



# JULIANS PARK AND SIX PRIVATE COLLECTIONS

LONDON 8 JUNE 2021

CHRISTIE'S







# JULIANS PARK AND SIX PRIVATE COLLECTIONS

Julians Park, Hertfordshire - lots 1-95  
The Desmond Heyward Collection, from Haseley Court, Oxfordshire - lots 101-152  
Property from an East Anglian Country House - lots 160-191  
Property from the Collection of Mr and Mrs David Wheeler - lots 200-216  
Property from Meonstoke House, Hampshire - lots 220-228  
Works of Art formerly in the Collection of Leontine, Lady Sassoon - lots 230-242  
Works of Art from the Collection of Hugh and Marion Sassoon - lots 250-308

Julians Park and Six Private Collections: Online (lots 310 - 497) will be live and open for bidding from 25 May to 15 June. The lots in the online sale are illustrated in the back of this catalogue.

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Front cover:  
The Music Room, Julians Park

Opposite:  
The Drawing Room, Haseley Court

Back cover:  
The Garden, Haseley Court  
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## AUCTION

Tuesday 8 June 2021  
10.30 am (Lots 1-309)

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

## AUCTIONEERS

James Hastie, Helena Guindo, Piers Boothman, Clementine Sinclair

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In sending absentee bids or making enquiries, this sale should be referred to as  
**JULIANS-20031**

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Tuesday 1-Friday 4 June 9am-5pm  
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Sunday 6 June 12pm-5pm  
Monday 7 June 9am-5pm

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Opposite: Julians Park







# JULIANS PARK, HERTFORDSHIRE

## THE COLLECTION OF MRS. AUDREY PLEYDELL-BOUVERIE



Mrs Audrey Field, by Cecil Beaton, circa 1933  
(lot 310 in Julians Park & Six Private Collections: Online)



The wedding of Audrey James and Captain Muir Dudley Coats, 1922  
(Private Collection)

Audrey James (1902–1968) was a renowned beauty and prominent member of transatlantic society. The daughter of William Dodge James, the Anglo-American lumber and steel millionaire, and his wife Evelyn Forbes who was known in society even after her divorce and subsequent remarriage as 'Mrs Willie James', Audrey was the goddaughter (and rumoured to be the maternal granddaughter) of Edward VII and at one time was romantically linked to the future Edward VIII. In addition to the rumours surrounding her mother's parentage, it was rumoured that her father was actually Sir Edward Grey, Viscount Grey of Fallodon, the Liberal politician and later Foreign Secretary to Asquith's government. The James family lived at West Dean in Sussex, which William Dodge James had bought in 1891, and Audrey was the fourth of five children, with three elder sisters and a younger brother Edward James, who was later to become the celebrated aesthete, writer and Surrealist patron/collaborator of artists such as Salvador Dali, René Magritte and Pavel Tchetlitchew. Audrey James was five years older than her brother, and although in youth and adulthood they appeared to inevitably mix in the same social circles, the siblings were apparently not close.

Since youth Audrey had mixed socially with the royal family - Edward VII and Queen Alexandra were frequent visitors to West Dean. Audrey was to become close friends with Elizabeth Bowes-Lyon, who attended a dance she gave in April 1923, just before her wedding to Prince Albert, later Duke of York and King George VI (W. Shawcross, *Queen Elizabeth The Queen Mother*, London, 2009, p. 109). Their friendship was to last her lifetime, with Queen Elizabeth, as she became in 1936, acting as godmother to Audrey's adopted son Angus and Audrey serving as Lady-in-Waiting to Queen Elizabeth. At Audrey's coming out in 1920 she was for a short time engaged to Lord Louis Mountbatten, until early 1921. The two remained friends after their amicable parting, and Lord Mountbatten was later godfather to Audrey's adopted son Jeremy. Later in 1921 Audrey became engaged to Captain Muir Dudley Coats, M.C., heir to a Scottish cotton-thread fortune, whom she married in 1922. Coats had been injured in the Great War and was relatively unwell throughout their marriage, which produced a son, Peter, who sadly died shortly after he was born in 1923.



The wedding of Audrey James and Marshall Field III, 1930 (Private Collection)

Following Coats' death in 1927, Audrey met the Chicago department store heir Marshall Field III whilst hunting in Melton Mowbray, near to where she lived at Sibbertoft. Their courtship eventually led to Audrey's second marriage in 1930, and it was during her marriage to Field that she was celebrated as a great hostess on both sides of the Atlantic, as well as being included in Cecil Beaton's *The Book of Beauty* in 1933. The Fields lived at Caumsett, the Field estate on Long Island Sound, as well as at 435 East 52nd Street, New York. Here she mixed with the artists Etienne-Adrian Drian, Christian 'Bébé' Bérard, the poet Boris Kochno, Adele and Fred Astaire, and many of the Bright Young Things of the 1930s. According to press clippings from the time Audrey and Marshall Field shared a love of horses, dogs and country sports, but evidently this was not sufficient to guarantee the survival of her marriage to the apparently fiery Field. They divorced in 1934, with Audrey reportedly winning a settlement of \$2 million on her 45th birthday (which would be in 1947) and the following year she returned to England with the first of the two sons she was to adopt, Angus, to whom she gave her maiden name James. She lived first at Parkside House in Surrey, where Cecil Beaton completed a series of charming sketches, including one of Audrey and Angus, which remain in Audrey's private albums (illustrated). Between 1936 and 1940 Audrey often visited Paris, where she kept an apartment at 19 Quai





Audrey James Field and Angus,  
by Cecil Beaton, circa 1935 (Private Collection)

Malaquai, illustrated in her private albums, along with many country house stays at Lympe and Trent Park with Sir Philip Sassoon and Sybil Cholmondeley, Leeds Castle with Olive, Lady Baillie, Blenheim with the Marlboroughs and Winston and Clementine Churchill, as well as holidays in Milan and La Pausa with Coco Chanel, Salvador Dali, Christian Bérard and Boris Kochno and in Corfu with the Duke of Duchess of Kent – Audrey being particularly close to Princess Marina (see lots 311-315 in the online sale).

In 1936 Audrey acquired The Holme in Regent's Park and set about remodelling the house and gardens, as published in two articles in *Country Life* in October 1939 and April 1940. To remodel The Holme she turned to the architect Paul Phipps and the decorator Stéphane Boudin, of the Parisian Maison Jansen. A series of photographs taken by Cecil Beaton of Audrey in the Drawing Room of the Holme show that progress had been made on the interiors by late 1936/1937. It is possible that Audrey Field was introduced to the work of Boudin through her friendship with Ronald and Nancy Tree, for whom Boudin had worked on the interiors of Ditchley Park between 1933-34; Paul



Pages from Audrey Pleydell-Bouverie's private albums (Private Collection)

Phipps was also Nancy Tree's uncle, so the choice of him as architect was pertinent. Audrey was close friends with the Trees - Ronald Tree (1897-1976) was a grandson of Marshall Field and therefore a cousin of Marshall Field III, Audrey's second husband. A visit to Ditchley in June 1937 is recorded in her photo albums, presumably one of many.



The Holme, Regents Park, circa 1936 (Private Collection)





It is likely that she had also seen Boudin's famous mirrored dining room for the Channons at Belgrave Square, so the choice of him, as the most fashionable decorator of the day, is logical. Unfortunately much of the Jansen archives in Paris were lost during the war, so a precise date for Boudin's involvement at The Holme is difficult to pin down, but evidence would suggest 1937 as being most likely. The Maison Jansen dining-chairs in the Dining Room created by Boudin for her bear the cypher AEF - for Audrey Evelyn Field (as opposed to James, her maiden name, or Pleydell-Bouverie) - suggesting that that room was complete before her third marriage, rather than *circa* 1939-40 as has been suggested.

The rooms that Audrey created with Boudin should be rightly celebrated. The Dining Room, Drawing Room, Morning Room, Library and Ballroom at the Holme were amongst the most elegant Regency Revival rooms created by Jansen at the time, fusing furniture from early 19th Century England, France and Italy in what one could term the 'Vogue Regency' style. These rooms were a delicate palette of white, grey, pink and cream - intended no doubt in part to complement her art collection. She was a collector of French Impressionist paintings and although her collection did not extend to the size of that of her younger brother Edward James, later in life she was to serve as a trustee of the Tate, where her Impressionism collection was exhibited in 1954, including the Renoir (lot 20) and Boudin (lot 19) included in this sale. Works of art and furniture were bought from the country house sales of great noble families that abounded at the time, including the Dukes of Northumberland at Syon and the Earls of Jersey at Middleton Park. The theatricality of the Vogue or 'Hollywood' Regency took on a literal sense in the console tables and gilded wall-carvings from the Dining Room at the Holme (later in the Music Room at Julians), which had been in the foyer of the Teatro della Scala in Milan (lots 42-47). Overall the effect was extremely successful - balancing important paintings and antique furniture with whimsical and decorative items - a reflection of her very good taste.



In September 1938, Audrey married the Hon. Peter Pleydell-Bouverie (1909-1981), youngest of the 10 children of the 6th Earl of Radnor. At the outbreak of war in September 1939 the Pleydell-Bouveries gave the house over to the Red Cross for use as a training centre and hostel, living elsewhere including the Savoy Hotel between 1941 and 1942. In July 1940 Audrey's sons, Angus and Jeremy, were evacuated to Canada, by ship from Liverpool to Montreal. As luck had it the house was hardly blitzed and the contents seemed to have survived intact. The publication of a further series of *Country Life* articles on the collection in 1947 - this time of Julians Park in Hertfordshire, which Audrey had bought in 1940 - shows that much of the contents of the Holme were transported to the country. Audrey kept various bases in London, including Hobart Place in 1945, 4 Buckingham Place in 1947, following her divorce from Peter Pleydell-Bouverie in 1946, 48 Berkeley Square from 1952-1962 (where some items from Julians were temporarily installed, as shown in a series of photographs from 1954), and Thurloe Lodge in South Kensington, from 1962 until her death in 1968, but Julians was the main family home for Audrey and her two sons.

The interiors at The Holme, Regents Park, *circa* 1936-8 (Private Collection)





The wedding of Audrey James and The Hon. Peter Pleydell-Bouverie, September 1938 (Private Collection)



Julians Park, by Martin Battersby, 1960 (Private Collection)

Boudin was involved in the decoration of Julians and modernising it from the taste of the previous incumbent Colonel Reginald Cooper, from whom Audrey had bought the house. Julians had been originally built in *circa* 1605, a fairly typical Jacobean brick gabled house, and was redesigned in Palladian form in stone in the early 18th century under the ownership of Adolphus (d. 1732) and Penelope Metekerke (d. 1746). The house was remodelled by Colonel Cooper in 1937, who retained the spirit of the early Georgian interiors, but in substance retained only the dining room and staircase of the earlier house. Audrey updated the decoration to suit her own tastes and collection but largely kept Colonel Cooper's rooms as they were, with some internal architectural adjustments to the

entrance hall/drawing room and music room. Items were bought and sold from the collection – including many of the Impressionist works she exhibited in 1954 – and the interiors were enhanced with new purchases in the 1950s and 1960s rather than dramatically changed, including the beautiful George III rococo overmantel mirror that was installed over the chimneypiece in the music room (lot 40), bought from the Hambro sale in 1961.

Audrey Pleydell-Bouverie's legacy was brilliantly continued by Captain and Mrs Jeremy James, who maintained and sustained the original vision of Audrey and Boudin, whilst lending it their own unique aesthetic.

AW



Audrey Pleydell-Bouverie at Julians Park, by Cecil Beaton, 1956 (Private Collection)



# JULIANS PARK, HERTFORDSHIRE, LOTS 1-95



1

## THREE WORCESTER PORCELAIN BLUE-SCALE-GROUND CABBAGE LEAF-MOULDED JUGS

CIRCA 1770, BLUE PSEUDO-CHINESE FRET MARKS

Each with mask spout and scroll handle, decorated with gilt scroll bordered mirror-shaped panels of exotic birds with bright plumage and scattered insects

The largest: 11½ in. (29.2 cm.) high

(3)

£1,200-1,800

US\$1,700-2,500

€1,400-2,100

### PROVENANCE:

Acquired by Mrs Audrey Pleydell-Bouverie by 1954 (photographed in her London house, 48 Berkeley Square, in 1954).

■2

## AN ITALIAN ORMOLU-MOUNTED LAZURITE AND WHITE MARBLE COLUMN

FIRST HALF 19TH CENTURY, LATER ADAPTED AS A LAMP

The Doric capital cast with stiff-leaf edge above egg-and-dart and a rosette-mounted frieze, the stop-fluted column with ormolu base, on a panelled plinth carved with martial trophies to three sides and winged goddess to one, later fitted for electricity with velvet shade

30¾ in. (77 cm.) high, to top of capital; 44¾ in. (113.5 cm.) high, overall

£2,500-4,000

US\$3,500-5,500

€2,900-4,600

### PROVENANCE:

Acquired by the Hon. Mrs. Audrey Pleydell-Bouverie in the late 1930s; photographed at The Holme, Regents Park, circa 1939.







A dark wood bookshelf filled with numerous books. On the top shelf, three decorative vases are displayed. A floor lamp with a beige shade stands in front of the bookshelf.

A pink and white striped sofa with two large pink cushions. A small, ornate metal side table is positioned next to it.

A window with orange curtains. A large potted plant with pink flowers is placed in front of the window.

A wooden table with a teapot and several cups on it. The table has a curved top and four legs.

A large, ornate metal plant stand holding a tall, green, spiky plant.





### 3

#### A GROUP OF ENAMEL SNUFF BOXES AND OBJECTS

SOME STAFFORDSHIRE, LATE 18TH-19TH CENTURY, SOME SAMSON, 19TH CENTURY

Comprising: a pair of South Staffordshire quadrille pools or counter dishes enamelled with playing cards and bank notes; a gilt-metal-mounted Staffordshire snuff-box with trellis-pattern ground, the cover centred by a vignette of courting figures, the underside of the lid with a couple smoking in an interior, *circa* 1770; a gilt-metal-mounted South Staffordshire etui with foliate pattern on a blue ground; an oblong oval snuff-box, the cover with a courting couple, with label 'FROM THE COLLECTION OF GERALD MANDER' inscribed No. 43; a gold-mounted snuff-box with ribbed body enamelled with flowers on a blue ground, *scratch marks* 8754 WE/7-, 19th century; and four other various snuff-boxes, probably Samson, 19th century and later

The counter dishes: 1½ in. (3 cm.) high; 5½ in. (13 cm.) wide; 4½ in. (11.5 cm.) deep  
The first snuff-box: 1¼ x 3¾ x 2½ in. (3 x 8.5 x 6.5 cm.) (10)

£1,000-1,500

US\$1,400-2,100

€1,200-1,700

#### PROVENANCE:

The oblong oval box: The Collection of Gerald Poynton Mander (1886-1951). Gerald Mander was an antiquarian and historian from the Midlands who also collected Staffordshire enamels.

### 4

#### A GROUP OF GEORGE III ENAMEL TABLE OBJECTS

SECOND HALF 18TH CENTURY, PROBABLY STAFFORDSHIRE

All decorated with pastoral and foliate vignettes on a blue ground with raised gilt and white highlights, comprising: four cauldron-shaped salts and spoons, a double-salt and two spoons, a pair of gilt-metal-mounted casters, a gilt-metal-mounted mustard pot and cover (handle broken), a small condiment pot and cover and a pair of baluster-shaped condiment pots and covers; damages, losses and restorations

The double-salt: 5½ in. (13 cm.) wide

The casters: 4¾ in. (12.5 cm.) high (20)

£500-800

US\$700-1,100

€580-920

#### PROVENANCE:

The baluster condiments acquired prior to 1940.

The mustard pot and small condiment photographed at Julians Park in the late 1940s.

#### LITERATURE:

The baluster condiments: 'A House in Regent's Park. The Hon. Mrs. Peter Pleydell-Bouverie's home, Holme House', *Country Life*, 20 April 1940, p. 416, fig. 3 (The Dining Room).

F. Collard, *Regency Furniture*, Woodbridge, 1985, p. 272.

J. Archer Abbott, *Jansen*, New York, 2006, p. 124.

J. Archer Abbott, *Jansen Furniture*, New York, 2007, p. 115.

### 5

#### A PAIR OF GEORGE III SOUTH STAFFORDSHIRE ENAMEL CANDLESTICKS

CIRCA 1760

Decorated overall with raised gilt-highlights on a navy blue ground, each stem with white-ground cartouches of flowers, each base painted with vignettes of pastoral and coastal scenes, damages (2)

12 in. (30.5 cm.) high

£500-800

US\$700-1,100

€580-920

#### PROVENANCE:

Acquired by the Hon. Mrs Audrey Pleydell-Bouverie for Julians Park *circa* 1947 (photographed in the West Bedroom *circa* 1947).







6

**A SET OF THREE GEORGE III SOUTH STAFFORDSHIRE ENAMEL TEA CADDIES**

CIRCA 1770

Comprising a square caddy and a pair of rectangular caddies, each decorated with vignettes of pastoral and coastal scenes within rococo raised white borders on a navy blue ground, damages

The square caddy: 5 in. (13 cm.) high; 4¾ in. (12 cm.) wide; 5 in. (13 cm.) deep

The pair: 5 in. (13 cm.) high; 3½ in. (8 cm.) wide; 5 in. (13 cm.) deep (3)

£2,000-3,000

US\$2,800-4,200

€2,300-3,400

**PROVENANCE:**

Acquired by the Mrs Audrey Field (*née* James, later Mrs Audrey Pleydell-Bouverie) prior to 1938.

**LITERATURE:**

'A House in Regent's Park. The Hon. Mrs. Peter Pleydell-Bouverie's home, Holme House', *Country Life*, 20 April 1940, p. 417, fig. 3 (The Dining Room).

C. Hussey, 'Julians, Hertfordshire - II', *Country Life*, 27 June 1947, p. 1212, fig. 8 (The Dining Room).

F. Collard, *Regency Furniture*, Woodbridge, 1985, p. 272.

J. Archer Abbott, *Jansen*, New York, 2007, p. 124.

J. Archer Abbott, *Jansen Furniture*, New York, 2007, p. 115.

■~7

**A PAIR OF GEORGE III INDIAN ROSEWOOD-CROSSBANDED SATINWOOD CARD TABLES**

LATE 18TH CENTURY

Each with a hinged D-shaped top enclosing green baize, the frieze centred by a lozenge, on turned tapering legs

29 in. (73.5 cm.) high; 36 in. (91.5 cm.) wide; 17½ in. (44.5 cm.) deep (2)

£4,000-6,000

US\$5,600-8,300

€4,600-6,900

**PROVENANCE:**

Anonymous sale (Property of a Lady); Christie's, London, 4 July 1991, lot 69. Acquired from the above sale by Captain Jeremy James for Julians Park.







8

8

**A LEEDS PEARLWARE MODEL OF A HORSE**  
CIRCA 1810-20

Its body sponged in black, modelled standing on a rectangular base with canted corners  
17 in. (43.5 cm.) high; 14½ in. (37 cm.) long

£10,000-15,000

US\$14,000-21,000  
€12,000-17,000

**PROVENANCE:**

Acquired by Mrs Audrey Field (*née* James; later Mrs Audrey Pleydell-Bouverie) by 1938; photographed in the library at The Holme, by Cecil Beaton, *circa* 1937.

**LITERATURE:**

'A House in Regent's Park. The Hon. Mrs. Peter Pleydell-Bouverie's home, Holme House', *Country Life*, 20 April 1940, p. 419, figs. 7-8 (The Library).

9

**A LEEDS PEARLWARE MODEL OF A HORSE**  
CIRCA 1810-20

Its body sponged in blue, on a rectangular base with canted corners  
16 in. (40.6 cm.) high; 13½ in. (34.3 cm.) long

£10,000-15,000

US\$14,000-21,000  
€12,000-17,000

**PROVENANCE:**

Acquired by Mrs Audrey Field (*née* James; later Mrs Audrey Pleydell-Bouverie) by 1938; photographed in the library at The Holme, by Cecil Beaton, *circa* 1937.

**LITERATURE:**

'A House in Regent's Park. The Hon. Mrs. Peter Pleydell-Bouverie's home, Holme House', *Country Life*, 20 April 1940, p. 419, figs. 7-8 (The Library).

Dealers in equestrian feed, medicine and tack used large pottery horses, like the ones seen here, in their display windows to draw in customers. Traditionally all called 'Leeds Horses', now only pearlware models are thought to have been made by the Leeds factory itself. Examples can be found in the Leeds City Museum, the Yorkshire Museum and the Glasgow Art Gallery and Museum.



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■-10

**A GEORGE III ORMOLU-MOUNTED MAHOGANY, AMARANTH, HAREWOOD, MARQUETRY AND PARQUETRY BREAKFRONT CABINET=**

ATTRIBUTED TO CHRISTOPHER FUHRLOHG, CIRCA 1775

Inlaid to the top and sides with panels of basket-weave parquetry, the rectangular top with canted front corners and centred by an oval with flowering rose branches, with stiff-leaf and dart cast edge, above a plain frieze, guilloche-cast border and three doors each containing a shelf, the central door with a roundel on a basket-weave ground depicting Erato playing her lyre, the side doors with standing Muses, one possibly Terpsichore playing a lyre, the other carrying a staff, above scrolling honeysuckle tendrils, with rosette-filled guilloche lower edge, on acanthus cast toupie feet, with DUNNS DEPOSITORIES label to reverse printed H.F. RICHARDSON Esq. / 1-Mar-1933 and inscribed No. 256

31¾ in. (80.5 cm.) high; 48½ in. (122.3 cm.) wide; 27 in. (68.5 cm.) deep

£70,000-100,000

US\$97,000-140,000

€81,000-120,000

**PROVENANCE:**

H.F. Richardson, Esq., March 1933 (according to label).

Acquired by the Hon. Mrs Audrey Pleydell-Bouverie prior to 1947.

**LITERATURE:**

C. Hussey, 'Julians, Hertfordshire - II', *Country Life*, 27 June 1947, p. 1210, fig. 2 (The Entrance Hall).

J. Cornford, *The Inspiration of the Past*, 1985, p. 40, fig. 32.

L. Wood, *Catalogue of Commodes*, London, 1994, p. 122, fig. 118.

This ormolu-mounted marquetry and parquetry breakfront cabinet is attributed to Christopher Fuhrløhg (1737-92), a Paris-trained cabinet-maker from Sweden, based on a number of closely-related examples attributed to or by him.

A square piano, 1775, in the Lady Lever Art Gallery, Port Sunlight, the case attributed to Fuhrløhg, the instrument signed and dated by Frederick Beck, is the closest equivalent to this cabinet. It is of similar box-like form but stands on a plinth rather than ormolu feet. This piano has a related oval floral medallion on top, and a comparable decorative composition to the front with a central medallion on a parquetry ground - in this example, the medallion based on 'The Triumph of Venus' by Angelica Kauffmann (1741-1807). The medallion is similarly flanked by muses; to the left, possibly Terpsichore or Erato (the same figure found on the left panel of the cabinet) and to the right, a Bacchante with cymbals (L. Wood, *Catalogue of Commodes*, London, 1994, pp. 115-122, no. 10). 'Terpsichore' also appears on a *bonheur-du-jour*, c. 1780, at Stourhead, which it has been suggested was a combined effort by one of London's leading cabinet-makers and upholsterers, John Linnell (1729-96) and Fuhrløhg (L. Wood, 'A Bonheur-du-jour at Stourhead: The Work of John Linnell and Christopher Fuhrløhg', *Furniture History*, 2007, p. 55). The inspiration for 'Terpsichore' is probably after Bernard Picart's engraving of an antique gem, published in Philippe de Stosch's *Gemmae Antiquae Caelatae*, Amsterdam (1724), plate VII, while the Bacchante with cymbals derives from Filippo Morghen's *Le Pitture Antiche d'Ercolano* (1760) (L. Wood, 'Georg Haupt and his Compatriots in London', *Furniture History Society*, 2014, p. 270, f/n 59). The same ormolu reed-and-ribbon border encircles the central medallion, and other border mounts are identical (Wood, *Catalogue of Commodes*, p. 122).

The central medallion on this cabinet depicts Erato playing her lyre, a figure derived from Kauffman, who probably supplied drawings to Fuhrløhg.

The matching figure is found on a 'French' transitional commode, 1772, by Fuhrløhg, which is engraved in the marquetry panel: 'C. FURHLOHG. FECIT. MDCCLXXII', and to the left the source of the design: 'ANGELICA. KAUFFMAN. R.A. PINXENT' [sic] (the commode formerly in the Knapp collection, sold Sotheby's, London, 11 April 1975, lot 140; J.F. Hayward, 'A newly discovered commode signed by Christopher Fuhrløhg', *The Burlington Magazine*, October 1972, p. 707, fig. 79). The near pair to the Knapp commode is in the Lady Lever Art Gallery (*ibid.*, fig. 80). A set of three commodes, the largest with a central medallion representing Kauffman's 'The Triumph of Venus' and two smaller examples *ensuite*, all with parquetry panels, is in the Metropolitan Museum, New York, and based on the Knapp/Lady Lever commodes have been attributed to Fuhrløhg (accession no. 66.64.2-4).

The parquetry panels on these commodes and the basket-weave ground of this cabinet is featured on French cabinet furniture; a fashion that Fuhrløhg would have been familiar with following his Parisian sojourn. The same basket-weave motif and the heart-shape foliate scrolls on which the two flanking muses stand are also found on the table-top of a writing table attributed to Fuhrløhg in the collection of the Duke of Northumberland at Alnwick Castle, Northumberland (C. Streeter, 'Marquetry Furniture by a Brilliant London Master', *The Metropolitan Museum of Art Bulletin*, June, 1971, fig. 6). The basket-weave also appears on a marquetry bureau, c. 1770-75, possibly by another Swedish immigrant furniture maker in London, such as Johan Christian Linning (1749-1801), Fuhrløhg's half-brother, who had joined Fuhrløhg's workshop in c. 1770-71; this bureau also has a central medallion in the manner of Kauffman (Nationalmuseum, Stockholm, NMK 72-2006; Wood, 'Georg Haupt and his Compatriots', pp. 256-257, fig. 20). The basket-weave can be seen again on the top of a serpentine-fronted side table, now in a private collection; Hayward, 'A Newly Discovered Commode', p. 712, fig. 89).

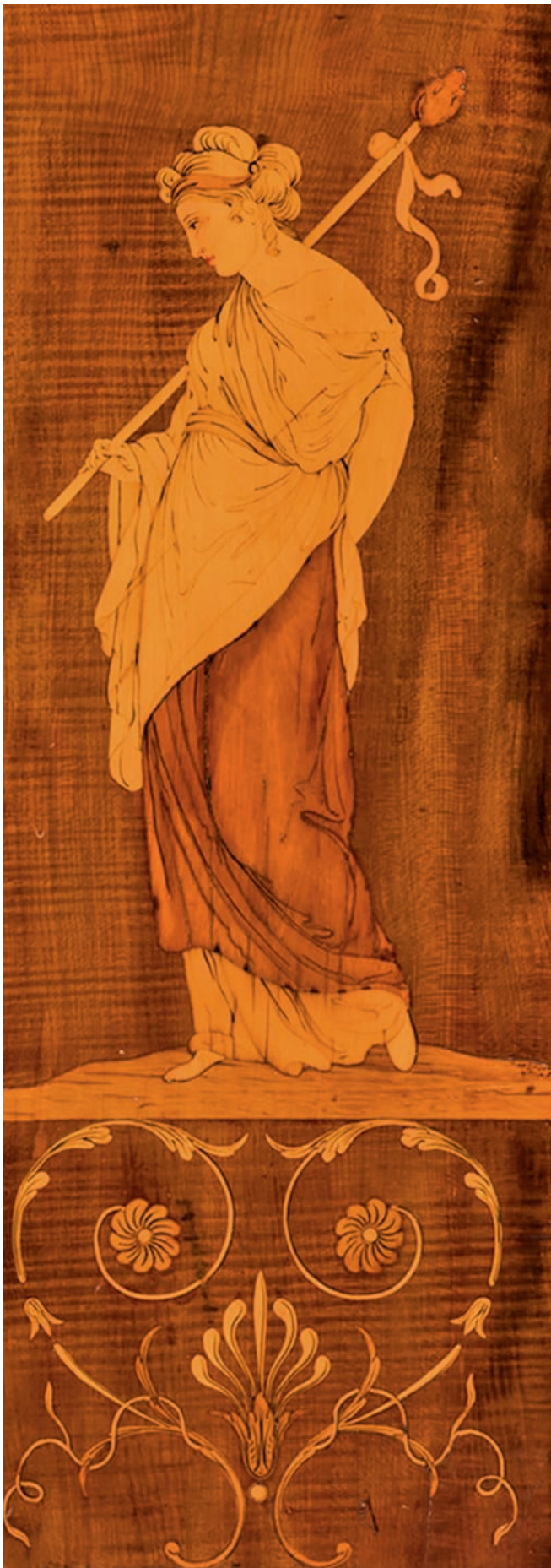


The George III commode signed by Fuhrløhg, sold from the collection of Mrs Violet Triefus, Christie's, 1970









Fuhrloh arrived in London by way of Paris either in late 1766 or early 1767. He was in Paris between 1763 and 1766 where he and his fellow-journeyman, Georg Haupt (1741-84), seemingly spent some time in the workshop of Jean-François Oeben (1721-63) and his younger brother Simon (c. 1725-86), a period when the workshop direction passed from Jean-François Oeben's widow to Jean-Henri Riesener (1734-1806), whom she married in 1767 (Wood, 'A Bonheur-du-jour at Stourhead', p. 67, f/n 10). Fuhrloh and Haupt were probably introduced to Linnell by William Chambers (1723-96), Surveyor General of His Majesty's Works, and thereafter employed at Linnell's Berkeley Square workshop (Wood, 'Georg Haupt and his Compatriots', p. 244). Fuhrloh's association with Linnell can be firmly established by the inclusion of a design for a 'French' transitional marquetry commode in Linnell's album of furniture designs held in the Victoria & Albert Museum, and the executed commode, which is signed in pencil inside the left end of the carcass: 'Christopher Fuhrloh fecit 1767' (E.292-1929; Wood, 'Georg Haupt and his Compatriots', p. 267, f/n 18). This commode was supplied to the 5th Earl of Carlisle, one of Linnell's patrons, probably for Castle Howard, North Yorkshire, where it is still *in situ* (<https://bifmo.history.ac.uk/entry/fuhrloh-christopher-1740-87>. Accessed 14 April 2001; Hayward, 'A Newly Discovered Commode', p. 705, fig. 78). The fact that it was signed, and in such a manner, suggests a European craftsman in the employ of a cabinet-maker; it was customary practice in both Stockholm (and Paris) for *ébénistes* to sign their work but the signature is inconspicuously signed in the interior (*ibid.*, p. 707).

By 1771-72, Fuhrloh had set up business on his own account at 24 Tottenham Court Road when he described himself as 'Cabinet Maker', 'Inlayer' and/or 'Ebeniste' on his various trade cards (Hayward, *ibid.*, p. 708). Both Fuhrloh and Linnell exhibited panels of figurative marquetry at the Society of Artists, which were probably for sale to other cabinet-makers (J.F. Hayward, 'A Further Note on Christopher Fuhrloh', *The Burlington Magazine*, July, 1977, p. 489). In 1773, Fuhrloh showed 'A bacchante in inlay' and in 1774, 'Venus attired by the Graces, in inlay' and 'A Flora, in ditto' (Wood, 'Georg Haupt and his Compatriots', p. 253). In the following year, Linnell displayed 'The Muse Erato, in different coloured Wood, inlaid' and in 1776, 'Diana in stained Wood, a circle' (*ibid.*).

The Richardsons of Ravensfell, Bromley, Kent and Dunn's Depositories This cabinet is possibly from the collection of the Richardson family of Bromley, Kent, either at Ravensfell, Bromley House or Lascelles in neighbouring Shortlands. The family was originally wool merchants from Yorkshire, and descended from Christopher Richardson (c. 1619-98) of Lascelles Hall, Rector of Kirkheaton, both in York. They arrived in Bromley as drapers in the mid-19th century, and had Ravensfell built in 1858. Although it has not been possible to identify 'H.F. Richardson', there was a business transaction between Hugh Lascelles Richardson (1887-1954) and Edward George Adams Dunn (1881-1952) of H.G. Dunn & Sons Ltd. when Richardson leased a portion of the Ravensfell estate to Dunn (Bromley Historic Collections 42/4/9). Dunn & Sons, active from the early 18th century to 1980, in addition to supplying furniture and fittings to many of the large houses in the 19th century also had a removals and warehousing facility, Dunn's Depositories. Other furniture with the Richardson/Dunn's Depositories label has appeared in the saleroom, for example, a George II giltwood console table, sold Christie's, London, 21 April 1995, lot 237. This bore the name 'F.R. RICHARDSON 22.4-27', which may refer to Frances Ruth (Ferrand) Richardson (1891-1965). Interestingly, Hugh Lascelles and Frances Ruth, his sister, moved back and forth to respectively Australia and Malaya from the late 1920s, early 30s, and the label on the cabinet may denote that it went into temporary storage at Dunn's Depositories in this period.





**11**  
**A PAIR OF CHINESE FAMILLE ROSE**  
**COMMODE-FORM BOUGH POTS**  
 18TH CENTURY

Of bombe commode form and modelled after European faience originals, with moulded rococo decoration, each side with a flower cartouche

8 in. (20.3 cm.) wide (2)  
 £3,000-5,000 US\$4,200-6,900  
 €3,500-5,700

**12**  
**A PAIR OF GEORGE III PARCEL-GILT AND**  
**CREAM-PAINTED TORCHERES**  
 CIRCA 1770

Each circular top supported by three foliate-carved supports joined by a tripartite platform, above satyr-mask legs terminating in goat's hooves, redecorated and with extensive losses to the decoration

44 in. (112 cm.) high (2)  
 £5,000-8,000 US\$7,000-11,000  
 €5,800-9,200

**PROVENANCE:**

Acquired by the Hon. Mrs Audrey Pleydell-Bouverie prior to 1947.

**LITERATURE:**

C. Hussey, 'Julians, Hertfordshire - I', *Country Life*, 27 June 1947, p. 1210, fig. 2 and p. 1213, fig. 10, one illustrated in the Entrance Hall and one in a bedroom.











**13**  
**A STRASBOURG FAIENCE PIGEON TUREEN AND COVER**  
 MID-18TH CENTURY

Naturalistically modelled standing on a grassy mound, the underside of the footrim with yellow glaze  
 13 in. (33 cm.) wide (2)

£12,000-18,000 US\$17,000-25,000  
 €14,000-21,000

**PROVENANCE:**  
 With Vandermeersch, according to paper label.

A single pigeon tureen of similar form in the René Fribourg Collection, New York, was sold by Sotheby's, London, 15 October 1963, lot 381, and is also illustrated in the *Répertoire de la Faïence Française*, vol. V. pl. 25A. Another example is illustrated by Antoinette Fay-Hallé *et al.*, 'Faïences Françaises', Exhibition Catalogue, Paris, 1980, p. 287, no. 440. Another pair sold at Christie's, London, 21 November 2005, lot 187.

**14**  
**AN ITALIAN RECTANGULAR SCAGLIOLA TOP**  
 SECOND QUARTER 19TH CENTURY

Decorated with birds and cornucopia, on a 20th-century rope pattern gilt-iron stand, attributed to Maison Jansen  
 18¼ in. (46.5 cm.) high; 50 in. (127 cm.) wide; 31 in. (79 cm.) deep

£8,000-12,000 US\$12,000-17,000  
 €9,200-14,000

**PROVENANCE:**  
 Acquired by Mrs Audrey Pleydell-Bouverie prior to 1956 (illustrated in a watercolour of the Entrance Hall at Julians Park by Cecil Beaton, dated 1956 - see the introduction to this catalogue).



(table base shown opposite)





■15

**A QUEEN ANNE ENGRAVED GLASS OVERMANTEL MIRROR**

THE GLASS EARLY 18TH CENTURY AND LATER, INCORPORATED IN THE EARLY 20TH CENTURY INTO AN ARCHED GILT-COMPOSITION FRAME

The later bevelled arched upper plate engraved with the monogram *AEJ* for Audrey Evelyn James, above divided bevelled plates, all within engraved scallop bevel-edged border plates applied with painted card leaves and paste gems, within a fluted and leaf-tip carved gilt frame with foliate edge

48¼ x 65¾ in. (122.5 x 167 cm.)

US\$14,000-21,000

€12,000-17,000

**PROVENANCE:**

Acquired by Mrs. Audrey Pleydell-Bouverie for Julians Park by 1956 (illustrated in a watercolour sketch of the Entrance Hall by Cecil Beaton, dated 1956 - see the introduction to this catalogue).







**16**

**ALBERT CHARLES LEBOURG (1849-1928)**

*Notre Dame sous la neige*

signed and inscribed 'A Lebourg. Paris.' (lower left)

oil on canvas

18 $\frac{1}{8}$  x 25 $\frac{1}{2}$ in. (46 x 65.1 cm.)

£7,000-10,000

US\$9,800-14,000

€8,100-12,000

**PROVENANCE:**

Arthur Tooth & Sons, London.

Mrs. Audrey Pleydell-Bouverie, and thence by descent to the present owner.

François Lespinasse has confirmed the authenticity of this work.



# JULIANS PARK, HERTFORDSHIRE, LOTS 1-95



17

**STANISLAS VICTOR EDOUARD LEPINE (FRENCH, 1835-1892)**

*La Seine à Rouen*

signed and inscribed 'Lepine' (lower left)

oil on canvas

12¾ x 18 in. (32.5 x 45.5 cm.)

Painted circa 1874-1878

£8,000-12,000

US\$12,000-17,000

€9,200-14,000

**PROVENANCE:**

with Arthur Tooth & Sons, London.

Acquired by Mrs. Audrey Pleydell-Bouverie by 1953, and by descent to the present owner.

**EXHIBITED:**

London, The Tate Gallery, *The Pleydell-Bouverie Collection*, 26 January - 25 April 1954, no. 14, as *L'Embarcadère*.

**LITERATURE:**

J. Couper, *Stanislas Lépine, 1835-1892: sa vie, son oeuvre*, Paris, 1969, pl. 15.  
R. & M. Schmit, *Stanislas Lépine 1835-1892, Catalogue Raisonné de l'oeuvre peint*, Paris, 1993, p. 277, no. 686 (illustrated).

22

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

**CHARLES-FRANÇOIS DAUBIGNY (FRENCH, 1817-1878)**

*La rivière, le soir*

signed 'Daubigny' (lower left)

oil on panel

8¼ x 13¾ in. (21 x 35 cm.)

£4,000-6,000

US\$5,600-8,300

€4,600-6,900

**PROVENANCE:**

with Arthur Tooth & Sons, London.

Acquired by the Hon. Mrs. Audrey Pleydell-Bouverie, by 1947, and by descent to the present owner.

**EXHIBITED:**

London, The Tate Gallery, *The Pleydell-Bouverie Collection*, 26 January - 25 April 1954, no. 14, as *Le Soir*.

**LITERATURE:**

C. Hussey, 'Julians, Hertfordshire - I', *Country Life*, 27 June 1947, p. 1212.

This work is accompanied by a certificate of authenticity from François Delestre and will be included in his forthcoming supplement to the Charles-François Daubigny *catalogue raisonné*.



19

**EUGÈNE BOUDIN (1824-1898)**

*Marée basse à Trouville*

signed and dated 'E. Boudin 65' (lower right)

oil on canvas

18 x 28 $\frac{3}{4}$  in. (46 x 72.6 cm.)

Painted in 1865

£50,000-80,000

US\$70,000-110,000

€58,000-92,000

**PROVENANCE:**

Anonymous sale, Hôtel Drouot, Paris, 10 March 1867, lot 9.

Arthur Tooth & Sons, London.

Knoedler and Co., New York.

The Hon. Mrs Audrey Pleydell-Bouverie, by whom acquired by 1947, and  
thence by descent to the present owner.

**EXHIBITED:**

London, Tate Gallery, *The Pleydell-Bouverie Collection of Impressionist and  
other paintings*, January - April 1954, no. 5, p. 5.

**LITERATURE:**

C. Hussey, 'Julians, Hertfordshire - II', in *Country Life*, 27 June 1947, p. 1213.

R. Schmit, *Eugène Boudin, 1824-1898*, vol. I, Paris, 1973, no. 333, p. 117  
(illustrated).







20

**PIERRE-AUGUSTE RENOIR (1841-1919)**

*La prairie*

signed 'Renoir.' (lower right)

oil on canvas

12¾ x 18½ in. (32.4 x 46 cm.)

Painted circa 1880

£180,000-250,000

US\$250,000-350,000

€210,000-290,000

**PROVENANCE:**

Jules Feder, Paris.

Durand-Ruel Galleries, New York, by whom acquired from the above on 25 June 1892.

Arthur Tooth & Sons, London, by whom acquired from the above in 1940.

The Hon. Mrs. Audrey Pleydell-Bouverie, by whom acquired from the above, by 1942, and thence by descent to the present owners.

**EXHIBITED:**

New York, Durand-Ruel Galleries, *Paintings by Renoir*, February 1914, no. 18 (dated '1885').

New York, Durand-Ruel Galleries, *Small Paintings by Renoir*, December 1927, no. 22.

London, Arthur Tooth & Sons, *La Flèche D'Or*, November - December 1937, no. 10.

London, Arthur Tooth & Sons, *Summer Exhibition*, August - September 1938, no. 3.

London, Arthur Tooth & Sons, *French Paintings*, December 1938, no. 2.

London, National Gallery, *Nineteenth Century French Paintings*, 1942, no. 78, p. 9 (dated '1878').

London, Arthur Tooth & Sons, *Anthology: Loan Exhibition of French Pictures from Private Collections*, June 1949, no. 5 (dated '1878').

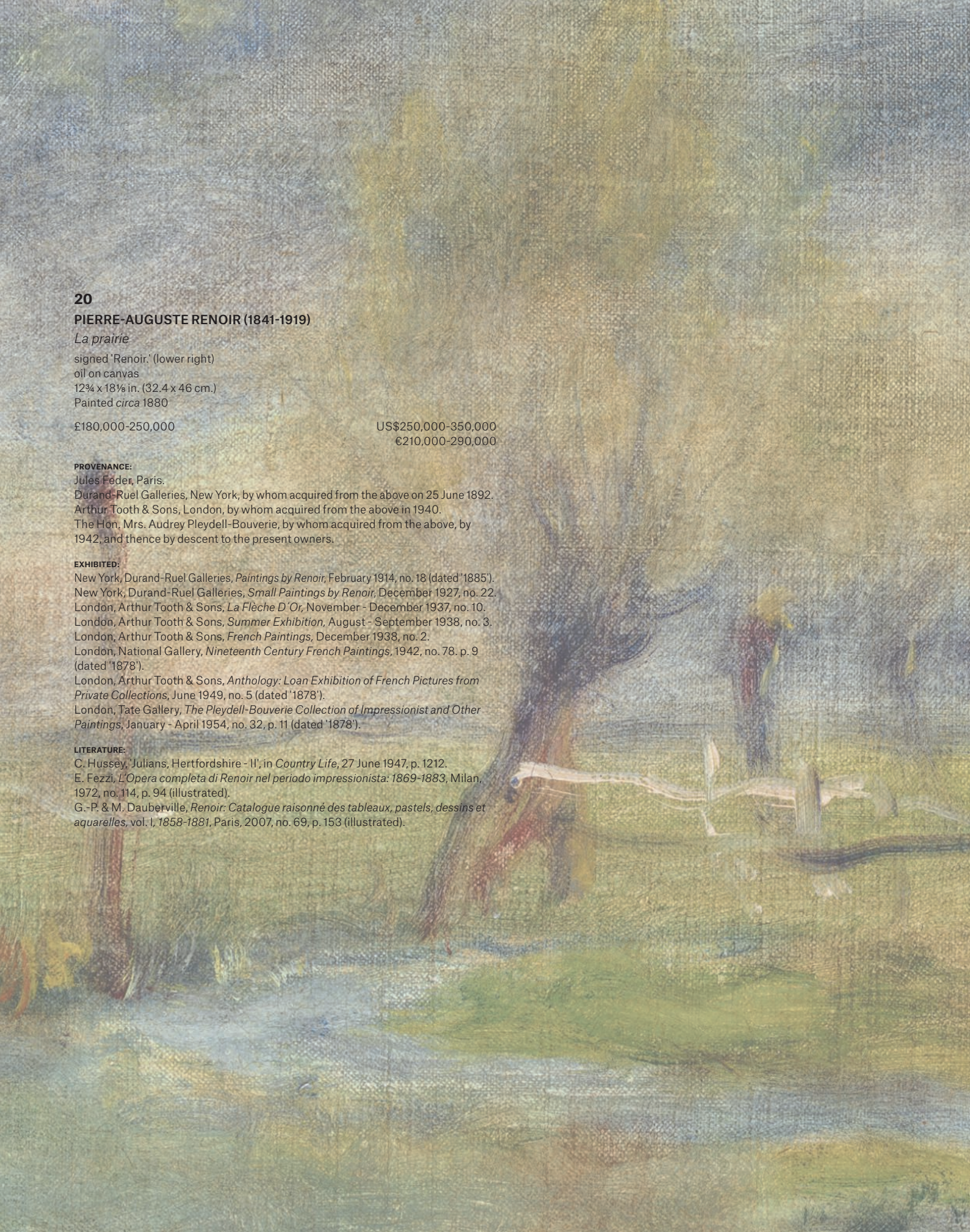
London, Tate Gallery, *The Pleydell-Bouverie Collection of Impressionist and Other Paintings*, January - April 1954, no. 32, p. 11 (dated '1878').

**LITERATURE:**

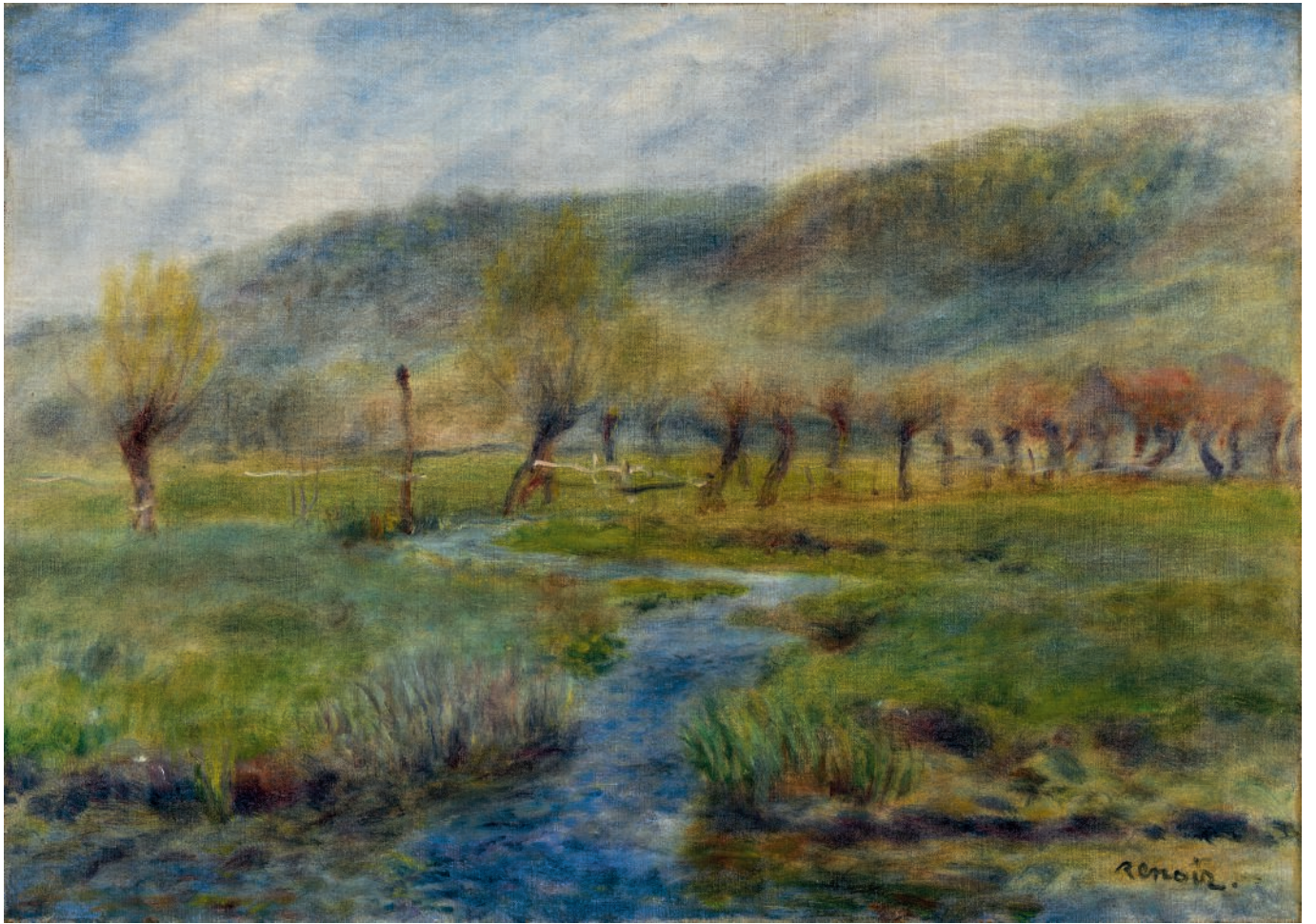
C. Hussey, 'Julians, Hertfordshire - II', in *Country Life*, 27 June 1947, p. 1212.

E. Fezzi, *L'Opera completa di Renoir nel periodo impressionista: 1869-1883*, Milan, 1972, no. 114, p. 94 (illustrated).

G.-P. & M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. I, 1858-1881, Paris, 2007, no. 69, p. 153 (illustrated).









# JULIANS PARK, HERTFORDSHIRE, LOTS 1-95



**21**

**A NEAR PAIR OF GEORGE III FRUITWOOD PEAR-FORM TEA CADDIES**  
LATE 18TH CENTURY

Each of naturalistic form with oval escutcheon and traces of decoration, one with fragmentary blue-bordered paper label inscribed *No. 14.* (?)  
6½ in. (16.5 cm.) high; 4¾ in. (12 cm.) diameter, approx.

(2)

£2,500-4,000

US\$3,500-5,500  
€2,900-4,600

**22**

**TWO GEORGE III FRUITWOOD APPLE-FORM TEA CADDIES**  
LATE 18TH/EARLY 19TH CENTURY

Each with hinged lid and metal escutcheon, traces of decoration  
4¾ in. (11 cm.) high; 4¾ in. (12.5 cm.) diameter, approx.; and similar

(2)

£2,000-3,000

US\$2,800-4,200  
€2,300-3,500











23

**23**

**A GEORGE III FRUITWOOD APPLE-FORM  
TEA CADDY**

LATE 18TH/19TH CENTURY

With associated cover; together with a further painted tea caddy in the form of a pippin apple, with green-painted interior, probably early 20th century

The larger apple: 4¼ in. (10.7 cm.) high; 4½ in. (11.5 cm.) diameter, approx.

The pippin apple: 3 in. (7.5 cm.) high; 4 in. (10 cm.) diameter

(2)

£500-800

US\$700-1,100

€580-920



24

**24**

**A GROUP OF FOUR FRUITWOOD TREEN CUPS  
18TH-19TH CENTURY**

Comprising a large cup with baluster stem and spreading foot, a small example with spreading foot and two similar small examples with ring-turned stem, one foot damaged

The largest: 8½ in. (21.5 cm.) high; 5½ in. (13 cm.) diameter

(4)

£600-900

US\$840-1,200

€690-1,000

**~25**

**A PAIR OF GEORGE III FRUITWOOD AND  
LIGNUM VITAE URNS AND COVERS**

SECOND HALF 18TH CENTURY

Each ring-turned baluster body and cover with the remains of a dark patina, on a turned spreading socle 8 in. (20.5 cm.) high, approx.; 4¾ in. (12 cm.) diameter, approx.

(2)

£800-1,200

US\$1,200-1,700

€920-1,400



25

**■26**

**A PAIR OF GEORGE III PARCEL-GILT AND  
WHITE-PAINTED DEMI-LUNE SIDE TABLES**

ATTRIBUTED TO SEFFERIN ALKEN AFTER A DESIGN BY ROBERT ADAM, CIRCA 1770

Each white marble top above a stiff-leaf cornice and palmette-carved frieze, on patera-headed turned tapering fluted legs and toupie feet with beaded collars, redecorated, with the original decoration present and three further layers of decoration 34¾ in. (88.5 cm.) high; 64½ in. (164 cm.) wide; 25½ in. (65 cm.) deep

(2)

£40,000-60,000

US\$56,000-84,000

€46,000-69,000

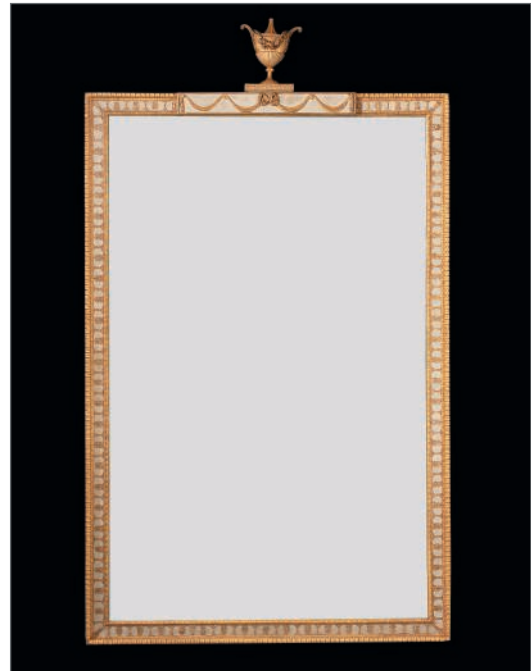
**PROVENANCE:**

Almost certainly acquired by Mrs. Audrey Pleydell-Bouverie in the 1950s or 1960s.





The design of these beautifully carved tables can be attributed to Robert Adam and their carving to Sefferin Alken based on their remarkable similarities to a pair of mirrors executed by Alken to Adam's designs for the 6th Earl of Coventry (d. 1809) for Coventry House, Piccadilly (illustrated; sold Christie's, London 6 July 2000, lot 24). The mirrors are picked out in white and gold in the same manner and their frames are carved with anthemion/honeysuckle alternating bellflowers beneath an acanthus leaf edge, identical to the frieze of these tables. The mirrors were supplied for the Great Room at Coventry House in 1769, at a cost of £68.16s.7½d, and moved to Croome Court circa 1848. They had been commissioned in 1768 and were designed to harmonise with the ceiling of the 'Great Room or Dining Room', for which Adam had provided a pattern three years earlier, that incorporated stuccoed medallions of classical heads and urns together with inset paintings in the style of the painted ornament of the Ancients (Soane Museum, Adam MSS, vol. 20, no. 63). Adam's design for the mirrors also incorporated a cresting of figures flanking an urn within a roundel, which was likely not executed or was altered when the mirrors were adjusted in size according to James Wyatt's alterations for the Earl of Coventry in the mid-1790s. The mirrors were supplied to accompany scagliola-slabbed sideboard-tables, for which Adam had provided a design in 1767. These tables, executed by the Soho carver Sefferin Alken (d. 1782) were invoiced in November 1768, while their tops were executed by Bartoli and Richter (sold from the Collection of Sir Charles Clore, Christie's, London, 20 November 1986, lot 94); Alken subsequently invoiced the mirrors on 18 July 1769. If the latter tables were not so well documented it would be logical to surmise that the Julians pier tables had likely been commissioned *en suite* with the Coventry mirrors. Whilst this cannot be the case, their similarities render the attribution to Alken after an Adam design highly probable.



The Coventry House mirrors designed by Robert Adam, carved by Sefferin Alken, sold Christie's, 2000







27

**A LOUIS XVI TWO-COLOUR  
GOLD BONBONNIERE**

BY JEAN-BAPTISTE-FRANCOIS LEBEL (FL. 1774 - AFTER 1821), MARKED PARIS, 1780/81, WITH CHARGE AND DECHARGE MARKS OF HENRIY CLAVEL, STRUCK WITH RESTRICTED WARRANTY MARK FOR GOLD 1809-1819 AND TWICE WITH RESTRICTED WARRANTY MARK FOR GOLD 1847 ONWARDS

Circular, engine-turned with concentric reeding stamped with scattered pellets, the lid and base centred by a circular reserve applied with a swirling foliate rosette on a frosted ground within a beaded border, the matted gold rims applied with raised beads  
2½ in. (63 mm.) diameter  
2 oz. 3 dwt. (68 gr.)

£2,000-3,000

US\$2,800-4,200

€2,300-3,400



27

28

**A SWISS ENAMELLED GOLD SNUFF-BOX**

BY ALEXANDRE MAGNIN (FL. 1812-1830), MARKED, GENEVA, CIRCA 1820; WITH DUTCH IMPORT MARK 1814-1831

Rectangular, with rounded corners, chased with panels of wavy engine-turning within a scrolling foliate border with dark blue enamelled flowers on *sablé* ground, the cover centred with a partly enamelled musical trophy with a *sablé* oval medallion in moulded gold frame, stamped on flange with workshop number 2002  
3 in. (77 mm.) wide

£3,000-5,000

US\$4,200-6,900

€3,500-5,700



28

Alexandre Magnin was born in Geneva in 1786, the son of an horloger. He seems to have registered his mark around 1812 before re-entering in 1815 from 'Maison Bellot à Chevelu', later known as 45 rue Jean-Jacques Rousseau. He died unexpectedly in 1830 and his business was taken over by his widow Faneli and his elder son Charles, who would become the last goldsmith in Geneva to specialise in the making of gold boxes.

29

**A GERMAN VARI-COLOUR GOLD TABLE  
SNUFF-BOX**

HANAU, CIRCA 1780/1790, WITH A MARK RESEMBLING THE PARISIAN CHARGE MARK OF ELOY BRICHARD AND ETIENNE SOMFOYE 1756-1762 AND A DECHARGE MARK OF JULIEN BERTHE 1750-1756

Rectangular, the cover, sides and base finely chased in four-colour gold on reeded ground, the cover depicting three figures and their dogs in a forest landscape with ruins, the base with a gardener flirting with a young maiden, the front panel with a harvester with his cart, the three other side panels with birds in classical landscapes, all within fluted C-scroll borders and flower sprays

3½ in. (80 mm.) long

6 oz. (188 gr.)

£3,000-5,000

US\$4,200-7,000

€3,500-5,700



29





### ■30

#### AN ITALIAN MICROMOSAIC AND MARBLE TABLE TOP ON AN ORMOLU AND WHITE-PAINTED BASE

THE TOP ATTRIBUTED TO GIACOMO RAFFAELLI E STUDIO, ROME, CIRCA 1830, THE BASE ATTRIBUTED TO MAISON JANSEN, PARIS, EARLY 20TH CENTURY

The circular *Bardiglio* marble top inset with a central panel of grape vines and convolvulus on a black ground, surrounded by eight roundels with butterflies on a blue ground and eight shaped semi-circular panels of various birds including a swan, mallard, kingfisher, Asian duck and various songbirds, on three panelled scrolled legs and paw feet, on a white-painted and parcel-gilt concave-sided tripartite plinth  
30½ in. (76.5 cm.) high; 31¼ in. (80.5 cm.) diameter

£70,000-100,000

US\$98,000-140,000  
€81,000-110,000

#### PROVENANCE:

Probably acquired by Mrs. Audrey Field (*née* James) in Paris, *circa* 1937 (photographed in her apartment at 19 Quai Malaquai, Paris).

The butterfly is Raffaelli's trademark, and he is also known to have specialised in micromosaic depictions of birds and wildfowl often sourced from paintings and engravings by Johann Wenzel Peter (1745 – 1829). The coupling of micromosaic inset into a grey *Bardiglio* or *Bleu Turquin* marble top is also indicative of his style, as Raffaelli was also a skilled artisan in hardstone.

Giacomo Raffaelli (1753-1836) was Roman by birth and achieved notable success early in his career. Trained as a sculptor and painter, by 1775 he was already best known for his work in micromosaic, a medium which he is credited with inventing, creating complex compositions using tiny *tesserae* made from spun enamel of exceptional finesse, a technical innovation made possible through the work of the chemist Alessio Mattioli. He was extensively patronised by Pope Pius XV (d. 1799), and worked in both the Vatican workshops as well as from his own studio in the Piazza di Spagna.

Raffaelli was also a successful dealer in high quality works of art - not all of which were made by him. Following the French occupation of Rome in 1797, with its consequent decentralization of the Vatican's control over artists and the subsequent decline of the mosaic market in Rome, Raffaelli transferred his workshop to the Milanese Court of Eugene Bonaparte, Napoleon's brother, in 1804. With the collapse of the Court in Milan, Raffaelli returned to Rome between 1815-20, and his workshop in the via del Babuino continued to flourish, increasingly under the direction of his son Vincenzo, up to and beyond Raffaelli's death in 1836.

In Roman times, butterflies symbolised the belief that the soul leaves the body through the mouth at the time of death and so subsequently represented rebirth. The butterfly is a recurrent motif in Raffaelli's *oeuvre*, as is the lapis blue ground within which the butterflies are here framed. Compare:

- M. Massinelli, *Giacomo Raffaelli (1753-1836) Maestro di stile e di mosaic*, Florence, 2018, pp. 225-226.
- Christie's, London, 15 July 2020, lot 109 (circular micromosaic plaque depicting a colourful butterfly on a white ground, signed on the reverse 'Giacomo Raffaelli / Fece / Roma 1787', 2¾ in. (66 mm.) diam.)
- D. Petoichi, *I mosaici minuti Romani*, Florence, 1981, p. 111, pl. 33.
- Specimen block, attributed to Raffaelli, The Rosalinde and Arthur Gilbert Collection on loan to the Victoria and Albert Museum, London (LOAN:GILBERT.109:1, 2-2008), see J. Hanisee Gabriel, *The Gilbert Collection. Micromosaics*, London, 2000, No. 9 (pp. 60-61).

Audrey Field kept an apartment in Paris between 1936 and 1940, at 19 Quai Malaquai. Photographs from a family album show this table as well as one of the eagle consoles from the foyer of the Teatro della Scala, Milan (lots 46-7) in her apartment.







# JULIANS PARK, HERTFORDSHIRE, LOTS 1-95



**31**

**FRANCESCO RIGHETTI (ROME 1749-1819 ROME), 1789**

*A pair of seated panthers*

bronze; each on an integrally cast rectangular plinth; signed and dated  
'F. RIGHETTI. F. ROMAE. 1789.'

5¼ in. (13.3 cm.) high, each

(2)

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

**PROVENANCE:**

Acquired by the Hon. Mrs Audrey Pleydell-Bouverie by 1939.

**LITERATURE:**

'A House in Regent's Park. The Hon. Mrs. Peter Pleydell-Bouverie's home, Holme House', *Country Life*, 20 April 1940, p. 417, fig. 6 (The Morning Room).







■-32

**A GEORGE III ZEBRAWOOD, TULIPWOOD, FRUITWOOD, EBONISED AND PARQUETRY PEMBROKE TABLE**

ATTRIBUTED TO HENRY HILL OF MARLBOROUGH, CIRCA 1775

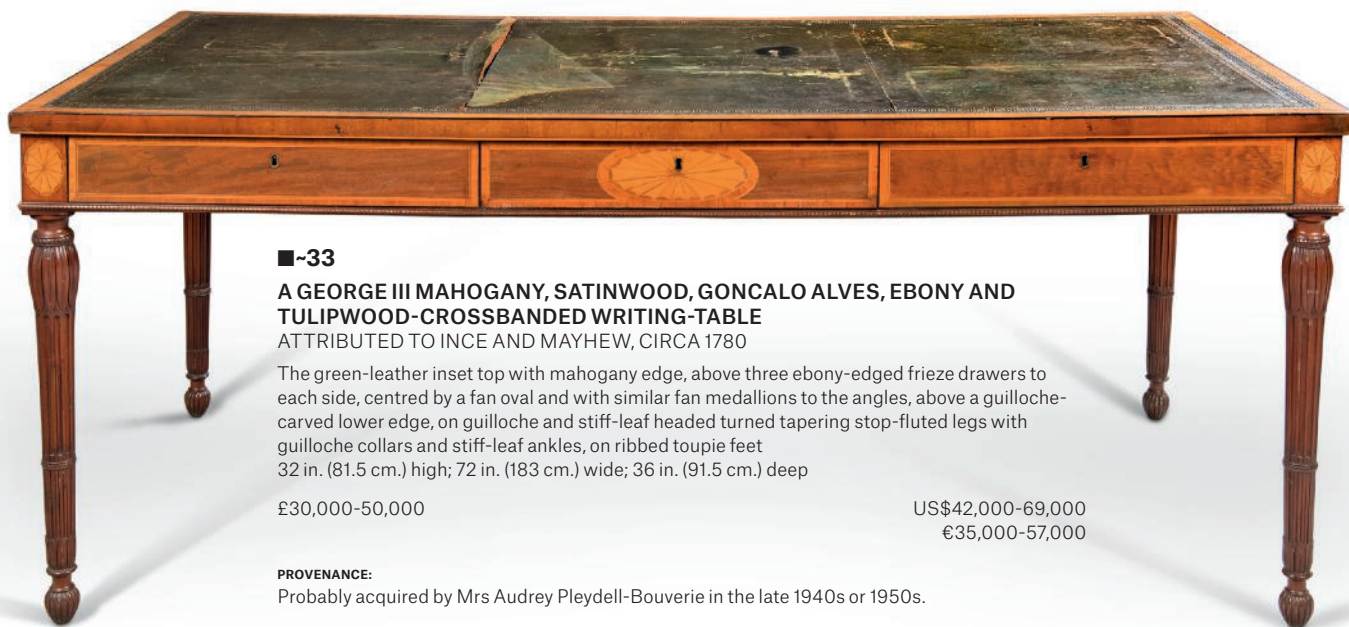
The crossbanded rounded rectangular top with serpentine hinged flaps, on foliate-headed fluted tapering legs and elongated toupie feet 27½ in. (70 cm.) high; 41 in. (104 cm.) wide; 34 in. (86.5 cm.) deep, open

£3,000-5,000

US\$4,200-6,900

€3,500-5,700

A closely related oval pembroke table at Corsham Court with 'lozenge' pattern top has been attributed by Lucy Wood to the cabinet-maker Henry Hill (L. Wood, *Catalogue of Commodes*, London, 1994, p. 68, fig. 49). Hill was active as a cabinet-maker, coach-maker and auctioneer among other things in Marlborough from around 1740 until his death in 1778. Between 1760 and 1778, he supplied over £1,300 in furniture for Lord Methuen at Corsham Court, Wiltshire. Another marquetry table of similar design was at Burderop House, Wiltshire (L. Wood, 'Furniture for Lord Delaval: Metropolitan and Provincial', *Furniture History*, 1990, p. 205, figs. 17 & 18). There is much to suggest that these tables are by Hill of Marlborough, in that they are found within the geographical confines of Hill's clientele in and around Marlborough.



■-33

**A GEORGE III MAHOGANY, SATINWOOD, GONCALO ALVES, EBONY AND TULIPWOOD-CROSSBANDED WRITING-TABLE**

ATTRIBUTED TO INCE AND MAYHEW, CIRCA 1780

The green-leather inset top with mahogany edge, above three ebony-edged frieze drawers to each side, centred by a fan oval and with similar fan medallions to the angles, above a guilloche-carved lower edge, on guilloche and stiff-leaf headed turned tapering stop-fluted legs with guilloche collars and stiff-leaf ankles, on ribbed toupie feet 32 in. (81.5 cm.) high; 72 in. (183 cm.) wide; 36 in. (91.5 cm.) deep

£30,000-50,000

US\$42,000-69,000

€35,000-57,000

**PROVENANCE:**

Probably acquired by Mrs Audrey Pleydell-Bouverie in the late 1940s or 1950s.

The distinctive and beautifully carved legs of this writing table, headed by stiff-leaves above flutes and with reeded toupie feet, can be seen in various forms on tables (albeit in giltwood) and seat furniture made by the cabinet-making partnership of William Ince (1737-1804) and John Mayhew (1736-1811) of Broad Street, Soho. A giltwood table base with related leg pattern was supplied by the partnership in 1794 to Lord Coventry, invoiced as a 'large frame... on turned legs, neatly carved and the whole gilt in burnished gold', intended to support a rare George II specimen marble table top made by the English craftsman John Wildsmith in 1759 (sold by the Earls of Coventry, Croome Court, at Sotheby's, London, 25 June 1948, and now in the Metropolitan Museum of Art, New York, acc. no. 58.75.130a, b). The use of exotic timbers (satinwood, goncalo alves, ebony), the ebony banding around the drawers, the triple-stringing and the batwing roundel are also hallmarks of the production of Ince & Mayhew.





■ 34

**A PAIR OF GEORGE III MAHOGANY CONCERTINA-ACTION CARD TABLES**

CIRCA 1765, IN THE MANNER OF WILLIAM AND JOHN LINNELL OR JOHN COBB

Each folding top with moulded 'cornice' and beaded edge, opening to brown felt, above a panelled Vitruvian scroll-carved frieze, on rosette-headed square tapering fluted legs with rosette ankles and tapering and block feet 29½ in. (75 cm.) high; 35¾ in. (91 cm.) wide; 18 in. (45.5 cm.) deep, closed 28½ in. (72.5 cm.) high; 35¾ in. (91 cm.) square, open (2)

£30,000-50,000

US\$42,000-69,000

€35,000-57,000

**PROVENANCE:**

Acquired by Mrs Audrey Pleydell-Bouverie circa 1947 (photographed in the Entrance Hall at Julians Park).

The bold but elegantly carved Vitruvian scrolled frieze displayed on this pair of neo-classical card tables reflects the George III Grecian fashion popularised by James Stuart's *Antiquities of Athens* (1762), and is also inspired by the earlier work of the Rome-trained artist-architect William Kent (d. 1748). Whilst it has not yet been possible to firmly attribute these tables to a specific maker, it is interesting to compare several known commissions by both John Cobb and William and John Linnell, which display similar attributes.

A sideboard table, a sideboard pedestal and a cellarette *en suite*, now at Temple Newsam (illustrated C. Gilbert, *Furniture at Temple Newsam House and Lotherton Hall*, Leeds, 1978, II, no. 337, pp. 278-280) but originally made for Boynton Hall, Yorkshire, the home of Sir George Strickland (1729-1808), are distinctive in their comparable use of the Vitruvian scrolled frieze. This commission has been attributed to John Cobb based on accounts for Boynton between 1754-1773. Further related examples by Cobb were supplied to John Scott, Esq., for Banks Fee House, Longborough, Gloucestershire, circa 1765, sold separately and anonymously at Christie's London, 6 July 2000, lot 137 (£223,750) and 14 June 2001, lot 135 (£92,250).

Also worthy of note for its closely related Vitruvian scrolled seatrails is the set of hall seat furniture commissioned either by William Stanhope, 2nd Earl of Harrington or his son Charles Stanhope, 3rd Earl of Harrington (d. 1829) of Harrington House, St. James's and Petersham Lodge, Richmond. The design for the Harrington suite echoes William Kent's earlier designs for garden benches at Chatsworth and Rousham. Two pairs of Harrington hall benches were sold from the Collection of the Duke of Kent, Christie's, London, 20 November 2009, lots 45 and 46, and one pair was later sold again at Christie's, London, 5 July 2018, lot 123 (£162,500). The suite has been attributed to Linnell based on the similarities to the Shardeles hall settee which is unique for being the only settee for which a bill and a drawing by Linnell exists. Linnell frequently used the Vitruvian scroll that is such a prominent feature of both settee and stools, for example on an armchair pattern of circa 1770, illustrated H. Hayward and P. Kirkham, *William and John Linnell*, London, 1980. p.42, fig 79) and on his celebrated suite of inlaid furniture made for Robert Child (d. 1782) at Osterley Park.









Audrey Pleydell-Bouverie and Jeremy James with Henry Moore in his studio, circa 1956 (Private Collection)

λ35

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

*Seated Woman on Curved Block*

signed and numbered 'Moore/3/6' (on the reverse)

bronze with a dark brown patina

8½ in. (20.5 cm.) high, excluding bronze base

Conceived in 1957 and cast in 1964.

£60,000-80,000

US\$84,000-110,000

€69,000-92,000

**PROVENANCE:**

Acquired directly from the artist by Mrs Audrey Pleydell-Bouverie, and by descent.

**LITERATURE:**

I. Jianou, *Henry Moore*, Paris, 1968, p. 82, no. 413.

A. Bowness (ed.), *Henry Moore Sculpture and Drawings: Sculpture 1955-64*, Vol. 3, London, 1986, n.p., no. 433, pl. 63, another cast illustrated.









36

λ36

**LEONORA CARRINGTON (1917-2011)**

*Flying Figures*

signed and dated 'Leonora Carrington/1942' (centre right)

pencil on paper, shaped

7 $\frac{5}{8}$  x 8 $\frac{1}{4}$  in. (21 x 20 cm.)

Executed in 1942.

£8,000-12,000

US\$12,000-17,000

€9,200-14,000

**PROVENANCE:**

Edward James (1907-1984), Monkton House, Sussex; Christie's house sale, 2-6 June 1986, lot 1765, where purchased by his nephew Captain Jeremy James.

The present work was previously in the collection of Edward James, the renowned Surrealist poet and patron, and brother of Audrey James. Edward James was a passionate devotee of Surrealism and was a key supporter of artists such as René Magritte and Salvador Dalí. It was his support of these artists that contributed to the formation of some of the most iconic works within the genre, such as *Mae West Lips Sofa*, 1972, and *Lobster Telephone*, 1938. James' prestigious collection also included works by Hieronymus Bosch, Giorgio de Chirico, Paul Klee, Pablo Picasso and Max Ernst, to name a few. His devotion to the patronage of the arts and his visionary eye left a lasting legacy, not only through the Edward James Foundation, but in his properties such as Monkton House, the Lutyens-designed hunting lodge built for his family on the West Dean Estate, which he transformed into a Surrealist spectacular. Some of Carrington's most seminal works still hang at West Dean today.

James was a significant patron to Carrington in her early career, and they later became close companions. James bought numerous paintings from Carrington, and he organised her first major exhibition at the Pierre Matisse Gallery in New York.



37

λ37

**AUGUSTUS EDWIN JOHN, O.M., R.A. (1878-1961)**

*Ida and baby*

charcoal on paper

12 $\frac{3}{4}$  x 7 $\frac{1}{4}$  in. (32.4 x 18.4 cm.)

Executed in 1905.

£5,000-8,000

US\$7,000-11,000

€5,800-9,200

**PROVENANCE:**

with Arthur Tooth & Sons, London, as 'Woman and baby'. Mrs Audrey Pleydell-Bouverie by 1954, and by descent.

**EXHIBITED:**

London, Royal Academy, *Exhibition of Works by Augustus John, O.M., R.A.*, March - June 1954, no. 26.

Sheffield, Graves Art Gallery, *Augustus John, O.M., R.A.*, August - October 1956, no. 51: this exhibition travelled to Derby, Museum and Art Gallery, October - November 1956.

**LITERATURE:**

Exhibition catalogue, *Exhibition of Works by Augustus John, O.M., R.A.*, London, Royal Academy, 1954, p. 11, no. 26, illustrated.

R. John and M. Holroyd (ed.), *The Good Bohemian: The Letters of Ida John*, London, 2017, p. 221, illustrated.

We are very grateful to Rebecca John for her assistance in preparing this catalogue entry.





38

**RODERIC O'CONOR (1860-1940)**

*The Bay with Red Orchard*

oil on canvas  
29 x 36½ in. (73.7 x 92.7 cm.)  
Painted circa 1913.

£30,000-50,000

US\$42,000-70,000  
€35,000-57,000

**PROVENANCE:**

Purchased by Mrs Audrey Pleydell-Bouverie at the 1964 exhibition, and by descent.

**EXHIBITED:**

London, Roland, Browse & Delbanco, *Roderic O'Conor*, July 1961, no. 5.  
London, Roland, Browse & Delbanco, *Roderic O'Conor*, April - May 1964, no. 3.

**LITERATURE:**

Exhibition catalogue, *Roderic O'Conor*, Roland, Browse & Delbanco, London, 1964, n.p., no. 3, illustrated.

J. Benington, *Roderic O'Conor: A Biography with a Catalogue of his Work*, Dublin, 1992, p. 212, no. 182, illustrated.

We are very grateful to Jonathan Benington for assistance in preparing this catalogue entry.





λ39

**SALVADOR DALÍ (1904-1989)**

*Tête de saint Jean*

signed, dated and inscribed 'Tete de Saint Jean Dalí / "Port Lligat" Figueres Joan Figueras modello 1950' (lower centre)

sanguine crayon and pen and ink on paper  
20¾ x 14⅞ in. (52.5 x 38.7 cm.)

Drawn in 1950

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

**PROVENANCE:**

The Lefevre Gallery [Alex Reid and Lefevre], London (no. 6079).

Audrey Pleydell-Bouverie, by whom probably acquired from the above, and thence by descent to the present owner.

Photographs preserved in the private albums of Audrey Pleydell-Bouverie immortalise holidays in the 1930s that Audrey Field (as she was then known) enjoyed with Salvador and Gala Dalí, as well as Coco Chanel, demonstrating their friendship and her ease in such artistic circles. A particularly evocative page from Audrey's albums, commemorating a holiday at La Pausa in April 1938, includes a surrealist sketch by Dalí and two sketched portraits of Audrey by Christian 'Bébé' Bérard alongside the signatures of his lover Boris Kochno, Coco Chanel, Misia and José-María Sert, Maria Ruspoli Hugo and several others.

Nicolas and Olivier Descharnes have confirmed the authenticity of this work.



Audrey Field, Coco Chanel, Salvador Dalí, circa 1938 (Private Collection)







■40

**A GEORGE III GILTWOOD OVERMANTEL MIRROR  
CIRCA 1760, IN THE MANNER OF WILLIAM AND JOHN LINNELL**

The rectangular plate within a pierced rococo frame elaborately carved with C-scrolls, rockwork, acanthus, foliage and dripping water, flanked by pilasters to either side and scrolling acanthus fronds with a seated pheasant, the apron centred by a swan, with sixteen platforms for porcelain, surmounted by a *ho-ho* bird above a large niche flanked by ruined pilasters, the plate 19th century, re-gilt and with the original gilding beneath, the *ho-ho* bird probably associated 67¼ x 67 in. (171 x 170 cm.)

£60,000-100,000

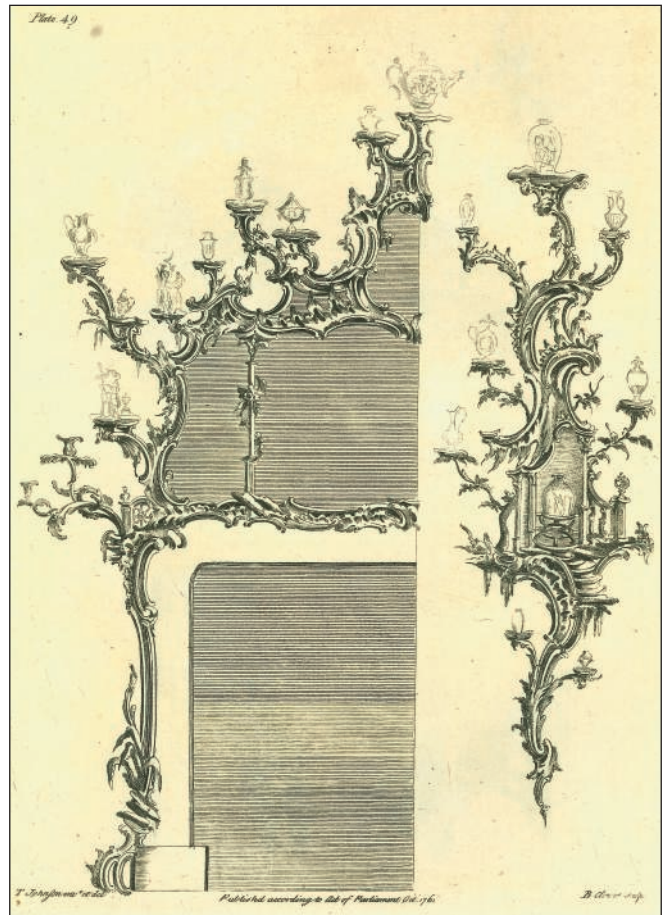
US\$84,000-140,000  
€70,000-120,000

**PROVENANCE:**

R. Olaf Hambro Esq. (1885-1961), probably at Kidbrook Park, Sussex and later at Linton Park, Kent.  
Linton Park, Kent; sold Christie's house sale, 2-3 October 1961, lot 84 (735 gns. to R.L. Harrington, Mount Street).  
Acquired by Mrs Audrey Pleydell-Bouverie in the 1960s.

This ornately-carved Rococo overmantel mirror in the mid-18th century 'Modern' or 'French' style is probably derived from designs by Thomas Johnson (1714-78) as illustrated in his *One Hundred & Fifty New Designs*, a compilation of designs sold in installments between 1756 and 1757, and as collection editions in 1758 and 1761 (J. Simon, 'Thomas Johnson's The Life of the Author', *Furniture History*, 2003, p. 10). Plate 49 in this publication and plate 97 in *Genteel Household Furniture in the Present Taste* by the Society of Upholsterers but attributed to Johnson are related overmantel mirrors that illustrate how porcelain was to be displayed on the mirror's platforms (E. White, *Pictorial Dictionary of British 18th Century Furniture Design*, Woodbridge, 1990, p. 341). Throughout Johnson's designs he features birds and animals as ornamentation. He undoubtedly turned to engravings after Francis Barlow's drawings (1626-1704) published in *Birds and Fowles of Various Species Drawn after the Life in their Natural Attitudes* (c. 1660-70) and *Aesop's Fables* (1st edition 1666), both of which were highly influential for wood carvers (H. Hayward, 'Engraved Ornamental Designs After Francis Barlow', *Furniture History*, 1975, pp. 43-45). For example, the carved swan on the apron of this overmantel is possibly derived from Barlow's 'Two Swans', c. 1760 (*ibid.*, fig. 106). These engravings were consistently reissued throughout the 18th century, and Johnson and fellow cabinet-makers/carvers, Matthias Lock, Ince & Mayhew and William & John Linnell all drew upon Barlow as a source (*ibid.*, p. 43).

The overmantel is possibly by the carver, cabinet-maker and upholster William Linnell (1703-63) assisted by his son, John (1729-96), who joined the firm as early as 1749, and was to take over the running of the workshop after his father's death in 1763. This conceivable attribution is based upon mirrors either by or attributed to the father and son partnership. The Linnell designs of 1755-60 held in the Victoria & Albert Museum show that facing 'C' scrolls forming a pierced cartouche on the apron are a reoccurring motif (for example, a design for a pier glass executed for Sir Monoux Cope, V&N;E.177 1929, and another, E.233 1929) - although this ornamentation is also present on Chippendale's mirror designs and may have derived from Lock. In c. 1755, Linnell designed a carved overmantel for a dressing room, which also has platforms to hold porcelain (E.178-1929).



One Hundred & Fifty New Designs, Thomas Johnson (1714-78), pl. 49, showing an overmantel with platforms for Chinese porcelain

One of the most extraordinary overmantel mirrors to be sold at Christie's was one supplied by Linnell to Charles, 4th Duke of Beaufort (1709-56) for the Chinese Bedroom at Badminton House, Gloucestershire (sold 'The Doris Duke Collection', Christie's, New York, 5 June 2004, lot 442, \$1,575,500 inc. premium). Another example attributed to Linnell and possibly commissioned by Thomas Thynne, 3rd Viscount Weymouth and 1st Marquess of Bath (1734-96) for his London house in Hill Street, Berkeley Square, later in the collection of Ronald and Marietta Tree at Ditchley Park, Oxfordshire sold Christie's, New York, 22 October 2010, lot 347, \$458,500 inc. premium. A further superb example by Linnell was supplied to George William Coventry, 6th Earl of Coventry (1722-1809) for 'Lady Coventry's Dressing Room', Croome Court, Worcestershire on 18 August 1759 (sold 'Mount Congreve', 23 May 2012, lot 100 (£313,250 inc. premium). A further ornate overmantel 'probably by William Linnell' is still at Croome Court (NT 170943). Other comparable overmantel mirrors supplied by John Linnell include in 1765 for Mrs. Child's Dressing Room at Osterley Park, London for which a design exists at the Victoria & Albert Museum (NT 771824; M. Tomlin, *Catalogue of Adam period furniture*, London, 1982, p. 102, pl. M/6a, 'Department of Prints and Drawings, E. 281-1929'), and at Dyrham, Gloucestershire (NT 453037).









(alternate view)

■41

**A PAIR OF GEORGE II MAHOGANY PIER COMMODES FORMING A BACK-TO-BACK LIBRARY DESK**

ATTRIBUTED TO WRIGHT AND ELWICK, CIRCA 1765

Formed of two library commodes with bow-breakfronts joined by hinged tops supported on 'Chinese' paling angle brackets, each commode front with a slide with reading-easel, on pull-out steel supports, above four simulated graduated drawers flanked by C-scroll and rockwork ovals, with four graduated deep drawers to one side and four graduated shallow drawers to the other side, some drawers with dividers, on a plinth base with recessed castors, with chamfered tapering drawer stops and short-grain drawer kickers, inscribed in chalk twice 261 and with labels inscribed *Ex Lady Meux*  
 Each commode: 29½ in. (75 cm.) high; 37½ in. (95 cm.) wide; 20 in. (51 cm.) deep;  
 As a desk: 29½ in. (75 cm.) high; 65¾ in. (167 cm.) wide, excluding slides; 37½ in. (95 cm.) deep

(2)

£40,000-60,000

US\$56,000-83,000  
 €46,000-69,000

**PROVENANCE:**

Lady Valerie Meux (1847-1910), née Langdon, wife of Sir Henry Bruce Meux, 3rd Baronet (1856-1900), Theobolds Park, Hertfordshire, according to paper labels.  
 Probably acquired by Mrs Audrey Pleydell-Bouverie during the 1950s or 1960s.

This pair of pier commodes can be ingeniously arranged back-to-back to form a large library desk for the middle of a room, arguably making this configuration an early form of metamorphic furniture. The fashion for the back-to-back library desk formed from two commodes or *bureau dressing tables* originated in the second quarter of the 18th century, and in Chippendale's words: 'both sides were made useful' (R.W. Symonds, 'Back-to-back Writing-tables', *Country Life*, 13 September 1956, pp. 533-534). A mid-18th century back-to-back library desk is at Althorp, Northampton, the seat of the Spencer family (H. Avray Tipping, 'Furniture at Althorp - I', *Country Life*, 11 June 1921, pp. 722-723, fig. 2). A large back-to-back library desk with foliate volute-carved angles, serpentine breakfront ends and pierced trellis-work brackets supporting the folding top, described as 'Chippendale, XVIII Century', was formerly in the collection of William Randolph Hearst, later sold from the collection of Walter P. Chrysler, Parke Bernet Galleries, New York, 30 April 1960, lot 268. A plainer example is at Scone Castle, Perth (A. Coleridge, *Chippendale Furniture*, London, 1968, fig. 256). It is rare to find two commodes of the Julians Park model together, as many have become separated.

The commodes are probably inspired by Chippendale's design for a 'French Commode Table', as published in the third edition of the *Director* (1762), plate LXIX, which similarly features a breakfront, although serpentine rather

than bow-front, with a set of four drawers in the middle flanked by doors with carved oval medallions. Chippendale states: 'The Ornaments should be carved very light'. The drawers projecting between panelled cupboards with a low relief medallion also feature on a design for a 'Desk and Bookcase', plate CVIII. The low relief oval medallion is found on Chippendale's designs for 'Library Tables' as well, see plates LXXXIII, LXXXIV.

The commodes/back-to-back library desk offered here are possibly executed by Richard Wright and Edward Elwick (1745-71) of Wakefield, the 'pre-eminent firm of cabinet-makers and upholsterers in Yorkshire during the second half of the eighteenth century' (C. Gilbert, 'Wright and Elwick of Wakefield, 1748-1824; A Study of Provincial Patronage', *Furniture History*, 1976, p. 34). Both Wright and Elwick subscribed separately to Chippendale's 1754 *Director*, and in 1767, Chippendale disparagingly alluded to 'the Ingenious Mr Elwick' in a letter dated 26 August to his patron Sir Rowland Winn suggesting Elwick was active at Nostell Priory, Yorkshire, prior to his arrival. Notably, much of the furniture attributed to Wright and Elwick adheres to designs from Chippendale's *Director* (1754, 1755 and 1762).

The attribution of the commodes/back-to-back library desk to Wright and Elwick is principally based on one of the firm's most important commissions at Wentworth Woodhouse, Yorkshire, for the Marquess of Rockingham. A payment in 1748 and 49 to the firm by Lord Rockingham of a bill for furniture, specialist upholstery work and 'India' paper survives and there are further payments in the Steward's Accounts at Sheffield Archives, which date from the early 1750s through to 1767; the latter discovered at the time of the Christie's 'Wentworth' sale held on the 8 July 1998. In fact, Wright and Elwick were still employed at Wentworth in 1784 when they received payment for a giltwood table frame for a drawing room pier (<https://bifmo.history.ac.uk/entry/wright-richard-elwick-edward-1745-71>. Accessed 17 April 2021). The Wentworth sale comprised significant furniture attributed to or possibly by Wright and Elwick, specifically lots 33-36, 62-65, 67, 69-70. Lot 69 in the Wentworth sale is closely related to the present commodes, and likewise its form is derived from plate LXIX in the 1762 *Director* (sold £29,900 inc. premium). The attribution of the Wentworth lots was strengthened by the presence at Nostell Priory, Yorkshire, of two corresponding pieces of furniture that could be linked to payments to Wright and Elwick; these were a dressing-commode closely related to lot 69 in the Wentworth sale, illustrated in P. Macquoid, *A History of English Furniture: The Age of Mahogany*, London, 1906, p. 153, fig. 135, and a cabinet, almost identical to the Wentworth kneehole dressing-cabinet, lot 70 in the Wentworth sale.



A variation of lot 69 in the Wentworth sale but with plinths is closer still to the pair of commodes offered here (a pair sold Christie's (Spencer House), 15 July 1948, lot 110; a single commode sold Christie's, London, 23 November 2006, lot 10, £48,000 inc. premium). Furthermore the fretwork, as illustrated when the library back-to-back desk is set up, is an important feature of 'The Marchioness of Rockingham's Cabinet', lot 35 in the Wentworth sale.

A mahogany serpentine commode after the same Chippendale design LXIX, and possibly supplied to Sir John Ramsden (d. 1769) of Byram Hall, Yorkshire, was tentatively attributed to Wright & Elwick based on the Wentworth furniture and the presence of John Carr of York at Byram and his 'patronage' of Wright & Elwick (sold Christie's, London, 14 May 2003, lot 70). Christopher Gilbert described the role that Carr played in pointing his patron John Spencer of Cannon Hall towards Wright and Elwick in 1768. Spencer's diary records Carr taking him around 'Cobbs, Chippendale and several others of the most eminent Cabinet-Makers to consider of proper Furniture for my drawing Room'. Possibly put off by the potential cost of these eminent London makers, Spencer was steered by Carr towards Elwick (Gilbert, 'Wright and Elwick of Wakefield', p. 36).

Another fustic, ebony and ebonised commode of similar configuration attributed to Wright and Elwick, was almost certainly supplied to Charles, (d. 1782), 2nd Marquess of Rockingham, for Wentworth Woodhouse, Yorkshire; it was sold Christie's London (Spencer House), 15 July 1948, lot 111, and sold again most recently at Christie's, London, 6 July 2000, lot 139 (£685,750 inc. premium).



A George II commode by Wright & Elwick, sold from Wentworth, Christie's



# JULIANS PARK, HERTFORDSHIRE, LOTS 1-95

Milan's Teatro alla Scala, sometimes referred to as "il Piermarini" after its architect Giuseppe Piermarini (1734-1808), is one of the most famous opera houses in the world. From the inaugural performance of Antonio Salieri's *Europa riconosciuta* to orchestras conducted by the legendary Arturo Toscanini, the venue which opened its doors to the public on August 3rd 1778 as the Nuovo Regio Ducale Teatro alla Scala, has welcomed an incredible roster of performers and performances to a stage renowned for its gilded opulence.

It is not known when these wall-carvings and the furniture in the following six lots left the foyer of the theatre, which they are reputed to have graced, but it was probably as part of a late 19th or early 20th century redecoration.



The Teatro della Scala, Milan.

## ■42

### A PAIR OF NORTH ITALIAN GILTWOOD WALL-CARVINGS MILAN, SECOND QUARTER 19TH CENTURY

Each formed of a ribbon-tied hanging with musical instruments and entwined with berried laurel branches, one with a violin, cello, horns and sheet music, the other with a harp, French horn and sheet music  
71 in. (180 cm.) high; 38 in. (96 cm.) wide (2)

£8,000-12,000

US\$12,000-17,000  
€9,200-14,000

#### PROVENANCE:

From the foyer of the Teatro della Scala, Milan.  
Acquired by Mrs Audrey Field (*née* James; later Mrs Audrey Pleydell-Bouverie) by 1938 (two of the set photographed at the Holme, Regents Park, *circa* 1938).

#### LITERATURE:

'A House in Regent's Park. The Hon. Mrs. Peter Pleydell-Bouverie's home, Holme House', *Country Life*, 20 April 1940, p. 416, fig. 2 (The Ballroom).  
J. Archer Abbott, *Jansen*, New York, 2006, p. 127.



The Ballroom at The Holme, Regents Park, as designed by Stéphane Boudin of Maison Jansen, *circa* 1938 (Private Collection).

## ■43

### A PAIR OF NORTH ITALIAN GILTWOOD WALL-CARVINGS MILAN, SECOND QUARTER 19TH CENTURY

Each formed of a ribbon-tied hanging with musical instruments and entwined with berried laurel branches, one with a violin, cello, horns and sheet music, the other with a harp, French horn and sheet music  
71 in. (180 cm.) high; 38 in. (96 cm.) wide (2)

£8,000-12,000

US\$12,000-17,000  
€9,200-14,000

#### PROVENANCE:

From the foyer of the Teatro della Scala, Milan.  
Acquired by Mrs Audrey Field (*née* James; later Mrs Audrey Pleydell-Bouverie) by 1938 (two of the set photographed at the Holme, Regents Park, *circa* 1938).

#### LITERATURE:

'A House in Regent's Park. The Hon. Mrs. Peter Pleydell-Bouverie's home, Holme House', *Country Life*, 20 April 1940, p. 416, fig. 2 (The Ballroom).  
J. Archer Abbott, *Jansen*, New York, 2006, p. 127.





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■44

**A PAIR OF NORTH ITALIAN GILTWOOD WALL-CARVINGS**  
MILAN, SECOND QUARTER 19TH CENTURY

Each formed of ribbon-tied swags suspending musical instruments including a violin, lyre, lute, triangle, trumpet, pipes and sheet music  
66 in. (167 cm.) high; 49 in. (125 cm.) wide (2)

£8,000-12,000

US\$12,000-17,000  
€9,200-14,000

**PROVENANCE:**

From the foyer of the Teatro della Scala, Milan.  
Acquired by Mrs Audrey Field (*née* James; later Mrs Audrey Pleydell-Bouverie) by 1938 (two of the set photographed at the Holme, Regents Park, circa 1938).



■45

**A SET OF FOUR NORTH ITALIAN GREY AND CREAM-PAINTED AND PARCEL-GILT SIDE CHAIRS**  
MILAN, FIRST QUARTER 19TH CENTURY

Each back and seat covered in braided green-and-white-striped cotton, on acanthus-clasped tapering baluster legs, the rails with etched numbers 5, 10, 13, 14

Each 35 in. (89 cm.) high; 18½ in. (47 cm.) wide; 20 in. (51 cm.) deep (4)

£1,500-2,500

US\$2,100-3,500  
€1,800-2,900

**PROVENANCE:**

The Foyer, Teatro della Scala, Milan.  
Acquired by Mrs Audrey Field (*née* James; later Mrs Audrey Pleydell-Bouverie) circa 1938.

**LITERATURE:**

'A House in Regent's Park. The Hon. Mrs. Peter Pleydell-Bouverie's home, Holme House', *Country Life*, 20 April 1940, p. 416, fig. 2 (the Ballroom, showing at least five chairs).  
J. Archer Abbott, *Jansen*, New York, 2006, p. 127.







46

■46

**A PAIR OF NORTH ITALIAN EMPIRE GILTWOOD, CREAM AND WHITE-PAINTED AND SIMULATED MARBLE CONSOLE TABLES MILAN, FIRST QUARTER 19TH CENTURY**

Each with rectangular white marble top above a palmette and rosette applied frieze, on winged eagle-headed supports and concave faux marble plinth, with mirrored back, with printed label for PALL MALL DEPOSIT AND FORWARDING COMPANY LIMITED  
 37½ in. (95 cm.) high; 52½ in. (133.5 cm.) wide; 23¼ in. (59 cm.) deep (2)

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

**PROVENANCE:**

From the foyer of Teatro della Scala, Milan.  
 Acquired by Mrs Audrey Field (*née* James; later Mrs Audrey Pleydell-Bouverie) circa 1938.

**LITERATURE:**

'A House in Regent's Park. The Hon. Mrs. Peter Pleydell-Bouverie's home, Holme House', *Country Life*, 20 April 1940, p. 416, fig. 2 (one shown in the Ballroom).  
 J. Archer Abbott, *Jansen*, New York, 2006, p. 127.



■47

**A PAIR OF NORTH ITALIAN EMPIRE PARCEL-GILT, CREAM AND WHITE-PAINTED AND SIMULATED-MARBLE CONSOLE TABLES MILAN, FIRST QUARTER 19TH CENTURY, ADAPTED FROM A CENTRE TABLE**

Each with later white marble top above a beaded and foliate-carved frieze on displayed eagle-headed supports and fluted columns, on a concave plinth base, one marble with paper label for GARDE-MEUBLE, TAILLEUR FILS / 3000, originally a centre table and divided in two circa 1947  
 37½ in. (95 cm.) high; 53 in. (134.5 cm.) wide; 15¼ in. (38.5 cm.) deep (2)

£6,000-10,000

US\$8,400-14,000

€6,900-11,000

**PROVENANCE:**

The foyer of Teatro della Scala, Milan.  
 Acquired by Mrs Audrey Field (*née* James; later Mrs Audrey Pleydell-Bouverie) circa 1938.

**LITERATURE:**

'A House in Regent's Park. The Hon. Mrs. Peter Pleydell-Bouverie's home, Holme House', *Country Life*, 20 April 1940, p. 416, fig. 2 (in the Ballroom, when still forming a single centre table).  
 J. Archer Abbott, *Jansen*, New York, 2006, p. 127.



47





■48

**A PAIR OF LOUIS XVI GREY-PAINTED BERGERES**  
LATE 18TH CENTURY

Each guilloche-carved oval back with laurel leaf cresting, the seatrail centred by tied ribbons, upholstered in printed cotton, the rails in elm, inscribed '273-1283', incised 'I' on the backrail of one  
38 in. (96.5 cm.) high; 28½ in. (72.5 cm.) wide; 30 in. (76 cm.) deep (2)

£6,000-9,000

US\$8,400-13,000  
€6,900-10,000

**PROVENANCE:**

Acquired by Mrs Audrey Field (*née* James; later Mrs Audrey Pleydell-Bouverie) by 1938.

**LITERATURE:**

'A House in Regent's Park. The Hon. Mrs. Peter Pleydell-Bouverie's home, Holme House', *Country Life*, 20 April 1940, p. 418, figs. 7-8 (the Library).  
C. Hussey, 'Julians, Hertfordshire - II', *Country Life*, 27 June 1947, p. 1213, fig. 9 (Mrs Pleydell-Bouverie's bedroom).

■49

**A PAIR OF EBONISED AND PARCEL-GILT CIRCULAR LOW BOOKCASES**

MID-20TH CENTURY, POSSIBLY BY MAISON JANSEN

Each with a glass inset top above two open shelves, each divided into four quadrants on tapering fluted legs, redecorated  
26 in. (66 cm.) high; 32 in. (81.5 cm.) diameter (2)

£2,500-4,000

US\$3,500-5,600  
€2,900-4,600









**A PAIR OF QUEEN ANNE GILT-GESSO PIER GLASSES**

CIRCA 1702, POSSIBLY BY JAMES MOORE AND JOHN GUMLEY

Each arched divided plate within a cushion-moulded frame carved with scrolling acanthus separated by blank panels, surmounted by a pierced scrolling acanthus cresting centred by a cypher JQ within the Order of the Garter and below a ducal coronet, the main plates divided by cut-glass flowerheads, originally silvered and with a further layer of silvering beneath the present late 19th century oil gilding, the arched plate of one probably replaced in the 19th century  
88½ x 33 in. (225 x 84 cm.) (2)

£80,000-120,000

US\$120,000-170,000

€92,000-140,000

**PROVENANCE:**

Probably supplied to James Douglas, 2nd Duke of Queensberry (1662-1711), on his appointment as a Knight of the Garter in 1701.

Probably acquired by Mrs Audrey Pleydell-Bouverie in the late 1940s or 1950s.

These carved gilt-gesso pier glasses bear a ducal crown above the cypher of James Douglas, 2nd Duke of Queensberry, 1st Duke of Dover (1662-1711), encircled by the motto of the Order of the Garter, *'Honi soit qui mal y pense'*. They were almost certainly part of a larger set of at least four mirrors; a pair of identical pier glasses but lacking the original foliate cresting was sold Sotheby's, London, 19 November 1988 lot 92, and later, 17 November 1989, lot 27. Pier glasses of this date differ from earlier models in that the main plate was divided from the head by an engraved border or an applied gilt strip (A. Bowett, *Early Georgian Furniture 1715-1740*, Woodbridge, 2000, p. 287). In the examples offered here, the main plates are divided by cut-glass flowerheads that were originally silvered. The pier glasses were likely to have been commissioned after 1701 when the 2nd Duke was made a Knight of the Garter. They can possibly be identified with 'looking glasses' listed in an inventory for Queensberry House, on the South side of Edinburgh's Canongate, compiled in August 1723 during the tenure of the 2nd Duke's youngest son, Charles Douglas, 3rd Duke (1698-1778):

'In my Lady Dutches's [sic] Drawing Room' *'A fine looking glass in an indented frame with a glass top piece and gilded muller, A writing table of the same, the Glass frame covered with green velvet'*

'In My Lord Duke's Drawing Room' *'A large looking glass with an indented frame and a top piece with a gilded muller, A writing table agreeable to the glass covered with green velvet'* (J. Lowrey, 'The Furnishings of Queensberry House, 1700-25', *Regional History*, vol. 14, 2000, Appendix, pp. 58-62).

These rooms were on the principal floor and were part of the suite of rooms in the closet towers of the Duke and Duchess, situated on the garden side of Queensberry House.

If the present mirrors are indeed the above, then they were *ensuite* with glass-topped tables. The 17th century *ensemble* comprising a table with looking glass above and flanked by a pair of candlestands was highly fashionable in the latter part of the 17th century although from the 18th century, the *ensemble* evolved to be devoid of candlestands. Usually the arrangement was set up against the pier between two windows, and reflected the paintings in a room to advantage (C. Gilbert, P. Thornton, 'The Furnishing and Decoration of Ham House', *Furniture History*, 1980, p. 68). The 1723 inventory also records: 'In My Lord Duke's Drawing Room' *'A large pier glass'* and 'In my Lady Dutches's [sic] closet' *'A large peer [sic] glass'*. Although speculative, it is possible that these were two further pier glasses from the set of four. Unsurprisingly over time mirrors were moved around the mansion: a 1706 inventory refers to some looking glasses 'Moved into his Grace's Dressing Room, Bed Chamber and other rooms at different times' (*ibid.*, p. 49).



James, 2nd Duke of Queensberry (1662-1711), by Godfrey Kneller

James Douglas, 2nd Duke of Queensberry, inherited Queensberry House in 1695, and set about a substantial remodeling of the mansion. He engaged the architect, James Smith, who added a west wing, two closet towers on the garden front and a single storey entrance hall (Lowrey, *op. cit.*, p. 44). The establishment of an Edinburgh residence became essential for the 2nd Duke, who had a number of important Scottish responsibilities; Lord High Treasurer of Scotland from 1693, Keeper of the Privy Seal of Scotland from 1695 to 1702, Lord High Commissioner to the Parliament of Scotland in 1700, 1702 and 1703, and in 1702, Secretary of State for Scotland. However, the period of the most intensive use of Queensberry House was undoubtedly in *circa* 1707 when the 2nd Duke representing Queen Anne successfully oversaw the passing of the Act of Union by the Parliament of Scotland. Shortly after the Act passed, the Queensberry family left Edinburgh because of its unpopularity and the subsequent vilification of the Duke. The house was thereafter sporadically let from 1712 until 1801 when it was sold to the distiller, William Aitcheson.

These pier glasses are related to a set of three early 18th century pier glasses with a ducal crown above a carved cartouche with the Duke of Argyll's arms flanked by giltwood foliate scrolls, photographed in 1960 in 'The Great Drawing Room' at Drumlanrig Castle, Dumfriesshire, one of the Scottish seats of the present Duke of Buccleuch and Queensberry (M. Girouard, 'Drumlanrig Castle, Dumfriesshire - II', *Country Life*, 1 September 1960, p. 435, fig. 4). Another pair of mirrors of a similar model likewise with the Duke of Argyll's arms is at Bowhill, Selkirk, another Buccleuch seat (J. Cornforth, 'Bowhill, Selkirk - II', *Country Life*, 12 June 1975, p. 1562, fig. 10). Additionally, there are comparable mirrors at Castle Howard, Yorkshire: one in a carved and gilt frame, the crest carved with scrolls and eagles' heads, *circa* 1715, and a pair with glass borders, the crest carved with foliate scrolls, *circa* 1710-15 (R. Edwards, *The Dictionary of English Furniture*, vol. II, Woodbridge, 1954, p. 324, fig. 34; Bowett, *op. cit.*, p. 287 plate 6:41).

While a maker for the pier glasses offered here cannot be firmly identified, another mirror with glass borders and carved giltwood crest with a giltwood table *ensuite* by James Moore Snr. (1670-1726) was almost certainly supplied to Sarah, Duchess of Marlborough in *circa* 1714, probably for the First State Room at Blenheim Palace, Oxfordshire (D. Green, M. Jourdain, 'Furniture at Blenheim', *Country Life*, 20 April 1951, p. 1184, fig. 2). Moore, together with his business partner, John Gumley (fl. 1691-1727), a leading supplier of mirrors and pier glasses, worked for the court in the furnishing of the Royal Palaces during the reigns of Queen Anne and George I. Both Moore and Gumley are recorded as having worked for the Scottish aristocracy; in 1700-01 for the Duchess of Buccleuch at Dalkeith Palace, and in 1714, for the 1st Duke of Montrose at his Lodging in the Drygate, Glasgow.













51

**A PAIR OF DERBYSHIRE FLUORSPAR  
CAMPANA URNS**

FIRST HALF 19TH CENTURY

Each with a pinkish tone, on a black slate square base,  
losses and restorations

6 $\frac{3}{8}$  in. (16.7 cm.) high; 4 $\frac{3}{4}$  in. (12 cm.) diameter (2)

£1,200-1,800

US\$1,700-2,500

€1,400-2,100

**PROVENANCE:**

Acquired by Mrs Audrey Field (*née* James; later Mrs  
Audrey Pleydell-Bouverie) by 1937; photographed in the  
library at The Holme, by Cecil Beaton, *circa* 1937.



■52

**A LOUIS XV-STYLE GREY-PAINTED AND  
PARCEL-GILT BERGERE**

LATE 19TH/EARLY 20TH CENTURY, POSSIBLY  
BY MAISON JANSEN

Covered overall in orange Fortuny fabric, with button-  
tufted seat cushion, on cabriole legs

41 $\frac{1}{2}$  in. (105.5 cm.) high; 31 in. (79 cm.) wide; 26 in. (66  
cm.) deep

£1,500-2,500

US\$2,100-3,500

€1,800-2,900



■53

**A PAIR OF CENTRAL EUROPEAN PARCEL-  
GILT AND GRAINED CORNER TORCHERES**

SECOND QUARTER 19TH CENTURY

Each with triangular white marble top on reeded eagle-  
mask headed supports terminating in eagle's claws,  
supported by a grained undertier centred by sunflower  
heads

52 $\frac{1}{2}$  in. (133 cm.) high; 33 $\frac{1}{2}$  in. (85 cm.) wide; 19 in.  
(48.5 cm.) deep (2)

£3,000-5,000

US\$4,200-7,000

€3,500-5,700

**PROVENANCE:**

Acquired by Mrs Audrey Pleydell-Bouverie by 1951  
(photographed in the Music Room at Julians Park in  
1951).





■λ54

**ENZO PLAZZOTTA (1921-1981)**

*Portrait of Annigoni*

signed 'Plazzotta' (on the reverse)

bronze with a dark brown patina, on a marble base

22½ in. high (57.2 cm.) high, excluding base

Conceived in 1971 and cast by Fonderia Tommasi, Italy. This is cast 2 from an edition of 9, plus an artist's cast.

To be sold with a certificate of authenticity, signed by the artist and dated 21 August 1980.

£2,500-3,500

US\$3,500-4,900

€2,900-4,000

**PROVENANCE:**

Acquired directly from the artist by the present owner in August 1980.

**EXHIBITED:**

New York, Aquavella Galleries, *Enzo Plazzotta: Exhibition of Sculpture*, December 1973 - January 1974, another cast exhibited.

London, Marjorie Parr Gallery, *Plazzotta*, October 1975, exhibition not numbered, another cast exhibited.

London, Italian Institute of Culture, *Enzo Plazzotta: Exhibition of Bronzes*, March - April 1976, another cast exhibited.

Buckingham, Stowe School, *Enzo Plazzotta Exhibition of Sculpture*, May - August 1976, another cast exhibited.

London, Bedford College, *Plazzotta at The Holme*, July - August 1980, another cast exhibited.

**LITERATURE:**

Exhibition catalogue, *Plazzotta*, Marjorie Parr Gallery, London, 1975, n.p., exhibition not numbered, another cast illustrated.

M. Wykes-Joyce (intro.), *Enzo Plazzotta: Recent Work*, London, 1977, p. 23, no. 165, another cast illustrated.

M. Wykes-Joyce, *Enzo Plazzotta: A Catalogue Raisonné*, London, 1986, pp. 180-181, no. 165, another cast illustrated.





■55

**A FRENCH GREY-PAINTED OAK BUREAU-PLAT**

ATTRIBUTED TO MAISON JANSEN, LATE 19TH/EARLY 20TH CENTURY

The inset tooled-leather top with a removable superstructure containing four leather drawers, above a central freize drawer with two drawers to each end, on shell-carved cabriole legs joined at each end by two-tier shelves, the underside with label for *James Bourlet & Sons*

34 in. (87 cm.) high; 84 in. (213.5 cm.) wide; 28½ in. (72.5 cm.) deep

£4,000-6,000

US\$5,600-8,400  
€4,600-6,900

**PROVENANCE:**

Acquired by Mrs Audrey Field (*née* James; later Mrs Audrey Pleydell-Bouverie) by 1938.

**LITERATURE:**

'A House in Regent's Park. The Hon. Mrs. Peter Pleydell-Bouverie's home, Holme House', *Country Life*, 20 April 1940, p. 418, fig. 8 (in the Library).  
C. Hussey, 'Julians, Hertfordshire - II', *Country Life*, 27 June 1947, p. 1212, fig. 6 (in the Library).

■56

**A QUEEN ANNE GILT-GESSO SIDE TABLE**

CIRCA 1700

The rectangular top with re-entrant corners and carved with elaborate foliate tendrils and flowerheads about a central hatched medallion and with shells to the corners, on a pounced and pinprick ground, above a part-plain cavetto and part-convex frieze carved with foliage and strapwork, the apron centred by a lambrequin and with shaped brackets heading square cabriole legs carved with acanthus to the knees, on scrolled Braganza feet, re-gilt, the original gilding present in addition to two further schemes

27¼ in. (69 cm.) high; 26 in. (66 cm.) wide; 15¼ in. (40 cm.) deep

£7,000-10,000

US\$9,700-14,000  
€8,100-12,000



# JULIANS PARK, HERTFORDSHIRE, LOTS 1-95



**57**

**A PAIR OF ORMOLU-MOUNTED CHINESE  
CLAIR-DE-LUNE PORCELAIN BOTTLE VASES**  
19TH CENTURY

Each ribbed vase with pierced mythical beast handles, hung with intertwined berried laurel swags, on a spreading foot cast with acanthus leaves

9¼ in. (23.5 cm.) high

(2)

£2,000-3,000

US\$2,800-4,200

€2,300-3,400

**PROVENANCE:**

Acquired by Mrs Audrey Pleydell-Bouverie prior to 1947.

**LITERATURE:**

C. Hussey, 'Julians, Hertfordshire - II', *Country Life*, 27 June 1947, p. 1213, fig. 9 (The Master Bedroom).







■58

**A PAIR OF GEORGE III GILTWOOD, WHITE, OCHRE AND POLYCHROME-PAINTED SIDE TABLES**  
LATE 18TH CENTURY

Each D-shaped top with pierced gilt-brass gallery, the back edge centred by a feathered fan, the borders painted with flowers, above a beaded panelled frieze centred by a pineapple and crossed fronds, on leaf-headed turned tapering fluted legs and stiff-leaf feet, partially redecorated, with printed label for Bartlett & Colling / Antique Furniture / and Fine Art Dealers, / 7, WEST STREET, BRIGHTON', minor difference in width  
32¼ in. (82 cm.) high; one 44 in. (111.5 cm.) wide; the other 41¼ in. (106 cm.) wide; 13¾ in. (35 cm.) deep (2)

£6,000-10,000

US\$8,400-14,000  
€6,900-11,000

**PROVENANCE:**

Probably acquired by Mrs Audrey Pleydell-Bouverie in the 1950s or 1960s.



■-59

**A NEAR PAIR OF GEORGE III ORMOLU-MOUNTED KINGWOOD, TULIPWOOD, HAREWOOD AND MARQUETRY COMMODES**  
CIRCA 1760, IN THE MANNER OF JOHN COBB AND PIERRE LANGLOIS

Each of serpentine bombé outline, with quarter-veneered top, the top of one centred by a ribbon-tied musical trophy within an oval, the other by a ribbon-tied bouquet within a roundel with tulipwood-banded border, above three drawers each simulated as a pair of drawers, the angles headed by pierced rockwork, C-scroll and acanthus mounts, the sides with book-matched veneers, on splayed feet with conforming sabots  
One: 32¼ in. (82 cm.) high; 37½ in. (95.5 cm.) wide; 19½ in. (48.5 cm.) deep  
One: 32¼ in. (82 cm.) high; 37½ in. (95 cm.) wide; 19¾ in. (50.3 cm.) deep (2)

£20,000-30,000

US\$28,000-42,000  
€23,000-34,000

**PROVENANCE:**

Acquired by Mrs Audrey Pleydell-Bouverie prior to 1947 (photographed at Julians Park in 1947).  
Later moved to 48 Berkeley Square, where one was photographed in 1954, before being returned to Julians Park by 1964.







60

**A CHINESE SANCAI-GLAZED FIGURE OF A GROOM**

TANG DYNASTY (618-907 A.D.)

Standing on a base with one arm raised, wearing a long amber-glazed pleated tunic with large green lapels over trousers  
17½ in. (44.8 cm.) high

£800-1,000

US\$1,200-1,400  
€920-1,100

**PROVENANCE:**

Acquired by the James family prior to 1977 (recorded in the 1977 inventory of Julians Park).

The result of Oxford Authentication Thermoluminescence Test number C121d5 is consistent with the dating of this lot.



■61

**A CHINESE METAL AND SOAPSTONE-MOUNTED ENGRAVED  
SANG-DE-BOEUF LACQUER ALTAR TABLE**

QIANLONG/JIAQING PERIOD, CIRCA 1800

Decorated overall with a stylised diaper pattern, the frieze mounted with  
pierced soapstone rings, losses to the lacquer  
32 in. (81.5 cm.) high; 56¼ in. (143 cm.) wide; 17½ in. (44.5 cm.) deep

£8,000-12,000

US\$12,000-17,000  
€9,200-14,000

**PROVENANCE:**

Acquired by Mrs Audrey Field (*née* James; later Mrs Audrey Pleydell-Bouverie) by 1938; photographed in the library at The Holme, by Cecil Beaton, *circa* 1937.

**LITERATURE:**

'A House in Regent's Park. The Hon. Mrs. Peter Pleydell-Bouverie's home, Holme House', *Country Life*, 20 April 1940, p. 418, fig. 8, illustrated in the Library.



-62

**A GROUP OF TEN CHINESE ROSE QUARTZ CARVINGS**

CIRCA 1900

Comprising: a tripod censer and cover, a standing Guanyin figure, two 'Guanyin and phoenix' groups, a seated Budhai, a large 'bird and peach' group, a 'phoenix and flower' group, a duck, a quail and a snuff bottle; four with hardwood stands

The largest: 9 in. (22.9 cm.) high

(10)

£1,000-1,800

US\$1,400-2,500

€1,200-2,100

**PROVENANCE:**

Acquired by Mrs Audrey Field (née James; later Mrs Audrey Pleydell-Bouverie) by circa 1938.

**LITERATURE:**

'A House in Regent's Park. The Hon. Mrs. Peter Pleydell-Bouverie's home, Holme House', *Country Life*, 20 April 1940, p. 417, fig. 5 (The Drawing Room). C. Hussey, 'Julians, Hertfordshire - II', *Country Life*, 27 June 1947, p. 1212, fig. 6 (The Library).

63

**A GROUP OF THREE SMOKY QUARTZ CARVINGS**

19TH-20TH CENTURY

Comprising a seated 'Guanyin and grotto' group, a 'phoenix and flower' water pot and a 'lady and boy' brush pot

The tallest: 9 7/8 in. (24.7 cm.) high

(3)

£1,000-1,500

US\$1,400-2,100

€1,200-1,700

**PROVENANCE:**

The Guanyin and grotto: Acquired by Mrs Audrey Field (née James; later Mrs Audrey Pleydell-Bouverie) circa 1938.

**LITERATURE:**

The Guanyin and grotto: 'A House in Regent's Park. The Hon. Mrs. Peter Pleydell-Bouverie's home, Holme House', *Country Life*, 20 April 1940, p. 418, figs. 7 & 8 (The Library). C. Hussey, 'Julians, Hertfordshire - II', *Country Life*, 27 June 1947, p. 1212, fig. 6 (The Library).





■64

**A REGENCY REVIVAL PARCEL-GILT AND SIMULATED CALAMANDER ARMCHAIR**

CIRCA 1930S, POSSIBLY BY MAISON JANSEN

With panelled frame, the overscrolled padded back, ring-turned arms, seat and squab cushion covered in burgundy cut chenille, the arms with leaf-carved backs and on winged herm supports, on panelled square tapering legs, with printed label to underside 'FRANC'

35¾ in. (91 cm.) high; 23 in. (58.5 cm.) wide; 22 in. (56 cm.) deep

£1,200-1,800

US\$1,700-2,500

€1,400-2,100

**PROVENANCE:**

Acquired by Mrs Audrey Field (*née* James; later Mrs Audrey Pleydell-Bouverie) prior to 1938; photographed in the Morning Room at The Holme, Regents Park, circa 1938 and then in the Morning Room at Julians Park in 1947.



■65

**A REGENCY REVIVAL SIMULATED-CALAMANDER, CREAM AND GOLD-PAINTED PEDESTAL DESK**

LATE 19TH CENTURY

The gilt-tooled leather top above three frieze drawers and two cupboard doors flanked by Egyptian figures, the right-hand cupboard enclosing further drawers, the left an open shelf, painted *en grisaille* overall with anthemion-scrolls and the cupboard doors with classical figures, each side with brass lion's-mask handle, the underside of the top with label for *James Bourlet & Sons*; together with a similarly-decorated waste paper basket

The desk: 31 in. (79 cm.) high; 55 in. (140 cm.) wide; 25 in. (63.5 cm.) deep (2)

£4,000-6,000

US\$5,600-8,400

€4,600-6,900

**PROVENANCE:**

Acquired by Mrs Audrey Field (*née* James, later Mrs. Pleydell-Bouverie) by 1934 (photographed in the below publication on her carpet).

**LITERATURE:**

M. Jourdain, *Regency Furniture*, London, 1934, p. 69, pl. 19 (as Regency); reprinted in 1965, p. 25, fig. 32.











66

**A SET OF FIVE GEORGE III GILT-METAL MOUNTED SOUTH STAFFORDSHIRE ENAMEL CANDLE-VASES**

CIRCA 1780, PROBABLY BILSTON

Decorated with white, gilt and red Garter stars on a navy blue ground and with gilt highlights, each reversible nozzle above a chain-swagged body, on a weighted pedestal base and bun feet  
11 in. (28 cm.) high

(5)

£7,000-10,000

US\$9,800-14,000  
€8,100-11,000

**PROVENANCE:**

Four acquired by Mrs Audrey Field (née James; later Mrs Audrey Pleydell-Bouverie) by 1938.  
One with D.M. & P. Manheim (according to label).

**LITERATURE:**

'A House in Regent's Park. The Hon. Mrs. Peter Pleydell-Bouverie's home, Holme House', *Country Life*, 20 April 1940, p. 417, fig. 3 (The Dining Room).  
F. Collard, *Regency Furniture*, Woodbridge, 1985, p. 272.  
J. Archer Abbott, *Jansen*, New York, 2006, p. 124.  
J. Archer Abbott, *Jansen Furniture*, New York, 2007, p. 115.

This ornamental vase garniture, concealing candle nozzles to the underside, comprise sacred altars capped by Grecian 'krater' urns. They are decorated overall with the Garter star, reproducing designs in silver and plate stamped with the same motif - a so-called sun - of Matthew Boulton (T. & B. Hughes,

*English Painted Enamels*, rev. ed., London, 1967, p. 102). They may well have been executed in Bilston, a town west of Birmingham, where early experiments in the application of vitreous enamels to thin metal took place as early as 1719, under the direction of the metal japanners, Joseph Allen and Samuel Stone. Production grew and Bilston became the centre for domestic japanned iron and tinplate wares under John Hartill, Bickley and Sons, Hanson and Jacksons and Homer. These metal-workers and Matthew Boulton played an important part in establishing this relatively new domestic industry. It is interesting to note, therefore, that the cassolette form was particularly championed by Messrs. Boulton and Fothergill. Similar cassolettes are also known to have been executed by the Swiss craftsman Anthony Tregent of Denmark Street, London (fl. 1750s-1775) (A. Theelke, *English Decorated Enamel Clock Dials of the 18th Century*, 1983).

An identical set of at least four cassolettes of the same form and with the same 'Garter star' decoration, though lacking their chains, was in the collection of the Hon. Mrs Ionides (Hughes, *op. cit.*, p. 19, pl. 3). A single example is in the Victoria & Albert Museum (S. Benjamin, *English Enamel Boxes*, London, 1978, p. 86). A further set of six, also lacking their chains, was formerly in the collection of Manolo March at San Galceran, Mallorca, sold Christie's, London, 28-29 October 2009, lot 169 (£23,750).

67

**A SET OF FOUR GEORGE III ORMOLU-MOUNTED SOUTH STAFFORDSHIRE ENAMEL TOBACCO OR TEA CADDIES**

CIRCA 1790, PROBABLY BILSTON

Each oval box decorated with red, white and gold Garter stars on a navy blue ground with gilt highlights, the hinged lid with fruiting and foliate axe-head handle, the rims with wavy chased motif, the interior with removable press cover, one with gilt foot mount, minor differences; together with a similarly-decorated footed sugar bowl and cover, damages

The caddies: 5¼ in. (14.5 cm.) high, including handle; 5 in. (12.5 cm.) wide; 4 in. (10 cm.) deep

The sugar bowl: 6¼ in. (16 cm.) high; 4¾ in. (12 cm.) diameter (5)

£3,000-5,000

US\$4,200-6,900

€3,500-5,700

**PROVENANCE:**

The caddies: Acquired by Mrs Audrey Field (*née* James; later Mrs Audrey Pleydell-Bouverie) circa 1938.

The sugar bowl: with D. M. & P. Manheim.

**LITERATURE:**

Two caddies: 'A House in Regent's Park. The Hon. Mrs. Peter Pleydell-Bouverie's home, Holme House', *Country Life*, 20 April 1940, p. 417, fig. 3 (The Dining Room).

F. Collard, *Regency Furniture*, Woodbridge, 1985, p. 272.

J. Archer Abbott, *Jansen*, New York, 2006, p. 124.

J. Archer Abbott, *Jansen Furniture*, New York, 2007, p. 115.



■-68

**A REGENCY REVIVAL GILT-METAL MOUNTED BRAZILIAN ROSEWOOD PEDESTAL EXTENDING DINING-TABLE**

EARLY 20TH CENTURY, POSSIBLY BY WARING & GILLOW

With shaped end-supports and bronze lion's-paw feet, with six additional leaves

29 in. (73.5 cm.) high; 228 in. (579 cm.) long, extended; 53 in. (134.5 cm.) deep

£5,000-10,000

US\$7,000-14,000

€5,800-11,000

**PROVENANCE:**

Supplied to Mrs Audrey Field (*née* James; later Mrs Audrey Pleydell-Bouverie) for The Holme by Stéphane Boudin of Maison Jansen, circa 1938; moved to Julians Park by 1947.

**LITERATURE:**

'A House in Regent's Park. The Hon. Mrs. Peter Pleydell-Bouverie's home, Holme House', *Country Life*, 20 April 1940, p. 416, fig. (The Dining Room).

C. Hussey, 'Julians, Hertfordshire - II', *Country Life*, 27 June 1947, p. 1212, fig. 8 (The Dining Room).

F. Collard, *Regency Furniture*, Woodbridge, 1985, p. 272.

J. Archer Abbott, *Jansen*, New York, 2006, p. 124.

J. Archer Abbott, *Jansen Furniture*, New York, 2007, p. 115.







■69

**A SET OF SEVENTEEN FRENCH WHITE AND GILT-PAINTED DINING-CHAIRS**

BY MAISON JANSEN, CIRCA 1936

Each with rectangular pierced splat, the top rail with central monogram 'AEF' for Audrey Evelyn Field, with caned seat and squab cushion, on turned legs, labelled 'James Bourlet and Sons Ltd.', some with part-labels  
 Each 36 in. (91.5 cm.) high; 19¼ in. (49 cm.) wide; 20¼ in. (51 cm.) deep (17)

£6,000-10,000

US\$8,400-14,000

€6,900-11,000

**PROVENANCE:**

Supplied to Mrs Audrey Field (*née* James, later Mrs Audrey Pleydell-Bouverie) at The Holme by Stéphane Boudin of Maison Jansen, *circa* 1938; moved to Julians *circa* 1947.

**LITERATURE:**

'A House in Regent's Park. The Hon. Mrs. Peter Pleydell-Bouverie's home, Holme House', *Country Life*, 20 April 1940, p. 416, fig. 3 illustrated in The Dining Room.  
 C. Hussey, 'Julians, Hertfordshire II - The Home of the Hon. Mrs P. Pleydell-Bouverie', *Country Life*, 27 June 1947, p. 1212, fig. 8.  
 F. Collard, *Regency Furniture*, Woodbridge, 1985, p. 272.  
 J. Archer Abbott, *Jansen*, New York, 2006, p. 124.  
 J. Archer Abbott, *Jansen Furniture*, New York, 2007, pp. 25 and 114-115.



■70

**A NEAR PAIR OF FRENCH ORMOLU-MOUNTED FAUX-MARBLE, PARCEL-GILT AND EBONISED CONSOLE TABLES**

CIRCA 1930-40, THE FIGURES PROBABLY EARLIER AND RE-USED

Each with a rectangular white marble top and mirrored back on ebonised Egyptian figure supports, one inscribed 1786, minor differences to the mounts  
 One: 34½ in. (87.5 cm.) high; 79½ in. (202 cm.) wide; 14¼ in. (36 cm.) deep;  
 The other: 34½ in. (87.5 cm.) high; 91½ in. (232.5 cm.) wide; 14¼ in. (36 cm.) deep (2)

£6,000-10,000

US\$8,400-14,000

€6,900-11,000

**PROVENANCE:**

Supplied to Mrs Audrey Field (*née* James; later Mrs Audrey Pleydell-Bouverie) for The Holme by Stéphane Boudin of Maison Jansen, *circa* 1938; moved to Julians Park by 1947.

**LITERATURE:**

'A House in Regent's Park. The Hon. Mrs. Peter Pleydell-Bouverie's home, Holme House', *Country Life*, 20 April 1940, p. 416, fig. 3 (The Dining Room).  
 C. Hussey, 'Julians, Hertfordshire II - The Home of the Hon. Mrs P. Pleydell-Bouverie', *Country Life*, 27 June 1947, p. 1212, fig. 8.  
 F. Collard, *Regency Furniture*, Woodbridge, 1985, p. 272.  
 J. Archer Abbott, *Jansen*, New York, 2006, p. 124.  
 J. Archer Abbott, *Jansen Furniture*, New York, 2007, p. 115.











73

λ73

**ETIENNE-ADRIEN DRIAN (1885-1961)**

*Nature morte aux fleurs d'été*

signed 'Drian' (lower right)  
oil on canvas  
41¼ x 33½ in. (104.5 x 84 cm.)

£1,500-2,000

US\$2,100-2,800  
€1,800-2,300

**PROVENANCE:**

Mrs Dudley Coats (*née* Audrey Evelyn James, later Mrs Marshall Field III and the Hon. Mrs Pleydell-Bouverie), by whom acquired by *circa* 1930 (photographed in her drawing room at Sibbertoft, *circa* 1930), and thence by descent to the present owner.



74

λ74

**ETIENNE-ADRIEN DRIAN (1885-1961)**

*Tulips and primulas in a blue vase on a table*

signed 'Drian' (lower right)  
oil on canvas  
23¾ x 19½ in. (60 x 49.7 cm.)

£700-1,000

US\$980-1,400  
€810-1,200

**PROVENANCE:**

Mrs Marshall Field III (*née* Audrey Evelyn James, later the Hon. Mrs Pleydell-Bouverie), and thence by descent to the present owner.

λ75

**ETIENNE-ADRIEN DRIAN (1885-1961)**

*Grand bouquet de fleurs*

signed 'Drian' (lower left)  
oil on canvas  
39¾ x 31¾ in. (100 x 80.5 cm.)

£1,500-2,000

US\$2,100-2,800  
€1,800-2,300

**PROVENANCE:**

Marlborough Fine Art, London.  
Mrs Marshall Field III (*née* Audrey Evelyn James, later the Hon. Mrs Pleydell-Bouverie), by whom probably acquired from the above, *circa* 1930, and thence by descent to the present owner.



75









■76

**TWO PAIRS OF ITALIAN POLYCHROME-PAINTED AND PARCEL-GILT TOLE AND CONTINENTAL PORCELAIN WALL-LIGHTS**

19TH CENTURY, THE FLOWERS 18TH-19TH CENTURY AND REUSED

Comprising a three-branch pair and a two-branch pair with ribbon backplates with initials 'M' and 'L', later fitted for electricity; together with a pair of Louis XV-style gilt-metal three-branch wall-lights, late 19th/early 20th century, fitted for electricity

The three-branch pair: 15 in. (38 cm.) high, excluding fitments

The two-branch pair: 18½ in. (47 cm.) high, excluding fitments

The gilt-metal pair: 14½ in. (37 cm.) high, excluding fitments (6)

£2,500-4,000

US\$3,500-5,600

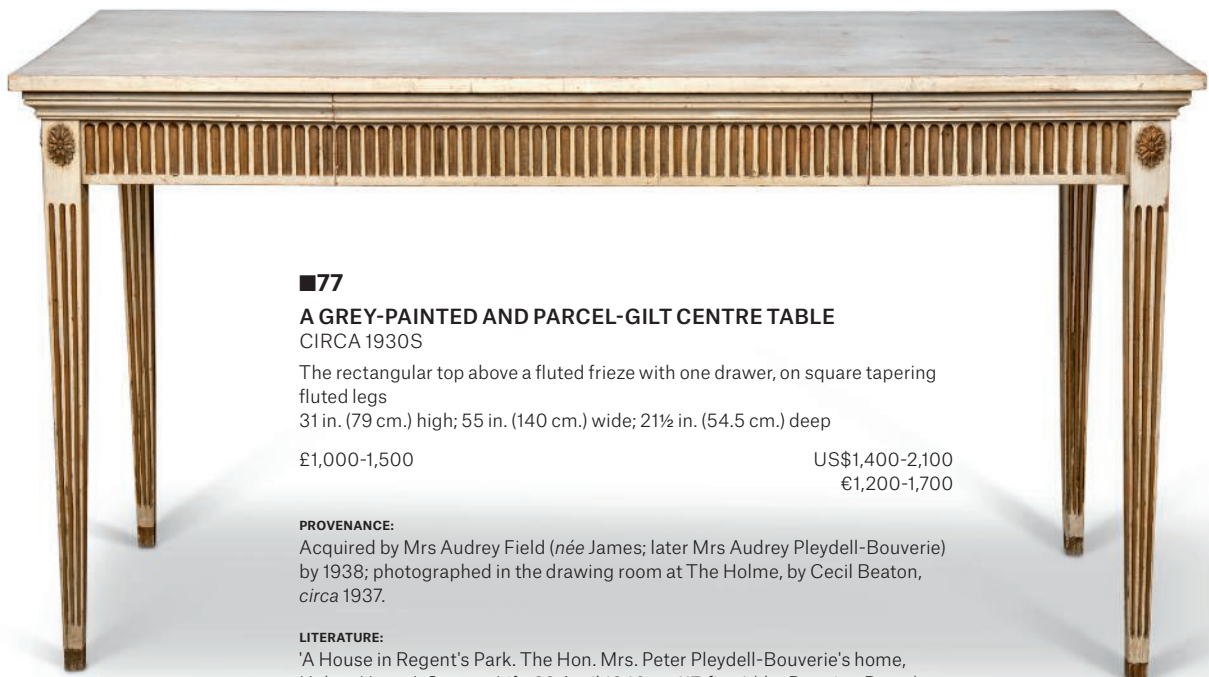
€2,900-4,600

**PROVENANCE:**

Acquired by Mrs Audrey Field (*née* James; later Mrs Audrey Pleydell-Bouverie) by 1938; the three-branch pair photographed in the drawing room at The Holme, by Cecil Beaton, *circa* 1937; the ormolu pair photographed in The Holme, *circa* 1938).

**LITERATURE:**

The three-branch pair: 'A House in Regent's Park. The Hon. Mrs. Peter Pleydell-Bouverie's home, Holme House', *Country Life*, 20 April 1940, p. 417, fig. 4., illustrated in The Drawing Room.



■77

**A GREY-PAINTED AND PARCEL-GILT CENTRE TABLE**  
CIRCA 1930S

The rectangular top above a fluted frieze with one drawer, on square tapering fluted legs

31 in. (79 cm.) high; 55 in. (140 cm.) wide; 21½ in. (54.5 cm.) deep

£1,000-1,500

US\$1,400-2,100

€1,200-1,700

**PROVENANCE:**

Acquired by Mrs Audrey Field (*née* James; later Mrs Audrey Pleydell-Bouverie) by 1938; photographed in the drawing room at The Holme, by Cecil Beaton, *circa* 1937.

**LITERATURE:**

'A House in Regent's Park. The Hon. Mrs. Peter Pleydell-Bouverie's home, Holme House', *Country Life*, 20 April 1940, p. 417, fig. 4 (the Drawing Room).





■78

**A GEORGE III WHITE-PAINTED AND PARCEL-GILT WINDOW SEAT**  
LATE 18TH CENTURY

With scrolled arms and serpentine seat covered in pale-green velvet, with fluted frieze and stop-fluted legs headed by flowerheads  
25 in. (63.5 cm.) high; 46½ in. (118 cm.) wide; 17 in. (43 cm.) deep

£1,500-2,500

US\$2,100-3,500  
€1,800-2,900

**PROVENANCE:**

Acquired by the Hon. Mrs Audrey Pleydell-Bouverie by 1947.

**LITERATURE:**

C. Hussey, 'Julians, Hertfordshire - II', *Country Life*, 27 June 1947, p. 1213, fig. 9 (Mrs. Pleydell-Bouverie's bedroom).

■79

**A GEORGE III GOLD AND CREAM-PAINTED SERPENTINE SERVING-TABLE**  
LATE 18TH CENTURY, IN THE MANNER OF INCE & MAYHEW

The serpentine top above a fluted frieze on square legs headed by stiff-leaf carved feet, later decorated  
33 in. (84 cm.) high; 78 in. (198 cm.) wide; 28¼ in. (72 cm.) deep

£4,000-6,000

US\$5,600-8,400  
€4,600-6,900

**PROVENANCE:**

Possibly supplied to Mrs Audrey Field (*née* James; later Mrs Audrey Pleydell-Bouverie) by Stéphane Boudin of Maison Jansen, *circa* 1938.

**LITERATURE:**

'A House in Regent's Park. The Hon. Mrs. Peter Pleydell-Bouverie's home, Holme House', *Country Life*, 20 April 1940, p. 417, fig. 5 (The Drawing Room).





**80**

**A PARIS PORCELAIN HEN-TUREEN EGG-STAND  
MID-19TH CENTURY**

The central tureen and cover modelled as a hen, on an oval tray fitted with twelve egg-cups, on a waisted foot 16 in. (40.6 cm.) wide

£700-900

US\$980-1,300  
€810-1,000

**PROVENANCE:**

Acquired by the Hon. Mrs Audrey Pleydell-Bouverie by 1947.

**LITERATURE:**

C. Hussey, 'Julians, Hertfordshire - II', *Country Life*, 27 June 1947, p. 1212, fig. 8 (The Dining Room).

**81**

**SIXTY-TWO SEVRES PORCELAIN PLATES  
CIRCA 1763-87, BLUE INTERLACED L MARKS,  
VARIOUS DATE LETTERS AND PAINTERS'  
MARKS, SOME PIECES POSSIBLY LATER  
DECORATED**

Painted with flower sprays, comprising:

Thirty dinner-plates (*assiettes à bouquets*), with flower and scroll-moulded borders, twenty dinner-plates (*assiettes à osier*), with basketweave-moulded borders and twelve soup-plates (*assiettes à potage*)

The largest plates: 9¼ in. (24.75 cm.) diameter (62)

£2,000-3,000

US\$2,800-4,200  
€2,300-3,400



(part lot)

**82**

**A GEORGIAN SILVER-GILT COMPOSITE  
TABLE SERVICE**

ALL LONDON, VARIOUS MAKERS AND DATES 1789-1823; THE KNIVES WITH MARK OF WILLIAM COMYNS AND SONS LIMITED, LONDON, 1960 AND 1961

Old English pattern comprising:

Eighteen table spoons, Eighteen table forks  
Eighteen dessert spoons, Eighteen dessert forks  
A sauce ladle;

and with filled handles and steel blades:

Eighteen table knives and eighteen cheese knives,  
all fully marked  
weighable silver 116 oz. 18 dwt. (3,636 gr.) (109)

£3,000-5,000

US\$4,200-6,900  
€3,500-5,700





83

**83**

**TWO LOUIS XVI SILVER WINE TASTERS**

ONE WITH MARK OF JEAN-FRANCOIS-BAPTISTE HURE, TOURS, 1782; THE OTHER WITH MARK OF JEAN ROBERDEAU, BORDEAUX, 1787

Each plain circular with domed centre, *marked underneath* 4½ in. (10.5 cm.) and 4¼ in. (10.8 cm.) diameter 1 oz. 13 dwt. (52 gr.) and 2 oz. 9 dwt. (77 gr.)

(2)

£700-1,000

US\$970-1,400  
€810-1,200



85

**85**

**A GERMAN SILVER-GILT TRAVELLING NECESSAIRE**

MARK OF SAMUEL BARDET, AUGSBURG, 1793-1795

Each cast with braid border and comprising an oval spice-box on four bud feet and with hinged cover, a table fork, a table spoon, a carving knife and a carving fork, each with steel blade and tines, a marrow teaspoon, in original leather case lined with velvet, *marked underneath the spice-box, on handles and bowls* The case 11½ in. (29 cm.) long weighable silver 11 oz. 18 dwt. (371 gr.)

(7)

£1,200-1,800

US\$1,700-2,500  
€1,400-2,100

Samuel Bardet, like many Augsburg goldsmiths, specialised in these travelling cutlery sets commissioned by German royal and aristocratic families, after the habit started by French courtiers in the late 17th century who were wary of being poisoned with arsenic mixed in salt and spices.



84

**84**

**A PAIR OF EDWARD VIII GOLD ASHTRAYS**

MARK OF JACQUES CARTIER FOR CARTIER LIMITED, LONDON, 1936

Each plain circular, the centre enamelled in black with AUDREY in Japonist style, *marked underneath and engraved CARTIER LONDON*, in original leather case

2½ in. (6.5 cm.) diameter 2 oz. 10 dwt. (79 gr.)

(2)

£2,000-3,000

US\$2,800-4,200  
€2,300-3,400



86

**86**

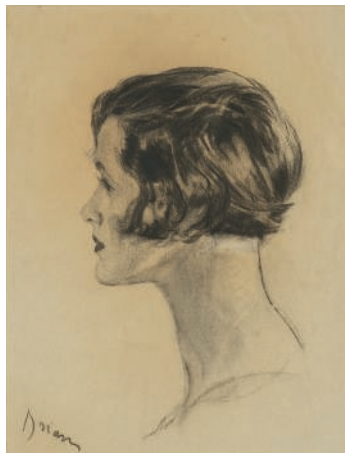
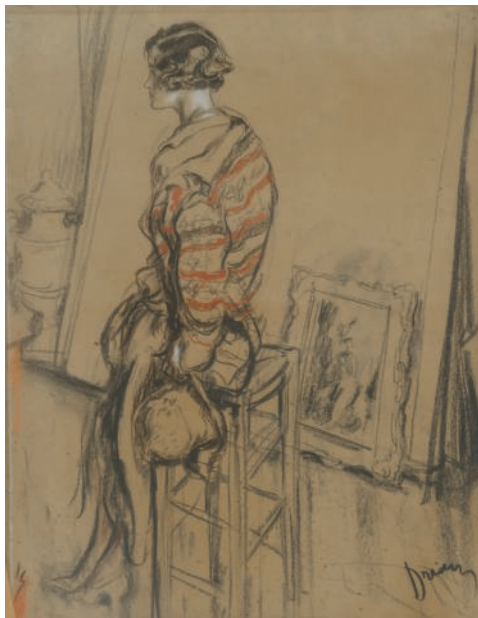
**A SET OF FOUR AMERICAN ASHTRAYS AND EIGHTEEN DANISH SILVER-GILT MATCHBOX CASES**

THE ASHTRAYS WITH MARK OF CARTIER, NEW YORK, CIRCA 1934; THE MATCHBOX CASES WITH MARK OF PETER HERTZ, COPENHAGEN, 1938

The ashtrays, plain circular, engraved with initials A.J.F in centre, engraved underneath CARTIER; the matchboxes, plain and engraved with monogram AF, *marked on side*; together with three identical with monogram A.J.F., *marked CARTIER, circa 1934* and another similar further engraved with inscription 'From Angus and Jeremy', *with mark of S.J Rose and Son, London, 1936* the ashtrays 2½ in. (7 cm.) diameter; the matchboxes 1¼ in. (4.5 cm.) long the ashtrays 3 oz. 12 dwt. (112 gr.); the matchboxes 10 oz. 17 dwt. (338 gr.) (26)

£400-600

US\$560-830  
€460-690



87



Audrey Field and Drian at the Belmont Races, 1932, private collection

λ87

**ETIENNE-ADRIEN DRIAN (1885-1961)**

*Two portraits of Audrey James Field*

one seated, signed 'Drian' (lower right), the other bust length charcoal and chalk on paper

25 x 18<sup>7</sup>/<sub>16</sub> in. (63.5 x 48 cm.) and 18 x 13<sup>1</sup>/<sub>2</sub> in. (46 x 34 cm.)

(2)

£500-800

US\$700-1,100  
€580-920

**PROVENANCE:**

Acquired by Mrs Marshall Field III (*née* Audrey Evelyn James, later the Hon. Mrs Pleydell-Bouverie) in the 1930s, and thence by descent to the present owner.

Primarily known for his commercial illustrations, Etienne Drian (1885-1961) was a prolific artist, fashion illustrator and accomplished painter whose versatility can be measured by his works in decorative art, theatre and costume design. Active in France during the 1920s and 1930s, the elongated forms of his chic female figures perfectly exemplified the sophisticated and refined fashions of the era and could be found in magazines such as 'Fémina' and 'La Gazette du Bon Temps'.

Audrey Field commissioned Drian to create a mirrored screen featuring her full-length silhouette, as well as an overmantel mirror, for her apartment at the River House in New York City, a commission probably encouraged by her friend Sir Philip Sassoon, whose houses at 25 Park Lane, London and Trent Park, she frequented. Photographs from Audrey's private album of her time in America, entitled Caumsett (the Field family estate), show her with Drian and Marshall Field III at the Belmont Races in New York State in 1932. Following her divorce from Marshall Field III and return to Britain from the United States, she installed the Drian screen and overmantel in the Morning Room of her Regents Park house, The Holme, where they were photographed for *Country Life* in 1940. The screen was later given to a friend and latterly sold at Christie's, New York, 5-6 October 2004, lot 983 (\$21,510). Drian and Audrey clearly remained in touch following her return to Britain, and as well as the depictions of Audrey by Drian in this and the following lot, in another of Audrey's private albums there is a charming watercolour sketch of her, signed by Drian and dated 4 April 1936, at Hanover Lodge, the home of her friend and neighbour in Regents Park, Ava von Hofmannsthal (*née* Astor).



λ88

**ETIENNE-ADRIEN DRIAN (1885-1961)**

*Two portraits of Audrey James Field*

signed 'Drian' (lower right)

gouache and charcoal on cardboard

26<sup>3</sup>/<sub>4</sub> x 20<sup>3</sup>/<sub>4</sub> in. (67.5 x 52.8 cm.)

£800-1,200

US\$1,200-1,700  
€930-1,400

**PROVENANCE:**

Mrs Marshall Field III (*née* Audrey Evelyn James, later the Hon. Mrs Pleydell-Bouverie), by whom acquired in the 1930s, and thence by descent to the present owner.



λ89

**ETIENNE-ADRIEN DRIAN (1885-1961)**

*Staircase*

signed 'Drian' (lower right)  
pen and india ink on paper  
sheet: 14 $\frac{1}{8}$  x 10 $\frac{3}{8}$  in. (36 x 26.4 cm.)  
image: 10 $\frac{3}{8}$  x 7 $\frac{3}{8}$  in. (26.4 x 19.5 cm.)

£400-600

US\$560-830

€470-690

**PROVENANCE:**

Acquired by Mrs Dudley Coats (*née* Audrey Evelyn James, later Mrs Marshall Field III and later the Hon. Mrs Pleydell-Bouverie), in the 1920s, and thence by descent to the present owner.



90

λ91

**SIR CECIL BEATON (1904-1980)**

*Ballroom Dancer from 'Apparitions'*

signed 'Beaton' (lower right)  
gouache on paper  
22 x 15 in. (55.8 x 38.1 cm.)

£700-900

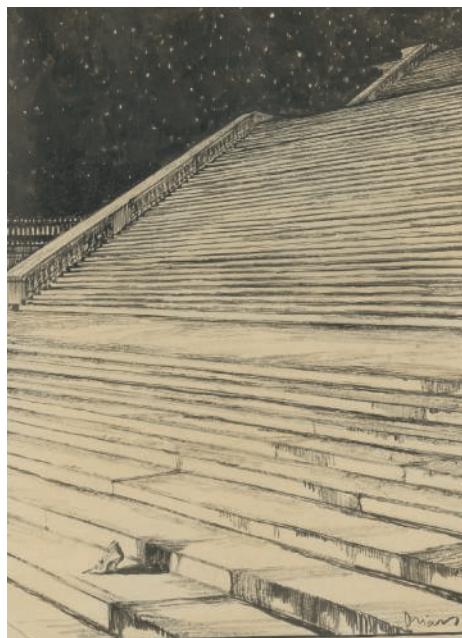
US\$980-1,300

€810-1,000

**PROVENANCE:**

with Redfern Gallery, London, where purchased by Mrs Audrey James Field (*née* James, later the Hon. Mrs. Audrey Pleydell-Bouverie) in November 1936.

As one of the most celebrated beauties of her day, Audrey Field (*née* James) was photographed by Cecil Beaton several times in the 1930s (see lot 310 in the Julians Park and Six Private Collections: Online sale). Beaton included her in his celebrated *Book of Beauty*, published in 1933, the same year that one of his photographs of Audrey appeared in *Vogue*. They inevitably moved in the same social circles and Audrey clearly entertained him amongst her friends at her various houses. Amongst Audrey's private albums there is a series of 1935 Beaton sketches of various *grandes dames* of the day, including Audrey herself and Emerald Cunard, executed on headed paper for Parkside, Englefield Green, in Surrey, which Audrey rented for a short period on her return from the United States following her divorce from Marshall Field III in 1934 (illustrated in the introduction to this catalogue). One can assume that Beaton and Audrey, then Mrs. Audrey Pleydell-Bouverie, remained friends from the 1930s onwards, and indeed in the private collection of the James family there is a charming watercolour sketch of Audrey by Beaton in the Entrance Hall/Drawing Room at Julians Park, dated 1956 (illustrated in the introduction to this catalogue).



89

90

**JEAN LOUIS FORAIN (1852-1931)**

*Nue au lit*

signed 'Forain' (lower right)  
charcoal, sanguine and white chalk on paper  
image: 16 $\frac{3}{4}$  x 21 $\frac{1}{4}$  in. (42.7 x 55.3 cm.)

£1,500-2,500

US\$2,100-3,500

€1,800-2,900

**PROVENANCE:**

Arthur Tooth, London  
Audrey Pleydell-Bouverie, by whom acquired from the above, and thence by descent to the present owner.

Mrs Florence Valdès-Forain has confirmed the authenticity of this work.



91

# JULIANS PARK, HERTFORDSHIRE, LOTS 1-95



**92**

**CHRISTIAN BERARD (1902-1949)**

*Personnages*

signed 'Berard' (lower left)  
pastel, chalk and wash on cardboard  
16½ x 14½ in. (41 x 37 cm.)

£1,000-1,500

US\$1,400-2,100  
€1,200-1,700

**PROVENANCE:**

Acquired by Mrs Marshall Field III (née Audrey Evelyn James, later the Hon. Mrs Pleydell-Bouverie), and thence by descent to the present owner



**93**

**CLEMENT SERNEELS (1912-1991)**

*A view of the African savanna*

signed and dated 'Clement Serneels 63' (lower right)  
oil on canvas  
16¼ x 20¼ in. (41 x 51.5 cm.)

£800-1,200

US\$1,200-1,700  
€920-1,400



λ94

**TRISTRAM HILLIER, R.A. (1905-1983)**

*Barges on the Swale*

signed 'Hillier' (lower left), inscribed and dated  
"'BARGES ON THE SWALE:./1948' (on the  
reverse)

tempera on panel

8¼ x 11½ in. (21 x 29.5 cm.)

Painted in 1948.

£5,000-8,000

US\$7,000-11,000

€5,800-9,200

**PROVENANCE:**

with Arthur Tooth & Sons, London.



95

**CURT HERRMANN (1854-1929)**

*A garden*

signed with initials and dated 'CH 26.5.15.' (lower  
right); signed 'Curt Herrmann' and with the Artist's  
stamp (on the reverse)

watercolour and black crayon on paper

9¾ x 13 in. (24.8 x 33 cm.)

Executed in 1915

£800-1,200

US\$1,200-1,700

€930-1,400

**PROVENANCE:**

Galerie Valentien, Stuttgart.

Roland, Browse and Delbanco, London.

Audrey Pleydell-Bouverie, by whom acquired from  
the above, and thence by descent to the present  
owner.



96 - 99 NO LOTS







# THE DESMOND HEYWARD COLLECTION FROM HASELEY COURT, OXFORDSHIRE



Desmond Heyward (1933 - 2019), (Private Collection)

Collecting was both a joy and a passion for Desmond Heyward with works of art being acquired from London dealers as well as salerooms in Britain and the United States. The latest catalogues were something to be discussed and enjoyed as much as visits to leading art dealers and antique fairs. The collection gives a clear sense that, as with the magnificent wines from the cellar at Haseley sold at Christie's last December, the process of discovery and acquisition was something to be savoured. Interesting provenance also added to the appeal of objects, such as the superb pair of George II rococo girandoles from the collection of the Earls Spencer at Althorp, purchased at Christie's in 2010 (lot 127) or the pair of George II Mahogany chairs commissioned from Vile & Cobb *circa* 1753 for The Vyne, Hampshire (lot 143).

The placing of objects was very carefully considered with some furniture so well chosen one could be forgiven for presuming that it was original to the house, one example being the George I mirror from the Simon Sainsbury collection which sat neatly above the fire in the dining room nestling between original pilasters of about the same date (lot 134), another being the superb pair of George III giltwood husk-festooned console tables whose design has been attributed to John Vardy from the collection of R. Olaf Hambro, Linton Park, Kent, which perfectly fitted the window piers in the neoclassical double height drawing room (lot 124). The interiors were completed by an equally impressive collection of paintings led by Philippe Mercier's *The Music Party* (lot 117) which hung centre-stage in the drawing room, there is also a notable focus on 18th century British portraiture with works by artists including Thomas Gainsborough, George Romney and Allan Ramsay (lots 135, 116 & 120).

The quintessential English country house, Haseley Court sits perfectly in its landscape at the end of a tree-lined avenue surrounded by exquisite gardens. The principal front dates from the early 18th Century but this belies the earlier origins of the house as evidenced by the mullioned medieval wing projecting behind. As

with so many houses, Haseley suffered greatly during the upheaval of The Second World War but was rescued by Nancy Lancaster, who set about restoring the house and grounds from 1954 (see lots 151 & 152). Famed for 'making the English country house comfortable' Mrs Lancaster (formerly Nancy Tree) purchased the eponymous London decorating firm Colefax & Fowler from Sibyl, Lady Colefax in 1944. Nancy Lancaster brought her considerable skill to bear at Haseley, notably having her business partner, the great John Fowler, exercise his renowned talents on the scheme conceived for the solar on the first floor of the medieval wing, which, as the largest room in the house, was naturally adopted as her bedroom. Nancy Lancaster would remain at Haseley for the rest of her life, retaining the converted medieval stables as her home from the early 1970s when the main house was sold to Milo Devereux, 18th Viscount Hereford (see lots 114 & 349). Having lived nearby, Desmond and Fiona Heyward were longstanding friends of Nancy Lancaster and knew the house well. It had been her wish that the Heywards purchase Haseley when she moved out of the main house so all were delighted when serendipity provided a second chance and the Heywards purchased Haseley as their family home in 1982. Thrilled at having the young family move in, Nancy was a very supportive neighbour and took delight in the sensitive approach the Heywards took with the house and gardens. The feeling was mutual with Nancy Lancaster becoming almost an honorary member of the family as she watched the Heywards make Haseley their own.

Created over more than fifty years, the collection assembled was striking not only for the quality and interest of its constituent paintings, objects and furniture but for how perfectly it inhabited the rooms of the Heywards' Oxfordshire house. Desmond Heyward took great pleasure from assembling the collection in the coming pages and the enviable outlook from his desk - illustrated opposite - looking through the enfilade of rooms, filled with the treasures he loved, was said to be his favourite view.



**101**

**A NEAR PAIR OF CHINESE BLUE AND WHITE LARGE BOWLS AND COVERS**  
17TH CENTURY

Each similarly decorated with various flower branches and rockwork

The larger, 8¼ in. (21 cm.) high

£600-800

US\$840-1,100  
€690-920

(2)

**103**

**A CHINESE BLUE AND WHITE 'PHOENIX' JAR**  
KANGXI PERIOD (1662-1722)

Decorated with two long-tailed phoenix in flight amongst peony and cloud scrolls

8¼ in. (21 cm) high

£800-1,200

US\$1,200-1,700  
€920-1,400



**102**

**TWO CHINESE BLUE AND WHITE 'PHOENIX TAIL' VASES**  
KANGXI PERIOD (1662-1722) AND LATER

One vase decorated with 'phoenix and peony', the other vase with scrolling lotus

The larger 18¼ in. (46.3 cm.) high

£2,000-3,000

US\$2,800-4,200  
€2,400-3,500

(2)

**104**

**A PAIR OF CHINESE BLUE AND WHITE 'SANDUO' MOON FLASKS**  
19TH-20TH CENTURY

Each applied with bat-form handles to the neck and decorated with the 'Three Abundances', leafy branches of peach, pomegranate and lychee, base with apocryphal Kangxi mark

15¼ in. (40 cm.) high

£2,000-3,000

US\$2,800-4,200  
€2,300-3,500

(2)









105

**A PAIR OF CHINESE BLUE AND WHITE BOTTLE VASES**  
KANGXI PERIOD (1662-1722)

Of hexagonal form, similarly decorated to the slender necks with ascending and descending lappets above panels of 'antiques' and a lady holding a fan admiring flowers

11½ in. (29.2 cm.) high

£600-900

(2)

US\$840-1,200  
€690-1,000



106

**A WILLIAM & MARY ASH ARMCHAIR**  
LATE 17TH/EARLY 18TH CENTURY

With arched rectangular back, scrolled arms and seat upholstered in brass-nailed tasselled faded blue damask on ring-turned and square-section legs and stretchers, the legs reduced in height

49½ in. (125.5 cm.) high; 28 in. (71 cm.) wide; 23½ in. (60 cm.) deep

£1,500-2,500

US\$2,100-3,500  
€1,800-2,900

**PROVENANCE:**

Acquired from S.W. Wolsey (c. 1895-1981), London, 11 December 1956.



107

**A SET OF SIX PARCEL-GILT, POLYCHROME-DECORATED AND GREEN-JAPANED TEA-CANISTERS**  
LATE 19TH/EARLY 20TH CENTURY

Each numbered and painted with a Chinese figure

Each 15¼ in. (39 cm.) high, overall

(6)

£2,000-3,000

US\$2,800-4,200  
€2,300-3,400



(Part lot)

108

**A GROUP OF TWELVE NEEDLEWORK, TAPESTRY AND KILIM CUSHIONS**  
19TH AND 20TH CENTURY INCORPORATING EARLIER FRAGMENTS

Comprising a pair of rounded rectangular cushions made from tapestry fragments backed in silk; two square *gros-point* needlework cushions backed in silk velvet with fringing, one depicting a lady in 18th century dress in front of a well, the other birds in a tree; two square floral kilim; a square example made from a carpet fragment; another square floral *gros-point* example and four smaller floral needlework examples

The tapestry pair: 15 x 20 in. (38 x 51 cm.)

(12)

£800-1,200

US\$1,200-1,700  
€920-1,400





■109

**A SET OF SIX ANGLO-DUTCH WALNUT SIDE CHAIRS**

LATE 17TH/EARLY 18TH CENTURY, IN THE MANNER OF DANIEL MAROT

Each with shaped cane-filled back and pierced cresting carved with acanthus, the padded seat upholstered in braided pink floral silk damask, on baluster-turned tapering legs joined by X-frame stretchers, the backs possibly reduced in height, restorations and replacements  
 43¼ in. (110 cm.) high; 22 in. (56 cm.) wide; 21½ in. (54.5 cm.) deep (6)

£3,000-5,000

US\$4,200-6,900  
 €3,500-5,700

**PROVENANCE:**

Acquired from Biggs of Maidenhead, 27 February 1982.

■110

**A WILLIAM & MARY OLIVEWOOD, PADOUK AND FLORAL MARQUETRY CHEST**

CIRCA 1690

The rounded rectangular top with an oval panel filled with scrolling foliage and flowerheads and with similar spandrels with birds above two short and three graduated long drawers, the sides oyster veneered, on replaced bun feet, the drawer stamped FROM W. WILLIAMSON GUILDFORD, handles replaced  
 34¾ in. (88.5 cm.) high; 38 in. (96.5 cm.) wide; 23 in. (58.5 cm.) deep

£4,000-6,000

US\$5,600-8,400  
 €4,600-6,900

**PROVENANCE:**

with W. Williamson, Guildford (prior to 1959).  
 Acquired from Brian Rolleston, 27 March 2007.











■111

**ANGLO-DUTCH SCHOOL, 17TH CENTURY**

*Equestrian portrait of King Charles II (1630-1685), mounted on a grey charger in a landscape*

oil on canvas

62¾ x 64¾ in. (159.3 x 164.6 cm.)

£7,000-10,000

US\$9,700-14,000

€8,100-12,000

**PROVENANCE:**

Francis H. Howard (d. 1954); his sale (†), Christie's, London, 25 November 1955, lot 59, as 'Craye', (74 gns. to Colefax).

Anonymous sale; Christie's, London, 14 May 1982, lot 30, as 'Stoop', where acquired by the present owner.



■112  
**A PAIR OF ITALIAN 'MECCA' (GILT-VARNISHED SILVERED)  
 ALTAR CANDLESTICKS**

19TH CENTURY, ADAPTED FOR ELECTRICITY

Now fitted for electricity, with oversized card shades  
 28½ in. (72.5 cm.) high, excluding fitments

£500-800

US\$700-1,100  
 €580-920

(2)

**PROVENANCE:**

Acquired from S.W. Wolsey, 11 December 1956.



113  
**A PAIR OF CONTINENTAL FAIENCE CANDLESTICKS MODELLED  
 AS SEATED LIONS**

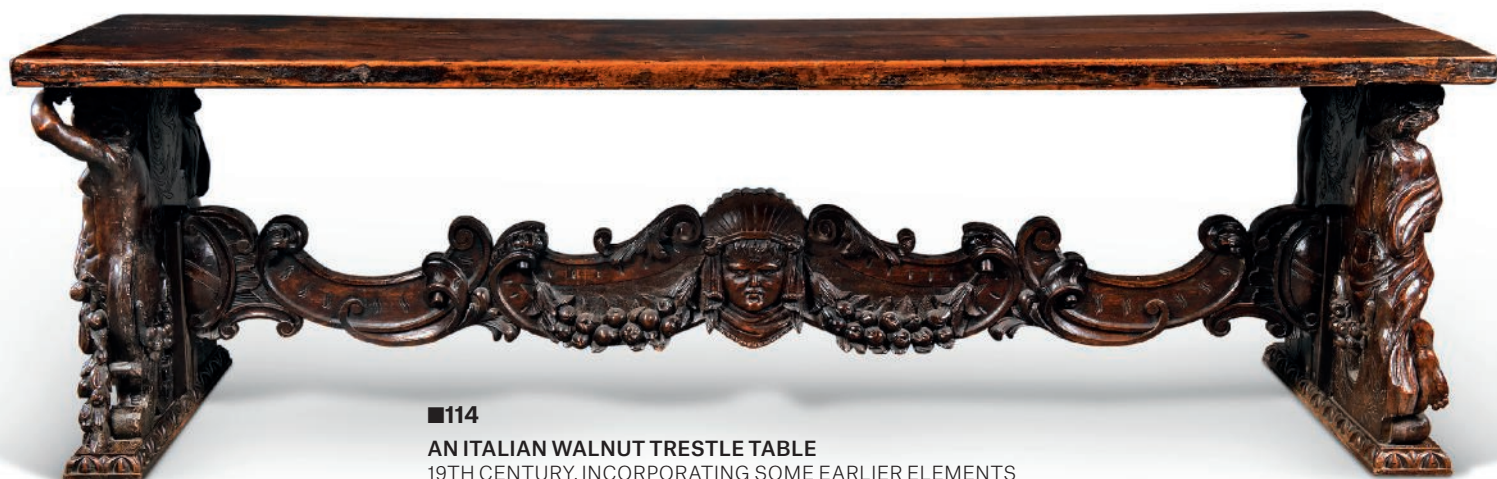
SECOND HALF 18TH CENTURY, POSSIBLY BRUSSELS

Each modelled with one foreleg raised, supporting a torchère  
 10½ in. (26.6 cm.) high

£800-1,200

US\$1,200-1,700  
 €920-1,400

(2)



■114  
**AN ITALIAN WALNUT TRESTLE TABLE**

19TH CENTURY, INCORPORATING SOME EARLIER ELEMENTS

With triple plank top, the end-supports carved with figures amid fruiting  
 swags and coats-of-arms, the stretcher centred by a mask and further  
 enriched with fruiting swags and scrolls

32¼ in. (82 cm.) high; 109¾ in. (279 cm.) wide; 31 in. (79 cm.) deep

£5,000-8,000

US\$7,000-11,000  
 €5,800-9,200

**PROVENANCE:**

Acquired with Haseley Court from Robert Milo Devereux, 18th Viscount  
 Hereford (1932-2004).





■115

**JOSEPH NOLLEKENS, R.A. (LONDON 1737-1823 LONDON)**

*Spencer Perceval*

marble bust; on a circular marble socle; signed and dated to the reverse 'Nollekens Ft. / 1813.'

20¾ in. (52.7 cm.) high; 25½ in. (64.8 cm.) high, overall

£7,000-10,000

US\$9,800-14,000

€8,100-11,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 16 December 1986, lot 166.

Spencer Perceval (1762-1812) is the only British Prime to have been assassinated. He held office from October 1809 until 11 May 1812 when he was shot in the lobby of the House of Commons by John Bellingham, a merchant with a grievance against the government.



116

**GEORGE ROMNEY (DALTON-IN-FURNESS 1734-1802 KENDAL)**

*Portrait of a lady, traditionally identified as Miss Inchbold, half-length, in a pink dress*

oil on canvas

30¼ x 25 cm. (76.8 x 63.5 cm.)

£20,000-30,000

US\$28,000-42,000

€24,000-35,000

**PROVENANCE:**

with Knoedler, New York, *circa* 1920.  
Edward Mallinckrodt Sr. (1845-1928), by whom bequeathed to,  
St. Louis Art Museum, by whom deaccessioned and sold in the following,  
Anonymous sale; Christie's, New York, 5 June 1985, lot 52.  
with The Leger Galleries, London, May 1986.

**EXHIBITED:**

Saint Louis, Saint Louis Art Museum, *Selected Paintings lent by Saint Louisians*, August 1927, no. 27.

**LITERATURE:**

A. Kidson, *George Romney, A Complete Catalogue of His Paintings*, New Haven and London, 2015, p. 750, no. 1662, illustrated.







## ■117

### PHILIPPE MERCIER (BERLIN 1689-1760 LONDON)

#### *The Music Party*

oil on canvas  
64 x 49½ in. (162.8 x 125.6 cm.)

£70,000-100,000

US\$98,000-140,000

€81,000-110,000

#### PROVENANCE:

(Possibly) Anonymous sale; Louis de Man, Brussels, 17 November 1818, lot 53, 'Une société ou on fait de la musique, agréablement et hardiment peint', (10 florins).

Private collection, France.  
with Agnews, London, 2000.

#### EXHIBITED:

London, Agnews, *Millenium Exhibition*, 8 June-21 July 2000, no. 30.

Born to a family of French extraction in Berlin, Philip Mercier received some of his early training from the French artist Antoine Pesne, then employed in Berlin by King Frederick I of Prussia. After travelling in both Italy and France, Mercier settled in London in *circa* 1716. His importance to the evolution of the British School should not be underestimated; he can be credited with introducing Watteau and the French taste to his contemporaries, and pioneering the Conversation piece and the Fancy picture, of which the present painting is a prime example. From 1729 Mercier served as Principal Painter to Frederick, Prince of Wales, who had arrived from Hannover in December the previous year.

The theme of the music party was one to which Mercier returned often, examples can be found in the Tate, London and the Yale Centre for British Art, New Haven. Compared to these two works, the present painting is more vibrant, with a greater theatricality of composition. Rather than situating the music party in the context of a genteel contemporary salon, Mercier has depicted his musicians in the historical dress of the previous century, with the sumptuous lace and velvet of van Dyck's portraits.









118

**118**

**GILBERT CHARLES STUART  
(SAUNDERSTOWN 1755-1828 BOSTON)**

*Portrait of Sir William Molesworth, 6th Bt. (1758-1798), half-length, in a red coat with a black collar, in a feigned oval*

oil on canvas  
30¼ x 25 in. (76.8 x 63.5 cm.)

£8,000-12,000

US\$12,000-17,000  
€9,200-14,000

**PROVENANCE:**

By descent from the sitter to Sir Lewis William Molesworth (1853-1912), 11th Bt., Trewarthenick, Cornwall.  
P.A. Welman, Trewarthenick, Cornwall; Christie's, London, 9 July 1926, lot 144, 1050 gns. to the following,  
D. H. Farr, Philadelphia.  
with Ehrich-Newhouse Galleries, New York.  
Percy Pyne II (1882-1950), New York.  
with The Leger Galleries, London, November 1988.

**EXHIBITED:**

Providence, Rhode Island, The Art Museum, Rhode Island School of Art and Design, *Exhibition of Portraits by Gilbert Stuart*, 1936, no. 11.  
London, The Leger Galleries, *Realism through Informality: The Conversation Piece in 18th Century Britain*, 12 October-25 November 1983, no. 14.  
London, The Leger Galleries, *English Pictures for the Country House*, 30 May-25 July 1986, no.17.

**LITERATURE:**

A. Graves and W. Cronin, *A history of the works of Sir Joshua Reynolds, P.R.A.*, London, 1899, II p. 652, as 'Joshua Reynolds'.  
Sir W. Armstrong, *Sir Joshua Reynolds, first president of the Royal Academy*, London and New York, 1900, p. 220, as 'Joshua Reynolds'.



119

**119**

**GEORGE ROMNEY  
(DALTON-IN-FURNESS 1734-1802 KENDAL)**

*Portrait of a gentleman, traditionally identified as Atkinson Grimshaw, half-length, in a blue coat, with a pink rose*

oil on canvas  
30 x 25 in. (76.2 x 63.5 cm.)

£8,000-12,000

US\$12,000-17,000  
€9,200-14,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 17 January 1985, lot 6.  
with The Leger Galleries, London, December 1987.

**LITERATURE:**

A. Kidson, *George Romney, A complete Catalogue of His Paintings*, New Haven and London, 2015, p. 262, no. 57, illustrated.



120

**ALLAN RAMSAY, R.A. (EDINBURGH 1713-1784 DOVER)**

*Portrait of Richard Powney, D.C.L (b. c.1702), half-length, in a brown coat and gold-embroidered waistcoat, in a sculpted cartouche*

oil on canvas  
30 1/8 x 25 1/8 in. (76.5 x 63.8cm.)  
in a George II carved giltwood frame

£8,000-12,000

US\$12,000-17,000  
€9,200-14,000

**PROVENANCE:**

By inheritance to the sitter's niece, Elizabeth Dorothea Powney, and by descent to her daughter, Eliza Wylde Ebden, and by descent in the family to her grandson, Leonard Powney Ebden (d. 1934).  
Mrs M. Mellon; Christie's, London, 7 March 1958, lot 176, 45 gns. to, Sir Sydney Barratt (1898-1975), at Summerhill, Staffordshire, and later at Crowe Hall, Bath, 1961 and by descent to the following, The Barratt Collection from Crowe Hill, Bath; Christie's, London, 16 December 2010, lot 265.

**LITERATURE:**

A. Smart, *Allan Ramsay: A Complete Catalogue of His Paintings*, ed. J. Ingamells, New Haven and London, 1999, pp. 169 and 230, no. 424, fig. 63.  
Please see [www.christies.com](http://www.christies.com) for more information on this lot.



119

121

**ENGLISH SCHOOL, FIRST HALF 18TH CENTURY**

*Portrait of a young boy, full-length, in a grey coat and breeches, a spaniel at his side*

oil on canvas  
34 x 46 1/4 in. (86.3 x 117.5 cm.)  
in a carved and pierced 18th Century English frame

£3,000-5,000

US\$4,200-7,000  
€3,500-5,700

**PROVENANCE:**

with Shield and Allen, London, October 1982.



121

99



■122

**AN EARLY VICTORIAN CUT-GLASS  
SIXTEEN-LIGHT CHANDELIER**

ATTRIBUTED TO PERRY & CO., MID-19TH CENTURY

Of elaborate form, with baluster shaft and two tiers of spiralling scrolled branches extensively hung with swags and pendant drops and with shepherd's crook cresting above a further band of shepherd's crooks surmounted by obelisks, minor losses and replacements, now fitted for electricity  
76¾ in. (195 cm.) high; 46 in. (117 cm.) diameter

£30,000-50,000

US\$42,000-69,000  
€35,000-57,000

**PROVENANCE:**

with Fileman Antiques Ltd., London.  
Acquired from Partridge Fine Art, London.

This impressive chandelier displays various distinctive features common to the *oeuvre* of the renowned 19th century chandelier makers Perry & Co. Aside from the general form, which is typical of their output, most notable amongst these features are, perhaps, the scrolling twisted glass decorative scrolls and branches and the ribbed facet cutting to the principal structural elements. Two comparable examples made by the firm, of similar date but of more modest form, are illustrated in M. Mortimer, *The English Glass Chandelier*, Suffolk, 2000, pp. 153-154, pls. 91 & 92.

In 1803 William Perry, formerly of Perry and Collins, went into partnership with Samuel Parker who had carried on the renowned lighting business founded by his father, William Parker, in the late 1760s. The Parker name had gained fame amongst the most fashionable members of Georgian society securing notable commissions such as that for William, 5th Duke of Devonshire for Chatsworth, *circa* 1782-3. The Parker & Perry partnership continued until the death of Samuel in 1817, at which time William Perry founded his own firm operating from 72 New Bond Street as 'Glass Manufacturer to the Prince Regent'. What would become Perry & Co. passed down through various members of the Perry family. The firm remained at their Bond St. premises until 1890 but continued trading into the 20th century.

A substantial chandelier attributed to Perry & Co. was sold, Sotheby's New York, 2 Nov 2011, lot 307; a closely related pair of chandeliers, unattributed at the time of sale but clearly the work of the firm, were sold, Sotheby's, New York, 5 July 1996; and a further pair of related chandeliers of smaller scale and much less ambitious design, thought to have been supplied for Dublin Castle, formerly in the collection of Vincenzo Forte, were sold, Bonham's, London, 25 November 2017, lot 65.







■123

**A GEORGE III GILTWOOD LARGE PIER MIRROR**  
CIRCA 1765, IN THE MANNER OF THOMAS CHIPPENDALE

With divided central bevelled-plate within mirrored borders within a rockwork, foliage and naturalistically-carved frame, the canopy cresting surmounted by a foliate spray, the apron centred by a seated pastoral figure, re-gilt, minor restorations, the lower right scroll plate replaced, two border plates cracked 112½ x 49 in. (285.5 x 124.5 cm.)

£40,000-60,000

US\$56,000-84,000

€46,000-69,000

**PROVENANCE:**

Acquired from Hotspur Ltd., London, 8 June 1983.

The design for this impressively large rococo pier mirror adorned with naturalistic floral garlands, scrolling acanthus and rockwork is clearly influenced by the work of Thomas Chippendale published in *The Gentleman and Cabinet-Maker's Director*. Similar examples are illustrated in the 3rd edition of *The Gentleman and Cabinet-Maker's Director* in 1763 plate CLXX1a.

One of a pair of pier glasses on an equally grand scale and similar design from Hagley Park, Worcestershire are illustrated by R. Edwards in *The Dictionary of English Furniture*, Vol. II, London, 1924, p. 345, fig. 91.







■124

**A PAIR OF GEORGE III GILTWOOD CONSOLE TABLES**

ATTRIBUTED TO JOHN VARDY, CIRCA 1760-65

Each with veneered *giallo antico* marble top above a pierced frieze centred by double scallop shells issuing scrolling foliage and beaded-foliage swags, on cabriole legs carved with pierced bands of husks, both tables with 19th century gilding trade label of 'Broad, Ashlin & Collins of The Strand and Dover', the tops possibly contemporary

One: 34½ in. (87.5 cm.) high; 52¾ in. (134 cm.); 29 in. (74 cm.) deep

Two: 35 in. (89 cm.) high; 52¾ in. (134 cm.) 29 in. (74 cm.) deep (2)

£30,000-50,000

US\$42,000-69,000

€35,000-57,000

**PROVENANCE:**

R. Olaf Hambro Esq. (1885-1961), probably at Kidbrook Park, Sussex and later at Linton Park, Kent.

Linton Park, Kent; sold Christie's house sale, 2-3 October 1961, lot 134 (840 gns to R. L. Harrington, Mount Street).

Lord Rotherwick, Bletchingdon Park, Oxfordshire.

Mr. and Mrs. Hugo Higbie, Grosse Pointe Farms, Michigan; sold Sotheby's, New York, 13 December 1980, lot 73.

With Mallett, London.

Anonymous sale; Christie's, London, 19 November 1987, lot 82.

**LITERATURE:**

C. Hussey, Linton Park, Kent - II: The Home of Mr. Olaf Hambro, *Country Life*, 5 April 1946, p. 626, illustrated *in situ* in the Dining Room.

These superbly carved giltwood console tables are attributed to the Palladian architect, John Vardy (1717/18-1765), a disciple of William Kent (circa 1685-1748), renowned for his theatrical interpretation of the Palm Room and furniture *en suite* at Spencer House, London, designed for the Hon. John Spencer, later 1st Earl Spencer, in circa 1757.

The double scallop shell motif on the frieze of these tables is typically associated with Vardy, who frequently used this device in his designs, for example, the state bed at St. James's Palace, 1749; an overmantel mirror/picture frame for Lady Milton's Dressing Room, 1761, and a wall bracket for Charles Powlett, 5th Duke of Bolton's (circa 1718-65) house at 37 Grosvenor Square, London, 1761 (P. Ward-Jackson, *English Furniture Designs of the Eighteenth Century*, London, 1984, fig. 44, 40; RIBA SD41/4 (1)). Carved giltwood brackets modeled on the latter design were at Hackwood Park, Hampshire, the country seat of the Dukes of Bolton, in 1913, when photographed by *Country Life*. The present tables are very closely related to a giltwood mirror, probably designed by Vardy, and supplied to the 5th Duke for Hackwood, possibly for 'His Grace's Bedchamber', in 1765 (sold 'Hackwood', Christie's house sale, 20-22 April 1998, lot 42). Hackwood was substantially rebuilt in the early 1760s to the designs of Vardy, and the 5th Duke appears to have been a loyal patron of the architect-designer with designs for Hackwood and Grosvenor Square dating from 1761. The origins of the husk-festooned frame as featured on these console tables, and the Hackwood mirror, can be traced to the frontispiece of Vardy's *Some Designs of Mr. Inigo Jones and Mr. Wm. Kent*, 1744.

Vardy was undoubtedly inspired by Kent; the double scallop shell motif is featured on a chandelier designed by Kent for George II, plate 23 in Vardy's *Some Designs*. It can also be found on a suite of seat-furniture for the Red Saloon at Houghton Hall, Norfolk, circa 1730, on the headboard of the state bed in the Green Velvet Bedchamber, circa 1732, and on a carved giltwood side table, circa 1730, all designed by Kent for Houghton (ed. S. Weber, *William Kent: Designing Georgian Britain*, New Haven and London, 2014, p. 472, fig. 18.3, p. 464, fig. 17.26; R. Edwards, *The Dictionary of English Furniture*, vol. 3, Woodbridge, revised edition, 1954, p. 285, fig. 35).

While no exact design for these tables has been found, they are related to Vardy's design for a pier table with pier glass *en suite* for Hackwood, 1745 (RIBA SD41/8 (G4/8)); a pair of pier tables with the double scallop shell on the frieze, and matching pier glasses of this model with provenance from Hackwood sold Christie's, London, 8 July 1999, lot 54 and 55.

It is possible that these console tables were executed by Vardy's younger brother, Thomas (1751-88), a carver of some repute, who had learnt his trade when apprenticed to James Richards, the King's Master Carver. Thomas was admitted to the Livery of the Joiner's Company, and was Master of the Company in 1788. As he ran a substantial workshop with a number of apprentices including his brother's two sons, it seems reasonable to surmise that he might have executed carving and joinery to his brother's designs.

**The Label**

The trade label relates to Charles William Broad, carver and gilder, who was at 6 Bench Street, Dover, between 1824 and 1839 (C. Gilbert, G. Beard, *Dictionary of English Furniture Makers, 1660-1840*, 1986, p. 109). William Ashlin traded from 6 Bolton Street, Long Acre from 1789, and after 1796, also from 68 Strand when the firm was styled Ashlin & Collins (*ibid.*, pp. 20-21). Broad evidently trained with Ashlin & Collins, but was only responsible for the re-gilding of these tables and not their manufacture.



The tables *in situ* in the Dining Room, Linton Park, 1946 © Country Life Images













■125

**AFTER RICHARD WILSON**

*Ceyx and Alcyone shipwrecked on a rocky coastline*

oil on canvas  
40 x 50¼ in. (101.6 x 127.5 cm.)  
in a Maratta frame

£4,000-6,000

US\$5,600-8,300  
€4,700-6,900

**PROVENANCE:**

Private collection, Nottinghamshire, Christie's, London, July 2, 1954, lot 50, as 'Wilson' (8 gns. to Wiggins).  
Anonymous sale; Christie's, New York, 29 January 1998, lot 189, as 'Richard Wilson', with incorrect provenance and literature.  
with Spink-Leger, London, as 'Attributed to Richard Wilson'.

This painting is after the picture in the National Museum Wales, Cardiff; the prime was also engraved by William Woollet in 1769.

■-126

**A GEORGE III SATINWOOD AND MARQUETRY PEMBROKE TABLE**  
CIRCA 1775

The oval tulipwood-crossbanded top with a central sycamore batswing motif within a burr-yew ground, above a frieze drawer, on square tapering legs with brass caps and castors  
28 in. (71 cm.) high; 36½ in. (93 cm.) wide; 28¼ in. (72 cm.) deep, open

£2,000-3,000

US\$2,800-4,200  
€2,300-3,400



■127

**A PAIR OF GEORGE II GILTWOOD GIRANDOLES**  
CIRCA 1755

Each with a later shaped plate within a giltwood frame carved with C-scrolls and *rocaille* ornament and hung with acanthus and fruiting branches, surmounted by a *ho-ho* bird and with ledges with perching birds, the plate centred by a rocky ledge with a balustrade and issuing two scrolled foliate branches with ormolu foliate nozzles and collars, re-gilt  
71½ x 29½ in. (182 x 75 cm.)

(2)

£40,000-60,000

US\$56,000-83,000  
€47,000-69,000

**PROVENANCE:**

The Earls Spencer, Althorp, Northamptonshire,  
The Spencer House sale; Christie's, London, 8 July 2010, lot 1044.

**LITERATURE:**

C. Spencer, *Althorp, The Story of An English Country House*, London, 1998, p. 128 (illustrated *in situ* in the South Drawing Room)

These asymmetric, serpentine girandoles are designed in the French 'pittoresque' fashion popularised in the three editions of Thomas Chippendale's *The Gentleman and Cabinet-Maker's Director*, 1754-62. At the same time Thomas Johnson, carver and gilder of Queen St, Seven Dials, published *Twelve Gerandoles*, 1755, representing some of the earliest designs for girandoles in the Rococo style. These were adapted and added to in subsequent publications culminating in 1761 in *One Hundred and Fifty New*

*Designs*, which included frames, chimney-pieces, lanterns and 'slab frames' (side tables) of highly inventive and romantic form, and reflecting Johnson's abilities as an expert carver. Johnson may have been involved in a pair of girandoles supplied to Paul Methuen for Corsham Court, Wiltshire and in four pier glasses and three console tables supplied to the Duke of Atholl for Dunkeld House and Blair Castle, Perthshire, both between 1761 and 1763 (G. Beard and C. Gilbert, *Dictionary of English Furniture Makers, 1660-1840*, Leeds, 1986, pp. 491-2).

The closest parallels to the Althorp girandoles are designs in the third edition of Chippendale's *Director*, 1763, pl. CLXIX and CLXXVII, featuring exotic birds and balustrades and issuing extravagantly scrolled candle branches.

The Spencer family were one of the wealthiest English aristocratic families in England in the 18th century, with close ties to the Royal family. Althorp, their Tudor country seat, was redesigned in 1788 by the celebrated architect Henry Holland who designed Carlton House for the Prince of Wales. The first Earl Spencer's nearby London residence Spencer House, built between 1756-1766, is widely recognised as the first truly Neo-Classical fully-integrated interior and was considered remarkable 'not only for its architecture and furniture but also for the works of art it contained' (J. Friedman, *Spencer House, Chronicle of a Great London Mansion*, London, 1993).



The South Drawing Room, Althorp circa 1980 showing the girandoles *in situ* (Spencer Collections, Althorp)







~128

**A CHINESE REVERSE GLASS CIRCULAR PAINTING  
19TH CENTURY**

Of circular form, depicting the immortal Xiwang Mu with her phoenix, and attendants within an imagined cloud landscape, with contemporary Hongmu back panel, in a late 19th/early 20th century European black and gilt-japanned frame  
25¼ in. (64 cm.) diameter

£2,000-4,000

US\$2,800-5,600  
€2,300-4,600

**PROVENANCE:**

Acquired from Hotspur Ltd., London, 24 December 1982.

■129

**A PAIR OF GEORGE III GILTWOOD OPEN ARMCHAIRS  
CIRCA 1780**

Each carved with husk trails overall, the medallion-shaped padded back and serpentine padded seat covered in ivory watered silk, the back centred by flowerheads, above outcurved arms with scroll terminals and scrolled supports, on fluted baluster legs and tapering feet, refreshments to gilding, with batten carrying-holes, cramp cuts and exposed back strut, with indistinct inscription 'Thelhsen' to the rear seat-rail '732'  
38½ in. (98 cm.) high; 24½ in. (62.5 cm.) wide;  
23 in. (58.5 cm.) deep

£3,000-5,000

US\$4,200-7,000  
€3,500-5,700

(2)

Please see [www.christies.com](http://www.christies.com) for more information on this lot.







■130

**AN ANGLO-DUTCH BRASS-MOUNTED  
POLYCHROME-DECORATED, PARCEL-GILT AND  
BLACK-JAPANED CABINET-ON-STAND**  
LATE 17TH CENTURY

Decorated overall with raised decoration depicting figures, birds and foliage within a pavillion landscape, the cupboard doors decorated to the interior and revealing a fitted interior with an arrangement of eleven drawers, the silvered stand carved with putti, foliage and hounds, on conforming cabriole legs, originally with stretchers, possibly originally with a cresting  
60¼ in. (153 cm.) high; 43½ in. (109 cm.) wide; 22½ in. (57 cm.) deep

£8,000-12,000

US\$12,000-17,000  
€9,200-14,000



■131

**JOHN WOOTTON (SNITTERFIELD 1682-1764 LONDON)**

*A race meeting at Newmarket with Tragonwell Frampton (1641-1727)  
and other riders*

oil on canvas  
53¼ x 81½ in. (135.2 x 205.7 cm.)

£50,000-80,000

US\$70,000-110,000

€58,000-92,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 22 June 1973, lot 46, illustrated.  
Anonymous sale; Christie's, London, 19 November 1976, lot 126, illustrated.  
Anonymous sale; Sotheby's, London, 18 July 1979, lot 139.  
Anonymous sale [The Property of a Gentleman]; Christie's, London, 16 July  
1982, lot 26.

By the late 17th Century, Newmarket had established itself as the racing capital of England, and here were trained the racehorses of many of the leading owners in the country. Wootton, based in London by 1706, was an astute man who, doubtless both executing and seeking commissions, visited Newmarket regularly. Tregonwell Frampton was the Keeper of the King's Running Horses.









■132

**A MATCHED SET OF SIXTEEN MAHOGANY DINING-CHAIRS**  
ELEVEN GEORGE III, LATE 18TH CENTURY, FIVE 20TH CENTURY

Comprising four closely matched chair patterns with two armchairs; including a set of four George III chairs with 'Chinese' blind fret-carved legs, each with pierced tracery carved splat above blue horsehair fabric seat, re-railing to period chairs  
The side chairs: 37¼ in. (94.5 cm.) high; 23½ in. (60 cm.) wide; 24 in. (61 cm.) deep  
The armchairs: 38½ in. (98 cm.) high; 27¼ in. (69 cm.) wide; 24½ in. (62 cm.) deep  
(16)

£8,000-12,000

US\$12,000-17,000  
€9,300-14,000

**PROVENANCE:**

By repute, The Royal Bank of Scotland Boardroom and with Biggs of Maidenhead, from whom acquired, 1 August 1984.



■-133

**A GEORGE III STYLE SATINWOOD, TULIPWOOD AND KINGWOOD-CROSSBANDED MAHOGANY TWIN-PEDESTAL DINING-TABLE**

LATE 19TH/EARLY 20TH CENTURY

With rounded rectangular end-sections the central section of drop-flap form upon ring-turned fluted tapering legs, the two pedestals with ribbed shafts and hipped tripartite bases issuing brass caps and castors  
28¾ in. (73 cm.) high; 125¼ in. (318 cm.) long, extended; 54 in. (137 cm.) deep

£4,000-6,000

US\$5,600-8,300  
€4,700-6,900





■134

**A GEORGE I GILTWOOD OVERMANTEL MIRROR**

CIRCA 1715

With six divided, shaped and scrolled bevelled plates fastened with studs in a narrow rectangular giltwood frame, the three upper plates and central lower plate replaced with 19th Century glass, the top cross-piece to the reverse changed at a later date to accommodate a cornice, with traces of the probably original red and gilt-Japanned decoration over water-gilding visible beneath the oil gilding on the slip frame  
61 x 56½ in. (155 x 144 cm.)

£25,000-40,000

US\$35,000-56,000  
€29,000-46,000

**PROVENANCE:**

Mr and Mrs Roger Vestey, Parkgate House, Park Gate, Ham, Surrey; sold Christie's, 19 June 1980, lot 66.  
Acquired by from Christopher Gibbs, 23 June 1980.  
Simon Sainsbury (1930-2006), Woolbeding House, Sussex.  
Simon Sainsbury *The Creation of an English Arcadia*; Christie's, London, 18 June 2008, lot 177.

With its arched central plate this overmantel betrays the influence of Daniel Marot, such as featured in his *Nouveaux Livre de Cheminées a la Hollandaise* published in 1712. Initially rectilinear in form, such as those supplied by Gerrit Jensen for the King's Apartments at Hampton Court Palace, circa 1700, the Sainsbury overmantel's more sinous shaped plates recall the walnut-framed overmantel supplied to Edward Dryden for Canons Ashby circa 1710 (A. Bowett, *English Furniture from Charles II to Queen Anne*, London, 2002, pl. 9.51).

In view of the red and gilt-japanned decoration to the slip frame, it is interesting to note the Royal 'glass-grinder' John Gumley's advertisement in John Houghton's *A Collection for the Improvement of Husbandry and Trade*, 6 April 1694; this announced *At Salisbury-Exchange in the Strand, when the manufactory was kept, by John Gumley, cabinet-maker, at the corner of Norfolk-street.... is a sale of all sorts of Cabinetwork, as Japan cabinets,*

*Indian and English, with looking-glasses.* A pair of japanned sconces, almost certainly supplied by Gumley, are in the Communication Corridor at Hampton Court Palace.

Simon Sainsbury (1930-2006) was the great-grandson of John James Sainsbury (1844-1928). Together with his two brothers, he steered the grocer's firm though its flotation on to the London Stock Exchange in 1973. He was a well-respected collector, enthusiast for all things Georgian, patron of the arts and philanthropist, who together with his brothers entirely funded the Sainsbury Wing at the National Gallery. His carefully restored home Woolbeding House, was the setting for his thoughtfully assembled and much admired collection which was sold in 2008 to benefit the Monument Trust.



The present mirror *in situ* photographed at Woolbeding, Sussex, 2008 © Christie's

■135

**THOMAS GAINSBOROUGH, R.A.  
(SUDBURY 1727-1788 LONDON)**

*Portrait of Robert Sutton (1710-1776), of Scotton, Nottinghamshire, three-quarter-length, in a red coat*

oil on canvas  
50 x 40 in. (127 x 101.6 cm.)

£50,000-80,000

US\$70,000-110,000

€58,000-92,000

**PROVENANCE:**

Gifted by the sitter to his daughter, Anne Sutton (d. 1770), who married Sir Robert Gunning, 1st Bt. (1731-1816), and by descent to their son, Sir George Gunning, 2nd Bt. (1763-1823), and by descent to his fourth son, Captain Orlando Gunning-Sutton, R.N. (1799-1852), and by descent to his daughter, Mary Gunning Sutton (d. 1890), first wife of Henry Liddell, 2nd Earl of Ravensworth (1821-1903), and by descent to their daughter, Lady Mary Forestier-Walker (d. 1958), and by inheritance to, Miles Napier Esq.; Christie's, London, 11 July 1986, lot 71. with The Leger Galleries, London, July 1988.

**LITERATURE:**

S. Sloman, *Gainsborough in Bath*, New Haven and London, 2002, p. 208, note 1, where she probably incorrectly associates the present painting with a payment made by the sitter's cousin in 1762.  
H. Belsey, *Thomas Gainsborough, The Portraits, Fancy Pictures and Copies after Old Masters*, New Haven and London, 2019, II, p. 795, no. 856, illustrated.

The Nottinghamshire landowner Robert Sutton lived the traditional life of an eighteenth-century gentleman. After his education at Westminster and then Jesus College, Cambridge he spent some time on the continent, visiting Rome and then travelling South to Capua and Naples in 1753-54. Sadly, he suffered from poor health and moved to Bath in 1766 in the hopes that the waters would effect a cure; it was here that he would have sat to Gainsborough. His memorial tablet in Bath Abbey describes his 'polished Manners, Inflexible Integrity, and warmest benevolence of heart' (cited H. Belsey, *loc. cit.*, p. 795). The number of pentimenti present in Sutton's portrait show the artist's thought process during the painting process. Both the hat and the chair back have been painted over the top of the red coat, indicating that they were not part of the original conception of the portrait. The pose, with the arm hooked over the back of the chair, is reminiscent of portraits by Francis Hayman, one of Gainsborough's teachers at the Saint Martin's Lane Academy prior to his move to Bath in 1758-59.









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■136

**ATTRIBUTED TO JAMES MILLAR (BIRMINGHAM 1735-1805)**

*Portrait of Squire Morland, three-quarter-length, in a pale green coat and breeches, a pointer at his side*

oil on canvas  
50¼ x 40 in. (127.6 x 101.6 cm.)

£7,000-10,000

US\$9,800-14,000  
€8,100-11,000

**PROVENANCE:**

with Charles Davis by 1888.  
with Thos. Agnew & Son, London, from whom acquired 24 July 1891 by,  
Eric Cecil Guinness, Baron Iveagh, later 1st Earl of Iveagh (1847-1927), and by  
descent to,  
Benjamin Guinness, 3rd Earl of Iveagh (1967-1992), Eleveden Hall, Thetford,  
Norfolk; Christie's house sale, 21 May 1984, lot 69.

■137

**THOMAS HUDSON (BIDEFORD 1701-1779 TWICKENHAM)**

*Portrait of Thomas Popham (d. 1749) of Bagborough, Somerset, three-quarter-length, in a brown coat and silver satin waistcoat; and Portrait of Sarah Popham, née Andrews, three-quarter-length, in a white satin dress*

oil on canvas  
50 x 40 in. (127 x 101.6 cm.)

£12,000-18,000

a pair (2)

US\$17,000-25,000  
€14,000-21,000

**PROVENANCE:**

By descent in the family of the sitters to,  
Captain Francis Brooke-Popham; Sotheby's, London, 15 November 1989,  
lot 28.  
with Spink-Leger, London, December 1998.



137





■138

**PHILIPPE MERCIER (BERLIN 1689-1760 LONDON)**

*Portrait of a lady, three-quarter-length, in a pale gold dress*

signed and dated 'Ph. Mercier fecit. / An<sup>o</sup>. 1742.' (centre left)

oil on canvas

49¾ x 39¾ in. (126.7 x 101 cm.)

£15,000-25,000

US\$21,000-35,000

€18,000-29,000

**PROVENANCE:**

The King-Wilkinson family, Slaidburn, Clitheroe.

Property of the Executors of the late Mrs M.A.L. Williams, sold on behalf of the Multiple Sclerosis Society; Sotheby's, London, 21 November 1984, lot 28.

with The Leger Galleries, London, May 1986.



■139

**A SET OF VICTORIAN OAK LIBRARY STEPS**  
LATE 19TH/EARLY 20TH CENTURY

The steps inset with gilt-tooled brown leather, the back with brass pushing-handle

79¼ in. (201 cm.) high; 20¾ in. (53 cm.) wide; 41 in. (104 cm.) deep

£1,500-2,000

US\$2,100-2,800

€1,800-2,300

■140

**A CHINESE BLACK, SCARLET AND GILT LACQUER LOW TABLE**  
20TH CENTURY

The rectangular top centred with a shaped rectangular panel decorated with peonies and scrolling leaves with a border of smaller similar vignettes on inswept legs

20¼ in. (51.5 cm.) high; 50½ in. (128 cm.) wide; 38½ in. (98 cm.) deep

£1,000-1,500

US\$1,400-2,100

€1,200-1,700

**PROVENANCE:**

Acquired from Christopher Hodson, London, 16 April 2009.



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■141

**TWO GEORGE III MAHOGANY TRIPOD TABLES**

LATE 18TH CENTURY

One with moulded circular top above a baluster shaft, on tripartite base with moulded pad feet; the other with square top on a ring-turned baluster shaft on arched base with moulded pad feet

27 in. (69 cm.) high and 28 in. (71 cm.) high;

14 in. (35.5 cm.) wide;

14 in. (35.5 cm.) deep

(2)

£2,000-3,000

US\$2,800-4,200

€2,300-3,400

**PROVENANCE:**

The square top: Possibly acquired from Biggs and Sons, Maidenhead, 7 November 1964.

■142

**A GEORGE I WALNUT BACHELOR'S CHEST**

CIRCA 1710

The cross and featherbanded moulded hinged top above two short and three graduated long drawers on bracket feet, the handles apparently original, the feet replaced

30 in. (76 cm.) high; 30 in. (76 cm.) wide; 13½ in. (34 cm.) deep

£6,000-10,000

US\$8,400-14,000

€6,900-11,000

**PROVENANCE:**

Acquired from Richard Courtney, Grosvenor House Fair, 16 June 2008.











■143

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

BY WILLIAM VILE AND JOHN COBB, CIRCA 1753

Each rectangular back and seat upholstered in textured pink-velvet, on acanthus-clasped cabriole legs and scrolled feet  
 36 in. (91.5 cm.) high; 24 in. (61 cm.) wide; 27 in. (68.5 cm.) deep (2)

£6,000-10,000

US\$8,400-14,000

€6,900-11,000

**PROVENANCE:**

Supplied as a set of six to Anthony Chute (1691-1754) for The Wyne, Hampshire, 1753.

By descent at The Wyne to Sir Charles Chute, 1st Baronet (1879-1956), until circa 1956.

The Property of F.C. and J.D. Chute; sold Christie's, London, 25 June 1981, lot 23.

Acquired from Biggs of Maidenhead, 19 February 1982.

**LITERATURE:**

'The Wyne, Hamshire: The Seat of Mr. Charles Chute - III', *Country Life*, 28 May 1921, p. 648, pl. 10, two of the set illustrated *in situ* in The Print Room.

A. Coleridge, 'Eighteenth Century Furniture at The Wyne', *Country Life*, 25 July 1963, p. 214 (one of the set of six).

A. Coleridge, *Chippendale Furniture: the work of Thomas Chippendale and his Contemporaries in the Rococo Style*, London, 1968, p. 27, pl. 27 (one of the set of six).

The celebrated partnership of William Vile and John Cobb first appears in the *London Directory* in 1750, at the centre of the London cabinet-making trade on St. Martin's Lane, close neighbours of Thomas Chippendale's workshop. This prime location is a reflection of their reputation and their impressive clientele, which grew with William Vile's appointment as cabinet-maker to the Royal Household of the newly crowned King George and Queen Charlotte in January 1761, although the foundations had been laid with notable commissions for Horace Walpole at Strawberry Hill and the Earl of Leicester at Holkham Hall. Anthony Coleridge surmises that the firm 'can probably be taken to be Chippendale's most serious rivals' (*Chippendale Furniture: the work of Thomas Chippendale and his Contemporaries in the Rococo Style*, London, 1968, p. 19). Much of their finest work was accomplished for the Royal household, including an impressive architectural mahogany bookcase supplied to Buckingham House in 1762.

**The Wyne**

One of the firm's earliest recorded commissions was for Anthony Chute (1691-1754) at The Wyne, Basingstoke, Hampshire in 1753. The present pair of chairs were part a set of six described in an invoice dated 30 March 1753 as '6 neat mahogany chairs stuffed with linen at 19/- each' and were subsequently sold by the Chute family in 1981. The other four remain at The Wyne in the care of the National Trust, comprising a pair with scrolled feet (NT718832 and NT718833), and a pair with pad feet (NT718834 and NT718835), all four retain their original case covers of sprigged linen. Two of the set of six are illustrated in the Print Room by *Country Life* in 1921.



Two of the set illustrated *in situ* in The Print Room, The Wyne, 1921

© Country Life Images



■144

**A QUEEN ANNE GILT-BRASS MOUNTED FRUITWOOD PILLAR  
BAROMETER**

DANIEL QUARE, LONDON, CIRCA 1705

The arched case with sphere finial, part-writhen shaft with painted collets above the pedestal base with four hinged feet, the silvered vernier scale numbered '28-31', iron reading pointers with finial adjusters above, the brass panel below engraved 'Faits Portatifs / par / Dan'l Quare / a Londres', the later mercury tube removed, formerly ebonised  
38¼ in. (97.2 cm.) high, standing

£15,000-25,000

US\$21,000-35,000  
€18,000-29,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 27 May 2010, lot 18.

**LITERATURE:**

R. Garnier and J. Carter, *The Golden Age of English Horology: Masterpieces from The Tom Scott Collection*, Winchester, 2015, pp. 296-313.

Daniel Quare (1649-1724) rose from obscure and apparently humble Quaker origins to become one of the most illustrious and successful clockmakers of England's 'Golden Age' of horology. In 1695 Quare was granted a 14 year patent for the 'sole use and benefit of a Portable Weather Glass or Barometer, by him invented'.





145

■145

**A SET OF THREE GEORGE IV PAINTED-PLASTER FIGURES  
DEPICTING KING GEORGE III, CHARLES JAMES FOX AND  
WILLIAM PITT THE YOUNGER**

BY FRANCIS HARDENBERG (FL. 1783-1832), DATED 1820

Each on square plinth, inscribed to the reverse '1820 by F. Hardenberg, Mount Street off Grosvr. Sq. London' and dated 'July 16th, July 20th and May 8th', losses  
The tallest: 13¼ in. (33.5 cm.) high, and similar (3)

£1,000-1,500

US\$1,400-2,100  
€1,200-1,700

■146

**FRENCH, LATE 18TH CENTURY STYLE**

*A young gentleman*

terracotta bust; on an integrally cast circular socle  
17¼ in. (43.7 cm.) high

£1,000-1,500

US\$1,400-2,100  
€1,200-1,700

**PROVENANCE:**

The Property of the Late Geoffrey Bennison; Christie's, London, 27 September 1985, lot 112.



146

■147

**IN THE MANNER OF CLODION, LATE 19TH CENTURY**

*A satyr, infant satyr and putto frolicking*

terracotta group; on an integrally cast circular base, inscribed to the underside 'MAPL/15'  
18¼ in. (46.4 cm.) high

£2,000-3,000

US\$2,800-4,200  
€2,300-3,500



147



■148

**TWO ITALIAN GIALLO SIENA MARBLE  
MODELS OF SURVIVING SECTIONS OF THE  
TEMPLES OF CASTOR AND POLLUX AND  
VESPASIAN**

20TH CENTURY

Each finely detailed model mounted on a polished  
black-slate plinth

Both: 25 in. (63.5 cm.) high;

one: the base 8¼ in. (21 cm.) square;

the other: 11¾ in. (30 cm.) wide; 4¼ in. (11 cm.) deep (2)

£5,000-10,000

US\$7,000-14,000

€5,800-11,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, May 2007, lot  
318.

Please see [www.christies.com](http://www.christies.com) for more information  
on this lot.



■149

**JOHN CHEERE (1709-1787), 18TH CENTURY**

*Set of eight busts of male scholars*

bronzed plaster; each on an integral shaped  
rectangular socle; inscribed, some indistinctly, with the  
name of each sitter including Milton, Swift, Dryden,  
Newton, Virgil, Cicero and Pope

The smallest: 15¾ in. (40 cm.) high

The largest: 17½ in. (44.5 cm.) high

(8)

£6,000-9,000

US\$8,400-12,000

€6,900-10,000







150

150

■150

**A PAIR OF OFF-WHITE IRON TWO-TIER HANGING-LIGHTS**  
20TH CENTURY

With a circular corona issuing three chains supporting two cirlolets issuing  
candle branches  
68 in. (172.5 cm.) high; 55 in. (140 cm.) wide

(2)

£4,000-6,000

US\$5,600-8,300

€4,600-6,900

**PROVENANCE:**

Sybil Colefax & John Fowler Ltd., London.





151

■151

**A SMALL ALZER SUITCASE**  
LOUIS VUITTON, CIRCA 1960

Covered in monogrammed toile, leather and brass-bound, the lockplate numbered '14571', the interior with orange paper Louis Vuitton label 786526, inscribed in pen 'N TREE/ KELMARSH/ NORTHAMPTON/ ENGLAND' 20 x 13 x 6 in. (51 x 33 x 15 cm.)

£400-600

US\$560-830  
€460-690

**PROVENANCE:**

Nancy Lancaster (1897-1994), formerly Nancy Tree, acquired with Haseley Court.

■152

**TWO FRENCH BRASS-MOUNTED LEATHER-BOUND CANVAS CABIN TRUNKS**  
BY GOYARD, PARIS, CIRCA 1920

Each with the monogram N.T, with metal plaque MALLES GOYARD/ 233 RUE SAN HONORE, PARIS/ MONTE CARLO, BIARRITZ, and with paper luggage labels for Mrs. N Lancaster

23¼ in. (59 cm.) high; 35½ in. (90 cm.) wide; 20½ in. (52 cm.) deep  
22½ in. (57 cm.) high; 32 in. (81 cm.) wide; 19 in. (48 cm.) deep

(2)

£2,000-3,000

US\$2,800-4,200  
€2,300-3,400

**PROVENANCE:**

Nancy Lancaster (1897-1994), formerly Nancy Tree, acquired with Haseley Court.

The N.T monogram refers to Nancy Tree (1897-1994), later Nancy Lancaster.



152

153 - 159 NO LOTS



PROPERTY FROM AN EAST ANGLIAN  
COUNTRY HOUSE





■160

**A PAIR OF GEORGE III GREY-PAINTED OPEN ARMCHAIRS**

CIRCA 1780

Each oval shaped padded back, armrests and serpentine seat covered in light yellow velvet, with fluted carving throughout, on patera-headed square tapering fluted legs

37½ in. (95 cm.) high; 24¼ in. (61.5 cm.) wide; 20 in. (51 cm.) deep (2)

£2,000-4,000

US\$2,800-5,600

€2,300-4,600



■161

**A GEORGE III MAHOGANY SIDE TABLE**

CIRCA 1760

The rectangular green marble top above a Greek key frieze with egg-and-dart upper border, on square chamfered legs, inscribed in white ink 'HATCH/F/53', the marble probably replaced in the 19th century

33½ in. (85 cm.) high; 60 in. (152.5 cm.) wide; 30¼ in. (77 cm.) deep

£25,000-40,000

US\$35,000-55,000

€29,000-46,000

**PROVENANCE:**

Probably the 'Marble Slab in a Mahogany Frame' in the 'South Hall' at Compton House, Compton Bassett, Wiltshire as listed in the 1818 inventory taken for G.H. Walker Heneage ('Ms.DD/3098').

Thence by descent.

Anonymous sale; Christie's, London, 14 November 2013, lot 130.

**EXHIBITED:**

On loan at Hatch House, Wiltshire.

The table was possibly commissioned by John Walker (d.1806), later Walker-Heneage (he changed his name by royal licence at the request of his cousin, Elizabeth Heneage, from whom he inherited lands in Middlesex and Surrey), conceivably in 1761 when he bought Compton House, Compton Bassett, Wiltshire for £4,000 from the Northey family, or alternatively at the time of his marriage in 1763 to Arabella, daughter of Jonathan Cope of Overton, Huntingdonshire (S. Walker-Heneage, *Forebears: An Excursion into Family History*, privately printed, 2009, pp. 46-47). While John Walker's personal account book from 1758 to 1761 does not list individual items of furniture, it shows that he was making payments to leading cabinet-makers during this period. On 31 January 1760 he paid £100 to Henry Hill of Marlborough; Hill courted many significant West Country clients, including the Duke of Somerset at Maiden Bradley, the Earl of Radnor at Longford Castle and Lord Methuen at Corsham Court, Wiltshire. And on 18 February 1760 he paid the London cabinet-maker John Cobb £100, and again on 10 February 1761 a further £82.10 (Somerset Heritage Service, DD/WHb/3124). An inventory 'Of the Household goods, linen late belonging to Mrs. [Arabella Walker] Heneage of Compton House, deceased, made for G.H. Heneage 8 July 1818' recorded two 'Marble Slab' tables on mahogany frames, the table offered here is probably the 'Marble Slab in a Mahogany Frame' listed in the 'South Hall' (Somerset Heritage Centre, DD/WHb/3098).



■162

**A PAIR OF GEORGE I OAK BOOKCASES**  
EARLY 18TH CENTURY

Each with a pair of glazed doors enclosing four shelves, lacking cornices, hinges later  
92½ in. (235 cm.) high; 50 in. (127 cm.) wide;  
13½ in. (34.5 cm.) deep (2)

£6,000-10,000

US\$8,400-14,000  
€6,900-12,000



■163

**A GEORGE II WALNUT CHEST-ON-CHEST**  
CIRCA 1730

With cavetto moulded cornice above two short and six long feather-banded drawers, the upper section with fluted canted angles, on bracket feet, the handles and escutcheons later  
69 in. (175 cm.) high; 40 in. (101.5 cm.) wide;  
20 in. (51 cm.) deep

£6,000-9,000

US\$8,400-12,000  
€6,900-10,000





## ■164

### A LARGE GEORGE IV AXMINSTER CARPET

ENGLAND, CIRCA 1825

The central light brown frame with a polychrome floral garland and bouquet on an olive-green field with pink arabesques, within an ivory border with repeated floral sprays, uneven wear and localised reweaves  
22 ft. 11 in. x 13 ft. 8 in. (699 cm. x 417 cm.)

£30,000-60,000

US\$42,000-83,000  
€35,000-69,000

#### PROVENANCE:

The Abraham Moheban Collection; Bonhams, San Francisco, 27 September 2005, lot 2099.

The best known and most successful carpet weaving workshops in England were the looms established at Axminster by Thomas Whitty in 1755. Whitty, an energetic weaver of cloth, recognised the growing demand for carpets among the aristocracy and wealthy merchant classes during the second half of the 18th century. Whitty was the first Englishman to successfully exploit the techniques of pile carpet weaving by creating extremely high quality carpets at an economically feasible price. Axminster carpets were quickly recognised as the best English produced carpets available with Whitty winning the prize offered for carpet weaving by the Society of Arts in 1757, 1758 and 1759. The fame of Axminster carpets was well appreciated as evidenced by a royal visit from George III in 1783 and the commissioning of carpets by the Prince of Wales.

After Thomas Whitty's death in 1792, the firm stayed within the family and was continued by his son and namesake until his death in 1799. In 1799, his two sons Thomas and Samuel Ramson Whitty inherited the Axminster workshop and it was eventually under the sole stewardship of Samuel Ramson Whitty from 1810 – 1835 after his brother's death (Sarah B. Sherrill, *Carpets and Rugs of Europe and America*, New York, 1996, p. 188).

It was during Samuel Ramson Whitty's stewardship of the firm that Prince George became Prince Regent in February 1811. Like George III before him, the Prince Regent was an enthusiastic patron of the Axminster factory, patronising carpets woven to refurnish Windsor Castle upon his accession and notably commissioning three Axminster carpets for major reception rooms at the Royal Pavilion at Brighton: the Saloon, the Banqueting Room and the Music Room (Sherrill, *ibid.*, p. 209).

Surviving examples of Axminster carpets from the eighteenth century show a continuation of technique and design into the nineteenth century. The layered design of this large example comprises a floral garland within an architectural frame, which is complimented by a *ton-sur-ton* technique in shades of brown and highlights of rich blues and pinks in the exuberant floral swags. The result gives a depth to the design that is comparable to a George III Axminster carpet with a similar architectural layout recently sold at Christie's, New York, 23 March 2021 – 8 April 2021, lot 85, and a later, mid-nineteenth century Axminster carpet sold at Christie's, New York, 14 October 2020, lot 126.





■165

**A GEORGE III AXMINSTER CARPET**

PROBABLY DESIGNED BY THOMAS WHITTY, IN THE MANNER OF ROBERT ADAM, 1780-1790

The central roundel enclosed within a rosette and flower garland on an indigo field with decorative flowering baskets to each corner within an indigo florette lattice border between floral motif minor stripes, end borders rewoven, localised slight weakness of wefts, small slits and minor stains  
Approximately 17 ft. 6 in. x 17 ft. 10 in. (533 cm. x 544 cm.)

£40,000-60,000

US\$56,000-83,000  
€47,000-69,000

**PROVENANCE:**

Purchased from Pierre Scapula, New York, by the Philadelphia Museum of Art. Sold by order of the Board of Trustees of the Philadelphia Art Museum to benefit acquisitions funds; Christie's, New York, 20 October 2006, lot 670

**LITERATURE:**

B. Jacobs, *Axminster Carpets*, Leigh-on-Sea, 1970, pl. 54.  
S. Day *et al.*, *Great Carpets of the World*, Paris, 1996, p. 292 - 293, pl. 283.

The success of the Axminster workshop in the eighteenth century is demonstrated by its commissions with leading architectural designers of the day. Thomas Whitty frequently collaborated with Robert Adam, who quickly ascended in popularity because of his agility with and knowledge of classical antiquity, not to mention his flamboyant character. Their projects include carpets still in their original settings at Saltram House, Newby Hall and Harewood House. Despite their successful partnership, Whitty had no qualms about copying and using designs by Adam and other designers for his own customers.

There is no documentation that Adam was the original designer of this carpet but the pattern does resemble some of his neo-classical designs for ceilings and carpets. The name 'Lansdowne' has been ascribed to this particular design strictly as a convenience. A version of this carpet (see B.

Jacobs, *loc. cit.*, pl. 53) was placed in the Metropolitan Museum of Art in the reconstruction of the Dining Room of Lansdowne House, a London house designed by Adam in the early 1760s and demolished in 1929. Interestingly, the drawing room of Lansdowne House was acquired by the Philadelphia Museum of Art where this carpet was displayed for many years (see S. Day, *loc. cit.*, Paris, 1996, p. 292, fig. 282 for an image of it in situ.)

There are six surviving Axminster examples of the so-called 'Lansdowne' design all woven between 1770 and 1790. Three of the examples display a tri-partite format, while the remainder (including this example) do not have end panels. It is debatable whether or not these were reduced in size at one point, which is common, or whether they were originally intended to be of a square format. Adam and other designers frequently reinvented carpet designs using elements from one carpet design in another so it plausible that the design existed originally as both a tri-partite format and a square shape. There are two other examples with a dark blue ground, one in the Lansdowne Room in the Metropolitan Museum of Art, mentioned above, and the other formerly at Boscobel, Garrison-on-Hudson, New York and offered recently at Sotheby's, London, 5 April 2006, lot 147. The Victoria and Albert Museum has two pastel ground examples in the tri-partite fashion and a light blue square format example was sold at Phillips, London, 16 October 2001, lot 214 and formerly in the Manor House, Spexhall, Suffolk (for images of the above see Jacobs, *op. cit.*, pls. 52, 53, 55 and Sherrill, *op. cit.*, New York, 1996, p. 204, pl. 222).

The carpet offered here retains the incredible colour, neo-classical design and mastery of execution which has made Axminster carpets so highly sought after since their creation in the 18th century.

For a George IV Axminster carpet and a further discussion on the Axminster workshop, see the previous lot in this sale.







# PROPERTY FROM AN EAST ANGLIAN COUNTRY HOUSE, LOTS 160-191

## ■166

### A PAIR OF EARLY GEORGE III MAHOGANY COMMODES

ATTRIBUTED TO THOMAS CHIPPENDALE, CIRCA 1760

Each moulded and shaped rectangular top above two short and three long graduated drawers between canted angles, on outswept bracket feet, laminated blocks, red wash and original pine back, chamfered drawer stops, short grain kickers and one with S-pattern keyholes, minor workshop differences including S-pattern keyholes and foot size  
36¾ in. (93.5 cm.) high; 49¼ in. (125 cm.) wide; 25¼ in. (64 cm.) deep (2)

£100,000-150,000

US\$140,000-210,000  
€120,000-170,000

#### PROVENANCE:

The Property of the Hon. Angus Ogilvy (KCVO in 1988); sold Sotheby's, London, 6 July 1973, lot 82.

This pair of serpentine, finely figured mahogany commodes can be attributed to Chippendale based on closely related documented examples at some of the cabinet-maker's most prestigious commissions. The design for a 'Chest of Drawers' with an option to have shaped bracket feet first appears in the 1754 edition of Chippendale's *Director*, plate LXXXV, although this was a model that remained fashionable throughout Chippendale's repertoire. The moulded and shaped top, cockbeaded drawers, canted angles, and outswept bracket feet are also found on a pair of chests of drawers, 1774, supplied to Ninian Home at Paxton House, Berwickshire (C. Gilbert, *The Life & Work of Thomas Chippendale*, London, 1978, vol. I, p. 271; vol. II, fig. 206). The Paxton examples differ in that they have a fitted upper drawer for dressing equipment, and their dimensions are marginally smaller than the present chests 34 in. (86.4 cm.) high by 45 in. (114.3 cm.) wide by 25 in. (63.5 cm.) deep. The Chippendale Paxton Account shows that the cost of such a commode was £6 16s 6d in 1774 (*ibid.*, p. 274). The present commodes are in 'The Paxton Style', defined as 'neat and substantially good' by Ninian Home in a letter to Messrs. Haig & Chippendale written from Paxton in June 1789. It is a style that shuns excessive ornament but uses the finest timber; while practical and at times innovative it remains simple and understated (D. Jones, *The Paxton Style: 'Neat & Substantially Good'*, Berwick-upon-Tweed, 2018, p. 9). Such chests, often made in pairs, were intended for the best bedroom or dressing room, and were usually placed in the window piers and paired with looking glasses (*ibid.*, pp. 92-93). Further examples include a rosewood chest of drawers at Mersham-le-Hatch, Kent, supplied to Sir Edward Knatchbull, Bt. in 1768; this can be identified as one invoiced on 9 June 1768 as the 'neat Black Rosewood Commode with a Slider & Glass, & drawers with good Locks & c. £8 (Gilbert, *op. cit.*, p. 221, fig. 203). Another comparable is a mahogany example at Wilton, Wiltshire, made in c. 1770 (*ibid.*, p. 149, fig. 205).

Other distinctive constructional features that show marked similarities with the work of Chippendale include the stacked or laminated block feet. These are behind the profile brackets and support the weight of the carcass. The S-pattern keyhole found on one of the pair offered here is another characteristic - in 1768, Chippendale invoiced the Countess of Shelburne for a commode table fitted with 'very good spring & tumbler locks & S-Bitted Keys' (*ibid.*, p. 253). Furniture at Nostell Priory, Yorkshire, from David Garrick's Villa at Hampton, Brompton Hall in Hertfordshire and Goldsborough Hall in Yorkshire all feature these locks, which were supplied by the Gascoigne family of St. James's, London (*ibid.*). Furthermore, the thin red wash to the underside can be found on many documented pieces by Chippendale, including the magnificent padouk bookcase supplied to William Crichton-Dalrymple, 5th Earl of Dumfries (1699-1768) for Dumfries House, Ayrshire ('Dumfries House: A Chippendale Commission', Christie's, London, vol. I, 12 July 2007, lot 40).



One of the pair of drawers supplied to Ninian Home at Paxton House, Berwickshire in 1774.







■167

**A PAIR OF GEORGE II MAHOGANY TORCHERES**

CIRCA 1755, POSSIBLY BY JOHN LINNELL OR THOMAS CHIPPENDALE

Each with hexagonal pierced-galleried top above a pierced C and S-scroll stem, on a tripartite base with scroll feet, replacements to fretwork galleries 40½ in. (103 cm.) high; 13½ in. (34.5 cm.) wide, the top; 21 in. (53 cm.) wide, overall (2)

£25,000-40,000

US\$35,000-55,000

€29,000-46,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 11 June 2010, lot 233.

The hexagonal mosaic-fretted stands with their vase-shaped baluster and scroll feet are designed in the French picturesque style popularised by Thomas Chippendale's *The Gentleman and Cabinet-Maker's Director*, 1754-1762 (pattern CXLIV dated 1760). They compare to the 'pair of large Candlestands neatly carv'd..' supplied by Chippendale for James, 2nd Duke of Atholl's drawing room at Blair Castle, Scotland in 1758 (C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. II, fig. 378). A pen and ink design in the Victoria and Albert Museum executed by cabinet-maker John Linnell also shares a similar profile (H. Hayward and P. Kirkham, *William and John Linnell*, London, 1980, vol. II, p. 134, fig. 263).

A pair of candlestands of closely related form, formerly in the possession of J.M. Botibol and now in the Victoria and Albert Museum, is illustrated in R.W. Symonds, *Masterpieces of English Furniture and Clocks*, London, 1940, p. 24, fig. 14. Also see a pair from the Arthur Leidesdorf collection, sold Sotheby's, London, 27 June 1974, lot 20 and later with Hotspur, London.



Two torchères of related design at Blair Castle, Perthshire. The left by Thomas Chippendale, 1758.





**■168**  
**A GEORGE III EBONISED AND POLYCHROME-PAINTED OPEN ARMCHAIR**

LATE 18TH CENTURY

The pierced shield-form back above a caned seat with later buttoned green and gold squab cushion, on square tapering legs and spade feet, decorated overall with floral clasps and bellflower garlands, numbered to back rail '4582' 36¼ in. (92 cm.) high; 21¼ in. (54 cm.) wide; 20 in. (51 cm.) deep

£1,200-1,800

US\$1,700-2,500  
 €1,400-2,100

**■169**  
**A GEORGE III MAHOGANY LINEN PRESS**

LATE 18TH CENTURY

The dentil-moulded broken pediment above a dentil-moulded frieze, the pair of doors enclosing four shelves over two short and two long drawers on shaped bracket feet 90½ in. (230 cm.) high; 50 in. (127 cm.) wide; 23½ in. (60 cm.) deep

£3,000-5,000

US\$4,200-6,900  
 €3,500-5,800

**■170**  
**A GEORGE III MAHOGANY LINEN PRESS**

LATE 18TH CENTURY

With a dentil-moulded and swagged frieze above a pair of oval panelled doors, enclosing a brass hanging rail and one slide, over two short and two long drawers, on slightly outswept feet 79½ in. (202 cm.) high; 50¼ in. (127.5 cm.) wide; 24½ in. (62.5 cm.) deep

£3,000-5,000

US\$4,200-6,900  
 €3,500-5,800

The beautifully carved swag frieze is reminiscent of the work of Mayhew and Ince.



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170

# PROPERTY FROM AN EAST ANGLIAN COUNTRY HOUSE, LOTS 160-191



## ■171

### A GEORGE II MAHOGANY AND MARQUETRY HALL CHAIR CIRCA 1730

The back displaying a hound or Talbot above a duke's coronet, with a yellow chalked inventory number to underside of seat '18336'  
37¼ in. (96 cm.) high; 18½ in. (47 cm.) wide; 21 in. (53.5 cm.) deep

£3,000-5,000

US\$4,200-6,900  
€3,500-5,700

## ■172

### A GEORGE II MAHOGANY SERPENTINE SIDE TABLE CIRCA 1740

The shaped projecting top with cross-grained edge, above a plain frieze with moulded lip, on canted and double-chamfered square legs with shaped angle-brackets  
34¾ in. (88.5 cm.) high; 54 in. (137 cm.) wide; 26¾ in. (68 cm.) deep

£12,000-18,000

US\$17,000-25,000  
€14,000-21,000















■173

### A RESTAURATION ORMOLU-MOUNTED EBONY AND EBONISED CENTRE TABLE

CIRCA 1820-40

The rectangular inset pink granite top with foliate-cast border, above a Vitruvian scroll-decorated frieze centred to front and back by bearded masks of Heraclitus, on rosette-headed square tapering legs headed by pinched collars with confronting C-scrolls, with acanthus-wrapped tapering feet, bearing spurious 'MONTIGNY' and 'JME' stamps, lacking one foliate mount to interior of one leg

33 in. (84 cm.) high; 61½ in. (156 cm.) wide; 30½ in. (77.5 cm.) deep

£40,000-60,000

US\$56,000-83,000  
€47,000-69,000

#### PROVENANCE:

Anonymous sale; Christie's, New York, 19 October 2007, lot 112 (\$145,000 incl. premium).

The Vitruvian scroll frieze and elegant yet rigorous lines of this table à la grecque exemplify the revival for the nascent neoclassicism of the 1760s. What is yet perhaps the most interesting feature on the present example is the successful *mélange* - characteristic for the Restauration - of stylistic elements from the Louis XIV period, such as the powerful legs *en gaine* and masks of Heraclitus, so recurrent in André-Charles Boullé's *oeuvre* with the *avant-garde* motifs à la grecque.

#### THE GOÛT GREC

The first experimental items of furniture in the *goût grec* were conceived and produced as early as around 1754-1756 with the celebrated bureau plat executed for the *connoisseur* Ange-Laurent Lalive de Jully, probably by Joseph Baumhauer (died 1772) and Philippe Caffiéri (1714-1774) to the designs of Louis-Joseph Le Lorrain (1714-1759), now in the Musée Condé at Chantilly (S. Eriksen, *Early neo-classicism in France*, London, 1974, figs. 85-89). The celebrated suite of furniture supplied for the Parisian *hôtel* of the financier Lalive de Jully furthermore included a set of four *meubles d'appui*, of which one was sold by the Marquess of Cholmondeley, 'Works of Art from Houghton', Christie's, London, 8 December 1994, lot 80.

Such a novel, unparalleled and unprecedented vogue rapidly gained popularity as evidenced by the notorious quote from the Baron de Grimm in 1763: '*tout se fait aujourd'hui à la grecque*' (*Ibid.*, p. 264). In the field of furniture, too, the style had spread outside the sphere of a rarefied group of *avant-garde* patrons and collectors. One of the earliest recorded examples of *goût grec* furniture produced in lighter woods, and on a somewhat less enormous scale, concerns the purchase in the years 1763-1765 by George William, 6th Earl of Coventry; within the group of items Coventry purchased

from the celebrated *marchand-mercier* Simon-Philippe Poirier was a fantastic commode by Roger Vandercruze, *dit* Lacroix (sold Christie's, New York, 2 November 2000, lot 264).

The same rigorous combination of mounts à la grecque on an ebony ground can be found on a bureau plat stamped by Claude Montigny (*maître* in 1766) and illustrated in F.J.B. Watson, *Louis XVI Furniture*, London, 1973, fig. 111, while a further related example executed by Guillaume Beneman (*maître* in 1785) and branded with the mark of the château de Saint-Cloud was formerly in the Schloss Museum, Berlin and is illustrated *Ibid.*, fig. 107.

#### BOULLE AND HERACLITUS

The mask of Heraclitus which centres the frieze of the present centre table is recurrent in the *oeuvre* of André-Charles Boullé (1642-1732), '*ébéniste du Roi*' from 1672.

Known as '*le philosophe qui pleure*' as often represented weeping, the mask of Heraclitus is generally portrayed paired with that of the smiling Democritus, known as '*le philosophe qui rit*', on many pieces by the foremost *ébéniste*. Indeed, as J.-P. Samoyault reveals, models for '*masques d'Héraclite et de Démocrite*' were listed in the inventory of Boullé's possessions drawn up after his death in 1732 (J.-P. Samoyault, *André-Charles Boullé et sa famille*, Genève 1979, p. 138, no. 21):

*'une boîte contenant les masques d'Héraclite et de Démocrite de différentes grandeurs ciselés pesant ensemble 18 livres'*

Boullé's répertoire of bronzes was indeed largely inspired both by classical mythology (namely Ovid's *Metamorphoses*) but also by such themes as The Four Seasons, The Stoic and Epicurian Philosophy with masks of Heraclitus as featured here and Democritus being often featured on his furniture (see A. Pradère, *French Furniture Makers*, Paris, 1989, p. 90-1, fig. 48).

Virtually identical period masks of the laurel-crowned Heraclitus can be found on a Louis XIV bureau plat attributed to Boullé, formerly in the collection of Adalbert Wellington, 3rd Earl Brownlow, Ashridge Park, Hertfordshire, until sold Christie's, London, 3 May 1923, lot 91 (to Touzain), and subsequently in the Wildenstein Collection until sold 'The Wildenstein Collection', Christie's, London, 14-15 December 2005, lot 15. The same mask of Heraclitus appears on a Régence *regulateur*, also formerly in the Wildenstein Collection until sold Christie's, London, 14-15 December 2005, lot 12. Further such masks appear on *bureaux plats* sold respectively, 'Le Pavillon Chouigny, A Private Collection', Christie's, London, 9-10 December 2004, lot 337, and 'The Property from the Collection of Lord and Lady White of Hull', Christie's, New York, 30 April 1007, lot 239.



■174

**A PAIR OF BRONZE ANTHROPOMORPHIC FIVE-LIGHT WALL-MOUNTED CANDELABRA**  
LATE 19TH/EARLY 20TH CENTURY

Each modelled as an outstretched arm holding a five-light torch  
20 in. (51 cm.) high; 15 in. (38 cm.) wide; 32 in. (81.5 cm.) deep (2)

£8,000-12,000

US\$12,000-17,000  
€9,300-14,000

■175

**A GEORGE III MAHOGANY LINEN PRESS**  
CIRCA 1760-70

The dentil-moulded cornice above a pair of line-inlaid doors enclosing four slides, the base with two short and two long drawers on bracket feet, inscribed in chalk to the reverse 'BLUMER', chamfered drawer stops, short grain kickers, red wash underneath, laminated blocks  
79 in. (201 cm.) high; 53 in. (135 cm.) wide; 25½ in. (65 cm.) deep

£2,000-3,000

US\$2,800-4,200  
€2,300-3,400

The laminated block feet, chamfered drawer stops, short grain kickers and red wash to the underside of this linen press are considered characteristics of Thomas Chippendale's *oeuvre* (d. 1779).



■176

**A GEORGE III MAHOGANY SIDE TABLE**  
THIRD QUARTER 18TH CENTURY

The rectangular top above a deep plain frieze on square section legs  
31¼ in. (80.5 cm.) high; 54 in. (137 cm.) wide;  
26¼ in. (66.5 cm.) deep

£1,000-1,500

US\$1,400-2,100  
€1,200-1,700







■177

**A GEORGE I GILT-METAL-MOUNTED BLACK AND GILT-JAPANED CABINET  
EARLY 18TH CENTURY**

Decorated with watery palatial scenes, the pair of doors enclosing an arrangement of ten conformingly decorated drawers, on a later japanned stand  
68¼ in. (173.5 cm.) high; 41¼ in. (104.5 cm.) wide; 21¼ in. (54 cm.) deep

£3,000-5,000

US\$4,200-6,900  
€3,500-5,800



# PROPERTY FROM AN EAST ANGLIAN COUNTRY HOUSE, LOTS 160-191



**178**

**A PAIR OF CHINESE EXPORT REVERSE-GLASS PAINTINGS**  
LATE 18TH CENTURY

One depicting a young lady fishing by a lake on a rocky bank with pagodas beyond, the other a young lady on a raft in rough waters and a house beyond, in aubergine and gilt-lacquer moulded frames, one inscribed to reverse 'over fireplace right', the other 'over fireplace left'

20½ x 15¾ in. (52 x 39 cm.) overall

(2)

£8,000-12,000

US\$12,000-17,000

€9,300-14,000

**PROVENANCE:**

Mr. and Mrs. Walter Hayes Burns, sister of J.P. Morgan, North Myrms Park, Hertfordshire.

Thence by descent to Major-General Sir George Burns, KCVO, CB, DSO, OBE, MC, North Myrms Park, Hertfordshire; sold Christie's house sale, 24-26 September 1979, lot 62.

A Private Collection from Eaton Square; sold Christie's, London, 2 May 2013, lot 87.





~179

**A PAIR OF CHINESE EXPORT COLLAGE PAINTINGS**

QING DYNASTY, FIRST HALF 19TH CENTURY

On paper, silk and ivory, in original black lacquered frames  
33 x 25½ in. (84 x 64.5 cm.)

(2)

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 22 October 2010, lot 197.



■~180

**A CHINESE HONGMU RECTANGULAR CANOPY-BED**

QING DYNASTY, 19TH CENTURY

The solid panelled platform on four incurved legs, with six uprights joined by cross sections, the sides and canopy with ladder-pattern struts and joined squared ovals, those at the sides surmounted by medallions carved with auspicious characters, those at the top with dragon-shaped spandrels, the top of the canopy later and in a grid-pattern

94¼ in. (237 cm.) high; 90½ in. (232 cm.) wide; 64 in. (163 cm.) deep

£6,000-10,000

US\$8,400-14,000

€7,000-12,000

For an account of the evolution of the Chinese canopy-bed see S. Handler, "The Chinese Bed", *Selected Articles from Orientations, 1984-1994*, Hong Kong, pp. 4-15.

■181

**A PAIR OF GEORGE III MAHOGANY LINEN PRESSES**

LATE 18TH CENTURY

Boxwood lined throughout, each with a dentil-moulded cornice above a pair of panelled crossbanded doors enclosing a later brass rail, above two short and two graduated long, part cedar-lined drawers, with a shaped apron and splayed feet

77 in. (195.5 cm.) high; 51¼ in. (130 cm.) wide;

22 in. (56 cm.) deep

(2)

£5,000-8,000

US\$7,000-11,000

€5,800-9,200







■182

**A FLEMISH ALLEGORICAL TAPESTRY FROM THE CONTINENTS**

JAN-FRANS VAN DER BORCHT (D. 1774), AFTER THE CARTOON PAINTER 'D.H.' (POSSIBLY MAXIMILIAN DE HAASE OR NICOLAS DE HAEN), BRUSSELS, THIRD QUARTER 18TH CENTURY

Woven in silks and wools, depicting 'The Meeting of the Continents' from the series 'The Continents', with figures representing the continents seated around a table with various people serving and preparing food, set beneath trees and with a fountain to the right and building beyond, within a scrolling foliate border with cartouches of flowers and two busts in profile to the centre of the top, within a later blue outer guard border, reduced in size and reweaving particularly to the silks and the border, the border possibly associated 10 ft. (305 cm.) high; 9 ft. 3 in. (282 cm.) wide

£8,000-12,000

US\$12,000-17,000  
€9,300-14,000

**PROVENANCE:**

Baroness Aida Nora Von Dem Bussche-Streithorst.  
Anonymous sale; Christie's, New York, 28 September 2006, lot 169 (\$21,600 incl. premium).

**THE SERIES:**

*The Continents* tapestry series consists of five panels, including *Europe*, *Africa*, *Asia*, *America* and a panel illustrating the four Continents together (Although the Dutch landed in 1616 and the British in 1688, Australia had not really been explored until after James Cook's voyage in 1770). This version of the subject seems to have solely been woven by the van der Borcht family.

The presence of the signature of Jasper on one of the sets indicates that it was probably designed before 1742 (D. Heinz, *Europäische Tapissierkunst des 17. und 18. Jahrhunderts*, Vienna, 1995, p. 209). It is believed that there were approximately nine sets made, but the only one to survive intact is in the Austrian State Collection at the Kunsthistorisches Museum, Vienna.

**THE WEAVER:**

Jan Frans van der Borcht (d. 1774) belonged to a large and famous dynasty of weavers and received his privileges in 1726. He initially worked with his father Jasper (d. 1742) and later with his younger brother Pieter (d. 1763).

**THE DESIGNER:**

The initials 'D.H.', which can be found on some of the tapestries are generally believed to belong to Maximilian de Hase (d. 1787), nephew of the famous tapestry designer Jan van Orelly, although his normal pictorial style is different. Several series can be attributed to him, for instance the *Famous Women*, *Life of Christ* and *The Story of Psyche*. However, according to the most recent suggestions, the designs for the set should be attributed to Nicolas de Haen, a pupil of Jacques van Helmont, who became master in 1725.

**COMPARABLE TAPESTRIES:**

A tapestry from this series by Jan Frans van der Borcht and depicting America, from the Mayorcas Collection, was sold, Christie's London, 12 February 1999, lot 480 (£188,500).

# PROPERTY FROM AN EAST ANGLIAN COUNTRY HOUSE, LOTS 160-191



## ■-183

### A PAIR OF GEORGE III HAREWOOD, MARQUETRY AND POLYCHROME-DECORATED DEMI-LUNE COMMDES

CIRCA 1780

Each with tulipwood crossbanded top enclosing a band of laurel, the rear edge of the top inlaid with a stylised shell motif, above a pair of doors decorated with ovals of musical trophies on a satinwood ground enclosed by ribbon-tied laurel, enclosing three mahogany-lined drawers flanked by conforming panels in one commode, the other with nine variously-sized mahogany-lined drawers flanked by conforming doors each enclosing a later shelf, on square tapering legs and spade feet, the metalwork apparently original, the internal drawer arrangement possibly altered, the painted decoration later  
36½ in. (92.5 cm.) high; 54¼ in. (137.5 cm.) wide; 24¾ in. (62.5 cm.) deep (2)

£40,000-60,000

US\$56,000-83,000  
€47,000-69,000

#### PROVENANCE:

Supplied to the Berens family for Kevington Hall, St Mary Cray, Kent, and thence by descent until sold, Christie's, London, 14 November 1996, lot 80.

This form of compass-fronted and medallion-enriched commode was popularised by Robert and James Adam's *The Works in Architecture*, London, 1774 (vol. 11, pl. VIII, no. 1). These commodes with satinwood medallions and herm-footed pilasters, related to a commode pattern in *The Cabinet-Maker's London Book of Prices*, 1788 (pl. 10, fig. 2).









■-184

**A LOUIS XIV EBONY, RED TORTOISESHELL AND BRASS-INLAID BUREAU MAZARIN**

ATTRIBUTED TO NICOLAS SAGEOT, CIRCA 1700

The rectangular top centrally inlaid with a figure beneath a baldaquin surrounded by strapwork, scrolls and Berainesque designs including frolicking figures, birds, and baskets of flowers, over a central frieze drawer and cupboard door with kneehole, flanked by two ranges of three drawers all similarly inlaid with foliate strapwork, the sides with foliate strapwork panels, with scrolled and inlaid angles, on eight scrolled and inlaid legs joined by x-form stretchers, on toupie feet, restorations to engraving 31½ in. (80 cm) high, 47 in. (120 cm.), 25 in. (63.5 cm.) deep

£30,000-50,000

US\$42,000-69,000  
€35,000-58,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 19 October 2007, lot 227 (\$85,000 incl. premium).

The overall form and design of the marquetry panels on this bureau are closely related to a bureau mazarin, stamped by Nicolas Sageot, in the Royal Palace in Stockholm (illustrated in P. Grand, 'Le Mobilier Bouille et les ateliers de l'époque', *L'Estampille L'Objet d'Art*, February, 1993, pp. 50), and reproduced here.

Nicolas Sageot, son of a wine grower, was born in 1666. His atelier was probably active from 1690, though the first records date from 1698 when he employed two workers. Sageot worked until 1706 as an *ouvrier libre*, before his appointment as *maître* in 1706, and was based in the faubourg Saint-Antoine. He evidently rapidly expanded his business, as by 1711 he had 12,000 *livres*, almost all in stock-in-trade. The extensive nature of his business is revealed by the sale in 1720 to Léonard Prieur '*Marchand Mercier Grossier Joaillier Priviligié suivant la Cour*' of 16,000 *livres* of furniture, consisting of a wide range of armoires, bureaux and commodes and amongst which were several '*armoires à dôme*' in brass-inlaid tortoiseshell, valued between 400 and 1000 *livres*. Retiring on 26 July 1720 he sold 16,000 *livres* worth of furniture, all of which was decorated with brass and tortoiseshell marquetry, whose work is discussed in P. Grand, *op. cit.*, pp. 48-70.









■185

**A PAIR OF 'SOLEIL' PLAFONNIERS**  
EACH WHEEL-ENGRAVED R. LALIQUE FRANCE,  
DESIGNED 1926

No. 2466, opalescent glass  
12 $\frac{3}{8}$  in. (31.5 cm.) diameter

(2)

£8,000-10,000

US\$12,000-14,000  
€9,200-12,000

■186

**A SWEDISH GILT-LEAD, GILT-GESSOED AND ETCHED  
BLUE GLASS MIRROR**

FIRST QUARTER 18TH CENTURY AND LATER, IN THE  
MANNER OF BURCHARD PRECHT

The later rectangular bevelled plate within a floral-etched blue  
glass frame mounted with flowerhead and scroll clasps and masks  
to each corner, surmounted by a shaped cresting, the bevelled  
etched border and cresting plates 19th century  
49 $\frac{1}{2}$  in. (126 cm.) high; 29 in. (74 cm.) wide

£6,000-9,000

US\$8,400-12,000  
€6,900-10,000



■187

**A PAIR OF LOUIS XVI ORMOLU-MOUNTED  
MAHOGANY AND WALNUT TOW-TIER ETAGERES**  
LATE 18TH CENTURY

Each grey-veined white marble top within a pierced gallery, above  
a frieze drawer, on three columnar supports joined by a galleried  
shelf and terminating in tapering legs and sabots

34 $\frac{1}{2}$  in. (87.5 cm.) high; 24 in. (61 cm.) wide;  
18 in. (45.5 cm.) deep

(2)

£3,000-5,000

US\$4,200-6,900  
€3,500-5,800







■188

**A LATE GEORGE III MAHOGANY CHAMBER WRITING-TABLE**  
ATTRIBUTED TO GILLOWS, CIRCA 1800

The top with a small hinged lift to the back enclosing a divided compartment and glass ink jar, above a frieze drawer, on tapering reeded legs and brass castors

28¾ in. (73 cm.) high; 24 in. (61 cm.) wide; 17 in. (43 cm.) deep, closed

£2,500-4,000

US\$3,500-5,500

€2,900-4,600

For more information see [www.christies.com](http://www.christies.com).

■189

**A GEORGE III MAHOGANY LINEN PRESS**  
LATE 18TH CENTURY

The moulded cornice above a fluted and patera-inlaid frieze and a pair of doors enclosing four later slides, the lower section with similar fluting and paterae-inlay above a green baize-lined slide and two short and two long graduated drawers, on slender outswept bracket feet

78 in. (198 cm.) high; 40½ in. (103 cm.) wide; 20¼ in. (53 cm.) deep

£2,500-4,000

US\$3,500-5,600

€2,900-4,600

**PROVENANCE:**

Commissioned by William Brummell for Donnington Grove, 1783-1794.  
Sold to John Bebb of the East India Company.  
Bequeathed to Head Pottinger Best and thence by descent to Marmaduke Head Best.  
Removed from Donnington Grove in 1936.  
Anonymous sale; Bonhams, London, 7 March 2012, lot 143.



■190

**A GEORGE IV MAHOGANY BOWFRONT CHEST**  
CIRCA 1830

With two short and four long graduated drawers, old paper label inscribed '...k/x'

51 in. (130 cm.) high; 41½ in. (105.5 cm.) wide; 22 in. (56 cm.) deep

£500-800

US\$700-1,100

€580-920

■191

**A GEORGE III MAHOGANY TALLBOY**  
CIRCA 1760

The dentil-moulded cornice above two short and three long drawers, the lower section fitted with a slide above three long drawers, on bracket feet, with depository label printed 'Dr. H.C. Harley' and inscribed 'no. 3', restorations

73 in. (186 cm.) high; 43¾ in. (111 cm.) wide; 22 in. (56 cm.) deep

£1,500-2,500

US\$2,100-3,500

€1,800-2,900

**192 - 199 NO LOTS**









# PROPERTY FROM THE COLLECTION OF MR AND MRS WHEELER

David Wheeler was an avid collector. He spent his early childhood in Kensington Palace, where his grandmother, Lady Bertha Dawkins, was a lady-in-waiting to Queen Mary, and he developed a fascination with fine furniture, pictures, sculpture and *objets de vertu* – particularly French works of art after spending a year at the University of Poitiers. He was often spotted admiring, purchasing and selling gold boxes in Burlington Arcade (see lots 208-211).

David Wheeler married Margita Vanneck in 1961 and, jointly, they worked to save Heveningham Hall, which had been in the Vanneck family from the late 1770s.

The first house on the site in Suffolk was built in 1658 for William Heveningham, but the present house was designed between 1778 and 1780 by Sir Robert Taylor for Sir Gerald Vanneck, 2nd Baronet, with interiors and furniture by James Wyatt. It was completed with 60 rooms and a frontage nearly the width of Buckingham Palace.

Mrs David Wheeler, along with her younger brother, inherited responsibility for Heveningham from their father, Sir Andrew Vanneck, in 1965, and the Wheelers offered the Hall – with principal contents – to the nation that year. It was acquired by English Heritage in 1969, but a few of the furnishings and objects from the Hall were retained by the Wheelers and beautifully woven into their personal collection, four of which are included here (see lots 205, 207, 381 and 382).





■\*200

**A GEORGE III GILT-BRONZE MOUNTED EBONISED MUSICAL BRACKET CLOCK**

WILLIAM MOORE, LONDON, CIRCA 1770

The inverted bell-top case with vase finials and herm bust to the canted angles, the arched dial with tune selection around the signature plaque 'William Moore / London', the silvered chapter ring with Roman hours and Arabic five minute markers, the matted centre with date square, subsidiary dials for 'Strike / Silent' and 'Chime / Silent', the substantial movement with chiming repeat mechanism and musical pin barrel with twenty-three hammers striking eleven bells, rococo engraving to the backplate, two later winding keys

£5,000-8,000

US\$7,000-11,000  
€5,800-9,200



■\*201

**A PAIR OF GEORGE III MAHOGANY THREE-TIER DUMB WAITERS**

CIRCA 1765

Each circular graduated tier on fluted and spirally reeded baluster supports, on acanthus-carved cabriole legs, pad feet and brass and leather anti-friction castors

43 in. (109 cm.) high; 24 in. (61 cm.) diameter

(2)

£4,000-6,000

US\$5,600-8,300  
€4,600-6,900



■\*202

**A GEORGE III MAHOGANY SIDE TABLE**

CIRCA 1780

The elliptical-shaped crossbanded top above a flute frieze centred by a burr-yew inlaid oval tablet, on square tapering flute legs and block and peg feet, with partial depository label inscribed '390' and partial label printed '... WRENCES STORES, LTD. / No. 8260'

33 in. (84 cm.) high; 75¼ in. (192.5 cm.) wide; 24½ in. (62 cm.) deep

£5,000-8,000

US\$7,000-11,000  
€5,800-9,200



■\*203

**A FRENCH ORMOLU AND GLASS TWELVE-LIGHT CHANDELIER**  
19TH CENTURY, ADAPTED

The twelve gryphon-scroll arms with pendant icicle hung drip-pans emanating from an anthemion-mounted flowerhead-decorated circular frame, with a faceted beaded bag and pineapple boss below and rising chains of beads to the acanthus scroll corona, drilled and partially wired for electricity, reusing elements from a much larger Empire chandelier with Charles X circular frame 51½ in. (131 cm.) drop; 31 in. (79 cm.) diameter, approx.

£5,000-8,000

US\$7,000-11,000  
€5,800-9,200

■\*204

**AN IRISH GEORGE II MAHOGANY SIDE TABLE**  
CIRCA 1750

The moulded top above a shaped apron carved with acanthus scrolls and flowerheads and centred by a scallop shell, on shell and acanthus capped cabriole legs and claw feet  
32 in. (81 cm.) high; 59¼ in. (150.5 cm.) wide; 26¼ in. (66.5 cm.) deep

£12,000-18,000

US\$17,000-25,000  
€14,000-21,000

Irish carvers of the mid-18th century evolved a distinctive style that regularly featured aprons gracefully cut in a serpentine, wave-line centred by a scallop shell such as a table at Castletown, Co. Kildare, illustrated in *The Knight of Glin* and James Peill, *Irish Furniture*, 2007, fig.106, p. 231 and seen on this example.

Another Irish side table with very similar gadrooned S-scrolls to the frieze was sold from the collection of The Hon. Garech Browne, Luggala House, Co. Wicklow at Mealys, 2 May 2006, lot 90 (€180,000 including premium).





■\*205

**A PARIS PORCELAIN PART COFFEE-SERVICE**  
EARLY 19TH CENTURY

With green borders and enriched in gilding, comprising: One coffee-pot and cover, a hot-water jug and cover, a milk-jug, a two-handled sugar-bowl, a bowl and twenty coffee-cups and saucers  
The coffee-pot: 10 in. (25.5 cm.) high

£3,000-5,000

US\$4,200-6,900  
€3,500-5,700

**PROVENANCE:**

The Saloon at Heveningham Hall, Suffolk.

■\*206

**A MAHOGANY TWIN-PEDESTAL DINING-TABLE**  
MID-20TH CENTURY

The rounded rectangular top with triple moulded edge on ring-turned pedestals with fluted downswept supports with lion paw caps and castors, with two additional leaves  
29 in. (73.5 cm.) high; 120 in. (305 cm.) wide; 44¼ in. (113.5 cm.) deep

£4,000-6,000

US\$5,600-8,300  
€4,600-6,900







■\*207

**A SET OF EIGHT MAHOGANY DINING-CHAIRS**

SIX GEORGE III, CIRCA 1800, THE ARMCHAIRS LATE VICTORIAN

Including six side chairs and two late Victorian armchairs, each with a curved top rail with three leafcapped beaded splats, the seats covered in striped needlework on square tapering panelled legs headed by patera, one signed and dated 'BV / 1957' in the needlework, for Britta Vanneck

The chairs: 35¼ in. (89.5 cm.) high; 22½ in. (57 cm.) wide; 20½ in. (52 cm.) deep

The armchairs: 36½ in. (93 cm.) high; 23½ in. (60 cm.) wide; 22 in. (56 cm.) deep

(8)

£4,000-6,000

US\$5,600-8,300

€4,600-6,900

**PROVENANCE:**

The Print Room at Heveningham Hall, Suffolk.

The 1957 needlework covering on these dining-chairs is by Britta Vanneck, who was the mother of Margita Vanneck.



The dining-chairs *in situ* in The Print Room, Heveningham Hall, Suffolk (Private Collection).

# PROPERTY FROM THE COLLECTION OF MR AND MRS WHEELER, LOTS 200 - 216



**\*208**

**A SWISS VARI-COLORED GOLD SNUFF BOX**

GENEVA, CIRCA 1800, MAKER'S MARK 'PG'

Oval, chased with oval panels depicting classical muses and gods of nature and the arts with Ceres on the cover, Saturn on the underside, Urania on the front and Terra on the back, each in rococo scroll cartouches framed by flower festoons, the sides panels interspaced with art and garden tools trophies

2¾ in. (72 mm.) wide

4 oz. 4 dwt. (131 gr.)

£15,000-20,000

US\$21,000-28,000

€18,000-23,000



**\*209**

**A CONTINENTAL ENAMELLED GOLD-MOUNTED  
MOTHER-OF-PEARL SNUFF-BOX**

CIRCA 1840, WITH LATER FRENCH CONTROL MARK FOR  
FOREIGN OBJECT 1864-1893

Rectangular with panels of mother-of-pearl engraved with  
trelliswork motifs and scroll cartouches and encrusted with  
gold *piqué point*, applied in centres with an enamelled bouquet  
of flower and in corners with a flower spray, within reeded gold  
mounts and with trefoil thumbpiece  
2 $\frac{3}{8}$  in. (72 mm.) long

£3,000-5,000

US\$4,200-6,900  
€3,500-5,700



**\*210**

**A GERMAN GOLD-MOUNTED HARDSTONE  
ETUI A TABLETTES**

SAXONY, CIRCA 1780

Rectangular, the front and back set with panels of moss agate  
in tones of rust, red, green and grey, the sides set with panels of  
bloodstone, the gold mounts chased with scrolling foliage and  
flowers on reeded ground, with gilt-metal lining and push button  
4 in. (10.2 cm.) high

£4,000-6,000

US\$5,600-8,300  
€4,600-6,900



**\*211**

**A SWEDISH SILVER-GILT SNUFF-BOX**

MAKER'S MARK ONLY 'IBG' POSSIBLY FOR JOHAN  
BERGENGREN, KRISTIANSTAD, FL. 1752-88

Rectangular with slightly flaring plain sides, applied on the front  
with a large shell, the hinged cover chased with diaperwork and  
rosette centred a foliate scrolling cartouche and shell, *marked on  
flange*

2 $\frac{5}{8}$  in. (6.8 cm.) long  
3 oz. 17 dwt. (120 gr.)

£1,500-2,500

US\$2,100-3,500  
€1,800-2,900

**LITERATURE:**

E. Andren, B. Hellner, C. Hernmarck and K. Holmqvist, *Svenskt  
Silversmide 1520-1780, Guld- och Silverstämplar*, Stockholm,  
1963, p. 379, no. 5007.

For similar snuff-boxes in shape and decoration, see B.  
Bramsen, *Nordiske Snusdaser Pa Europæisk Baggrund*,  
Kobehavn, 1965, p. 236, no. 529.





**\*212**

**ATTRIBUTED TO ANGELO GABRIELLO PIÒ  
(BOLOGNA 1690-1770 BOLOGNA)**

*Saint Catherine of Siena and a female saint, probably Saint Teresa of Ávila*

pair of oval terracotta reliefs; each saint supported by angels; Saint Catherine receiving the Miraculous Communion; each in a later giltwood frame

The first: 18½ x 14½ in. (47 x 36.8 cm.)

The second: 17¾ x 13¾ in. (45.1 x 34.9 cm.)

The frames: 26½ in. (67.3 cm.) high, each

(2)

£8,000-12,000

US\$12,000-17,000

€9,200-14,000

**PROVENANCE:**

Heim Gallery, London, 1982.

**LITERATURE:**

Heim Gallery, *Seven Centuries of European Sculpture*, London, 9 June - 27 August 1982, nos. 25 and 26.

**COMPARATIVE LITERATURE:**

E. Riccòmini, *Scultura Bolognese del Settecento*, exhibition catalogue, Bologna, Museo Civico, 1965, nos. 53 and 73.

A. Nava Cellini, *La scultura del Settecento*, Turin, 1982, p. 114, fig. 2.

**■\*213**

**SIR HENRY CHEERE (LONDON 1703-1781 LONDON), CIRCA 1740**

*Joseph Addison*

lead bust; on a later ebonised wood square socle

22¾ in. (58.1 cm.) high; 27¾ in. (70.5 cm.) high, overall

£8,000-12,000

US\$12,000-17,000

€9,200-14,000

**PROVENANCE:**

Anonymous Sale; Christie's, London, 2 July 1996, lot 189 (£12,650 inc. premium).

**COMPARATIVE LITERATURE:**

T. Friedman and T. Clifford, *The Man at Hyde Park Corner - Sculpture by John Cheere (1709-1787)*, Leeds, 1974, no. 62, pl. 19.

The identity of the sitter and the authorship of this bust are both confirmed by the existence of a bronzed plaster on a smaller scale in the York Castle Museum, Kirkleatham (Friedman and Clifford, *loc. cit.*). Joseph Addison (1672-1719) was one of the great figures of 18th century London, an essayist and librettist, who contributed to *The Tatler*. He is best remembered as the founder and co-author (with Richard Steele) of *The Spectator*.





■\*214

**ITALIAN, ROME, CIRCA 1600**

*A pair of cardinals*

marble busts; each on a circular marble socle  
24¾ in. (63 cm.) high; 35½ in. (90 cm.) high, overall (2)

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

**PROVENANCE:**

Heim Gallery, London, 1978.

**LITERATURE:**

Heim Gallery, *The Baroque in Italy*, London, 15 June - 25 August 1978, nos. 28 and 29.



214

■\*215

**ATTRIBUTED TO GIOVACCHINO FORTINI  
(SETTIGNANO 1671-1736 FLORENCE), CIRCA 1700**

*Standing Bishop Saint*

marble figure; traditionally called Saint Norbert; holding a bishop's mitre and scroll; on an integrally carved rectangular base  
31 in. (78.7 cm.) high

£8,000-12,000

US\$12,000-17,000

€9,200-14,000

**PROVENANCE:**

Heim Gallery, London, 1984.

**LITERATURE:**

G. Pratesi, ed., *Repertorio della Scultura Fiorentina del Seicento e Settecento*, Turin, 1993, II, fig. 252.



215



■\*216

**FRENCH, LATE 17TH OR EARLY 18TH CENTURY**

*Madonna and Child*

marble group; the reverse unfinished; on a gold-painted composite stone base; the Madonna with a sceptre in her proper right hand  
28¾ in. (73 cm.) high; 31 in. (78.8 cm.) high, overall

£5,000-8,000

US\$7,000-11,000

€5,800-9,200

It has previously been suggested that this piece may be the work of the French sculptor Thomas Veyrier (1658 - after 1723), see K. Herding, *Pierre Puget: das bildnerische Werk*, Berlin, 1970.

216



PROPERTY FROM MEONSTOKE HOUSE,  
HAMPSHIRE





■-220

**A LATE LOUIS XV ORMOLU-MOUNTED AMARANTH, TULIPWOOD, FRUITWOOD AND MARQUETRY SECRETAIRE A ABATTANT**

BY ROGER VAN DER CRUSE, DIT LACROIX (RVLC), CIRCA 1765-70

The moulded *Brèche d'Alep* marble top above a frieze drawer and rectangular fall-front inlaid with a foliage, enclosing a gilt-tooled red leather-lined writing surface and a fitted interior with white-metal inkwell drawer, above a pair of doors conformingly inlaid, enclosing a shelf, with shaped apron centred by a flaming urn and C-scroll mount, on short cabriole legs with acanthus and scroll sabots, stamped 'R.LACROIX' and twice 'JME'

56¼ in. (143 cm.) high; 38¼ in. (97 cm.) wide; 15½ in. (40 cm.) deep

£20,000-30,000

US\$28,000-42,000

€23,000-34,000

**PROVENANCE:**

A private Parisian collection.

Acquired from Philippe Andrieux, Paris.



# PROPERTY FROM MEONSTOKE HOUSE, HAMPSHIRE, LOTS 220 - 228

## ■-221

### A LATE LOUIS XV ORMOLU-MOUNTED AMARANTH, BOIS SATINE, TULIPWOOD, SYCAMORE AND MARQUETRY SECRETAIRE A ABATTANT CIRCA 1765

The moulded sarrancolin marble top above a frieze drawer and shaped rectangular fall-front inlaid with a ribbon-tied floral bouquets, enclosing a later gilt-tooled brown leather-lined writing surface and a fitted interior, above a pair of doors inlaid with a floral bouquet, enclosing a divided shelf, the sides conformingly inlaid, with shaped apron mounted with scrolling foliage centred by a flaming urn, on short cabriole legs with acanthus-cast sabots, probably remounted

57½ in. (146 cm.) high; 38¼ in. (97 cm.) wide; 13½ in. (34 cm.) deep

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

#### PROVENANCE:

Anonymous sale; Sotheby's, Paris, 10 November 2009, lot 195 (€30,750 inc. premium).







■ 222

**A GEORGE III GILTWOOD OVAL MIRROR**

ATTRIBUTED TO JOHN AND WILLIAM LINNELL, CIRCA 1765

The frame formed by two naturalistic branches intertwined at the crest and apron carved with scrolling acanthus leaves, numbered to the reverse 5/1335, later plate and backboard, re-gilt over the original decoration 53 x 33 in. (134.5 x 84 cm.)

£25,000-40,000

US\$35,000-56,000

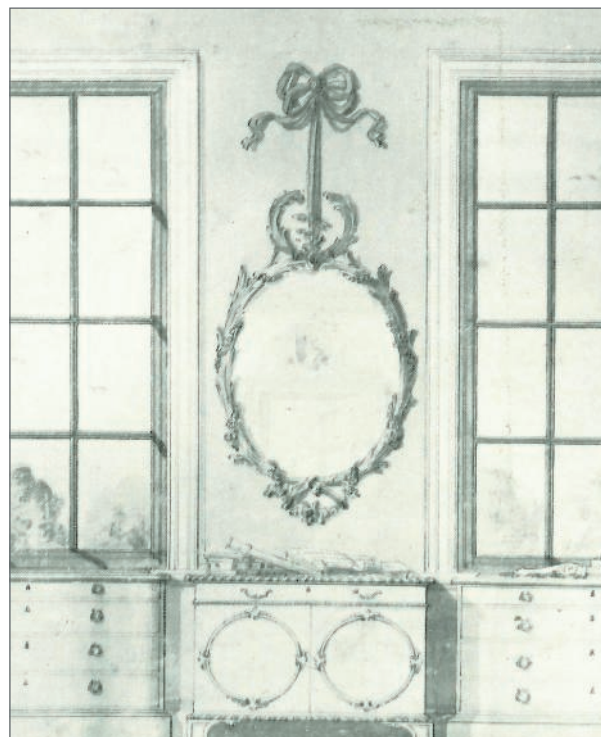
€29,000-46,000

**PROVENANCE:**

The late Lady de Trafford; sold Christie's London, 3 March 1994, lot 116.  
The Gothick Pavilion - Byron to Beaton; sold Christie's, London, 9 December 2010, lot 58.

This wreathed pier glass, of Roman medallion form, is conceived in the George II picturesque or 'Modern' style and relates to a flower-entwined pier glass at Uppark, West Sussex (M. Jourdain & F. Rose, *English Furniture: The Georgian Period*, London, 1953, fig. 149). These mirrors are derived from a design for a pier glass which featured in a design of circa 1760 for a side of a room by John Linnell illustrated in H. Hayward & P. Kirkham, *William and John Linnell*, vol. II, London, 1980, p. 115, fig. 220. A closely related white-painted pier mirror was supplied to Brownlow, 9th Earl of Exeter for Burghley House, Lincolnshire; although no specific bill remains, Exeter is known to have employed Linnell during the 1760s.

A gilding analysis undertaken by Catherine Hassall reveals that the mirror has been gilded twice. The original gilding of white gesso, yellow undercoat and then water-gilding over a reddish-brown clay apparently survives beneath the current gilding.



Design for a mirror and room elevation by John Linnell circa 1760



■-223

**A REGENCY KINGWOOD-CROSSBANDED,  
EBONY-INLAID, EBONISED AND  
SATINWOOD CARD-TABLE**  
EARLY 19TH CENTURY

The rounded top enclosing a green baize-lined playing surface, on ring-turned trestle end-supports, on downswept legs  
29¼ in. (74.5 cm.) high; 36 in. (91.5 cm.) wide;  
18 in. (45.5 cm.) deep

£3,000-5,000

US\$4,200-7,000  
€3,500-5,700

**PROVENANCE:**

Dealing in Excellence: A Celebration of Hotspur and Jeremy; sold Christie's, London, 20 November 2008, lot 42.

A related table, but with different supports, was supplied in 1810 for Papworth Hall, Cambridgeshire by the Bond Street cabinet-maker George Oakley (d. 1840) and the same double scroll decoration seen on the top of this table also appear on a satinwood wardrobe - part of the same commission - which subsequently sold in *Simon Sainsbury: The Creation of an English Arcadia* at Christie's, London, 18 June 2008, lot 273.

Oakley, who was celebrated in 1801 'as being the most tasteful of the London cabinet makers' (*Journal de Luxus und der Moden*, Weimar, 1801; and M. Jourdain, *Regency Furniture*, London, 1965, rev. ed., p. 109), specialised in Grecian-style furniture with 'buhl' inlay, and received a royal appointment following a visit from Queen Charlotte in 1799. Papworth Hall was arguably Oakley's most celebrated commission.

■-224

**A REGENCY ROSEWOOD-CROSSBANDED,  
EBONY-INLAID, EBONISED AND  
SATINWOOD SOFA TABLE**  
EARLY 19TH CENTURY

The twin-flap top above one false and one frieze drawer to each side, with ebony handles, on rope-twist turned supports and sabre legs with castors, one drawer with chalked inscription 'Lady Emma's Bedroom', one handle replaced

28¾ in. (73 cm.) high; 61 in. (155 cm.) wide;  
26¼ in. (66.5 cm.) open

£5,000-8,000

US\$7,000-11,000  
€5,800-9,200

**PROVENANCE:**

Acquired from Lemington House Antiques, Gloucestershire, October 1998.







■225

**A GEORGE III GILTWOOD OVERMANTEL MIRROR**  
THIRD QUARTER 18TH CENTURY

The three large central later plates within a rockwork frame surmounted by a C-scroll cartouche, re-gilt, replacements to the border plates 40 x 72 in. (101.5 x 183 cm.)

£15,000-25,000

US\$21,000-35,000  
€18,000-29,000

**PROVENANCE:**

Dealing in Excellence: A Celebration of Hotspur and Jeremy; sold Christie's, London, 20 November 2008, lot 67.

■226

**A PAIR OF LOUIS XV GILTWOOD CONSOLES**  
MID-18TH CENTURY

Each shaped *Brèche d'Alep* marble top above a pierced and *rocaille*-carved frieze centred by flowering foliage, on scroll supports headed by cabouchons and flowerheads and terminating in acanthus scroll feet joined by a stretcher centred by a flowering basket, re-gilt  
34½ in. (88 cm.) high; 31 in. (79 cm.) wide; 16 in. (41 cm.) deep (2)

£8,000-12,000

US\$12,000-17,000  
€9,200-14,000





**227**

**JAN SIBERECHTS (ANTWERP 1627-C.1703 LONDON)**

*A wooded river landscape, with figures shooting and hunting,  
mountains beyond*

signed and indistinctly dated 'J Siberechts / 167..' (lower right)

oil on canvas

19 $\frac{1}{8}$  x 37 $\frac{1}{8}$  in. (48.5 x 96.9 cm.)

£15,000-20,000

US\$21,000-28,000

€18,000-23,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 31 March 1999, lot 12.

This is believed to be near Cliveden with the Thames in the background.





**228**

**ATTRIBUTED TO JEAN-BAPTISTE-CHARLES  
CLAUDOT (BADONVILLER 1733-1805 NANCY)**

*Figures by ruins in a landscape; and Figures by a  
river in a landscape*

oil on canvas, unlined

26¾ x 21 in. (68 x 53.4 cm.)

a pair (2)

£8,000-12,000

US\$12,000-17,000

€9,200-14,000

**229 NO LOT**



# WORKS OF ART FORMERLY IN THE COLLECTION OF LEONTINE, LADY SASSOON



Leontine (*née* Levy), Lady Sassoon by Bassano Ltd, 1922  
© National Portrait Gallery, London

Leontine (*née* Levy), Lady Sassoon (c. 1864-1955) was born in Cairo, Egypt and married Edward Elias Sassoon, 2nd Baronet of Bombay (1853-1924). The Sassoons were known as the 'Rothschilds of the East' due to their immense wealth, amassed through trade and finance, and their movement through Bombay, India and then through the continent of Asia. David Sassoon (1792-1864) had eight sons. Elias David Sassoon (1820-1880) was his second son, and the first of his siblings to assist in the Sassoon family business' expansion into China. He was also involved in his father's business in Bombay, India where his sons, Jacob Elias Sassoon and Edward Elias Sassoon were born.

Lady Sassoon resided at 19 Belgrave Square in London and Keythorpe in Bournemouth. She was a collector of Old Masters and English and French furniture, clocks and objects. She purchased from dealers, and at auction, throughout the 1920s during the Depression and owned eight paintings by Pieter Casteels III (1684-1749), a pair of which were sold at Christie's in London, 29 March 1974, lot 78. Her collection has passed down in the family to her great-grandson.





**230**

**ANTOINE VESTIER (AVALLON 1740-1824 PARIS)**

*Portrait of Mme. Delahaye, three-quarter-length, in a white décolleté dress*

signed 'Vestier' (lower left)

oil on canvas

36 $\frac{7}{8}$  x 29 $\frac{1}{2}$  in. (93.6 x 74.7 cm.)

in a contemporary giltwood Empire frame

£25,000-40,000

US\$35,000-55,000

€29,000-46,000

**PROVENANCE:**

with A.J. Seligmann, Paris, by 1937.

**LITERATURE:**

A.-M. Passez, *Antoine Vestier, 1740-1824*, Paris, 1989, p. 228, no. 115.

# WORKS OF ART FORMERLY IN THE COLLECTION OF LEONTINE, LADY SASSOON, LOTS 230 - 242



**231**

**ATTRIBUTED TO SIR JOSHUA REYNOLDS, P.R.A. (PLYMPTON  
1723-1792 LONDON)**

*Portrait of Andrew Drummond of Ridgeway, half-length, in black Van  
Dyck costume with white lace collar, in a feigned oval*

oil on canvas  
30 x 24 $\frac{7}{8}$  in. (76.3 x 63 cm.)

£6,000-10,000

US\$8,400-14,000

€6,900-12,000

**PROVENANCE:**

By descent from the sitter to his second daughter,  
Margaret Drummond (d. 1864), and by descent to,  
Blair-Drummond Collection; Knight, Frank and Rutley, 4 July 1913, lot 141,  
where acquired by the following,  
with Sackville Galleries, London.

G.L. Bevan, by whom sold in 1914 to the following,  
with Agnew's, London, by whom sold in 1919 to,  
Asa Lingard, by whom sold through Agnew's in May 1920 to the following,  
with John Levy Galleries, London, by whom sold back to the following,  
with Agnew's, London, from whom acquired in June 1923 by,  
Leontine, Lady Sassoon (d. 1955), wife of Sir Edward Elias Sassoon, 2nd Bt. of  
Bombay (1853-1924).

**LITERATURE:**

D. Mannings, *Sir Joshua Reynolds, A Complete Catalogue of his Paintings*,  
London, 2000, I, p. 169, no. 523.



**232**

**ANTON WEISS (AUSTRIAN, 1801-1851)**

*A peony, rhododendron, azalea, antirrhinum and larkspur in an in a  
sculpted urn on a stone ledge with a bird's nest*

signed and dated 'A. Weiss. 1843' (lower right)  
oil on canvas

28 $\frac{3}{4}$  x 23 in. (73 x 58.5 cm.)

£15,000-25,000

US\$21,000-35,000

€18,000-29,000





■-233

**A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD, BOIS SATINE, AMARANTH, FRUITWOOD AND PARQUETRY COMMODOE BY PIERRE ROUSSEL, CIRCA 1775-80**

The moulded slight breakfront bardiglio marble top above two long drawers inlaid with entwined quatrefoil motifs centred by florets, on stop-fluted cylindrical tapering legs headed by angle plates hung with berried laurel swag, the sides with conforming inlay, stamped twice 'P.ROUSSEL' and 'JME', with three labels printed 'S. ALBERGE. LA HAYE COLLECTION', a label inscribed '24. 1 goose commode Ballsaal', and a label inscribe 'No. 166 / "Snook". Signed / P. Roussel', the marble top inscribed in white chalk '166' and in pencil 'V', some mounts probably associated  
 36¼ in. (92 cm.) high; 58¾ in. (149 cm.) wide; 24¼ in. (61.5 cm.) deep

£25,000-40,000

US\$35,000-56,000  
 €29,000-46,000

Pierre Roussel, *maître* in 1745.

This elegant parquetry commode is stamped by the celebrated *ébéniste* Pierre Roussel I (1723-1782) who received his *maîtrise* in 1745 and supplied furniture for the Palais-Bourbon as well as the château de Chantilly. Established in the rue de Charenton at l'Image de St. Pierre, Roussel was described as early as 1769 in the Almanach de Vray Merit as: *l'un des premiers ébénistes de Paris*. With *trompe l'oeil* fluted columnar corners, flowered interlacing quatrefoil mosaic inlay, and slight breakfront design, the present commode belongs to Roussel's mature *oeuvre* in the advanced neoclassical style of the late 1770s. A related *table a ouvrage en coffret* attributed to Roussel with identical *trompe l'oeil* fluted rounded corners above tapering columnar legs, and similarly inlaid with illusionistic geometric parquetry, sold Christie's, The Gyrn Castle Sale, North Wales Property from Gyrn Castle, Nantlys, Mostyn Hall and Capesthorpe Hall, Llanasa, North Wales, 17 July 2006, lot 909.



■234

**A LOUIS XVI ORMOLU STRIKING CARTEL CLOCK**  
GODEFROY, PARIS, CIRCA 1775

The waisted case with laurel adorned vase finial and female masks flanking the white enamel dial, with Roman chapters and pierced gilt hands, signed 'GODEFROY / A PARIS'; the single barrel movement with later Brocot regulation, pull wind rack strike mechanism mounted to the backplate further signed 'Godefroy A Paris'

27½ in. (70 cm.) high; 12¾ in. (32.5 cm.) wide; 6 in. (15.2 cm.) deep

£5,000-8,000

US\$7,000-11,000

€5,800-9,200

■235

**A GEORGE II GILTWOOD MIRROR**  
CIRCA 1750

In the 'Chinese Chippendale' style, the slightly arched plate within a cluster-column and C-scroll frame, the sides with further pierced C-scroll, *rocaille* and foliage carving, surmounted by a double C-scroll and pagoda cresting flanked by ho-ho birds, the plate a 19th century replacement, re-gilt

57 in. (145 cm.) high; 35 in. (89 cm.) wide

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

With the fanciful pagoda cresting and flanking ho-ho birds, this mirrors illustrate the full flowering of Chinese design presented in a decidedly French 'picturesque' or *rococo* framework. The blend of these two design sources was popularised by Thomas Chippendale in his *The Gentleman and Cabinet-maker's Director* (1754-1762) and led to today's moniker 'Chinese Chippendale.' This style was also adopted by other top cabinet-makers and designers including Thomas Johnson, Mayhew and Ince and Matthias Lock, who likely supplied designs for Chippendale's publication (J. Simon, 'Thomas Johnson's "The Life of the Author," *Furniture History*, 2003, p. 3). Lock's 1760 drawing depicting a similar mirror and pier table is reproduced in P. Ward-Jackson, *English Furniture Designs of the Eighteenth Century*, London, 1958, pl. 67. Even Sir William Chambers, architect to King George II, produced the 'extravagant fancies that daily appear under the name of 'Chinese' at the behest of his clients (D. Jacobson, *Chinoiserie*, London, 1993, p. 126).

Mirrors of similar inspiration include the iconic pair from Crichel House, Dorset illustrated in G. Wills, *English Looking Glasses*, London, 1965, p. 103, fig. 96. A closely related mirror from the late Honorable Daisy Fellowes, Donnington Park, Berkshire was sold at Woolley and Wallis, Salisbury, 5 July 2017, lot 123 (£78,000) and was also illustrated *op. cit.*, p. 96, fig. 85.





■236

**A GEORGE II GILT-BRASS MOUNTED  
MAHOGANY STRIKING BRACKET CLOCK**  
CHARLES CLAY, LONDON, CIRCA 1730

The case with inverted bell-top, glazed arched front and sides, raised on bracket feet, the dial with mock pendulum aperture and date square, the chapter ring signed 'Cha: Clay, London' between foliate scroll spandrels, with 'STRIKE / SILENT' to the arch flanked by cherubs, the twin train fusee movement with anchor escapement and strike to bell, the pull repeat mechanism removed, the backplate profusely engraved with birds amidst foliage  
16½ in. (42 cm.) high; 10½ in. (26.6 cm.) wide;  
7½ in. (18 cm.) deep

£2,500-4,000

US\$3,500-5,600  
€2,900-4,600

Born in Yorkshire, Charles Clay (1695-1740) was working near St. Mary-le-Strand by circa 1720 and was appointed Clockmaker to His Majesty's Board of Works in 1723, making the St. James's Palace gate house clock in 1731. He is particularly remembered for his fine musical clocks and collaboration with George Frederic Handel (1685-1759). His surviving *tour-de-force* is the 'Temple of the Four Grand Monarchies' clock in the Royal Collection, Kensington Palace, (RCIN 1418).



■237

**A QUEEN ANNE BURR AND FIGURED-WALNUT  
CONCERTINA-ACTION CARD TABLE**  
EARLY 18TH CENTURY, IN THE MANNER OF  
BENJAMIN CROOK

The folding top with green velvet-lined interior, candlestands and counter wells, the upper edge with a fine feather-banding, on shells and pendant husk-headed cabriole legs and claw-and-ball feet  
27½ in. (70 cm.) high; 35½ in. (90 cm.) wide;  
34½ in. (87.5 cm.) deep

£7,000-10,000

US\$9,800-14,000  
€8,100-11,000

The high quality of this games table is demonstrated by the fine feather-banding that borders the top, a feature that might easily be overlooked. The table's general pattern corresponds to another bearing the label of Benjamin Crook, joiner and cabinet-maker of The George & Whyte Lion, St Paul's Churchyard, from c. 1732 until 1748, illustrated in C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700 - 1840*, Leeds, 1996, p.169, fig. 265 (and illustrated here). A related table was sold Christie's, London, 22 January 2009, lot 85 (£17,500 inc. premium), another sold Christie's, New York, 27 November 2015, the Property of the Metropolitan Museum of Art, a table formerly in the collection of Irwin Untermyer, lot 62 (\$23,750 inc. premium), and another most recently sold Christie's, London, 23 May 2018, lot 8. Interestingly, a very similar example - with only minor difference to the leg carving - was sold from the same collection (The P.E.L. Wood Trust) at Christie's, London, 6 July 1989, lot 108 (£40,700 inc. premium).



The Benjamin Crook example illustrated in Gilbert's *Pictorial Dictionary of Marked London Furniture 1700 - 1840*



238

■238

**A GEORGE II MAHOGANY LIBRARY ARMCHAIR**

CIRCA 1740, POSSIBLY IRISH

The rectangular padded back, arms and seat covered in yellow-ground *gros-point* floral needlework, with outscrolled foliate-carved arms terminating in lion masks, on lion mask and acanthus-headed cabriole legs and hairy paw feet

40½ in. (103 cm.) high; 30 in. (76 cm.) wide; 32 in. (81 cm.) deep

£10,000-20,000

US\$14,000-28,000

€12,000-23,000

This impressive armchair, with its distinctive swept lion head terminals and extraordinarily carved legs, relates to some of the grandest models of mid-18th century chairs, including a gilt-mahogany armchair at Arundel Castle, Sussex (P. Macquoid and R. Edwards, *The Dictionary of English Furniture*, London, 1924, vol. I, p. 233, fig. 80) and a giltwood sofa at Holkham Hall, Norfolk on which the lions' mask arms relate very closely to the terminals of the present lot. A George II mahogany armchair with almost identical lions' mask carving was sold Bonhams, London, 26 November 2008, lot 25 (£36,000 inc. premium). Another pair, formerly in the collection of H. J. Joel at Childwick Bury, Hertfordshire, with similar lions' masks to both the legs and the arms, were sold at Christie's, New York, 9 October 1993, lot 249 (\$277,500 inc. premium).

■239

**AN EARLY GEORGE III MAHOGANY LIBRARY ARMCHAIR**

CIRCA 1760

The arched padded back and seat covered in contemporary silk and silver thread floral embroidery and a loose green protective cover, with outscrolled arms and concave supports above cabriole legs headed by double C-Scrolls and scroll feet, seatrails replaced

41¾ in. (106 cm.) high; 24¾ in. (63 cm.) wide; 25½ in. (65 cm.) deep

£2,000-3,000

US\$2,800-4,200

€2,300-3,500



239

■240

**A GEORGE III MAHOGANY LIBRARY ARMCHAIR**

CIRAC 1760

The shaped rectangular padded back, outscrolled arms and serpentine seat covered in 18th century-style *gros-* and *petit-point* needlework depicting seated ladies, birds and flowering trees within geometric ornament, with foliate-carved arm supports above shell and acanthus-carved cabriole legs and scrolled feet, on later brass castors, one lacking

38 in. (96.5 cm.) high; 27 in. (68.5 cm.) wide; 23 in. (58.5 cm.) deep

£2,000-3,000

US\$2,800-4,200

€2,300-3,400



240

For more information on this lot, please see [www.christies.com](http://www.christies.com)





■241

**A GEORGE III GILTWOOD OVERMANTEL MIRROR**

ATTRIBUTED TO INCE AND MAYHEW, CIRCA 1775

The bevelled later plate within a bead-and-reel border and a three-quarter mirror surround, the arched frame carved with an egg-and-dart border, hung with swags and with paterae and husks to the angles and surmounted by a shell above a wreath, with label printed 'Allens' depositories Ltd/ Bournemouth West' and inscribed '185', re-gilt, one border plate cracked 41¼ in. (106 cm.) high; 58½ in. (148.5 cm.) wide

£6,000-10,000

US\$8,400-14,000  
€6,900-11,000

This arched temple-pedimented overmantel mirror is designed in the antique fashion promoted in the 1770s by George III's Rome-trained architect Robert Adam (d. 1792). The overall shape of the frame and its arched cresting applied with wreath, husk swags and corner roundels emitting further husks is closely related to that of an overmantel mirror that is likely to have been commissioned by Sir Roger Twisden, 6th Baronet (d. 1779) for the Drawing Room at Bradbourne Hall, Kent, which was decorated in the Adam style in 1774. The latter mirror displays a ram's-mask tablet to the centre of the base and

is surmounted by an elaborate further carved cresting of a Grecian urn guarded by Apollo's sacred griffins issuing scrolling tendrils, intended to evoke sacrifices at Love's altar in antiquity. The Bradbourne mirror, acquired in 1938 by the Victoria and Albert Museum, is illustrated by H.F. Schiffer, *The Mirror Book: English, American & European*, Pennsylvania, 1938, figs. 469 and 470. A very similar mirror attributed to Ince and Mayhew was recently sold by Apter-Fredericks at Christie's, London, 19 January 2021, lot 41 (£15,000 inc. premium).

■242

**A GEORGE II MAHOGANY KNEEHOLE DESK**

CIRCA 1755

The top inset with a shaped and tooled green leather writing-surface above a frieze drawer and eight short drawers around the knee-hole with two cupboard doors, enclosing a single shelf, on a moulded plinth with later castors, red wash, short grain kickers, laminated corner blocks 31¼ in. (79.5 cm.) high; 53½ in. (136 cm.) wide; 23½ in. (60 cm.) deep

£4,000-6,000

US\$5,600-8,300  
€4,600-6,900



243-249 NO LOTS







# WORKS OF ART FROM THE COLLECTION OF HUGH AND MARION SASSOON

Hugh and Marion Sassoon were always interested in mixing the old with the new. In their homes in an elegant Belgravia square and Woodend House in beautiful unspoilt Buckinghamshire country near Marlow they skilfully juxtaposed the interesting things they had inherited from their families of distinguished collectors with works they acquired from the earliest years of their marriage in 1953. Their combined interests ranged from the late George III and Regency furniture acquired from Blairman and Malletts in the 1950s, with a particular focus on pieces with exotic Chinese export lacquer, to Modern British art with works by John Piper and Paul Nash, and a growing interest in Australian Post-War painting, particularly the work of Sir Sidney Nolan, through the acquisitions at the 1979 sale of David Hicks' nearby Britwell House, to the abiding passion for contemporary ceramics with a remarkable collection assembled over many years including the works of Lucie Rie and the Leach family.

All these were balanced with works from the collection of Hugh Sassoon's mother, Doris Herschorn, an informed and passionate collector across a very wide range of fields of the fine and

decorative arts, including the Sèvres porcelain acquired at the 1963 sale of the celebrated Fribourg Collection. Her remarkable collection of early miniatures by Nicholas Hilliard and Peter Oliver was bequeathed to the Victoria & Albert Museum in 1975. It is fascinating that her keen eye for objets de vertu was inherited from her parents Elias and Flora Meyer, who had acquired such treasures as the intaglio and the cameo from the Marlborough Gems as early as 1909, and the cameo has an even more illustrious history as it was part of the fabled Arundel collection.

Over the years Hugh and Marion worked with distinguished contemporary designers such as Jon Bannenberg, Mary Fox-Linton with Derek Frost, and Colin Orchard to bring new life to their interiors with remarkable success, which gave a fresh perspective to the works of art that had been collected by them and previous generations of their family over more than a century. What they created together was the setting for a life of great generosity shared with family and friends, and the many charitable causes they supported, especially in the arts, benefitted greatly from that generosity.



**250**

## A PAIR OF SEVRES PORCELAIN BLEU CELESTE-GROUND ORNITHOLOGICAL POMADE-POTS AND COVERS (POTS A POMMADE)

CIRCA 1768, BLUE INTERLACED L MARKS ENCLOSING DATE LETTER P, PAINTER'S N MARK FOR FRANÇOIS-JOSEPH ALONCLE, BLACK SCRIPT TITLES

Each painted with two panels of named birds, *Canard des iles, pie de Madagascar, Cannard des judes* and *Pigeon de la chine*, with gilt foliate borders  
3½ in. (8.9 cm.) high (2)

£7,000-10,000

US\$9,800-14,000  
€8,100-11,000

### PROVENANCE:

The René Fribourg Collection; sold Sotheby's, London, 25 June 1963, lot 50. Acquired at the above sale by Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.

Aloncle became one of the principal bird painters for Sèvres from 1758 to 1781, working alongside Louis-Denis Armand and Antoine-Joseph Chappuis. Initially painting monochrome birds, he soon became adept at painting colourful, exotic birds in landscapes before turning to a more naturalistic style in the 1760s.



251

**251**

**A SEVRES PORCELAIN LATER-DECORATED ECUELLE, COVER AND LOBED OVAL STAND (ECUELLE RONDE TOURNEE ET PLATEAU, 2EME GRANDEUR)**

THE PORCELAIN 18TH CENTURY, THE DECORATION 19TH CENTURY, PSEUDO FACTORY MARKS

Painted with sprays of flowers pendant from a *bleu céleste* ribbon border with entwined flower garlands and leafy branches in gilding

The stand: 8½ in. (21.6 cm.) wide

The écuelle: 5 in. (12.7 cm.) high

£1,500-2,500

US\$2,100-3,500

€1,800-2,900

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.

**252**

**A SEVRES PORCELAIN PARTIALLY LATER-DECORATED BLEU CELESTE-GROUND ECUELLE, COVER AND STAND (ECUELLE RONDE TOURNEE ET PLATEAU, 3EME GRANDEUR)**

THE PORCELAIN CIRCA 1768, THE CAILLOUTE GILDING LATER, BLUE INTERLACED L MARKS ENCLOSING DATE LETTER P AND PAINTER'S MARK FOR GUILLAUME NOEL

Painted with panels of pink roses within gilt wreaths reserved against the turquoise ground with *caillouté* gilding

The stand: 8 in. (20.3 cm.) wide

The écuelle: 4½ in. (11.4 cm.) high

£1,200-1,800

US\$1,700-2,500

€1,400-2,100

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.



252





253

**A SÈVRES PORCELAIN BLEU CELESTE-GROUND PART  
DEJEUNER (DEJEUNER COURTEILLE)**

CIRCA 1775, BLUE INTERLACED L MARKS ENCLOSING DATE LETTER X, THE TRAY WITH PAINTER'S X FOR JACQUES-FRANÇOIS MICAUD, THE OTHER PIECES WITH PAINTER'S MARK FOR GUILLAUME NOEL

Comprising: A shaped rectangular tray with twin acanthus-leaf scroll handles (*plateau Courteille*), reserved with an oval panel painted with a vase of flowers, grapes, pears and a basket of ribbons on a marble plinth, a teapot and cover (*théière Calabre*), a milk-jug (*pot à lait à trois pieds*) and two cups and saucers (*gobelets litron et soucoupes*), each similarly decorated with a vase of flowers, within gilt foliate garland and scroll borders

The tray: 14¼ in. (36.3 cm.) wide

(7)

£7,000-10,000

US\$9,800-14,000

€8,100-11,000

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.

**LITERATURE:**

Rosalind Savill, *The Wallace Collection, Catalogue of Sèvres Porcelain*, London, 1988, vol. II, p. 616 and p. 620, note (o).

Jacques-François Micaud was one of the factory's most talented painters of flowers and patterns, active at Sèvres from 1757 to 1810. The majority of his work was on tea services and useful wares but he occasionally decorated vases and plaques for furniture. From the 1770s, his floral compositions became more ambitious and included still-lives of flowers and fruit with vases and baskets, sometimes on tables, such as on the pieces in the present *déjeuner*. The factory archives record that in 1787 Micaud was paid 600 *livres* for decorating a seven-piece *déjeuner* with 'vases de fleurs et groupes de fruits sur table'. For further discussion of Micaud's career at Sèvres see Rosalind Savill, *The Wallace Collection, Catalogue of Sèvres Porcelain*, London, 1988, vol. III, pp. 1049-50.



**254**

**A PAIR OF LOUIS XVI-STYLE ORMOLU-MOUNTED SEVRES-STYLE PORCELAIN POT-POURRI VASES**  
19TH CENTURY

Each with twin handles, pierced lid and collar above a turquoise egg-shaped body, on a spirally-fluted socle and cut-cornered square base

7¾ in. (19.7 cm.) high

(2)

£2,000-3,000

US\$2,800-4,200  
€2,300-3,400

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.

**255**

**FRENCH, 18TH CENTURY AND LATER**

*A pot pourri vase and lid*

ormolu-mounted rock crystal

7½ in. (18 cm.) high; 2¾ in. (7 cm.) diameter

£2,000-3,000

US\$2,800-4,200  
€2,300-3,400

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.



**■-256**

**A LOUIS XV ORMOLU-MOUNTED MARQUETRY, KINGWOOD, TULIPWOOD AND AMARANTH TABLE A ECRIRE**

MID-18TH CENTURY, STAMPED MIGEON

The hinged serpentine top centred by a spray of trailing roses in a cartouche, enclosing four compartments, above a leather-lined slide and with a drawer to the side, on cabriole legs joined by an undertier, with *rocaille* sabots, stamped MIGEON and *JME*, possibly spurious

28 in. (71 cm.) high; 16¼ in. (41 cm.) wide; 12 in. (30.5 cm.) deep

£4,000-6,000

US\$5,600-8,400  
€4,600-6,900

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.







■257

**A GEORGE IV ORMOLU AND BRASS-MOUNTED, BRASS-INLAID 'BOULLE'  
MARQUETRY AND EBONY LIBRARY FOLIO TABLE**  
CIRCA 1820, THE TOP ADAPTED

The rectangular top inset with gilt-tooled red leather and with a rounded brass edge, the frieze decorated on all sides with winged lions flanking an anthenienne and issuing scrolling berried acanthus, on eight paired turned brass-fluted legs with ormolu capitals and bases, on a plinth base with concave brass upper edge and steel anti-friction castors, probably originally with a ratcheted top and now with a replaced fixed top, later fitted with shelves to three sides supported on simulated books; together with a quantity of books including nine volumes of the works of Molière, printed in 1786, and twenty-six other various volumes (books sold not subject to return)  
31¼ in. (79.5 cm.) high; 46½ in. (118.5 cm.) wide; 28 in. (71 cm.) deep

£10,000-15,000

US\$14,000-21,000  
€12,000-17,000

**PROVENANCE:**

Purchased by Hugh Sassoon from Mallett & Son Antiques Ltd, 10 October 1956, £450.



■258

**AN IRISH GEORGE III GILTWOOD MIRROR**

CIRCA 1760

The replaced oval plate within a pierced C-scroll and branch entwined frame, surmounted by a *ho-ho* bird cresting, re-gilt  
45¼ x 23 in. (115 x 58.5 cm.)

£3,000-5,000

US\$4,200-7,000  
€3,500-5,700

**PROVENANCE:**

Purchased by Hugh Sassoon from Mallett & Son Antiques Ltd., 30 December 1954, £580 (with a satinwood side table, lot 490 in the online sale).

■259

**A PAIR OF GEORGE III GILTWOOD BRACKETS**

CIRCA 1760

Each rockwork carved platform supported by a displayed eagle standing on C-scrolls and pierced foliage, re-gilt  
14¾ in. (37.8 cm.) high; 9½ in. (23 cm.) wide;  
6¾ in. (16.2 cm.) deep

(2)

£4,000-6,000

US\$5,600-8,400  
€4,600-6,900

**PROVENANCE:**

Purchased by Hugh Sassoon from Mallett & Son Antiques Ltd., 18 April 1958, £385.





■260

**A SET OF FOUR REGENCY GILTWOOD TWIN-BRANCH WALL-LIGHTS**  
ONE PAIR CIRCA 1815, ONE PAIR SECOND HALF 20TH CENTURY

Each depicting a displayed eagle suspending chains and balls from its beak, perched on a bracket and acanthus sprays issuing two scrolling branches with brass nozzles and drip-pans, fitted for electricity

22 in. (56 cm.) high; 14¾ in. (37.5 cm.) wide, and slightly smaller (4)

£4,000-6,000

US\$5,600-8,300

€4,600-6,900



■261

**A PAIR OF REGENCY GILTWOOD OPEN ARMCHAIRS**  
CIRCA 1800

Each with scrolled padded back and bowfront seat covered in duck-egg blue repp, the panelled arms with spirally-fluted terminals and on fluted scroll supports, on bearded satyr-mask headed sabre legs and hoof feet, one stamped H and inscribed E4260, the other inscribed in ink 'Docket No 2' (?), re-gilt

34 in. (86 cm.) high; 24 in. (61 cm.) wide; 24 in. (61 cm.) deep (2)

£7,000-10,000

US\$9,800-14,000

€8,100-11,000

**PROVENANCE:**

Purchased by Hugh Sassoon from Mallett & Son Antiques Ltd, 28 November 1957, £510.

A pair of armchairs of identical pattern but with entrelac-carved borders to the back, also previously with Mallett in the 1950s/1960s, was sold from the collection of the late Lord and Lady John Cholmondeley, Christie's, London, 13 November 2019, lot 268 (£12,500 inc. premium). A further pair was sold anonymously at Christie's, New York, 14 October 1989, lot 123 (\$25,300 inc. premium), and another pair, plus two modern copies, was sold Sotheby's, New York, 16-17 April 1998, lot 898 (\$43,125 inc. premium).





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**A VINCENNES PORCELAIN LATER-DECORATED GREEN-GROUND POT-POURRI VASE AND A COVER (POT-POURRI A JOUR, 1ERE GRANDEUR)**

THE PORCELAIN CIRCA 1756, FOLIATE BLUE INTERLACED L MARK, THE VASE DECORATION 19TH CENTURY, THE COVER DECORATION 18TH CENTURY

The vase reserved with four gilt foliate scroll-edged panels, three painted with a musical or pastoral trophy and one with a scene of a boy and a girl in landscape catching birds after *François Boucher* 10½ in. (25.7 cm.) high (2)

£2,000-3,000

US\$2,800-4,200  
€2,300-3,400

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.

The form of this vase is attributed to Jean-Claude Duplessis père and the scene of children catching birds is taken from an engraving by Jean-Baptiste Le Prince, entitled *La Chasse*, after François Boucher.

263

**A SEVRES PORCELAIN GREEN-GROUND ECUELLE, COVER AND STAND (ECUELLE NOUVELLE FORME ET PLATEAU, 1ERE GRANDEUR)**

CIRCA 1777, BLUE INTERLACED L MARK ENCLOSING DATE LETTER Z, PAINTER'S MARK FOR DENIS LEVE AND GILDER'S MARK FOR PIERRE-JEAN-BAPTISTE VANDE

Painted with panels of flowers and fruit within gilt foliate and trellis panel borders, the cover with pomegranate finial, the stand with pierced foliate scroll handles

The écuelle: 7½ in. (19 cm.) wide  
The stand: 9½ in. (24.2 cm.) wide

£4,000-6,000

US\$5,600-8,400  
€4,600-6,900

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.

Denis Levé was a painter of flowers, patterns and birds, active at the factory from 1754 to 1793 and 1795 to 1805. Jean-Baptiste-Emmanuel Vandé was active as a painter from 1753 to 1755 and as a gilder from 1753 to 1779.



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# WORKS OF ART FROM THE COLLECTION OF HUGH AND MARION SASSOON, LOTS 250 - 308



## ■264

### A REGENCY-STYLE LACQUER, JAPANNED AND GILTWOOD SIDE CABINET

LATE 19TH / FIRST HALF 20TH CENTURY, RE-USING SOME EARLIER LACQUER PANELS

The rectangular top with foliate border, above a three open shelves and five doors between reeded pilasters, the doors and sides with lacquer panels depicting flowers, birds, pagodas and figures by a lake, on leaf-capped reeded toupie feet; together with a collection of books including sixteen volumes of Johnson's Poets, 1774, twenty-eight volumes of the complete works of Rousseau, printed in 1827, and twenty-six various other works (books sold not subject to return)

33 in. (84 cm.) high; 74 in. (188 cm.) wide; 24 in. (61 cm.) deep

£6,000-10,000

US\$8,400-14,000

€6,900-11,000

#### PROVENANCE:

Purchased by Hugh Sassoon from Mallett & Son Antiques Ltd, 27 January 1957, £1,550.







## TWO MALBOROUGH GEMS, FORMERLY IN THE COLLECTION OF THE 4TH DUKE OF MARLBOROUGH (1739-1817)



Image from the *Portrait of George and Caroline Spencer, 4th Duke and Duchess of Marlborough, with their family*, by Sir Joshua Reynolds (1723-92) in 1778 © Bridgeman Images

The 4th Duke shown holding an ancient cameo, while his son holds one of the ten red-morocco bound boxes which held the Marlborough Gems.

Regarded as probably the greatest collection ever of glyptics, the legendary Marlborough Gem collection was formed by George Spencer, 4th Duke of Marlborough (1739-1817) and consisted of around 800 cameos and intaglios.

Following a sale of the entire collection at Christie's in 1899 the whereabouts of most of the gems became unknown as they were scattered into the hands of collectors, museums and dealers. This was the case – until recently – with these two examples offered for sale, which both last appeared in the Charles Newton-Robinson sale at Christie's in 1909.

The Marlborough Gems were formed largely from three divisions: one third from the fabled 17th century Lord Arundel collection containing many Renaissance glyptics previously in the 15th-16th century collection of the Gonzaga Dukes of Mantua; one third from the 18th century collection belonging to Lord Bessborough; and a final third which the 4th Duke of Marlborough himself either acquired or commissioned.

Thanks to a 19th century catalogue produced by Professor Story-Maskelyne, wax-seal impressions and electrotype casts of almost all the gems were preserved. An updated edition of 'The Marlborough Gems' catalogue was published in 2009 by John Boardman et al with images of impressions for each gem enabling previously 'lost' Marlborough Gems to be identified, which can also be consulted at [www.beazley.ox.ac.uk/gems/marlborough/images.htm](http://www.beazley.ox.ac.uk/gems/marlborough/images.htm).

The intaglio by Nathaniel Marchant (Lot 266) and the Renaissance cameo (Lot 265) represent two of the three sources that formed the Marlborough collection: the former represents the Duke's patronising of a small number of the very best 19th century neo-classical gem engravers, of whom Nathaniel Marchant was one; and the cameo hails from the Arundel Collection, which was subsequently gifted by descent to the Duke of Marlborough.



Blenheim Palace, Oxfordshire © Joana Kruse / Alamy Stock Photo



265

**LATE 16TH CENTURY SARDONYX CAMEO OF A MAN WEARING A CROWN**

Depicting a bust portrait of a man wearing a crown and cloak from a brown layer, the face, hair and neck of a pinkish-white layer, supported by a white base, wearing an earring, mounted as a pendant in gold, cameo 23 mm x 17 mm

£10,000-15,000

US\$14,000-21,000  
€12,000-17,000



**PROVENANCE:**

Thomas Howard, 14th Earl of Arundel (1586-1646), Arundel House, London; thence by continuous descent to Jane Bickerton Howard (1643-1693), Arundel House, London.

Henry Mordant, 2nd Earl of Peterborough (1621-1697), Drayton House, Northamptonshire, acquired from the above, *circa* 1690; thence by continuous descent to Mary Beauclerk (1743-1812) on the occasion of her marriage to Lord Charles Spencer (1740-1820), 1762.

George Spencer, 4th Duke of Marlborough (1739-1817), Blenheim Palace, Oxfordshire, acquired from the above, *circa* 1765; thence by continuous descent to John Winston Spencer-Churchill, 7th Duke of Marlborough (1822-1883), Blenheim Palace, Oxfordshire.

The Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough, Christie's, London, 28 June-1 July 1875, lot 531.

David Bromilow (1809-1898), Bitteswell Hall, Leicestershire, acquired from the above; thence by descent to his daughter, Julia Harriet Mary Jary (*née* Bromilow), Bitteswell Hall, Leicestershire, 1898.

The Marlborough Gems: A Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough, Purchased by the Late David Bromilow, Esq., of Bitteswell Hall, Lutterworth, the Property of Mrs. Jary, Christie's, London, 26-29 June 1899, lot 531.

with Francis E. Whelan (1848-1907), London, acquired from the above (according to auctioneer's book).

Charles Newton-Robinson (1853-1913), London.

Catalogue of the Valuable and Important Collection of Engraved Gems Formed by Charles Newton-Robinson Esq., Christie's, London, 22 June 1909, lot 176, acquired by Meyer (according to auctioneer's book).

Mr and Mrs Elias Meyer, and by descent to their daughter

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.

**LITERATURE:**

M. H. Story-Maskelyne, *The Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough*, London, 1870.

J. Boardman, D. Scarisbrick, C. Wagner, and E. Zwierlein-Diehl, *The Marlborough Gems*, Oxford, 2009.

Thomas Howard, 14th Earl of Arundel, (1585-1646) was a politician and one of the most dedicated art collectors of his generation. As well as collecting paintings and drawings of great importance - such as works by Rubens, Titian, Holbein, Dürer, Raphael and Brueghel - Arundel also collected works of the classical period, in particular cameos and intaglios.

Most of these were collected - at great expense - in Italy between 1630 and 1640, and the legendary 'Arundel Cabinet' comprised 133 intaglios and 130 cameos preserved in five drawers: A, B, C, D, E (the present lot was held in cabinet B, no. 33).

A significant number of the Arundel Gems were purchased from the infamous Flemish dealer Daniel Nys in Italy, who was responsible for the brokering of many important artworks belonging to the House of Gonzaga, in Mantua, which had reached decline by the late 1620s. The Gonzagas, as well as the Medici, Farnese and Popes Paul II and Leo X, were passionate glyptic collectors themselves, who collected both ancient gems and patronised the finest Renaissance gem-engravers.

This beautifully crafted cameo is very skilfully carved from four coloured layers of agate. The identity of the man, shown with short curly hair, a broken nose, wearing a crown and cloak, remains unknown. According to Story-Maskelyne this cameo perhaps depicts 'a petty Syrian or Armenian Prince under Aurelian', though the 18th century catalogue of the Arundel Gems produced by Sir Andrew Fountaine describes the cameo as depicting 'some King of the Lougobards'.

It is a rare event to see a Marlborough Gem appear for sale, and rarer still to discover one that was formerly part of the illustrious 17th century Arundel collection.



Thomas Howard, 14th Earl of Arundel by Daniel Mytens, *circa* 1618 © National Portrait Gallery, London



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**NATHANIAL MARCHANT, 18TH CENTURY CORNELIAN INTAGLIO RING OF NIKE**

Oval-shaped cornelian carved with an intaglio depicting winged goddess Victory standing, fully dressed, on tiptoe, pouring from a jug into a patera, beside a wreathed altar, gold, signed Marchant F, ring size N

£3,000-5,000

US\$4,200-7,000

€3,500-5,700

**PROVENANCE:**

George Spencer, 4th Duke of Marlborough (1739-1817), Blenheim Palace Oxfordshire; thence by continuous descent to John Winston Spencer-Churchill, 7th Duke of Marlborough (1822-1883), Blenheim Palace, Oxfordshire; The Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough, Christie's, London, 28 June-1 July 1875, lot 259. David Bromilow (1809-1898), Bitteswell Hall, Leicestershire, acquired from the above; thence by descent to his daughter, Julia Harriet Mary Jary (*née* Bromilow), Bitteswell Hall, Leicestershire, 1898. The Marlborough Gems: A Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough, Purchased by the Late David Bromilow, Esq., of Bitteswell Hall, Lutterworth, the Property of Mrs. Jary, Christie's, London, 26-29 June 1899, lot 259. with Francis E. Whelan (1848-1907), London, acquired from the above (according to auctioneer's book). Charles Newton-Robinson (1853-1913), London. Catalogue of the Valuable and Important Collection of Engraved Gems Formed by Charles Newton-Robinson Esq., Christie's, London, 22 June 1909, lot 164, acquired by Meyer (according to auctioneer's book). Mr and Mrs Elias Meyer and by descent to their daughter Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.

**LITERATURE:**

A cast of matching design can be found in the Tassie archives, no. 7718 Cf.: *Catalogue of One Hundred Impressions from Gems engraved by Nathaniel Marchant*, J. Edwards, London, 1792, no. LXXXIX Cf.: G. Seidmann, 'Nathaniel Marchant, Gem Engraver, 1739-1816', *The Walpole Society*, LIII, 1987, p. 7, mentions the 4th Duke of Marlborough to be Marchant's most notable early patron. J. Boardman, D. Scarisbrick, C. Wagner, and E. Zwierlein-Diehl, *The Marlborough Gems*, Oxford, 2009.

Nathaniel Marchant (1739-1816) was one of the most prominent neo-classical gem engravers of the 19th century and ten works by, or attributed to, Marchant were in the Marlborough collection. This highly finished example depicts Nike, goddess of Victory, and is a copy from part of a small Etruscan relief found in the British Museum.



© The Trustees of the British Museum. Marble relief showing a Victory pouring a libation in front of Apollo. Archaising. 1st century



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**AN AUSTRIAN ENAMELLED GOLD MUSICAL HARP**

VIENNA, 1872-1922, WITH MAKER'S MARK JW WITH PELLET IN BETWEEN POSSIBLY FOR JOSEPH WIEDEMANN

The case realistically styled as a harp, the curved front panel enamelled in opaque white with *champlevé* enamel flowers garlands in red, blue and green, and a score of music surrounded by a green enamel wreath, the sound box with soft pink grisaille enamel painted muses with putti above, the lapis lazuli column surmounted by green enamel stiff leaves and diamond-set capital on red enamel engine-turned ground, the white enamelled base resting on three animal's head scroll feet, the grille pierced and engraved with foliage and flowers for sound emission, with polished gold base and aperture for winding, with later key

3¾ in. (85 mm.) high

£4,000-6,000

US\$5,600-8,400

€4,600-6,900

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.



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**ANTIQUE EMERALD, DIAMOND AND ENAMEL BUTTERFLY BROOCH**

Rectangular cushion-shaped emerald, circular-cut emerald accents, old cushion-shaped, single and rose-cut diamonds, polychrome enamel, circular-cut ruby eyes, gold, mounted *en tremblant*, open and closed back settings, circa 1880, width 10.9 cm

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.

269

**ANTIQUE DIAMOND, SEED PEARL, GARNET AND ENAMEL CHATELAINE AND GOLD POCKET WATCH**

Rose-cut diamonds, seed pearls, the clip, link and watch with applied polychrome enamel cherubs, heart-shaped garnets, circa 1870, suspending an associated gold pocket watch signed Lacon, Paris, probably 18th century, later adapted, length 21.2 cm

£4,000-6,000

US\$5,600-8,400

€4,600-6,900

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.





270

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

A gentleman in blue coat  
Signed with initial 'E' (lower right)  
On ivory

Oval, 68 mm. high, gilt-metal enamelled frame adorned with seed-pearls, the reverse set with lock of hair and gold monogram 'JW'

£2,000-3,000

US\$2,800-4,200  
€2,300-3,400

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.

271

**CHARLES BEALE (1660 - C. 1714)**

A gentleman with blue eyes, in gold brocade, lace jabot and red bow, long curling wig  
on vellum

Oval, 42 mm. high, gilt-metal bracelet frame with reeded border

£2,000-3,000

US\$2,800-4,200  
€2,300-3,400

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.



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**CHARLES SHIRREFF (SCOTTISH, B.C. 1750)**

William, 3rd Viscount Courtenay, later 9th Earl of Devon (1768-1835), in blue coat and lace cravat

On ivory

Oval, 61 mm. high, gilt-metal frame, the glazed reverse set with ochre silk panel, and with identifying inscription of the sitter

£800-1,200

US\$1,200-1,700  
€920-1,400

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.

William Courtenay, also known as William Beckford's young paramour 'Kitty', succeeded his father as 3rd Viscount Courtenay in 1788. In the early 1780s he sat to Romney for his portrait commissioned by his admirer William Beckford, the great collector and bibliophile. In 1811 Viscount Courtenay fled to America to escape his creditors. He later moved to Paris where he remained until his death. A few days before he died, the House of Lords revived in his favour the Earldom of Devon which had been considered extinct for nearly three centuries.

A well-known portrait miniature by Richard Cosway, R.A. of William Courtenay in Van Dyck dress was sold Christie's, London, 10 December 2002, lot 120. He also sat to the by the French artist Jean-Baptiste Jacques Augustin in 1824, and the resulting miniature sold Christie's, London, 20 November 2007, lot 105.



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**-273**

**18TH CENTURY ENAMEL AND DIAMOND-SET MOURNING PORTRAIT RING**

The oval-shaped portrait miniature of Hugh Boscawen, 1st Viscount Falmouth PC, probably on ivory, set on a black enamelled hoop inscribed 'Ye Rt Hon Hugh Ld Viscnt Falmouth' interspersed with three single-cut diamond accents, the underside of the gallery engraved 'died Oct 25 1734 aged 53', circa 1734, ring size J½

£1,000-1,500

US\$1,400-2,100  
€1,200-1,700

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.

Hugh Boscawen, first Viscount Falmouth (c. 1680-1734) was a politician, courtier and prominent Cornish landowner. At Queen Anne's accession in 1702 Boscawen was appointed a groom of the bedchamber to Prince George and entered parliament for the family borough of Tregony. Having been created Viscount Falmouth in 1720, Boscawen died suddenly of 'apoplexy' in 1734 and was survived by his wife, Charlotte (d. 1754), who was previously a maid of honour to Queen Anne (1665-1714).



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**ANDREW PLIMER (1763-1837)**

A gentleman in brown coat

On ivory

Oval, 61 mm. high, in gilt-metal mounted ebonised wood frame

£800-1,200

US\$1,200-1,700  
€920-1,400

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.



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**275**

**PAUL NASH (1889-1946)**

*The Garden at Meadle*

signed 'Paul Nash' (lower right)

oil on canvas

17 x 21½ in. (53.5 x 43.2 cm.)

Painted in 1926.

£30,000-50,000

US\$42,000-70,000

€35,000-57,000

**PROVENANCE:**

Mrs Gerald Sartorius, 1927.

H.W. McGregor, 1955.

with Arthur Tooth & Sons, London, where purchased by Hugh and Marion Sassoon in November 1956.

**EXHIBITED:**

London, Warren Gallery, 1927, catalogue not traced.

London, Arts Council of Great Britain, Tate Gallery, *Paul Nash: Paintings, Watercolours and Drawings*, March - May 1948, no. 11.

London, Arthur Tooth & Sons, *British Paintings*, Summer 1952, no. 12.

**LITERATURE:**

A. Bertram, *Paul Nash: The Portrait of an Artist*, London, 1955, pp. 156, 321.

A. Causey, *Paul Nash*, Oxford, 1980, p. 397, no. 550, as 'Trees'.

The present work depicts the garden at John Nash's home in Meadle, Buckinghamshire.





276

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**JOHN PIPER, C.H. (1903-1992)**

*Sealyham*

signed and inscribed 'John Piper Sealyham' (lower right), inscribed again and dated 'Sealyham 28.VI.71' (lower left), inscribed again 'Sealyham' (on the reverse)

pencil, ink, watercolour and gouache on paper

14% x 22% in. (37.2 x 56.8 cm.)

Executed in 1971.

£5,000-8,000

US\$7,000-11,000

€5,800-9,200

**PROVENANCE:**

with Marlborough Fine Art, London.

Presented by Target Trust Group Ltd. to Hugh Sassoon, circa 1972.

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**JOHN PIPER (1903-1992)**

*Thornton Abbey Gateway*

Signed in pencil, numbered 26/70

Screenprint in colours, 1987

Image; 18 x 23 ½ ins

£1,000-1,500

US\$1,400-2,100

€1,200-1,700

**PROVENANCE:**

with Bohun Gallery, Henley-on-Thames, from whom acquired by Hugh and Marion Sassoon, October 1994.

**LITERATURE:**

Levinson 395



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**278**

**SIR SIDNEY ROBERT NOLAN, O.M., R.A. (1917-1992)**

*The bridge*

oil on board  
25 x 29½ in. (63.5 x 75.3 cm.)  
Painted in 1947.

£20,000-40,000

US\$28,000-56,000  
€23,000-46,000

**PROVENANCE:**

with Agnew's, London, where acquired by Hugh and Marion Sassoon in the 1990s.



**279**

**A PATINATED-BRONZE GROUP OF THE  
INFANT BACCHUS**  
MID-19TH CENTURY

Depicted riding a vine-wreathed goat, with an infant  
faun and putto, on an acanthus and C-scroll cast  
ormolu base

7½ in. (18 cm.) high; 7 in. (17.7 cm.) wide;  
4½ in. (11.5 cm.) deep

£1,200-1,800

US\$1,700-2,500  
€1,400-2,100

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her  
son Hugh Sassoon.

**280**

**FRENCH SCHOOL, SECOND HALF 19TH  
CENTURY**

*A PACING HORSE STARTLED BY A BIRD AND  
SNAKE*

bronze, dark brown patination, on an ormolu base  
11½ in. (29 cm.) high; 10½ in. (26.7 cm.) wide, the base;  
4¾ in. (11 cm.) deep, the base

£1,500-2,500

US\$2,100-3,500  
€1,800-2,900

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her  
son Hugh Sassoon.







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**A GEORGE III BLUE JOHN, MAHOGANY, SATINWOOD  
AND KINGWOOD-CROSSBANDED CORNER TABLE**  
ATTRIBUTED TO INCE AND MAYHEW, CIRCA 1780

The pentagonal blue john and white marble top inlaid in a star and orb pattern, above a chequerbanded frieze, the three sides centred by an engraved sunflower patera with beaded edge and hung with garlands, on a part-ebonised reeded sabre leg with roundel-applied foot, with printed label for THE PANTECHNICON TURNHAM GREEN, W4 4JH inscribed *SASSOON 101*, repairs to the leg

36¼ in. (92 cm.) high; 28½ in. (72.5 cm.) wide;  
27½ in. (70 cm.) deep

£4,000-6,000

US\$5,600-8,400  
€4,600-6,900

**PROVENANCE:**

Purchased by Hugh Sassoon from Mallett W1, 23 January 1956,  
£200.









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**A PALAIS-ROYAL STEEL-MOUNTED POLLARD OAK NECESSAIRE**

BY BRIDOUX-AUGUET, PARIS, CIRCA 1815, THE IMPLEMENTS WITH MARK OF PIERRE-NOEL BLAQUIERE, PARIS, 1803-1809

The rectangular box with studded borders, the lid centred by the word 'Souvenir', the interior fitted with an arrangement of mother-of-pearl and gold-mounted sewing accessories and silver-gilt-mounted cut-glass scent and powder bottles, inkbox, eye wash and ear funnel, the cover with printed maker's label 'A LA VILLE D'AMIENS, / Palais-Royal, no. 5, / BRIDOUX-AUGUET, / A PARIS', fully marked, together with a later 9ct gold toothpick 4½ in. (10.5 cm.) high; 10½ in. (26.7 cm.) wide; 7½ in. (19 cm.) deep

£3,000-5,000

US\$4,200-7,000  
€3,500-5,700

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.

The business of Joseph-François Auguet and his wife Honoré-Marie-Françoise Bridoux - Bridoux-Auguet - is recorded in the Almanach du commerce de Paris des départements de l'Empire français (1815), and in the 1816 and 1817 Paris Almanachs under 'Tabletters' at the Palais-Royal, galerie de pierre. 5., as 'fabric. de nécessaires et portefeuilles'. An inventory was undertaken after the death of Auguet in 1824.

Pierre-Noël Blaquièrre who entered his mark in 1803-1804 is described as specialising in necessaireimplements.



283

**A FRENCH GILT-METAL SINGING BIRDCAGE AUTOMATON**

FIRST QUARTER 20TH CENTURY, PROBABLY BY BONTEMPS

Containing one yellow and one blue songbird taking turns to sing a paused song, with moving heads, beaks and tail feathers, with suspension ring and on a rococo pressed metal base, the underside stamped 5516935 / MADE IN FRANCE, with boxwood winding handle 22 in. (56 cm.) high, overall; 11 in. (28 cm.) diameter, the base

£1,500-2,500

US\$2,100-3,500  
€1,800-2,900

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.



284

**A REGENCY PARCEL-GILT, BURR-YEW AND KINGWOOD SOFA TABLE**

CIRCA 1815

The rounded rectangular top above two frieze drawers with 'Hope' lion's-mask handles, on volute-headed end supports joined by a shaped stretcher centred by an inlaid roundel, on stepped plinth bases with lotus scroll-headed lion's-paw feet and anti-friction castors

28¾ in. (72.7 cm.) high; 49 in. (124.5 cm.) wide; 28¾ in. (73 cm.) deep

£8,000-12,000

US\$12,000-17,000  
€9,200-14,000

**PROVENANCE:**

Purchased by Hugh and Marion Sassoon from Mallett W1, 27 April 1956, £385.

WORKS OF ART FROM  
THE COLLECTION OF HUGH AND  
MARION SASSOON, LOTS 250 - 308



**285**

**A CHINESE PALE GREENISH-WHITE JADE 'DRAGON' VASE AND COVER**

18TH-19TH CENTURY

Of flattened form, each broad side carved in relief with a roundel depicting a dragon in pursuit of the flaming pearl, all encircled by the Eight Buddhist Emblems, *bajixiang*, the neck flanked by a pair of elephant heads with loose ring handles

9½ in. (24.2 cm.) high

£15,000-25,000

US\$21,000-35,000

€18,000-29,000

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.





**286**

**A CHINESE WHITE JADE TRIPOD 'DRAGON' CENSER AND COVER**

18TH-19TH CENTURY

With carved and pierced dragon finial and twin monster-head handles with loose rings, finely carved in low relief to the exterior with a stylised archaic design interrupted by raised flanges  
7½ in. (18.2 cm.) wide across handles

£30,000-50,000

US\$42,000-70,000

€35,000-57,000

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.



287

**287**  
**A CHINESE GREYISH-WHITE JADE 'MYTHICAL BEAST' CUP**  
 18TH-19TH CENTURY

Carved with a *taotie* band to the body, one side with a lion head in high relief, the other side with a mythical beast and chilong handle  
 5¾ in. (14.5 cm.) wide

£3,000-5,000

US\$4,200-7,000  
 €3,500-5,700

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.



288

**288**  
**A CHINESE GREENISH-WHITE JADE 'ARCHAISTIC' POURING VESSEL, YI**  
 17TH-18TH CENTURY

Raised on oval foot, carved with a narrow double-channelled border enclosing the mouth rim and a wide ring-handle incised with a mythical beast head  
 4 in. (10.2 cm.) long

£1,000-1,500

US\$1,400-2,100  
 €1,200-1,700

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.



289

**289**  
**A GROUP OF SPINACH GREEN JADE AND HARDSTONE BOWLS**  
 19TH-20TH CENTURY

Comprising a deep footed bowl, a saucer dish and two smaller bowls, and a set of six dishes each set on a plexiglass plinth within a plexiglass case, designed by David Hicks

The deep footed bowl: 2½ in. (6.5 cm.) high; 7¾ in. (20 cm.) diameter

The six: 2¾ in. (6 cm.) diameter

The Perspex case: 7 x 10 x 7 in. (17.5 x 25.5 x 17.5 cm.)

(10)

£1,200-1,800

US\$1,700-2,500  
 €1,400-2,100

**PROVENANCE:**

The set of six: David Hicks, Esq., Britwell House; Sotheby's house sale, London, 21 March 1979, lot 378, where acquired by Hugh and Marion Sassoon.







**290**

**A CHINESE SOAPSTONE FIGURE OF A LUOHAN**

18TH CENTURY

Seated upon a rocky base with one leg raised and a small Buddhist lion standing on the other leg, facial features and hair finely incised and picked out in black pigment  
6¼ in. (16 cm.) high overall

£5,000-8,000

US\$7,000-11,000

€5,800-9,200

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.



**291**

**A PAIR OF CHINESE YELLOW-GLAZED INCISED 'DRAGON' DISHES  
SIX-CHARACTER DAOGUANG SEAL MARKS IN UNDERGLAZE BLUE  
AND OF THE PERIOD (1821-1850)**

Each incised to the interior with a five-clawed dragon chasing the flaming pearl, exterior similarly decorated with a pair of dragons in pursuit  
5½ in. (14.3 cm.) diameter, ebonised wood stands (2)

£2,000-3,000

US\$2,800-4,200  
€2,300-3,400

**PROVENANCE:**

Purchased by Hugh and Marion Sassoon from John Day Antiques Ltd., London, January 1956 (10 gns.).

**292**

**A CHINESE DEHUA 'BAMBOO' BRUSH POT  
17TH CENTURY**

Of cylindrical shape, slightly everted towards the mouth rim, carved with multiple horizontal ribs in imitation of bamboo  
4½ in. (11.5 cm.) high

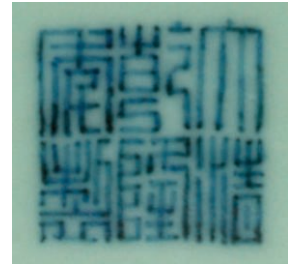
£600-800

US\$840-1,100  
€690-920

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.





**293**

**A CHINESE CELADON-GLAZED DRUM-SHAPED VASE**

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

Made in imitation of a drum, the vase moulded with two fixed-ring mythical beast-head handles between two bands of bosses on the upper and lower body  
6½ in. (16.5 cm.) high

£15,000-20,000

US\$21,000-28,000

€18,000-23,000

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.









■ 294

**A GEORGE I GILT-GESSO SIDE TABLE**

EARLY 18TH CENTURY

The later Sicilian jasper top above a cavetto cornice, the frieze carved with trellis and centred by a scallop shell issuing acanthus, the lower frieze carved with flowerheads and trailing foliage on a pounced ground, on hipped club legs headed by acanthus and issuing bold scroll spandrels, above a beaded collar, on acanthus-carved pad feet, partially re-gilt, the interior with an opaque wash to fill woodworm holes

32½ in. (82.5 cm.) high; 43 in. (109 cm.) wide; 22¾ in. (58 cm.) deep

£20,000-30,000

US\$28,000-42,000

€23,000-34,000

**PROVENANCE:**

Purchased by Mr and Mrs Hugh Sassoon from Mallett W1, 8 November 1954, £395.

This unusual table, with its idiosyncratic deeply swagged front corner brackets and hipped legs is reminiscent, albeit on a much larger scale and lacking the satyr mask to the centre of the frieze, of the celebrated suite of furniture supplied *circa* 1710-20 to Edward Parker (d. 1728), or possibly acquired by John Parker (d. 1754) or Thomas Lister Parker (d. 1858) at Browsholme Hall, near Clitheroe, Lancashire. The suite of six side chairs, a

pair of stools and a side table, originally silvered, remained at Browsholme until the 1950s and were most recently sold at Christie's, London, 7 July 2011, lot 23 (£181,250). The Browsholme suite was probably made by James Moore the Elder (1670-1726) whose premises were 'against the Golden bottle' in Shorts Gardens, St. Giles-in-the-Fields and who became cabinet-maker to George I and the Prince and Princess of Wales, later George II. He served leading members of the British aristocracy including the Duke of Chandos and the Duke and Duchess of Marlborough, who appointed him Comptroller of Works at Blenheim in 1716 as successor to Sir John Vanbrugh (C. Gilbert [ed.], *Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, pp. 618-9). He is renowned for giltwood furniture and in some instances signed his pieces with an incised MOORE though much of Moore's work can at best be attributed to him. Moore was influenced by contemporary designs from France disseminated through works such as Daniel Marot's *Nouveau Livre d'Orfeverie*, 1703, which included designs for silver furniture, and by the work of Jean, René and Thomas Pelletier (T. Murdoch, 'Jean, René and Thomas Pelletier, a Huguenot family of carvers and gilders in England 1682-1726 - Part I', *The Burlington Magazine*, November 1997, p. 738, fig. 11), and William Kent (d. 1748).



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**A COMMONWEALTH SILVER PORRINGER**

LONDON, DATE LETTER INDISTINCT, PROBABLY 1658, MAKER'S MARK NB ABOVE A MULLET AND TWO PELLETS, PROBABLY FOR NATHANIEL BLITHE

On spreading base, the circular body chased with circular matted panels between foliage, the bifurcated beaded handles with bud finial, later engraved with a coat-of-arms, *marked on body*  
4½ in. (11.5 cm.) high  
14 oz. 3 dwt. (441 gr.)

The arms are those of Bagot of Aughrane Castle, co. Galway, almost certainly for Christopher Neville Bagot (1822-1877) of Aughrane Castle, co. Galway. Bagot was the fourth son of Thomas Neville Bagot (1784-1863) of Ard House, Geashill, co. Offaly and Ballymoe, co. Galway. He left Ireland in 1844 and made a fortune in the Australian goldfield. On his return in 1860 he bought Kelly Castle, co. Galway, which he renamed Aughrane Castle. These arms, with the difference of the trefoil and the differently tintured crest were confirmed on Christopher Bagot.

£2,000-3,000

US\$2,800-4,200

€2,300-3,400

**PROVENANCE:**

Commandant Leon Hemeleers Shenley (d.1949), 4 Belgrave Square, London, Assistant Military attaché at the Belgian Embassy,

Anonymous sale [Commander Hemeleers Shenley]; Christie's London, 3 July 1929, lot 135 (£353 to Smith).

A Lady; Sotheby's, London, 14 May 1970, lot 168 (£460 to D. S. Runciman).

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.

**LITERATURE:**

Dr. D.M. Mitchell, *Silversmiths in Elizabethan and Stuart London, Their Lives and Their Marks*, Suffolk, 2017, p. 421.



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296

**A GERMAN PARCEL-GILT SILVER BEAKER AND COVER**

MARK OF PHILIPP STENGLIN, AUGSBURG, 1711-1715

Plain cylindrical on three ball feet, the lower body chased with vertical flutes, the similar cover with ball finial, *marked underneath and on cover*  
7 in. (17.8 cm.) high  
10 oz. 2 dwt. (315 gr.)

£2,000-3,000

US\$2,800-4,200

€2,300-3,400

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.

297

**A JAMES II SILVER TOBACCO BOX**

THE BOX WITH MAKER'S MARK SH, CINQUEFOIL BELOW, IN HEART-SHAPED SHIELD PROBABLY FOR SAMUEL HAWKES, LONDON, 1686; THE COVER WITH MAKER'S MARK ONLY THREE TIME TH WITH PELLET BELOW AND CROWN ABOVE IN SHAPED SHIELD

Oval with corded borders, the pull off cover engraved with a coat-of-arms and crest, the box underneath with cypher IKBDEC, *marked on side and in cover*  
3¾ in. (10 cm.) long  
4 oz. 10 dwt. (141 gr.)

£1,500-2,500

US\$2,100-3,500

€1,800-2,900

**PROVENANCE:**

A Gentleman [Mr. O. Goodman]; Christie's, London, 5 June 1928, lot 96 (£110 to Mrs Meyer).

Mrs Flora Meyer, and by descent to her daughter

Mrs Doris Herschorn (d. 1975), and by descent to her son Hugh Sassoon.



297

The maker's mark is recorded in D. Mitchell, *Silversmiths in Elizabethan and Stuart London, their Lives and their Marks*, Woodbridge, 2017, p. 490 on several tobacco boxes, snuff-boxes, wine tasters, small porringers, tumbler cups and spoons.

Samuel was the son of Thomas Hawkes of Oxted, Surrey, a yeoman and was apprenticed to John Bracey for seven years from 1657 but in 1658 he switched to John Gray for eight years, becoming free in 1666. Like his master he was a platerworker as well as running a retail trader active in the Goldsmiths' Company. Amongst his apprentices he counted a Thomas Smith in 1691 who never registered a mark.





298

**A QUEEN ANNE SILVER-GILT TWO-HANDLED CUP AND COVER**

MARK OF SIMON PANTIN I, LONDON, 1712

On spreading foot, the plain vase-shaped body applied with a moulded rib, with leaf-capped scroll handles, the reeded domed cover with ball finial, the body engraved with a coat-of-arms on one side and the Royal arms on the other, the cover with a crest, *marked on body and cover bezel*

6¼ in. (15.8 cm.) high

23 oz. 13 dwt. (737 gr.)

The arms are those of Queen Anne and Coaks.

£5,000-8,000

US\$7,000-11,000

€5,800-9,200

**PROVENANCE:**

Francis Curzon, 5th Earl Howe (1884-1964),  
The Rt. Hon. Earl Howe P.C., C.B.E. removed from Penn House  
Amersham, Bucks; Christies, London, 6 December 1933, lot 120  
(£215 to S).  
Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh  
Sassoon.

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299

**A JAMES II SILVER PORRINGER AND COVER**

MARK OF JOHN DUCK, LONDON, 1685

Plain circular and on spreading foot, with scroll handles, the cover with reeded rim and baluster finial, the body engraved with a coat-of-arms, the cover with a crest, *marked on body and cover, with scratchweight 20=*

6 in. (15.3 cm.) high

19 oz. 14 dwt. (613 gr.)

The arms are those of Otway impaling Braithwaite of Ambleside, for Sir John Otway Kt. (1619-1693) of Ingmire Hall, co. Westmorland and his second wife Elizabeth Braithwaite, daughter of John Braithwaite, niece and heir of Thomas Braithwaite of Ambleside, whom he married after 1664. Sir John was educated at Sedburgh School, where his father was headmaster. He then attended St. John's College, Cambridge, becoming a fellow in 1643. He was a member of Gray's Inn and fought in the Royalist army. He served as M.P. for Preston and held many legal appointments in Lancaster. He commissioned another porringer from John Duck in 1683, which was presented by his son Braithwaite Otway to St. John's College. It is illustrated in E.A. Jones, *The Old Plate of Cambridge Colleges*, Cambridge, 1910, pp. 79-80, pl. LXXXVII. His three sons all died unmarried and Ingmire Hall passed in the female line to John Upton (b. 1718), M.P. for Westmorland.

£4,000-6,000

US\$5,600-8,400

€4,600-6,900

**PROVENANCE:**

Sir John Otway Kt. (1619-1693) of Ingmire Hall, co. Westmorland.  
A Gentleman [J. Leonard Thompson]; Christie's London, 30  
January 1929, lot 80 (£373 to S[mith]).  
with S. J. Phillips Limited, London.  
Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh  
Sassoon.



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**300**

**A SET OF FOUR VICTORIAN PARCEL-GILT SILVER SALT CELLARS WITH ASSORTED SPOONS**

THE SALT CELLARS WITH MARK OF STEPHEN SMITH AND WILLIAM NICHOLSON, LONDON, 1856 AND THE BASES WITH MARK OF STEPHEN SMITH, LONDON, 1867; THE SPOONS WITH MARK OF GEORGE ADAMS, LONDON, 1856

Each on rockwork base with seated putto and shell, the spoons with openwork stems cast with tendrils and fruits, all engraved with a crest, *marked underneath, on rockery, shell, putto and spoon bowls* total length 4¾ in. (12 cm.)

66 oz. 3 dwt. (2,059 gr.) (4)

£6,000-8,000 US\$8,400-11,000  
€6,900-9,200

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.

**301**

**A PAIR OF GEORGE II SILVER CANDLESTICKS**

MARK OF THOMAS GILPIN, LONDON, 1740

Each on shaped octagonal stepped base, with baluster faceted stem and spool shaped socket, engraved with a crest, *marked underneath and on sockets*, in later Wartski fitted case 7½ in. (19 cm.) high

30 oz. 6 dwt. (2) The crest is possibly that of Dent.

£2,000-3,000 US\$2,800-4,200  
€2,300-3,400

**PROVENANCE:**

with Wartski, London. Given to Hugh and Marion Sassoon as a wedding present, 1953.



# WORKS OF ART FROM THE COLLECTION OF HUGH AND MARION SASSOON, LOTS 250 – 308



302

**302**

**A GEORGE III BLUE JOHN URN**

LATE 18TH CENTURY

The pinecone finial above an egg-shaped body and a waisted socle with beaded edge, on a white marble and slate stepped base, restorations 9 in. (23 cm.) high

£2,000-3,000

US\$2,800-4,200

€2,300-3,400

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.



303

**303**

**A GEORGE III BLUE JOHN URN**

LATE 18TH CENTURY

The oviform body surmounted by a waisted neck with pinecone finial above a ribboned circlet issuing guilloche-cast handles, with a waisted socle above a stepped slate, white marble and blue john pedestal 13 in. (33 cm.) high

£2,500-4,000

US\$3,500-5,600

€2,900-4,600

**PROVENANCE:**

Mrs Doris Herschorn (d. 1975) and by descent to her son Hugh Sassoon.





■ 304

**A 'CHINESE CHIPPENDALE' BLACK AND GILT JAPANNED SIDE TABLE**

THE TOP, LEGS AND BACKRAIL 18TH CENTURY, ADAPTED AND EMBELLISHED IN THE LATE 19TH CENTURY

The eared serpentine top decorated with figures in boats, pagodas, trees and animals by a lake, above a foliate decorated frieze hung with pierced scrolling foliage, on pierced fretwork and column chamfered square legs with block feet, mid-19th century refreshments to the decoration of the top 34¼ in. (87 cm.) high; 71¼ in. (182.5 cm.) wide; 24¼ in. (61.5 cm.) deep

£8,000-12,000

US\$12,000-17,000  
€9,200-14,000

**PROVENANCE:**

Sir James Horlick, 4th Bt. (1886-1972), Achamore House, Isle of Gigha, Scotland.

The late Sir James Horlick, Bt., removed from Achamore House, Gigha; Christie's, London, 22 November 1973, lot 53.

With Mallett, London, from whom acquired by Hugh and Marion Sassoon, circa 1974.

This table belonged to Sir James Horlick, 4th Baronet (d. 1958), who assembled a notable collection of 18th-century English furniture with an eye to buying only the best. Sir James's collecting was driven by his passion for Chinese design, and this focus is evident in the exceptional group of Chinese mirror paintings and 18th-century japanned and lacquer furniture he assembled, highlighted by three important cabinets by Thomas Chippendale from Harewood House (sold as lots 56-58 in the 1973 Christie's sale). The collection furnished Achamore House, his home on the tiny Isle of Gigha in the Scottish Western Isles three miles off the mainland. Achamore was built in 1884 for Lt. Col. William James Scarlett and remained in his family until 1944 when it was purchased with the island by the Horlicks. The collection was featured in a 1958 *Connoisseur* article entitled 'Chinoiserie in the Western Isles, the Collection of Sir James and Lady Horlick'. Unfortunately this table was not shown in any of the photographs used to illustrate the article.









■305

**A PAIR OF REGENCY-STYLE CUT-GLASS AND ORMOLU TWIN-BRANCH WALL-LIGHTS**

PROBABLY 20TH CENTURY AND INCORPORATING SOME EARLIER ELEMENTS

Each with sunburst backplate supported by a ram's mask issuing an anthemion scroll, with two S-scroll branches with cut-glass removable nozzles and drip-pans hung with drops and suspending cut-glass swags  
18 in. (46 cm.) high (2)

£2,500-4,000

US\$3,500-5,600  
€2,900-4,600

**PROVENANCE:**

Purchased by Hugh and Marion Sassoon from Frank Partridge & Sons Ltd., 19 November 1954, £250.



306

**A PAIR OF EMPIRE ORMOLU AND PATINATED-BRONZE BRULE-PARFUMS**

EARLY 19TH CENTURY, PROBABLY NORTH EUROPEAN

Each cover with *flambeau* finial, above a pierced leaf-tip frieze, the bowl with three eagle's-head handles on a waisted socle and stepped base, with further black fossil marble base and ball feet, re-patinated  
6½ in. (17 cm.) high; 4½ in. (11.5 cm.) wide (2)

£2,000-3,000

US\$2,800-4,200  
€2,300-3,400

**PROVENANCE:**

Purchased by Hugh and Marion Sassoon from Temple Williams Ltd W1 at the Grosvenor House Antiques Fair, 30 June 1958, £85.





■307

**A PAIR OF LATE EMPIRE ORMOLU AND PATINATED-BRONZE THREE-LIGHT WALL-LIGHTS**

CIRCA 1815-20

Each backplate formed of a winged youth holding a sconce aloft, supported by a foliate and anthemion base issuing a pair of scrolled branches headed by winged ducks and with turned nozzles and drip-pans, one with 80 inscribed to reverse, drilled for electricity  
16 $\frac{1}{2}$  in. (42.2 cm.) high; 10 $\frac{1}{4}$  in. (26 cm.) wide; 6 $\frac{3}{4}$  in. (17 cm.) deep (2)

£4,000-6,000

US\$5,600-8,400

€4,600-6,900

**PROVENANCE:**

Purchased by Hugh and Marion Sassoon from Norman Adams SW3 at the Grosvenor House Antiques Fair, 20 June 1957, for £225.

■-308

**A REGENCY BRASS-MOUNTED, PARCEL-GILT AND 'BRONZED' INDIAN ROSEWOOD SECRETAIRE SIDE CABINET**  
CIRCA 1820

The rounded rectangular grey marble top above a secretaire frieze drawer and pair of glazed doors lined with pleated crimson silk enclosing two adjustable shelves, between Egyptian caryatids and on a plinth base, the drawer, doors and sides with partridge-wood, satinwood and strung eared borders

35 $\frac{3}{4}$  in. (91 cm.) high; 48 in. (122 cm.) wide; 14 $\frac{1}{2}$  in. (37 cm.) deep

£3,000-5,000

US\$4,200-7,000

€3,500-5,700

**PROVENANCE:**

Purchased by Hugh and Marion Sassoon from H. Blairman & Sons Ltd, W1, 24 November 1955, £345.



**END OF SALE**



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## JULIANS PARK AND SIX PRIVATE COLLECTIONS: ONLINE 25 MAY – 15 JUNE

Julians Park, Hertfordshire - lots 310-345  
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Works of Art formerly in the Collection of Leontine, Lady Sassoon - lots 409-428  
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# JULIANS PARK, HERTFORDSHIRE, LOTS 310 - 345



λ310

(part lot)

**CECIL BEATON (1904-1980)**

*Audrey Field, 1933-1937*

Five gelatin silver prints each mounted individually on board

Four signed in red ink (mount, recto); one annotated 'Legement-débutante' in pencil (mount, recto) (5)

£1,200-1,800

US\$1,700-2,500  
€1,400-2,100



λ312

**CECIL BEATON (1904-1980)**

*Princess Margaret, 1951*

Gelatin silver print, mounted on board  
Signed in crayon, titled and dated in ink (mount, recto); annotated 'BE36.28' in pencil (mount, verso)

Image/sheet: 10 x 8 in. (25.3 x 20.3 cm.)

Mount: 14¼ x 10¾ in. (36.1 x 26.5 cm.)

£1,500-2,500

US\$2,100-3,500  
€1,800-2,900



λ314

**CECIL BEATON (1904-1980)**

*Princess Marina, Duchess of Kent, 1952*

Gelatin silver print, mounted on board  
Titled and dated in ink (image); signed in yellow ink (mount, recto)

Image/sheet: 9¾ x 8.1/6 in. (24.6 x 20.5 cm.)

Mount: 11 x 9½ in. (27.9 x 24.1 cm.)

£800-1,000

US\$1,200-1,400  
€930-1,200



311

**HORST P. HORST**

*Princess Marina, Duchess of Kent, 1935*

Gelatin silver print, mounted on board  
Signed and dedicated 'To Audrey with my love, Marina, 1935' in ink (image); signed in pencil (mount, recto); stamped Condé Nast copyright credit (mount, verso)

Image/sheet: 8 x 5½ in. (20.2 x 14 cm.)

Mount: 9¾ x 7 in. (25.2 x 17.7 cm.) (4)

£2,000-4,000

US\$2,800-5,500  
€2,400-4,600



λ313

**CECIL BEATON (1904-1980)**

*Princess Marina, Duchess of Kent, 1940*

Gelatin silver print, mounted on board  
Titled and dated in ink (image); signed in green pencil (mount, recto); stamped 'Cecil Beaton Photograph' and variously annotated in pencil and crayon (mount, verso)

Image/sheet: 9¾ x 8 in. (24.6 x 20.3 cm.)

Mount: 14¼ x 10¾ in. (36.2 x 26.4 cm.)

£800-1,200

US\$1,200-1,700  
€930-1,400



λ315

**CECIL BEATON (1904-1980)**

*Prince George, Duke of Kent, 1936*

Titled and dated in ink (image); signed in red ink (mount, verso)

Gelatin silver print, mounted on board

Image/sheet: 8 x 6½ in. (20 x 15.5 cm.)

Mount: 11¼ x 9¼ in. (28.6 x 23.5 cm.)

£500-700

US\$700-980  
€580-800



λ316

**CECIL BEATON (1904-1980)**

*Noel Coward*

Dedicated 'For Audrey from Noel 1933' in ink (image)

Gelatin silver print

Image/sheet: 9 x 7¼ in. (22.9 x 18.5 cm.)

Mount: 14 x 11 in. (35.5 x 28 cm.)

£400-600

US\$560-840  
€460-690



0318

**WINSTON SPENCER CHURCHILL (1874-1965)**

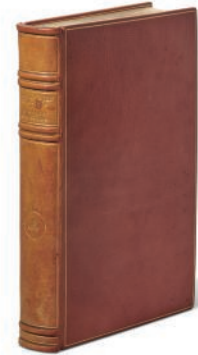
*A History of the English speaking Peoples. London: Cassell, 1956-1958.*

**First British edition, authorial presentation copies.** Woods A138(a).

4 volumes, large octavo (238 x 152mm). Half-titles. Maps. Full red morocco by Sangorski & Sutcliffe, gilt spines and edges. (4)

£2,000-3,000

US\$2,800-4,200  
€2,400-3,500



0320

**WINSTON SPENCER CHURCHILL (1874-1965)**

*Step by Step 1936-1939. London: Thornton Butterworth, 1939.*

**First edition, presentation copy inscribed by the author one month after publication, July 1939.** *Step by Step* gathers Churchill's weekly commentaries for the *Evening Standard*, which had been widely read throughout Europe in syndication. Woods A45.

£1,000-1,500

US\$1,400-2,100  
€1,200-1,700



317

**SIR WINSTON CHURCHILL (1874-1955)**

*Portrait photograph signed as prime minister (at lower margin, 'Winston S. Churchill') and dated 'November 1940'.*

The image by Edward Steichen, New York, 1932, 235 x 184mm. In a green morocco frame. (7)

£1,500-2,000

US\$2,100-2,800  
€1,800-2,300



0319

**WINSTON SPENCER CHURCHILL (1874-1965)**

*The Unrelenting Struggle. London: Cassell and Co., 1942.*

**With authorial presentation inscription** on 28 Hyde Park Gate headed notepaper, inserted and bound in. Churchill bought this London residence after he lost the 1945 general election, and so has been added post publication. Woods A89

£1,000-1,500

US\$1,400-2,100  
€1,200-1,700



0321

**WINSTON SPENCER CHURCHILL (1874-1965)**

*The Second World War. London: Cassell, 1948-1954.*

**Authorial presentation set of the first British edition of Churchill's monumental history of World War II.** Churchill was awarded the Nobel Prize for Literature in 1953 'for his mastery of historical and biographical description as well as for brilliant oratory in defending exalted human values'. Woods A123(b).

£1,500-2,000

US\$2,100-2,800  
€1,800-2,300

(6)





0322

**VIOLET BONHAM CARTER (1887-1969)**

Winston Churchill As I Knew Him. *London: Eyre & Spottiswoode and Collins, 1965.*

**Author's presentation copy.**

Octavo (223 x 140mm). Illustrations. Red three-quarter morocco by Sangorski & Sutcliffe, top edge gilt.

£300-500

US\$420-690  
€350-580



324

**A PAIR OF GLAZED 'BIRDCAGE' COLOURED PRINTS OF PARROTS**  
EARLY 20TH CENTURY

Depicting 'Le Perroquet-Lori à collier jaune' and 'Le Perroquet-Lori à queue bleue', the glass reverse-painted with gilt 'bars' and the frames with applied paper decoration, distressed, each with James Bourlet & Son label to reverse  
19¼ in. (49 cm.) high; 12¼ in. (31 cm.) wide; 1½ in. (4 cm.) deep (2)

£200-300

US\$280-420  
€230-340



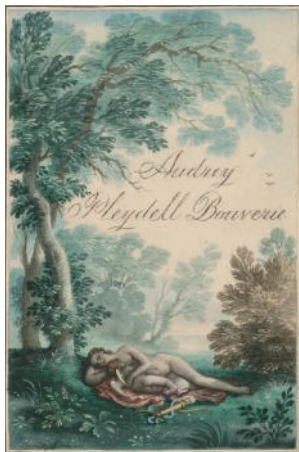
■326

**A PAIR OF GEORGE III POLYCHROME DECORATED CANDLESTANDS**  
PROBABLY LATE 18TH CENTURY AND LATER

Each with a square top with re-entrant corners, on a ring-turned tripod base decorated with leaves, redecorated  
36¼ in. (92 cm.) high; 9 in. (23 cm.) square, the tops (2)

£1,200-1,800

US\$1,700-2,500  
€1,400-2,100



323

**REGINALD JOHN CALLED REX WHISTLER (1905-1944)**

*A design for a bookplate for Audrey Pleydell Bouverie*

inscribed 'Audrey/ Pleydell Bouverie' (centre) and 'From Rex to ingratiate/ himself/ (if still possible)' (lower right)

pencil, watercolour and bodycolour on paper  
6½ x 4½ in. (16.5 x 10¼ cm.); with a copy of the engraved bookplate

£1,500-2,000

US\$2,100-2,800  
€1,800-2,300



■-325

**A BIRD'S-EYE MAPLE, INDIAN ROSEWOOD, FRUITWOOD, PARCEL-GILT AND WIRE BIRDCAGE**  
EARLY 20TH CENTURY

21 in. (53 cm.) high; 10¼ in. (27.5 cm.) square

£400-600

US\$560-830  
€470-690



■327

**A PAIR OF REGENCY EBONISED, BRONZED AND GILT-COMPOSITION AND WHITE MARBLE FIGURAL TWIN-LIGHT CANDELABRA**

EARLY 19TH CENTURY, IN THE MANNER OF HUMPHREY HOPPER

Each classically draped maiden holding a draped dish issuing two scrolling branches with brass nozzles, on a beaded circular foot and square base  
14½ in. (36 cm.) high; 10½ in. (26 cm.) wide (2)

£500-800

US\$700-1,100  
€580-920



**■328**  
**AN EARLY VICTORIAN CUT-GLASS AND GILT-BRASS EIGHT-LIGHT CHANDELIER**  
 CIRCA 1840 AND LATER

Hung overall with lustres and chains of faceted glass, losses and replacements, fitted for electricity  
 40 in. (101.5 cm.) high; 30½ in. (77.5 cm.) diameter, excluding hook

£3,000-5,000 US\$4,200-6,900  
 €3,500-5,800



**■330**  
**A PAIR OF ORMOLU, PATINATED-BRONZE AND MARBLE THREE-LIGHT FIGURAL CANDELABRA**  
 FIRST HALF 19TH CENTURY

Each with caryatid supporting three associated branches, the drip-pans hung with glass drops, on a spreading socle, circular pedestal hung with beads, and square base  
 18½ in. (47 cm.) high; 10¾ in. (27.5 cm.) wide (2)

£700-1,000 US\$980-1,400  
 €810-1,200



**■332**  
**A VENICE (COZZI) PORCELAIN PART TABLE-SERVICE**  
 CIRCA 1780, IRON-RED ANCHOR MARKS

Each piece decorated with a blue bouquet enriched in gilding and gilt scattered sprigs within blue borders, comprising: A bottle-cooler, a cover and a liner, sixty dinner-plates, thirty soup-plates, five custard-cups and covers; together with a similarly decorated Venice (Cozzi) porcelain part tea and coffee-service, circa 1780, with a fluted sugar-bowl and cover, seven coffee-cans, five teabowls and sixteen saucers  
 The dinner plates: 9¼ in. (23.5 cm.) diameter (127)

£3,000-5,000 US\$4,200-6,900  
 €3,500-5,800



**■329**  
**A PAIR OF GEORGE III GILTWOOD AND GILT-COMPOSITION TORCHERES**  
 CIRCA 1790 AND LATER, IN THE MANNER OF JAMES WYATT

Each top with later urn uplighter, above an anthemion frieze, supported by three acanthus-clasped beaded columns terminating in hairy-hooves and a tripartite plinth base with bun feet, with further later foliate-clasped tripartite base, the urns fitted for electricity, re-gilt  
 78¾ in. (178.5 cm.) high (2)

£5,000-8,000 US\$7,000-11,000  
 €5,800-9,200



**■331**  
**A PAIR OF FRENCH EGYPTIAN REVIVAL PATINATED-BRONZE AND ROUGE GRIOTTE MARBLE TWO-LIGHT CANDELABRA**  
 CIRCA 1880

Each seated sphinx with hieroglyphic breastplate, each head supporting an urn issuing a pair of scrolled branches and surmounted by an Egyptian winged orb, on a rectangular base  
 17¾ in. (45 cm.) high; 9 in. (23 cm.) wide (2)

£2,000-3,000 US\$2,800-4,200  
 €2,400-3,500



**333**  
**TWO DERBY PORCELAIN SALTS OR SWEETMEAT-DISHES**  
 CIRCA 1760

Each of shaped *rocaille*-moulded form, one on a pierced rocky base applied with shells and coral, the other on a triple-dolphin pierced rocky base with shells and coral, the interior of the first painted with flower sprays and the second with insects  
 The larger: 3¾ in. (9.5 cm.) wide (2)

£600-1,000 US\$840-1,400  
 €700-1,200





**334**

**FIVE CHELSEA PORCELAIN PLATES**  
CIRCA 1755, IRON-RED AND BROWN  
ANCHOR MARKS

Comprising: Two 'Hans Sloane' botanical plates, one painted with a lily, the other with fruit, nuts and vegetables, and three plates painted with scattered flower-sprays, all with scroll and feather-moulded borders to the rim  
The botanical examples 7½ in. (19.4 cm.) wide (5)

£800-1,200

US\$1,200-1,700  
€930-1,400



**336**

**A MEISSEN PORCELAIN (OUTSIDE-DECORATED) BUST OF PRINCE LOUIS CHARLES DE BOURBON**

CIRCA 1755, BLUE CROSSED SWORDS MARK

Modelled by *J.J. Kändler* with flowers and feathers on his bonnet  
9¾ in. (23.8 cm.) high

£1,500-2,500

US\$2,100-3,500  
€1,800-2,900



**338**

**THREE MEISSEN PORCELAIN BUSTS OF THE BOURBON CHILDREN**

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS AND INCISED 2764, ONE WITH INCISED LINE ABOVE THE SWORDS AND PRESSNUMMER 28

After the models by *J.J. Kändler*, two examples modelled as Princess Marie Zepherine, the third as Prince Louis Charles  
6 in. (15 cm.) high (3)

£800-1,200

US\$1,200-1,700  
€930-1,400



**335**

**A PAIR OF CHELSEA-DERBY PORCELAIN FABLE CANDLESTICKS**  
CIRCA 1770, ONE INCISED STOCK 92

Each modelled with 'The Fox and the Stork' from Aesop's Fables, one with the fox drinking from a dish, the other with the stork drinking from a bottle, before flowering borage, the pierced and scroll-moulded bases with branch carrying-handles behind  
10½ in. (26.7 cm.) high (2)

£600-1,000

US\$840-1,400  
€700-1,200



**337**

**TWO MEISSEN PORCELAIN BUSTS OF PRINCESS MARIE ZEPHERINE DE BOURBON AND PRINCE LOUIS CHARLES DE BOURBON**

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS AND INCISED 2744

After the models by *J.J. Kändler*, she with a flower corsage, he wearing a floral bonnet with feathers  
Princess Marie Zepherine: 9 in. (22.8 cm.) high  
Prince Louis Charles: 9¼ in. (23.5 cm.) high (2)

£1,500-2,500

US\$2,100-3,500  
€1,800-2,900



**339**

**A SET OF FOUR WHITE AND GOLD-PAINTED BALUSTER TABLE LAMPS**  
MID-20TH CENTURY

Each fitted for electricity and with various cream silk and paper shades  
16½ in. (42 cm.) high, excluding fitments (4)

£800-1,200

US\$1,200-1,700  
€930-1,400



(part lot)

■340

**A DUTCH POLYCHROME-PAINTED OCTAGONAL TRIPOD TABLE**  
LATE 18TH CENTURY

The octagonal table: 28¼ in. (71.5 cm.) high;  
19¼ in. (49 cm.) diameter  
The English table: 29 in. (73.5 cm.) high;  
27 in. (68.5 cm.) diameter

(2)

£800-1,200

US\$1,200-1,700  
€930-1,400



■342

**A PAIR OF NORTH EUROPEAN PEWTER ALTAR CANDLESTICK LAMPS**  
FIRST HALF 20TH CENTURY

Each baluster stem on a spreading tripartite base  
mounted with Jesus, Mary and the Eye of God,  
fitted for electricity  
31 in. (78.5 cm.) high, excluding fitments

(2)

£800-1,200

US\$1,200-1,700  
€930-1,400



■344

**A WALNUT, BURR-WALNUT, EBONISED, MARQUETRY AND PENWORK CENTRE TABLE**  
EARLY 20TH CENTURY

28½ in. (71.5 cm.) high; 27 in. (68.5 cm.) wide;  
19½ in. (48.5 cm.) deep

£500-800

US\$700-1,100  
€580-920



■341

**A REGENCY MAHOGANY METAMORPHIC LIBRARY ARMCHAIR**

CIRCA 1820, AFTER THE DESIGN BY  
MORGAN AND SANDERS  
35¼ in. (91 cm.) high; 22¾ in. (58 cm.) wide;  
24¾ in. (62 cm.) deep

£2,000-3,000

US\$2,800-4,200  
€2,400-3,500



■343

**A LOUIS XVI-STYLE GREY-PAINTED BERGERE**

ATTRIBUTED TO MAISON JANSEN, 1930S

The bergere: 34½ in. (88 cm.) high;  
29 in. (74 cm.) wide; 24 in. (61 cm.) deep  
The marquise: 26 in. (66 cm.) high;  
29½ in. (75 cm.) wide; 22½ in. (57 cm.) deep

(3)

£1,000-1,500

US\$1,400-2,100  
€1,200-1,700



345

**CIRCLE OF ROBERT PEAKE (LINCOLNSHIRE 1551-1619 LONDON)**

*Portrait of a young boy, half-length, in a plumed hat and silver suit*

oil on panel  
20 x 15½ in. (50.8 x 39.4 cm.)  
inscribed 'ÆTATIS SV/Æ 5 [?]/ A° 1606'  
(upper left)

£2,000-4,000

US\$2,800-5,500  
€2,400-4,600



THE COLLECTION OF THE LATE DESMOND HEYWARD, FROM HASELEY COURT,  
LOTS 346 - 375



**346**

**FOLLOWER OF ADRIAEN HANNEMAN**

*Portrait of a young girl, full-length, in a blue dress, at an urn with tulips*

oil on canvas  
43½ x 33¼ in. (110.5 x 84.5 cm.)

£3,000-5,000

US\$4,200-7,000  
€3,500-5,700



**348**

**A PAIR OF ITALIAN POLYCHROME-  
DECORATED ARMORIAL PLAQUES**  
20TH CENTURY

Within ebonised and gilt-decorated frames  
Each: 35½ x 31½ in. (90 cm x 80 cm.) (2)

£1,000-1,500

US\$1,400-2,100  
€1,200-1,700



**350**

**FRENCH SCHOOL, 17TH CENTURY**

*Portrait of a girl in the guise of Diana*

oil on canvas  
42¾ x 34 in. (108.5 x 86.4 cm.)

£1,500-2,500

US\$2,100-3,500  
€1,800-2,900



**347**

**A CHARLES II OAK CREDENCE TABLE**  
LATE 17TH CENTURY, TOP AND BASE  
ASSOCIATED

The associated hinged top above a canted naturalistic frieze with central cupboard door, above turned baluster legs joined by an undertier  
31½ in. (80 cm.) high; 47½ in. (121 cm.) wide; 22¾ in. (58 cm.) deep, closed

£1,500-2,500

US\$2,100-3,500  
€1,800-2,900



**349**

**A GEORGE II BRASS-BOUND OAK  
'CHURCH-WARDEN'S' COFFER**  
MID-18TH CENTURY

The hinged top revealing a plain interior, with carrying handles to all sides  
33 in. (84 cm.) high; 50¼ in. (127.5 cm.) wide; 32½ in. (82.5 cm.) deep

£800-1,200

US\$1,200-1,700  
€920-1,400



**351**

**A CHARLES II OAK REFECTORY TABLE**  
LATE 17TH CENTURY

The triple plank top with cleated ends, the frieze carved with scrolling foliage upon six cup-and-cover legs joined by moulded stretchers, two stretchers replaced to one long side  
32½ in. (82.5 cm.) high; 95¾ in. (243 cm.) wide; 29 in. (74 cm.) deep

£6,000-8,000

US\$8,400-11,000  
€7,000-9,200



■352

**JOSEPH NOLLEKENS, R.A. (LONDON 1737-1823 LONDON)**

*Bust of a gentleman*

marble; on a circular marble socle, signed and dated to the reverse 'Nollekens Ft. / 1811.' 23½ in. (59.7 cm.) high; 28 in. (71.2 cm.) high, overall

£1,500-2,000

US\$2,100-2,800  
€1,800-2,300



■354

**ENGLISH, CIRCA 1810-1830**

*Bust of a gentleman*

marble; on a circular marble socle 23¾ in. (60.4 cm.) high; 28½ in. (72.4 cm.) high, overall

£1,500-2,000

US\$2,100-2,800  
€1,800-2,300



■356

**FRENCH, LATE 18TH CENTURY STYLE**

*Bust of a lady*

terracotta; on an integral circular socle 26 in. (66 cm.) high

£1,000-1,500

US\$1,400-2,100  
€1,200-1,700



■353

**AN ENGLISH OAK DRESSER BASE**  
FIRST HALF 18TH CENTURY

With seven drawers arranged in three banks, the lower outer drawers double depth, originally with a plate rack, inscribed in chalk to the back *P1947* and *BS*, feet replaced

34¼ in. (87 cm.) high; 71½ in. (181.5 cm.) wide; 20 in. (51 cm.) deep

£2,000-4,000

US\$2,800-5,500  
€2,400-4,600



■355

**A SPANISH CHESTNUT SIDE TABLE**  
17TH/18TH CENTURY

The single plank rectangular top and two paneled frieze drawers on square slightly splayed trestle ends joined by stretchers

29½ in. (75 cm.) high; 66½ in. (169 cm.) wide; 28 in. (71 cm.) deep

£2,000-3,000

US\$2,800-4,200  
€2,400-3,500



357

**AFTER SIR JOSHUA REYNOLDS P.R.A.**

*Mrs Beresford, Mrs Gardiner and the Rt. Hon. Anne, Viscountess Townshend*

Mezzotint by T Watson

Plate 22 x 24 ins.

Together with *Lady Charles Spencer and The Daughters of Sir Thomas Franklin Bart* after Reynolds, together with mezzotint portraits after Hoppner, Romney and Garraud (various sizes x 9)

(9)

£1,800-2,500

US\$2,500-3,500  
€2,100-2,900





■358

**FOLLOWER OF MELCHIOR D'HONDECOETER**

*A cockerel fighting a turkey*

oil on canvas  
47½ x 60% in. (120.5 x 153.2 cm.)

£6,000-8,000

US\$8,400-11,000  
€6,900-9,200



■360

**A PAIR OF ITALIAN PINK MARBLE COLUMNS**

19TH CENTURY

Of cylindrical form on turned white marble bases  
42¾ in. (108.5 cm.) high; 6¾ in. (17 cm.) diameter,  
the top (2)

£600-800

US\$840-1,100  
€700-920



■362

**A DUTCH DELFT VASE MOUNTED AS A FIVE-LIGHT CANDELABRA**

THE VASE 18TH CENTURY, THE MOUNTS  
19TH CENTURY

24½ in. (62.2 cm.) high; 13 in. (33 cm.) wide overall

£400-600

US\$560-830  
€470-690



359

**AFTER SIR JOSHUA REYNOLDS P.R.A.**

*Mrs Mathews*

Mezzotint by W. Dickinson  
Plate 20 x 16 ins.

Together with *Elizabeth Countess of Derby*  
and *Diana Viscountess Crosbie* after Reynolds,  
together with mezzotint portraits after Cotes, Van  
Dyck and Falconer (various sizes) (10)

£1,800-2,500

US\$2,500-3,500  
€2,100-2,900



361

**CIRCLE OF FRANCIS ALLEYNE (1750-1815)**

*Portrait of a gentleman, small half-length,  
in a blue coat, white waistcoat and black  
hat; and Portrait of a lady, small half-length,  
seated, in a blue dress and white fishu*

oil on paper  
6½ x 5¾ in. (17 x 15 cm.), oval (2)

£2,000-4,000

US\$2,800-5,500  
€2,400-4,600



■363

**A GEORGE III MAHOGANY SIDEBOARD**

CIRCA 1770, POSSIBLY BY INCE & MAYHEW  
The rectangular top over a central frieze drawer  
flanked by two cellarette drawers, each in the form  
of two drawers, upon fluted square tapering legs  
headed by oval patera  
36¼ in. (92 cm.) high; 72½ in. (184 cm.) wide;  
27½ in. (70 cm.) deep

£4,000-6,000

US\$5,600-8,300  
€4,700-6,900



**364**  
**A PAIR OF CHINESE FAMILLE VERTE AND POWDER BLUE 'FIGURAL' VASES**  
 19TH CENTURY

19 1/8 in. (48.5 cm.) high (2)  
 £1,500-2,000 US\$2,100-2,800  
 €1,800-2,300



**366**  
**TWO GEORGE I SILVER PEPPERETTES**  
 MAKER'S MARK WILLIAM FLEMING,  
 LONDON, 1714 AND 1718

2 7/8 in. (7.3 cm.) high (2)  
 4 oz. 6 dwt. (135 gr.)  
 £500-800 US\$700-1,100  
 €580-920



(part lot)

**368**  
**A WILLIAM IV SILVER TABLE SERVICE**

MARK OF GEORGE SMITH AND WILLIAM FEARN, LONDON, 1830; ON COFFEE SPOON WITH MARK OF WILLIAM ELEY AND WILLIAM, FEARN, LONDON, 1806 AND SIX WITH MARK OF GEORGE WHITING, LONDON, 1859

92 oz. 12 dwt. (2,881 gr.) (85)  
 £1,000-1,500 US\$1,400-2,100  
 €1,200-1,700



**365**  
**GASPARD ADOLPHUS (ACTIVE END OF THE 17TH CENTURY)**

*Portrait of a gentleman, half-length, in a brown cloak and lace jabot; and Portrait of a lady, half-length, in a pale pink dress*

the first signed and dated 'Gas Adolphus pinxit / 95' (lower left, on the reverse); the second signed and dated 'Gas Adolphus pinxit / 94' (lower left, on the reverse)  
 oil on canvas, oval, unlined  
 29.3/5 x 24 3/4 in. (74.7 x 62.8 cm.)  
 in Lely panel frames a pair (2)

£1,000-1,500 US\$1,400-2,100  
 €1,200-1,700



**367**  
**A PAIR OF CHELSEA PORCELAIN GROUPS OF GALLANTS EMBLEMATIC OF THE SEASONS**  
 CIRCA 1765, GOLD ANCHOR MARKS

Summer and Autumn 12 1/2 in. (31.8 cm.) high  
 Spring and Winter 13 in. (33 cm.) high (2)  
 £3,000-5,000 US\$4,200-6,900  
 €3,500-5,800



**369**  
**A MEISSEN PORCELAIN FIGURE OF A FISHERWOMAN**

CIRCA 1748, BLUE CROSSED SWORDS MARK TO BACK OF BASE

Modelled by J.J. Kändler, holding a fish, a bucket of fish at her feet on the mound base  
 7 1/2 in. (19.1 cm.) high

£1,000-1,500 US\$1,400-2,100  
 €1,200-1,700





**370**

**A SET OF THREE QUEEN ANNE SILVER CASTERS**

MARK OF JOHN SUTTON, LONDON, 1704

7½ in. (19 cm.) and 6½ (16.5 cm.) high  
18 oz. 4 dwt. (567 gr.)

(3)

£1,500-2,500

US\$2,100-3,500  
€1,800-2,900



**372**

**A SET OF FOUR GILTWOOD AND MIRRORRED-GLASS TWO-BRANCH WALL-LIGHTS**  
20TH CENTURY

Each surmounted by a vase finial issuing husks, two fitted for electricity  
Each 31½ in. (80 cm.) high; 12¼ in. (31 cm.) wide (4)

£700-1,000

US\$980-1,400  
€810-1,200



**374**

**ROBERT MARRIS (1750-1827)**

*Four views of Trentham Park, Staffordshire*

pencil, pen and grey ink and watercolour, some heightened with white, some with scratching out on paper

10½ x 17¾ in. (26.8 x 45 cm.) each

(4)

£1,500-2,000

US\$2,100-2,800  
€1,800-2,300



**371**

**A GEORGE III TULIPWOOD, HAREWOOD AND SATINWOOD MARQUETRY CARD TABLE**

CIRCA 1775, IN THE MANNER OF INCE AND MAYHEW

29½ in. (75 cm.) high; 37 in. (94 cm.) wide;  
18¼ in. (46.5 cm.) deep

£2,000-3,000

US\$2,800-4,200  
€2,400-3,500



**373**

**A GEORGE III TULIPWOOD AND AMARANTH CROSSBANDED SATINWOOD CHEVERET TABLE**

CIRCA 1800

43 in. (109 cm.) high, overall; 20 in. (51 cm.) wide;  
15¾ in. (40 cm.) deep

£800-1,200

US\$1,200-1,700  
€930-1,400



**375**

**TWO GEORGE III MAHOGANY BEDSIDE COMMODES**

THIRD QUARTER 18TH CENTURY

31½ in. (80 cm.) high; 24 in. (61 cm.) wide;  
18 in. (46 cm.) deep and 30½ in. (77.5 cm.) high;  
23¾ in. (60.5 cm.) wide; 18½ in. (47 cm.) deep (2)

£1,200-1,800

US\$1,700-2,500  
€1,400-2,100

**376 - NOT LOT**

PROPERTY FROM THE COLLECTION OF MR AND  
MRS DAVID WHEELER, LOTS 377 - 393



■\*377

**A LOUIS XV GILTWOOD PIER GLASS**  
CIRCA 1740

The divided arched plate within a bold *rocaille*, foliate, and scroll frame set with small mirror panels, surmounted by a flowering pierced *rocaille* cresting, the gilding refreshed, the upper plate a 19th century replacement  
98½ in. (250 cm.) high; 52 in. (132 cm.) wide, approx.

£7,000-10,000

US\$9,800-14,000  
€8,100-12,000



■\*378

**A FRENCH ORMOLU AND MOULDED  
AND CUT-GLASS TWELVE-LIGHT  
CHANDELIER**  
SECOND HALF 19TH CENTURY

The open scroll frame mounted with glass obelisks and hung with faceted pear-shaped drops and star pendants, with a large faceted globe boss, wired for electricity  
54 in. (137 cm.) high; 30 in. (76 cm.) diameter, approx.

£6,000-9,000

US\$8,400-12,000  
€7,000-10,000



■\*379

**A LARGE CHINESE PORCELAIN 'FAMILLE  
ROSE' BOTTLE VASE**  
LATE 19TH/EARLY 20TH CENTURY

Painted with branches of peaches with apocryphal Qianlong mark in iron-red enamel to base, two chips to neck  
21 in. (53.5 cm.) high; 15 in. (38 cm.) diameter

£5,000-8,000

US\$7,000-11,000  
€5,800-9,200





■\*380

**A LARGE CHINESE PORCELAIN 'FAMILLE ROSE' BOTTLE VASE**

LATE 19TH/EARLY 20TH CENTURY

Painted with branches of peaches, with apocryphal Qianlong seal mark in underglaze blue to base, drilled through base  
20½ in. (52 cm.) high; 16½ in. (42 cm.) diameter

£2,000-3,000

US\$2,800-4,200  
€2,400-3,500



■\*382

**A CHINESE BLACK-LACQUERED AND GILT-DECORATED CENTRE TABLE**

LATE QING DYNASTY, LATE 19TH/EARLY 20TH CENTURY

25 in. (63.5 cm.) high; 34 in. (86.5 cm.) diameter

£1,500-2,000

US\$2,100-2,800  
€1,800-2,300



■\*384

**A PAIR OF FRENCH PATINATED-BRONZE FIGURAL GROUPS REPRESENTING SATYRS AND BACCHANTES**

FIRST QUARTER 19TH CENTURY, CIRCLE OF CLAUDE-MICHEL CLODION (1738-1814)

14 in. (36 cm.) high, the bronze; 20 in. (51 cm.) high, overall

£5,000-8,000

US\$7,000-11,000  
€5,800-9,200

(4)



■\*381

**A PAIR OF CHINESE YELLOW-GROUND ENAMELLED BISCUIT INCENSE BURNERS**

19TH-20TH CENTURY

Each modelled in three separate sections as a pagoda supported on four mask feet  
14¼ in. (36 cm.) high; 7 in. (18 cm.) wide; 4 in. (10 cm.) deep

£1,500-2,500

US\$2,100-3,500  
€1,800-2,900

(2)



■\*383

**AN ITALIAN MARBLE GROUP OF A BOY PLAYING WITH HIS DOG**

FILIPPO FERRARI (1819-1897), ROME, DATED 1872

Signed and dated 'F.FERRARI.FECE.ROMA.1872' on base  
21 in. (53.5 cm.) high; 13½ in. (34 cm.) diameter

£2,500-4,000

US\$3,500-5,500  
€2,900-4,600



\*385

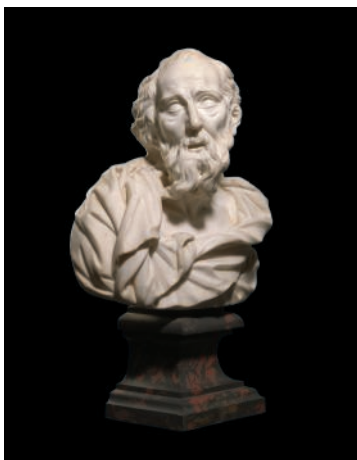
**FOLLOWER OF JEAN DEL COUR (HAMOIR 1627-1707 LIÈGE), FLEMISH, LATE 17TH OR EARLY 18TH CENTURY**

*Two Apostles*

terracotta busts; one supported by cherubim; each on a later square ebonised wood base  
9½ and 9¾ in. (24.2 and 24.5 cm.) high; 13 and 13½ in. (33 and 33.4 cm.) high, overall (2)

£2,000-3,000

US\$2,800-4,200  
€2,400-3,500



■\*386

**NORTH ITALIAN, PROBABLY VENICE,  
LATE 17TH CENTURY**

*Bust of an Apostle*

marble; traditionally called Saint Peter; on a later rectangular scagliola socle  
15 in. (38.1 cm.) high; 22¼ in. (56.5 cm.) high, overall

£2,500-3,500

US\$3,500-4,900  
€2,900-4,000



■\*387

**A PAIR OF FAUX PORPHYRY PEDESTAL  
COLUMNS**

LATE 20TH CENTURY

Each with a stepped bases  
40 in. (101.5 cm.) high; 11¼ in. (30 cm.) diameter, the top; 15 in. (38 cm.) diameter, overall

£2,000-3,000

US\$2,800-4,200  
€2,400-3,500

(2)



■\*388

**A LOUIS XV ORMOLU-MOUNTED  
POLYCHROME STRIKING BRACKET  
CLOCK**

VALLETTE, PARIS, MID-18TH CENTURY

46 in. (116.8 cm.) high overall; 19 in. (48.3 cm.) wide; 10 in. (25.4 cm.) deep

£3,000-5,000

US\$4,200-6,900  
€3,500-5,800





PROPERTY FROM MEONSTOKE HOUSE, HAMPSHIRE,  
LOTS 394 - 408



■394

**A LOUIS XV GILTWOOD PIER GLASS**  
MID-18TH CENTURY

The later shaped rectangular plate within a S-scroll, *rocaille* and scrolling foliate frame surmounted by a shell and flowerhead cresting  
71 in. (180.5 cm.) high; 38¼ in. (97 cm.) wide

£7,000-10,000

US\$9,800-14,000  
€8,100-11,000



■-396

**A LOUIS XV TULIPWOOD, BOIS SATINE AND FRUITWOOD MARQUETRY WRITING-TABLE**

MID-18TH CENTURY

29 in. (73.5 cm.) high; 39½ in. (100.5 cm.) wide;  
18¾ in. (47.5 cm.) deep

£3,000-5,000

US\$4,200-7,000  
€3,500-5,700



■398

**A PAIR OF ENGLISH PARCEL-SILVER AND GILT COMPOSITION MIRRORS**  
FIRST HALF 19TH CENTURY

31½ in. (80 cm.) high; 24½ in. (62 cm.) wide

(2)

£4,000-6,000

US\$5,600-8,400  
€4,600-6,900



■395

**A PAIR OF LOUIS XV BEECHWOOD FAUTEUILS**

CIRCA 1730

42 in. (107 cm.) high; 27¼ in. (69 cm.) wide;  
24 in. (61 cm.) deep

(2)

£4,000-6,000

US\$5,600-8,400  
€4,600-6,900



■397

**AN ENGLISH WALNUT CHEST-ON-STAND**  
PART EARLY 18TH CENTURY

51¼ in. (131.5 cm.) high; 37½ in. (95 cm.) wide;  
22 in. (56 cm.) deep

£2,000-3,000

US\$2,800-4,200  
€2,300-3,400



■399

**A NORTH ITALIAN PARCEL-GILT AND CREAM-PAINTED SOFA**

PIEDMONT, MID-18TH CENTURY

43 in. (109 cm.) high; 98 in. (249 cm.) wide;  
27 in. (68.5 cm.) deep

£4,000-6,000

US\$5,600-8,400  
€4,600-6,900





**400**  
**A FRENCH BRASS-MOUNTED WALNUT  
 CARD TABLE**

ATTRIBUTED TO MAISON JANSEN, MID-  
 20TH CENTURY

29½ in. (75 cm.) high; 42½ in. (108 cm.) wide;  
 21¼ in. (54 cm.) deep

£1,500-2,500

US\$2,100-3,500  
 €1,800-2,900



**402**  
**HEYWOOD HARDY, A.R.W.S., R.P.E.  
 (1842-1933)**

*The young squire*

signed 'Heywood Hardy.' (lower left)  
 oil on canvas  
 18 x 24 in. (45.7 x 61 cm.)

£7,000-10,000

US\$9,800-14,000  
 €8,100-11,000



**404**  
**THOMAS MASON FREDERICK SHEARD  
 (1866-1921)**

*The height of summer*

signed 'T.F.M Sheard' (lower left)  
 oil on canvas  
 19% x 25% in. (49.3 x 65.1 cm.)

£5,000-8,000

US\$7,000-11,000  
 €5,800-9,200



**401**  
**HEYWOOD HARDY, A.R.W.S., R.P.E.  
 (1842-1933)**

*A new mount*

signed 'Heywood Hardy' (lower right)  
 oil on canvas  
 18 x 24 in. (45.7 x 61 cm.)

£8,000-12,000

US\$12,000-17,000  
 €9,200-14,000



**403**  
**WILLIAM MARK FISHER, R.A. (1841-1923)**

*Milkmaid with a herd of cows by the river*

signed and dated 'Mark Fisher 1875' (lower left)  
 oil on canvas  
 30 x 50% in. (76.2 x 128 cm.)

£5,000-7,000

US\$7,000-9,800  
 €5,800-8,000



**405**  
**HENRY CHARLES WOOLLETT (FL. 1851-  
 1894)**

*The Chester Horse Fair*

signed and indistinctly dated 'H.C. Woollett/  
 1880[?]' (lower right) and further signed  
 and inscribed 'CHESTER HORSE FAIR BY  
 H.C. WOOLLETT' (on the reverse)  
 oil on canvas  
 38% x 60¼ in. (97.4 x 153 cm.)

£4,000-6,000

US\$5,600-8,400  
 €4,600-6,900

WORKS OF ART FORMERLY IN THE COLLECTION OF  
LEONTINE, LADY SASSON, LOT 409 - 428



**406**  
**THOMAS WALKER BRETLAND (1802-1874)**  
*'Lady Fane' with Jockey up at the starting post*  
signed and dated 'T. Bretland 1833' (lower right)  
and inscribed 'LADY-FANE' (lower centre)  
oil on canvas  
23½ x 28½ in. (58.7 x 71.4 cm.)  
£3,000-5,000 US\$4,200-7,000  
€3,500-5,700



**408**  
**A REGENCY-STYLE MAHOGANY TWO  
PEDESTAL EXTENDING DINING-TABLE**  
20TH CENTURY  
28½ in. (72.5 cm.) high; 126½ in. (321.5 cm.) long;  
52½ in. (133.5 cm.) deep, extended  
£1,500-2,500 US\$2,100-3,500  
€1,800-2,900



**410**  
**SIR WILLIAM BEECHEY, R.A. (BURFORD  
1753-1839 LONDON)**  
*Portrait of Mrs Julia Haslop, half-length, in a  
white décolleté dress*  
oil on canvas  
30 x 24¾ in. (76.2 x 63 cm.)  
in a Maratta frame  
£2,000-3,000 US\$2,800-4,200  
€2,300-3,400



**407**  
**THOMAS BUTTERSWORTH, SNR (1768-1842)**  
*A pirate lugger making sail on a moonlit  
night*  
signed 'T. Buttersworth' (lower right)  
oil on canvas  
12 x 16 in. (30.5 x 40.7 cm.)  
£3,000-5,000 US\$4,200-7,000  
€3,500-5,700



**409**  
**JOHN HOPPNER, R.A. (1758-1810)**  
*A lady seated with a dog in a wooded  
landscape*  
black and red chalk heightened with white on  
paper  
16½ x 12¾ in. (41 x 32.4 cm.)  
£1,000-1,500 US\$1,400-2,100  
€1,200-1,700



**411**  
**ATTRIBUTED TO JOHN OPIE (TREVELLAS  
1761-1807 LONDON)**  
*Portrait of Mrs Louise Salmond, half-length,  
in a white dress, in a feigned oval*  
oil on canvas  
30¼ x 24¾ in. (76.6 x 63.3 cm.)  
in a George III giltwood Maratta frame  
£2,000-3,000 US\$2,800-4,200  
€2,300-3,400







(part lot)

■418

**A MATCHED PAIR OF DUTCH WALNUT SIDE CHAIRS**

CIRCA 1830, IN THE MANNER OF DANIEL MAROT

46 in. (117 cm.) high; 22 in. (56 cm.) wide;  
23 in. (58.5 cm.) deep

(4)

£2,000-3,000

US\$2,800-4,200  
€2,300-3,400



■420

**A GEORGE II MAHOGANY TUB-SHAPED DESK CHAIR**

CIRCA 1750

30 in. (76.5 cm.) high; 28¼ in. (72 cm.) wide;  
23 in. (58.5 cm.) deep

£2,000-3,000

US\$2,800-4,200  
€2,300-3,400



422

**A PAIR OF DIRECTOIRE ORMOLU-MOUNTED WHITE MARBLE ATHENIENNE CASSETTES**

CIRCA 1795

10½ in. (26.5 cm.) high; 3¾ in. (9.5 cm.) diameter

(2)

£1,500-2,500

US\$2,100-3,500  
€1,800-2,900



■~419

**A REGENCY BRASS-MOUNTED TULIPWOOD CROSSBANDED BRAZILIAN ROSEWOOD BREAKFRONT SIDE CABINET**

EARLY 19TH CENTURY

37½ in. (95 cm.) high; 58¼ in. (148 cm.) wide;  
20¼ in. (51.5 cm.) deep

£4,000-6,000

US\$5,600-8,300  
€4,600-6,900



421

**A PAIR OF DIRECTOIRE ORMOLU-MOUNTED WHITE MARBLE ATHENIENNE CASSETTES**

CIRCA 1795

9¾ in. (25 cm.) high; 4¼ in. (11 cm.) diameter

(2)

£2,000-3,000

US\$2,800-4,200  
€2,300-3,400



■423

**A ROCOCO GILTWOOD MIRROR**

MID-18TH CENTURY, PROBABLY NORTH EUROPEAN

51½ in. (131 cm.) high; 26½ in. (67 cm.) wide

£2,000-3,000

US\$2,800-4,200  
€2,300-3,400





■-424

**A LOUIS XVI ORMOLU-MOUNTED  
TULIPWOOD, AMARANTH AND  
MARQUETRY TABLE EN CHIFFONIER**  
CIRCA 1780

28¾ in. (73 cm.) high; 19 in. (48 cm.) wide;  
12¼ in. (31 cm.) deep

£3,000-5,000

US\$4,200-6,900  
€3,500-5,700



■426

**A SUITE OF LOUIS XVI-STYLE  
GILTWOOD SEAT FURNITURE**  
LATE 19TH CENTURY

The fauteuils: 35¾ in. (91 cm.) high; 24 in. (61 cm.)  
wide; 19¼ in. (49 cm.) deep  
The chaises: 35 in. (89 cm.) high;  
18½ in. (47 cm.) wide; 16 in. (41 cm.) deep  
The canape: 36½ in. (93 cm.) high;  
55¼ in. (140.5 cm.) wide; 23½ in. (60 cm.) deep  
(5)

£2,500-4,000

US\$3,500-5,600  
€2,900-4,600



■428

**A CONTINENTAL PORCELAIN PART  
DESSERT-SERVICE**

SECOND HALF OF THE 19TH CENTURY,  
PROBABLY PARIS, VARIOUS INCISED AND  
PAINTED NUMERALS

The high tazze: 4 in. (10.2 cm.) high,  
8¾ in. (22 cm.) diameter

£1,000-1,500

US\$1,400-2,100  
€1,200-1,700



■-425

**A LATE LOUIS XV ORMOLU-MOUNTED  
AMARANTH, TULIPWOOD AND  
MARQUETRY COMMODE**  
CIRCA 1770

34¼ in. (87 cm.) high; 46¾ in. (119 cm.) wide;  
22¼ in. (56.5 cm.) deep

£3,000-5,000

US\$4,200-6,900  
€3,500-5,700



■427

**A PAIR OF LOUIS XVI-STYLE ORMOLU  
AND WHITE MARBLE TWIN-LIGHT  
CANDELABRA**  
LATE 19TH CENTURY

22¾ in. (58 cm.) high; 10 in. (25.5 cm.) wide,  
and slightly smaller

(2)

£1,500-2,500

US\$2,100-3,500  
€1,800-2,900





WORKS OF ART FROM THE COLLECTION OF HUGH AND  
MARION SASSOON, LOTS 429 - 497



λ429

**DAME LUCIE RIE (1902-1995)**

*Brush Pot*

impressed with artist's seal (on the base)  
stoneware, white glaze  
4¾ in. (11.1 cm.) high  
Executed *circa* the 1950s.

£600-800

US\$840-1,100  
€690-920



λ431

**JOANNA CONSTANTINIDIS (1927-2000)**

*Undulating Vase*

impressed with artist's seal to the reverse  
stoneware, lustrous metallic glaze  
8¾ in. (22 cm.) high; 11½ in. (29.2 cm.) wide  
Executed *circa* 1975.

£1,500-2,000

US\$2,100-2,800  
€1,800-2,300



λ433

**ANNA DICKINSON (B. 1961)**

*Two vases*

one signed to the underside *A Dickinson / 1987*, the  
other *A Dickinson / 1991*  
glass and metal

The example dated 1987: 4¾ in. (12.5 cm.) high  
The example dated 1991: 4¼ in. (10.7 cm.) high (2)

£2,000-2,500

US\$2,800-3,500  
€2,300-2,900



430

**TAKESHI YASUDA (B. 1943)**

*Green-glazed tray*

with shaped border and two twisted handles, the  
green glaze with brown striations  
stoneware  
17 in. (43.2 cm.) wide  
Executed *circa* 1983.

£800-1,200

US\$1,200-1,700  
€920-1,400



432

**POH CHAP YEAP (1927-2007)**

*Grey Dish With Red Splashes*

signed 'Yeap' to the reverse  
stoneware, grey glaze  
14¾ in. (37.5 cm.) diameter  
Executed *circa* 1970.

£400-500

US\$560-700  
€460-570



λ434

**QUENTIN BELL (1910-1996)**

*Globular Jar*

inscribed *Fulham / Pottery / Quentin Bell*; together  
with a Quentin Bell dish, stamped *Fulham Pottery*  
and inscribed *Fulham Pottery / Quentin Bell*; and a  
Bruce McLean dish, inscribed *Fulham / Pottery /*  
*Bruce McLean*

Stoneware with an ivory and aubergine glaze  
The jar: 6½ in. (16.7 cm.) high

The Quentin Bell dish: 11 in. (28 cm.) diameter

The Bruce McLean dish: 12½ in. (31.5 cm.)

diameter

(3)

£700-1,000

US\$980-1,400  
€810-1,100



λ435

**SIDDIG EL'NIGOUMI (1931-1996)**

*Double-spouted gourd*

with incised decoration, signed 'Nigoumi 1985'  
burnished terracotta  
9¾ in. (24.7 cm.) high  
Executed 1985.

£600-1,000

US\$840-1,400  
€690-1,100



λ437

**GABRIELE KOCH (B. 1948)**

*Oviform Vase*

signed 'Gabriele Koch' (etched to the under side)  
earthenware  
12 in. (30.5 cm.) high; 13 in. (33 cm.) diameter  
Executed circa 1984.

£600-1,000

US\$840-1,400  
€690-1,100



λ439

**RUPERT SPIRA (B. 1960)**

*Bottle Vase*

impressed with artist's seal  
stoneware  
10¼ in. (26 cm.) tall

£700-1,000

US\$980-1,400  
€810-1,100



λ436

**GORDON BALDWIN (B. 1932)**

*Seaform with Mirror Slit, 1970*

incised F/XXVIII  
stoneware  
15 in. (38 cm.) high

£1,500-2,500

US\$2,100-3,500  
€1,800-2,900



λ438

**RICHARD BATTERHAM (B. 1936)**

*Celadon Shallow Bowl*

stoneware  
The bowl: 11¾ in. (29 cm.) diameter  
The jar: 10¼ in. (26 cm.) high  
The large celadon bowl executed circa 1985. (4)

£600-1,000

US\$840-1,400  
€690-1,100



λ440

**KATHARINE PLEYDELL-BOUVERIE (1895-1985)**

*A Jar, a Small Bowl and a Circular Pot and Cover*

the jar and bowl stamped, together with a with faceted part celadon-glazed bowl, by Sarah Walton  
Stoneware and glaze  
The jar: 2¾ in. (7.4 cm.) high  
The bowl: 2½ in. (5.4 cm.) high  
The pot and cover: 2½ in. (6.2 cm.) high  
The Sarah Walton bowl: 3¼ in. (8.2 cm.) high (4)

£400-600

US\$560-840  
€460-690





λ441

**BERNARD LEACH (1887-1979)**

*Chingpai Bowl Carved With A Flower*

with impressed marks to the base, together with a crackled cream vase on black foot by Simon Leach (b. 1956) with impressed marks to the base, and a crackled pink bottle by David Leach (1911-2005) with impressed marks to the base  
The bowl: 8 in. (20/5 cm.) diameter (3)

£800-1,200

US\$1,200-1,700  
€920-1,400



λ443

**DAVID WYNNE (1926-2014)**

*Three Egrets; Standing Egret (i), Soaring Egret (ii), Fishing Egret (iii)*

signed with monogram and numbered '6/6' (i) and (iii), signed with monogram and numbered '5/8' (ii) bronze with a green patina  
5¾ in. (14.6 cm.) high (i); 8¾ in. (22.3 cm.) wide (ii); 7 in. (17.8 cm.) wide (iii)  
Conceived in 1965. (3)

£2,000-3,000

US\$2,800-4,200  
€2,300-3,400



λ445

**MARY FEDDEN, R.A. (1915-2012)**

*Ashmore*

signed and dated 'Fedden 1990' (lower left), signed again and inscribed 'Mary Fedden/Ashmore' (on the artist's label attached to the backboard) pencil and gouache on paper  
6 x 9½ in. (15.3 x 24.1 cm.)  
Executed in 1990.

£1,500-2,500

US\$2,100-3,500  
€1,800-2,900



λ442

**SHELIA CASSON (B. 1930)**

*Aubergine, White and Grey Vase*

stoneware  
Aubergine, White & Grey Vase - 7¾ in. (20 cm.) high; 3¾ in. (10 cm.) wide  
Tumber Vase - 3½ in. (9 cm.) high; 2.3 in. (7 cm.) wide  
Dish - 9¾ in. (25 cm.) diameter (3)

£200-300

US\$280-420  
€230-340



λ444

**HENRY MAYO BATEMAN (1887-1970)**

*Up the River - 'Wash!'*

signed and dated 'H.M. BATEMAN 1912' (lower right)  
pencil, pen and black ink and grey wash heightened with white on buff paper  
14 x 9¾ in. (35.5 x 25.2 cm.)

£1,500-2,000

US\$2,100-2,800  
€1,800-2,300



λ446

**ROGER MÜHL**

*Moustiers*

signed 'Mühl' (lower right)  
oil on canvas  
28¾ x 36 in. (73 x 91.5 cm.)

£2,000-3,000

US\$2,800-4,200  
€2,300-3,400



λ447

**AILEEN QUEALY (B. 1967)**

*Domestic Erotica*

signed and dated 'Aileen Quealy '90.' (lower right), numbered '6/8' (lower left) and titled "'Domestic Erotica'" (lower centre)  
screenprint in colours  
512 x 368 mm.  
This work is number six from an edition of eight.

£1,000-2,000

US\$1,400-2,800  
€1,200-2,300



λ449

**JOSEF OPPENHEIMER (1876-1966)**

*People in punts, Henley*

oil on panel  
6 $\frac{5}{8}$  x 9 $\frac{1}{8}$  in. (16.6 x 24.5 cm.)

£1,000-2,000

US\$1,400-2,800  
€1,200-2,300



451

**A MEISSEN PORCELAIN RECTANGULAR TEA-CADDY AND A COVER**  
CIRCA 1745, GILDER'S C. AND PRESSNUMMER 19 TO TEA-CADDY AND GILDER'S 66. TO COVER

Painted with figures in landscapes within gilt quatrefoil cartouches, the sides with further landscapes  
4 $\frac{1}{4}$  in. (11 cm.) high

£800-1,200

US\$1,200-1,700  
€920-1,400



(part lot)

λ448

**SIR HUGH CASSON, P.R.A. (1910-1999)**

*Tuscany (i); Tanker off the Isle of Wight (ii); Beaulieu River (iii)*

signed with initials 'H.C.' (lower right) and inscribed 'Tuscany' (lower left) (i)  
ink and watercolour on paper (i); pencil and watercolour on paper (ii); watercolour on paper (iii)  
5 $\frac{1}{4}$  x 3 in. (3.4 x 7.6 cm.) (i); 2 $\frac{3}{4}$  x 7 $\frac{3}{4}$  in. (7 x 19.6 cm.) (ii); 2 $\frac{1}{4}$  x 6 $\frac{3}{4}$  in. (5.7 x 16.4 cm.) (iii) (3)

£1,000-1,500

US\$1,400-2,100  
€1,200-1,700



λ450

**JOSEF OPPENHEIMER (1876-1966)**

*House boats on the Thames*

signed with initials and dated 'J.O.MCMVII./c' (lower left)  
oil on board  
9 $\frac{1}{4}$  x 13 in. (23.5 x 33 cm.)

£1,000-2,000

US\$1,400-2,800  
€1,200-2,300



452

**TWO MEISSEN (MARCOLINI) PORCELAIN PEAR-SHAPED HOT MILK-JUGS AND COVERS AND A LARGE MEISSEN-STYLE CHOCOLATE-CUP AND COVER**  
LAST QUARTER 18TH CENTURY, BLUE CROSSED SWORDS AND STAR MARKS, VARIOUS PRESSNUMMERN

The hot-milk jugs: 5 $\frac{7}{8}$  in. (15 cm.) high  
The chocolate-cup and cover: 5 $\frac{1}{2}$  in. (14 cm.) high (3)

£1,000-1,500

US\$1,400-2,100  
€1,200-1,700





**453**  
**A PAIR OF ENGLISH PORCELAIN  
 YELLOW-GROUND FLOWERPOTS AND  
 STANDS**

EARLY 19TH CENTURY, PROBABLY  
 COALPORT

Painted with floral borders  
 5¼ in. (13.5 cm.) high

£500-800

(2)  
 US\$700-1,100  
 €580-920



**455**  
**A PAIR OF GEORGE II SILVER  
 CANDLESTICKS**

MARK OF ERNEST SIEBER, LONDON,  
 PROBABLY 1755

11 in. (28 cm.) high  
 53 oz. 19 dwt. (1,679 gr.)

£2,000-3,000

(2)  
 US\$2,800-4,200  
 €2,300-3,400



**457**  
**A GEORGE II SILVER COFFEE POT**

MARK OF JOHN PAYNE, LONDON, 1758

10½ in. (26.7 cm.) high  
 gross weight 20 oz. 10 dwt. (639 gr.)

£1,000-1,500

US\$1,400-2,100  
 €1,200-1,700



**454**  
**A PAIR OF IRISH CUT-GLASS URN-  
 SHAPED HONEY-POTS AND COVERS**

LATE 18TH CENTURY

Each with wrythen-cut body on a square base  
 10¼ in. (26 cm.) high

£800-1,200

(2)  
 US\$1,200-1,700  
 €920-1,400



**456**  
**A PAIR OF GEORGE III SILVER SAUCE  
 TUREENS AND COVERS**

MARK OF THOMAS ELLERTON AND  
 RICHARD SIBLEY, LONDON, 1803

8¼ in. (21 cm.) wide  
 56 oz. 12 dwt. (1,762 gr.)

£2,000-3,000

(2)  
 US\$2,800-4,200  
 €2,300-3,400



**458**  
**A GEORGE III SILVER ENTREE DISH AND  
 COVER**

MARK OF JOHN EDWARDS, LONDON, 1805

10½ in. (27 cm.) wide  
 55 oz. 10 dwt.

The crest is that of Baillie or Elphinstone.

£1,000-1,500

US\$1,400-2,100  
 €1,200-1,700



**459**

**A SET OF FOUR WILLIAM IV SILVER SALT CELLARS**

MARK OF JOSEPH AND JOHN ANGELL, LONDON, 1834

5¼ in. (13.3 cm.) long  
18 oz. 9 dwt. (574 gr.)

(4)

£800-1,200

US\$1,200-1,700  
€920-1,400



**461**

**AN EDWARD VII SILVER, PLATE AND MOTHER-OF-PEARL ASSORTED DESSERT SERVICE**

VARIOUS MAKERS INCLUDING HUMPHREYS AND COMPANY LIMITED AND YATES BROTHERS, SHEFFIELD, 1907, 1909 AND 1910

(26)

£250-500

US\$350-700  
€290-570



**463**

**A GERMAN ENAMELLED SILVER-GILT BONBONNIERE, AN AUSTRIAN ENAMELLED SILVER SNUFF-BOX AND A GERMAN JEWELLED SILVER-GILT PILL-BOX**

THE BONBONNIERE AND THE PILL-BOX WITH MARK OF NERESHEIMER, HANAU, CIRCA 1900; THE SNUFF-BOX WITH FRENCH IMPORT MARK SINCE 1893  
the bonbonniere 2¾ in. (74 mm.) diameter; the snuff-box 3 in. (75 mm.) long; the pill-box 1½ in. (30 mm.) long

(3)

£1,000-1,500

US\$1,400-2,100  
€1,200-1,700



(part lot)

**460**

**A VICTORIAN SILVER PART TABLE SERVICE**

THE MAJORITY WITH MARK OF GEORGE ADAMS, LONDON, 1851; SOME WITH MARK OF GOLDSMITHS AND SILVERSMITHS COMPANY, FRANIS HIGGINS AND SON LIMITED AND ROBERT CHARLES CULDERWELL, LONDON, 1929

187 oz. 4 dwt. (5,823 gr.)

The engraving probably refers to the 35th Regiment of Foot.

(88)

£2,000-3,000

US\$2,800-4,200  
€2,300-3,400



**462**

**A GROUP OF FOUR SILVER SILVER PILL-BOXES, A SILVER-GILT SCENT BOTTLE PENDANT AND A SILVER-GILT AND LAPIS-LAZULI TABLE SEAL**

THE SMALL SILVER PILL-BOXES: GERMANY AND FRANCE, 20TH CENTURY; THE TABLE SEAL AND THE PENDANT, PROBABLY AUSTRIA, CIRCA 1880; THE SILVER ENAMELLED PILL BOX: GOLDSMITH AND SILVERSMITH COMPANY, BIRMINGHAM, 1919; THE SILVER-MOUNTED JEWELLED PILL-BOX SET WITH AN ENAMEL PLAQUE: LONDON, 1907, MAKER'S MARK C&R

the pendant 1¼ in. (32 mm.) high; the table seal 2½ in. (62 mm.) high  
weight of weighable silver 18 dwt. (29 gr.)

(6)

£1,200-1,800

US\$1,700-2,500  
€1,400-2,100

**464**

**A CONTINENTAL GOLD SNUFF-BOX**

POSSIBLY ITALIAN, CIRCA 1840

Rectangular with waisted sides, the hinged cover and base finely chased with scrolling foliage and butterflies on *sablé* ground, the sides with trailing foliage

3¼ in. (82 mm.) long

2 oz. 18 dwt. (91 gr.)

£2,000-3,000

US\$2,800-4,200  
€2,300-3,400







**465**

**A FRENCH TWO-COLOUR GOLD POWDER-BOX**

MARK OF JULES GALLERAND, PARIS, 1880-1895, WITH THE FRENCH POST-1838 GOLD GUARANTEE MARK FOR SMALL ITEMS

1 $\frac{1}{8}$  in. (40 mm.) diameter  
gross weight 1 oz. 11 dwt. (49 gr.)

£2,000-3,000

US\$2,800-4,200  
€2,300-3,400



**467**

**ANTIQUE VIENNESE GOLD AND ENAMEL LYRE-FORM WATCH, CIRCA 1810**

White enamel dial, polychrome enamel, movement signed F.J Pompejo in Wein, height 5.0 cm, width 2.9 cm

£1,500-2,500

US\$2,100-3,500  
€1,800-2,900



**469**

**A GEORGE III GOLD-MOUNTED HARDSTONE VINAIGRETTE**

CIRCA 1780

$\frac{7}{8}$  in. (22 mm.) wide

£1,000-1,500

US\$1,400-2,100  
€1,200-1,700



**466**

**ANTIQUE GOLD REPOUSSE PAIR CASED VERGE WATCH, ESQUIVILLION ET DE CHOUDENS, CIRCA 1760**

White dial, gilt copper case and outer case embossed with a mythological scene, gold, movement signed Esquivilion et de Choudens, dial diameter 3.8 cm

£1,200-1,800

US\$1,700-2,500  
€1,400-2,100



**468**

**ANTIQUE GOLD REPOUSSE PAIR CASED VERGE WATCH, BENJAMIN SUDLOW, YARMOUTH, 1773**

White enamel dial, gold case and pair case embossed with a mythological scene, movement signed Bejn Sudlow, Yarmouth, No 1021, outer case with UK hallmarks for 18 carat gold, dial 39.0 mm

£2,000-3,000

US\$2,800-4,200  
€2,300-3,400



**470**

**ANTIQUE GOLD AND ENAMEL POCKET WATCH, BERTHOUD, CIRCA 1790**

White enamel dial, gold case enamelled with two ladies by an altar of love, chased vari-coloured border, gold, dial signed Berhoud a Paris, dial diameter 38.0 mm

£1,500-2,500

US\$2,100-3,500  
€1,800-2,900











**477**

**A GILT METAL-MOUNTED GERMAN PORCELAIN SNUFF-BOX AND COVER**  
THE PORCELAIN POSSIBLY THIRD QUARTER 18TH CENTURY, THE DECORATION 19TH CENTURY

The cover painted with merchants at a port, the sides with figures in landscapes  
3½ in. (9 cm.) wide

£500-800

US\$700-1,100  
€580-920



**479**

**A GROUP OF CONTINENTAL GOLD AND SILVER-MOUNTED HARDSTONES OBJECTS**

THE DESK SEAL, POSSIBLY GERMAN, LATE 19TH CENTURY; THE NEEDLECASE, THE TWO-COLOUR GOLD-MOUNTED HARDSTONE PROPELLING PENCIL AND THE GOLD-MOUNTED AGATE SCENT BOTTLE, POSSIBLY GERMAN, CIRCA 1800; THE METAL-MOUNTED AGATE SCENT-BOTTLE POSSIBLY ITALIAN, LATE 19TH CENTURY; THE FOB, MAKER'S MARK INDISTINCT, RESTRICTED WARRANTY MARK 1847-1919;

the desk seal 1¼ in. (4.5 cm.) high; the propelling pencil 4½ in. (11.5 cm.) long; the gold-mounted banded agate scent bottle 2 in. (5 cm.) high (6)

£1,500-2,500

US\$2,100-3,500  
€1,800-2,900



**481**

**ALISTAIR MCCALLUM, (B.1953) MOKUME-GANE BOX**

Circular with rounded sides and hinged cover, concentric fishscale pattern in copper and gilded metal, signed ALISTAIR McCALLUM 82' 2½ in. (6 cm.) diameter

£700-1,000

US\$980-1,400  
€810-1,100



**478**

**A FRENCH JEWELLED VARI-COLOUR GOLD-MOUNTED FAN**  
CIRCA 1850

6¼ in. (16 cm.) long

£1,000-1,500

US\$1,400-2,100  
€1,200-1,700



**480**

**A VIENNESE ENAMEL OVIFORM VINAIGRETTE, A SCENT FLASK AND A SAMSON ENAMEL SNUFFBOX**  
19TH-20TH CENTURY

The scent flask: 2¾ in. (7 cm.) high  
The snuffbox: 1 in. (2.5 cm.) high; 2 in. (5 cm.) wide; 1½ in. (4 cm.) deep (3)

£700-1,000

US\$980-1,400  
€810-1,100

**482**

**THREE STAFFORDSHIRE ENAMEL BOXES AND TWO ENAMEL SCENT BOTTLES**

18TH-19TH CENTURY, ONE SCENT BOTTLE SAMSON

The scent bottles: 3¾ in. (9 cm.) high  
The pink box: 1½ in. (4 cm.) high; 1¼ in. (4.5 cm.) wide; 1¼ in. (3 cm.) deep (5)

£1,500-2,500

US\$2,100-3,500  
€1,800-2,900













**483**

**A GROUP OF NINE ENAMEL PATCH BOXES**

SOME STAFFORDSHIRE, 18TH CENTURY AND LATER, SOME PROBABLY SAMSON, 19TH CENTURY AND LATER

The first: 1½ in. (3 cm.) high; 2¼ in. (5.8 cm.) wide; 1 in. (3.5 cm.) deep (9)

£700-1,000

US\$980-1,400  
€810-1,100



**485**

**A FRENCH ORMOLU AND ROUGE MARBLE TABLE CLOCK**

BY FRANCOIS LINKE, INDEX NUMBER 86, PARIS, EARLY 20TH CENTURY

4½ in. (11.5 cm.) high; 5¼ in. (14.5 cm.) wide; 3¾ in. (9.5 cm.) deep

£1,200-1,800

US\$1,700-2,500  
€1,400-2,100



**■487**

**THREE PATINATED AND GILT-BRONZE INKSTANDS**

LAST QUARTER 19TH CENTURY

The largest: 5¾ in. (14.5 cm.) high; 13¾ in. (35 cm.) wide; 6¼ in. (16 cm.) deep

The bust: 7¾ in. (20 cm.) high; 5½ in. (13 cm.) diameter, the base

The smallest: 3½ in. (8 cm.) high; 5 in. (13.7 cm.) wide; 3 in. (8.5 cm.) deep (3)

£1,500-2,500

US\$2,100-3,500  
€1,800-2,900



**484**

**THREE ENAMEL PATCH BOXES**

18TH-19TH CENTURY

The shoe-shaped box: 1¾ in. (4.5 cm.) high; 3½ in. (7.7 cm.) wide (3)

£800-1,200

US\$1,200-1,700  
€920-1,400



**■486**

**A GEORGE III BEECH SMALL SOFA**

LATE 18TH CENTURY

32¼ in. (82 cm.) high; 50 in. (127 cm.) wide; 28 in. (71 cm.) deep, approx.

£1,000-1,500

US\$1,400-2,100  
€1,200-1,700



**■~488**

**A VICTORIAN INDIAN ROSEWOOD AND UPHOLSTERED CONFIDANTE**

MID-19TH CENTURY

34 in. (86 cm.) high, approx.; 82 in. (208 cm.) wide, approx.; 48 in. (122 cm.) deep, approx.

£2,000-3,000

US\$2,800-4,200  
€2,300-3,400



■489  
**A PAIR OF LOUIS-PHILIPPE ORMOLU  
 AND PATINATED-BRONZE THREE-LIGHT  
 CANDELABRA**  
 CIRCA 1840  
 20¾ in. (53 cm.) high (2)  
 £1,500-2,500 US\$2,100-3,500  
 €1,800-2,900



■491  
**A GREEN AND RED-PAINTED TOLE  
 'CHINOISERIE' LANTERN**  
 BY MALLET, 1970S  
 23¾ in. (60.5 cm.) high; 11¼ in. (28.5 cm.) square;  
 16 in. (44.5 cm.) square, overall  
 £800-1,200 US\$1,200-1,700  
 €920-1,400



■493  
**A PAIR OF PATINATED-BRONZE AND  
 LACQUERED-BRASS CORINTHIAN  
 COLUMN TABLE LAMPS**  
 SECOND HALF 20TH CENTURY  
 22¾ in. (58 cm.) high, excluding fittings; 34½ in.  
 (88 cm.) high, overall; 24 in. (61 cm.) diameter, the  
 shades (2)  
 £1,500-2,000 US\$2,100-2,800  
 €1,800-2,300



■~490  
**A GEORGE III POLYCHROME-PAINTED  
 SATINWOOD SEMI-ELLIPTICAL SIDE  
 TABLE**  
 CIRCA 1780  
 32¼ in. (82 cm.) high; 56 in. (142 cm.) wide; 17½ in.  
 (44.5 cm.) deep  
 £2,500-4,000 US\$3,500-5,600  
 €2,900-4,600



~492  
**A CHINESE EXPORT REVERSE-PAINTED  
 MIRROR**  
 PROBABLY LATE 19TH CENTURY  
 27 x 14¼ in. (68.5 x 36 cm.)  
 £1,000-1,500 US\$1,400-2,100  
 €1,200-1,700



■494  
**A GEORGE III MAHOGANY SIDEBOARD**  
 LATE 18TH/EARLY 19TH CENTURY  
 35¼ in. (89.5 cm.) high; 54½ in. (137.5 cm.) wide;  
 26½ in. (67 cm.) deep  
 £1,500-2,500 US\$2,100-3,500  
 €1,800-2,900





■495

**A SCOTTISH REGENCY MAHOGANY AND PARCEL-GILT ORGAN CASE**  
CIRCA 1810, LATER ADAPTED

71 in. (180.5 cm.) high; 26½ in. (67 cm.) wide; 19¼ in. (49 cm.) deep

£2,000-3,000

US\$2,800-4,200  
€2,300-3,400



■497

**AN INDIAN RED SANDSTONE HORSE'S HEAD ON A STAINLESS STEEL PLINTH**  
20TH CENTURY, AFTER A 17TH-CENTURY MUGHAL EXAMPLE, THE PLINTH DESIGNED BY DAVID HICKS

The head: 29½ in. (75 cm.) high; 12 in. (30.5 cm.) wide; 32 in. (81.5 cm.) deep  
The plinth: 44¾ in. (113.5 cm.) high; 18¼ in. (46.5 cm.) wide; 25¼ in. (64 cm.) deep  
74 in. (188 cm.) high, overall

£3,000-5,000

US\$4,200-6,900  
€3,500-5,700



■496

**A MOTHER-OF-PEARL AND SILVERED WOOD DRESSING-TABLE AND MIRROR**  
BY DEREK FROST (B. 1952), 1986

The mirror: 34¼ in. (87 cm.) high; 26¾ in. (68 cm.) wide; 11 in. (28 cm.) deep, approx.

£1,500-2,500

US\$2,100-3,500  
€1,800-2,900

END OF SALE



The Long Room, Britwell © The Estate of David Hicks

# 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.

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### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

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(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

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(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 who will pay Christie's directly, 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 a principal:** If you register in your own name but are acting as agent for someone else (the 'ultimate buyer(s)') who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

### 5 BIDDING IN PERSON

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#### (b) Internet Bids on Christie's Live™

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

#### (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](https://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 £450,000, 20% on that part of the **hammer price** over £450,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. VAT will be added to the **buyer's premium** and is payable by you. For **lots** offered under the VAT Margin Scheme or Temporary Admission VAT rules, 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**. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only.



For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price, buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

### 3 ARTIST'S RESALE ROYALTY

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

The artist's resale royalty applies if the **hammer price** of the **lot** is 1000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

*Royalty for the portion of the hammer price*

*(in euros)*

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and  
(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

### 2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(a) This additional **warranty** does not apply to:

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

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

(iii) books not identified by title;

(iv) **lots** sold without a printed estimate;

(v) **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.

### (l) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the **Subheading**). Accordingly, all references to the **Heading** in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **Subheading**.

## 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 as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) 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;

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

## F PAYMENT

### 1 HOW TO PAY

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

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

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

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

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

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

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

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

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

## 2. TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

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

## 4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

## 5 KEEPING YOUR PROPERTY

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

However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

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

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

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

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

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

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

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

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

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

### 2 EXPORT AND IMPORT

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

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

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

(b) 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, walrusbone, 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 as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

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

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

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

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

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

## 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 contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. 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 English courts; however, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

**auctioneer:** the individual auctioneer and/or Christie's.

**authentic:** a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture;

(iii) a work for a particular origin source if the lot is described in the Heading as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a lot is authentic as set out in section E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the hammer price.

**catalogue description:** the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a lot.

**due date:** has the meaning given to it in paragraph F1(a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a lot.

**Heading:** has the meaning given to it in paragraph E2.

**Subheading:** has the meaning given to it in paragraph E2.

**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a lot.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

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

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

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.



# VAT SYMBOLS AND EXPLANATION

## Important Notice

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

## VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: <ul style="list-style-type: none"> <li>• If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the <b>buyer's premium</b> and shown on the invoice.

## VAT refunds: what can I reclaim?

Non-UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-UK buyer must:

- have registered to bid with an address outside of the UK; and
- provide immediate proof of correct export out of the UK within the

required time frames of: 30 days via a 'controlled export' but no later than 90 days from the date of the sale for \* and Ω **lots**. All other **lots** must be exported within 90 days of the sale.

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. Following the UK's departure from the EU (Brexit), **private buyers** will only be able to secure VAT-free invoicing and/or VAT refunds if they allow Christie's to export out of the UK on their behalf. All shipments must be booked via Christie's Post-Sale Service Centre or Christie's Art Transport.

6. **Private buyers** who choose to export their purchased lots from the UK by directly booking with their own shipper (even if the shipper is a Christie's VAT approved shipper) or by hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.

7. 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.

8. 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. You should take professional advice if you are unsure how this may affect you.

9. All re-invoicing requests, corrections, or other VAT adjustments 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(c) 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(h) 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 made loans or advanced money to consignors or prospective purchasers 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.



# EXPLANATION OF CATALOGUING PRACTICE

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in a catalogue as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is 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.

## 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**.

## 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.

## DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

## QUALIFIED HEADINGS

**"Cast from a model by...":** in Christie's **qualified** opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

**"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.

**"Bearing the signature..."/"Bearing the date..."/"Bearing the inscription..."/"Bearing the stamp...":** in Christie's **qualified** opinion the signature/date/ inscription/stamp is not by the artist or manufacturer.

## FOR SILVER AND GOLD BOXES

### QUALIFIED HEADINGS

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

In Christie's **qualified** 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 **qualified** 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 **qualified** 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.

### GLASS AND CERAMICS

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

**"A Meissen cup and saucer":** in Christie's opinion both were made at the factory named and match.

**"A Meissen cup and a saucer":** in Christie's opinion both pieces were made at the factory named but do not necessarily match.

**"Painted by...":** in Christie's opinion can properly be attributed to that decorator on stylistic grounds.

### QUALIFIED HEADINGS

**"A plate in the Worcester style":** in Christie's **qualified** opinion a copy or imitation of pieces made in the named factory, place or region.

**"A Sèvres-style plate":** in Christie's **qualified** opinion not made in the factory, place or region named but using decoration inspired by pieces made therein.

**"A Pratt-ware plate":** in Christie's **qualified** opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

**"Modelled by...":** in Christie's **qualified** opinion made from the original master mould made by the modeller and under his supervision.

**"After the model by...":** in Christie's **qualified** opinion made from the original master mould made by that modeller but from a later mould based on the original.

**"A composite Herend porcelain table-service":** in Christie's **qualified** opinion the service has been put together, possibly at different times, with pieces from different factories and periods.

**"A Baccarat cut-glass part table-service":** in Christie's **qualified** opinion the service may be missing some pieces it was originally intended to have.

## 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. Please see section A8 of the Conditions of Sale for further information on the sale of clocks.

## PICTURES, DRAWINGS, PRINTS, MINIATURES AND SCULPTURE

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

## QUALIFIED HEADINGS

**"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.

## ELECTRICAL GOODS

All electrical goods offered in this catalogue must be reconditioned prior to use, regardless of whether the **lot** is shown lit or in working condition in this catalogue. We strongly advise that any re-conditioning is undertaken by an appropriately **qualified** electrician.

## STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

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

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 12.00pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Crozier Park Royal. All collections from Crozier Park Royal will be by pre-booked **appointment only**.

Tel: +44 (0)20 7839 9060  
Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com)

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

### COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges

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

Tel: +44 (0)20 7839 9060  
Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com)

### SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com).

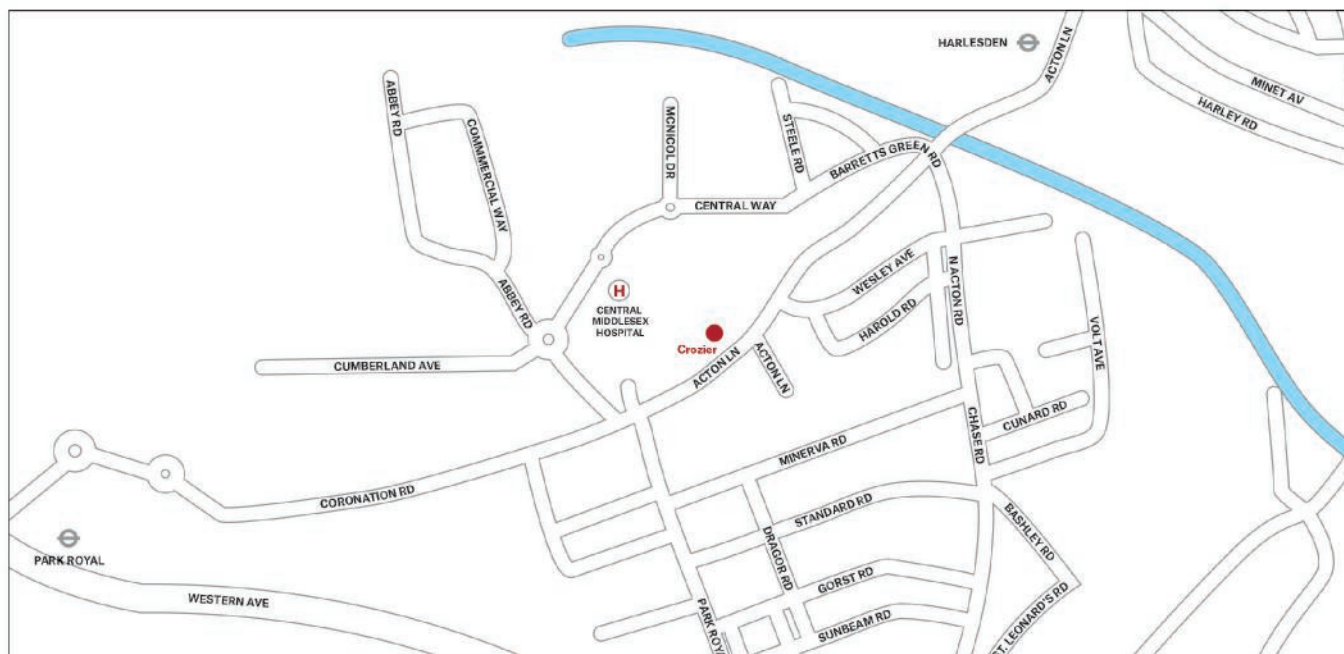
### CROZIER PARK ROYAL

Unit 7, Central Park  
Central Way  
London NW10 7FY

**Vehicle access via Central Way only, off Acton Lane.**

### COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and lots transferred are not available for collection at weekends.





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## IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

### **Private individuals:**

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

*Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

### **Organisations:**

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

*Please email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

# CHRISTIE'S







Painting by ©sjavelby

## THE COLLECTOR

### EUROPEAN AND ENGLISH 18TH AND 19TH CENTURY FURNITURE AND WORKS OF ART, SILVER, CERAMICS AND GOLD BOXES

#### AUCTION

Live, London, 19 May 2021  
Online, 29 April - 20 May

#### VIEWING DATES

Tuesday 11 May - Tuesday 18 May 2021

#### CONTACT

Alison Grey  
agrey@christies.com  
+44 (0)207 752 3042

# CHRISTIE'S



# JASPER CONRAN

THE COLLECTION

**AUCTIONS**  
**Part I**  
London  
14 September 2021

**Part II**  
Online  
1 - 21 September 2021

**VIEWING**  
8-13 September 2021 8 King Street  
London SW1Y 6QT

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CHRISTIE'S

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