (58 cm.) wide; 23 in. (58 cm.) deep

£5,000-8,000

US\$6,400-10,000
€5,800-9,300

PROVENANCE:

Part of a set of eight chairs almost certainly commissioned by Edward 'Beau', Viscount Lascelles (1764-1814) for the Egyptian Hall, Harewood House, Yorkshire, and by descent to the Earls of Harewood, Harewood House, Yorkshire.

Five chairs from the set sold by the 7th Earl of Harewood, Christie's, London, 1 April 1976, lot 53

Of these, two pairs sold from a private collection, Christie's, London, 23 May 2013, lot 35 (£25,000 incl. premium) and 36 (£25,000 incl. premium).

LITERATURE:

See previous lot.

■109

A REGENCY PATINATED-BRONZE AND ORMOLU FOUR-LIGHT CANDELABRUM

CIRCA 1810, POSSIBLY BY ALEXIS DECAIX

With central fluted waxpan and nozzle and three foliate-capped scrolling branches with dolphin terminals supporting conforming waxpans and nozzles, the shaft with Bacchic masks and feet on acanthus-capped lion's-paw feet separated by masks, the base engraved with a coat-of-arms and twice with a crest, drilled for electricity 27½ in. (70 cm.) high

The arms are those of Hervey impaling Cressy quartering Primrose, for the Hon. William Hervey (d.1863) of Broadwell (Bradwell) Grove, co. Oxford, and of Bodvell, co. Caernarfon, son of Lord Hervey and his wife Lady Dorothea Arabella (1779-1825), daughter of Neil, 3rd Earl of Rosebery (1728-1814), who he married in 1801.

£20,000-30,000

US\$26,000-38,000
€24,000-35,000

PROVENANCE:

The Hon. William Hervey (d.1863) and his wife Lady Dorothea Arabella (1779-1825) of Broadwell (Bradwell) Grove, Oxford and Bodvell, Caernarfon.
Possibly acquired with the House and contents of Broadwell Grove by Colonel Heyworth-Savage (d. 1948).
Possibly the 'gilt bronze candelabra' purchased by HM Queen Mary (1867-1953) from the antique dealer Mrs Shann at Harrogate, circa 1925 and by gift to her daughter HRH The Princess Mary, Princess Royal, Countess of Harewood (1897-1965) and by descent at Harewood House, Yorkshire.

This Regency patinated-bronze and ormolu candelabrum is virtually identical to a set of twenty-four silver-gilt four-light candelabra, which form part of the Grand Service in the Royal Collection, made for the Prince of Wales (later George IV) for Carlton House at a cost of £70,000 for the whole service (RCIN 50827). The set was created between 1803 and 1812 at two different workshops, Digby Scott & Benjamin Smith II, and Paul Storr, who were contracted to the Royal gold and silversmith, Rundell, Bridge & Rundell. It was delivered in three batches to Carlton House between 1810 and 1812. The design was evidently fashionable among the Prince's set for Du Pré Alexander, 2nd Earl of Caledon (1777-1839) owned a pair of silver candelabra of this model (sold Christie's, London, 10 June 2010, lot 360), and both the 1st and 2nd Earls of Harewood were frequenting Rundell's for their silver; in August 1800, the Harewood cash account records a payment to the firm for £217 2s (C. Kennedy, *Harewood: The Life and Times of an English Country House*, London, 1982, p. 63; WYL2503acs85).

The zoomorphic legs of the set from the Grand Service, and on the example offered here, are probably derived from a Roman bronze tripod with lion supports in the Museo Nazionale Romano (for a drawing of this tripod by Charles Robert Cockerell, see RIBA96629). The Regency designer, George Smith, who described himself as 'Upholder Extraordinary to His Royal Highness the Prince of Wales', also published closely-related designs for 'Tripod Stands for Work Tables, Screens & Candelabra' in his *Collection of Designs* in 1808, plate III, and may have been responsible for disseminating the design (Smith was publishing designs, presumably as individual sheets, from as early as 1804-07).

This candelabrum was possibly executed by Alexis Decaix (d. 1811) of 15 Rupert Street, the French *bronzier* and modeller, who served as the Prince of Wales' bronze-founder from at least June 1791. In a bill dated 5 January 1801 and issued to the Prince, Decaix describes himself as a 'bronze and ormolu manufacturer'. Decaix, was also inspired by the designs of Thomas Hope, the latter praising his craftsmanship, and is, furthermore, known to have worked for Henry Holland (the Prince of Wales' architect at Carlton House).





■110

RINALDO RINALDI (ITALIAN, 1793-1873)

Justitia et Pax Osculatae Sunt (Justice and Peace embracing)

signed and dated to the reverse 'M.DCCCXLV/ Bozzetto fatto e inventato da/ Rinaldo Rinaldi', the integral base with the Royal coat arms of the United Kingdom beneath the inscription 'JUSTITIA. ET. PAX. OSCULATA. SUNT' terracotta

22 in. (56 cm.) high

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

COMPARATIVE LITERATURE:

A. Panzetta, *Dizionario degli scultori Italiani dell'ottocento*, 1989, p. 233.

Born in Padua in 1793, Rinaldo Rinaldi studied at the Academy of Arts in Venice under the direction of Pietrò Zandomenighi and in 1812 went on to study under Canova. A portraitist and monument sculptor, Rinaldi received several public commissions, including figures of Adonis and Titian for the vestibule of the Academy of Venice. He exhibited regularly in Rome and at the 1854 Turin Exhibition.

111

FOLLOWER OF GIOVANNI ANTONIO BAZZI, CALLED IL SODOMA (VERCELLI 1477-1549 SIENA)

A group of standing women, one holding a child

with inscription 'sodoma'

black chalk, pen and brown ink, brown wash, touches of white heightening, touches of green and blue watercolour

14¼ x 8½ in. (37.4 x 21.5 cm.)

£4,000-6,000

US\$5,200-7,700

€4,700-7,000

PROVENANCE:

Possibly Philip Herbert, 4th Earl of Pembroke and 1st Earl of Montgomery (1584-1650) or Thomas Herbert, 8th Earl of Pembroke and 5th Earl of Montgomery (circa 1656-1733), Wilton House, and by descent; Sotheby's, London, 5-6 and 9-10 July 1917, lot 345.

Henry Oppenheimer (1859-1932), London; Christie's, London, 10-14 July 1936, lot 177 (where bought by Tancred Borenius for Lord Harewood).

Henry Lascelles, 6th Earl of Harewood (1882-1947), and by descent at Harewood House, Yorkshire.

LITERATURE:

S.A. Strong, *Reproductions in facsimile of drawings by the old masters in the collection of the Earl of Pembroke and Montgomery at Wilton House*, London, 1900, III, pl. 27.

A. Hayum, *Giovanni Antonio Bazzi 'Il Sodoma'*, New York and London, 1976, under no. 21, p. 183-184.



This sheet records a group of figures at the left of Sodoma's fresco *The Presentation in the Temple* in the Oratory of San Bernardino, Siena (see A. Hayum, *op. cit.*, no. 21, fig. 52). It is known to have been in the collection at Wilton House by least 1773 (the date on the album which contained the drawing until it was sold in 1917), but it was probably purchased much earlier by either Philip Herbert or Thomas Herbert, who both added significant parts of the collection at Wilton House. Borenius, who bought the drawing in the 1936 sale for Lord Harewood, may have acquired it to accompany the picture by Sodoma showing Saint Jerome which was already in the Harewood collection (see T. Borenius, *Catalogue of the Pictures and Drawings at Harewood House, and Elsewhere in the Collection of the Earl of Harewood*, Oxford, 1936, no. 64, pl. XXI).



112

JACOPO ROBUSTI, CALLED JACOPO TINTORETTO (VENICE 1519-1594) OR STUDIO

Samson slaying the Philistines, after Michelangelo (recto and verso)

black and white chalk on blue paper (recto and verso)

15¾ x 9¾ in. (40 x 24.5 cm.)

£20,000-30,000

US\$26,000-38,000
€24,000-35,000

PROVENANCE:

B. Grahame, 1878 (according to the 1918 Poynter sale catalogue).
Sir Edward John Poynter, Bt., P.R.A. (1836-1919), London; Sotheby's, London, 24 April 1918, lot 180 (£26 to Agnews, for Viscount Lascelles).
Henry Lascelles, Viscount Lascelles, later 6th Earl of Harewood (1882-1947), and by descent at Harewood House, Yorkshire.

LITERATURE:

H. Tietze and E. Tietze-Conrat, *The Drawings of the Venetian Painters in the 15th and 16th Centuries*, New York, 1970, I, no. 1845 (as workshop of Tintoretto).

A large part of the drawn oeuvre of Jacopo Tintoretto consists of drawings after sculpture. At least thirty of such drawings are after the antique bust of *Vitellius*, about forty after Michelangelo's Medici tomb figures and over sixty after Michelangelo's *Samson slaying the Philistines* (see J. Marciari, *Drawing in Tintoretto's Venice*, exhib. cat., New York, The Morgan Library &

Museum, 2019, pp. 91-113). The present drawing is part of the latter group and shows Michelangelo's model forcefully drawn on both sides of the sheet in Tintoretto's characteristic style.

In 1527, Michelangelo was commissioned to make a sculpture of *Hercules and Cacus* to be paired with the *David* on the Piazza della Signoria in Florence. Due to political unrest, however, the project was halted and when Michelangelo resumed his work on the project he changed the subject into *Samson slaying the Philistines*. While Michelangelo did make a model for the sculpture, the final work was finished by Baccio Bandinelli, who changed the subject back into *Hercules and Cacus*. However, casts of Michelangelo's *Samson slaying the Philistines* became widely known and served as inspiration for artists, as is attested by the large number of drawings by Tintoretto that show the group. Tintoretto must have had a model of the sculpture, probably in clay or wax, after which he, as well as members of the studio, made faithful copies in order to get an understanding of the human figure. Drawings such as the present one give a rare inside in the studio of one of the most important artists from the 16th Century. The sheet is particularly comparable to a drawing showing the sculpture from the same angle in Christ Church, Oxford (inv. 360; see T. Pignatti, *I disegni di Jacopo Tintoretto*, Florence, 1975, fig. 35) and another in the Louvre (inv. 5394). While it is often hard to distinguish different hands from the Tintoretto studio, the quality of this sheet seems to suggest it could indeed have been executed by the master himself.

THE EARLS OF
HAREWOOD
(CANNING FAMILY - LOTS 113-118)

113

THOMAS LAWRENCE, P.R.A. (1769-1830)

Portrait of George Canning, M.P. (1770-1827), half-length, seated

pencil, black, white and red chalk on buff paper
30¼ x 25¼ in. (76.8 x 64.2 cm.)

£25,000-40,000

US\$33,000-51,000

€30,000-47,000

PROVENANCE:

Lawrence sale (?); Christie's, London, 19 June 1830, lot 405 (30 gns to Woodburn).
The Marquess of Lansdowne, M.V.O., D.S.O.; Christie's, London, 7 March 1930, lot 9 (18 gns to Carl Tancred Borenus for Lord Harewood).
Henry Lascelles, 6th Earl of Harewood (1882-1947), and by descent by descent at Harewood House, Yorkshire.

EXHIBITED:

Brighton, 1951, no. 35.

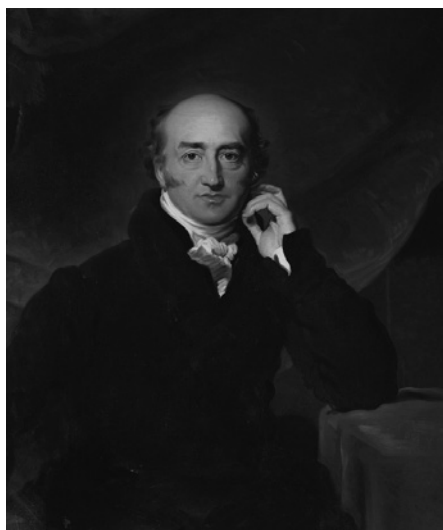
LITERATURE:

Lord R.S. Gower, *Sir Thomas Lawrence*, London, 1900, p. 115.
Sir W. Armstrong, *Lawrence*, London, 1913, p. 179.
K. Garlick, 'A Catalogue of the paintings, drawings and pastels of Sir Thomas Lawrence', *The Walpole Society*, XXXIX, London, 1962-64, p. 220.

ENGRAVED:

F.C. Lewis. 1839.

George Canning (1770-1827) served as Tory Prime Minister from April to August 1827. Born into an Anglo-Irish family in London, he was raised as a ward of his uncle, Stratford Canning, after his father died in poverty and his mother became an actress. Although he began his career in politics with his views aligned with the Whig party, his distaste at the excessive radicalism of the French Revolution led him to seek the patronage of William Pitt the Younger and the Tory party when he entered parliament. He became a prominent figure in parliament, famed for his oratory skills, and held a variety of cabinet roles, including that of Foreign Secretary during the Napoleonic Wars. In 1809, following a disagreement over the deployment of naval troops, Canning was injured in a pistol duel with Lord Castlereagh. His policies as Foreign Secretary in the 1820s were pivotal in the independence of Latin America, recognising Mexico, Argentina, Colombia and Brazil as independent countries and encouraging trade with them, and all of those countries have streets or areas named after him.



A version of the Lawrence Portrait © National Trust

Lawrence made several portraits of Canning in different poses, but the present drawing is a study for the picture commissioned by Thomas, 9th Earl of Haddington (now in the collection of the Earl of Haddington at Tynninghame, see *The Walpole Society*, XXXIX, p. 48). The picture was also engraved in mezzotint by Charles Turner, and published in 1827.

Following the death of Hubert de Burgh-Canning, 2nd Marquess of Clanricarde (1832-1916) without issue, Henry Viscount Lascelles, later 6th Earl of Harewood, was the recipient of a substantial bequest. Clanricarde, Harewood's great uncle, had, in turn, been the recipient of a great many Canning items relating to his maternal grandfather the British Prime Minister, George Canning, which came to Harewood as part of the bequest. This, perhaps, sparked Lord Harewood's interest in the career of the politician and he is known to have acquired a number of Canning items on the art market in the first part of the 20th century, such as the present portrait.





(verso)



114

GREECE, ORDER OF THE REDEEMER, BADGE

White enamel Maltese Cross with laurel leaf surround to the central portrait of King Otho, facing right, blue enamel border, rev. Greek cross with central Bavarian coat of arms, in gold and silver gilt, in fitted case (star deficient), with three interesting documents dated 1838, extremely fine and rare

Maltese Cross including suspension loop; 12 cm. high

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

PROVENANCE:

Awarded to Charles John Canning, 1st Earl Canning (1812-1862) in 1838; and by descent to his nephew, Hubert George de Burgh-Canning, 2nd Marquess of Clanricarde (1832-1916), by whom bequeathed to his great-nephew, Henry Lascelles, 6th Earl of Harewood (1882- 1947), and by descent at Harewood House, Yorkshire.

Bestowal document, named to Vicomte Charles John Canning, 11 November 1838 2. Letter of commendation signed by Othon, King Otho of Greece, dated 14/26 November 1838 (second date denotes the Gregorian calendar) 3. Letter of gratitude to Le Vicomte Charles J. Canning, signed by C.Zographos (Konstantinos Zografos), dated the same as above. The letter also acknowledges the service that Lord Canning's father gave to Greece in its struggle for Independence.

115

A GROUP OF FIVE DISPATCH BOXES

EARLY/MID-19TH CENTURY

Comprising: a black dispatch box, the cover embossed 'C'; 'RIGHT HON. BLE GEORGE CANNING' and four times 'GR' under coronet, applied with paper label with the Canning coat-of-arms and another printed 'Lord Canning / Papers relating to India / 1852-59', the side with further paper label inscribed in ink 'Canning Lord...'; a black dispatch box embossed to the top '..GE CANNING' and four times 'GR' under coronet, and applied with paper label printed 'Lord Charles Canning Mss / Dead Letter Office: a collection of begging letters addressed to Louis Philippe and others, / 1848-1850 and refused.', the front applied with paper label of the Canning coat-of-arms; a red leather dispatch box, the top embossed 'PRIVATE' and 'C' and with paper labels inscribed 'Canning... / Fragile papers etc' and '146A' twice, one bale handle; a red leather dispatch box, the cover with swing handle and a rectangular black leather dispatch box, the cover with swing handle, embossed 'VR' under coronet and 'VISCOUNT CANNING'; also with paper labels with Canning coat of arms and 'Lady Canning's Letters', the lock stamped 'CHUBB'S / NEW PATENT', 'S6 / 154439'

The largest: 8¾ in. (22.2 cm.) high;

17½ in. (44.5 cm.) wide; 11¾ in. (30 cm.) deep

(5)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

PROVENANCE:

Two: George Canning (1770-1827) and by descent to his son (all) Charles John Canning, 1st Earl Canning (1812-1862) and by descent to his nephew, Hubert George de Burgh-Canning, 2nd Marquess of Clanricarde (1832-1916), by whom bequeathed to his great-nephew, Henry Lascelles, 6th Earl of Harewood (1882-1947), and by descent at Harewood House, Yorkshire.



THE EARLS OF
HAREWOOD



~116

ATTRIBUTED TO JOHN SMART (BRITISH, 1741-1811)

Henry de Burgh, 12th Earl and 1st Marquess of Clanricarde, in gold-trimmed buff coat and waistcoat
On ivory
Oval, 37 mm. high, gilt-metal bracelet frame with diamond-set surround, the reverse engraved 'Henry 12th Earl / and / 1st Marquess of Clanricarde'

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

PROVENANCE:

By descent from the sitter to Hubert George de Burgh-Canning, 2nd Marquess of Clanricarde (1832-1916), by whom bequeathed to his great-nephew, Henry Lascelles, 6th Earl of Harewood (1882-1947), and by descent at Harewood House, Yorkshire.

LITERATURE:

Recorded in 1916 inventory *The Most Honourable The Marquis of Clanricarde, K.P. Deceased - Inventory of the Collection of Pictures, China, Furniture, Decorative Objects, Silver, Etc*, 1916, p. 80.
Recorded in the inventory of Chesterfield House, 1920, p. 135.

The sitter was the son of John Smith de Burgh, 11th Earl of Clanricarde. He was an MP in the Irish House of Commons representing Galway County. He was a Knight of the Order of St Patrick and a member of the Privy Council of Ireland and Governor and Custos Rotulorum of County Galway.



~117

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

Major General John Scott, in scarlet uniform with yellow facings
On ivory
Oval, 43 mm. high, gilt-metal bracelet frame, the reverse engraved 'Gen. John Scott / by R. Cosway RA.'

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

PROVENANCE:

By descent (probably) from the sitter to Hubert George de Burgh-Canning, 2nd Marquess of Clanricarde (1832-1916), by whom bequeathed to his great-nephew, Henry Lascelles, 6th Earl of Harewood (1882-1947), and by descent at Harewood House, Yorkshire.

LITERATURE:

Recorded in 1916 inventory *The Most Honourable The Marquis of Clanricarde, K.P. Deceased - Inventory of the Collection of Pictures, China, Furniture, Decorative Objects, Silver, Etc*, 1916, p. 80 (as 'in the manner of Cosway').
Recorded in the inventory of Chesterfield House, 1920 (as 'Attributed to Cosway').
The identification on the reverse of the frame, and the existence of a portrait miniature of Margaret Scott, *née* Dundas within the same collection, suggests the sitter is Major General John Scott of Balcomie and Scotstarvit (1725-1775). However, the apparent age of the sitter makes this identification somewhat uncertain.
Major General John Scott was a Scottish politician and senior officer in the British Army. His nickname was Pawky Scott ('pawky' being a Scottish term for a sly person or trickster). He is said to have gained great wealth from gambling and that he won a bet with Sir Lawrence Dundas in which he won Dundas House, which is now home to the Royal Bank of Scotland's headquarters, but he was persuaded by Dundas to let him build a new house instead. Bellevue Lodge was built and this became the home of the Scott family.



~118

JOHN BOGLE (SCOTTISH, 1746-1803)

Margaret Scott, *née* Dundas, in lilac dress and pearls in her hair
Signed with monogram and dated 'IB / 1785'
On ivory
Oval, 37 mm. high, gold frame with enameled border, the reverse set with hair and an ivory cartouche engraved 'Mrs Scott. 1785'

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

PROVENANCE:

By descent from the sitter to Hubert George de Burgh-Canning, 2nd Marquess of Clanricarde (1832-1916), by whom bequeathed to his great-nephew, Henry Lascelles, 6th Earl of Harewood (1882-1947), and by descent at Harewood House, Yorkshire.

LITERATURE:

Recorded in 1916 inventory *The Most Honourable The Marquis of Clanricarde, K.P. Deceased - Inventory of the Collection of Pictures, China, Furniture, Decorative Objects, Silver, Etc*, 1916, p. 80.
Recorded in the inventory of Chesterfield House, 1920, p. 135.

The sitter was the daughter of Rt. Hon. Robert Dundas of Arniston and Henrietta Carmichael. She married Major General John Scott in 1773 as his second wife. They had three daughters: Henrietta (b. 1774), who married William Bentinck, 4th Duke of Portland; Lucy (b. 1775) who married Francis Stuart, 10th Earl of Moray and Joan (b. 15 March 1776) who married George Canning, who became Prime Minister.

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.



■119

IN THE MANNER OF HUMPHREY HOPPER (1767-1834), LATE 18TH/19TH CENTURY

MINERVA AND A CLASSICAL MAIDEN

Pair of plaster figures; each on a square polychrome plaster base, losses, repainted
The first: 78 in. (198 cm.) high; 23 in. (58 cm.) wide; 19¼ in. (49 cm.) deep
The second: 76 in. (194 cm.) high; 20½ in. (52 cm.) wide; 19¼ in. (49 cm.) deep (2)

£8,000-12,000

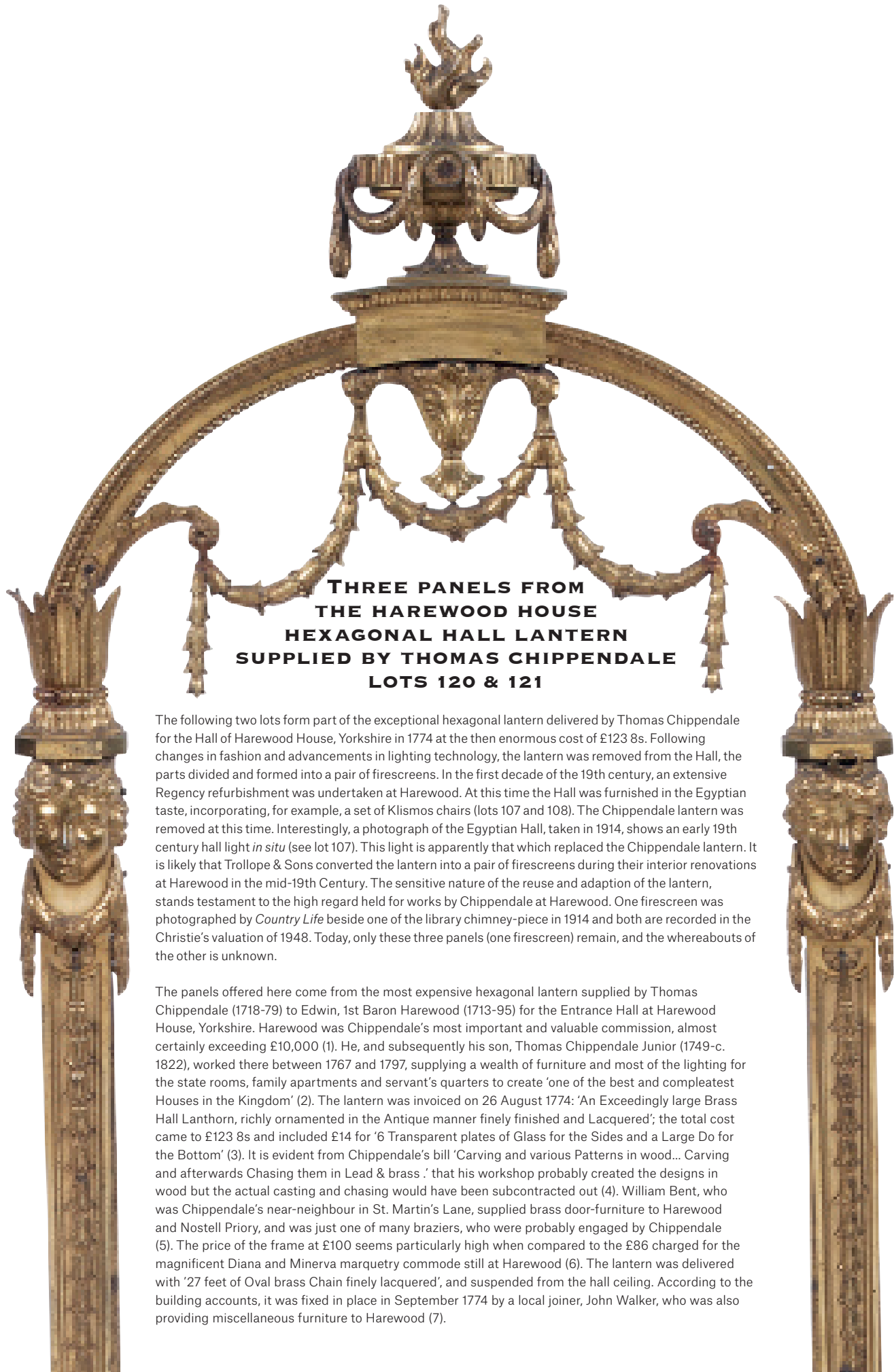
US\$11,000-15,000

€9,300-14,000

PROVENANCE:

Possibly acquired by The Hon. Edward 'Beau' Lascelles (1764-1814), when styled Viscount Lascelles or one of the subsequent Earls of Harewood and by descent at Harewood House, Yorkshire.

These plaster sculptures represent what was in the second half of the 18th-century and the first quarter of the 19th an important and lucrative trade, sold from plaster shops, a phenomena unique to Britain (T. Clifford, 'The Plaster shops of the Rococo and Neo-classical era in Britain', *Journal of the History of Collections*, 4, no. 1, 1992, p. 39). Designs were usually supplied by an architect or artist and the models executed by freelance sculptors or by the plaster shop proprietors, who were often highly competent modellers, or derived from engravings, prior to being made up in plaster. The most celebrated Regency plaster casts are by Humphrey Hopper (1767-1834), Benjamin and Robert Shout (fl. 1778-1823) and James Deville (1776-1846). Given that Hopper was particularly renowned for figure-work in this period, it seems possible that the present sculptures were modelled by him.



**THREE PANELS FROM
THE HAREWOOD HOUSE
HEXAGONAL HALL LANTERN
SUPPLIED BY THOMAS CHIPPENDALE
LOTS 120 & 121**

The following two lots form part of the exceptional hexagonal lantern delivered by Thomas Chippendale for the Hall of Harewood House, Yorkshire in 1774 at the then enormous cost of £123 8s. Following changes in fashion and advancements in lighting technology, the lantern was removed from the Hall, the parts divided and formed into a pair of firescreens. In the first decade of the 19th century, an extensive Regency refurbishment was undertaken at Harewood. At this time the Hall was furnished in the Egyptian taste, incorporating, for example, a set of Klismos chairs (lots 107 and 108). The Chippendale lantern was removed at this time. Interestingly, a photograph of the Egyptian Hall, taken in 1914, shows an early 19th century hall light *in situ* (see lot 107). This light is apparently that which replaced the Chippendale lantern. It is likely that Trollope & Sons converted the lantern into a pair of firescreens during their interior renovations at Harewood in the mid-19th Century. The sensitive nature of the reuse and adaption of the lantern, stands testament to the high regard held for works by Chippendale at Harewood. One firescreen was photographed by *Country Life* beside one of the library chimney-piece in 1914 and both are recorded in the Christie's valuation of 1948. Today, only these three panels (one firescreen) remain, and the whereabouts of the other is unknown.

The panels offered here come from the most expensive hexagonal lantern supplied by Thomas Chippendale (1718-79) to Edwin, 1st Baron Harewood (1713-95) for the Entrance Hall at Harewood House, Yorkshire. Harewood was Chippendale's most important and valuable commission, almost certainly exceeding £10,000 (1). He, and subsequently his son, Thomas Chippendale Junior (1749-c. 1822), worked there between 1767 and 1797, supplying a wealth of furniture and most of the lighting for the state rooms, family apartments and servant's quarters to create 'one of the best and compleatest Houses in the Kingdom' (2). The lantern was invoiced on 26 August 1774: 'An Exceedingly large Brass Hall Lanthorn, richly ornamented in the Antique manner finely finished and Lacquered'; the total cost came to £123 8s and included £14 for '6 Transparent plates of Glass for the Sides and a Large Do for the Bottom' (3). It is evident from Chippendale's bill 'Carving and various Patterns in wood... Carving and afterwards Chasing them in Lead & brass.' that his workshop probably created the designs in wood but the actual casting and chasing would have been subcontracted out (4). William Bent, who was Chippendale's near-neighbour in St. Martin's Lane, supplied brass door-furniture to Harewood and Nostell Priory, and was just one of many braziers, who were probably engaged by Chippendale (5). The price of the frame at £100 seems particularly high when compared to the £86 charged for the magnificent Diana and Minerva marquetry commode still at Harewood (6). The lantern was delivered with '27 feet of Oval brass Chain finely lacquered', and suspended from the hall ceiling. According to the building accounts, it was fixed in place in September 1774 by a local joiner, John Walker, who was also providing miscellaneous furniture to Harewood (7).



■120

A PAIR OF GEORGE III LACQUERED-BRASS PANELS

DELIVERED BY THOMAS CHIPPENDALE, 1774, ORIGINALLY PART OF THE HEXAGONAL HALL LANTERN AT HAREWOOD HOUSE

Each arched panel surmounted by a flaming urn finial on tablet support with draped berried swags below, each panel flanked by terms representing Luna and Aurora, goddesses of the moon and the dawn decorated with bellflower pendants; the base of each panel issuing laurel swags from a central demipatera; together with two detached double foliate scrolls, cast in the round and joined at the tip, these appear to be the original branches joining the lantern and the corona, which were reused to the base of each panel between the legs when the lantern was converted into a screen; four detached squared legs terminating in scroll feet, added in the 19th century as the legs of the firescreen and a set of 19th century hinges, detached and added when the lantern was converted to a firescreen, the back of each panel probably all 18th-century and slightly adapted when the conversion was made from lantern to screen, lacking glass panels, some elements struck with Arabic numbers '2', '3', '4', '6' and '8', including the hinges, suggesting that these stamps are 19th century, some 18th century elements with notched numbers, holes under each lower corner for the original feet and the subsequent modifications, minor repairs and restorations

45¼ in. (115 cm.) high; 17¾ in. (45 cm.) wide, each panel (2)

£20,000-40,000

US\$26,000-51,000

€24,000-47,000

PROVENANCE:

Two panels of a three panel screen, one of two screens, formed in the mid-19th century from the 'large Brass Hall Lanthorn' supplied by Thomas Chippendale (1718-79) to Edwin, 1st Baron Harewood (1713-95) in 1774 for the Entrance Hall at Harewood House, Yorkshire, and by descent at Harewood House, Yorkshire.

LITERATURE:

'1774 August 26

An Exceeding large Brass Hall Lanthorn richly ornamented in the Antique manner finely finished and Lacquered

Carving the various patterns for do in wood and chasing them in Brass 100 -- 6 Transparent plates of Glass for the Sides and a Large Do for the Bottom 14 -- 27 feet of Oval brass Chain finely lacquered 5 8 -

Green Napt Baize Covers to the large Hall Lanthorn and 6 Gerandoles 2 10 - 271 feet of very strong packing Case for the Lanthorns and Gerandoles 5 12 11 (exclusive of your own for the Glasses)'

(cited in: C. Gilbert, *The Life & Work of Thomas Chippendale*, London, 1978, vol. 1, pp. 199, 208).

Harewood MSS Inventories, Harewood House, 1801, p. 23: 'In the Great Hall: One Very Large Glass Lanthorn with a Brass Frame'.

J. Jewell, *The tourist's companion; or, The history and antiquities of Harewood in Yorkshire*, Leeds, 1819, p. 21: 'From the centre of the ceiling, is suspended a beautiful lamp...'

A.T. Bolton, 'Harewood House, Yorkshire: The Seat of the Earl of Harewood', *Country Life*, 4 July 1914, p. 25.

Christie, Manson & Woods, *The Estate of the Rt. Hon. Henry George Charles Lascelles, 6th Earl of Harewood: Valuation for Probate*, January 1948, vol. 4, p. 17, no. 6:

'A pair of Adam three-leaf fire-screens, with glazed arch-shaped panels enclosed in ormolu borders chased with Medusa masks, husks and laurel leaf festoons, with vase crestings - 54 in. high

[Made from original hanging light]

[One from Workshops, One from coffee room]'

A. Mullins, 'Local Furniture-makers at Harewood House as Representatives of Provincial Craftsmanship', *Furniture History*, 1, 1965, p. 36.

A. Stephenson, 'Chippendale Furniture at Harewood', *Furniture History*, 4, 1968, p. 65.

G. Beard, 'The Harewood Chippendale Account 1772-7', *Furniture History*, 4, 1968, p. 74, p. 80 f/n 9.

C. Gilbert, 'Chippendale's Harewood Commission', *Furniture History*, 9, 1973, p. 4.





■121

A GEORGE III LACQUERED-BRASS PANEL

DELIVERED BY THOMAS CHIPPENDALE, 1774, ORIGINALLY PART OF THE HEXAGONAL HALL LANTERN AT HAREWOOD HOUSE

The arched panel surmounted by a flaming urn finial on tablet support with draped berried swags below, the panel framed with terms representing Luna and Aurora, goddesses of the moon and the dawn decorated with bellflower pendants; the base of each issuing laurel swags from a central demi-patera; *together with* a detached double foliate scrolls, cast in the round and joined at the tip, this appears to be the original branches joining the lantern and the corona, which were reused to the base of each panel between the legs when the lantern was converted into a screen; two detached squared legs terminating in scroll feet, added in the 19th century as the legs of the firescreen, the back of the panel is probably all 18th-century and slightly adapted when the conversion was made from lantern to screen, lacking glass panel, some elements struck with Arabic numbers '3' and '8', some 18th century elements with notched numbers, holes under each lower corner for the original feet and the subsequent modifications, minor repairs and restorations

45¼ in. (115 cm.) high; 17¾ in. (45 cm.) wide

£10,000-20,000

US\$13,000-26,000

€12,000-23,000

PROVENANCE:

One panel of a three panel screen, one of two screens, formed in the mid-19th century from the 'large Brass Hall Lanthorn' supplied by Thomas Chippendale (1718-79) to Edwin, 1st Baron Harewood (1713-95) in 1774 for the Entrance Hall at Harewood House, Yorkshire, and by descent at Harewood House, Yorkshire.

LITERATURE:

See previous lot.

THE EARLS OF HAREWOOD



An impression of how the complete lantern may have looked



An impression of a panel mounted as a mirror

IDENTIFICATION OF THE LANTERN

Although Gilbert identifies another surviving lantern of colossal scale, measuring approximately 6 ft. tall by 4 ft. wide, that now hangs on the main staircase as the lantern from the bill, this is an octagonal lantern (8). Chippendale clearly specifies the provision of '6 Transparent plates of Glass for the sides' suggesting that the hall lantern was in fact hexagonal (9). The octagonal lantern does not appear in Chippendale's extant bills for Harewood; it is unlikely to be a second lantern cited: 'A very neat wrought Brass Lanthorn with Antique ornaments finely finished. Lacquered & Glazed with best Crown Glass' that cost £12 13s as it is too ornate and large to have cost such a lowly sum (10). Gilbert admits the ambiguity in his attribution of the octagonal lantern as the one from the bill, because of its form, but suggests that its 'colossal scale and comparative descriptions in the 1795 inventory [actually 1801], 'In the Great Hall: One Very Large Glass Lanthorn with a Brass Frame', supports identification with the "Exceeding large Brass Hall Lanthorn"' (11). However, Gilbert evidently never saw the converted screens nor the Christie's 1948 valuation, the latter stating: 'Made from original hanging light' (12). The dimensions of the firescreen would equally merit the description 'Exceeding large' in its incarnation as a lantern.

According to John Jewell, who described some of the state rooms at Harewood in 1819, there were three lanterns of note at this date: one in the 'Entrance Hall', 'From the centre of the ceiling, is suspended a beautiful lamp'; another on the 'Best-Stair-case', 'an elegant glass lantern is suspended from the Ceiling; with a beautiful lamp in the inside'; and one more in the 'Yellow Drawing Room', 'the ceiling [sic], from which is suspended a beautiful lamp' (13). Jewell's description of a lantern 'with a beautiful lamp in the inside' on the main staircase appears to correspond to the octagonal lantern still *in situ* at Harewood that Gilbert suggested erroneously was the hall lantern. Alternatively, the octagonal lantern may have come from neighbouring Goldsborough Hall, the country seat of Daniel Lascelles (1714-84), younger brother of Edwin. The 1801 inventory for the mansion lists: '1 Round Japand Gold Lanthorn with a Lamp Chain' in the 'Passage bottom of Great Stairs' (14).

WHY, WHEN, WHO?

Throughout the 19th century there were great advancements in lighting and the fashion for different forms of lighting, whether colza oil, gas or electricity, and with these changes came new styles; it is, therefore, likely, that the hall lantern was taken down and converted into a pair of screens during the period of George Trollope & Sons' renovation of Harewood's interiors in the early mid-19th Century. The quality of the conversion and, in particular, the gilt lacquer that remains on the lantern, is consistent with 18th century practices still employed in the mid-19th century, especially the scraping and burnishing, which produces a ripple effect. Trollope & Sons were evidently accustomed to modifying and updating furniture when it was considerably cheaper to adapt an existing piece rather than make anew; in the Trollope bills held at the West Yorkshire Archive Service (WYAS), 'restoration of old furniture', and alterations to chimney and pier glasses in, respectively, the Billiard Room and Drawing Room are listed in addition to provision of new furniture, extensive regilding, reupholstering, French polishing, supplying carpets and hangings, and general decorative painting and plastering (15). The lantern was retained and treated with reverence, in line with the treatment of other Chippendale pieces at Harewood at the time, such as the careful packing and storage of redundant Chippendale carvings from mirrors and cornices (16). It seems likely that the newly created screens were employed as a pair of firescreens in the Library which has two fireplaces and where one firescreen is recorded in a photograph taken by *Country Life* in 1914 (17). In the Christie's valuation of January 1948, this screen and its pair (the other half of the hexagonal lantern) were separated and recorded respectively in the 'Coffee Room' and the 'Workshops' at Harewood (18). In the valuation, it states that the two screens were 'Made from original hanging light', indicating that this may have occurred in living memory.

THE CONVERSION

For the conversion from lantern to a pair of firescreens, the 18th century lantern panels were fixed with 19th century legs and hinges. In addition large adjoining double C-scrolls were attached at the base for decorative effect. These scrolls were cast in the round and joined; they appear to be re-used from the original branches that would have reached up to the corona or crown. The back of each panel is most probably all 18th century but slightly adapted when the conversion was made from lantern to screen. The only addition is that one panel has had the double swag of husks that appears towards the bottom of the panel, immediately below the formerly glazed panel, replaced probably in *circa* 1900. It is not immediately obvious how each panel was joined to the next, but there was likely an inner frame which would offer the required rigidity. In any recreation the joint between the panels and the missing ornament is problematic; it would seem extremely unlikely that the Luna and Aurora heads would sit directly side by side when the panels were joined, so it seems likely that it was conceived with a further element at the angles. The corona or crown is lost but the branches that joined the hexagonal body to the corona are there in part.

- (1) C. Gilbert, *The Life & Work of Thomas Chippendale*, London, 1978, I, p. 195.
- (2) Chippendale supplied 'lanthorns' and 'gerandoles' to Harewood; in some of the passages and backstairs at Harewood, there are glazed brass lanterns with neo-classical decoration, ram's heads, husk chains, paterae and anthemion, 'fully consistent with Chippendale's authorship' (*Ibid.*, p. 199).
- (3) *Ibid.*, p. 208.
- (4) *Ibid.*, pp. 45, 199.

(5) *Ibid.*, p. 45.

(6) A. Stephenson, 'Chippendale Furniture at Harewood', *Furniture History*, vol. 4, 1968, p. 65.

(7) Gilbert, *op. cit.*, p. 199. A 'John Walker joiner' is recorded in the Harewood parish registers; he was probably one of the partners in the firm of Bottomley & Walker, which undertook much of the joinery work to the interior of the house (A. Mullins, 'Local Furniture-makers at Harewood House as Representatives of Provincial Craftsmanship', *Furniture History*, vol. 1, 1965, p. 36).

(8) Gilbert, *op. cit.*, pp. 199, 205, f/n 20.

(9) *Ibid.*, p. 208.

(10) *Ibid.*

(11) *Ibid.*, p. 205; *Harewood MSS Inventories, Harewood House*, 1801, p. 23.

(12) Christie, Manson & Woods, *The Estate of the Rt. Hon. Henry George Charles Lascelles, 6th Earl of Harewood: Valuation for Probate*, January 1948, vol. 4, p. 17, no. 6.

(13) J. Jewell, *The tourist's companion; or, The history and antiquities of Harewood in Yorkshire*, Leeds, 1819, pp. 21, 30-31, 26.

(14) *Harewood MSS Inventories: Goldsborough Hall*, 1801, p. 15.

(15) WYL250_3_acs_523; 524; 527.

(16) Gilbert, *op. cit.*, p. 200; II, pp. 70-72, figs. 108-112.

(17) L2961; A.T. Bolton, 'Harewood House: The Seat of the Earl of Harewood', *Country Life*, 4 July 1914, p. 25.

(18) Christie, Manson & Woods, *The Estate of the Rt. Hon. Henry George Charles Lascelles, 6th Earl of Harewood: Valuation for Probate*, January 1948, vol. 4, p. 17, no. 6.



The Saloon, Harewood House, showing one of the fire screens *in situ* © Country Life Picture Library

■122

A GEORGE III MAHOGANY COMMODE

ATTRIBUTED TO JOHN COBB, 1765-70

The shaped serpentine top above four graduated drawers and shaped *sans traverse* apron, cedar linings, the metalwork eighteenth century and associated, a label under the top 'Brass work No 2' and another to the reverse 'No 64'

33 in. (83.8 cm.) high; 51 ½ in. (130.8 cm.) wide; 26¼ in. (66.5 cm.) deep

£30,000-50,000

US\$39,000-64,000

€35,000-58,000

PROVENANCE:

The Earls of Harewood, Harewood House, Yorkshire.

This commode cannot be definitively identified in the Goldsborough Hall or Harewood House inventories, suggesting that it was either inherited in 1916 as part of the Clanricarde bequest, or purchased by the 6th Earl of Harewood and the Princess Royal for Chesterfield House, London, and subsequently by descent at Harewood House, Yorkshire

LITERATURE:

Christie, Manson & Woods, *The Estate of the Rt. Hon. Henry George Charles Lascelles, 6th Earl of Harewood: Valuation for Probate*, January 1948, vol. 4, probably either:

Vol. 4, p. 44, no. 3:

'The Old Schoolroom

A Chippendale mahogany commode, of serpentine shape, fitted with four long drawers, mounted with ormolu scroll foliage escutcheons, handles and rosette plaques – 50 in wide – plate glass top'

OR

Vol. 4, p. 73, no. 3 (but described with the wrong number of drawers)

'The Basement. The Store Room, the Sub-hall

A Chippendale mahogany commode, of serpentine shape, fitted with three long drawers and supported on splayed legs, mounted with ormolu foliage escutcheons and handles – 52 in wide'.

This commode, of striking *bombé* form with its rich timbers is designed in the George III French 'pittoresque' style. Attributed to John Cobb (1715-78), who together with his partner, William Vile (circa 1700-67), held a Royal warrant from 1761-64 as 'Cabinet makers and Upholsterers to His Majesty King George III' to supply furniture under the direction of the Great Wardrobe to St James's Palace and The Queen's House (now Buckingham Palace) (1). This commode is closely related to a pair of mahogany commodes from Blickling Hall, Norfolk, and another sabicu and padouk commode at Alscot Park, Warwickshire, by Cobb, that date from the mid-1760s, and for which bills exist.

JOHN COBB (1715-1778)

The commode can be securely attributed to Cobb on the basis of specific constructional and stylistic features. In a series of articles on Cobb's contemporary, Pierre Langlois (active 1754-81), the furniture historians Peter Thornton and William Rieder suggested that the distinctive 'Corsham Group' of commodes (to which the present lot relates) should be attributed to Cobb. Although, discussing commodes with doors, they noted that the apron on a Cobb commode forms an integral part of the doors in the French manner

and is thus divided in two when the doors are opened while Langlois's aprons are fixed to the carcasse' (2). Similarly, the apron on a Cobb commode with drawers, as in this example, is formed from a *sans traverse* lower drawer, in the French manner, rather than the apron forming part of the carcasse, which is more typical of English pieces. The *sans traverse* lower drawer combined with a moulded banding on the apron, appears to be individual to Cobb. This can be found on a pair of *bombé* commodes at Blickling Hall, Norfolk, almost certainly supplied by Cobb to John Hobart, 2nd Earl of Buckinghamshire; in 1762, Cobb received an unspecified payment of £86 from the Earl (3). Another commode from Harewood, of virtually identical profile, sold 'The Exceptional Sale, 4 July 2019, lot 106 (£137,500 incl. premium). A further commode but executed in padouk, sold Christie's, London, 14 November 1996, lot 120 (£51,000 incl. premium). Other commodes of this profile sold Sotheby's, London, 12 June 2002, lot 63 (£182,650 incl. premium) and 5 July 1996, lot 61 (£155,500 incl. premium).

Cobb, a near-neighbour to Thomas Chippendale (1718-1779) in St. Martin's Lane, would have known Chippendale and his pattern book, *The Gentleman & Cabinet-Maker's Director* (1754, 1755 and 1762), which included designs for 'French Commodes' and 'Commode Tables'. In addition, Cobb, similarly to Chippendale in November 1769, was accused in 1772 and 1773 of the malpractice of illegally importing furniture from France by using the diplomatic bag of the Venetian resident, Baron Berlindis, and the Neopolitan Minister, Count Pignatelli, in order to avoid import duty (4). Therefore, on the assumption that this was a long-standing practice, he must have been fully conversant with the latest French models.

THE PROVENANCE

This commode is one of three from Harewood House, Yorkshire, that can be attributed to John Cobb; one of the commodes sold in the Exceptional Sale in 2019 as cited above. Although, it is uncertain when the commodes entered the collection it is interesting to note that Cobb was prolific in Yorkshire in the 1760s with commissions including: in 1767, Lord Langdale at Holme Hall; in 1768, Bacon Frank at Campsall Hall, and the same year, John Spencer at Cannon Hall, and in 1768-70, John Battie at Cusworth Hall (5). The Bacon Frank archive reveals that Cobb was in correspondence with his patron on 2 July 1763 and 28 July 1768 regarding the non-payment of his account, while in 1764 and 1772, Frank, who evidently knew Edwin Lascelles, was exchanging letters with him.

(1) Some of Vile & Cobb's most celebrated commissions are discussed by G. Beard, 'Vile & Cobb, Eighteenth Century London Furniture-makers', *Antiques*, June 1990, pp. 1394-1405.

(2) 'Pierre Langlois, Ébéniste', *Connoisseur*, part 5, May 1972, p. 32.

(3) NT 354321-2.

(4) Ed. G. Beard, C. Gilbert, *Dictionary of English Furniture Makers: 1660-1840*, Leeds, 1986, p. 182; C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. I, p. 37.

(5) *Ibid.*



■123

A PAIR OF LOUIS XVI ORMOLU, PATINATED-BRONZE AND WHITE MARBLE FIVE-LIGHT CANDELABRA

CIRCA 1790, AFTER A MODEL BY ETIENNE-MAURICE FALCONET, POSSIBLY BY FRANÇOIS REMOND

Each with a pair of classical female figures holding aloft a tapered urn, issuing a central tapering column with five scrolled branches in two tiers, terminating in stiff leaf nozzles, the lower twisted scroll branches headed by rams head masks and with secondary double foliate wheat and berry scrolls, the upper branches, with foliate scroll caps and part-reeded, all surmounted by eagles and crossed flambeaux, on a cylindrical part-fluted white marble socle mounted with a band of foliate scrolls issuing anthemions above a beaded and stiff leaf collar, on square marble base, drilled for electricity
41½ in. (105.5 cm.) high (2)

£30,000-50,000

US\$39,000-64,000
€35,000-58,000

PROVENANCE:

The Earls of Harewood, Harewood House, Yorkshire.

Probably acquired by Edward Lascelles, 1st Earl of Harewood (1740–1820) or his son Edward ‘Beau’ Lascelles, Viscount Lascelles (1764–1814) or inherited in 1916 as part of the Clanricarde bequest or later purchased by Henry Lascelles, 6th Earl of Harewood (1882–1947), and by descent at Harewood House, Yorkshire.

These superb candelabra (lots 123–124) were possibly executed by the celebrated *bronzier* François Rémond (c. 1747–1812), on behalf of a *marchand-mercier* such as Dominique Daguerre (d.1796), based on a number of stylistic attributes. The distinctive eagle with outspread wings is seen on a clock by Rémond for which a design exists (H. Ottomeyer, P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, p. 295, figs. 4.17.5–6), and also on pairs of wall-lights, attributed to Remond, who worked extensively for Daguerre. On 17 December 1786, Daguerre delivered two pairs of this model to the French crown; they now adorn the *salon des jeux du Roi* at the château de Versailles (D. Meyer, *Versailles, Furniture of the Royal Palace 17th and 18th Centuries*, vol. I, Dijon, 2002, p.154; P. Lemoine, *The Palace of Versailles*, Paris, 1987, p. 86). Daguerre supplied a further three pairs of the same model - fitted like the Versailles example with three branches - for the *salon d’audience du Garde*



E. Dacier, *Catalogues des ventes et livrets de Salons illustrés et annotés par Gabriel de Saint Aubin*, Paris, 1911, p. 67.

des Sceaux in the hôtel de la Chancellerie at Versailles. Furthermore, the spiral-gadrooned candle-branches of the present candelabras are also found as a central candle-branch on a girandole by Rémond (Ottomeyer, Pröschel, *op. cit.*, p. 266, fig. 4.9.5).

At least eight pairs of candelabra of this model in addition to those offered here, but with variations to the candle-branches and bases, are recorded: a four-light pair, surmounted, as in this example, with an eagle with outspread wings, at Pavlovsk, near St. Petersburg (E. Ducamp, *Pavlovsk Les Collections*, Paris, 1993, p. 189, no. 30); a four-light pair in the musée Nissim de Camondo, Paris (the latter acquired from Seligmann in 1925. N. Gasc, *The Nissim de Camondo Museum*, Paris, 1991, p. 61, inv. 86); a four-light pair, again with eagle, illustrated in Ottomeyer, Pröschel, *op. cit.*, p. 284, fig. 4.14.10; a four-light pair with Etienne Ader, Paris, 24 March 1955, lot 62; a six-light pair, ‘The Gutzwiller Collection’, Sotheby’s Monaco 1 July 1995, lot 100; a four-light pair, ‘The Wildenstein Collection’, Christie’s London, 14–15 December 2005, lot 19, an eight-light pair, Sotheby’s London 10 July 2013, lot 150 and a pair of single lamps, Christie’s, New York, 20 May 2014, lot 213.

This model possibly derives from a design by Falconet described in the *salon* of 1761 as: ‘119. Deux Groupes de femmes en plâtre. Ce sont des Chandelières pour être exécutés en argent. Ils ont deux pieds six pouces de haut chacun’ (*Sculptures et gravures de Messieurs de l’Académie royale... dans le grand Salon du Louvre pour l’année 1761*). However, the model is closer still to a later drawing by Gabriel Saint-Aubin, illustrated Ottomeyer, Pröschel, *op. cit.*, p. 284, fig. 4.14.11.

An alternative source of inspiration for the figurative groups may have been François-Joseph Duret (1729–1816), who supplied related figures for the organ at Saint-Sulpice, made between 1778–1782, although the actual design may lie with the architect Jean-François Chalgrin (1739–1811) (Bruno Pons, ‘Un Collaborateur de Chalgrin; François-Joseph Duret’, *Bulletin de la Société de l’Histoire de l’Art Français*, Paris, 1985, p.160, fig.160).

THE HAREWOOD PROVENANCE

A pair of seven-light candelabras of a related but later model, 1800–13, is in the Royal Collection; these were acquired by George, Prince of Wales (later George IV) for Carlton House, London (RCIN 2716). Their presence in the Prince of Wales’ collection suggests a possible provenance for the Harewood candelabras. Edward, Viscount Lascelles (c. 1767–1814) was known to emulate the Prince’s collecting practices, as were all in the latter’s set; ‘Beau’ Lascelles, and his father, Edward, 1st Earl of Harewood (1740–1820), frequented many of the same dealers and craftsmen used by the Prince – Robert Fogg, Dominique Daguerre, Alexis Decaix, to name a few. Lascelles was often mistaken for the Prince of Wales, due to a marked physical resemblance, which earned him the sobriquet ‘Beau’, and for his penchant for dressing in the most fashionable style. Joseph Farrington, art connoisseur and diarist, noted: ‘Young Mr. Lascelles is reckoned very like the Prince of Wales. The Prince is not pleased at it. He calls Lascelles the Pretender’ (C. Kennedy, *Harewood, The Life and Times of an English Country House*, London, 1982, p. 61).

Interestingly, a striated white marble base is frequently found on clock bases by the Royal clockmakers and *bronziers* Vulliamy, and it is possible that the Vulliamy firm had seen the present candelabras *in situ* and copied the motif (see R. Smith, ‘Vulliamy’s Sculptural Clocks’, *British Ceramic Design 1600–2002*, London, 2003, p. 131, fig. 14 and p. 133, fig. 16 - sold Christie’s, New York, 19 January 1996, lot 510). The Vulliamys reproduced French designs and works of art, or parts of the latter; the firm’s records for ‘Beau’ Lascelles and Lord Harewood show that they were adding stands to porcelain, and supplying French candelabra, which they re-gilded prior to delivery to their Harewood patrons (G. de Bellaigue, ‘The Vulliamys and France’, *Furniture History Society*, vol. 3, 1967, p. 46).



■124

**A PAIR OF LOUIS XVI ORMOLU,
PATINATED-BRONZE AND WHITE MARBLE
CANDELABRA**

CIRCA 1790, AFTER A MODEL BY ETIENNE-
MAURICE FALCONET, POSSIBLY BY FRANÇOIS
REMOND

Each with a pair of classical female figures holding aloft a tapered urn, one issuing a central tapering column with two scrolled branches, with foliate scroll caps and part-reeded, terminating in stiff leaf nozzles and with foliate wheat and berry scrolls, surmounted by an eagle clasping a crossed flambeau in its talons, the other with a later ebonised turned finial, each on a cylindrical part-fluted white marble socle mounted with a band of foliate scrolls issuing anthemions above a beaded and stiff leaf collar, on square marble base, drilled for electricity, one on later ebonised base, one lacking all branch elements, the other lacking several branches

41½ in. (105.5 cm.) high

(2)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

The Earls of Harewood, Harewood House, Yorkshire. Probably acquired by either Edward Lascelles, 1st Earl of Harewood (1740-1820) or his son Edward 'Beau' Lascelles, Viscount Lascelles (1764-1814) or inherited in 1916 as part of the Clanricarde bequest or later purchased by Henry Lascelles, 6th Earl of Harewood (1882-1947), and by descent at Harewood House, Yorkshire.



■125

A GEORGE III GILTWOOD MIRROR

CIRCA 1770

The oval plate, within a fluted and beaded cavetto frame, suspended by ribbon-tied entwined husks with rosette and fluted urn on a later moulded baton, re-gilt, the plate 18th/19th century 84½ (215 cm.) high; 34½ in. (88 cm.) wide

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

The Earls of Harwood, Harwood House, Yorkshire. Possibly inherited in 1916 as part of the Clanricarde bequest, or later purchased.

126

A GEORGE III GILT-LIMEWOOD VASE STAND

POSSIBLY BY THOMAS CHIPPENDALE, CIRCA 1770-1775

Of circular form, with bead and stiff-leaf border, regilt, losses to gilding; *together with* a Regency giltwood stand of socle form, 19th century and an ebonised base stand with felt top 3¼ in. (8 cm.) high; 10½ in. (26.5 cm.) diameter (2)

£500-800

US\$640-1,000

€580-930

PROVENANCE:

Possibly supplied by Thomas Chippendale to Edwin Lascelles, 1st Baron Harewood, at Harewood House, Yorkshire and thence by descent.

Harewood House, Yorkshire, was by far the largest, most prestigious and valuable commission that Thomas Chippendale (d. 1779), furniture designer and master craftsman, would undertake. In its execution he excelled, producing some of the finest furniture of his career, and fully embracing the new neo-classical vision with his employment of 'antique' ornament. His work at Harewood House took eleven years to complete and costing in excess of £10,000. A border of beading above a stiff leaf border can be seen on Chippendale's furniture in the 'neo-classical' phase, and includes: a room-border from the Alcove Bedchamber at Harewood House, and a japanned blue and white looking-glass, 1767, at Mersham (C. Gilbert, *The Life and Work of Thomas Chippendale*, Leeds, 1978, vol. II, p. 153, fig. 280; p. 283, fig. 515). Interestingly, this decorative motif also appears on the frontispiece by Chippendale Junior to his *Sketches of Ornament*, published in 1779 (J. Goodison, *The Life and Work of Thomas Chippendale Junior*, London, 2017, p. 35, fig. 12).



126 (part lot)

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

**A SUITE BY MARSH & TATHAM
LOTS 127-131**

This suite of simulated rosewood seat-furniture from Harewood House, Yorkshire, in the fashionable Regency Greek-revival style, comprising eight armchairs, two sofas and two window seats, is after a design by Henry Holland (1745-1806), architect/designer to George, Prince of Wales (later George IV, 1762-1830). The model is based on closely related armchairs made to Holland's designs for the Whig aristocratic members of the Prince of Wales' inner circle, who became Holland's principal patrons.



■127

A PAIR OF REGENCY SIMULATED ROSEWOOD SOFAS

ATTRIBUTED TO MARSH & TATHAM, AFTER A DESIGN BY HENRY HOLLAND, CIRCA 1800-1810

The crest rails centered with a tablet carved with anthemion and scrolls, outscrolled arms, tapering reeded legs surmounted by gilt-metal florets, gilt-metal caps and castors, upholstered in green and brown fabric
36¼ in. (92 cm.) high; 92½ in. (234.5 cm.) wide; 33¼ in. (84.3 cm.) deep (2)

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

PROVENANCE:

Commissioned by either Edward, 1st Earl of Harewood (1740-1820) or his son, Edward 'Beau', Viscount Lascelles (1764-1814) for Harewood House, Hanover Square, London, or for Harewood House, Yorkshire, and thence by descent to the Earls of Harewood.

'Her Royal Highness the Princess Royal, the Rt. Hon. the Earl of Harewood', offered Christie's, London, 28 June 1951, lot 46 (8 armchairs, a pair of sofas and a pair of window seats).

LITERATURE:

One armchair, the sofa and one window-seat illustrated in P. Macquoid, *The History of English Furniture: The Age of Satinwood*, London and New York, 1908, pp. 236-237, fig. 225; p. 238, fig. 226; p. 252, fig. 243. T. Bolton, 'Harewood House: The seat of the Earl of Harewood', *Country Life*, 4 July 1914, p. 21, fig. 5, three chairs illustrated in 'The Music Room'.

H. Avray Tipping, 'Harewood House, Yorkshire: The Home of the Lascelles', *Country Life*, 25 February 1922, p. 245, fig. 4, three chairs illustrated in 'The Music Room'.

Christie, Manson & Woods, *The Estate of the Rt. Hon. Henry George Charles Lascelles, 6th Earl of Harewood: Valuation for Probate*, January 1948, vol. 4, p. 76, no. 1: 'The Billiard Room'.

'A suite of Regency rosewood furniture, comprising eight armchairs, a pair of window seats and two settees with scroll ends - 8 ft wide - supported on turned and fluted legs and mounted with ormolu foliage bosses, upholstered in green cloth. Illustrated in 'A History of English Furniture (Age of Satinwood)' by Percy Macquoid, figs. 225 and 243.'

C. Hussey, *English Country Houses: Mid-Georgian 1760-1800*, London, 1956, p. 66, fig. 116.

Abigail L.H. Moore, *Imagining Egypt: The Regency Furniture Collections at Harewood House, Leeds and Nineteenth Century Images of Egypt* (unpublished doctoral thesis, University of Southampton, 2001), Fig. 65: Regency Sofa and Set of Chairs, Billiard Room; Fig. 84: Regency Couch and Chair, Billiard Room.



131 (detail)

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.

Comparable chairs include: in circa 1796-9, four giltwood chairs commissioned by William Lee Antoine for the drawing room at Colworth House, Bedfordshire, and, from 1796, four giltwood chairs for the wealthy brewer, Samuel Whitbread II for Southill House, Bedfordshire (1). There is a close resemblance between the chairs at Colworth and Southill and the chairs from the present suite. All have near-identical scrolled backs and arms with sabre legs at the back and tapering reeded or fluted front legs with either carved rosettes or scrolls where the arms meet the legs.

Holland, as the leading architect of the day, responsible for the Royal interiors at Carlton House (1783-96) and Brighton Pavilion (1786-87), could engage the finest cabinet-makers to execute his designs. Undoubtedly, his preferred cabinet-making firm was Marsh & Tatham, who were employed at Carlton House, and Southill, as seen from the prolific number of entries for the firm in *An Account of furniture received and deliver'd by Benjamin Jutsham on account of His Royal Highness The Prince of Wales at Carlton House*, vols. I and II (2). This partiality was probably due to Holland's employment from 1788 of a talented draughtsman, Charles Heathcote Tatham (1772-1842), the younger brother of Thomas Tatham (of Marsh & Tatham). In the mid-1790s, C.H. Tatham was sent to Rome and Naples to sketch ancient architecture and ornament, in addition to assembling a collection of architectural fragments. He returned to England in 1797, and published his drawings two years later in *Etchings, representing the best examples of ancient ornamental architecture drawn from the originals in Rome, and other parts of Italy, during the years 1794, 1795 and 1796*.

The present seat-furniture was probably acquired by Edward, 1st Earl Harewood (1740-1820) or by his son, Edward 'Beau' Lascelles, Viscount Lascelles (1764-1814) either for Harewood House, Hanover Square, London, or for Harewood House, Yorkshire. The Harewood

archive records three substantial payments to Marsh & Tatham (3). The first forms part of the 1st Earl's 'Cash Account' for £109, and is dated August 1800; this probably relates to Harewood House, Yorkshire because payments are also made to Thomas Chippendale Junior and Sir Humphrey Repton. The second and third payments are listed in 'Beau' Lascelles's personal account books, and these are either for the London house, also named Harewood, or for Yorkshire: in 1801, Elward Marsh & Tatham Payment for furniture, £172 10s, and in 1811, Marsh & Tatham Payment of £65 7s 6d. In 1922, part of the suite was photographed by *Country Life* in the Music Room at Harewood House, Yorkshire (4).

Another closely related armchair but lacking decoration and upholstery sold 'The Property of the Earl of Harewood', Christie's, London, 15 November 1990, lot 48 (£1,760 incl. premium). In the same sale, another chair of similar design sold as lot 49 (£5,720 incl. premium). A further pair of virtually identical giltwood armchairs sold Christie's, London, 29 November 2001, lot 181 (£17,625 incl. premium). Another armchair sold anonymously, Christie's, New York, 12 October 1996, lot 85 (\$14,950 incl. premium). A pair of virtually identical armchairs to the chairs from the present suite differing only in the moulding of the front seat-rail are illustrated in the *Mallett Yearbook 2005*, pp. 72-73.

(1) Illustrated E.T. Joy, *English Furniture 1800-1851*, London, 1989, pp. 42, 44.

(2) 1806-1820, RCIN 1112484; 1816-29, RCIN 1112775.

(3) Abigail L.H. Moore, *Imagining Egypt: The Regency Furniture Collections at Harewood House, Leeds and Nineteenth Century Images of Egypt* (unpublished doctoral thesis, University of Southampton, 2001), p. 147; WYL250/3/Acs/190; WYL250/3/Acs/192.

(4) H. Avray Tipping, 'Harewood House, Yorkshire: The Home of the Lascelles', *Country Life*, 25 February 1922, p. 245, fig. 4.



The Music Room, Harewood House, showing chairs from the Tatham suite *in situ*.
© Country Life Picture Library



■128

**A PAIR OF REGENCY SIMULATED ROSEWOOD OPEN
ARMCHAIRS**

ATTRIBUTED TO MARSH & TATHAM, AFTER A DESIGN BY HENRY
HOLLAND, CIRCA 1800-1810

Reeded overall and mounted with gilt-metal flower-head roundels, with
scrolled stiles and arms, on straight reeded front legs and sabre back legs,
upholstered in green fabric, brass caps and castors, batton-carrying holes
36 in. (91/5 cm.) high; 23½ in. (59.5 cm.) wide; 27 in. (68.5 cm.) deep (2)

£8,000-12,000

US\$11,000-15,000
€9,300-14,000

PROVENANCE:

Commissioned by either Edward, 1st Earl of Harewood (1740-1820) or his son,
Edward 'Beau', Viscount Lascelles (1764-1814) for Harewood House, Hanover
Square, London, or for Harewood House, Yorkshire, and thence by descent to
the Earls of Harewood.

'Her Royal Highness the Princess Royal, the Rt. Hon. the Earl of Harewood',
offered Christie's, London, 28 June 1951, lot 46 (8 armchairs, a pair of sofas and
a pair of window seats).

LITERATURE:

See lot 127.

■129

**A PAIR OF REGENCY SIMULATED ROSEWOOD OPEN
ARMCHAIRS**

ATTRIBUTED TO MARSH & TATHAM, AFTER A DESIGN BY HENRY
HOLLAND, CIRCA 1800-1810

Reeded overall and mounted with gilt-metal flower-head roundels, with
scrolled stiles and arms, on straight reeded front legs and sabre back legs,
upholstered in green fabric, brass caps and castors, batton-carrying holes
36 in. (91/5 cm.) high; 23½ in. (59.5 cm.) wide; 27 in. (68.5 cm.) deep (2)

£8,000-12,000

US\$11,000-15,000
€9,300-14,000

PROVENANCE:

Commissioned by either Edward, 1st Earl of Harewood (1740-1820) or his son,
Edward 'Beau', Viscount Lascelles (1764-1814) for Harewood House, Hanover
Square, London, or for Harewood House, Yorkshire, and thence by descent to
the Earls of Harewood.

'Her Royal Highness the Princess Royal, the Rt. Hon. the Earl of Harewood',
offered Christie's, London, 28 June 1951, lot 46 (8 armchairs, a pair of sofas and
a pair of window seats).

LITERATURE:

See lot 127.



■130

A SET OF FOUR REGENCY SIMULATED ROSEWOOD OPEN ARMCHAIRS

ATTRIBUTED TO MARSH & TATHAM, AFTER A DESIGN BY HENRY HOLLAND, CIRCA 1800-1810

Reeded overall and mounted with gilt-metal flower-head roundels, with scrolled stiles and arms, on straight reeded front legs and sabre back legs, upholstered in brown fabric, brass caps and castors, batton-carrying holes 36 in. (91.5 cm.) high; 23½ in. (59.5 cm.) wide; 27 in. (68.5 cm.) deep (4)

£15,000-25,000

US\$20,000-32,000
€18,000-29,000

PROVENANCE & LITERATURE:

See lot 127.

■131

A PAIR OF REGENCY SIMULATED ROSEWOOD WINDOW SEATS

ATTRIBUTED TO MARSH & TATHAM, AFTER A DESIGN BY HENRY HOLLAND, CIRCA 1800-1810

The out scrolled arms carved with anthemion, the reeded seat rail with gilt-metal flower-head roundels, tapering reeded legs, upholstered in green fabric, the removable reeded feet later, with six detached brass caps and castors, batton-carrying holes 31¼ in. (79.5 cm.) high; 47½ in. (121 cm.) wide; 15¼ in. (40 cm.) deep (2)

£5,000-8,000

US\$6,400-10,000
€5,800-9,300

PROVENANCE & LITERATURE:

See lot 127.





■132

FERDINAND VON LÜTGENDORFF (GERMAN, 1785-1858)

Traditionally identified as a posthumous portrait of Edward, Viscount Lascelles, 1st Earl of Harewood, three-quarter-length, in uniform, standing by a table

signed with monogram (lower left)
oil on canvas
53 x 41½ in. (134.5 x 105 cm.)
Painted in 1840.

£4,000-6,000

US\$5,200-7,700
€4,700-7,000

PROVENANCE:

Acquired by either Henry Lascelles, 5th Earl of Harewood (1846-1929) or Henry Lascelles, later 6th Earl of Harewood (1882-1947), in Austria in 1922 and by descent at Harewood House, Yorkshire.

LITERATURE:

(Probably) W. Leo Freiherr von Lütgendorff *Der Maler und Radierer Ferdinand v. Lütgendorff, 1785-1858: sein Leben und seine Werke*, Frankfurt, 1096, p.238, no. 2431.
T. Borenus, *Catalogue of the Pictures at Harewood House*, Oxford, 1936, p. 101, no. 204.

Edward, Viscount Lascelles (1796-1839) was the eldest son of Henry, the second Earl of Harewood

Leo Freiherr von Lütgendorff's *Der Maler und Radierer Ferdinand Freiherr v. Lütgendorff* records five portraits of Edward, Viscount Lascelles: two miniatures (from 1823 and 1832); a three-quarter length oil painting; a portrait of which no details are given, painted in Vienna in 1836, and a work painted posthumously at Würzburg in 1840 and thus described as: 'Viscount Lascelles, Graf v. Harewood in uniform, Aus dem Gedächtnis gemalt. Kniestück Ölgemälde', which Borenus postulates is probably identical to the present example that was acquired by the Earl of Harewood in Austria in 1922. Leo Freiherr von Lütgendorff's catalogue also shows how the artist was favoured by the family, as it reveals frequent commissions for Philippine Lascelles, Edward's second wife. The sitter is wearing court dress coat as worn by a light cavalry officer, most likely that of the Yorkshire Hussars, the family regiment. We are indebted to Christopher Bryant for his assistance with the identification of the uniform.



■133

ANGLO-INDIAN SCHOOL, 18TH CENTURY

Portrait of John Thomas De Burgh, 13th Earl of Clanricarde (1744-1808), three-quarter-length, in military uniform

oil on canvas
36½ x 34½ in. (91.7 x 87.6 cm.)
with Harewood inventory number '279' (on the frame)

£1,500-2,500

US\$2,000-3,200
€1,800-2,900

PROVENANCE:

John de Burgh, 13th Earl of Clanricarde (1744-1808), and by descent to his son, Ulick John de Burgh, 1st Marquess of Clanricarde (1802-1874), and by descent to his son, Hubert George de Burgh-Canning, 2nd Marquess of Clanricarde (1832-1916), by whom bequeathed to his great-nephew, Henry George Charles Lascelles, 6th Earl of Harewood (1882-1947), and by descent at Harewood House to the present owner.

LITERATURE:

T. Borenus, *Catalogue of the Pictures and Drawings at Harewood House*, Oxford, 1936, p. 125, no. 279, as 'English School, XVIII Century'.



■134

STUDIO OF JOHN HOPPNER (LONDON 1758-1810)

Portrait of William Pitt the Younger (1759-1806), three-quarter-length, in a black coat, with the robe of the Chancellor of the Exchequer

oil on canvas
56¾ x 47½ in. (144.1 x 120.6 cm.)
in a contemporary gilt composition frame

£5,000-8,000

US\$6,500-10,000
€5,900-9,300

PROVENANCE:

Hubert George de Burgh-Canning, 2nd Marquess of Clanricarde (1832- 1916), by whom bequeathed to his great-nephew, Henry George Charles Lascelles, 6th Earl of Harewood (1882-1947), and by descent at Harewood House to the present owner.

LITERATURE:

T. Borenius, *Catalogue of the Pictures at Harewood House*, Oxford, 1936, p. 141, no. 333, as 'after John Hoppner'.

It is highly likely that this portrait was one of the earlier studio replica's of Hoppner's portrait of William Pitt. The prime version is considered to be that commissioned in 1804 by the Lord Mulgrave, now hanging at Cowdray Park. After it's completion, the painting remained in Hoppner's studio to allow artist George Clint to produce an engraving. It was still here at the time of Pitt's death in 1806, at which point twenty copies of the work were requested by friends of the Prime Minister. However, the present version possibly pre-dates Pitt's death, coming, as it does, from the collection of the Marquess of Clanricarde. The 1st Marquess had married Harriet, daughter of the Prime Minister George Canning, one of Pitt's closest friends. The portrait may have entered the collection by inheritance from Canning, who would have been one of the earliest commissioners of a studio copy.

We would like to thank Dr John Wilson for his help in compiling this entry.



135

CIRCLE OF JAN STEEN (LEIDEN 1625/1626-1679)

A peasant in a tavern

inscribed with initials 'JS' (lower left, on the barrel, 'JS' in ligature)

oil on panel

13½ x 11 in. (34.3 x 27.9 cm.)

with Harewood inventory number '187' (on the frame)

£6,000-10,000

US\$7,700-13,000

€7,000-12,000

PROVENANCE:

Hubert George de Burgh-Canning, 2nd Marquess of Clanricarde (1832- 1916), by whom bequeathed to his great-nephew,

Henry George Charles Lascelles, 6th Earl of Harewood (1882-1947), and by descent at Harewood House to the present owner.

LITERATURE:

C. Hofstede de Groot, *A Catalogue Raisonné of the works of the most eminent Dutch Painters of the Seventeenth Century*, London, 1927, I, p. 201, no. 752.

T. Borenius, *Catalogue of the Pictures and Drawings at Harewood House*, Oxford, 1936, pp. 92-3, no. 187, as 'Jan Steen'.



136

FOLLOWER OF JACOB DUCK

Interior of a guardroom, with a soldier smoking a pipe

oil on panel

11½ x 8¾ in. (28.2 x 22.7 cm.)

with Harewood inventory number '153'

£2,000-3,000

US\$2,600-3,800

€2,400-3,500

PROVENANCE:

Hubert George de Burgh-Canning, 2nd Marquess of Clanricarde (1832- 1916), by whom bequeathed to his great-nephew,

Henry George Charles Lascelles, 6th Earl of Harewood (1882-1947), and by descent at Harewood House to the present owner.

LITERATURE:

T. Borenius, *Catalogue of the Pictures and Drawings at Harewood House*, Oxford, 1936, p. 80, no. 153, as 'Jacob Duck'.



137

CIRCLE OF CORNELIS VAN POELENBURGH (UTRECHT 1594/1595-1667)

Landscape with a bacchanalian scene and dancing putti

oil on panel

10 $\frac{5}{8}$ x 14 $\frac{3}{4}$ in. (27 x 37.5 cm.)

with Harewood inventory number '181' (on the frame)

£4,000-6,000

US\$5,200-7,700

€4,700-7,000

PROVENANCE:

Chamberlain and Pierce; Robinson & Fisher, London, 11 November 1871, lot 272.

Hubert George de Burgh-Canning, 2nd Marquess of Clanricarde (1832- 1916), by whom bequeathed to his great-nephew,

Henry George Charles Lascelles, 6th Earl of Harewood (1882-1947), and by descent at Harewood House to the present owner.

LITERATURE:

T. Borenius, *Catalogue of the Pictures and Drawings at Harewood House*, Oxford, 1936, p. 90, no. 181, as 'Cornelis van Poelenburgh'.



138

138

CIRCLE OF JAN WIJNANTS (?HAARLEM C. 1635-1684 AMSTERDAM)

A dune landscape with travellers resting by the wayside

oil on canvas

10½ x 12½ in. (26.6 x 30.7 cm.)

with Harewood inventory number '202' (on the frame)

£2,000-3,000

US\$2,600-3,800

€2,400-3,500

PROVENANCE:

Hubert George de Burgh-Canning, 2nd Marquess of Clanricarde (1832- 1916), by whom bequeathed to his great-nephew, Henry George Charles Lascelles, 6th Earl of Harewood (1882-1947), and by descent at Harewood House to the present owner.

LITERATURE:

T. Borenius, *Catalogue of the Pictures and Drawings at Harewood House*, Oxford, 1936, p. 98, no. 202, as 'Jan Wijnants'.

139

FOLLOWER OF JAN WYNANTS

A dune landscape with travellers on a road

oil on panel

14 x 19⅞ in. (35.6 x 50.5 cm.)

with Harewood inventory number '201' (on the frame)

£2,000-3,000

US\$2,600-3,800

€2,400-3,500

PROVENANCE:

Hubert George de Burgh-Canning, 2nd Marquess of Clanricarde (1832- 1916), by whom bequeathed to his great-nephew, Henry George Charles Lascelles, 6th Earl of Harewood (1882-1947), and by descent at Harewood House to the present owner.

LITERATURE:

T. Borenius, *Catalogue of the Pictures and Drawings at Harewood House*, Oxford, 1936, p. 98, no. 201, as 'Jan Wynants'.



139

140

FOLLOWER OF PIETRO LONGHI

A visit to the nuns; and The Ridotto, Venice

oil on canvas

12½ x 16¼ in. (30.7 x 42.5 cm.)

with Harewood inventory number '38' and '39' (on each frame) a pair (2)

£6,000-10,000

US\$7,700-13,000

€7,000-12,000

PROVENANCE:

Hubert George de Burgh-Canning, 2nd Marquess of Clanricarde (1832- 1916), by whom bequeathed to his great-nephew, Henry George Charles Lascelles, 6th Earl of Harewood (1882-1947), and by descent at Harewood House to the present owner.

LITERATURE:

T. Borenius, *Catalogue of the Pictures and Drawings at Harewood House*, Oxford, 1936, p. 19, nos. 38 and 39, as 'Pietro Longhi'.

T. Pignatti, *Pietro Longhi*, Venice, 1968, pp. 133-134, as 'not by the artist'.





141

DANIEL VERTANGEN (THE HAGUE C. 1601-1681 AMSTERDAM)

Nymphs bathing

signed 'D. Vertangen' (lower right)

oil on panel

10 x 12 $\frac{7}{8}$ in. (25.4 x 32.7 cm.)

with Harewood inventory number '195' (on the frame)

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

PROVENANCE:

Hubert George de Burgh-Canning, 2nd Marquess of Clanricarde (1832-1916), by whom bequeathed to his great-nephew,

Henry George Charles Lascelles, 6th Earl of Harewood (1882-1947), and by descent at Harewood House to the present owner.

LITERATURE:

T. Borenius, *Catalogue of the Pictures and Drawings at Harewood House*, Oxford, 1936, p. 95, no. 195.



142

DUTCH SCHOOL, FIRST HALF OF THE 17TH CENTURY

A landscape on the outskirts of a Dutch village with a church

oil on panel

16 x 23 $\frac{1}{4}$ in. (40.6 x 59.1 cm.)

with Harewood inventory number '179' (on the frame)

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

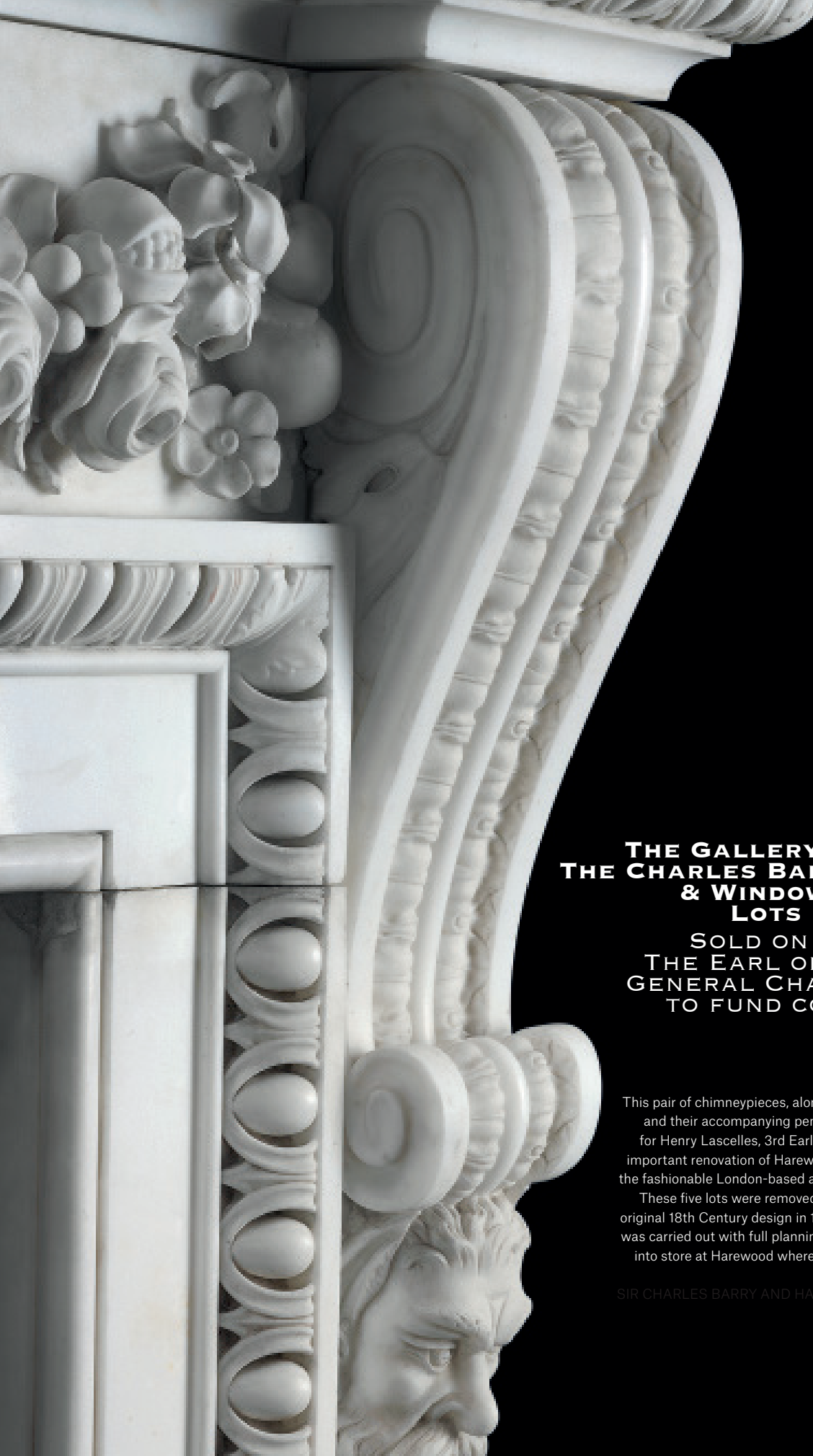
PROVENANCE:

Hubert George de Burgh-Canning, 2nd Marquess of Clanricarde (1832-1916), by whom bequeathed to his great-nephew,

Henry George Charles Lascelles, 6th Earl of Harewood (1882-1947), and by descent at Harewood House to the present owner.

LITERATURE:

T. Borenius, *Catalogue of the Pictures and Drawings at Harewood House*, Oxford, 1936, p. 89, no. 179, as 'Attributed to Aart van der Neer'.



**THE GALLERY AT HAREWOOD
THE CHARLES BARRY CHIMNEYPICES
& WINDOW BRACKETS
LOTS 143-147**

**SOLD ON BEHALF OF
THE EARL OF HAREWOOD'S
GENERAL CHARITABLE TRUST
TO FUND CONSERVATION**

This pair of chimneypieces, along with the following window brackets and their accompanying pendants were installed in the Gallery for Henry Lascelles, 3rd Earl of Harewood (1797-1857) during an important renovation of Harewood House, Yorkshire, in the 1840s by the fashionable London-based architect Sir Charles Barry (1795-1860).

These five lots were removed when the room was restored to its original 18th Century design in 1989-90. The restoration of the Gallery was carried out with full planning consent and these five lots were put into store at Harewood where they have remained since that time.

SIR CHARLES BARRY AND HAREWOOD HOUSE

SOLD ON BEHALF OF
THE EARL OF HAREWOOD'S
GENERAL CHARITABLE TRUST
TO FUND CONSERVATION



■143

AN EARLY VICTORIAN WHITE MARBLE CHIMNEYPIECE

SUPPLIED UNDER THE DIRECTION OF SIR CHARLES BARRY,
POSSIBLY EXECUTED BY JOHN THOMAS, CIRCA 1845

Carved in high relief throughout, the frieze centered by a tablet carved with a basket of flowers flanked by foliate swags, the jambs headed by boldly carved scrolling corbels hung with mask-headed foliate pendants issuing fruit; *together with* a gilt-lacquered bronze-mounted cast iron register grate, decorated with an earl's coronet to the centre of the aperture flanked by gilt and polychrome-decorated Copeland tile-panels, and a gilt-lacquered bronze-mounted black-painted steel fender with removable rests

The surround: 64¼ (163 cm.) high; 92½ in. (235 cm.) wide; 16¾ in. (43 cm.) deep

The aperture: 44 in. (112 cm.) high; 51 in. (130 cm.) wide

The fender: 76¾ in. (195 cm.) wide; 22 in. (56 cm.) deep (into aperture)

£15,000-25,000

US\$20,000-32,000
€18,000-29,000

PROVENANCE:

Supplied under the direction of Sir Charles Barry (1795-1860) to Henry Lascelles, 3rd Earl of Harewood (1797-1857) for the Gallery at Harewood House, Yorkshire, in the early 1840s and thence by descent at Harewood House.

LITERATURE:

Photographed by Bedford Lemere & Co. in 1890, Riba Collections, RIBA 7528. Unpublished *Country Life* image, L2961A.

A.T. Bolton, 'Harewood House, Yorkshire, The Seat of the Earl of Harewood', *Country Life*, 4 July 1914, pp. 22-23 and fig. 8: 'The Gallery'.

H. Avray Tipping, 'Harewood House, Yorkshire, The Home of the Lascelles', *Country Life*, 25 February 1922, p. 246.

G. Nares, 'The Splendours of Harewood', *Country Life Annual*, 121, 1 January 1957, pp. 43-44, figs. 5 and 6 and p. 46.

G. Jackson-Stops, 'Harewood Rehung', *Country Life*, 26 July 1990, p. 66.

M. Mauchline, *Harewood House: One of the Treasure Houses of Britain*, Ashbourne, second edition, 1992, p. 128.

SOLD ON BEHALF OF
THE EARL OF HAREWOOD'S
GENERAL CHARITABLE TRUST
TO FUND CONSERVATION



■144

AN EARLY VICTORIAN WHITE MARBLE CHIMNEYPIECE

SUPPLIED UNDER THE DIRECTION OF SIR CHARLES BARRY, THE EXECUTION POSSIBLY BY JOHN THOMAS, CIRCA 1845

Carved in high relief throughout, the frieze centered by a tablet carved with a basket of flowers flanked by foliate swags, the jambs headed by boldly carved scrolling corbels hung with mask-headed foliate pendants issuing fruit; together with a gilt-lacquered bronze-mounted cast iron register grate, decorated with an earl's coronet to the centre of the aperture flanked by gilt and polychrome-decorated Copeland tile-panels, losses to mounts and lacking chimney shutter, and a gilt-lacquered bronze-mounted black-painted steel fender with removable rests

The surround: 64¼ (163 cm.) high; 92½ in. (235 cm.) wide; 16¼ in. (43 cm.) deep

The aperture: 44 in. (112 cm.) high; 51 in. (130 cm.) wide

The fender: 76¼ in. (195 cm.) wide; 22 in. (56 cm.) deep (into aperture)

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

PROVENANCE:

Supplied under the direction of Sir Charles Barry (1795-1860) to Henry Lascelles, 3rd Earl of Harewood (1797-1857) for the Gallery at Harewood House, Yorkshire, circa 1845 and by descent at Harewood House.

LITERATURE:

Photographed by Bedford Lemere & Co. in 1890, Riba Collections, RIBA 7528. Unpublished *Country Life* image, L2961A.

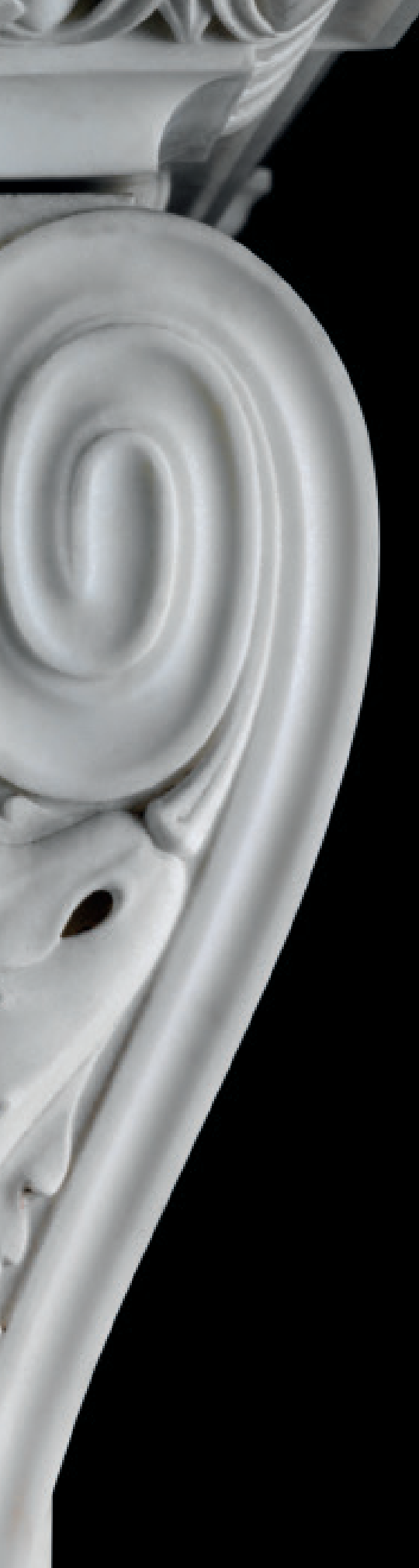
A.T. Bolton, 'Harewood House, Yorkshire, The Seat of the Earl of Harewood', *Country Life*, 4 July 1914, pp. 22-23 and fig. 8: 'The Gallery'.

H. Avray Tipping, 'Harewood House, Yorkshire, The Home of the Lascelles', *Country Life*, 25 February 1922, p. 246.

G. Nares, 'The Splendours of Harewood', *Country Life Annual*, 121, 1 January 1957, pp. 43-44, figs. 5 and 6 and p. 46.

G. Jackson-Stops, 'Harewood Rehung', *Country Life*, 26 July 1990, p. 66.

M. Mauchline, *Harewood House: One of the Treasure Houses of Britain*, Ashbourne, second edition, 1992, p. 128.



Between 1842 and 1850, Sir Charles Barry, celebrated for designing the Travellers Club (1829) and the Reform Club (1837) in Pall Mall, and most notably the Houses of Parliament/Palace of Westminster (from 1840) in conjunction with Augustus Welby Northmore Pugin (1812-1852), was employed at Harewood to modernize and enlarge the accommodation for the Lascelles' growing family – the couple had thirteen children. Louisa, Countess of Harewood (1801-59, *née* Thynne), daughter of the 2nd Marquess of Bath, was instrumental in the decision to make alterations at Harewood having witnessed major works at her family seat, Longleat House in Wiltshire. In addition to exterior works that included an additional storey in Barry's favoured Italianate-style on the footprint of the original John Carr of York (1723-1807)/Robert Adam (1728-92) Palladian ground plan, Barry converted the state apartments for the private use of the Countess. The State Bedroom became her sitting room, the State Dressing Room, a breakfast room, and the Saloon was transformed into the main library in which Barry lined Adam's half-domed alcoves with mahogany bookcases. While changes to the most impressive and largest room of the house, the Gallery, which occupies the whole of the west wing, were less radical, Barry had the single 18th century caryatid chimney piece, carved by Peter Mathias Van Gelder (*circa* 1742-1809), removed to the adjoining dining-room, which had undergone a Barry renovation, and the two white marble chimney pieces offered here were installed in its place – possibly because one chimney piece was considered inadequate to heat such a vast room. By doing so, Barry was echoing Adam's original idea of using two fireplaces to break up the great length of the apartment (1).

Although the sculptor of the present pair of chimney pieces remains obscure, it is possible they were executed by the sculptor and architect, John Thomas (1813-1862). Thomas's carving on monuments impressed Barry, who hired him to carve in wood and stone the coats of arms and other ornamental work for his Gothic-style King Edward VI Grammar School, Birmingham (2). Thomas was also engaged by Barry to work on his Houses of Parliament project where he was responsible for sculpting all the figures of English kings and queens (3). Thomas worked from small drawings supplied by Barry's office, and developed large-scale drawings that formed the basis of the full-size plasters from which the figures and architectural work were carved in stone. Contemporaries admired Thomas for his prodigious energy and ambition to work as architect, fine art sculptor, and architectural carver. Barry in a letter summed up the man whose talent had enabled him to build one of the icons of the Victorian age, the Houses of Parliament, as 'an unassuming self-taught genius in his way' (3). Significantly, Thomas is recorded at Harewood where he undertook 'some beautiful carving in the pediment and elsewhere' (4).

The chimney pieces are designed in a neo-Palladian style, the white marble friezes carved in high relief with fruiting foliage centred by baskets and flanked by jambs with foliate trusses above satyr masks – perhaps an acknowledgement to the Palladian architect Carr, who designed the exterior of Harewood between 1759-65. An *Account of Sir Charles Barry (1845-51)* and *Records of Payments made by the Earl of Harewood to Sir Charles Barry, architect, 1851*, held at the West Yorkshire Archive Service (WYAS) show that the Harewood commission was lucrative for Barry because he received a 3-5 percentage of what was paid to some of the firms to undertake the work (5). These two documents record large payments, which together equate to nearly £75,000 but this can only have been a fraction of the cost – Barry earned nearly £37,000 for 'additions and alterations', and in addition to this, George Trollope & Sons, the London furnishers, submitted a bill for £7,000 (6). To put this into context, £10,000 in 1845 had approximately the same purchasing power as £1,205,830 in 2019.

In 1989-90, George Lascelles, 7th Earl of Harewood (1923-2011) decided to reinstate the original single chimney piece in the Gallery and to return the design of the main windows to their 18th Century plan rendering these chimney pieces and the attendant window brackets in the following three lots redundant. A watercolour by John Scarlett Davis of the Gallery of *circa* 1825 showed the Van Gelder chimney piece *in situ* prior to Barry's renovation, and the room essentially as Adam and Thomas Chippendale would have known it. The restoration of the original chimney piece to the Gallery was also deemed feasible following the introduction of central heating to the mansion. The two 'Barry' chimney pieces and attendant window dressings offered here were removed with full planning consent and were put into store at Harewood where they have remained until the present.

(1) M. Mauchline, *Harewood House: One of the Treasure Houses of Britain*, Ashbourne, revised edition 1992, p. 128.

(2) T. Stevens, 'John Thomas 1813-1862', *Oxford Dictionary of National Biography*, published 23 September 2004.

(3) I. Blatchford, 'John Thomas and his "wonderful facility of invention": Revisiting a neglected sculptor', *V Online Journal*, Issue No. 3, Spring 2011.

(4) A. Barry, *The Life & Works of Sir Charles Barry, R.A., F.R.S.*, London, 1867, p. 117.

(5) WYAS WYL250/3/Acs/529; 530.

(6) Mauchline, *op. cit.*, p. 134; C. Kennedy, *Harewood: The Life and Times of an English Country House*, London, 1982, p. 87.



The Gallery, Harewood House © Country Life Picture Library

LOTS 143-147
 SOLD ON BEHALF OF
 THE EARL OF HAREWOOD'S
 GENERAL CHARITABLE TRUST
 TO FUND CONSERVATION



■145

TWO PAIRS OF EARLY VICTORIAN PARCEL-GILT AND WHITE PAINTED ARCHITECTURAL BRACKETS

SUPPLIED UNDER THE DIRECTION OF SIR CHARLES BARRY, CIRCA 1845

Each formed as two adjacent scrolling corbels supporting an overhanging plinth, minor losses to composition decoration
 41½ in. (105.5 cm.) high; 13 in. (33 cm.) wide; 14 in. (35.5 cm.) deep (4)

£3,000-5,000

US\$3,900-6,400
 €3,500-5,800

PROVENANCE:

Supplied under the direction of Sir Charles Barry (1795-1860) to Henry Lascelles, 3rd Earl of Harewood (1797-1857) for the Gallery at Harewood House, Yorkshire, in the 1840s and by descent at Harewood House.

See note lots 143 & 144.

■146

A PAIRS OF EARLY VICTORIAN PARCEL-GILT AND WHITE PAINTED ARCHITECTURAL BRACKETS

SUPPLIED UNDER THE DIRECTION OF SIR CHARLES BARRY, CIRCA 1845

Each formed as two adjacent scrolling corbels supporting a deep overhanging plinth with additional scroll support, minor losses to composition decoration
 41 in. (104 cm.) high; 13 in. (33 cm.) wide; 27 in. (69 cm.) deep (2)

£4,000-6,000

US\$5,200-7,700
 €4,700-7,000

PROVENANCE:

Supplied under the direction of Sir Charles Barry (1795-1860) to Henry Lascelles, 3rd Earl of Harewood (1797-1857) for the Gallery at Harewood House, Yorkshire, in the 1840s and by descent at Harewood House.

See note lots 143 & 144.





■147

A SET OF SIX EARLY VICTORIAN PARCEL-GILT AND WHITE PAINTED WALL-PENDANTS

SUPPLIED UNDER THE DIRECTION OF SIR CHARLES BARRY, CIRCA 1845

Each with stylised clam-shell issuing foliage, breaks and losses to composition decoration
45 in. (114 cm.) high and similar

(6)

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

PROVENANCE:

Supplied under the direction of Sir Charles Barry (1795-1860) to Henry Lascelles, 3rd Earl of Harewood (1797-1857) for the Gallery at Harewood House, Yorkshire, in the 1840s and by descent at Harewood House.

See note lots 143 & 144.

■148

A LOUIS XVI ORMOLU CANDELABRA BASE
CIRCA 1785, ATTRIBUTED TO FRANCOIS REMOND

Incomplete, the three legs with *mille-raies* panelled shafts joined by a collar and terminating in hoof feet, on a concave-sided triangular plinth with masks between *mille-raies* panelled bands, on stiff-leaf headed tapering feet, originally with further elements, now lacking; together with two ormolu collars and one Egyptian headdress term branch and detached nozzle
21½ in. (55 cm.) high; 12¾ in. (32 cm.) wide

£500-800

US\$650-1,000

€590-930

PROVENANCE:

Probably acquired by Edward 'Beau', Viscount Lascelles (c. 1767-1814) and by descent at Harewood House, Yorkshire.

This base was likely once part of an impressive candelabrum. A pair of candelabra, apparently of the same form as the present lot, are at The Wallace Collection (see P. Hughes, *Catalogue of Furniture, The Wallace Collection*, Vol. III, pp 1255-1259, no. 248). The Wallace candelabra, have the same base, legs terminating in hoof feet and branches with Egyptian heads as the present lot and additionally feature a central vase of lapis lazuli issuing ormolu flowering stems above a central spiralling snake and three sphinxes. François Rémond delivered a pair of candelabra 'à trépied portant huit Lumières Et six sphinx' to Dominique Daguerre on 28th December 1783. A related set of three, of slightly different form, with seated goats instead of sphinxes were sold from Mentmore in Buckinghamshire, Sotheby's, 18-20 May 1977, vol. I, lot 65.



(part lot)

Lots 143-147 were removed when the gallery at Harewood was restored to its original 18th Century design in 1989-90. The work was carried out with full planning consent

■149

AN EARLY VICTORIAN MAPLE-INLAID WALNUT LIBRARY TABLE
CIRCA 1840

The octagonal top inset with later gilt-tooled green leather writing surface, framed by an inlaid border of trailing flowering foliate scrolls, above a frieze with two drawers, on four spirally-turned legs joined by an X-form stretcher centered by a foliate-capped urn-form finial, on brass castors stamped 'COPE'S PATENT'

29 in. (73.5 cm.) high; 53¾ in. (139 cm.) wide; 53¾ in. (139 cm.) deep

£4,000-6,000

US\$5,200-7,700

€4,700-7,000

PROVENANCE:

Probably supplied to Henry Lascelles, 3rd Earl of Harewood (1797-1857) by George Trollope & Sons during the Charles Barry's refurbishment at Harewood House in the 1840s and by descent at Harewood House, Yorkshire.

LITERATURE:

'Harewood House, Yorkshire The Home of The Lascelles', *Country Life*, 4 July 1914, p. 24 (illustrated in the Library).

'Harewood House, Yorkshire The Home of The Lascelles', *Country Life*, 25 February 1922, p. 244, fig. 3 (illustrated in the Library).

Sir Charles Barry undertook renovations at Harewood House in the 1840s. This included the transformation of the saloon into a library. Robert Adam's saloon was composed of two semi-circular apses either side of the principal doorway. Barry filled these with bookcases and it is likely that the present table and its pair, were then placed in these apse spaces, further establishing the room's new use as a library. The tables were likely supplied by George Trollope & Sons, who were registered under this name in 1843 and are recorded in West Halkin Street, Belgrave Square, London by 1864. They undertook large-scale refurbishments of residential property, including Harewood House, and supplied furniture to the nobility and wealthy individuals. The firm was one of the most important in the 1860s, on a par with Holland & Sons, exhibiting at several of the International Exhibitions.





The Saloon, Harewood House © Country Life Picture Library



■ 150

A PAIR OF NAPOLEON III ORMOLU EIGHT-LIGHT CANDELABRA

CIRCA 1860

Each modelled as a nymph flanked by putti and supporting a bullrush or fruiting vine spray issuing foliate scroll branches and conforming waxpans and nozzles, on scrolling base, drilled for electricity

31½ in. (80 cm.) high (2)

£6,000-10,000

US\$7,800-13,000

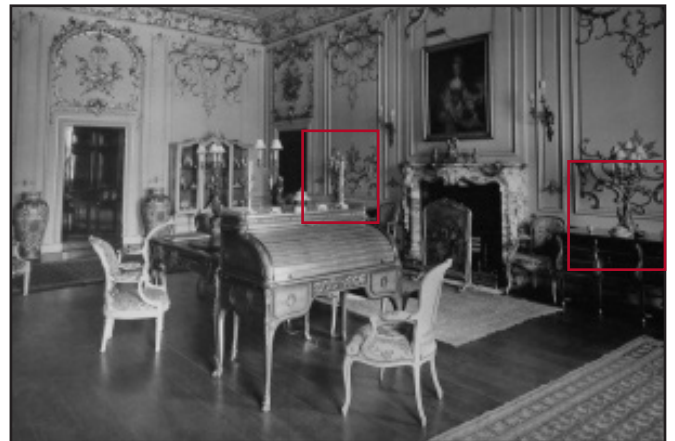
€7,000-12,000

PROVENANCE:

Probably acquired by Henry Lascelles, 6th Earl of Harewood (1882-1947) for Chesterfield House, London and thence by descent to The Earls of Harewood, Harewood House, Yorkshire.

LITERATURE:

'The Furnishing of Chesterfield House. Exclusive Photographs of a Noble Mansion Taken by special permission of Viscount Lascelles, K.G.', *The Furnishing Trades' Organiser*, March 1922, pp. 195-198, illustrated *in situ* in the drawing room.



The candelabra *in situ* at Chesterfield House in 1922.

THE EARLS OF
HAREWOOD



151

TWO ROYAL STANDARDS OF H.R.H. PRINCESS MARY, PRINCESS ROYAL AND COUNTESS OF HAREWOOD

FIRST HALF 20TH CENTURY

Each linen and with rope for attachment to a flagpole

The larger example: 67½ in. (171.5 cm.) high;
136 in. (345.5 cm.) wide

The smaller example: 51 in. (129.5 cm.) high;
108½ in. (275.5 cm.) wide

(2)

£1,500-2,500

US\$2,000-3,200
€1,800-2,900

PROVENANCE:

H.R.H. The Princess Mary, Princess Royal, Countess of Harewood (1897-1965) and by descent at Harewood House, Yorkshire.

152

FOUR ROYAL STANDARDS OF H.R.H. PRINCESS MARY, PRINCESS ROYAL AND COUNTESS OF HAREWOOD

FIRST HALF 20TH CENTURY

Each linen and with rope for attachment to a flagpole

89 in. (226 cm.) high; 35½ in. (90 cm.) wide and similar

(4)

£1,500-2,500

US\$2,000-3,200
€1,800-2,900

PROVENANCE:

HRH The Princess Mary, Princess Royal, Countess of Harewood (1897-1965) and by descent at Harewood House, Yorkshire.





153

A GEORGE V 18 CARAT GOLD FREEDOM CASKET

MARK OF GARRARD & CO. LTD, LONDON, 1921

Oblong, on four acanthus scroll feet, anthemions and shell border, the cover with coronet finial hinging to reveal a quilted satin interior, the sides applied with monogram 'ML', the front with the enameled coat-of-arms of the City of London, the reverse engraved with presentation inscription, *marked on side and base* 7 in. (18 cm.) high; 11¼ in. (28.5 cm.) wide; 7¼ in. (18.5 cm.) deep gross weight 48 oz. (1,496 gr.)

The monogram 'ML' is for H.R.H. Princess Mary, Princess Royal and later Countess of Harewood (1897-1965) and her husband Viscount Lascelles, later 6th Earl of Harewood (1882-1847).

The inscription reads '*Corporation of the City of London. / Presented / With an Address of Congratulation / to / Her Royal Highness Princess Mary / and / Viscount Lascelles, D.S.O. / On Their Marriage / Guildhall.E.6. / 22nd February, 1922.*'.

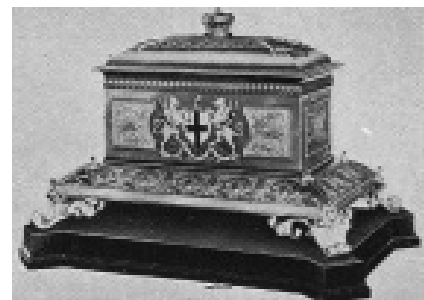
£35,000-50,000

US\$45,000-64,000

€41,000-58,000

PROVENANCE:

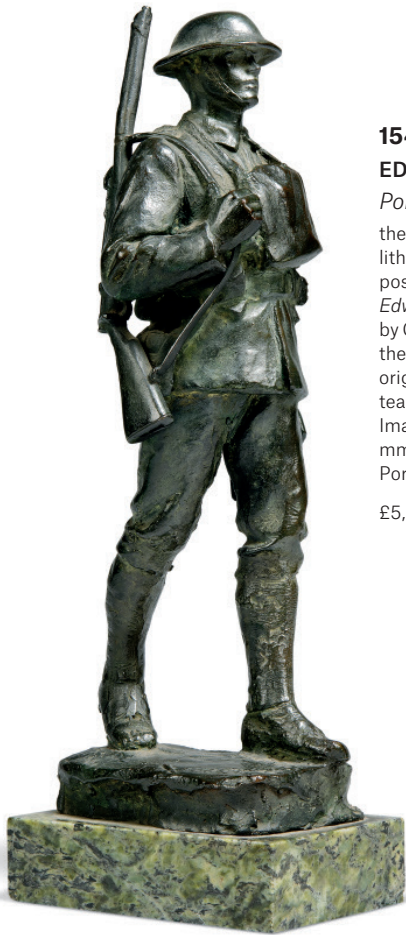
A wedding present from the Corporation of the City of London to H.R.H. The Princess Mary (1897-1965) and Viscount Lascelles, later 6th Earl of Harewood (1882-1947), February 1922 and by descent at Harewood House, Yorkshire.



The freedom casket as it appeared in 1922.



H.R.H. The Princess Mary, photographed in the hallway at Chesterfield House, Mayfair.



154
EDWARD CALVERT (1799-1883)
Portfolio of the Early Engravings

the complete portfolio of eleven engravings, lithographs and wood engravings, from the posthumous edition of thirty, each inscribed *Edward Calvert* in pencil on the reverse, published by Carfax and Company Limited, London, 1904, the sheets foxed, otherwise in good condition, the original paper wrapper with some stains and short tears

Image 112 x 165 mm. (and smaller), Sheet 415 x 315 mm. (each)
 Portfolio 456 x 340 x 5 mm. (11)

£5,000-8,000 US\$6,400-10,000
 €5,800-9,300

155
A PATINATED BRONZE MAQUETTE FOR A WAR MEMORIAL
 BY JOHN TWEED (1869-1933)

The naturalistic base signed 'Tweed' and dated '1920', on a Connemara marble base 11¼ in. (28.5 cm.) high

£800-1,200 US\$1,100-1,500
 €930-1,400

PROVENANCE:

A wedding present from the artist to H.R.H. The Princess Mary (1897-1965) and Viscount Lascelles, later 6th Earl of Harewood (1882-1947), February 1922.

A maquette for the St Mary's Church, East Wemyss World War I memorial (which is signed Tweed 1921).

156
WALTER RICHARD SICKERT (1860-1942)
The Camden Town Murder (La Belle Gâtée)

etching with aquatint, 1908, on laid paper, a previously undescribed intermediary state between Bromberg's second and third states (of three), with the upper outline of the man's head completed but before the burnishing and erasures, with margins, some defects in the margins, framed Image 270 x 190 mm., Sheet 348 x 244 mm.

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

PROVENANCE:

Thomas Agnew & Sons Ltd., London. Anonymous sale; Christie's, London, 13 April 1965, lot 10; where acquired by George Lascelles, 7th Earl of Harewood (1923-2011) and by descent.

LITERATURE:

Bromberg 131



■157

**SIR WILLIAM HAMO THORNYCROFT,
R.A. (BRITISH, 1850-1925)**

The Mower

signed and dated 'HAMO THORNYCROFT RA. Sc.
1888' and 'Hamo Thornycroft 1904', further marked
'L7' and 'T/13'

bronze, dark brown patina

23¼ in. (59 cm.) high

Conceived circa 1888.

This bronze circa 1904.

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

The Mower is Thornycroft's celebration the pensive and natural energy in man and is believed to be the first representation in British sculpture of a labourer in working attire. Turning to the paintings of Millet and the sculpture of Meunier, Thornycroft found inspiration in the movements of the everyday man and the model has consequently been linked to the 'naturalism' movement. The composition was inspired by a boat trip made by Thornycroft in 1882, when he observed a mower resting on the banks of the Thames. The Italian Orazio Cervi posed for the model the following year.

The plaster 'sketch' model of the *The Mower* was first exhibited at the 1884 Royal Academy and in the following years the artist continued to persevere on this theme. One can follow the evolution of the artist's process for in the 1884 model the figure is wearing a shirt, holds up his other arm from the present example, and the scythe is turned upright. It is believed the artist completed the model for the present lot in clay in 1888, as marked on the present bronze, and later casting this 23 in. model with the lost-wax method beginning in 1890. That same year a bronze cast was exhibited at the Royal Academy (no. 2021). The edition appears to have been limited to 25 casts (E. Manning, Walker Art Gallery, Liverpool, 1982, p.190). Another example of this size model is in the collection of the Tate, London (inv. T03963).





■158

A TAXIDERMY SOUTHERN CASSOWARY

SOUTHERN AUSTRALIA, LATE 19TH/ EARLY 20TH CENTURY

Modelled standing on a naturalistic ground with head alert, the glazed mahogany case raised on bun feet, with brass castors stamped 'COPE'S PATENT'

80 in. (203.5 cm.) high; 52½ in. (133 cm.) wide; 33 in. (84 cm.) deep

£5,000-10,000

US\$6,500-13,000

€5,900-12,000



H.R.H. The Princess Mary receiving the freedom casket in 1930.

159

**A SCOTTISH SILVER-GILT FREEDOM CASKET
MARK OF HAMILTON & INCHES, EDINBURGH, 1930**

On openwork scroll feet, the sides applied with Celtic style bosses and engraved panels of architectural landmarks, the ends applied with thistles, the hinged cover with finial formed with the coat-of-arms of the city of Edinburgh, lined with cream silk and the Burgess Ticket, the cover engraved with a presentation inscription, *marked underneath and on cover and stamped* 'HAMILTON & INCHES / EDINBURGH' 6½ in. (16.5 cm.) high; 10½ in. (26.5 cm.) wide; 5¼ in. (13 cm.) deep 45 oz. 6 dwt. (1,411 gr.)

The inscription reads 'PRESENTED BY / THE CORPORATION OF EDINBURGH / ALONG WITH THE BURGESS TICKET / CONFERRING THE FREEDOM OF THE CITY / ON / H.R.H THE PRINCESS MARY, COUNTESS OF HAREWOOD G.B.E. / 17TH SEPTEMBER 1930. / THE RIGHT HON. THOMAS B. WHITSON. LORD PROVOST.'

(2)

£1,500-2,500

US\$2,000-3,200
€1,800-2,900

LITERATURE:

The Scotsman, 'Edinburgh honours Princess Mary', 18 September 1930, p. 12, illustrated.

160

**AUSTRALIA, GOLD MEDAL COMMEMORATING THE OPENING OF THE
FIRST FEDERAL PARLIAMENT ON 9TH MAY 1901**

Obv. portraits of T.R.H. The Duke and Duchess of Cornwall and York, in oval frames, below, Melbourne May 1901, above, Opening of the First Federal Parliament, suspended by red silk ribbon with Australia in white enamel scroll, below, a hand engraved rectangular plaque: Presented to H.R.H. Princess Victoria Alexandra by the Minister of Public Instruction (Hon W. Gurr M.P.), Melbourne, 9 May 1901, rev. oval portraits of Queen Victoria and Edward VII, above, Aust. Commonwealth Est. 1. Jan 1901, 63D of Victoria R.I., First Parliament Opened May 1901, 1st of Edward VII, W.A. TAS. N.S.W. VIC. S.A. Q'LD., in original velvet case of issue, about mint state and extremely rare 8.3 cm. high 25.6gms

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

PROVENANCE:

Princess Victoria Alexandra (1868-1935), was the fourth child and second daughter of H.M. King Edward VII (1841-1910) and H.M. Queen Alexandra (1844-1925) and by gift or descent to her niece, H.R.H. The Princess Mary, Princess Royal, Countess of Harewood (1897-1965) and by descent at Harewood House, Yorkshire.





161

**THOMAS HARTLEY CROMEK, A.N.W.S.
(LONDON 1809-1873 WAKEFIELD)**

Sorrento, near Naples

pencil and watercolour, with scratching out
11¼ x 17¼ in. (30.2 x 43.8 cm.)

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

PROVENANCE:

Almost certainly Hubert George de Burgh-Canning, 2nd Marquess of Clanricarde (1832-1916), by whom bequeathed to his great-nephew, Henry Lascelles, 6th Earl of Harewood (1882-1947), and by descent at Harewood House, Yorkshire.

EXHIBITED:

Harewood, Harewood House; and Bath, Holburne Museum, Thomas Hartley Cromek: A Classical Vision, 1999-2000, p. 27, pl. 11.



162

GEORGE EDWARDS (1694-1773)

The Penguin; and The Seagull

the first inscribed 'The Penguin.' (upper centre); the second inscribed 'The Sea Gull.' (upper centre)
both pencil, watercolour and bodycolour on paper, the second extended at the lower edge

11½ x 8¾ in (28.3 x 21.9 cm.)

(2)

£4,000-6,000

US\$5,200-7,700

€4,700-7,000

George Edwards was one of the earliest British ornithological draughtsmen, focussing on exotic birds although he never travelled outside Europe. His chief patron was Sir Hans Sloane, whose collection of art and natural history would become the foundation of the British Museum. Edwards gained wider fame with his 1743 *A Natural History of Uncommon Birds*, to which these drawings probably relate. Although neither relate directly to the final publication, the pose of the penguin is used as part of the composition on p. 94. He later worked with Carl Linnaeus, the great taxonomist, and sold his entire portfolio of work remaining to the Marquess of Bute in 1760.



163

163

CUTHBERT BRADLEY (1861-1943)

With the Cottesmore Hounds March 5th 1921. Looking across the Vale of Catmoss. (i); and With the Cottesmore Hounds and Lord Lonsdale March 7. 1921.

signed and inscribed 'CUTHBERT BRADLEY' (lower left)/
 With the Cottesmore Hounds March 5th 1921. Looking
 across 'the Vale of Catmoss.' 'Twenty minutes on the grass
 from Ashwell Spinney' (lower centre) (i)
 signed, dated and inscribed 'CUTHBERT BRADLEY/1921'
 (lower right)/ With the Cottesmore Hounds and Lord
 Lonsdale March 7. 1921, Princess Mary enjoys a hunt of over
 an hour from Gunby Gorse.' (lower centre) (ii)
 watercolour, bodycolour and heightened with white on
 paper (i), (ii)

11½ x 19 in. (29.2 x 48.3 cm.) (i)

10½ x 16½ in. (26.7 x 42.3 cm.) (ii)

Further inscribed:

'Oakham Spine, Langham Spine, Barleythorpe,
 Ranksborough Gorse., Ashwell./ The Earl of Lonsdale
 M.F.H., Lt Col Sir Raymond Greene D.S.O. M.P., Captain
 George Drummond, H.R.H. the Duke of York., H.R.H.
 Princess Mary, Mrs George Drummond.' (i)
 'George Leaf, Captain The Hon Lancelot Lowther., General
 Sir H.J.L. Child Bart., The Earl of Lonsdale M.F.H., H.R.H.
 Princess Mary. (ii) (2)

£1,200-1,800

US\$1,600-2,300

€1,400-2,100

PROVENANCE:

H.R.H. The Princess Mary, Princess Royal, Countess of
 Harewood (1897-1965) and Henry Lascelles, 6th Earl of
 Harewood (1882-1947) and by descent at Harewood House,
 Yorkshire.



λ164

CHARLES WALTER SIMPSON (1885-1971)

*A run towards the Punch Bowl, the Bramham Moor;
 and The Bramham Moor dog pack after a hard day*

signed 'Charles Simpson' (lower left); signed 'Charles
 Simpson' (lower right)

watercolour and bodycolour on board

14½ x 20.1/5 in. (36.8 x 52 cm.)

15 x 21¼ in. (38.1 x 54 cm.)

(2)

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

PROVENANCE:

with The Fine Art Society, London.
 Probably acquired by H.R.H. The Princess Mary, Princess
 Royal, Countess of Harewood (1897-1965) and Henry
 Lascelles, 6th Earl of Harewood (1882-1947) and by descent
 at Harewood House, Yorkshire.



GEORGE LASCELLES, 7TH EARL OF HAREWOOD

A PASSION FOR OPERA

LOTS 165-171



Benjamin Britten, Lord Harewood and Peter Pears at a London party, 1950s.

The English Opera Group was a small company of musicians formed in 1947 by the composer Benjamin Britten, later Lord Britten (1913-1976), alongside the artist John Piper and others. The group's first project was *Albert Herring*, depicted in the present lot, and first performed at Glyndebourne, with sets designed by Piper, on 20 June 1947. George Lascelles, 7th Earl of Harewood (1923-2011) was a key supporter of the group, through his own opera interest. He served as editor of *Opera* magazine from 1950-53 and as a Director of the Royal Opera House, Chairman and later Managing Director of the English National Opera.

Alongside his deep appreciation for opera, Lord Harewood also had a close friendship with both Britten, and his partner, the tenor, Sir Peter Pears (1910-1986). Lord Harewood served on the board of the Opera Group Association, which was formed to support the company philanthropically. Lord Harewood in his foreword to *The English Opera Group: 1946-1956* promoted his feelings towards the art form and the organisation he promoted: "to have one organisation concentrating on new works, commission them, advising on them and even more important, performing them, is vital to the gradually evolving English operatic scheme".

The production of *Albert Herring* in 1947 met with mixed reviews in the press but was noted for the visit of H.R.H. The Princess Royal, to its gala performance and the opera going public were particularly impressed by Piper's approach to stage design. Desmond Shawe-Taylor (1907-1995), the music critic, saying "I have...nothing but praise for the stylized late Victoria profusion of John Piper's designs". (D Shawe-Taylor, Glyndebourne, *New Statesman and Nation*, June 18, 1947).

These early set designs by Piper for the company are particularly dynamic and evoke the group's post-war vision for a culturally-informed Britain, Piper himself described the company in 1957, saying "In its ten years of life, the group has not once employed a designer who is without a reforming instinct" (quoted in Ed. V. Stroehrer and J. Vickers, *Benjamin Britten Studies: Essays on An Inexplicit Art*, Woodbridge, 2017, p. 111).



λ165

JOHN PIPER, C.H. (1903-1992)

Drop Curtain, Loxford

signed 'John Piper' (lower left); indistinctly signed and inscribed 'John Piper: Drawing for Act Drop 'Albert Herring' Opera by Benjamin Britten' (on the reverse)

ink, watercolour, gouache, charcoal and collage on paper

15 x 19½ in. (38.1 x 49 cm.)

Executed in 1947.

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

George Lascelles, 7th Earl of Harewood (1923-2011) and by descent.

EXHIBITED:

London, Tate Gallery, *John Piper*, November 1983 - January 1984, no. 77.
London, Faber and Faber, *John Piper: Paintings, Drawings and Theatre Designs 1932-1954*, 1955, no. 227, as 'Albert Herring'.

LITERATURE:

S. John Woods (intro.), exhibition catalogue, *John Piper: Paintings, Drawings and Theatre Designs 1932-1954*, London, Faber and Faber, 1955, n.p., no. 227, illustrated, as 'Albert Herring'.



λ166

JOHN CRAXTON, R.A. (1922-2009)

Study of a Dancer

dated 'August/51' (lower right)

ink and pencil on paper

10 x 6¾ in. (25.4 x 16.5 cm.)

Executed in 1951.

£5,000-8,000

US\$6,500-10,000

€5,900-9,300

PROVENANCE:

Peter Pears (1910-1986) by whom purchased at the 1951 exhibition, probably either acquired on behalf of or subsequently given to George Lascelles, 7th Earl of Harewood (1923-2011) and Marion, Countess of Harewood (1926-2014) and by descent.

EXHIBITED:

London, Leicester Galleries, *John Craxton*, December 1951, no. 28.



λ167

JOHN PIPER, C.H. (1903-1992)

Set Design for Don Giovanni

signed 'John Piper' (on the lower right of the support); inscribed 'Don Giovanni :
Front Tabs for Arias' (on the lower left of the support)

ink, gouache, watercolour, charcoal, chalk and collage on paper
12 x 22 in. (30.3 x 55.8 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

PROVENANCE:

Acquired by George Lascelles, 7th Earl of Harewood (1923-2011) and his wife
Patricia, Countess of Harewood (1926-2018).

John Piper designed the stagesets for the July 1951 Glyndebourne production of *Don Giovanni*, working with legendary producer, and co-founder of the Glyndebourne Festival Carl Ebert (1887-1980). It was a difficult production as Ebert insisted on a different set for each scene, something Piper had not achieved previously. In 1951 however he came up with a unique solution, by designing two houses in three dimensions which could be moved to various positions and "married with the perspective on the backcloth" (M. Northern, *John Piper: Stage Designs*, London, Tate, 1984, p. 32). This solution, combined with the 'Front Tabs for Arias', for which the present lot is the design, provided a warm but moody set for the sumptuous music of Mozart's melodramatic opera.



The John Piper Backcloth at Glyndebourne.
© Guy Gravett / Glyndebourne / ArenaPAL

Don Giovanni was also, personally for Piper, one of his favourites, and he chose the baritone aria from Act 1, Scene 1 as one of his *Desert Islands Discs* in 1970. Another design for a backcloth for *Don Giovanni* was included in the Tate's Piper exhibition which ran from November 1983-January 1984, no. 83, and is illustrated in J. Russell (intro), exhibition catalogue: *John Piper*, London, Tate, 1984, no. 83, illustrated as 'Don Giovanni'. A further design is in the Victoria and Albert Museum (S. 1774-1986).



168

λ168

ARTHUR MERRIC BLOOMFIELD BOYD (1920-1999)

Tosca

etching, circa 1989-1994, on wove paper, signed in pencil, numbered 1/100, with wide margins, a small stain at lower right, otherwise in good condition, framed
Plate 390 x 595 mm., Sheet 495 x 695 mm.

£500-700

US\$650-900
€590-820

PROVENANCE:

Probably acquired by George Lascelles, 7th Earl of Harewood (1923-2011) and his wife Patricia, Countess of Harewood (1926-2018) whilst visiting Australia.

λ169

SIR EDUARDO PAOLOZZI, R.A. (1924-2005)

Charity Opera Factory

signed and dated 'Eduardo Paolozzi 1993' (upper right edge)
collage on card
8 x 5¾ in. (20.3 x 14.6 cm.)
Executed in 1993.

£1,200-1,800

US\$1,600-2,300
€1,400-2,100

PROVENANCE:

Acquired by George Lascelles, 7th Earl of Harewood (1923-2011) and his wife Patricia, Countess of Harewood (1926-2018).

170

A SOVIET PORCELAIN FIGURE OF FEODOR CHALIAPIN AS BORIS GODUNOV
BY THE LOMONOSOV PORCELAIN FACTORY,
LENINGRAD, 1954

After the model by Yakov Troupyanskii, painted by Varvara Rukavishnikova, depicting Feodor Chaliapin in the role of Boris Godunov, apparently unmarked, signed in Cyrillic 'V. Rukavishnikova' and dated '1954' under base; together with a Soviet porcelain figure of Sadko, Ukraine, circa 1970 standing on a mount of coral and shells with fish, marked under base
The first: 11 3/8 in. (28.5 cm.) high
The second: 13 in. (33 cm.) high (2)

£1,500-2,500

US\$2,000-3,200
€1,800-2,900

PROVENANCE:

Acquired by George Lascelles, 7th Earl of Harewood (1923-2011) and his wife Patricia, Countess of Harewood (1926-2018).



169





■ 171

FERDINAND KELLER (GERMAN, 1842-1922)

Portrait of Francesco Tamango as Othello, three-quarter-length, in gold-embroidered robes

signed and dated 'Konkelu/1889' (lower left)

oil on canvas

58 7/8 x 36 in. (149.6 x 91.5 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

PROVENANCE:

William Thuillier, London, where acquired, December 1986.

George Lascelles, 7th Earl of Harewood (1923-2011) and his wife Patricia, Countess of Harewood (1926-2018) and by descent.

As a professor of history painting at the Karlsruhe Academy, Ferdinand Keller

favoured grandiose subjects taken from classical sources or celebrations of German history. His links with the theatrical world, as evidenced in this painting, began with his decoration of the curtain for the Theatre Royal in Karlsruhe in 1870.

The premiere of Verdi's penultimate opera *Otello* took place at La Scala, Milan in 1887, to resounding success. The great tenor Francesco Tamango took the most important role of his life in the title role of Othello. Depicted in this portrait in character, the painting itself is one of performance and reveals choices made within the socio-political constructs of 1887 Milan: with a blackened face – such a representation would not be socially acceptable today – dressed in bright green, blue and orange fabrics in his costume and framed by flowing drapery, Othello takes a dominant stance commensurate with this character at the start of the Opera, before his fall from grace. Further enactments of *Otello* soon followed at leading theatres throughout Europe and America.



172



173

172

SIR WILLIAM DOBELL (1899-1970)

A hillside village in New Guinea

signed 'W. DOBELL' (lower left)

oil on board

8 x 11½ in. (20.3 x 29.3cm.)

£1,000-2,000

US\$1,300-2,600

€1,200-2,300

PROVENANCE:

Anon. sale, Christies, Melbourne, 14 March 1972, lot 73.

Acquired by George Lascelles, 7th Earl of Harewood (1923-2011) and his wife Patricia, Countess of Harewood (1926-2018) from the South Yarra Gallery, Australia, 16 March 1972.

173

ENGLISH SCHOOL, 20TH CENTURY

A view on a terrace looking through cypresses to a lake beyond

oil on canvas laid down on board

58 x 47 in. (147.5 x 119.5 cm.)

£800-1,200

US\$1,100-1,500

€930-1,400

134

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

TIMOTHY AUSTIN STORRIER (B.1949)

Tank

signed 'Storrier' (centre left) and inscribed 'TANK'
on the stretcher
oil on canvas
36 x 36in. (91.4 x 91.4cm.)

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

PROVENANCE:

Acquired by George Lascelles, 7th Earl of Harewood (1923-2011) and his wife Patricia, Countess of Harewood (1926-2018) from the South Yarra Gallery, Australia, 16 March 1972.

Storrier's landscapes are constructed from memories and familiar everyday objects, located in desolate and barren settings. In the present work the tank 'is constructed on an intimate scale out of the same red bricks that epitomise Australian suburbia. But if these structures are built out of familiar materials, their form is foreign. They have an abandoned quality to them. Not as if they were once inhabited and then deserted – they are not derelict – but as if they have never been occupied.' (C. Lumby, *Tim Storrier: The Art of the Outsider*, Sydney, 2000, p.31).



λ175

SCOTTIE WILSON (1899-1972)

Garden of peace II

signed 'SCOTTIE' (lower right)
ink and coloured chalk on paper
20 7/8 x 28 1/4 in. (51 x 71.8 cm.)
Executed in 1960.

£2,000-3,000

US\$2,600-3,800

€2,400-3,500

PROVENANCE:

with Gallery One, London, where acquired by Patricia, Countess of Harewood (1926-2018), and by descent.





λ176

LEON KOSSOFF (1926-2019)

Back to Broadmoor

black chalk and oil pastel on paper
9 $\frac{7}{8}$ x 14 in. (25.1 x 35.6 cm.)
Executed in 1962.

£3,000-5,000

US\$3,900-6,400
€3,500-5,800

PROVENANCE:

Beaux Arts Gallery, London.
Probably acquired by George Lascelles, 7th Earl of Harewood
(1923-2011).

EXHIBITED:

London, Beaux Arts Gallery, *Leon Kossoff*, February - March
1963, no. 12 or 13, catalogue not illustrated.



λ177

ARTHUR MERRIC BLOOMFIELD BOYD (1920-1999)

Man with aboriginal girl

signed 'Arthur Boyd' (upper right) and titled 'Man with abo. girl'
(lower centre)
pen and brown ink on card
20 x 24 $\frac{1}{2}$ in. (50.9 x 63.2cm.)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

PROVENANCE:

with Bonython-Meadmore Gallery, North Adelaide, 1988,
cat.44.



λ178

DAME ELISABETH FRINK, R.A. (1930-1993)

Head

signed and dated 'Frink 88' (lower left)
watercolour and gouache on paper
39¼ x 27¾ in. (99.6 x 70.5 cm.)
Executed in 1988.

£6,000-9,000

US\$7,800-12,000
€7,000-10,000

PROVENANCE:

Probably acquired by George Lascelles, 7th Earl of Harewood (1923-2011) and his wife Patricia, Countess of Harewood (1926-2018).



λ179

FRANCIS BACON (1909-1992)

One print, from: Miroir de la Taumachie

lithograph in colours, 1990, on a folded sheet of wove paper with letterpress text (as issued), signed in pencil, from the edition of 150, published by Galerie Lelong, Paris, in very good condition, framed
Image 480 x 360 mm., Sheet 480 x 720 mm. (folded)

£4,000-6,000

US\$5,200-7,700

€4,700-7,000

PROVENANCE:

Probably acquired by George Lascelles, 7th Earl of Harewood (1923-2011) and his wife Patricia, Countess of Harewood (1926-2018).

LITERATURE:

see Sabatier 29

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER
LOTS 1-81 AND 180-335



Barnwell Manor, Northamptonshire, country house of TRH The Dukes of Gloucester © Country Life Picture Library

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



180

**A REGENCY MAHOGANY QUARTER-
STRIKING TABLE CLOCK**

CIRCA 1825

The gilt-brass mounted rectangular case with fish-scale fretwork to the sides and raised on ball feet, the repainted dial bearing the name 'MUDGE & DUTTON / LONDON', the substantial three-train chain fusee movement with recoil anchor escapement and quarter-chiming pin barrel striking a nest of eight bells, ivorine label to rear door 'PERCY WEBSTER / No. 2921A' and with matching stamped number to rear cil
16½ in. (42 cm.) high; 11½ in. (29.2 cm.) wide; 7 in. (17.8 cm.) deep

£1,200-1,800

US\$1,600-2,300
€1,400-2,100

■181

A GEORGE III MAHOGANY CELLARET
LATE 18TH CENTURY

With rectangular lifting top, revealing a leaded divided interior, with canted angles and brass carrying handles, on later chamfered legs and brass castors, with label to the interior for 'Captain & Mrs Arthur Pilkington' restorations and originally with handle to the front
29 in. (74 cm.) high; 21 in. (53 cm.) wide; 15¼ in. (39.5 cm.) deep

£800-1,200

US\$1,100-1,500
€940-1,400

PROVENANCE:

Almost certainly Major Sir Arthur Milborne-Swinnerton-Pilkington, 13th Baronet (1898-1952). Probably Chevet Hall, Wakefield; sold Saville and Kilburn (house sale), 2-4 July 1947, lot number unknown.
T.R.H. The Duke and Duchess of Gloucester.





The dining-room at Barnwell Manor, Northamptonshire, showing lots 181 & 182 *in situ*
© Country Life Picture Library

■182

JOHN WOOTTON (SNITTERFIELD, WARWICKSHIRE C. 1682-1764 LONDON)

Portrait of a gentleman, traditionally identified as William, Duke of Cumberland (1721-1765), on a dark bay hunter with a hound

signed 'JWootton' (lower left, 'JW' in ligature)

oil on canvas

49 x 53½ in. (124.4 x 135.6 cm.)

£20,000-30,000

US\$26,000-38,000

€24,000-35,000

LITERATURE:

C. Hussey, Barnwell Manor, Northamptonshire – Part II, *Country Life*, 17 September 1959, p. 300, fig. 7, illustrated *in situ* in the dining-room.

Wootton, the pre-eminent painter of landscape and sporting subjects in England in the first half of the eighteenth century, was described in the *Notebooks* of the antiquarian and engraver George Vertue as 'well beloved by a great number of noblemen and gentlemen', and as in 'great Vogue & favour with many persons of ye greatest Quality' (G. Vertue, *Notebook, The Volume of the Walpole Society*, XXII, 1933 pp. 30 and 34). Amongst his great patrons were the King, George II, and his son, Frederick, Prince of Wales, as well as the Dukes of Beaufort, Devonshire, Newcastle and Bedford, to name but a few.

This imposing equestrian portrait is a wonderful example of Wootton's popular approach to composition, which set the elegant form of the horse and rider against a verdant landscape framed by the *repoussoir* trees, a motif inspired by the fashionable landscapes of Gaspard Dughet. The sitter has traditionally been identified as Prince William, Duke of Cumberland, third son of George II. His courage and physical prowess, evident from an early age, swiftly made him the apple of his father's eye. Though originally intended for a naval career, his natural bent led him to join the First Regiment of Foot Guards in 1741, swiftly rising to become the 'Captain-General' of the allied British, Hanoverian, Austrian and Dutch forces in 1745, in the Wars of Austrian Succession. His most famous military action, however, was undoubtedly the decisive and bloody Battle of Culloden, which quashed Bonnie Prince Charlie's Jacobite Rebellion of 1746.

However, various stylistic indications, such as the form of the signature and the composition of the landscape more closely aligned with Gaspard than Claude, whose idiom Wootton acquired in his later works, suggest that this portrait was likely executed prior to 1740. Given that Cumberland had not reached the age of twenty before this date, it is unlikely that he is in fact the sitter. Comparison with other portraits of the Duke also point away from this being his likeness. The colours that the sitter wears, the buff coat and dark blue of the horse's saddle blanket indicate that he might be Henry Somerset-Scudamore, 3rd Duke of Beaufort. Wootton executed a number of works for Beaufort, including four horse portraits still in the collection at Badminton House, which holds more paintings by the artist than any other due to his early sponsorship by Anne, Countess of Coventry, daughter of the 1st Duke of Beaufort. The Beaufort Hunt still rides in these colours today.



THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



■183

AN ENGLISH LIMWOOD CARVING

19TH CENTURY, IN THE MANNER OF GRINLING GIBBONS, ADAPTED

The carving depicting a central flower arrangement in a basket flanked with garlands of flowers and peas in pods with birds perched, of bowed form, possibly intended as a bed canopy, minor losses
20½ in. (52 cm.) high; 34 in. (86.5 cm.) wide; 25 in. (63.5 cm.) deep

£2,000-3,000

US\$2,600-3,800
€2,400-3,500

PROVENANCE:

Barnwell Manor, Northamptonshire, possibly acquired *in situ* by T.R.H. The Duke and Duchess of Gloucester.

■184

A NORTH EUROPEAN GILT AND RED-LACQURED FOUR-LEAF SCREEN

LATE 19TH/EARLY 20TH CENTURY

The front decorated with court figures in a pagoda landscape, the reverse with birds, trees and flowering vases, redecorated

Each panel: 84 x 21 in. (213.5 x 53.5 cm.)

£2,000-3,000

US\$2,600-3,900
€2,400-3,500





185

A GEORGE I EBONISED QUARTER-CHIMING TABLE CLOCK WITH PULL QUARTER REPEAT

SAMUEL BRIDGER, LONDON, CIRCA 1720

The inverted-bell top case with loop handles, glazed sides and rear door, the dial with date square and mock pendulum aperture, pierced mask-head spandrels, 'strike / silent' lever above 'XII', signature roundel to arch 'Samll. / Bridger / London', the twin train movement with converted recoil anchor escapement, striking the quarters on a nest of six bells and the hour on a single bell, the backplate with foliate engraving, the movement and case possibly associated

16½ in. (42 cm.) high; 10 in. (25.4 cm.) wide; 6½ in. (16.5 cm.) deep

£2,000-3,000

US\$2,600-3,800

€2,400-3,500

LITERATURE:

P. Buchanan, 'The London home of TRH the Duke and Duchess of Gloucester, *Homes and Gardens*, June 1951, p. 37, illustrated *in situ* in the Duchess' sitting-room

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.

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



■186

**AN ENGLISH MAHOGANY PIE CRUST TRIPOD TABLE
OF GEORGE III-STYLE, SECOND HALF 19TH CENTURY**

The tilt-top above a birdcage support, fluted shaft above a foliate-carved knob, tripod base, claw and ball feet, the underside with label 'J. MAY'S DEPOSITORY/Offices: 8 Howland Street/ TOTENHAM COURT ROAD, W.' and inventory label 'MM 8792'

27½ in. (70 cm.) high; 33¼ in. (84.5 cm.) diameter

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

■187

**AN ENGLISH MAHOGANY PEDESTAL DESK
EARLY 20TH CENTURY, INCORPORATING EARLIER ELEMENTS**

The top with later gilt-tooled writing surface and frieze drawer, flanked to either side by four graduated drawers and opposing drawers and cupboard doors enclosing a removable shelf, on bracket feet, with ivory trade label, 'Charles Angell/ANTIQUES/34, MILSOM STREET, BATH., copper plaque inscribed 'To/ Henry, Duke of Gloucester,/ on his marriage, November 6th., 1935, from the following members of his family:/ The Duke of Connaught,.../ The Lord and Lady Louis Mountbatten

32¼ in. (82 cm.) high; 63 in. (160 cm.) wide; 41 in. (104 cm.) deep

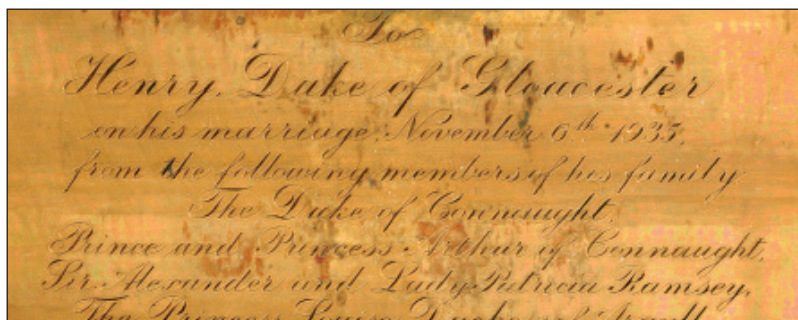
£1,000-1,500

US\$1,300-1,900
€1,200-1,700

PROVENANCE:

Charles Angell Antiques, Bath.

A wedding present from various members of the Royal Family including Lord and Lady Louis Mountbatten, the Duke of Connaught, the Duchess of Argyll, Queen Victoria Eugenia of Spain to TRH the Duke and Duchess of Gloucester, November 1935.





■188

A GEORGE I GILT-GESSO FRAMED TRIPLE PLATE TRUMEAU MIRROR
CIRCA 1720, THE PAINTING ITALIAN SCHOOL, 18TH CENTURY

The three bevelled mirror plates below an oil painting of flowers in a decorative urn, with fruit on a delft plate and a fountain, within a foliate carved frame, the upper pendant carving to the sides associated, the apparently original side pendants repositioned to the top of the frame, gilding refreshed
61½ x 69¾ in. (156 x 176.3 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

A wedding present from the tenants of the Duke of Buccleuch's Scottish estates to TRH the Duke and Duchess of Gloucester, November 1935.

LITERATURE:

P. Buchanan, 'The London home of TRH the Duke and Duchess of Gloucester, *Homes and Gardens*, June 1951, p. 37, illustrated *in situ* in the Duchess' sitting-room.



■189

A VICTORIAN CUT-GLASS EIGHT-BRANCH CHANDELIER

LATE 19TH CENTURY, POSSIBLY BY OSLER

The metalwork stamped with numbers, possibly lacking corona, fitted for electricity, restorations and replacements
39½ in. (100.5 cm.) high; 30¼ in. (77 cm.) diameter

£2,500-4,000

US\$3,300-5,100
€3,000-4,700

■190

A VICTORIAN MAHOGANY DRUM TABLE
SECOND HALF 19TH CENTURY

The circular top inset with later gilt-tooled buff leather, above four frieze drawers flanked by false drawers, on turned baluster support, and tripartite base and brass castors
27 in. (68.5 cm.) high; 41½ in. (105.5 cm.) diameter

£1,000-1,500

US\$1,300-1,900
€1,200-1,700



THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER

■191

A GEORGE III MAHOGANY BREAKFRONT BOOKCASE

LATE 18TH CENTURY

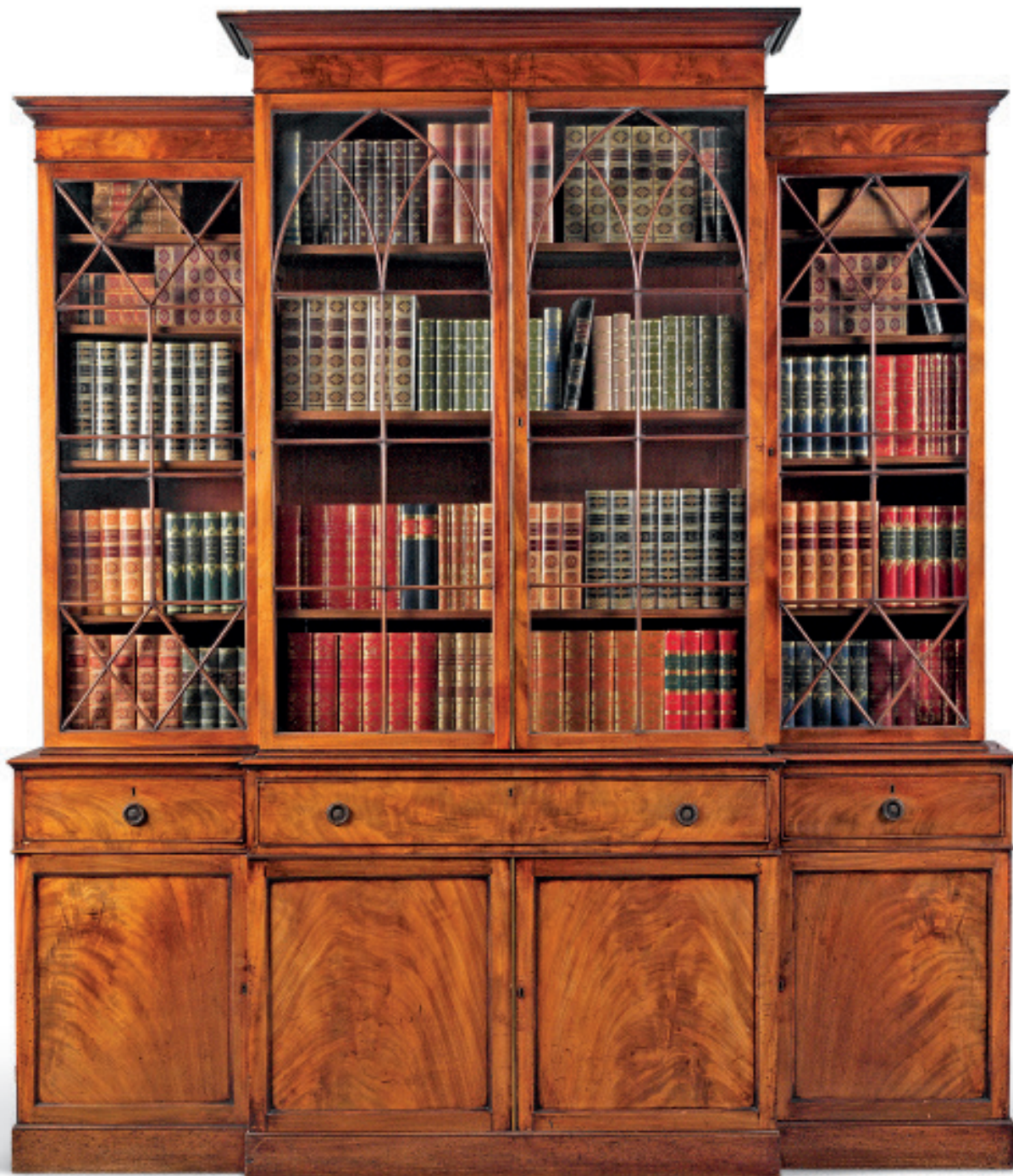
The astragal-glazed doors enclosing adjustable shelves, the lower section with three frieze drawers, the central drawer with retractable baize-lined slide with central adjustable reading slope and five small stationary drawers, above a central cupboard divided into two bays, the left bay with two shelves, the right not fitted with shelves, the outer cupboards each with a single shelf, the sides of the central section veneered, however, the outer bays apparently contemporary

98½ in. (250 cm.) high; 86 in. (218.5 cm.) wide; 20½ in. (52 cm.) deep

£4,000-6,000

US\$5,200-7,700

€4,700-7,000



THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



192

A PAIR OF GEORGE II SILVER TEA-CADDIES AND A SUGAR-BOX EN SUITE WITH FITTED CASE

MARK OF SAMUEL TAYLOR, LONDON, 1751 AND 1752

The caddies of oval form with sliding bases, the sugar bowl and cover of inverted baluster form, each embossed with cartouches of floral garlands, later engraved with a coat-of-arms and a crest, the domed cover with conforming decoration and applied floral finial, *the caddies marked under base and cover, the bodies apparently unmarked, the sugar bowl marked under base, the cover apparently unmarked*, the black shagreen case with silver mounts and lined with red velvet, *marked on lock plate*
The caddies: 5½ in. (13 cm.) high
31 oz. (965 gr.)

The arms are those of Bolton impaling Littledale, for John Bolton (1756-1837) of Storrs Hall, Cumbria and his wife Elizabeth (1768-1848), daughter of Henry Littledale of Whitehaven, Cumbria, whom he married in 1797. (4)

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

193

A SET OF EIGHT EDWARD VII AND GEORGE V SILVER SALT-CELLARS

TWO WITH MARK OF HESELER BROTHERS, LONDON, 1908, ONE WITH MARK OF HESELER BROTHERS, CHESTER 1908, FIVE WITH MARK OF HARMAN & CO., LONDON, 1930

Each circular *bombé* on three scroll legs and pad feet, with gadrooned border, each engraved with initial 'H' within garter motto below a Prince's coronet, *each marked underneath*

1½ in. (3.7 cm.) high
21 oz. (659 gr.)

The initial 'H' is for H.R.H. the Prince Henry, Duke of Gloucester (1900-1974). (8)

£600-800

US\$780-1,000

€700-930



Immediate

H.R.H.
THE DUKE OF GLOUCESTER, K.G.

SILVER CHEST

Oct 21/61



194

TWO QUEEN ANNE SILVER SPOONS

MARK OF JOHN AVERY OF EXETER, 1709, BRITANNIA STANDARD

Each with rat-tail bowl and trefid handle, prick engraved 'SP / IT / 1712' and 'ID / 1712' marked on handle, in a fitted green leather case with two engraved silver presentation inscriptions; together with a pair of silver spoons in the Elizabethan style, mark of Hicklenton & Phillips, London, 1937 engraved 'Mercer's Company George VI 1937' and 'TH'

7 oz. 4 dwt. (225 gr.)

The inscriptions to the fitted box of the Queen Anne spoons read 'The gift of the Women Students / to Her Royal Highness the / Duchess of Gloucester / at the laying of the / Foundation Stone of the Library of the / University College of the South West, / Exeter, October 20th 1937.' and 'A pair of Queen Anne flat stem / spoons with trefid handles made by / John Audry of Exeter in 1704 and / 1709. The backs of the Spoons are pricked / with initials 1704 / S.P. / I.T / 1712 / P / I.D.'

(4)

£300-500

US\$390-640
€350-580



195

A SET OF SIX GEORGE V SILVER PEPPERETTES

TWO WITH MARK OF S. W. SMITH & CO., BIRMINGHAM, 1913; FOUR WITH MARK OF HARMAN & CO., LONDON, 1930

Each of urn form, engraved with the initial 'H' within garter motto and with Princes coronet above marked on cover and side

4 in. (10 cm.) high

11 oz. 4 dwt. (351 gr.)

The initial 'H' is for H.R.H. the Prince Henry, Duke of Gloucester (1900-1974).(6)

£300-500

US\$390-640
€350-580



(part lot)

196

A SMALL COLLECTION OF DINING SILVER

VARIOUS MAKERS AND DATES

Comprising a set of twelve George V silver lobster picks, mark of Harrison Brothers & Hawson, Sheffield, 1933, each marked on handle, in a fitted red leather case, a pair of Victorian silver asparagus tongs, mark of Henry Holland, London, 1865 and a pair of George V silver crumb scoops, mark of Garrard & Co. Ltd., London, 1935, each engraved with initial 'H' within garter motto below a Prince's coronet

37 oz. 12 dwt. (1,166 gr.)

The initial 'H' is for HRH The Prince Henry, Duke of Gloucester (1900-1974).

£300-500

US\$390-640
€350-580



197

A PAIR OF GEORGE V SILVER MUSTARD POTS AND A PAIR OF SILVER CRUET SETS

THE MUSTARD POTS MARK OF CARRINGTON & CO., LONDON, 1923; THE CRUET SETS MARK OF GARRARD & CO. LTD., LONDON, 1934 AND 1935

The mustard pots of oval form, one with blue glass liner, marked on side and inside cover, the cruet sets, kidney shaped, fitted with mustard pot, salt shaker and pepperette, with one glass liner, each marked on base, also stamped 'GARRARD & CO. LTD., ALBERMARLE ST. LONDON.W', the mustard pots and one cruet engraved 'H' within garter motto below a Prince's coronet

The mustard pots: 3 in. (7.5 cm.) high

The cruet sets: 3 3/4 in. (9.5 cm.) wide

26 oz. (810 gr.)

The initial 'H' is for H.R.H. the Prince Henry, Duke of Gloucester (1900-1974).

(4)

£800-1,200

US\$1,100-1,500
€940-1,400

PROVENANCE:

Almost certainly a wedding present from Anthony Ashley-Cooper, 9th Earl of Shaftesbury (1869-1931) and the Countess of Shaftesbury (1875-1957) to T.R.H. The Duke and Duchess of Gloucester, November 1935.

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER

198

A SET OF TWELVE GEORGE III SILVER DESSERT
SPOONS

MARKS OF WILLIAM ELLERBY, LONDON, 1808

Fiddle pattern, each engraved with a crest, *marked on handle* with a facsimile of a note on Marlborough House headed paper in Queen Mary's hand

17 oz. 12 dwt. (548 gr.)

The note reads 'For Darling Richard / with best wishes for / his birthday from / Grannie Mary / August 1951' and '12 silver spoons for / Richard from Grannie / Mary August 26th 1951.

The crest is that of Fox.

(12)

£250-400

US\$330-510

€300-470

PROVENANCE:

A gift from Queen Mary (1867-1953) to H.R.H the Prince Richard, Duke of Gloucester (b. 1944) on the occasion of his seventh birthday.



199

A PAIR OF SCOTTISH SILVER SUGAR CASTERS

MARK OF JOHN CLARK AND H.G., EDINBURGH, 1753

Each of baluster form with pierced covers and baluster finial, engraved with crest, *marked underneath*

7½ in. (18 cm.) high

15 oz. 4 dwt. (474 gr.)

The crest is that of the Moncreiffe.

(2)

£400-600

US\$520-770

€470-700

PROVENANCE:

Probably a wedding present from Major-General Sir Richard Howard-Vyse (1883-1962) and Lady Howard-Vyse (d. 1976) to T.R.H. The Duke and Duchess of Gloucester, November 1935.

200

EIGHT VICTORIAN SILVER LADLES

SIX WITH MARK OF GEORGE ADAMS, LONDON, 1866;
TWO WITH MARK OF JOHN ALDWINKLE AND THOMAS
SLATER, LONDON, 1888

King's pattern, comprising six sauce-ladles and two gravy-ladles, the sauce-ladles engraved with monogram possibly 'HC' under coronet, the gravy-ladles engraved with monogram 'VC' under coronet, *each marked on handle*

24 oz. 12 dwt. (768 gr.)

(8)

£400-600

US\$520-770

€470-700

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.



201

AN ASSEMBLED SET OF EIGHT SILVER SAUCE-LADLES

FIVE MARK OF ROBERT KEAY II, EDINBURGH, 1839; TWO WITH MAKER'S MARK INDISTINCT, LONDON, 1922; ONE MARK OF JE, LONDON, 1859

Fiddle pattern, each engraved with initial 'H' below a Prince's coronet, each marked on handle
7 oz. 4 dwt. (226 gr.)

The initial 'H' is for H.R.H the Prince Henry, Duke of Gloucester (1900-1974). (8)

£300-500

US\$390-640
€350-580



202

A PAIR OF GEORGE V SILVER SAUCE BOATS

MARK OF C. S. HARRIS & SONS LTD., LONDON, 1912

Each on three shell-capped scroll feet, with gadrooned border and leaf-capped flying handle, engraved with initial 'H' under Prince's coronet, marked underneath

6¼ in. (16 cm.) long
29 oz. (903 gr.)

The initial 'H' is for HRH the Prince Henry, Duke of Gloucester (1900 - 1974) (2)

£300-500

US\$390-640
€350-580



203

SIX GEORGE III SILVER SALT-CELLARS

THREE WITH MARK OF JOHN SCOFIELD, LONDON, 1787 AND THREE WITH MARK OF JOSEPH DODDS, LONDON, 1806

Each navette-shaped on spreading foot, the partly fluted bodies with loop handles and laurel border, engraved with the Royal crest, marked on foot

6 in. (5.5 cm.) long
35 oz. 12 dwt. (1,108 gr.)

£700-1,000

US\$900-1,300
€820-1,200

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



204

A SET OF FOUR GEORGE V SILVER SAUCE BOATS

MARK OF SYDNEY BELLAMY HARMAN, LONDON, TWO 1920 AND TWO 1921

Each on three shell-capped scroll feet, with gadrooned borders and leaf-capped flying handle, engraved with initial 'H' under Prince's coronet, *each marked underneath*

6¼ in. (16 cm.) long

29 oz. (903 gr.)

The initial 'H' is for HRH the Prince Henry, Duke of Gloucester (1900-1974). (4)

£700-1,000

US\$900-1,300

€820-1,200

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



205

A VICTORIAN SILVER INKSTAND

MARK OF SAMUEL WALTON SMITH, LONDON, 1891

Oblong, with pierced scrolling sides, raised on foliate-capped scroll feet, two cut glass inkpots with hinged silver covers, engraved with a presentation inscription, *marked underneath and on inkwell fitments and covers and stamped 'Heming & Co. Ltd. 26 & 28 CONDUIT ST LONDON W.'*

8¾ in. (22.5 cm.) wide

15 oz. 4 dwt. (475 gr.)

The inscription reads 'Presented to / LADY ALICE MONTAGUE SCOTT / on the occasion of her marriage to / H.R.H. THE DUKE OF GLOUCESTER / by the officials and workmen on / The Boughton Estate / 6th November 1935.'

£400-600

US\$520-770

€470-700

PROVENANCE:

A wedding present from the Officials of the Boughton Estate to TRH the Duke and Duchess of Gloucester, November 1935.

206

A REGENCY MAHOGANY PEDESTAL DESK

EARLY 19TH CENTURY

The top with later gilt-tooled inset writing surface, above a frieze drawer, flanked to either side by four graduated drawers with opposing drawers and cupboard doors, on a moulded plinth base and later castors, stamped 'BO TRADE' with a crown over 'W R IV'

30¾ in. (78 cm.) high; 53½ in. (136 cm.) wide; 34¾ in. (87 cm.) deep

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

The 'BO TRADE' stamp probably represents the 'Board of Trade'. Following the fire at the Houses of Parliament in 1834, the furniture was subsequently branded with the government body to whom it belonged together with the cypher of the reigning monarch, in this case William IV.





The drawing room at Barnwell Manor showing lots 206 & 317 *in situ*
© Country Life Picture Library



■207

A CHINESE FAMILLE VERT VASE

18TH CENTURY, ADAPTED AS A TABLE LAMP

The body decorated with panels on a dense foliate ground, restorations, the neck reduced, later fitted for electricity, with card shade

26 in. (66 cm.) high excluding fittings

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

■208

A LATE VICTORIAN MAHOGANY DRUM LIBRARY TABLE

LATE 19TH/EARLY 20TH CENTURY

With gilt-tooled, inset green-leather top above eight alternating genuine and false drawers on a turned pedestal attached to a column with four downswept supports with brass caps and castors

30¼ in. (77 cm.) high; 42 in. (107 cm.) diameter

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

LITERATURE:

C. Hussey, 'Barnwell Manor, Northamptonshire - II', *Country Life*, 17 September 1959, p. 301, fig. 8, almost certainly the drum table illustrated *in situ* in the drawing room.



209

A LARGE COLLECTION OF WORKED MINERAL EGGS

20TH CENTURY

Comprising various sizes and forms, including jasper, red jasper, granite, aragonite, calcite, agate and quartz, some with typed paper descriptive labels

The largest egg: 3¼ in. (8.5 cm.) long overall

£1,500-2,500

US\$2,000-3,200

€1,800-2,900



THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



■210

A GEORGE III MAHOGANY DISPLAY CABINET

CIRCA 1760, THE BASE 18TH/19TH CENTURY

The moulded cornice above a pair of astragal glazed doors, enclosing two removable glass shelves and covered in white water-silk, the base with three frieze drawers and a false drawer to both ends, on pierced supports, numbered in yellow chalk '1090' to the middle drawer, the upper pierced cornice later (not illustrated)

69¾ in. (177.5 cm.) high; 39¾ in. (101 cm.) wide; 21¾ in. (55.5 cm.) deep

£4,000-6,000

US\$5,200-7,700

€4,700-7,000

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



211

**A GEORGE III MAHOGANY BALLOON-SHAPED STRIKING TABLE CLOCK WITH TRIP REPEAT
BAKER, LONDON, CIRCA 1800**

The line inlaid waisted case with cone finial and leaf-capped handles, raised on claw and ball feet, the painted dial with pierced gilt hands and signed 'BAKER / LONDON', with strike / no strike lever above 'XII', the twin train fusee movement with verge escapement and strike on bell, the substantial circular plates joined by five ringed pillars, the floral engraved backplate centred by a lidded vase
25 in. (63.5 cm.) high; 13½ in. (34.3 cm.) wide;
9 in. (22.8 cm.) deep

£1,500-2,500

US\$2,000-3,200
€1,800-2,900

212

**AN GEORGE III MAHOGANY CENTRE TABLE
CIRCA 1780, POSSIBLY SCOTTISH**

With waved rectangular tray-top, with two slides, on scroll-headed reeded cabriole legs and stylised pad feet, restorations
29½ in. (75 cm.) high; 33¼ in. (84.5 cm.) wide;
21¼ in. (54.5 cm.) deep

£4,000-6,000

US\$5,200-7,700
€4,700-7,000



THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



■213

A PAIR OF GEORGE II GILTWOOD PIER MIRRORS
CIRCA 1750

Each with divided plate surrounded by rockwork, C-scrolls and
foliate carved frame, later plates
67 x 22 in. (170 x 56 cm.)

(2)

£6,000-10,000

US\$7,700-13,000
€7,000-12,000

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



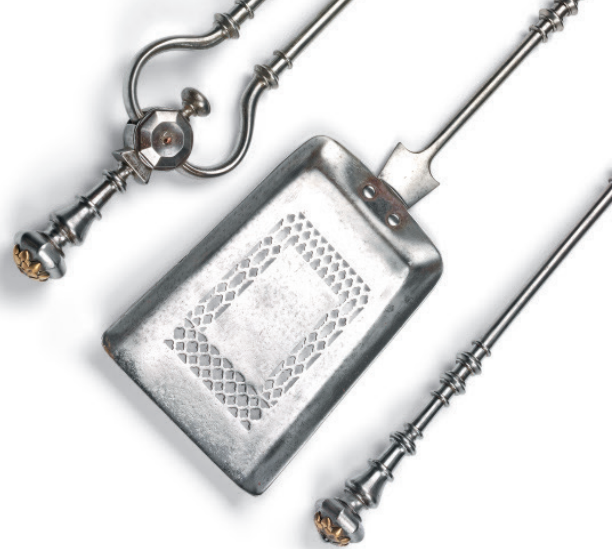
■214

TWO SETS OF STEEL FIRE IRONS
19TH CENTURY

The first with floral engraved urn finials; the second with octagonal brass-mounted finials
The first: 32½ in. (82 cm.) long
The second: 29¼ in. (74.5 cm.)

£500-800

(6)
US\$640-1,000
€580-930



■216

A BLACKED-IRON FIRE GRATE
19TH CENTURY

Together with three steel fire irons and a pair of steel rests
The grate: 29 in. (73.5 cm.) wide

£600-900

(6)
US\$780-1,200
€700-1,000



■215

AN POLISHED STEEL FENDER
LATE 19TH/EARLY 20TH CENTURY

With vase turned finials above a pierced body
12½ in. (31 cm.) high; 65 in. (165 cm.) long; 10¾ in. (27 cm.) deep

£700-1,000

US\$900-1,300
€820-1,200



THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER

■217

AN ENGLISH CUT-GLASS SIX-BRANCH CHANDELIER

19TH CENTURY

Mounted with gilt-metal dolphins and acanthus leaves, candle branches stamped 'MOSS'; possibly originally with further corona, fitted for electricity, losses and restorations
38¼ in. (97 cm.) high; 28¾ in. (73 cm.) diameter

£2,000-3,000

US\$2,600-3,800

€2,400-3,500

A 'W. Moss' of George Street, Nottingham, was advertising the provision of 'Gas Fittings, Chandeliers, Brackets, Slides' in the *Nottingham Journal* on 21 December 1981. A related chandelier, the central support also stamped 'MOSS' is illustrated in M. Mortimer, *The English Glass Chandelier*, Woodbridge, 2000, p. 169, plate 107.

■218

A REGENCY GILT-METAL MOUNTED MAHOGANY LIBRARY TABLE

POSSIBLY BY GILLOWS, CIRCA 1810-15

The rounded rectangular top with inset gilt-tooled green leather writing surface, above two frieze, two opposing drawers and a drawer to each end, on reeded tapering legs terminating in gilt-metal caps and castors, with batton carrying holes
29¾ in. (75.5 cm.) high; 71¼ in. (181 cm.) wide; 35¾ in. (91 cm.) deep

£7,000-10,000

US\$9,000-13,000

€8,200-12,000

LITERATURE:

P. Buchanan, 'The London home of TRH the Duke and Duchess of Gloucester', *Homes and Gardens*, June 1951, p. 34, illustrated *in situ* in the drawing room.

A design for this table exists in the Gillows's *Estimate Sketch Books* (344/99, no. 1877); the table was executed in 1804 for George Scott Elliott of Woodslee near Longtown. Gillows frequently re-issued fashionable designs across a number of years, and the design for Elliott appears to be the first of this pattern.





219

A COLLECTION OF DESK OBJECTS
19TH/20TH CENTURY

Comprising an embossed blue leather desk calendar, a chrome framed desk calendar, a McMurdo lighter, a smoky quartz matrix seal, a brass ruler engraved with the letter 'A', a silver-plated ruler, a paper weight depicting St James Palace, a gilt-metal mounted black leather vanity purse by F. West, St James's, a Cornish Serpentine thermometer by Tim and a letter opener and scissors in a gilt-tooled blue leather case by Fortnum & Mason Ltd., London.

The leather opener case: 10 in. (25.5 cm.) long

£400-600

US\$520-770
€470-700

220

A REGENCY GILT-BRASS MOUNTED MAHOGANY STRIKING TABLE CLOCK
THOMAS COLEMAN, LONDON, CIRCA 1820

The arched case with fish-scale fret side panels and raised on bracket feet, the painted dial with steel hands, the twin train fusee movement with recoil anchor escapement and strike on bell, the shaped plates joined by five ringed pillars, the backplate engraved 'Thos. Coleman / Westmoreland Street / St. Marylebone'

15¾ in. (40 cm.) high; 12½ in. (31.8 cm.) wide; 8 in. (20.3 cm.) deep

£1,200-1,800

US\$1,600-2,300
€1,400-2,100

LITERATURE:

P. Buchanan, 'The London home of TRH the Duke and Duchess of Gloucester, *Homes and Gardens*, June 1951, p. 34, illustrated *in situ* in the dining-room.



221

A GEORGE III MAHOGANY KNEEHOLE DESK
MID-18TH CENTURY, ADAPTED

The moulded top above a frieze drawer and six further short drawers around a kneehole on shaped bracket feet; together with a George III-style mahogany side chair covered in polychrome *point-de-hongrie*

The desk: 31¼ in. (79.5 cm.) high; 40 in. (101.5 cm.) wide; 14 in. (35.5 cm.) deep

The chair: 37½ in. (95 cm.) high; 24 in. (61 cm.) wide; 27¼ in. (69 cm.) deep

£1,200-1,800

US\$1,600-2,300
€1,400-2,100

(2)



THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER

■222

A PAIR OF ENGLISH MAHOGANY BOOKCASES

18TH CENTURY AND LATER

Each with a moulded cornice above an astragal glazed door flanked by fluted stiles, enclosing four shelves, the lower section with a pair of cupboard doors, one enclosing a later shelf, on a plinth base
99½ in. (253 cm.) high; 44¾ in. (113 cm.) wide; 18 in. (46 cm.) deep (2)

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

PROVENANCE:

Possibly a wedding present from the Lord Provost and the Corporation of Edinburgh to T.R.H. The Duke and Duchess of Gloucester, November 1935.



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.

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



223

0223

LOUDON, Jane Webb (1807-1858). *The Ladies' Flower-Garden of Ornamental Bulbous Plants – Annuals – Perennials – Greenhouse Plants – British Wild Flowers*. London: William Smith, 1841-1842-1843-1844-1848-1849.

First editions of Mrs Loudon's beautifully illustrated popular gardening manuals, specifically targeted at women. *Great Flower Books* (1990), p.115; Nissen BBI 1234-1236.

5 volumes bound in 6, quarto (275 x 205mm). 304 hand-coloured lithographic plates (without half-titles, occasional light scattered spotting). First 4 vols in matching contemporary green morocco gilt (spines faded to brown), last 2 vols in contemporary green half morocco (extremities rubbed). *Provenance*: 'J.J. to M.J.' (gilt booklabels in first 4 vols) – Smith Harrison (presentation inscriptions dated 24 Oct 1850 in final two vols to her cousin:) – Sarah Thompson – Gloucester (bookplates). (6)

£3,000-5,000

US\$3,900-6,400
€3,500-5,800

0224

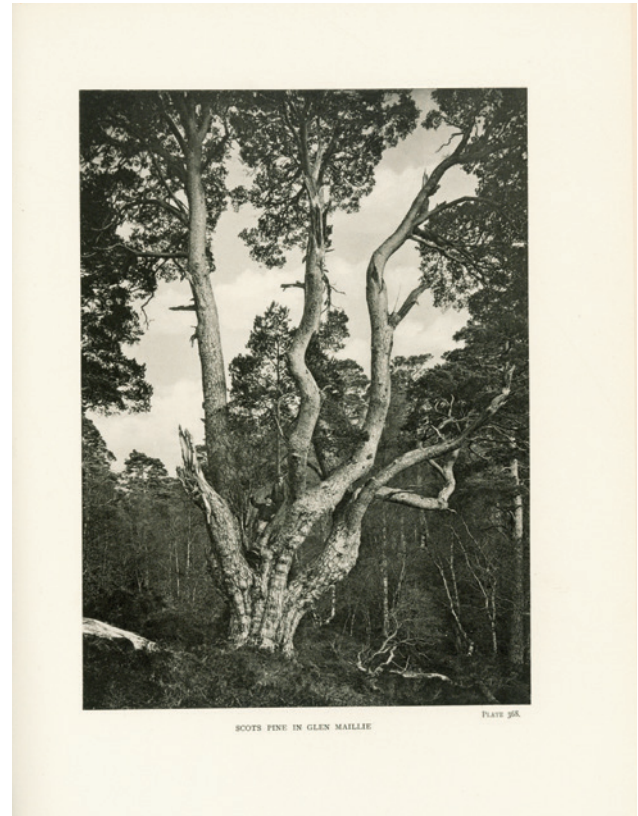
ELWES, Henry John (1846-1922) and Augustine HENRY. *The Trees of Great Britain and Ireland*. Edinburgh: privately printed, 1906-1913.

First edition of Elwes and Henry's comprehensive work recording every species of tree grown outdoors in Great Britain and Ireland at the time of publication. Its 7 volumes feature contemporary photographs of trees, not only in the United Kingdom, but also in landscapes across the world from Canada to Syria, from China and Chile. Most of these were recorded in person, reflecting the authors' dedication to representing each genus with the finest examples. The work is also known for its use of a new system of plant identification devised by Henry for the publication. It remains an important botanical resource to date and Henry is often credited with significantly increasing the understanding of the flora and fauna of China, previously little-known among botanists in the British Isles. 'The wealth of beautiful trees and flowering shrubs which adorn gardens in all temperate parts of the world today is due in a great measure to the pioneer work of the late Professor Henry' (J.W. Besant, 'Plantae Henryanae', *Gard. Chron.* 98, 9 Nov 1935: 334-335). Nissen BBI 595.

7 volumes, with index bound in at end of vol. VII, quarto (315 x 246mm). Half-titles. Coloured lithographic frontispieces in vols I-V, frontispiece portraits of the authors in vol. VII, 7 titles printed in colours with decorative borders, 414 plates, complete with pl. 58a bound as first plate in vol. II, and 293a in vol. V (some light scattered spotting mainly confined to endpapers). Contemporary uniform burgundy half morocco, top edges gilt (extremities lightly rubbed). *Provenance*: R.D. Steedman (Newcastle-upon-Tyne bookseller's label) – Gloucester (bookplates). (7)

£3,000-5,000

US\$3,900-6,400
€3,500-5,800



224

0225

[WELLS, Edward (1667-1727).] *Present Asia distinguished into its general divisions or countries.* Oxford: [1700 or later].

This striking map of Asia depicts the continent in beautiful detail from the Mediterranean Sea in the west to Japan in the east. Central Asian geography is richly defined with rivers, deltas, cities, lakes and mountain ranges. Lake Chimay, a mythical lake believed to be the source of the river system in Southeast Asia, is located north of Burma. An undefined north-west America is labelled 'Companies Land', which is probably as a result of mis-identified mappings of the Kurin Islands discovered by Maerten de Vries and Cornelis Jansz Coen in 1643. The map was originally published in *A New Sett of Maps Both of Antient and Present Geography* by Edward Wells (1667-1727), who dedicated the atlas to a young Duke of Gloucester, son of the future Queen Anne, then aged 11 and studying at Oxford.

Double-page engraved map by Michael Burghers, coloured in outline by a contemporary hand, dedication to William, Duke of Gloucester to upper left, title and scale to upper right, all three within rococo cartouches, most of Siberia left blank and labelled 'Parts as yet undiscovered', coastline and islands to east of New Guinea emerging from the Pacific, the Great Wall shown north of Peking, 590 x 448mm (sheet).



£500-800

US\$640-1,000
€580-930

225



0226

BARBAULT, Jean (c.1705-1766). *Les plus beaux monuments de Rome ancienne*. [Bound with:] – *Les plus beaux edifices de Rome moderne*. Rome: chez Bouchard & Gravier, de l'Imprimerie de Komarek, 1761-1763.

A fine set of Barbault's elegant views of the architectural highlights of ancient and modern Rome. The volume dealing with Roman antiquities has the plates mainly arranged in pairs of one large view and one smaller plate with relating subject matter. The modern views are all impressive double-page plates, with Barbault offering alternative differing angles and points of view, so that he could fill the iconographic voids that could be found in his rival, Giambattista Piranesi's work. Brunet I, 646; Cohen-Ricci 112; Graesse I, 289; first work: Fowler 37; RIBA 184; second work: Berlin Kat. 2712.

2 volumes bound in one, broadsheets (517 x 330mm). Engraved vignettes on titles and 30 tailpieces, 44 double-page and 73 single-page plates, of which 44 have 2 separate impressions, woodcut decorative initials (without half-titles, first work with old repair to marginal tear on leaf B and browning to leaf 2V and adjacent plate, but otherwise a clean, crisp copy with only a few minor insignificant scattered spots and stains). Contemporary calf by Brunck, signed in gilt at foot of spine, spine gilt in 8 compartments, gilt lettering-piece in second (extremities rubbed, head- and tailcaps heavily). *Provenance:* John Waldie (armorial bookplate) – Sir Richard and Lady Waldie Griffith (presentation inscription gifting the book as a wedding present to:) – Lady Burleigh.

£10,000-15,000

US\$13,000-19,000
 €12,000-17,000



0227

ACKERMANN & CO. (publishers). *The History of the Abbey Church of St. Peter's Westminster, its Antiquities and Monuments*. London: R. Ackermann, 1812.

First edition, second issue with the first plate in vol. II signed 'A. Pugin delt.' *Abbey Scenery* 213; *Prideaux* p. 331; *Tooley* pp. 1-5.

2 volumes, quarto (331 x 278mm). Engraved portrait, plan and 81 hand-coloured aquatint plates (without half-titles, final leaf of subscribers misbound before 'Arrangement of the plates', portrait in vol. I and few plates in vol. II heavily offset onto text, tiny marginal chip to plate 10, some other offsetting, some light browning, heavier to end of vol. I, gathering 2C, leaf 211 and pl. 59 in vol. II heavily spotted, otherwise only occasional light insignificant spotting mainly confined to text). Contemporary russia, covers with inset panels of marbled-paper covered boards, marbled edges (rebacked). *Provenance:* William Harwood Folliot (armorial bookplate) – George Folliot (armorial bookplate) – Gloucester (bookplate). (2)

£700-1,000

US\$900-1,300
 €820-1,200

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER

0228

ACKERMANN, Rudolph (publisher). *A History of the University of Oxford*. London: L. Harrison and J.C. Leigh for R. Ackermann, 1814 [watermarked 1812].

First edition, complete with the portraits of the founders; an early issue with plates watermarked 1812, and 3 (of 8) plates in the first state, as listed by Abbey. Abbey Scenery 278; Tooley 5.

2 volumes, folio (338 x 280). Half-titles, engraved portrait of Lord Grenville by H. Meyer after W. Owen, dedication, subscribers' list, 115 hand-coloured plates by Buck, Stadler, Hill and others after Pugin, Mackenzie, Westall and others, printed overslips on captions of pl. 39 New College Entrance Gate and pl. 74 Hertford and Pembroke Colleges (occasional light browning and offsetting). Contemporary purple straight-grained morocco, covers with gilt borders, gilt spines, marbled endpapers and edges (extremities lightly rubbed). *Provenance*: Christopher Turnor (armorial bookplates, Stoke Rochford Library) – Gloucester (bookplates). (2)

£2,000-3,000

US\$2,600-3,800

€2,400-3,500



0229

ACKERMANN, Rudolph (publisher). *A History of the University of Cambridge*. London: L. Harrison and J.C. Leigh for Ackermann, 1815 [watermarked 1812].

First edition, complete with the Founders plates and those of the University figures. Abbey Scenery 79; Tooley 4.

2 volumes, quarto (345 x 283mm). Half-titles, engraved portrait of the Duke of Gloucester, dedication, subscribers' list, 'Arrangement of Plates' leaf present not called for in Abbey, and 95 hand-coloured plates by Buck, Stadler, Hill and others after Pugin, Mackenzie, Westall and others, including the 16 Founders and the University figures (occasional faint scattered spotting and offsetting). Contemporary olive straight-grained morocco, covers with gilt borders, gilt spines, turn-ins and edges (extremities lightly rubbed). *Provenance*: Christopher Turnor (armorial bookplates, Stoke Rochford Library) – Gloucester (bookplates). (2)

£2,000-3,000

US\$2,600-3,800

€2,400-3,500





0230

ACKERMANN, Rudolph (publisher). *The History of the Colleges of Winchester, Eton, and Westminster; with the Charter-House, the Schools of St. Paul's, Merchant Taylors, Harrow, and Rugby, and the Free-School of Christ's Hospital*. London: L. Harrison for R. Ackermann, 1816 [watermarked 1812-1816-1820-1823].

First edition, an attractive example with the following issue points: pl. 6, 'Winchester College, from the Meadow', in first state dated January 1815; pl. 23, 'Westminster School Room', in second state showing the masters with caps; pl. 26, 'Charter House from the Play Ground', in third issue with boys playing cricket. *Abbey Scenery* 438; *Tooley* 3.

Quarto (346 x 287mm). 48 hand-coloured plates, mostly aquatints, by Havell, Stadler, Black and others after Westall, Mackenzie, Pugin and others (leaf F1 with light marginal creasing, tiny marginal tear to pl. 35). Contemporary dark-green/black half morocco, gilt spine, top edge gilt (extremities rubbed). *Provenance*: Christopher Turnor (armorial bookplate, Stoke Rochford Library) – Gloucester (bookplate).

£2,000-3,000

US\$2,600-3,800
€2,400-3,500



231

0231

[PAPWORTH, John Buonarotti (1775-1847)]. *Select Views of London; with Historical and Descriptive Sketches of some of the most interesting of its Public Buildings*. London: R. Ackermann, 1816.

First edition, in a fine binding by Simier. Tradition states that René Simier left the French army in about 1798, and the 1847 Almanach refers to him founding his workshop in 1800. Between 1809-1812 he was 'Binder to the Empress Marie Louise.' His son Alphonse appears on his own in 1821 at Bertin Poirée 6 in the 1821 Almanach, and then in 1826 appears with his father at rue St. Honoré 152. The present binding is signed on spine 'Simier R. du Roi', which indicates a date of 1826 or later, when 'Simier Père et Fils' is listed in the Almanach as 'Binders to the King'. Alphonse appears to have carried on the business under the family name after his father's death (C. Ramsden, *French bookbinders*, p. 190). This issue without Papworth's name on the title. *Abbey Scenery* 217; *Tooley* 361.

Quarto (260 x 182mm.), 76 hand-coloured aquatint plates, 5 folding (title faintly browned, C2 chipped at head with loss to 4 lines of text, pl.8 heavily creased, small marginal spot to k2). Slightly later dark green morocco by Simier, covers panelled with a wide outer border composed of gilt filets, corner quatrefoils and blind roll tools enclosing a single gilt filet panel with small fan cornerpieces, spine in 6 compartments lettered in second, the others with volutes tooled in blind and gilt quatrefoil centrepieces, gilt turn-ins and edges (extremities faintly rubbed). *Provenance*: Gloucester (bookplate).

£3,000-5,000

US\$3,900-6,400
€3,500-5,800

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



0232

PENNANT, Thomas (1726-1798). *Some Account of London, Westminster, and Southwark: illustrated with portraits, views, historical prints, medals.* London: printed for the Illustrator, [1814].

Popular work that was purposely published to be 'grangerised', i.e. extra-illustrated. Pennant was a naturalist, travel writer and antiquarian, who undertook many tours around both Britain and the European continent. A Welshman from Flintshire, Pennant made many visits to London, and first published *An Account of London* in 1790 which went through a large number of editions. It was written for like-minded antiquarians, with great detail on the architecture and monuments of London, as well giving biographical details of historical figures, and commenting on the habits and activities of the people Pennant met, their customs and superstitions.

4 volumes, quarto (297 x 237mm). Titles printed in red and black, c.266 engraved plates, maps, plans, and portraits, a few partly hand-coloured (light creasing to a few leaves at the beginning of vol. I). Contemporary green straight-grained morocco, covers with gilt floral borders, gilt spines, turn-ins and edges (spines slightly faded, extremities rubbed and scuffed). *Provenance:* Gloucester (bookplates). (4)

£700-1,000

US\$900-1,300
€820-1,200

0233

SCOTT, Walter (1771-1832). *The Border Antiquities of England and Scotland.* London: Longman, etc., 1814 [but 1823].

Finely bound set of Walter Scott's work on the romanticised views of the historic buildings, ruins and monuments in the Scottish borders. Todd & Bowden 73Ab (without clear plate count or collation); RIBA 2949 (for first edition with extensive note).

2 volumes, quarto (286 x 225mm). Second printing with paper watermarked 1821. 2 additional engraved titles, 2 frontispieces and 90 engraved plates (of ?95 plates, but this number is not clarified in the standard bibliographies, marginal chip to F3 in vol. I, dampstaining to frontispiece and engraved title of vol. II extending lightly throughout the rest of the volume). Contemporary red morocco gilt, panelled covers with gilt borders, gilt spines, turn-ins and edges (extremities lightly rubbed). *Provenance:* Ernest R.O. Bridgeman (presentation inscription in vol. I dated 6 Nov 1935, to his cousin Alice) – Gloucester (bookplates). (2)

£700-1,000

US\$900-1,300
€820-1,200

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



0234

PYNE, William Henry (1769-1843). *The History of the Royal Residences of Windsor Castle, St. James's Palace, Carlton House, Kensington Palace, Hampton Court, Buckingham House, and Frogmore*. London: A. Dry, 1819 [text watermarked 1817, plates watermarked 1818].

First edition of one of the most ambitious aquatint books to be published on English interiors. This celebrated work was the first to illustrate royal palaces and houses in any detail: vol. I contains a valuable record of the state rooms of Windsor Castle formed for Charles II, and concludes with the more domestic scenes of Frogmore; vol. II is devoted to Hampton Court, whose state rooms had fallen into disuse for almost 60 years, and also covers Buckingham and Kensington Palaces, the latter constructed for William III, but so neglected by 1814 that the Duke of Kent complained of 'rain pouring through the ceiling at twenty different points' and of being 'literally perishing with cold in my library'; vol. III's subjects are St. James's Palace and Carlton House, with the final 24 plates devoted to the latter and depicting the most spectacular interiors in Regency London. Pyne was one of Ackermann's most important collaborators, but this work was self-published in parts, until A. Dry took over publication sometime in 1819. *Abbey Scenery* 396; *Tooley* 389.

Quarto (334 x 275mm). 100 hand-coloured aquatint plates (without half-titles, a few text leaves with very minor marginal finger-soiling, otherwise a clean, fresh copy). Finely-bound in contemporary dark-blue straight-grained morocco, covers with border composed of gilt and blind scroll tools, enclosing a large gilt-blocked gothic architectonic central device, gilt spines, turn-ins and edges (extremities lightly rubbed). *Provenance:* Gloucester (bookplates). (3)

£2,000-3,000

US\$2,600-3,800

€2,400-3,500





0235

DARLY, Mary (fl. 1760-1781) and Matthias DARLY (c.1720-1778). *24 Caricatures by Several Ladies, Gentlemen, Artists, & [Continued as:] - Vol. II [-Vol. IV] of Caricatures, Macaronies & Characters by sundry Ladies, Gentlemen, Artists, &.* London: M. Darly, 39 Strand, 1771-1772.

First edition of 18th-century engravings lampooning contemporary fashion and manners by Mary Darly, England's leading female caricaturist. Matthias Darly was a respectable designer and printseller, involved with the publication of Robert Manwaring's *The Chair-Maker's Guide* (1766), Chippendale's *The Gentleman's and Cabinet-Maker's Director* (1754), and collaborated with the ornithologist George Edwards to publish *A New Book of Chinese Designs* (1754). In 1749, when questioned by the government about the sale of satirical prints which ridiculed the Duke of Cumberland, 'he admitted acquiring a hundred, of which "his Wife has sold several" ... in exchange for a book of ornament - presumably his own freshly published *New Book of Ornament* (1749)' (ODNB). It is known that in 1762 Mary Darly, as Matthias' wife, assumed responsibility for publishing satirical prints; but when they married is unclear. Perhaps she was the wife mentioned in 1749 as selling satirical prints; earlier in her career she described herself as 'Fun Merchant, at the Acorn in Ryder's Court, Fleet Street'; but there are good grounds for believing she may have been Matthias' second wife. Certainly by 1766 the couple were established at 39 Strand. The political disturbances of the early 1770s led caricaturists to move away from attacking political and aristocratic targets, and to concentrate instead on mocking the affected manners and fashions of the 'macaronis'. The present work sold well, and there was sufficient demand for a reprint 1776; 'Characteristically, she advertised it as "the most entertaining Work ever published in Europe"' (ODNB).



4 volumes bound in 2, octavo (222 x 140mm). 4 hand-coloured engraved titles, 1 leaf of engraved text in vol. I, 96 hand-coloured engraved plates (final plate in vol. I with light spotting, a few other faint scattered spots). Early 20th-century dark-brown morocco, covers elaborately panelled in gilt, gilt spines, turn-ins and edges. *Provenance:* Gloucester (bookplates). (2)

£2,000-3,000

US\$2,600-3,800
€2,400-3,500



0236

GREGO, Joseph (1843-1908). *A History of Parliamentary Elections and Electioneering in the Old Days, Showing the State of Political Parties and Party Warfare at the Hustings and in the House of Commons from the Stuarts to Queen Victoria.* London: Chatto and Windus, 1886. [Bound with:] [HONE, William and George CRUIKSHANK, illustrator.] *The Dorchester Guide; or a house that Jack built.* London: [?1819].

Extra-illustrated, large-paper copy, of Grego's limited edition work on the history of electioneering, with 216 additional prints and ephemera bound-in. The prints include portraits and caricatures of politicians, as well as satires on political situations, as well as letterpress excerpts from contemporary

pamphlets and magazines. Much of this ephemera is expertly window mounted, including, at the end, the 35pp. pamphlet *The Dorchester Guide*. Grego, art journalist and author, amassed a vast collection of prints, drawings, and books, which were dispersed on his death at Christie's (April to June 1908) and Puttick and Simpson (April, June, July 1908).

Quarto (286 x 225mm). Number 90 of 111 large paper copies. Folding hand-coloured engraved frontispiece, numerous illustrations (a few scattered and insignificant spots). 20th-century red straight-grained half morocco by Rogers of Bristol, top edge gilt, others uncut.

£800-1,200

US\$1,100-1,500
€930-1,400

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.

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



0237

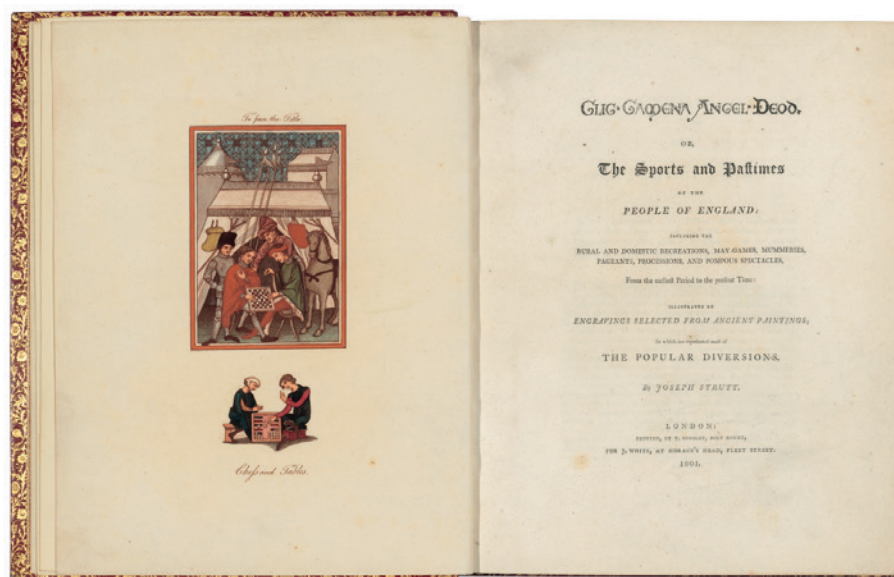
STRUTT, Joseph (1749-1802). [A set of his works]. London: 1775-1799.

A handsomely bound set of five works by Strutt, English engraver, artist, antiquary, and writer, the 'most important single figure in the investigation of the costume of the past' (Roy Strong). The ODNB describes Strutt's *A Complete View of the Dresses and Habits of the People of England* as 'the first detailed, illustrated, and properly sourced history of dress in England.'

5 works in 10 volumes, quarto (288 x 225mm), comprising: *A Complete View of the Dress and Habits of the People of England*. London: J. Nichols, for J. Edwards, 1796-1799. 2 volumes, 153 hand-coloured engraved plates (occasional light spotting to plates). Brunet V, 566; Colas 2824; Vinet 2191; - *Horde Angel-Cynnan; or a Compleat View of the Manners, Customs, Arms, Habits, & of the Inhabitants of England*. London: Benjamin White, 1775-1776. 3 volumes, errata slip bound in vol. III. 158 engraved plates printed in sepia (7 plates in vol. I trimmed just into image, a little light scattered spotting in vol. II affecting pl. XXVIII, faint browning to a couple of text leaves). Brunet V, 565; Colas 2821; Vinet 2190; - *The Regal and Ecclesiastical Antiquities of England... A New Edition*. London: Benjamin and John White, 1793. 72 engraved plates printed in sepia. The second edition, the first published with the 12 supplementary plates. Brunet V, 566; Colas 2823 (1843 ed.); Vinet 2189; - *A Biographical Dictionary ... of all the Engravers from the earliest period of the art of engraving to the present time*. London: 1785-1786. 2 volumes. 20 engraved plates printed in bistre, excepting 4 pls printed in black, and 2 hand-coloured (leaf 2D1 in vol. I with a few expert minor repairs affecting a couple of letters). Brunet V, 566-7; - *The Chronicle of England*. London: Joseph Cooper for Walter Shropshire, 1777-1778. 2 volumes. Vol. I with first issue preface dated 1777, and with printed overslip on title noting alteration in the plates, errata leaf at end of vol. I, 4pp. 'Plan' for the work bound in at end of vol. I, 42 engraved plates (expert marginal repairs to 2X3 in vol. I just into page numbers, light browning to a number of plates in vol. II. Brunet V, 565-6. Uniform red morocco by Clarke and Bedford, covers with wide gilt borders, gilt spines and turn-ins, gilt and marbled edges (extremities faintly rubbed). Provenance: Earl of Cromer (armorial bookplates) - Gloucester (bookplates). (10)

£1,500-2,500

US\$2,000-3,200
€1,800-2,900



0238

STRUTT, Joseph (1749-1802). *Glig Gadena Angel Deod, or, The Sports and Pastimes of the People of England*. London: by T. Bensley for J. White, 1801.

A fine, sumptuously bound copy of Strutt's historical survey of sports and games. It is wide ranging, covering hunting, medieval tournaments, dances, bat-and-ball games, chess and bear-baiting. Brunet V, 566 (calling for 60 plates in error); Lowndes VI, 2533; Padwick 836 (cricket pp. 83-84).

Quarto (285 x 226mm). Wood-engraved frontispiece and 39 numbered wood-engraved plates printed in sepia, all but one coloured by hand (occasional light, insignificant spotting). Red straight-grained morocco by Wallis, covers with gilt frames, gilt spine, edges and turn-ins. Provenance: Sir Hugh Walpole (1884-1941, novelist, 'Brackenburn' bookplate) - bookseller's typed description loosely inserted - Gloucester (bookplate).

£700-1,000

US\$900-1,300
€820-1,200

0239

[HEIDELOFF, Nikolaus Wilhelm von (1761-1839).] *Gallery of Fashion*. London: 1794-1802.

Extensive set of the first English periodical devoted to fashion, with the two exceptionally rare plates showing gentlemen's fashions, and further explanatory text leaves in French and German. 'The most splendid of English costume books' (Abbey).

'After the *Gallerie des Modes* came to an end in 1787, there was a gap in the production of really fine costume-plates until 1794, when Nikolaus Wilhelm von Heideloff appears on the scene ... The *Gallery of Fashion* was ... meant to be more a record of existing modes than designs for the future. Indeed, in an advertisement announcing his forthcoming publication, Heideloff says that the dresses "are not imaginary but really existing ones", and he goes on to say that they are intended to be "a Repository of English National Dresses of Ladies". This publication was issued in monthly parts, each part consisting of two aquatints, beautifully coloured by hand and enriched with gold, silver and other metallic tints.' (Vyvyan Holland, *Hand Coloured Fashion Plates 1770 to 1899*, pp. 46-48). The two plates relating to gentlemen's fashions were published in 1796 and are bound here in the correct chronological order; excepting Tooley, they are not mentioned in any other bibliography. This set is without volume IX, described as 'notoriously rare' by Abbey (*Life*, 218); Colas 1170; Lipperheide Zb10; Tooley 258.

Volume 1-8 (of 9) bound in 4 volumes, quarto (292 x 222mm). Additional text leaves in French and German from vol. VI onwards. 8 hand-coloured engraved pictorial titles and 195 hand-coloured costume plates, some heightened with gold or silver (without vol. IX, a small number lightly browned, pl. 18 in vol. VI with minor insignificant spotting, a couple of plates trimmed close into plate mark with the fina plate just into image). Contemporary half calf, gilt spines (covers faintly soiled, extremities lightly rubbed). *Provenance*: Gloucester (bookplates). (4)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000



0240

[WALKER, George.] *The Costume of Yorkshire*. London: Bensley for Longman [and others], 1814 [but 1813].

Extra-illustrated first edition, with the famous plate showing, for the first time, a steam engine on rails, constructed two years before Stephenson's Rocket. Bound-in are 2 additional hand-coloured etchings published by Thomas Tegg in c.1815: 'A Yorkshire Mans Coat of Arms', an unflattering satire on Yorkshire men with an armorial including a fly, flea, magpie and a hanging gammon; and 'The Yor[k]shire jockey - or the material of a fox-hunters head' caricaturing a horse-dealer and customer. Abbey *Life* 432; Colas 3045.

Folio (373 x 265mm). Plates and text watermarked 1813, titles and text in English and French. Hand-coloured aquatint frontispiece and 40 plates after Walker, 2 additional hand-coloured etchings (occasional very faint amrginal finger-soiling). Later dark-green straight-grained morocco by Riviere, gilt spine and top edge, the others uncut, preserving the original 10 upper part-wrappers at end, these latter all dated 1813 (extremities lightly rubbed, original wrapper to part 10 soiled and with long repaired tear but without loss). *Provenance*: Gloucester (bookplate).

£1,000-1,500

US\$1,300-1,900
€1,200-1,700





0241

NICOLAS, Sir Nicholas Harris (1799-1848). *History of the Orders of Knighthood of the British Empire; of the Order of the Guelphs of Hanover; and of the Medals, Clasps, and Crosses conferred for Naval and Military Services*. London: W. Pickering and J. Rodwell, 1842.

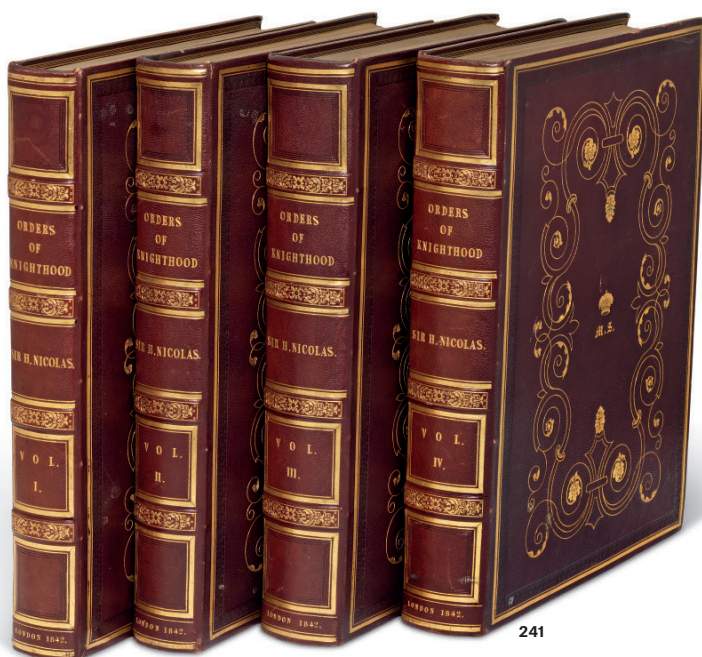
Fine, complete copy of the first attempt to write a general history of British honours; 'a great example of Victorian book production' (McLean). Nicolas served in the Royal Navy 1812-1816 before being called to the bar. His law work was mainly confined to peerage cases before the House of Lords, while he spent the rest of his time on genealogical and historical studies. In 1831 he was made a knight of the Royal Guelphic Order, and in 1832 chancellor and knight-commander of the Order of St Michael and St George, being advanced to the grade of the grand cross in 1840. In 1842, he published, in association with William Pickering and John Rodwell, the present work, the first history of British honours: 'it is doubtful whether the technical quality of these prints could be surpassed today ... [the plates] using gold leaf ... are truly magnificent' (Muir). George Baxter provided 21 of the illustrations for this work using his patented colour-printing process: 'Volume I contains a magnificent doublespread title-page in colours by Baxter, one of the finest title-page

openings of the century' (McLean). R. McLean, *Victorian Book Design & Colour Printing* (1963), pp.31-2; P.H. Muir, *Victorian Illustrated Books* (1989), p.152.

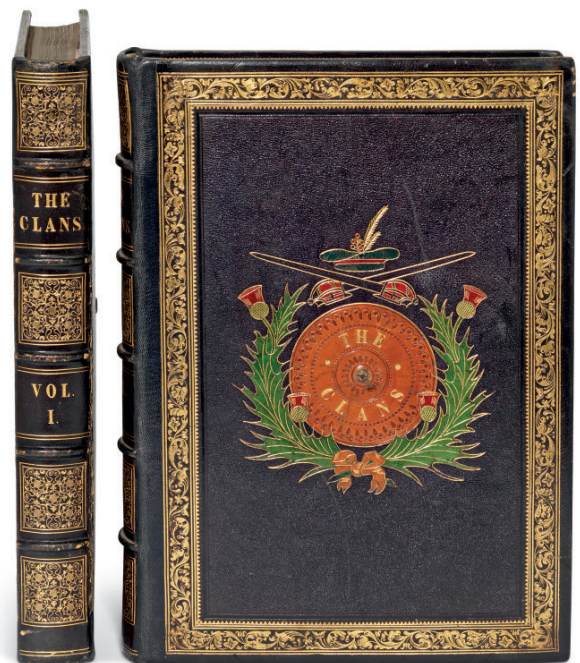
4 volumes, quarto (355 x 265mm). Titles printed in red and black, chromolithographic frontispiece and additional pictorial title forming a double-spread title-page by George Baxter, finished by hand and heightened in gold, 25 chromolithographic plates all finished by hand and many heightened in gold (occasional unobtrusive light spotting, small marginal chip to Order of the Bath fly-title). Slightly later brown morocco gilt, covers with a large central panel of loose volutes terminating in various foliate devices, centred with small crown and initials 'M.S.', gilt spines, turn-ins and edges, yellow glazed endpapers (extremities lightly rubbed, spines fractionally faded). *Provenance*: Margaret Shaw Stewart (d.1880; second wife of 11th Duke of Somerset, binding and bookplates) - D. Bird Robinson (ownership inscription on flyleaf of vol. I dated 1903) - H.M. Queen Mary (1867-1953; inscriptions in all vols in Queen Mary's hand 'To Harry from Mama Mary Christmas 1942' to:) - H.R.H. Prince Henry, Duke of Gloucester (1900-1974; bookplates). (4)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700



241



242

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER

0242

McLAN, Robert Ronald (1803-1856) and James LOGAN (?1794-1872). *The Clans of the Scottish Highlands*. London: Ackermann and Co., 1845-1847.

First edition of this finely illustrated with chromolithographic plates of the costumes of the Scottish clans, contained in an exceptional binding. Abbey Life 426; Brunet III, 1145; Colas 1892; Tooley 323.

2 volumes, folio (367 x 252mm). Lithographic dedication partially printed in gold, 2 chromolithographic frontispieces showing the arms of the clans and 72 chromolithographic plates, all finished by hand (last plate in vol. I with tiny marginal ink spot, occasional light even toning, faint unobtrusive finger-soiling to frontispieces and a few other plates). Later very dark purple morocco, covers elaborately panelled with wide gilt borders, the front covers containing multiple morocco onlays of round shields lettered in gilt, with various multi-coloured onlay surrounds comprising thistles, crossed swords and other motifs, gilt spines, turn-ins and edges (front inner hinge of vol. I broken, extremities faintly rubbed). Provenance: H. Warren Fisher (armorial bookplates) – Gloucester (bookplates). (2)

£3,000-5,000

US\$3,900-6,400
€3,500-5,800



0243

SMITH, Charles Hamilton. *The Ancient Costume of Great Britain and Ireland, from the Seventh to the Sixteenth Century, An Improved Edition*. London: Henry G. Bohn, 1848.

Fine, clean copy with many plates heightened in gold. Abbey Life, 431 (for first edition);

Folio (368 x 264mm). Half-title, additional hand-coloured aquatint title, 60 hand-coloured aquatint plates, very many heightened in gold, list of subscribers (letterpress title spotted, otherwise a clean copy). Red half morocco by J. Wright, gilt spine and edges (extremities lightly rubbed). Provenance: Christopher Turnor (armorial bookplate, Stoke Rochford Library) – Gloucester (bookplate).

£700-1,000

US\$900-1,300
€820-1,200

0244

British Military Library; or, Journal: comprehending a complete body of military knowledge. London: J. Rider for R. Phillips, 1799-1801 [1801-1804].

Rare periodical, with fine hand-coloured plates of uniforms, designed for keeping readers informed of the latest in military advances and knowledge. Established when Europe was in the midst of the French Revolutionary and Napoleonic Wars, the title acknowledges that the contents include selections from 'foreign military publications', and give accounts of conflicts such as the 1799 Battle of Alkmaar, fought between Anglo-Russian and Gallo-Batavian armies in north Holland, strategic advice on how to hold a bridge, and maps of battlefields. Particularly relevant to the tactics of the British infantry is an analysis of 'the square'. The hand-coloured plates illustrate the uniforms of the period. Colas 450; Tooley 112.

2 volumes, all published, quarto (265 x 210mm), comprising numbers 1-30, engraved frontispiece and 75 plates, battle-plans and maps on 72 sheets, of which 28 fully coloured by a contemporary hand and occasionally heightened with gilt and a further 6 partially hand-coloured, and some 16 folding, tissue-guards (leaves E2-4 with very small marginal holes affecting one page number, a few leaves creased at gutter at end of vol. I, title to vol. II loose and creased, a few other leaves at beginning of vol. II lightly creased, small marginal chip to folding plate opposite II, p.562 with small loss to image, folding maps of Sligo and of Salzburg with marginal creasing, a few plates cropped close just into engraved image). Contemporary diced half russia (extremities rubbed, spines more heavily and faded). Provenance: Lieutenant-General Dunne – Gloucester (bookplate). Sold as a periodical, not subject to return. (2)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700



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.

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



0245

ALKEN, Henry Thomas (1785-1851). *Military Duties, Occurrences, &c., &c.*, by Henry Alken. Collected and Published by Thomas McLean. 26 Haymarket [contemporary manuscript title so lettered]. [London: c.1825-1830].

The rarest Alken item, corresponding with an almost identical example, with the same grey woodcut borders, extensively described by Abbey (*Life* 394), where it is said that only two copies are known beside the one described there. Although most of the plates show generic military scenes, there are some interesting plates relating showing Ottoman troops with 'Circassian Prisoners' (pl. 26) and 'A Tartar Camp' (pl. 27). More historical context is provided by plate 35 showing 'American Bushmen,' while pl. 28 shows the 'Death of Poniatowski' (sic, i.e. the death of Jozef Poniatowski at Leipzig in 1813).

Large octavo (263 x 178mm). 56 handcoloured etched plates window mounted within woodcut rococo borders, the first 40 plates captioned in manuscript by the same hand as the title page (frontispiece and title lightly spotted and with offsetting). Contemporary red straight-grained morocco, covers with gilt frames, gilt spine, edges and turn-ins (spine faded slightly to brown, joints rubbed). *Provenance*: Jane Sarah Case (armorial bookplate) – Alfred Barmore Barclay (small red leather gilt bookplate) – C. A. Stonehill (bookdealer's description taped onto front free endpaper) – Gloucester (bookplate).

£2,000-3,000

US\$2,600-3,800
€2,400-3,500



0246

IRELAND, Samuel W.H. (1777-1835). *The Life of Napoleon Bonaparte*. London: John Cumberland, 1828-1829.

Fine copy of this colour-plate edition of Ireland's biography of Napoleon, bound to style by Riviere. This is the slightly later issue with the plates carrying the Cumberland imprint. Abbey *Life*, 359; Tooley 278; Cohn 435.

4 volumes, octavo (214 x 130mm). Engraved titles, 27 folding plates by George Cruikshank, 26 being aquatints and 24 hand-coloured (the plates laid down on fine linen, some with a few expert repairs, lower margins of plates of first 2 plates in vol. III cut close just into captions, some gatherings with very faint even browning). Early 20th-century red crushed morocco by Riviere in Napoleonic-style, covers with gilt-tooled cornerpieces of bees and laurel leaves, the spines in compartments decorated in gilt with bees and crowned monogram 'N', gilt turn-ins and top edges gilt. *Provenance*: Gloucester (bookplates). (4)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

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.



0247

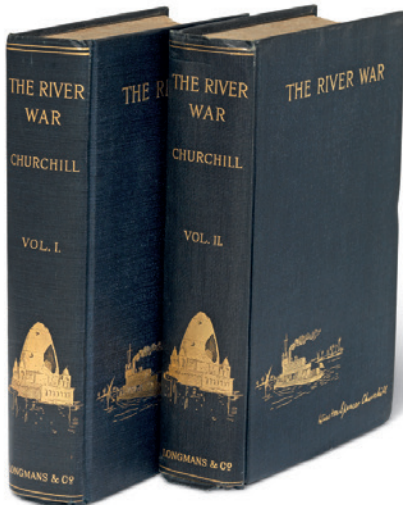
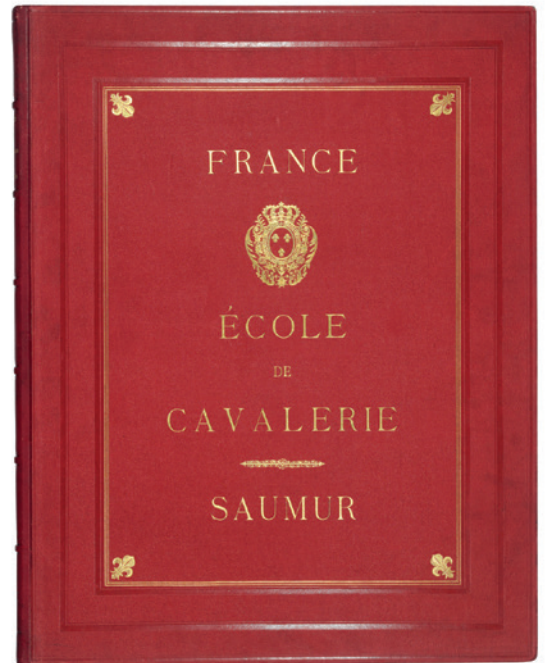
[HUMBERT, Emile (1827-1871).] *Ecole de Cavalerie. Samur*: Javaud, [1869].

A complete copy of a very rare work on the famous French cavalry school at Saumur, renowned for its splendid and accurate chromolithographs of horse exercises and military costumes. Apparently unique with a gilt-printed dedication leaf to the Comte de Chambord. Humbert was professor of military history at the Saumur cavalry school, 1860-1867; Tom Drake was professor of drawing at Poitiers. Only 2 other complete copies have appeared at auction in the past 40 years (ABPC/RBH online). *Mennessier I*, p. 436; not in Colas or Lipperheide.

Elephant folio (690 x 535mm). Dedication printed in gilt to Comte de Chambord, 'Tableau des premiers numéros des divisions d'officiers' within metalcut decorative border, decorative lithographic title by Albert Adam printed on grey paper in 2 tints, lithographic bird's-eye view of the Saumur cavalry school training grounds by Bachelier, lithographic fly-title 'Carousel et exercices divers' printed in red-brown, and 13 chromolithographic plates, all but 3 collaborations by Adam and Tom Drake, with the portrait of *Le colonel ecuyer* by Adam alone, and the plates of the steeple chase and the *chasse* by Drake alone (some spotting, mainly confined to margins). Original morocco-backed red cloth, covers panelled in blind and gilt with fleur-de-lys cornerpieces, the upper cover enclosing title lettered in gilt with gilt-blocked French royal arms, gilt edges, watered silk endpapers (extremities lightly rubbed). *Provenance*: Gloucester (bookplate).

£4,000-6,000

US\$5,200-7,700
€4,700-7,000



0248

CHURCHILL, Winston S. (1874-1965). *The River War*. London: Longmans, Green, and Co., 1899.

Unusually large first edition of Churchill's second book. Woods A2(a).

2 volumes, octavo (230 x 145mm). Half-titles. 7 photogravure portraits, 20 folding maps, almost all partly coloured, numerous maps and illustrations in the text (bound without without advertisements, occasional light spotting throughout). Original dark blue pictorial cloth gilt, unopened (extremities lightly rubbed, head- and tailcaps lightly bruised). *Provenance*: Princess Alexandra of Denmark (later Queen consort of Edward VII; 1844-1925) - Gloucester (bookplates). (2)

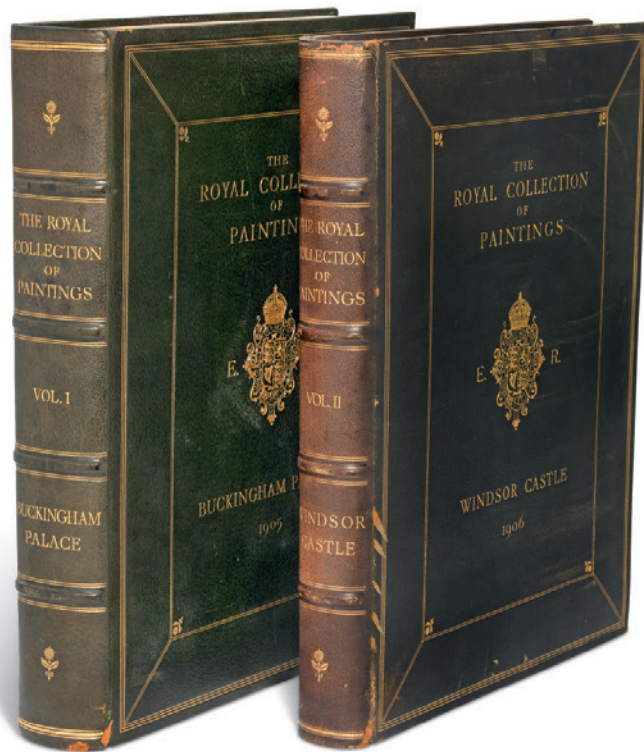
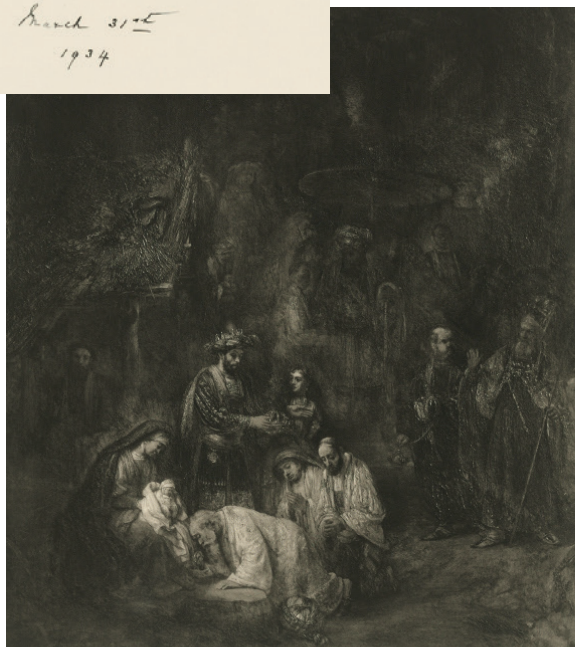
£1,500-2,500

US\$2,000-3,200
€1,800-2,900

249 No Lot

**THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER**

To Harry
from
George R.I. and Mary
Buckingham Palace
March 31st
1934



0250

CUST, Sir Lionel Henry (1859-1929). *The Royal Collection of Paintings at Buckingham Palace and Windsor Castle*. London and New York: Hazell, Watson & Viney, Ld. for William Heinemann and Charles Scribner's Sons, 'Published by Command of His Majesty King Edward VII by the Fine Arts Publishing Company', 1905-1906.

Association copy of Cust's catalogue of paintings, inscribed by King George V and Queen Mary to their son Prince Henry. The art historian Lionel Cust was appointed director of the National Portrait Gallery in 1895, and in 1901 was appointed Surveyor of the King's Pictures, a position which he held until 1927, when he retired and was created K.C.V.O.

2 volumes, very large quarto (498 x 375mm). Titles and text printed in red and black. 180 photogravure plates, tissue guards printed with artists' names and titles. Original green morocco gilt, boards titled in gilt around central royal arms, enclosed by double-fillet panel, gilt triple-fillet borders, spines gilt in compartments, lettered and numbered in 3, others decorated with tudor-rose tools, gilt edges (extremities a little rubbed). *Provenance:* Their Royal Majesties King George V and Queen Mary (1865-1936 and 1867-1953, gift inscriptions in Queen Mary's hand 'For Harry from George R.I. [in King George's hand] and Mary Buckingham Palace', that in vol. I dated 'Christmas 1933' and that in vol. II dated 'March 31st 1934', gift to:) - His Royal Highness Prince Henry, Duke of Gloucester (1900-1974, bookplates). (2)

£700-1,000

US\$900-1,300
€820-1,200

0251

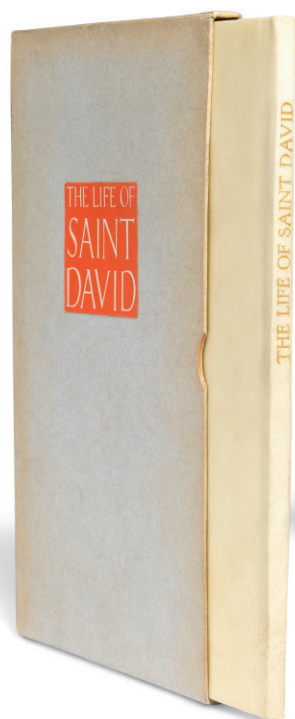
GREGYNOG PRESS - *The Life of Saint David*. Newtown: 1927.

A mint copy of one of the finest productions of the Gregynog Press.

Quarto (250 x 190mm). Number 38 of 175 copies, 25 hand-coloured wood-engraved illustrations by R.A. Maynard and H.W. Bray, letterpress printed in light blue, red and black. Original vellum, spine lettered in gilt, contained in the original card slipcase (faint discolouration to slipcase). *Provenance:* letterpress flyleaf bound in presenting the book from the University College of Swansea to the Duchess of Gloucester on the occasion of her laying the foundation stone for the new university natural science laboratories, 29 June 1955.

£1,500-2,500

US\$2,000-3,200
€1,800-2,900



0252

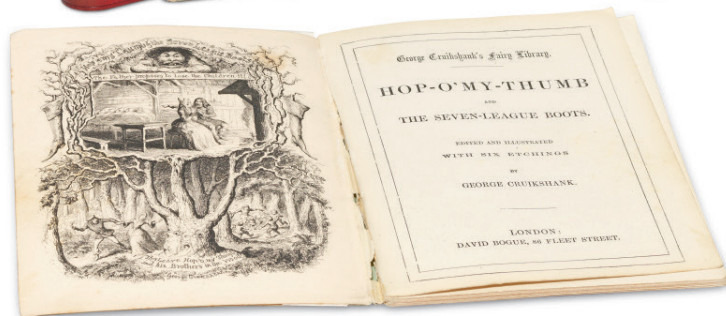
CRUIKSHANK, George (illustrator, 1792-1878). *Fairy Library* [comprising: *Cinderella and the Glass Slipper; Puss in Boots; Hop-O'-My-Thumb and the Seven-League Boots; The History of Jack & the Bean-Stalk*. London: D. Bogue, [1853-1854].

Rare complete set of Cruikshank's Fairy Library in the original wrappers. 'One of the sore points in Cruikshank's life in the 1850s was Dickens's increasingly public and strident opposition to what he saw as the excesses of temperance. When Cruikshank brought out the first in a series of beautifully illustrated fairy tale books (*Hop o' my Thumb*, 1853) to which he appended texts explaining that all the violence and misery in the stories were caused by drink, Dickens protested in the leader of his weekly magazine, *Household Words* (1 October 1853). He objected strongly to the artist's promoting total abstinence by altering "harmless little books" (ODNB).

4 volumes, small quarto (175 x 135mm). 24 etchings (occasional very light scattered spotting). Publisher's printed wrappers (*Jack & the Bean-Stalk* with later endpapers, *Puss in Boots* with worn spines and upper edge of lower cover creased and with some light dust-soiling, others with extremities lightly soiled and rubbed); contained in a late 19th-/early 20th-century red morocco case. (4)

£500-800

US\$640-1,000
€580-930



0253

LANG, Andrew (editor and translator, 1844-1912). [*The Fairy Books*]. London: Spottiswoode & Co. for Longmans, Green, and Co., 1889-1919. 12 volumes, octavo (all approx. 180 x 120mm). Illustrations after H.J. Ford and Lancelot Speed. Original cloth bindings decorated in gilt, gilt edges. *Provenance*: Gloucester (bookplates).

A complete set of first editions of all 12 of Andrew Lang's famous series of Fairy Books, all in their original cloth bindings decorated in gilt.

Comprising: *The Blue Fairy Book*. 1889. Half-title. Woodcut frontispiece, title vignette, 7 plates, 16pp. pubs ads at end; *The Red Fairy Book*. 1890. Half-title. Woodcut frontispiece, title vignette, 3 plates, 20pp. pubs ads at end; *The Green Fairy Book*. 1892. Half-title. Woodcut frontispiece, title vignette, 12 plates, and illustrations. 2pp. pubs ads at end. *Provenance*: Cecil George Assheton Drummond (armorial bookplate); *The Yellow Fairy Book*. 1894. Half-title with ads on verso. Woodcut frontispiece, title vignette, 21 plates, 2pp. pubs ads at end; *The Pink Fairy Book*. 1897. Half-title with ads on verso.

Woodcut frontispiece, title vignette, and illustrations, many full-page; *The Grey Fairy Book*. 1900. Half-title with ads on verso. Woodcut frontispiece, title vignette, 31 plates, illustrations; *The Violet Fairy Book*. 1901. Half-title with ads on verso. Colour-printed frontispiece and 7 plates, woodcut title vignette, 25 plates, and illustrations; *The Crimson Fairy Book*. 1903. Half-title with ads on verso. Colour-printed frontispiece and 7 plates, woodcut title vignette, 35 plates, and illustrations; *The Brown Fairy Book*. 1904. Half-title with ads on verso. Colour-printed frontispiece and 7 plates, woodcut title vignette, 22 plates, and illustrations; *The Orange Fairy Book*. 1906. Half-title with ads on verso. Colour-printed frontispiece and 7 plates, woodcut title vignette, 17 plates, and illustrations; *The Olive Fairy Book*. 1907. Half-title with ads on verso. Colour-printed frontispiece and 7 plates, woodcut title vignette, 20 plates, and illustrations; *The Lilac Fairy Book*. 1910. Half-title with ads on verso. Colour-printed frontispiece and 5 plates, woodcut title vignette, 20 plates, and illustrations, 2pp. pubs ads at end. (12)

£2,500-3,500

US\$3,200-4,500
€2,900-4,100



0254

LANG, Andrew (editor and translator, 1844-1912). [A collection of children's story books]. Spottiswoode & Co. for Longmans, Green, and Co., 1895-1911. 11 volumes, octavo (all approx. 180 x 120mm). Illustrations after H.J. Ford and Lancelot Speed. Original cloth bindings decorated in gilt, gilt edges. *Provenance:* Gloucester (bookplates).

An extensive collection of Lang's story books for children, in excellent condition. The authorship of these, and the *Fairy Books* (see previous lot), have often been misattributed to Andrew Lang alone. However, it is now known that his wife, Nora, contributed to most of the books in these series, although she does not appear on the titles as such until *The Book of Princes and Princesses* of 1908, and thereafter in 2 further books in the present lot.

The Blue Poetry Book. 1891. Half-title, pubs ads on verso. Woodcut frontispiece, title vignette, 11 plates, and illustrations; *The True Story Book*. 1893. Half-title, pubs ads on verso and 1pp. at end. Woodcut frontispiece, title vignette, 9 plates, and illustrations; *The Red True Story Book*. 1895. Half-title, pubs ads on verso. Woodcut frontispiece, title vignette, 18 plates, and illustrations; *The Animal Story Book*. London, 1896. Half-title, pubs ads on verso. Woodcut frontispiece, title vignette, 29 plates, and illustrations; *The Arabian Nights Entertainments*. 1898. Half-title, pubs ads on verso. Woodcut frontispiece, title vignette, 32 plates, and illustrations; *The Red Book of Animal Stories*. 1899. Half-title, pubs ads on verso. Woodcut frontispiece, title vignette, 31 plates, and illustrations; *The Book of Romance*. 1902. Half-title, pubs ads on verso. Coloured frontispiece and 7 plates, woodcut title vignette and 35 plates, and illustrations; *The Red Romance Book*. 1905. Half-title, pubs ads on verso. Coloured frontispiece and 7 plates, woodcut title vignette and 28 plates, and illustrations; Mrs Leonora Blanche LANG. *The Book of Princes and Princesses*. 1908. Half-title, pubs ads on verso. Coloured frontispiece and 7 plates, woodcut title vignette and 9 plates, and illustrations; - *The Red Book of Heroes*. 1909. Half-title, pubs ads on verso and 2pp. at beginning. Coloured frontispiece and 7 plates, woodcut title vignette and 17 plates, and illustrations; - *The All Sorts of Stories Book*. 1911. Half-title, pubs ads on verso and 2pp. at beginning. Coloured frontispiece and 4 plates, woodcut title vignette and 13 plates, and illustrations. (11)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

0255

MILNE, Alan Alexander (author, 1882-1956) and Ernest Howard SHEPARD (illustrator, 1879-1976). *When We Were Very Young*. [Together with:] - *Winnie-the-Pooh*. [And:] - *Now We are Six*. [And:] - *The House at Pooh Corner*. London: Methuen & Co., 1924, 1926, 1927 and 1928.

Fine copies of a set of first editions of A.A. Milne's classic tales of Christopher Robin and Winnie-the-Pooh.

4 volumes, octavo (all approx. 190 x 125mm). Illustrations throughout by Shepard. Original variously coloured cloths, sides with gilt pictorial tool, spines lettered in gilt, top edges gilt (last 3 leaves of *When We Were Very Young* with very short tears at base of gutter, extremities only faintly rubbed, spine to *The House at Pooh Corner* fractionally dulled). *Provenance:* Gloucester (bookplates). (4)

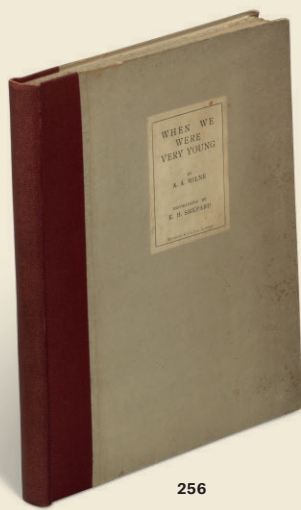
£1,500-2,500

US\$2,000-3,200
€1,800-2,900

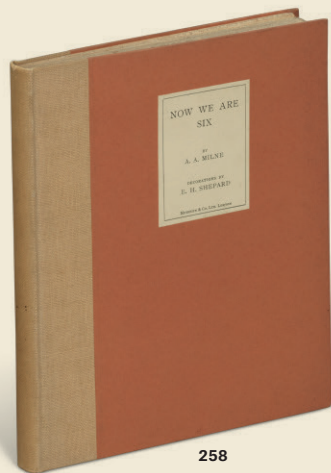


In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

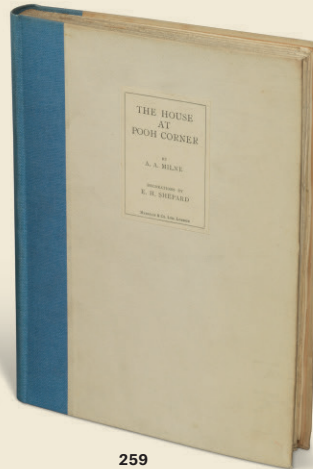
THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



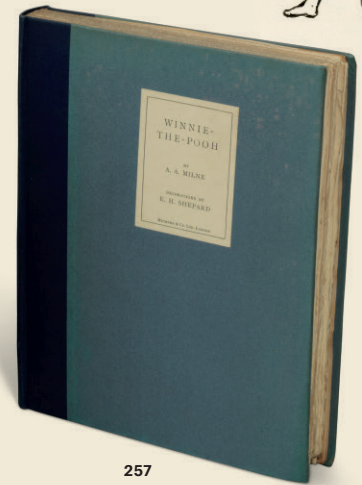
256



258



259



257

0256

MILNE, Alan Alexander (author, 1882-1956) and Ernest Howard SHEPARD (illustrator, 1879-1976). *When We Were Very Young*. London: Methuen, 1924.

First edition, number 59 of 100 large-paper copies signed by the author and artist. A fine copy.

Quarto (223 x 175mm). Half title, illustrations by E. H. Shepard. Original red cloth-backed paper boards, printed label on upper cover, uncut (faint spotting to fore-edge of upper cover). *Provenance*: Gloucester (bookplate).

£5,000-8,000 US\$6,400-10,000
€5,800-9,300

0257

MILNE, Alan Alexander (author, 1882-1956) and Ernest Howard SHEPARD (illustrator, 1879-1976). *Winnie-the-Pooh*. London: Methuen, 1926.

First edition, number 52 of 350 large-paper copies signed by the author and artist. A fine copy.

Quarto (223 x 175mm). Half title, folding map and illustrations by E. H. Shepard. Original dark blue cloth-backed paper boards, printed label on upper cover, uncut (faint spotting to covers at top corner). *Provenance*: Gloucester (bookplate).

£4,000-6,000 US\$5,200-7,700
€4,700-7,000

0258

MILNE, Alan Alexander (author, 1882-1956) and Ernest Howard SHEPARD (illustrator, 1879-1976). *Now We Are Six*. London: Methuen, 1927.

First edition, number 105 of 200 large-paper copies signed by the author and artist. A fine copy.

Quarto (223 x 175mm). Half title, illustrations by E.H. Shepard (faint insignificant stain to p.99 'In the Dark'). Original tan cloth-backed paper boards, printed label on upper cover, uncut (faint insignificant spiling to cloth spine). *Provenance*: Gloucester (bookplate).

£3,000-5,000 US\$3,900-6,400
€3,500-5,800

0259

MILNE, Alan Alexander (author, 1882-1956) and Ernest Howard SHEPARD (illustrator, 1879-1976). *The House at Pooh Corner*. London: Methuen, 1928.

First edition, number 285 of 350 large-paper copies signed by the author and artist. A fine copy.

Quarto (223 x 175mm). Half title, illustrations by E.H. Shepard. Original blue cloth-backed paper boards, printed label on upper cover, uncut. *Provenance*: Gloucester (bookplate).

£1,500-2,500 US\$2,000-3,200
€1,800-2,900

260

A POLYCHROME-DECORATED
DOLL'S HOUSE

SECOND HALF 20TH CENTURY

The stepped front with pediment 23¾ in. (60.5 cm.) high; 46¾ in. (118.5 cm.) wide; 15¼ in. (38.5 cm.)

£400-600 US\$520-770
€470-700

Prince Richard, Duke of Gloucester (b. 1944) hung the wallpaper in this doll's house for his daughters, Lady Davinia and Lady Rose.



THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



■261

**A GROUP OF THREE VICTORIAN PATINATED BRONZE FIGURES OF BRITISH SOLDIERS
AFTER THE MODEL BY SIR JOSEPH EDGAR BOEHM (BRITISH, 1834-1890), LATE 19TH
CENTURY**

Representing three troops from the Napoleonic Wars, each marked 'ELKINGTON & C^YE/ COPYRIGHT'
and raised on an ebonized wood base, comprising: a Scottish soldier inscribed to the integral base
'42ND ROYAL HIGHLANDERS/ 1815,' and with a medallion to the wood base with seated angel and cast
'WELLINGTON/ WATERLOO/ JUNE 18/ 1815,' a Welsh soldier inscribed to the integral base '23RD ROYAL
WELSH FUSILIERS/ 1815' and with a medallion to the base with the Royal Coat of Arms, an English soldier
inscribed to the integral base 'GRENADEIER 1ST GUARDS/ 1815,' and with a similar medallion to the base
The tallest: 22¼ in. (56.5 cm.) high; 27 in. (68.5 cm.) high, overall (3)

£1,200-1,800

US\$1,600-2,300
€1,400-2,100

These bronzes were designed by Sir Joseph Boehm to stand at the Corner of the monument to Arthur Wellesley, 1st Duke of Wellington, at Hyde Park Corner. The monument was unveiled on 21 December 1888 by the Prince of Wales, having been commissioned as part of the re-design of Hyde Park corner which had begun several years prior. It centrally features the Duke of Wellington astride his horse Copenhagen atop a plinth, at each corner of which is a soldier from the four nations of the United Kingdom. The monument was Boehm's most ambitious, expensive and prominently located commission, and was designed by him between 1884-8. Elkington & Co. produced a limited number of the corner figures.



Prince Albert Victor Christian Edward,
Duke of Clarence and Avondale



262

TWO LEATHER CASES WITH SILVER AND SILVER-PLATE FITTINGS

LATE 19TH / 20TH CENTURY

The first a picnic set with silver-plate fittings, the leather cover with monogram 'AVCE' beneath a Princes coronet, comprising: a pair of collapsible cups, a butter dish with hinged cover and glass liner, a salt, pepper shaker and mustard pot and another condiment shaker, a pair of rectangular hinged boxes, a pair of flasks and a corkscrew, each engraved 'AVCE' beneath a Princes coronet and an associated box with hinged cover and ring handle, *some elements marked underneath for Hukin & Heath, Birmingham*; The second a dressing case comprising: a pair of silver flasks, a silver circular box and cover, a cylindrical box and cover, each mark of Alfred Clark, London, 1916-1920, each fully marked, a silver medicine spoon, mark of Holland, Aldwinckle & Slater, London, 1916, silver-plate rectangular box and cover, a pair of stainless steel scissors, a tweezers and a nail clippers, a metal box and cover, a metal hook, a pair of clothes brushes and a mirror, some elements engraved 'H' under a Princes coronet, some elements lacking and associated

The first: 10 in. (15.5 cm.) high; 11¼ in. (45 cm.) wide; 5 in. (12.5 cm.) deep
The second: 8¾ in. (22 cm.) high; 12 in. (30.5 cm.) wide; 7½ in. (9 cm.) deep
32 oz. (910 gr.)

The monogram 'AVCE' is for Prince Albert Victor Christian Edward, Duke of Clarence and Avondale (1864-1892).

The monogram 'H' is for H.R.H. The Prince Henry, Duke of Gloucester (1900-1971).

(2)

£400-600

US\$520-770

€470-700

PROVENANCE:

The personal property of Prince Albert Victor Christian Edward, Duke of Clarence and Avondale (1864-1892) (eldest son of King Edward VII and Queen Mary, dying before they came to the throne), and by descent to, HRH The Prince Henry, Duke of Gloucester (1900-1974) and by descent (the picnic set).



The monogram of Prince Albert Victor Christian Edward, Duke of Clarence and Avondale (1864-1892)



263

A GROUP OF THREE SILVER MODELS OF SOLDIERS

THE KNIGHT WITH MARK OF ROBERT GARRARD, LONDON, 1848, BRITANIA STANDARD; THE SOLDIER WITH MARK OF GOLDSMITHS AND SILVERSMITHS COMPANY LIMITED, LONDON, 1873; THE QUEEN'S GUARD WITH MARK OF SILVERWIMITHS AND GOLDSMITHS COMPANY LIMITED, LONDON, 1952

The knight with bloodstone seal engraved 'Albert Edward' with Prince of Wales feathers above, each marked on side

The tallest: 3 $\frac{7}{8}$ in. (9.8 cm.) high gross weight 9 oz. 18 dwt. (309 gr.) (3)

£200-300

US\$260-380

€240-350

PROVENANCE:

The knight seal: H.R.H. Prince Albert, Prince of Wales (1841-1910), later H.M. King Edward VII (1901-1910).

264

TWO VICTORIAN SILVER SNUFF BOXES

THE FIRST WITH MARK OF NATHANIEL MILLS, BIRMINGHAM, 1853; THE SECOND WITH MARK OF FREDERICK MARSON, BIRMINGHAM, 1855

The first shaped oblong with engine-turned decoration overall, scrolling thumbpiece, the cover engraved with a scrolling cartouche and applied with the Star of the Order of the Thistle, the second shaped oblong and engraved with foliate scrolls overall, the cover engraved with an inscription 'PRESENTED BY THE KING'S OWN SCOTTISH BORDERERS / TO / H.R.H. THE DUCHESS OF GLOUCESTER / TO MARK THE 25TH ANNIVERSARY AS COLONEL-IN-CHIEF / 1937-1962' and badge, marked inside cover and base

The first: $\frac{3}{4}$ in. (2 cm.) high;

3 $\frac{3}{8}$ in. (8.5 cm.) wide; 2 $\frac{1}{4}$ in. (5.7 cm.) deep

The second: $\frac{7}{8}$ in. (2.2 cm.) high;

3.3.4 in. (9.5 cm.) wide; 2 $\frac{3}{4}$ in. (6.5 cm.) deep

10 oz. (296 gr.)

(2)

£300-500

US\$390-640

€350-580



265

TWO VICTORIAN SILVER INKSTANDS

ONE MARK OF MARTIN, HALL & CO., LONDON 1892; ONE MARK OF THOMAS BRADBURY & SONS, SHEFFIELD, 1945

The first of oval form, part-fluted, on bun feet, the hinged cover opening to reveal two removable glass inkwells, engraved with a crest, marked on cover and base and also stamped 6887; the second rectangular, on scroll feet with a pair of cut-crystal inkwells with hinged silver covers engraved with the initial 'H' under a Princes coronet, marked underneath and on inkwell covers and holders

The oval inkstand: 9 in. (23 cm.) wide

The rectangular inkstand: 11 $\frac{1}{4}$ in. (30 cm.) wide

gross weight 30 oz. 10 dwt. (951 gr.)

The crest is that of The Duke of Gloucester.

The initial 'H' is for H.R.H. The Prince Henry, Duke of Gloucester (1900-1974).

(2)

£600-900

US\$770-1,200

€700-1,000





*This Royal Hussar
GEORGE PRINCE of WALES &c.
Colonel of the 10th Light Dragoons.*

266 (part)



266

A FOLIO OF MILITARY WATERCOLOURS AND PRINTS
19TH/20TH CENTURY

Including: F.W. Barry after Edward Hull, three portraits of Royal Hussars, after R. Dighton, 'The 10th Light Dragoons. 1805', and five related military prints
15.3/5 x 11¼ in. (38.8 x 32.2 cm.)

(9)

£800-1,200

US\$1,100-1,500
€930-1,400

267

FOLLOWER OF PAUL SANDBY, R.A. (1730-1809)

Eton College, from across the river Thames

pencil, pen and grey ink and watercolour, with scratching out on paper
14½ x 20¾ (36.8 x 54 cm.)

£800-1,200

US\$1,100-1,500
€930-1,400



267

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.



268

A FRENCH SILVER-GILT SNUFF-BOX
PARIS, 1819-1838, MAKER'S MARK INDISTINCT

oblong, with convex sides chased with snakeskin pattern and the base reeded, the cover chased with a scene of a boar-hunt on a *sablé* ground
3 $\frac{3}{8}$ in. (85 mm.) wide
3oz. (94 gr.)

£300-500

US\$390-640
€350-580



269

269

TWO GEORGE IV SILVER SNUFF-BOX

MARK OF EDWARD STAMMERS, LONDON, 1820; ONE WITH DATE-LETTER INDISTINCT

Each plain oblong, the cover with a cast plaque cast and chased with a hunting scene within a foliate border, with gilt interior, *marked in base and cover*
3 in. (85 mm.) and 3 $\frac{3}{8}$ in. (90 mm.) wide
11oz. 14 dwt. (364 gr.)

£500-800

(2)
US\$650-1,000
€590-930



270

A GEORGE IV SILVER SNUFF-BOX AND A VICTORIAN SILVER SNUFF-BOX

THE FIRST MAKER'S MARK INDISTINCT, LONDON, 1828/1829, THE SECOND MARK OF THOMAS SHAW, BIRMINGHAM, 1837

Each rectangular, the first set with panels of engine-turning, the cover set with a cast and chased plaque depicting a deer hunt through a wooded landscape, the second with slightly waisted sides, the cover set with a cast and chased plaque depicting a fox hunt through a wooded landscape and within a scroll border, the sides with horizontal reeding, the base of polished silver within a chased border and engraved with an inscription which reads '*From John Clay / to A D Kilner*', gilt interior, raised foliate thumbpiece, *marked on inside of cover and base*

The first: 2 $\frac{3}{4}$ in. (70 mm.) wide

The second: 4 $\frac{1}{2}$ in. (110 mm.) wide

8 oz. (276 gr.)

(2)

£500-800

US\$650-1,000
€590-930

PROVENANCE:

A wedding present from Miss Mary Collins to T.R.H. The Duke and Duchess of Gloucester, November 1935 (the second).



270



THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



■271

A FACET-CUT GLASS PART TABLE-SERVICE
EARLY 20TH CENTURY

Comprising: fifteen champagne-coupes, eighteen red-wine glasses, fifteen white-wine glasses, eleven sherry-glasses and one small bowl

The red-wine glasses: 6½ in. (16.5 cm.) high

£1,200-1,800

US\$1,600-2,300

€1,400-2,100

■272

A HAMMERSLY & CO PORCELAIN
MONOGRAMMED PART TABLE-SERVICE
20TH CENTURY, PURPLE FACTORY MARKS AND
RETAILER'S MARKS FOR T. GOOD & CO LTD /
LONDON

Each plate with a gilt crowned 'H' monogram to the border and various military badges to the centres, comprising: twenty-eight dinner-plates, fifteen luncheon-plates and nine side-plates

The dinner-plates: 10¾ in. (27 cm.) diameter

£800-1,200

US\$1,100-1,500

€940-1,400





273

A VICTORIAN 18 CARAT GOLD PRESENTATION 'SWAN' FOUNTAIN PEN

MARK OF MABIE, TODD & COMPANY LIMITED, CHESTER, 1883-1884

Engraved with inscription and in an associated presentation box with a coat-of-arms marked on body, cover and clip, also stamped 'SWAN PEN / MABIE, TOBB & CO. LTD., / MADE IN ENGLAND' 5 7/8 in. (13.5 cm.)

gross weight 1 oz. (36 gr.)

The inscription reads 'National Association of Boys Clubs / Guildhall Dinner / May 4th 1937.'

£600-900

US\$770-1,200

€700-1,000

PROVENANCE:

Given to H.R.H. The Prince Henry, Duke of Gloucester (1900-1974) by the President of the National Association of Boys Clubs at a dinner held at the Guildhall, in aid of the Association, 4 May 1937.



274

A BLUE LEATHER-BOUND 'OFFICIAL USE' KING GEORGE VI AND QUEEN ELIZABETH CORONATION REGISTER

1937

Comprising a list of officials and organisation committees relating to the coronation; together with a kid-leather bound folio outlining 'The Ceremonies to be observed at the Royal Coronation'; two orders of service to commemorate the 900th anniversary of Westminster Abbey, 1965; three gilt-tooled leather-bound Royal Tournament booklets with Princess Alice, Duchess of Gloucester's monogram for 1957, 1958 and 1983; three gilt-tooled leather folios with 'A' monogram; three gilt-tooled leather folios with 'H' monogram (one with Garter motto surround) and a gilt-tooled goat skin folio with Royal coat-of-arms

The register: 13 1/4 x 8 1/4 in. (33.5 x 20.9 cm.)

(14)

£300-500

US\$390-640

€350-580

PROVENANCE:

Many with 'A' monogram for H.R.H. The Duchess of Gloucester, later Princess Alice (1901-2004).

Prince Henry, Duke of Gloucester was appointed to the Coronation Commission on 14th January 1937 and served as Chairman until the completion in May.

275

A FRENCH BLACK LEATHER-FITTED DRESSING-CASE

HERMÈS, CIRCA 1960

With gilt plated mounts, lined in red suede and leather, fitted with brushes, bottles, pots, boxes, a manicure set, shoe horn and comb, the hardware and leather stamped HERMÈS PARIS, the case with 'A' monogram beneath a crown; together with original cardboard box with handwritten label 'Princess Alice/Beauty Box/General de Gaulle'

9 x 13 1/4 in. (23 x 33.5 cm.) overall

The monogram 'A' is for H.R.H. The Duchess of Gloucester, later Princess Alice (1901-2004).

£500-800

US\$650-1,000

€590-930

PROVENANCE:

A gift from Charles de Gaulle (1890-1970), when president of France, to H.R.H. The Duchess of Gloucester, later Princess Alice, at the time of de Gaulle's 1960 State Visit to Britain. T.R.H. The Duke and Duchess of Gloucester were amongst the party which received the President at Victoria station. The visit was the first time de Gaulle had visited Britain since leading the resistance from London following the fall of France in the Second World War.





H.R.H. The Duchess of Gloucester, later Princess Alice (1901-2004)

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



276

276

A GEORGE IV SILVER SNUFF BOX
LONDON, 1828

The cover chased with hunting dogs, the sides and base with engine turned decoration, the interior gilt, *marked inside cover and base*, maker's mark partially legible 'E...'
2¼ in. (7 cm.) wide

2 oz. 12 dwt. oz. (81 gr.)

£200-300

US\$260-390
€240-350

277

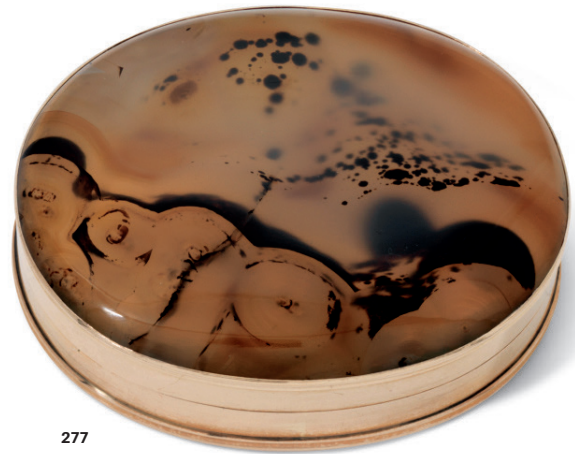
A CONTINENTAL GOLD AND HARDSTONE SNUFF-BOX

CIRCA 1870

Oval, the cover inset with a panel of honey-coloured agate mounted *à jour* within reeded gold borders
2¼ in. (58 mm.) wide

£400-600

US\$520-770
€470-700



277

278

A CONTINENTAL SILVER AND SILVER-GILT SNUFF-BOX

CIRCA 1740

Cartouche-shaped box, the sides and base of polished silver, the cover set with a boldly chased plaque depicting a scene from the classics of figures in a wooded landscape, within scrolls and foliage on a silver-gilt *sablé* ground, gilt interior
2½ in. (73 mm.) wide

2¼ oz. (70 gr.)

With an accompanying typed note in the cover which reads
'Napoleon Bonaparte / gave this snuff-box to / Marshal Bernadotte / who became King Charles XIV / of Sweden. / Charles XIV presented it / to my grandfather / Baron Gerhard Knut Falkenberg / of Trystorp, Sweden. / signed James Mackenzie'

£400-600

US\$520-770
€470-700



278

PROVENANCE:

By tradition presented by Emperor Napoleon I (1769-1821) to, Marshall Bernadotte, later King Charles XIV of Sweden (1818-1844), presented by him to, Baron Gerhard Knut Falkenberg (1819-1873), by descent to his daughter, Jeannette Sophia (1845-1922), wife of Major Colin Mackenzie (1843-1890).



279

279

A GEORGE V SILVER-GILT SNUFF BOX AND A CONTINENTAL SILVER-GILT SNUFF BOX

THE FIRST MARK OF FREDERICK THOMAS BUCKTHORPE, LONDON, 1914; THE SECOND STRUCK WITH 935 MARK

The first rectangular with engine-turned pattern of waves forming lozenges within a frame of trailing floral scrolls on a frosted ground, *marked on bezel and in cover*, the second rectangular, with rounded corners, the base with step-pattern engine-turning, the cover and sides set with panels of opaque black enamel between white enamel frames with chased borders, gilt interior, slightly raised thumbpiece

The first 2 $\frac{7}{8}$ in. (75 mm.) wide

The second 3 $\frac{1}{8}$ in. (80 mm.) wide

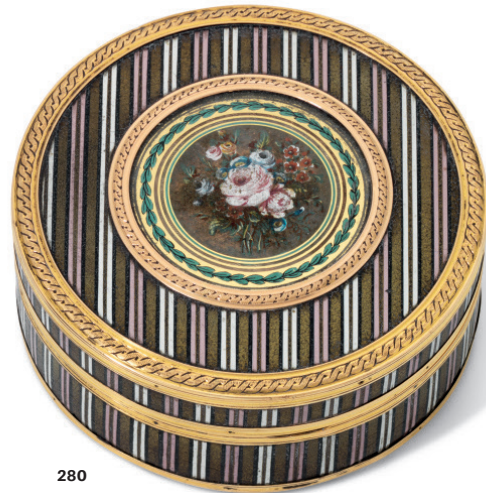
2 oz. 12 dwt. (82 gr.)

(2)

£500-800

US\$650-1,000

€590-930



280

-280

A LOUIS XV VERNIS MARTIN AND TORTOISESHELL BONBONNIÈRE

PARIS, CIRCA 1770, WITH THE CHARGE AND DECHARGE MARKS OF JULIEN ALATERRE 1768-1774

With gold *entrelac* mounts, set with alternating pink, orange and white bands of lacquer, the centre applied with a gold-framed flower motif within an enamel green laurel border

3 $\frac{1}{8}$ in. (80 mm.) diameter

£800-1,200

US\$1,100-1,500

€940-1,400



281

281

A WILLIAM IV GOLD VINAIGRETTE

BY CHARLES RAWLINGS AND WILLIAM SUMMERS, LONDON, 1830

Circular, engine-turned overall, the cover with a vacant circular cartouche, pierced foliate grille, *fully marked inside base, inside cover with maker's, date and carat marks, underside of grille*

1/2 oz. (18 gr.)

£200-300

US\$260-390

€240-350

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER

282

A DANISH SILVER SNUFF-BOX

MAKER'S MARK A M, COPENHAGEN, 1903

Oval basket-shaped box, the cover set with a silver coin, the obverse with Christian IX (1818-1906), King of Denmark 1863-1906, the reverse with Frederik VII (1808-1863) King of Denmark 1848-1863, within an engraved laurel wreath border, applied scroll and foliate thumpiece, gilt interior, marked on inside of cover

3 in. (75 mm.) wide
4 oz. (126 gr) gross

£200-300

US\$260-390
€240-350

Frederick VII, Frederik Carl Christian, (1808-1863) was King of Denmark from 1848-1863. He was the last Danish monarch of the older Royal branch of the House of Oldenburg and also the last king of Denmark to rule as an absolute monarch. During his reign, he signed a constitution that established a Danish parliament and made the country a constitutional monarchy. Christian IX, (1818-1906), came to the throne at the height of a crisis over Schleswig-Holstein in 1863 and later resisted the advance of full parliamentary government in Denmark. Christian was the son of Duke William of Schleswig-Holstein-Sonderburg-Beck, and after 1825 Duke of Glücksburg. He entered the Danish army in 1835, serving in the Schleswig War (1848-50). In 1842 he married Louise of Hesse-Kassel, cousin of the childless Danish king, Frederick VII, and he was named successor to the throne of Denmark, Schleswig-Holstein, and Lauenburg in the London protocol of 1852. When Christian came to the throne at Frederick's death in November 1863, he was forced by popular feeling in Denmark to sign the November constitution, which incorporated Schleswig into the state and made war with the German states inevitable. In the years after the disastrous war of 1864, Christian IX supported conservative minority governments against the ever-expanding democratic forces in Denmark. He finally submitted to them in 1901 by appointing a majority cabinet. This change brought full parliamentary government to Denmark.



283

SIX LEATHER-COVERED JEWELLERY CASES

LATE 19TH CENTURY AND LATER

Some monogrammed, including two inscribed with 'Christian Victor/ Xmas 1896' and with various velvet lined and fitted interiors, two with H monograms, under a Ducal Coronet, one with A monogram, under a Ducal Coronet; together with a leather dispatch box by Chubb with a Garter ribbon-surrounded H monogram and an enamelled-tin strong box by Chubb with inscription 'H.R.H. Princess Christian'

The dispatch box: 5½ in. (14 cm.) high; 14 in. (36 cm.) wide;
9¾ in. (25 cm.) deep

(8)

£300-500

US\$390-640
€350-580

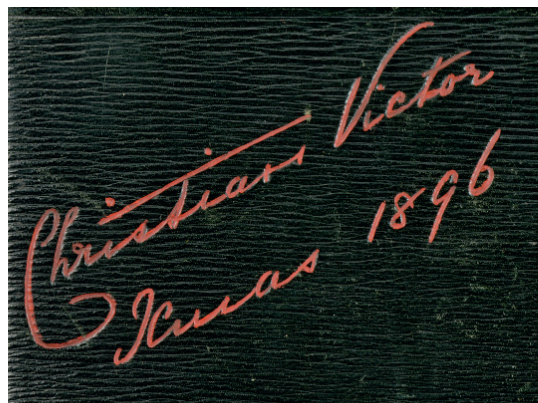
PROVENANCE:

Three: H.R.H. The Duke of Gloucester.

Two: A gift from H.H. Prince Christian Victor of Schleswig-Holstein.

One: H.R.H. Princess Christian of Schleswig-Holstein (nee H.R.H. the Princess Helena).

One: The Duchess of Gloucester, later Princess Alice.



(detail)



~284

FOUR OSTRICH FEATHER FANS
LATE 19TH CENTURY

Two white ostrich feather court fans with mother of pearl sticks, one with pique decoration and garnet, two black ostrich feather fans with tortoiseshell sticks
The largest: 21½ in. (55 cm.) long (4)

£500-800

US\$650-1,000
€590-930

PROVENANCE:

H.R.H. The Duchess of Gloucester, later Princess Alice (1901-2004).
Previously loaned to the Victoria and Albert Museum.



285

A FRENCH MOTHER-OF-PEARL FAN
CIRCA 1880-90

With lace-edged silk gauze leaf painted with lilies and orange blossom, with a central gilt crown above the name 'LOUISE', in white satin Duvelroy box
13¾ in. (35 cm.) long

£800-1,200

US\$1,100-1,500
€940-1,400

PROVENANCE:

Probably Queen Louise of Denmark (1817-1898).
H.R.H. The Duchess of Gloucester, later Princess Alice (1901-2004).
Previously loaned to the Victoria and Albert Museum.



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.



286



286

THREE FANS

CIRCA 1880

The first fan with pink mother of pearl sticks the silk leaf painted with a fairy seated on a stalk of grass, with butterflies, in a white satin box stamped Bellini, Vigo Street, W.; another in the shape of a bull rush, with brown velvet rush sticks, the silk leaf painted with insects, snails and flowers; the third with wooden sticks inscribed Louise of Schleswig Holstein, Wiesbaden, 1889, the leaf inscribed with the names and dates of operas seen

The first: 14 in. (36 cm.) long

(3)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

PROVENANCE:

One Princess Marie Louise of Schleswig-Holstein (1872-1956) and by gift or descent to H.R.H. The Duchess of Gloucester, later Princess Alice (1901-2004).

Previously loaned to the Victoria and Albert Museum.

287

A FRENCH MOTHER-OF-PEARL FAN

BY JULES DONZEL (1865-1927), CIRCA 1880

The white mother of pearl sticks pique in silver and gilt, the silk leaf inset with Brussels bobbin lace balustrades, trees and a pagoda, in which a shepherdess awaits her lover, signed DONZEL, in Friedrich Blos of Karlsruhe paper box. 13½ in. (34.5 cm.) long

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

PROVENANCE:

Possibly H.M. Queen Mary and either by gift or descent to H.R.H. The Duchess of Gloucester, later Princess Alice (1901-2004). Previously loaned to the Victoria and Albert Museum.



287

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



288

288

**A FRENCH GREY MOTHER-OF-PEARL
AND PIQUET FAN**

BY ALEXANDRE, CIRCA 1860-80

The grey mother of pearl stick pique in silver and gilt, leaf signed 'Alexandre' to the reverse and 'D A C Bennoit?' to front, painted with a fete champetre in tones of brown and yellow
11½ in. (29 cm.) long

£600-1,000

US\$780-1,300
€700-1,200

PROVENANCE:

H.R.H. The Duchess of Gloucester, later Princess Alice (1901-2004).

Previously loaned to the Victoria and Albert Museum.



289

**A BELGIAN PINK MOTHER-OF-PEARL
FAN**

CIRCA 1880

The pink mother of pearl sticks pique in silver and gold, the leaf of Brussels Point de Gaze needle lace with raised petals
13½ in. (35.5 cm.) long

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

PROVENANCE:

H.R.H. The Duchess of Gloucester, later Princess Alice (1901-2004).

Previously loaned to the Victoria and Albert Museum.

~290

FOUR FANS
19TH CENTURY

The first with mother-of-pearl sticks cloute in silver and gilt, the gauze leaf applied with oval vignettes and signed E E Murray, painted with jay and pheasant feathers and embellished with gilt sequins; in white satin Duvelroy box; another, probably French, the mother of pearl sticks carved, silver and gilt and pierced, painted with a pastoral scene; another, the mother of pearl sticks with gilt mesh leaf applied with gilt embroidered trophies of gardening among scrolling foliage, embellished with gilt sequins; in Duvelroy box with a paper slip 'Fan presented by RH when she opened St Botolph's Hall, Bishopsgate, for the Worshipful Company of Fanmakers 23.10.52'; another spangled fan with tortoiseshell sticks
The largest: 9¾ in. (25 cm.) long (4)

£800-1,200

US\$1,100-1,500
€940-1,400

PROVENANCE:

H.R.H. The Duchess of Gloucester, later Princess Alice (1901-2004).



THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



291
QUEEN VICTORIA, GOLDEN JUBILEE GOLD MEDAL
1887

with 1897 bar in gold for the Diamond Jubilee, with bow denoting to be worn by a lady, contact marks, good very fine

£800-1,200

US\$1,100-1,500

€940-1,400

~292

A GEORGE III GOLD-MOUNTED TORTOISESHELL
SNUFF-BOX

PROBABLY LONDON, CIRCA 1780

Rectangular with waisted sides, the cover set with an oval portrait miniature, on ivory, of H.M. King George III (1738-1820), in red and blue General's uniform with gold epaulettes, black stock, black cocked hat, wearing the breast-star of the Order of the Garter, in polished gold frame within chased foliate scrolls 3 1/8 in. (80 mm.) wide

£150-200

US\$200-260

€180-230



293

A COLLECTION OF SIX CORONATION MEDALS

Comprising two Edward VII coronation medals, 1902, in silver; two George V, Coronation Medals, 1911, in silver; and two Elizabeth II Coronation Medals, 1953, in silver, all extremely fine

(6)

£400-600

US\$520-770

€470-700





294

~294

A GROUP OF FIVE PORTRAIT MINIATURES OF ROYAL SITTERS

King George IV (1762-1830), half-length, in red coat and wearing the Order of the Garter (English School, 19th century); the same sitter, full-length (English School, 19th century); Frederick, Duke of York and Albany (1763-1827), wearing the Order of the Garter (signed and dated 'JJ / 1827', mid-left); Augustus, Duke of Sussex (1773-1843), wearing a plumed hat with tartan ribbon (English School, 19th century); Frederick William II (1744-1797), King of Prussia 1786-1797, wearing the Royal Prussian Order of the Black Eagle (Continental School, 18th century)

All on ivory

Oval and rectangular, 40 to 108 mm. high, framed

£700-1,000

(5)

US\$900-1,300

€820-1,200

~295

A GROUP OF SEVEN PORTRAIT MINIATURES OF ROYAL SITTERS

King Edward VII (1841-1910), in semi-profile to the left, wearing red coat and orders (English School, 19th century. On ivory); the same sitter in profile to the right (English School, 19th century. On ivory); Prince Christian of Schleswig-Holsten (1831-1917), wearing the robes of the Order of the Garter (by William Thompson Barber, fl. c. 1876-1885, signed 'WT Barber' and indistinctly signed, lower right. On ivory); Edward VIII as a boy (by William and Daniel Downey, active 1855-1941. On card); Queen Mary (1867-1953) (English School, early 20th century, on a photographic card base); Queen Alexandra (1844-1925), dressed for the Connaught-Fife wedding (English School, circa 1913. On a photographic card base); a plated silver frame containing four locks of hair (18th century, the plated surround later)

Some on ivory, some on card

Oval and rectangular, 35 to 120 mm. high, framed

(7)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700



295



296

**A SET OF GREENISH-WHITE JADE SHAPED DISHES
EARLY 20TH CENTURY**

Comprising six interlocking dishes of irregular form, each applied to the corner with a gilt Royal Crown; together with three glass ashtrays decorated with the badges of the Coldstream Guards, the Grenadier Guards and the Welsh Guards

The dishes: 4¼ in. (11 cm.) wide
The ashtrays: 3½ in. (9 cm.) wide

(9)

£400-600

US\$520-770
€470-700

-297

**SEVEN PARASOLS
EARLY 20TH CENTURY**

The first with dark blue shade with tortoiseshell handle with paste ferrule (defective), monogrammed on gilt mount 'A' beneath a coronet; another with mother of pearl triangular handle; another with pig skin handle monogrammed on the gilt mount 'A' beneath a coronet; another with red shade and red, gilt mounted handle; a Japanese paper parasol and a black lace parasol shade and a cream grosgrain shade the latter two lacking handles

(7)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

PROVENANCE:

The Duchess of Gloucester, later Princess Alice (1901-2004).



THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER

298

TWO NEPHRITE PAGE TURNERS AND A
COMMEMORATIVE TROWEL

EARLY 20TH CENTURY

The engraved mount to the trowel 'Presented to HRH The Duke
of Gloucester by the board/on his laying of the Foundaton/
stone of Southland Hospital, Invercargil, N.Z., 12/1/35'

The longest: 14¾ in. (36 cm.)

(3)

£800-1,200

US\$1,100-1,500

€940-1,400

PROVENANCE:

The trowel: Presented to H.R.H. the Prince Henry, Duke of
Gloucester (1900- 1974), Southland Hospital, Invercargil, New
Zealand, 12 January 1935.

299

A LARGE COLLECTION OF SPECIMEN HARDSTONE
AND MINERAL EGGS

20TH CENTURY

Various stones including jasper and onyx

The largest: 2 in. (5 cm.) high

£800-1,200

US\$1,100-1,500

€940-1,400





300

A SET OF TWELVE EDWARD VII SILVER COFFEE SPOONS
 MARK OF GOLDSMITHS & SILVERSMITHS COMPANY LIMITED,
 LONDON, 1905

With feather-edged borders, in a brown leather fitted case, with handwritten presentation note; together with a sifting spoon, engraved with monogram 'HAAG', a tea strainer and a sifting spoon, all marked on handle
 7 oz. 16 dwt. (243 gr.)

The handwritten note inside the teaspoon case appears to be in the hand of H.M. Queen Mary (1867-1953) and reads 'Richard / from Grannie Mary / xmas 1949 / 12. coffee spoons'. (15)

£300-500

US\$390-640
 €350-580

PROVENANCE:

A Christmas gift from H.M. Queen Mary to H.R.H., The Prince Richard, Duke of Gloucester (b. 1944) in 1949 (the coffee spoons).

301

A GEORGE III SILVER THREE-PIECE TEA-SERVICE
 MARK OF REBECCA EMES AND EDWARD BARNARD, LONDON, 1809

Plain *bombé* on ball feet and comprising: a teapot, a two-handled sugar bowl and milk-jug, later engraved with monogram 'GaAU' and initials 'A', 'M', 'S', 'AS' and 'E' under Royal coronets, each marked underneath; together with a coffee-pot with mark of Robert Garrard, London, 1809, similarly engraved, marked underneath
 the teapot 5½ in. (14 cm.) high
 gross weight 34 oz. (1,058 gr.)

The initials refer to five of H.M. King George III's, H.R.H. Princess Augusta Sophia (1768-1840), H.R.H. Princess Elizabeth (1770-1840), H.R.H. Princess Mary (1776-1857), H.R.H. Princess Sophia (1777-1848) and H.R.H. Princess Amelia (1783-1810). (4)

£1,000-1,500

US\$1,300-1,900
 €1,200-1,700



302

THREE SILVER SALVERS

ONE WITH MARK OF WILLAIM SUCKLING LIMITED, BIRMINGHAM, 1946; ONE WITH MARK OF POSTON PRODUCTS LIMITED, SHEFFIELD, 1961; ONE WITH MARK OF CSR LIMITED, SHEFFIELD, 1973

Shaped circular, the first on three scroll feet, the others on pad feet, each engraved with inscription, marked underneath or near rim
 the largest 10 in. (25.5 cm.) diameter
 34 oz. 12 dwt. (1,077 gr.)

The first inscription reads 'Presented to / H.R.H THE DUCHESS OF GLOUCESTER / BY / Boys and Masters of the / KING'S SCHOOL, PETERBOROUGH / 11th May 1962', the second inscription reads 'Presented to Her Royal Highness The Duchess of Gloucester / to commemorate 25 years / as Colonel-in-Chief / 1937-1962' below the badges of the Northamptonshire Regiment and the 2nd East Anglian Regiment (Duchess of Gloucester's Own Royal Lincolnshire and Northamptonshire), the third inscription reads 'THE DAME ALICE HARPUR SCHOOL / 21ST NOVEMBER 1984'. (3)

£300-500

US\$390-640
 €350-580

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER

303

A GEORGE V SILVER SEVEN-PIECE TEA-SERVICE
MARK OF SEBASTIAN GARRARD, LONDON, 1925-1935

Fluted pear shaped, comprising: a tea kettle, stand and lamp, two teapots, two milk-jugs, a two-handled sugar bowl and a tea-caddy with hinged cover, each engraved with the initial 'H' within the Garter motto and below a Prince's coronet, the larger teapot engraved with inscription on base, *marked underneath, the kettle stand on rim, each stamped 'GARRARD & CO LTD / ALBERMARLE ST LONDON.W.'*

the tea kettle 14½ in. (37 cm.) high
gross weight 145 oz. 6 dwt. (4,521 gr.)

The initial is that of H.R.H. The Prince Henry, Duke of Gloucester (1900-1974).

The inscription reads 'PRESENTED TO / THE LADY ALICE MONTAGU-DOUGLAS-SCOTT / ON THE OCCASION OF HER MARRIAGE / TO / H.R.H. THE DUKE OF GLOUCESTER, K.G., / BY THE TENANTRY ON THE BUCCLEUCH ESTATES, / ESKDALE, LIDDESDALE, BRANXHOLM, BOWHILL, / EILDON AND ECKFORD AND OTHER FRIENDS / IN LANGHOLM AND DISTRICT. / 6TH NOVEMBER 1935.'

(7)

£3,000-5,000

US\$3,900-6,400
€3,500-5,800

PROVENANCE:

A wedding present from the tenants of the Buccleuch Estates to TRH the Duke and Duchess of Gloucester, November 1935.



304

A GEORGE V SILVER TWO-HANDLED TRAY
MARK OF SEBASTIAN GARRARD, LONDON, 1915

Plain oval with reeded border and handles, engraved in centre with initial 'H' beneath a Prince's coronet and on reverse with inscription, *marked on reverse*

28¾ in. (71.5 cm.)

138 oz. 11 dwt. (4,310 gr.)

The inscription reads 'Henry from his affectionate parents George and Mary, on the occasion of his confirmation 16th September 1916'.

£1,500-2,500

US\$2,000-3,200
€1,800-2,900

PROVENANCE:

Given to H.R.H. the Prince Henry, Duke of Gloucester (1900-1974) by his parents H.M. King George V (1910-1936) and H.M. Queen Mary on the occasion of his confirmation in the Private Chapel at Windsor Castle on 16th September 1916.



304A

SIX GEORGE V SILVER TOAST RACKS

TWO WITH MARK OF HORACE WOODWARD AND COMPANY LIMITED, LONDON, 1915 AND 1917; ONE WITH MARK OF SYDNEY BELLAMY HARMAN, LONDON, 1920; THREE WITH MARK OF HARMAN AND COMPANY, LONDON, 1925

Each oblong on four ball feet, engraved with the initial 'H' and a Prince's coronet, *marked underneath*

3½ in. (9 cm.) high

21 oz. (656 gr.)

The initial 'H' is for H.R.H. the Prince Henry, Duke of Gloucester (1900-1974).

(6)

£200-300

US\$260-390
€240-350





305

**TWO PAIRS OF SILVER-GILT GRAPE
SISSORS**

MARK OF WILLIAM ELEY AND WILLIAM
FEARN, LONDON, 1815

Each with handles cast with as baskets of fruiting
vines, one engraved with monogram 'AD', marked
on blades

gross weight 6 oz. 10 dwt. (205 gr.) (2)

£300-500

US\$390-640

€350-580

PROVENANCE:

One: a wedding present from some friends of
H.R.H. The Prince Henry, Duke of Gloucester
including The Marquess and Marchioness of
Linlithgow, the Earl and Countess of Bessborough,
Lord Mildmay of Flete and Mrs Leopold de
Rothschild.

The other: A wedding present from the staff of the
Duke and Duchess of York, later, H.M. King George
IV and H.M. Queen Elizabeth.



306

**A SILVER HOT WATER JUG AND TWO
SILVER HOT MILK JUGS**

MARK OF MARSTON AND COMPANY,
BIRMINGHAM, 1985; MARK OF JOHN HENRY
RAWLINGS, LONDON, 1908; MARK OF
KENNETH TYLER KEY, BIRMINGHAM, 1970

Each with ratan handle and of spherical form,
engraved with presentation inscription, fully
marked

the tallest 6¾ in. (17 cm.) high

gross weight 20 oz. 8 dwt. (637 gr.)

One hot milk jug inscribed 'Presented to / H.R.H.
PRINCESS ALICE DUCHESS OF GLOUCESTER
/ GCB, CI, GCVO, GBE / in appreciation of HER
visit to the / ROYAL AIR FORCES ASSOCIATION
JERSEY BRANCH DIAMOND / JUBILEE 30 10
1985.'

The other inscribed 'INTERNATION AIR RALLY
/ JERSEY 1972 / H.R.H PRINCE WILLIAM OF
GLOUCESTER' (3)

£800-1,200

US\$1,100-1,500

€930-1,400



307

**TWO GEORGE V AND AN EDWARD VII
SILVER SALVERS**

TWO WITH MARK OF THOMAS BRADBURY
& SONS, SHEFFIELD, 1901 AND 1920; ONE
CHESTER, 1934

Two shaped circular with gadrooned border, on
four ball and claw feet, one on three scroll feet,
all engraved with the initial H under a Prince's
coronet, marked underneath, the 1901 salver further
stamped 'HARMAN 7 LAMBERT / 177. NEW BON
ST. W' and the smaller salver stamped 'S. O. NEILL
LTD BELFAST'

12 in. (30.5 cm.) and 7¾ in. 19.5 cm.) diameter
68 oz. 8 dwt. (2,129 gr.)

The initial 'H' is for H.R.H. The Prince Henry, Duke
of Gloucester (1900-1974). (3)

£800-1,200

US\$1,100-1,500

€930-1,400

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER

308

A GEORGE IV SCOTTISH SILVER QUAICH

MARK OF JOHN MITCHELL, GLASGOW, 1822

The handles chased with thistles, engraved with a crest, *marked underneath*

4¾ in. (11 cm.) wide, over handles

2 oz. (62 gr.)

The crest is that of Hall.

£300-500

US\$390-640

€350-580



309

A SCOTTISH SILVER QUAICH

MARK OF HAMILTON & INCHES,
EDINBURGH, 1949

Plain on waisted foot, engraved with presentation inscription, *marked underneath*

10½ in. (26 cm.) wide over handles

13 oz. 8 dwt. (418 gr.)

The inscription reads 'Presented to / H.R.H. the Duchess of Gloucester / TO COMMEMORATE THE OPENING OF / The King George V Memorial Park / NEWTOWN ST. BOSWELLS. / 30th June, 1951.'

£200-300

US\$260-380

€240-350



310

THREE IRISH GEORGE III SILVER BUTTER-DISHES

MARK OF JAMES LE BASS, DUBLIN, 1817

Each shell-shaped on three winkle feet with gadrooned valve and foliate terminal, *marked on valve*

6 in. (15.5 cm.) wide

13 oz. 19 dwt. (434 gr.)

(3)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

PROVENANCE:

A wedding present from Horace Brooks Marshall, 1st Baron Marshall of Chipstead (1865-1936) to T.R.H. The Duke and Duchess of Gloucester, November 1935.



THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER

311

AN ELIZABETH II SILVER TOILET CASKET

MARK OF GOLDSMITHS & SILVERSMITHS CO. LTD, LONDON, 1935

Oblong and with cut corners, chased with Chinoiserie scenes, on four scroll feet, base engraved with presentation inscription, *marked on side, stamped 'GOLDSMITHS & SILVERSMITHS CO. LTD. 112 REGENT ST, W'*

3 in. (7.5 cm.) high; 11 in. (28 cm.) wide; 8½ in. (21.5 cm.) deep

gross weight 60 oz. 8 dwt. (1,879 gr.)

The inscription reads 'R.M.S. SCILLIONIAN / LAUNCHED NOVEMBER 15TH 1955 / AT SOUTHAMPTON / BY HER ROYAL HIGHNESS / THE DUCHESS OF GLOUCESTER'.

£700-1,000

US\$900-1,300

€820-1,200



312

A SET OF TWELVE GEORGE VI SILVER COASTERS

MARK OF S. J. PHILLIPS, LONDON, 1937

Plain circular, engraved with initial 'H' within Garter motto and below

a Prince's coronet, *marked underneath*

4¾ in. (11 cm.) diameter

40 oz. 6 dwt. (1,244 gr.)

The initial 'H' is for H.R.H. The Prince Henry,

Duke of Gloucester (1900-1974).

(12)

£250-350

US\$320-450

€290-410



313

A LARGE SET OF MONOGRAMMED PORT AND SHERRY GLASSES

SECOND QUARTER 20TH CENTURY

Comprising 25 sherry and 29 port glasses, with straight faceted stems, the bowls engraved with the initial 'H' within Garter motto and below a Prince's coronet

The sherry: 3¾ in. (9.5 cm.) high

The port: 3¼ in. (8.5 cm.) high

The initial 'H' is for H.R.H. The Prince Henry, Duke of Gloucester (1900-1974).

£700-1,000

US\$900-1,300

€820-1,200





■ 314

A SWEDISH CUT AND ENGRAVED-GLASS PART TABLE-SERVICE

BY KOSTA, EARLY 20TH CENTURY

Engraved with a band of roses, between further bands of diamond cutting, comprising: seven decanters and stoppers, twenty-three champagne-coups, eighteen green wine glasses, nine red-wine glasses, ten white-wine glasses, seven slightly smaller, eleven water-glasses, thirty sherry-glasses, twenty-four liqueur-beakers, thirty saucer-dishes

The decanters and stoppers: 13 7/8 in. (35.1 cm.) high overall

£2,000-3,000

US\$2,600-3,800
€2,400-3,500

■ 315

A WEDGWOOD PORCELAIN MONOGRAMMED DINNER-SERVICE

20TH CENTURY, BROWN FACTORY MARK

Each with a gilt crowned H monogram to the border, comprising: twenty-four dinner-plates, twenty-nine side-plates, eighteen bowls, fifteen two-handled soup-cups, twenty-three saucers, one smaller, thirteen coffee-cups and nineteen saucers, together with: a plain muffin-dish and cover

The dinner-plates 10.5 / 8 in. (27 cm.) diameter
The initial 'H' is for H.R.H. The Prince Henry, Duke of Gloucester (1900-1974).

£800-1,000

US\$1,100-1,300
€940-1,200



THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



■316

A PAIR OF GEORGE III GILTWOOD OVAL MIRRORS
THIRD QUARTER 18TH CENTURY

Each later oval plate within a gadrooned border, the frame with carved and pierced *rocaille*, c-scrolls and foliage, surmounted by a double C-scroll and pierced shell cresting, the apron with a Chinese duck standing on a rockwork base, losses and additions, re-gilt
46 x 33 in. (117 x 84 cm.)

(2)

£4,000-6,000

US\$5,200-7,700
€4,700-7,000

PROVENANCE:

Almost certainly a wedding present from The Hon. Ernest Guinness (1876-1949) and Mrs Guinness (d. 1953) to T.R.H. The Duke and Duchess of Gloucester, November 1935.

LITERATURE:

One illustrated with H.R.H. The Duchess of Gloucester, later Princess Alice, and H.R.H. Prince William of Gloucester, *Country Life*, vol. XCII, no. 2380, 28 August 1942, frontispiece.

Illustrated *in situ* in the 'Duchess's Sitting Room' at Barnwell Manor 1959 (C. Hussey, 'Barnwell Manor, Northamptonshire - II, *Country Life*, 17 September 1959, p. 301, fig. 11.

■~317

A PAIR OF ENGLISH MAHOGANY, ROSEWOOD CROSS-BANDED AND MARQUETRY DEMI-LUNE SIDE TABLES
19TH CENTURY

Each top with radial veneers and boxwood strung inlay above a frieze drawer, with two flanking false drawers, on square tapering legs headed by foliate marquetry oval medallions, on block feet, numbered in white chalk '307/702', possibly adapted

32½ in. (83 cm.) high; 48 in. (122 cm.) wide; 24¾ in. (62 cm.) deep

(2)

£2,000-3,000

US\$2,600-3,800
€2,400-3,500



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.



T.R.H. The Duke and Duchess of Gloucester, with their son H.R.H. Prince William at Barnwell, 1944, showing lots 316 & 317 *in situ*.
© John Frost Newspapers / Alamy Stock Phot

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



■318

A REGENCY MAHOGANY CHEVAL MIRROR
EARLY 19TH CENTURY

With later mirror plate, on downswept legs with brass caps and castors
63½ in. (161.5 cm.) high; 27½ in. (70 cm.) wide;
22 in. (56 cm.) deep

£800-1,200

US\$1,100-1,500
€930-1,400

■319

A VICTORIAN MAHOGANY DINING TABLE
CIRCA 1860

The circular tilt-top above a baluster shaft on a concave tripartite base and flat-bun feet with recessed castors, numbered '93' in white chalk and scratched '59 MW' 29¼ in. (74.5 cm.) high; 51 in. (129.5 cm.) diameter

£2,000-3,000

US\$2,600-3,800
€2,400-3,500



■320

AN ENGLISH MAHOGANY SERPENTINE COMMODOE
OF GEORGE III-STYLE, FIRST HALF 20TH CENTURY

The moulded top above a pull-out slide and four graduated drawers, flanked to either side by scrolled stiles on anthemion carved ogee bracket feet
35 in. (89 cm.) high; 46 in. (117 cm.) wide; 24 in. (61 cm.) deep

£1,000-1,500

US\$1,300-1,900
€1,200-1,700



■ 321

A REGENCY MAHOGANY SERVING TABLE

CIRCA 1810, IN THE MANNER OF MARSH AND TATHAM

The top above two frieze drawers divided by a tablet with a metal-mount, on acanthus and rosette carved monopodia supports terminating in claw-and-ball feet, the concave plinth base with anti-friction castors, one drawer with transport label 'BARN.../KENSINGTON/JONES/7 3 02
38¼ in. (97 cm.) high; 78 in. (198 cm.) wide; 26¾ in. (68 cm.) deep

£4,000-6,000

US\$5,200-7,700
€4,700-7,000

The motif on the frieze is related to one found on a pair of side tables, attributed to Marsh & Tatham, and exhibited, until recently, in the Banqueting Room at the Royal Pavilion, Brighton (museum nos. DA 340437/8). The Royal Pavilion tables were formerly in the collection of the 6th Earl of Harewood at Chesterfield House, London, where one of them was photographed in the breakfast room in 1922 ('The Furnishing of Chesterfield House', *The Furnishing Trades' Organiser*, March 1922). This motif derives from plate 14, no. 3, of Thomas Hope's *Household Furniture* (1807). Similar ornamentation occurs on a pair of bookcases supplied by George Bullock (1777-1818) for Napoleon's use at Longwood House, St. Helena, in circa 1815 (illustrated in

M. Levy, *Napoleon in Exile*, Leeds, 1998, p. 70, fig. 53). The deeply-carved zoomorphic supports of the present table recall another table attributed to Marsh & Tatham sold from Harewood House, Yorkshire, by Christie's, London, 4 July 2019, lot 129. Both Edward 'Beau' Lascelles and his father, the 1st Earl of Harewood were patrons of Marsh & Tatham in the early 19th century, as was the Prince of Wales (later George IV) at Carlton House (see W.H. Pyne, *The history of the royal residences of Windsor Castle, St. James's Palace, Carlton House, and Frogmore, London*, 1819, for a similar table in 'The Circular Room' at Carlton House).

■ 322

A GEORGE III MAHOGANY SERPENTINE CUPBOARD

SECOND HALF 18TH CENTURY

The gadrooned top above two cupboard doors applied with moulding and carved flowerheads, enclosing three pull-out slides on a plinth base and later castors
36½ in. (92.5 cm.) high; 55 in. (139.5 cm.) wide;
27 in. (68.5 cm.)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700



THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER

323

A HERD OF MODEL ELEPHANTS

19TH/20TH CENTURY, VARIOUS MATERIALS,
PREDOMINANTLY HARDSTONE

Including a bright green hardstone example with dark striations, possibly Russian, reformed/simulated amber examples, a Jaipur enamel example, a grey-glazed earthenware example and a brass example mounted with turquoise pastes etc.

The largest: 4¼ in. (11 cm.) high; 6½ in. (16.5 cm.) wide (30)

£800-1,200

US\$1,100-1,500

€940-1,400

PROVENANCE:

H.R.H. The Prince Henry, Duke of Gloucester (1900-1974).



324

A PAIR OF TURNED AMETHYST SPHERES

LATE 20TH CENTURY

On turned slate socles

Each: 5 in. (13 cm.) diameter (2)

£800-1,200

US\$1,100-1,500

€940-1,400

PROVENANCE:

Christie's, South Kensington, 9 March 2006, lot 1403, where acquired by Prince Richard, Duke of Gloucester (b. 1944).



325

NINE TURNED STONE AND MINERAL SPHERES

20TH CENTURY

Of various sizes, including examples of fluorspar and granite

The largest: 3¼ in. (8 cm.) diameter (9)

£800-1,200

US\$1,100-1,500

€940-1,400



Lady Alice Montagu Douglas Scott and H.R.H. The Prince Henry, Duke of Gloucester photographed with TM King George V and Queen Mary and Lady Alice's mother, Margaret, Duchess of Buccleuch, on the occasion of their engagement at Balmoral Castle.

326

A SCOTTISH SILVER-MOUNTED SPORRAN, DIRK DAGGER TROUSSE AND SGIAN-DUBH AND TWO SGIAN-DUBHS
VARIOUS MAKERS & DATES

Comprising: a silver-mounted, brown leather and horse hair sporran, mark of Henry Hodson Plante, London, 1920, applied with monogram 'HWFA' with Princes' coronet above, in original gilt-tooled leather case lined in silk and blue velvet, *marked on interior and exterior of clasp*; a Scottish silver-mounted, enamel and leather dirk dagger trousse and sgian-dubh, mark of James Roberts & Sons, Edinburgh, 1885, *marked on reverse*, in original brown leather fitted case; a Scottish silver and agate-mounted sgian-dubh, mark of James Roberts & Sons, Edinburgh, 1897, *marked on reverse* and a silver and agate-mounted sgian-dubh, *apparently unmarked*, all with stainless steel blades 21¼ in. (54 cm.) high, the sporran

The monogram 'HWFA', is for Prince Henry William Frederick Albert, Duke of Gloucester (1900-1974). (4)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700



327

A GROUP OF DECORATIVE OBJECTS
20TH CENTURY

Comprising a cold-painted bronze rhino on verde antico base, an ashtray in the form of a cold-painted bronze Scottish Terrier on onyx base, two bluejohn specimens, an orange glass Scottish Terrier mounted on ashtray, a carved hardstone water buffalo, signed 'J Gutio'; together with a small ash tray and a mounted specimen mineral. The rhino: 3 in. (7.5 cm.) high; 6 in. (15 cm.) wide; 4 in. (10 cm.) deep, on base (8)

£500-800

US\$650-1,000
€590-930



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.



■328

**A PARIS PORCELAIN PART COFFEE-SERVICE
LATE 19TH CENTURY**

Each engraved with a hunting scene, with hounds, foxes, game birds and huntsmen, comprising: a coffee-pot and cover, a large milk-jug, a sugar-bowl and cover, a slop-bowl, twelve coffee-cups and twelve saucers
The coffee-pot 5½ in. (15 cm.) high

£700-1,000

US\$900-1,300
€820-1,200

329

**A VICTORIAN SILVER AND SILVER-PLATED TEN-PIECE
CAMPAIGN DRINKS SET
LATE 19TH CENTURY**

Comprising a five-part tea service with a kettle-on-stand and burner, a teapot, a tea caddy, a covered sugar bowl and a milk jug, each engraved 'Helena' below a Princess' coronet, a pair of glass mounted bottles engraved on cover with 'Helena' below a Princess' coronet, a pair with ratan sleeves; together with a Victorian glass bottle with silver cover, mark of Thomas Whitehouse, London, 1889, the cover engraved with the badge of the Prince of Wales below a Royal coronet, marked on side
the kettle-on-stand 9½ in. (24 cm.) high

The monogram 'Helena' is for H.R.H The Princess Helena (1846-1923), the third daughter of H.M. Queen Victoria (1819-1901) and Prince Albert (1819-1961). (11)

£500-800

US\$640-1,000
€580-930



330

**A COLLECTION OF LEATHER MOUNTED OBJECTS
EARLY-MID 20TH CENTURY**

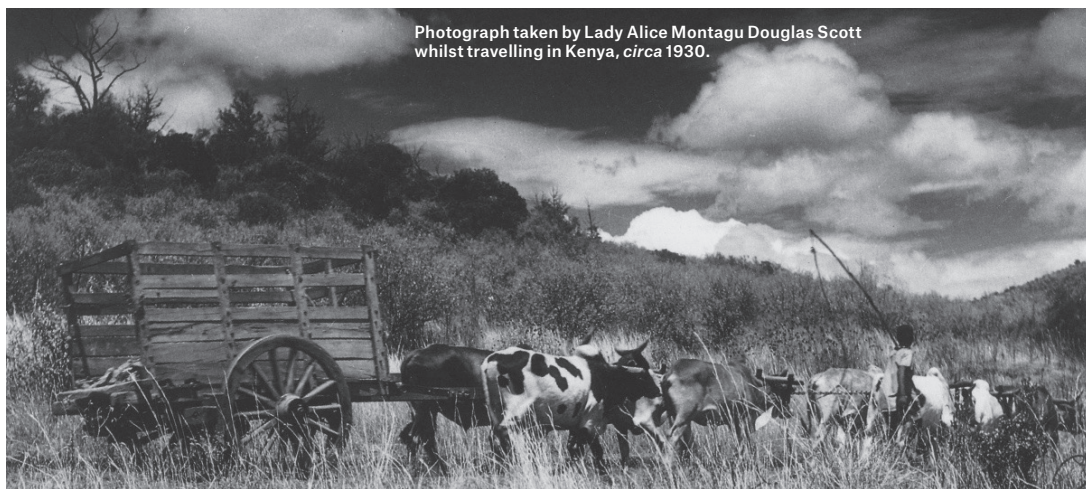
Comprising: two sets of cased binoculars, the larger with 'H' monogram to the case and labelled 'Wallace Heaton Ltd.'; a Kodak box camera marked 'ALICE SCOTT' in embossed lettering to the camera's body, the leather case monogrammed 'A.C.S'; three travel clocks; a note-pad mounted with a crown and a pair of opera glasses
The larger case: 8½ in. (21.5 cm.) high (8)

£300-500

US\$390-640
€350-580

PROVENANCE:

The camera: Lady Alice Montagu-Douglas-Scott, later H.R.H. The Duchess of Gloucester (Princess Alice) and thought to have been used during travels in Africa prior to her marriage in 1935. The larger binoculars with Monogram for The Prince Henry, Duke of Gloucester.



Photograph taken by Lady Alice Montagu Douglas Scott whilst travelling in Kenya, circa 1930.

THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER



■ 331

A SET OF TWELVE BRANDY-GLASSES ENGRAVED WITH GAME BIRDS

20TH CENTURY, PROBABLY ENGLISH

Each engraved with a pheasant in flight, amid reeds and grasses
5½ in. (13 cm.) high

(12)

£600-900

US\$770-1,200
€700-1,000

■ 332

THREE ENGLISH MAHOGANY BUTLER'S TRAYS AND STANDS
LATE 18TH/19TH CENTURY, TRAY AND STANDS ASSOCIATED

Each tray with pierced side carrying handles on X-frame stands

The largest: 36¼ in. (92 cm.) high; 32¼ in. (82 cm.) high; 20¼ in. (51 cm.) high
(6)

£600-900

US\$770-1,200
€700-1,000



THEIR ROYAL HIGHNESSES
THE DUKES OF GLOUCESTER

333

A GEORGE IV SILVER SNUFF-BOX
MARK OF WILLIAM SIMPSON,
BIRMINGHAM, 1829

Rectangular, the sides and base set with panels of engine-turning, the cover set with a cast and chased plaque depicting a family of game birds in a wooded landscape within a foliate border, gilt interior, *marked on base and inside cover*
3 in. (77 mm.) wide
5¼ oz. (170gr.)

£300-500

US\$390-640
€350-580

PROVENANCE:

A wedding present from Sir Archibald Campbell (d. 1948) and The Hon. Lady Campbell (1873-1950) to T.R.H. The Duke and Duchess of Gloucester, November 1935.

334

**HIS ROYAL HIGHNESS THE PRINCE
HENRY, DUKE OF GLOUCESTER'S GREEN
CANVAS SHOTGUN CASES**
EARLY 20TH CENTURY

Both trimmed in leather and marked 'HRH The Duke of Gloucester' and with various Duke of Gloucester labels, the larger case by 'Stephen Grant & Joseph Lang Ltd.', the interior with some contents, including two cleaning rods; the second case by 'James Purdey & Sons Ltd'; together with two cylindrical leather picnic boxes, monogrammed 'H', each with associated aluminium part stacking canteen; and three shooting sticks

The gun cases: 48 in. (122 cm.) long and 46 in. (117 cm.) long respectively

The picnic boxes: 15 in. (38 cm.) high (7)

£600-900

US\$780-1,200
€700-1,000

PROVENANCE:

H.R.H. The Prince Henry, Duke of Gloucester (1900-1974) and by descent.



■ 335

**HIS ROYAL HIGHNESS THE PRINCE
HENRY, DUKE OF GLOUCESTER'S
CARTRIDGE CASE**

BY PURDEY & SONS, EARLY 20TH CENTURY

The hinged lid embossed with 'H.R.H. THE DUKE OF GLOUCESTER / X.R.H.', the felt-lined lid with gilt-embossed leather maker's lable 'JAMES PURDEY & SONS LTD. / GU/ & RIFLE MAKERS TO H.M. THE KING...', the oak interior with five cartridge compartments

9¾ in. (24 cm.) high; 15½ in. (40 cm.) wide; 10¼ in. (26 cm.) deep excluding straps

£1,500-2,500

US\$2,000-3,200
€1,800-2,900

The X.R.H. monogram is for H.R.H. The Prince Henry, Duke of Gloucester's regiment, The 10th Royal Hussars.



END OF SALE



H.R.H. The Prince Henry, Duke of Gloucester shooting, *circa* 1935.

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** (A symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

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

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute 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:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

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

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of property, the 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 **A** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

Royalty for the portion of the hammer price
(in euros)

4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.5% 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) **lots** which are described in the catalogue as sold not subject to return; or

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

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

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

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(iii) 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: LLOYGB2LCTY, IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

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

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

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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

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

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

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

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

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

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

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

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

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) 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.

(d) 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**.

(e) 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.

(f) Gold

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

(g) 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.

(h) Watches

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

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

I OUR LIABILITY TO YOU

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

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHIRSTIES.COM

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

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

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

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

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

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 hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice. |
| † θ | We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium . |
| * | These lots have been imported from outside the EU 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 hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice. |
| Ω | These lots have been imported from outside the EU 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 hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice. |
| α | The VAT treatment will depend on whether you have registered to bid with an EU 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"> • If you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above) |
| ‡ | For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice. |

VAT refunds: what can I reclaim? If you are:

| | | |
|--|-----------------|---|
| 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 | The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return. |
| | * and Ω | Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return. |
| EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal) | No Symbol and α | The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply. |
| | † | If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection. |
| | * and Ω | The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply. |
| Non-EU buyer 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 ALL of the conditions in notes 1 to 3 below we will refund the following tax charges: |
| | No Symbol | We will refund the VAT amount in the buyer's premium . |
| | † and α | We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients. |
| | ‡ (wine only) | No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU 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 buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients. |
| | * and Ω | We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium . |

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
 3. 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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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

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

COLLECTION AND CONTACT DETAILS

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

Tel: +44 (0)20 7839 9060
Email: collectionsuk@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

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





A GERMAN GOLD-MOUNTED MOTHER-OF-PEARL SNUFF-BOX

DRESDEN, CIRCA 1745, STRUCK WITH THE FRENCH 1819-1838 DIVISION NORD GUARANTEE MARK FOR GOLD

rectangular gold-lined box, the cover, sides and base mounted en cage with panels of chased mother-of-pearl set en cloisonné within chased gold scrolls, with wavy reeded gold borders and flange and raised scroll thumbpiece, the interior of the cover set with a glazed miniature, on gouache, of William VIII (1682-1760), Landgrave of Hesse-Kassel (1751-1760), wearing armour and sash and star of the Polish Order of the White Eagle

3½ in. (80 mm.) Wide
£150,000 - 200,000

GOLD BOXES

London, 5 December 2019

VIEWING

30 November - 4 December 2019
8 King Street
London SW1Y 6QT

CONTACT

David McLachlan
dmclachlan@christies.com
+44 (0)20 7389 2650

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

Bespoke Service. Buy and Sell Privately. Now.

Exceptional call for funds

The Museum of Fine Arts at Rennes is seeking funds for the purchase of Antoine Coysevox's celebrated bronze group of Louis XIV on Horseback, a reduction of the lost monument formerly placed in the Place Royale, today Place du Parlement de Bretagne, in Rennes. French patrons will benefit from substantial tax advantages.

CONTACTS

Global Head, Private Sales
Adrien Meyer
ameyer@christies.com
+1 212 636 2056

Global Managing Director, Private Sales
Anthea Peers
apeers@christies.com
+44 (0)20 7389 2124

International Director, Private Sales,
Decorative Arts
Amjad Rauf
arauf@christies.com
+44 (0)20 7389 2358

International Head of Sculpture Department
Donald Johnston
djohnston@christies.com
+44 (0)20 7389 2331

Head of Sculpture Department, Paris
Isabelle d'Amécourt
idamecourt@christies.com
+33 1 40 76 84 19

PRIVATE SALES
CHRISTIE'S



ANTOINE COYSEVOX (1640-1720), CIRCA 1690-1720

Louis XIV on Horseback

Classified as being of "Major patrimonial interest" on the 16 October 2019 by
French Ministry of Culture as part of an acquisition by the Museum of Fine Arts of Rennes
37 in. (94 cm) high



JOHN FERNELEY, SEN. (1781-1860)

The Earl of Jersey's 'Riddlesworth' with J. Robinson up at Newmarket

signed 'J. Ferneley/ Melton Mowbray.' (lower right) and inscribed and dated 'RIDDLESWORTH/3 yrs. old. 1831' (lower centre)
oil on canvas

34 x 42 in. (86.4 x 106.7 cm.)

£150,000-200,000

IN THE FIELD

AN IMPORTANT PRIVATE COLLECTION OF SPORTING ART

London, 12 December 2019

VIEWING

7-11 December 2019

8 King Street

London SW1Y 6QT

CONTACT

Brandon Lindberg

blindberg@christies.com

+44 207 389 2095

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

KENSINGTON PALACE & HAREWOOD HOUSE
FRIDAY 13 DECEMBER AT 10.00 AM

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

CODE NAME: PALACE
SALE NUMBER:17736

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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

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

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

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

17736

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

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

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

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

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) |
|------------------------------------|--|------------------------------------|--|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

YOUR CAREER IN THE ART WORLD STARTS HERE

LEARN MORE AT [CHRISTIES.EDU](https://www.christies.edu)

CHRISTIE'S
EDUCATION

LONDON | NEW YORK | HONG KONG

CONTINUING EDUCATION • ONLINE COURSES

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Stephen Brooks, Deputy Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMEA
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li-Cohen, Deputy Chairman, Christie's Int.

CHRISTIE'S EUROPE, MIDDLE EAST, AND AFRICA (EMEA)

Prof. Dr. Dirk Boll, President
Bertold Mueller, Managing Director, EMEA

SENIOR DIRECTORS, EMEA

Zoe Ainscough, Cristian Albu, Maddie Amos,
Simon Andrews, Katharine Arnold, Upasna Bajaj,
Mariolina Bassetti, Ellen Berkeley, Jill Berry,
Giovanna Bertazzoni, Peter Brown, Julien Brunie,
Olivier Camu, Jason Carey, Karen Carroll,
Sophie Carter, Karen Cole, Isabelle de La Bruyere,
Roland de Lathuy, Eveline de Proyart, Leila de Vos,
Harriet Drummond, Adele Falconer, Margaret Ford,
Edmond Francey, Roni Gilat-Baharaff, Leonie Grainger,
Philip Harley, James Hastie, Karl Hermanns,
Rachel Hilderley, Jetske Homan Van Der Heide,
Michael Jeha, Donald Johnston, Erem Kassim-Lakha,
Nicholas Lambourn, William Lorimer,
Catherine Manson, Susan Miller, Jeremy Morrison,
Nicholas Orchard, Keith Penton, Henry Pettifer,
Will Porter, Julien Pradels, Paul Raison,
Christiane Rantzau, Tara Rastrick, Amjad Rauf,
William Robinson, Alice de Roquemaurel,
Matthew Rubinger, Tim Schmelcher, John Stainton,
Nicola Steel, Aline Sylla-Walbaum, Sheridan Thompson,
Alexis de Tiesenhausen, Cécile Verdier, Jay Vincze,
David Warren, Andrew Waters, Harry Williams-Bulkeley,
Tom Woolston, André Zlattinger

CHRISTIE'S ADVISORY BOARD, EUROPE

Pedro Girao, Chairman,
Contessa Giovanni Gaetani dell'Aquila d'Aragona,
Thierry Barbier Mueller, Arpad Busson,
Kemal Has Cingillioglu, Hélène David-Weill,
Bernhard Fischer, I. D. Fürstin zu Fürstenberg,
Rémi Gaston-Dreyfus, Laurence Graff,
Jacques Grange, H.R.H. Prince Pavlos of Greece,
Terry de Gunzburg, Guillaume Houzé,
Alicia Kopolowitz, Robert Manoukian,
Contessa Daniela d'Amelio Memmo, Usha Mittal,
Polissena Perrone, Maryvonne Pinault,
François de Ricqlès, Eric de Rothschild,
Çiğdem Simavi, Sylvie Winckler

CHRISTIE'S UK

CHAIRMAN'S OFFICE, UK

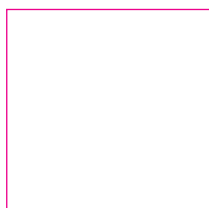
Orlando Rock, Chairman
Noël Annesley, Honorary Chairman;
Richard Roundell, Vice Chairman;
Robert Copley, Deputy Chairman;
The Earl of Halifax, Deputy Chairman;
Francis Russell, Deputy Chairman;
Julia Delves Broughton, Nicholas White, Mark Wrey

DIRECTORS, UK

Marco Almeida, Guy Agazarian, Alexandra Baker,
Jane Blood, Piers Boothman, Claire Bramwell,
Louise Broadhurst, Robert Brown, Antonia Calnan,
Lucy Campbell, Erin Caswell, Sarah Charles,
Ruth Cornett, Jessica Corsi, Nicky Crosbie,
Laetitia Delaloye, Armelle de Laubier-Rhally,
Freddie De Rougemont, Eugenio Donadoni,
Virginie Dulucq, Christopher O'Neil-Dunne,
Arne Everwijn, Nick Finch, Emily Fisher, Peter Flory,
Nina Foote, Christopher Forrest, Giles Forster,
Zita Gibson, Alexandra Gill, Keith Gill, Angus Granlund,
David Gregory, Christine Haines, Annabel Hesketh,
Peter Horwood, Adrian Hume-Sayer, Kate Hunt,
Pippa Jacob, Simon James, Imogen Kerr, Tjabel Klok,
Robert Lagneau, Tina Law, Adriana Leese, Tom Legh,
Jon-Ross Le Haye, Brandon Lindberg, Noah May,
Murray Macaulay, Graeme Maddison, Sarah Mansfield,
Astrid Mascher, Roger Massey, Michelle McMullan,
Daniel McPherson, Neil Millen, Leonie Mir, Chris Munro,
Patricia Nobel, Rosalind Patient, Anthea Peers,
Sara Plumbly, Euthymia Procopé, Lisa Redpath,
Alexandra Reid, Sumiko Roberts, Meghan Russell,
Patrick Saich, Amelie Sarrado, Julie Schutz, Tom Scott,
Dominic Simpson, Nick Sims, Clementine Sinclair,
Katie Siveyer, Timothy Triptree, Mary-Claire Turkington,
Thomas Venning, Julie Vial, Anastasia von Seibold,
Gillian Ward, Amelia Walker, Jud Wei-Ting,
Ben Wiggins, Bernard Williams, Georgina Wilsenach

ASSOCIATE DIRECTORS, UK

Ksenia Apukhtina, Lucy Beckett, Harriet Bingham,
Hannah Boissier, Sarah Boswell, Phill Brakefield,
Jenny Brown, Laure Camboulives, David Cassidy,
Alexandra Cawte, Marie-Louise Chaldecott,
Ivy Chan, Jack Coleman, Amandine Consigny,
Claudio Corsi, Hugh Creasy, Katia Denysova,
Grant Deudney, Milo Dickinson, Amanda Dixon,
Ekaterina Dolinina, David Ellis, Rachel Evans-Omeyer,
Paola Saracino Fendi, Martina Fusari, Pat Galligan,
Elisa Galuppi, Constanza Giuliani, Adeline Han,
Celia Harvey, Daniel Hawkins, Anke Held,
Sophie Hopkins, Jude Hull, James Hyslop, Wei-Ting Jud,
Guady Kelly, Amy Kent, Julia Kiss, Zoe Klemme,
Rachel Koffsky, Polly Knewstubb, Rebecca Lazell,
Rob Leatham, Tessa Lord, Stephanie Manstein,
Ottavia Marchitelli, Georgie Mawby,
David McLachlan, Lynda McLeod, Toby Monk,
Alice Murray, Rosie O'Connor, Clara Paschini,
Christopher Petre, Antonia Pitt, Alastair Plumb,
Eugene Pooley, Sarah Rancans, Sarah Reynolds,
Marta Saporiti, Pat Savage, Annabelle Scholar,
Hannah Schweiger, Angus Scott, Charles Scott,
Valeria Severini, Graham Smithson, Annelies Stevens,
Iain Tarling, Sarah Tennant, Susann Theuerkauf,
Flora Turnbull, Damian Vesey, Alice Vincent,
Annie Wallington, Tony Walshe, Harriet West,
Annette Wilson, Julian Wilson, Miriam Winson-Alio,
Suzanne Yalcin-Pennings, Charlotte Young





CHRISTIE'S

8 KING STREET ST. JAMES'S LONDON SW1Y 6QT