

JASPER CONRAN

THE COLLECTION

London 14 September 2021



CHRISTIE'S







JASPER CONRAN

THE COLLECTION

AUCTION

Tuesday 14 September 2021
10.30 am (Lots 1-213)

8 King Street, St. James's
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Monday	6th September	9.00am - 5.00pm
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Friday	10th September	9.00am - 5.00pm
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Jasper Conran
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JASPER CONRAN
THE COLLECTION



I must have been about eight years old when my mother took me to stay for the weekend with Alexander Weymouth (later Lord Bath) at that great Elizabethan palace of the South West, Longleat. Although it was open to the public - I was, after they had gone, allowed to roam freely by myself all over the house. I explored everywhere: from the vast unused kitchens and laundry rooms in the basement (where at the turn of the century my great, great aunt Essie was the laundry maid) through the Great Hall hung with antlers, Woottons and armour. Up through the state rooms and bedrooms, ascending again to the attics, Bishop Ken's library and finally onto the roof with its pavilions, stone beasts and vast views over the park and surrounding land. This was a wonderland full of treasures to which I responded immediately. Who knows what it is that triggers interests and enthusiasms in children but here amongst the early English portraits of various whey-faced Thynnes, hand painted eighteenth century *Chinoiserie* wallpapers, furniture from several centuries and leather bound books burnished in gold, a passion that has lasted a lifetime was born. It wasn't only the objects that intrigued me but the stillness of the unpeopled rooms, the long, dark corridors, the smell of dust mixed with Alexander's incense and his remarkable butler who wore a very elaborate teddy boy quiff, winkle picker shoes and an array of tattoos up his arms.

Since that time I have lived in and nurtured some extremely beautiful English country houses: Flemings Hall in Suffolk, a smoky pink bricked, gable ended Elizabethan manor surrounded by an acre of moat; Walpole House in Chiswick overlooking the river Thames, the last home of Barbara Villiers, Duchess of Cleveland, the notorious mistress of King Charles II; Ven, a Baroque beauty of a house in Somerset; and latterly, Wardour Castle, James Paine's masterpiece in Wiltshire, justly famous for its rotunda, containing the wonderful double cantilevered staircase and spectacular *enfilade* of rooms.

I am now a married man and have been told in no uncertain terms that another move is not an option. We live in a seventeenth century house in West Dorset which is much smaller than its predecessors and from which I don't want to budge from in any event: it appears to have cured my wanderlust.

During the last forty years I have had the good fortune and privilege of being able to buy wonderful things from some of the greatest dealers in paintings, objects and furniture in this country. My first finds were from Christopher Gibbs and Peter Hinwood, who unearthed the marvellous mahogany Kentian brackets from Rousham and also the full length portrait of Anthony-Maria Browne, 2nd Viscount Montagu (who along with great aunt Essie also turns out to be an ancestor of mine) which had hung at Battle Abbey in Sussex. Then there is Mark Weiss from whom I bought the ravishing painting of Cecilia Nevill by Robert Peake. From Peter Hone came the giant plaster urn from Elvaston Castle and from Will Fisher at Jamb and Edward Hurst many, many other beautiful things.

Soon after I had acquired Ven house I went to meet Edward Hurst in an old chicken shed on the outskirts of Salisbury, which he had repurposed as his warehouse and showroom. We struck up an immediate and lasting rapport and built up, over several years, a collection of largely early eighteenth century furniture, objects and paintings which we chased, tracked down and bid for piece by piece in order to dress Ven. Amongst these are the extraordinary George II gilt-gesso chandelier which was originally in one of the state rooms at Longleat, the pair of George III stools, signed by William Vile's nephew William Strickland, from Forde Abbey, the chintz covered 'angel bed' from Hawarden Castle and the pair of George III marble-topped giltwood side tables of which the original design drawing is in the V&A museum. Edward is that rare thing: a purist with a great love for the narrative, craftsmanship, and provenance of a piece. He is a man with an extraordinary eye and an encyclopaedic knowledge of his subject from whom I have learnt an enormous amount. He is also a brilliant and witty companion.

Given the scale of our new home there is simply nowhere to put the collection that I have gathered, so now is the time to part. Am I sad? Yes of course since there are several rare and precious things with wonderful provenance that are probably unrepeatable. I have loved and appreciated living with them HOWEVER I am pragmatic and would much rather that instead of being hidden away in some dark storage place these lovely objects go on to have new lives in new homes. They were, after all, made to be seen, used and enjoyed.





'Chic and Ye shall Fynde.....'

A MISGUIDED TOUR OF THE FURNISHING OF JASPER CONRAN'S CHARMED LIFE

If many beautiful houses have punctuated the rambling dialogue of my friendship with Jasper Conran, then their furnishing constitutes the exquisite and apt nesting material of a rare bird. His complex migration has recently settled between spring and summer flights south to watering holes in Greece and Morocco, to counter the increasing depressant of these wetter English winters. His spring and autumn restorations of the spirit in this country take place in what seem to be for him increasingly safe harbours: in one of England's most enchanted manor houses down its wildflower-spangled track in Dorset, and in an increasingly secret ballroom, his "Flatazzo" as I dub its knightly splendour, in Bayswater's curious anonymity both of which he shares with his husband the artist Oisín Byrne. Knowing Jasper and Oisín, I imagine their wings are folded rather than abandoned. But for now they have settled on the golden wires of time like a pair of contented swallows.

These nests and harbours have darted and ricocheted between grandeur and simplicity. With his eye sharpened by accomplices and magi from the towers and engine rooms of design, and their many friends who challenge, cajole and provoke either by comparison or contrast, he has gathered the materials of furnishing to underline and underpin his belief that a house must be as comfortable for the eye as for the body and the mind. His pursuit of domestic happiness has been punctuated and tethered by beautiful objects arranged in correspondingly satisfying space. There are lodestones and continuities: the background should be very good architecture and probably painted white. Rush matting woven for the rooms nearly always brings nature indoors and echoes the mats in the early english portraits to which he is devoted. But always grandeur and richness, say silk and embroideries, seventeenth century art and eighteenth century furniture are tempered and adjusted by rustic levellers, like degrees of wild sorrel in a cream sauce. Enter the seasonings of plain dyed linens in the exquisite colours that have distinguished his work as a fashion designer, or capacious white sofas bohemianized with tumbles of faded Fes embroidery bolsters. There is an embroidered view of a seventeenth century house that was over the fireplace in the room I first met him in in the 1980s, a Nash pavilion in Regent's Park, that still takes centre stage in his beloved house of now. If I have sometimes seen him as a scenographer for a life more perfect than most of us can imagine living, he makes the determined effort to live up to the standards he has imposed on himself as naturally as a swan and never lets the houses down. To borrow Truman Capote's words about another swan, Babe Paley, Jasper's houses have only one fault, they are perfect. Otherwise they are perfect.

The houses, then, are a non-stop conversation of heart and eye. Despite the chorus of his talented friends, we who know him acknowledge that this brilliant dialogue has been principally a conversation with himself, or rather with his selves, these houses where his flight through life is measured not with coffee spoons but enfilades, changes of location, up-and-offings and new beginnings. And now he has decided to let some of his treasures go, not because they are unloved but because they deserve a starring role in the lives of others. Out there in the light, not waiting in the wings, but dazzling on the boards elsewhere. The soliloquies continue I have no doubt. That table..... to be or not to be? That tapestry... I know a bank where the wild thyme grows.....

I have followed him up huge slow-turning eighteenth century staircases, tucked myself tidily into delicious greek 17th century nooks and marvelled as his absolute clarity of taste adapts to climate and proportion. This Jasper loves a little simple white room with a single chair, that Jasper loves a sky's-the-limit, jaw-dropping gob-stopping palazzo. One never quite knows where we and these beautiful things might all end up. But he does.

Patrick Kinmonth



Jasper Conran at Ven House

AN APPRECIATION

As a multi-disciplinary talent in the world of design and fashion, Jasper Conran is bound to have a wonderful intuition when it comes to understanding both aesthetics and stylistic references. This collection not only represents a sweep through the history of the English interior from 1700 to 1830; but also the exacting and trained eye from one of the premier figures in English design. Accumulated with deliberation and rigour, but always on the lookout for the obscure and absurd, the objects in this catalogue have been brought together to reside in two extraordinary houses over a period of nearly 20 years. Jasper has the rare ability to tune his eye to the zeitgeist of the period, and all the pieces in this collection sing of the period in which they were conceived and made.

I first met Jasper when he tried to wrestle a pair of blue and white early 18th century tulipieries from me. He had spied them in a *World of Interiors* article, and immediately swept down to my store on the outskirts of Salisbury, digging out pieces I had been keeping back for a show, and arranging on the spot for me to deliver them 'tomorrow', a Sunday. Unprepared for this force of nature, and finding no available carrier, I set off the next morning in my old horsebox - fully laden with furniture and objects including a set of six George II Scottish side chairs (lot 111). Jasper was undeterred by this unconventional mode of transport, and we fast became great friends.

Jasper had just bought Ven, a small English baroque masterpiece on the Dorset-Somerset border. The challenge was to revive the original spirit of the place, which had been hidden behind layers of modernisations and makeovers. The magnificent double-height oak panelled hall had been varnished to an alarmingly bright orange. From my first glimpse of this hallway, Jasper and I commiserated that it had been made to look like an Edwardian banking hall, and I knew that we shared a vision. Over the next 15 years, with great passion, Jasper slowly stripped away the artifice, to reveal the bones of the house.

Early 18th century houses are really quite difficult to furnish. Ven's architect Nathaniel Ireson is little known but one of the greats - and the internal architecture and surface detail of the house are exceptional, but very demanding. The pieces Jasper chose had to suit both his vision for a sleepy English country house, and speak to the grand complexity and beauty of Ven. Once the oak panelled hall had become dry and soft, Jasper placed a brightly eccentric early Rococo console table (lot 26), from Puslinch in Devon. The beautiful original pencil Carrara marble top balances not on the usual eagle, but atop a crazy Griffin, the crest of the Duke family who almost certainly commissioned it. This unexpected contrast of frivolous English Rococo jumping out from the grander, sombre panelling seemed to increase the beauty and historical specificity of both elements of the room. Both were sharper

and more eloquently communicated - the fashions and style of their period - when set in visual competition with the other. To my mind, this exemplifies the success of the English Country house aesthetic - layers of history and visual cues melding together to become something above and beyond each individual piece.

Other jewels Jasper used to enliven Ven included a pair of bold George II mahogany brackets, designed by William Kent for Rousham (lot 27). These were placed either side of a delicate breakfront bookcase in the mezzanine library. The brackets were a wonderful discovery, having slipped through as revival in an earlier sale. At Wardour together they framed the gentle, dry surface of lot 26, whose textural and tonal qualities lent warmth to the power of the brackets.

A hugely dramatic and sculptural angel bed, from Hawarden Castle, Flintshire, was placed against heavily distressed *chinoiserie* wallpaper in the master bedroom. The bed had been re-covered in the 1830s in a delicate chintz. In many ways, this Baroque bed could not better represent the house, as Ven too has been sensitively updated by Decimus Burton around the same time as the re-covering and reconfiguration of this romantic masterpiece.

Ven all finished, Jasper announced his purchase of New Wardour Castle, just about the grandest neoclassical pile imaginable. How would all of these works of art, brought together to settle in sleepy Ven, respond to the palatial purity of one of James Paine's masterpieces? The answer, somewhat predictable, is that works of excellent design, assembled to speak to each other across different periods and styles, will fit into any new home with dignity.

Additions for Wardour included a pair of white faux bamboo stools from Forde Abbey (lot 3). These were both signed and dated by the maker - a rarity for English furniture. The elegant lines uncannily complemented the delicacy of the lead and wrought ironwork of the imposing balustrade. It is as if they were designed for this perfectly balanced house. To get around the sheer enormity of the room sizes, Jasper, ever practical, purchased a charming 19th-century country house trolley (lot 213), which was forever loaded with bottles of vintage Campari, books and catalogues, and was carted from room to room; a fitting and mobile office.

This brilliant collection of objects and furniture have been accumulated from numerous sources including some of the great architectural gems of Britain. They have successfully found their place in two very different English homes, and their strength of design will ensure that they can hold their own in any space, bringing their history with them.

Edward Hurst



Jasper Conran

'An Unparalleled Sense of Fun'

Jasper Conran is someone who does not do ordinary or forgettable. The first time that he came into our lives, over twenty years ago, was one of the rare occasions I was in the gallery in our former premises in Dove Walk. He entered with a titanic charisma and mischievous glint in his eye, and immediately nicknamed me 'Dolly', a title which has stuck firm to this day. I did not know that one of my most dear and treasured friendships had started the day I was renamed!

Along the way, I admired from the side lines as his desire for beauty knew no bounds, first buying Walpole House, an exquisite Queen Anne gem overlooking the Thames. Here he honed his skills, absorbing the English country house aesthetic and buying ever increasingly beautiful objects, furniture, and works of art to fill its walls. While my head was spinning at this point, for Jasper it was only the start of what would become a carefully and tenderly curated collection. Jasper has always had an exocet clarity of eye, but in all cases this is never hindered by too much seriousness, and is always underwritten with bountiful playfulness. This flicker of conspiratorial mischief would erupt on the occasions when he would visit our Camberwell home – over hastily assembled Chinese takeaways, here he would throw our young children into a feeding frenzy of competitive excitement and one upmanship. Whether surrounded by family and friends, or on the hunt for hidden 18th Century gems, Jasper has always had an unparalleled and brilliant sense of fun.

At a later meeting Jasper casually announced, "Dolly I've just bought Ven, I think you'll like it!". I had spent my childhood years mesmerised by Ven House in the pages of *English Country Homes*, constructed by Nathaniel Ireson in c.1735 and then masterfully remodelled (with an extraordinary orangery) by Decimus Burton in 1836. Jasper's quest for consummate beauty did not stop there; the following purchase of James Paine's seminal work, New Wardour Castle, was to add another layer of complexity and sophistication to Jasper's eye. In contrast to the earlier 18th Century projects of Walpole and Ven, this Neoclassical residence was one of the greatest houses of the late 18th Century. One of the most extraordinary occasions I have ever witnessed was the transformation of Wardour Castle for Oisín and Jasper's wedding – surrounded by flocks of their most treasured friends in the magnificent rotunda, we nestled shoulder to shoulder on the unparalleled double circular staircase, and laughter filled and echoed around this Neoclassical splendour. It felt as if one had been transported to another world and time, words simply cannot describe the beauty of that house, and all that Jasper had done to enhance it.

As our quest for the rarefied accelerated, Jasper became like a prized truffle hound - always searching for the finest thing. It is rare to find a fellow 'obsessionist', someone is so consumed by the beauty and spirit of an object; we would pore over every curve and castor, and lust after the perfect patina – "...what has Dolly been hiding today?" – we would both become utterly consumed by a perfectly 'shot' mercury mirror plate, the dustiest of untouched gilt surface, or richest hue of tar coloured mahogany. Jasper has the sublime ability to breathe the soul back into a room – indeed into its very walls. He is able to de-sanitise the sanitised, and by adding layers of captivating and unsurpassable pieces of furniture he quietly beds in an essence of sleepiness, as if the place had been ever thus. There is simply no getting away from Jasper's keen and prying eye, with his years of design acumen channelled into furnishing these hugely important and historic homes.

These three magnificent houses have consumed Jasper's life for the last 15 years and formed the backdrop of one of the greatest collections of English Country house furniture, objects and paintings of our time. His ability to be playful in life is reflected in his collecting - never dull, always with a twist, and always meticulously chosen.

Will Fisher - Founder of Jamb.





■1

A GEORGE II WALNUT ARMCHAIR

CIRCA 1740

The padded back, seat and arms covered in 18th-century Russian reindeer hide from the Danish ship *The Metta Catharina*, on shell-clasped cabriole legs and castors, restorations

42 in. (107 cm.) high; 29 in. (74 cm.) wide; 28 in. (71 cm.) deep

£6,000-10,000

US\$8,400-14,000

€7,100-12,000

PROVENANCE:

Acquired from Edward Hurst, May 2011.



■2

A GEORGE II WALNUT STOOL

MID-18TH CENTURY

The seat covered in 18th-century Russian reindeer hide from the Danish ship *The Metta Catharina*, on cabriole legs

17 in. (43 cm.) high; 22½ in. (57 cm.) wide; 18 in. (46 cm.) deep

£3,000-5,000

US\$4,200-6,900

€3,600-5,900

PROVENANCE:

Acquired from Edward Hurst, April 2008.

This chair and stool (lots 1 and 2) are both covered in 18th-century Russian reindeer hide from the Danish ship '*Die Fraumetta Catharine von Flensburg*', the *Metta Catharina* which sank off the coast of Plymouth on 10 December 1786. The cargo of leather and hemp, bound for Genoa from St. Petersburg was discovered in 1973.



■3

A PAIR OF EARLY GEORGE III WHITE-PAINTED SIMULATED-BAMBOO WINDOW SEATS

BY WILLIAM VILE AND JOHN COBB, MADE BY WILLIAM STRICKLAND, DATED 1764

Each of serpentine outline, the seats covered in button-tufted antique hand-dyed linen, on straight legs, joined by central stretcher, both with ink inscription 'Strickland fecit Long Acre London / November 1764', the decoration refreshed, the stretchers to one replaced

Each 26 in. (66 cm.) high; 51 in. (130 cm.) wide; 20¼ in. (51.5 cm.) deep (2)

£25,000-30,000

US\$35,000-42,000

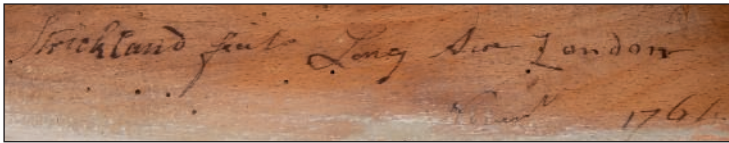
€30,000-35,000

PROVENANCE:

Probably commissioned by the Gwyn family for Forde Abbey, Somerset. Almost certainly The Trustees of John Fraunceis Gwyn Esq., Forde Abbey; house sale, English and Son, 26 October - 3 November 1846, Third Day's Sale, lot 26 'Six painted elbow chairs, bamboo pattern, two settees to match and two dressing stools' recorded in the Green Silk Room and Ante-Room. Almost certainly the Evans family, Forde Abbey, Somerset and by descent. The Roper family, Forde Abbey, Somerset and by descent. Acquired from Edward Hurst, November 2015.

LITERATURE:

R. Guilding, 'Jasper Wares', *World of Interiors*, April 2021, illustrated p. 157.



The inscription for William Strickland.

WILLIAM STRICKLAND - NEPHEW OF WILLIAM VILE

These white-painted simulated-bamboo window seats are signed by the cabinet-maker and upholsterer William Strickland of 75 Long Acre, London. Strickland was the nephew of the cabinet-maker William Vile (1700/05-1767), who, together with his partner John Cobb (1715-78) held a Royal Warrant from 1761-1764. Strickland undoubtedly worked for the firm of Vile & Cobb, and later Cobb after September 1767, prior to going into business with Cobb's foreman, John Jenkins, as Strickland & Jenkins (1777-93). Other signed furniture by Strickland includes a mahogany hall seat bearing a label showing it was made by 'Strickland nephew of the late Mr. Vile', exhibited at *The Antique Dealers' Fair* in 1954 (E. Perry, 'Impressions of the Antique Dealers' Fair', *Country Life*, 10 June 1954, p. 1896). Notably, Vile & Cobb were supplying simulated-bamboo furniture: in July 1758, the firm invoiced the 6th Earl of Coventry at Croome Court, Worcestershire, for '8 Neat Bamboo Arm'd Chairs with Can'd Seats and Loose Cushions, Cover'd with Your India Damask, and Check Cases' costing £14 12s (<https://bifmo.history.ac.uk/entry/vile-william-1700-67>. Accessed 7 December 2020). A mahogany stool, signed 'Strickland, Sept 1st 1763' is illustrated in R. Edwards, *The Shorter Dictionary of English Furniture*, London, 1964, p. 508, fig. 50. and at that time in the stock of H.W. Keil Ltd., one of the pre-eminent dealers of the time.

These window seats are from Forde Abbey, Dorset, and probably would have been part of a larger suite of seat-furniture. Interestingly, the 1846 sale catalogue for the contents of the mansion lists the following in the Green Silk Room, and Ante Room: lot 25, 'Six painted elbow chairs, bamboo pattern, with cushions' and lot 26, 'Two settees to match, and two dressing stools' (English & Son, *Catalogue of the Magnificent and Matchless ...The Entire Effects of Ford Abbey*, 26 October 1846 and seven following days, p. 12). Although these lots are not described in detail it is almost certain that the present window seats are in fact the 'two dressing stools' recorded as lot 26 in 1846.

FORDE ABBEY

Forde Abbey is a former Cistercian monastery. The house and estate were eventually bought by Edmund Prideaux (d. 1659), Member of Parliament for Lyme Regis who greatly improved the residence and collected impressively. It was his descendant John Fraunceis Gwyn who eventually inherited the estate and who almost certainly commissioned the present lot, either for Forde or the family's other seat Llansannor Court, Glamorgan.



Forde Abbey, Somerset.

THE FORDE ABBEY WINDOW SEATS





■ 4

A PAIR OF GEORGE III CUT-GLASS THREE-BRANCH CANDELABRA

LATE 18TH/19TH CENTURY

Each central spire surmounted by a crescent-moon finial, with three S-shaped candle branches to the front and two swan-neck branches to the back, all hung with festooned drops and cut pendants, losses and replacements

Each 30 in. (76 cm.) high

(2)

£8,000-12,000
US\$11,000-16,000
€9,400-14,000

■ 5

A PAIR OF GEORGE III GILTWOOD AND GILT-COMPOSITION TORCHERES

CIRCA 1780, IN THE MANNER OF JOHN LINNELL

Each circular moulded top with beaded edge above a guilloche-frieze above an applied-anthemion frieze, on three leaf-carved supports joined by a platform mounted with a garland-tied flowering vase, on a concave-sided tripartite base, each chalked '27/2' to the underside of top, restorations to the applied decoration, traces of original gilding

Each 50¼ in. (127.5 cm.) high

(2)

£20,000-40,000
US\$28,000-55,000
€24,000-47,000

PROVENANCE:

Probably acquired by Joseph A. Patrick in the 1950s or 60s.
The Estate of Joseph A. Patrick; sold Doyle, New York, 26 January 2011, lot 397 (\$46,875 including premium).
Acquired from Godson and Coles, October 2015.

LITERATURE:

R. Guilding, 'Jasper Wares', *World of Interiors*, April 2021, illustrated p. 156.





THE GLYN CYRWARCH ARMCHAIRS

THE DESIGN

This set of giltwood armchairs in the late-Louis XVI and Directoire taste represent the innovative, more archaeologically correct style introduced to England in the last decades of the 18th century. This French influence was reflected in Henry Holland's (1745-1806) remodeling of Carlton House, the London residence of the Francophile Prince of Wales and simultaneously promoted by Holland in his refurbishment of Woburn Abbey and Southill Park, Bedfordshire. With their rectilinear form, columnar baluster arm-supports enriched with spiral fluting and fluted legs, these chairs relate closely to Thomas Sheraton's designs for drawing-room and 'parlour' chairs in the 'newest taste' in his *The Cabinetmaker and Upholsterer's Drawing Book* (1791-94); see volume 2, plate XXXIII. The design was also made fashionable by cabinet-makers such as Gillows of Lancaster & London; the Gillow records show that the firm was issuing pattern books to their important clientele to choose furniture from, some illustrating French-style armchairs including a design that is very close to the present armchairs (S.E. Stuart, *Gillows of Lancaster and London*, 2 vols., Woodbridge, 2008, pl. 165).

Due to the form and similarity to other chairs of the period, it is possible that the present set of chairs could be attributed to B. Harmer. A versatile and prodigious chair and cabinet-maker, Harmer worked for the leading English cabinet-making firms of the late 18th and early 19th centuries, and although his full identity remains unknown, he was undoubtedly prolific for his stamp appears on highly-fashionable furniture dating from c.1795 to 1810, including a set of hall chairs at Petworth, West Sussex, and a magnificent suite of giltwood dolphin seat-furniture attributed to Marsh & Tatham at Powderham Castle, Devon (sold Christie's, London 5 July 1990, lots 50 and 51, and later, 5 December 1991, lots 222 and 223). The probable Marsh & Tatham association, and a similarity between the seat-furniture of B. Harmer and the Paris-trained London-based maker Francois Hervé is interesting for both Marsh & Tatham and Hervé worked with Holland; Hervé supplied related French-style chairs to Chatsworth in 1782-5, Woburn in c. 1785 and Carlton House from 1787-90. A pair of *bergères* by Hervé was delivered by Holland and the *marchand-mercier* Dominique Daguerre in 1791 to George John, 2nd Earl Spencer (1758-1834) for the Countess Spencer's Dressing Room at Althorp, Northamptonshire, which closely resembles the present chairs (sold 'The Spencer House sale', Christie's house sale, 8 July 2010, lot 1051 (£44,450 inc. premium)). Although there is no record of B. Harmer working with Gillows (or Hervé), journeymen employed by Gillows often stamped their initials on Gillows' furniture. It is therefore tempting to speculate that 'MB' might be Marmaduke 'Duke' Ball, Gillows' chief turner from c. 1779, who was making parts including chair arms and legs for other journeymen to assemble as part of the furniture they made for the firm (Stuart, *op. cit.*, pp. 213-214). Closely related armchairs but unstamped sold Christie's, London, 20 November 2008, lot 58 (single armchair) and Christie's, New York, 11 October 2007, lot 123 (a pair).

A comparable model, stamped B. HARMER, but with an 'HM' stamp rather than 'MB', was sold at Christie's London, 7 October 1993, lot 97. One of these chairs is illustrated in C. Gilbert, ed., *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, p. 257, fig. 471. This model reoccurs relatively frequently and includes a pair sold Christie's, London, 10 July 1993, lot 91; three pairs sold Christie's New York, 19 October 2000, lots 146-148; a pair sold Lyons Demesne, Works of Art from the Collection of the late Dr. Tony Ryan, Christie's, London, 14 July 2011, lot 337, and a pair sold Christie's, New York, 19 April 2012, lot 221.

THE NEEDLEWORK

The needlework on this set of chairs is of earlier date, probably around 1730-40 and adapted to fit. Illustrating agricultural scenes and depicting Aesop's fables to the seats, it is likely that the designs were prepared professionally in London and the embroidery done by female members of the Harlech family. A similar embroidered screen, embroidered by Lady Julia Calverely is in the National Trust Collection at Wallington Hall, Northumberland.

THE PROVENANCE

This set of giltwood chairs were originally at Brogyntyn Hall, Shropshire and most likely supplied to Robert Godolphin Owen. Owen's granddaughter, and eventual heiress, married William Gore (later Ormsby-Gore), 1st Lord Harlech (1779-1860) to whom these chairs almost certainly belonged. David, 5th Lord Harlech, who served as UK Ambassador to the United States during the Kennedy administration eventually moved from Brogyntyn to Wood Hill House, another house on the estate, where he and his wife are photographed with two of the chairs *in situ*. Following his death the chairs were moved to Glyn Cyrwach, the older family seat in Gwynedd until the contents were dispersed in 2017. Another chair from the set can be seen at St. Fagan's Castle, Cardiff, presented by the Harlech family.



Glyn Cyrwach.



Lord and Lady Harlech with two of the chairs *in situ* at Wood Hill House.



■6

A PAIR OF GEORGE III GILTWOOD OPEN ARMCHAIRS

CIRCA 1780-90

Each square back, seat and arms covered in 18th century *gros* and *petit-point* needlework depicting gardening and agricultural scenes, with spirally-turned baluster arm-supports above tapering fluted legs and toupie feet, one chair stamped 'MB', re-gilt, batten-carrying holes

Each 37 in. (95 cm.) high; 24 in. (61 cm.) wide; 26 in. (67 cm.) deep (2)

£12,000-18,000

US\$17,000-25,000

€15,000-21,000

PROVENANCE:

Possibly supplied to Robert Godolphin Owen (1733-1792) for Brogyntyn Hall, Shropshire and by descent.

The Lords Harlech, at Brogyntyn Hall, Shropshire and then at Wood Hill House, Shropshire before being moved to Glyn Cyrwach in the 20th century and by descent.

The Contents of Glyn Cyrwach; sold Bonhams London 29 March 2017, lot 470 (a set of seven).





7

■ 7
A PAIR OF GEORGE III GILTWOOD OPEN ARMCHAIRS
 CIRCA 1780-90

Each square back, seat and arms covered in 18th century *gros* and *petit-point* needlework depicting agricultural scenes, with spirally-turned baluster arm-supports above tapering fluted legs and toupie feet, re-gilt, batten-carrying holes
 Each 37 in. (95 cm.) high; 24 in. (61 cm.) wide; 26 in. (67 cm.) deep

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

PROVENANCE:
 Possibly supplied to Robert Godolphin Owen (1733-1792) for Brogyntyn Hall, Shropshire and by descent.
 The Lords Harlech, at Brogyntyn Hall, Shropshire and then at Wood Hill House, Shropshire before being moved to Glyn Cyrwach in the 20th century and by descent. The Contents of Glyn Cyrwach; sold Bonhams London 29 March 2017, lot 470 (a set of seven).



■ 8
A PAIR OF GEORGE III GILTWOOD OPEN ARMCHAIRS
 CIRCA 1780-90

Each square back, seat and arms covered in 18th century *gros* and *petit-point* needlework depicting agricultural scenes, with spirally-turned baluster arm-supports above tapering fluted legs and toupie feet, one chair stamped 'MB', re-gilt, batten-carrying holes
 Each 37 in. (95 cm.) high; 24 in. (61 cm.) wide; 26 in. (67 cm.) deep

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

PROVENANCE:
 Possibly supplied to Robert Godolphin Owen (1733-1792) for Brogyntyn Hall, Shropshire and by descent.
 The Lords Harlech, at Brogyntyn Hall, Shropshire and then at Wood Hill House, Shropshire before being moved to Glyn Cyrwach in the 20th century and by descent. The Contents of Glyn Cyrwach; sold Bonhams London 29 March 2017, lot 470 (a set of seven).



8









■9

A PAIR OF FRENCH TÔLE TABLE-LAMPS
20TH CENTURY

Each with pleated cream silk shade, wired for electricity
31½ in. (80 cm.) high, overall; 23½ in. (60 cm.) diameter (2)

£1,200-1,800
US\$1,700-2,500
€1,400-2,100

■10

A VICTORIAN GONCALO ALVES CHESTERFIELD SOFA
THIRD QUARTER 19TH CENTURY

Covered overall in textured red cotton, on brass castors; together with six velvet scatter
cushions and a red-silk throw
27 in. (68.5 cm.) high; 95 in. (241 cm.) wide; 44 in. (112 cm.) deep (7)

£3,000-5,000
US\$4,200-7,000
€3,600-5,900

PROVENANCE:

Acquired from Edward Hurst, October 2015,



■11

TWO VICTORIAN EASY ARMCHAIRS

LATE 19TH CENTURY, IN THE MANNER OF HOWARD AND SONS

One in beech, the other in birch, each with taupe and floral 'Harmony' chintz loose covers by Nicholas Haslam, on turned legs with ceramic castors; together with a pair of scatter cushions

Each 34½ in. (87.5 cm.) high; 30 in. (76 cm.) wide; 31¼ in. (79 cm.) deep

£2,000-3,000

US\$2,800-4,200

€2,400-3,500

■12

AN ENGLISH CARPET-COVERED STAINED-PINE LARGE OTTOMAN
THE CARPET LATE 19TH CENTURY

The top covered with a field section of a Sultanabad carpet, West Persia
17 in. (43 cm.) high; 71 in. (180 cm.) wide; 46 in. (117 cm.) deep

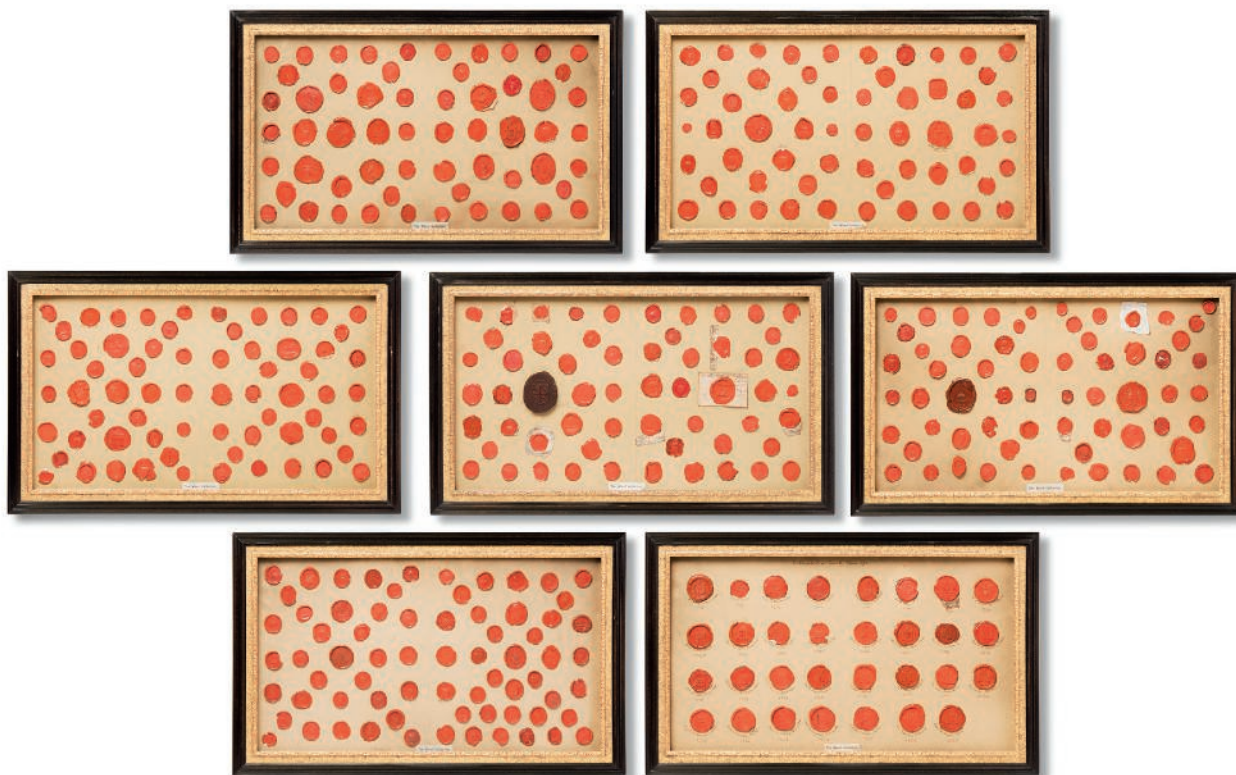
£2,000-4,000

US\$2,800-5,500

€2,400-4,700

(4)





■13

SEVEN FRAMED WAX INTAGLIO GROUPS
18TH-19TH CENTURY

All later framed in ebonised and gilt-slip 'Hogarth' frames, each with paper label for THE WARD COLLECTION, some with handwritten labels and inscriptions to seals, one frame entitled 'Northumberland County Sheriffs' and each seal with inscription of incumbent from 1739-1828
Each frame: 14½ x 24 in. (37 x 61 cm.) (7)

£4,000-6,000
US\$5,600-8,300
€4,700-7,000

PROVENANCE:
The Ward Collection (according to labels).
Acquired from Robert Bradley Antiques, October 2015.

■14

A VICTORIAN WALNUT NURSING CHAIR
BY HOWARD AND SONS, LONDON,
LATE 19TH CENTURY

Re-covered overall in later Howard green ticking, on turned baluster legs and brass castors, the back castors stamped HOWARD & SONS, LONDON
30½ in. (77.5 cm.) high; 22½ in. (57 cm.) wide;
23 in. (58.5 cm.) deep

£800-1,200
US\$1,200-1,700
€940-1,400

PROVENANCE:
Acquired from Macintosh Antiques, March 2007.



■15
**AN ITALIAN CUT AND BLOWN MURANO
GLASS EIGHT-LIGHT CHANDELIER**
LATE 18TH CENTURY

The central baluster support above a mercury-silvered and etched-glass bowl, issuing eight curved branches with large drip pans, fitted for electricity, the wooden section to bowl with Roman numerals, originally with eight further branches, losses and replacements
50 in. (127 cm.) high, excluding hook

£8,000-12,000
US\$12,000-17,000
€9,400-14,000

PROVENANCE:
Acquired from Christopher Butterworth Antiques,
December 2008.



■16
A GEORGE III MAHOGANY PEMBROKE TABLE
CIRCA 1775, AFTER A DESIGN BY THOMAS
CHIPPENDALE

The serpentine top above a frieze drawer, on square chamfered legs
28 in. (71 cm.) high; 41½ in. (105 cm.) wide;
30 in. (76 cm.) deep

£1,500-2,500
US\$2,100-3,500
€1,800-2,900

AN ARCHITECTURAL BOOKCASE FROM BUSCOT PARK

■ 17

A GEORGE II MAHOGANY ARCHITECTURAL CABINET

ATTRIBUTED TO WILLIAM HALLETT SENIOR OR WILLIAM VILE,
CIRCA 1740-50

The acanthus-carved architrave above fluted Corinthian columns flanking a pair of grille-inset doors lined in dark green linen, now lacking shelves and fitted as a wardrobe, above a pair of cupboard doors, on acanthus-clasped plinth base, with sunken castors, the original use uncertain due to constructional changes, minor restorations
90 in. (228.5 cm.) high; 67½ in. (171.5 cm.) wide; 25¼ in. (64 cm.) deep

£40,000-60,000
US\$56,000-83,000
€47,000-70,000

PROVENANCE:

Almost certainly Sir Alexander Henderson, 1st Baron Faringdon (1850-1934) or his grandson, Sir Alexander Henderson, 2nd Baron Faringdon (1902-1977), Buscot Park, Faringdon, Oxfordshire, and by descent to The Faringdon Collection Trust; sold Christie's, London, 29 June 1978, lot 85 where bought by The Hon. Christopher Lennox-Boyd.
The Hon. Christopher Lennox-Boyd; sold Christie's, London, 5 April 2001, lot 185. Acquired from Edward Hurst, April 2008.

This bookcase illustrates the fashionable 'Palladian' architectural furniture of the 1740s and 50s, promoted by publications like Isaac Ware's *Complete Body of Architecture* (1756), and endorsed by Richard Boyle, 3rd Earl of Burlington (1694-1753) and his protégés at King George II's Board of Works. Its form, and the appearance of fluted pilasters with ionic capitals, possibly derives from Batty Langley's *Treasury of Designs: Or the Art of Drawing and Working the Ornamental Parts of Architecture*, (1740; see plates V, and CLXII-CLXIV in the 1745 reissued edition).



Buscot Park, Oxfordshire.

It can be compared to an architectural cabinet-on-chest with fluted pilasters with ionic capitals almost certainly from the workshop of the London cabinet-maker William Hallett Snr. of Great Newport Street, Long Acre, which bears an inscription on its base: 'William Hallett, 1763, Long Acre' (A. Coleridge, 'A Reappraisal of William Hallett', *Furniture History*, 1965, p. 12 and plate II; sold Christie's, New York, 14 October 2009, lot 54, \$218,500 inc. premium). The present bookcase and the Hallett cabinet feature similar classically-inspired carved borders including the distinctive flower-head border. The same border also appears on a bookcase in the Royal Collection by Hallett's one-time apprentice William Vile (1715-67), supplied to Queen Charlotte for Buckingham House between 1762 and 1767 (RCIN 252). The flower-head border is also on a set of library bookcases, c. 1750, attributed to Hallett or Vile and his partner, John Cobb (1710-78), supplied to Sir William Beauchamp-Proctor, 1st Bt. for Langley Park, Norfolk (O. Brackett, 'For the Connoisseur: The Furniture of Langley Park', *Country Life*, 31 March 1928, figs. 1 and 2; sold Christie's, London, 10 April 1975, lots 135 (a pair), and 136 (a smaller pair); one of the larger pair later sold Christie's, London, 19 January 2021, lot 25 (£181,250, including premium). An existing 1748 bill from Hallett as well as two 1754 bills from Vile and Cobb detail extensive work for Sir William, and the dates on the invoices, as well as shared stylistic elements, could place the Langley library bookcase in either workshop (Norfolk Country Records Office, BEA 305/71, 305/79 and 305/45). A similar carved acanthus border, combined with the flower-head border, is found on another cabinet bookcase also at Langley Park, again attributed to either Hallett or Vile and Cobb (O. Brackett, 'For the Connoisseur: The Furniture of Langley Park - I', *Country Life*, 15 October 1927, p. 570, fig. 7).





■18
A PAIR OF IRISH GEORGE II MAHOGANY SIDE CHAIRS

MID-18TH CENTURY

Each with scrolled vase-shaped splat above a rounded seat with later drop-in seats covered in burgandy velvet, on acanthus and scroll-clasped cabriole legs and claw-and-ball feet, one marked 'X', one marked 'IV'
Each 38½ in. (98 cm.) high; 22 in. (56 cm.) wide; 21 in. (53.5 cm.) deep (2)

£3,000-5,000
US\$4,200-6,900
€3,500-5,800

PROVENANCE:

Acquired from Edward Hurst, 20 April 2011.

For a mahogany side chair with a similar arrangement of scrolls to the back see *The Knight of Glin* and James Peill, *Irish Furniture*, New Haven and London, 2007, p. 209, no. 20.

■19
A GEORGE II MAHOGANY DROP-LEAF TABLE

MID-18TH CENTURY

On claw-and-ball feet, replacements to ears 27¾ in. (70.5 cm.) high; 46 in. (117 cm.) wide; 52 in. (132 cm.) long, extended

£1,000-1,500
US\$1,400-2,100
€1,200-1,700

PROVENANCE:

Acquired from Edward Hurst, April 2007.







20

20
ENGLISH SCHOOL, CIRCA 1710

Portrait of a gentleman, bust-length, in a gold jacket, in a feigned oval

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

£2,500-3,500
 US\$3,500-4,900
 €3,000-4,100

PROVENANCE:
 with Edward Hurst, Salisbury, 2011, where acquired by the present owner.



21

21
CIRCLE OF GARRET MORPHEY (ACTIVE DUBLIN 1680-1716)

Portrait of Nicholas Hume-Loftus, 1st Earl of Ely (1708-1766), bust-length, in a russet cloak, in a feigned oval

oil on canvas
 30 x 26 in. (76.2 x 66 cm.)

£800-1,200
 US\$1,200-1,700
 €940-1,400

PROVENANCE:
 (Probably) John Henry Loftus, 5th Marquess of Ely (1851-1925), Loftus Hall, Co. Wexford; Christie's, London, 25 July 1891, lot 53, 4 gns. to the following, with Thomas Agnew & Sons, London, stock no. 6187, by whom sold in November 1891 to, G[eorge] Tottenham. Anonymous sale; Lawrence's, Crewkerne, 15 April 2011, lot 1880, as 'Attributed to Michael Dahl'. with Daniel Hunt Fine Art, London, 2011, as 'Jonathan Richardson', where acquired by the present owner.

Nicholas Hume-Loftus was the son of Nicholas Loftus, 1st Viscount Loftus and Anne Ponsonby, daughter of William Ponsonby, 1st Viscount Duncannon. He was married to Mary Hume, daughter of Sir Gustavus Hume, 3rd Baronet, on 18 August 1736. From 1736 to 1760, he sat in the Irish House of Commons as MP for Bannow, and then as MP for Fethard, Co. Wexford between 1761 and 1763. He was created Earl of Ely in Co. Wicklow in 1766.



Loftus Hall, Co. Wexford



22

22
JOSEPH HIGHMORE (LONDON 1692-1780 CANTERBURY)

Portrait of a gentleman, traditionally identified as Dr Worth Vigor, bust-length, in a brown jacket and white silk waistcoat, in a feigned oval

signed and dated 'Jos: Highmore / pinx: / 1750.' (centre right)
 oil on canvas
 30 x 25 in. (76.2 x 63.5 cm.)

£2,000-3,000
 US\$2,800-4,200
 €2,400-3,500

PROVENANCE:
 Private collection, Devon. with Daniel Hunt Fine Art, London, 2010, where acquired by the present owner.

23

**ATTRIBUTED TO JOSEPH HIGHMORE (LONDON 1692-1780
CANTERBURY)**

Portrait of a gentleman, bust-length, in a brown jacket, in a feigned oval

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

£1,500-2,500
US\$2,100-3,500
€1,800-2,900

PROVENANCE:

Anonymous sale; Bonhams, Knightsbridge, 13 April 2011, lot 136, as 'Circle of Jonathan Richardson'.
with Daniel Hunt Fine Art, London, 2011, where acquired by the present owner.



23

24

ENGLISH SCHOOL, 1751

Portrait of Ralph Bates (1688-1754), aged 63, half-length, in a brown suit

oil on canvas
30¾ x 25¼ in. (78 x 65.4 cm.)
inscribed 'Ra: Bates Esq. / Aetat 63 / 1751' (upper right), with the Bates coat-of-arms,
sable a fesse between three dexter hands apaumé coupé argent

£1,000-1,500
US\$1,400-2,100
€1,200-1,800

PROVENANCE:

By descent in the Bates family at Milbourne Hall, Northumberland.

Ralph Bates, was the son of Ralph Bates Senior and his second wife Anne. Ralph succeeded to the Halliwell and Milburn (later Milbourne) estates in Northumberland, when his older half-brother died in 1734. After the death of his first wife, Mary, in 1722, he married Isabel in 1725, with whom he had two children: Mary and Ralph, who went on to become High Sheriff of Northumberland in 1762. Milbourne Hall, as it stands today, was built by the latter's son, another Ralph, in 1810 to a design by Edinburgh architect John Patterson.



Milbourne Hall, Northumberland



24

25

CIRCLE OF JOHN GREENHILL (ORCHARDLEIGH 1644-1676 LONDON)

*Portrait of Sir Henry Cholmley of West Newton Grange (1609-1666),
bust-length, in a brown cloak, in a feigned oval*

oil on canvas
30¾ x 25 in. (76.9 x 63.5 cm.)

£1,000-1,500
US\$1,400-2,100
€1,200-1,800

PROVENANCE:

By descent to the sitter's daughter,
Henrietta Cholmeley (b.1645) and her husband Sir John Tempest, 1st Baronet (b. 1645),
Tong Hall, Yorkshire, and by descent in the family to,
Frances Plumbe-Tempest (d.1825), who married Thomas Rawson, Nidd Hall, Yorkshire,
and by descent to their daughter,
Frances Rawson (d.1886), wife of Henry Butler, 13th Viscount Mountgarret (1816-1900)
and by descent in the family to,
Piers Butler, 16th Viscount Mountgarret (1903-1966), and by inheritance to the
following,
Property from the 16th Viscount Mountgarret Will Chattels Trust; Christie's, South
Kensington, 10 December 2010, lot 2068, as 'Circle of Thomas Murray'.

EXHIBITED:

Bradford Corporation Art Gallery, no. 188.



25

THE PUSLINCH HERALDIC CONSOLE TABLE



■26

A GEORGE II GREY-PAINTED AND PARCEL-GILT CONSOLE TABLE MID-18TH CENTURY

The rectangular white grey-veined marble top above a pierced frieze intricately carved with foliate scrolls, serpents and centred by a grotesque mask, supported by an heraldic device of a griffin holding a wreath and fighting a snake, on rockwork base, redecorated 33¾ in. (85.5 cm.) high; 75¼ in. (191 cm.) wide; 29½ in. (75 cm.) deep

£20,000-30,000
US\$28,000-41,000
€24,000-35,000

PROVENANCE:

Almost certainly the Duke family, Otterton, Devon and by descent to the Yonge Family, Puslinch House, Devon.

With Mr J.B.Yonge at Puslinch, Devon, 1933.

By descent at Puslinch until circa 2009.

Acquired from Edward Hurst, April 2009.

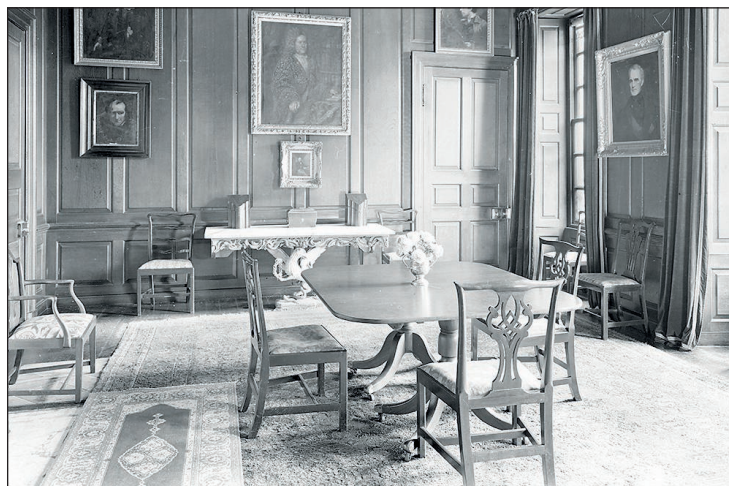
LITERATURE:

'Puslinch: The Seat of Mr J.B.Yonge', *Country Life*, vol. 74, 18 November 1933, p. 524-529, illustrated *in-situ* in the Dining Room.

This table, with its heraldic device of a demi-griffin holding a wreath, together with the provenance at Puslinch, almost certainly relates to the crest of the Duke family of Otterton, Devon. Elizabeth Duke, daughter and co-heiress of George Duke of The Old Hall, Colaton Raleigh married the Rev. John Yonge of Puslinch in 1746. Probably made by a local craftsman, the table was illustrated in the Dining Room in 1933. The lack of oxidation to the back-rail and the specific redecoration suggest the table was not moved often during its time at Puslinch; in 1933 it was in the Dining-Room but had been moved by 2007 to another principal room.

The inventory of Puslinch produced in 1795 or 1798, probably following the death of Rev. James Yonge mentions 'a marble sideboard' in the 'Best Dining Parlour' but also various 'deal tables' in the principal rooms, which may relate to the present lot (see *Inventory of the Contents of Puslinch, circa 1796-97*, Plymouth Archives 1274/1).

Puslinch House in Devon was built in the Queen Anne style for James Yonge circa 1720 it was described by architectural historian Sir Nikolaus Pevsner as 'a perfect example of a medium-sized early-Georgian country house in the Queen Anne tradition'.

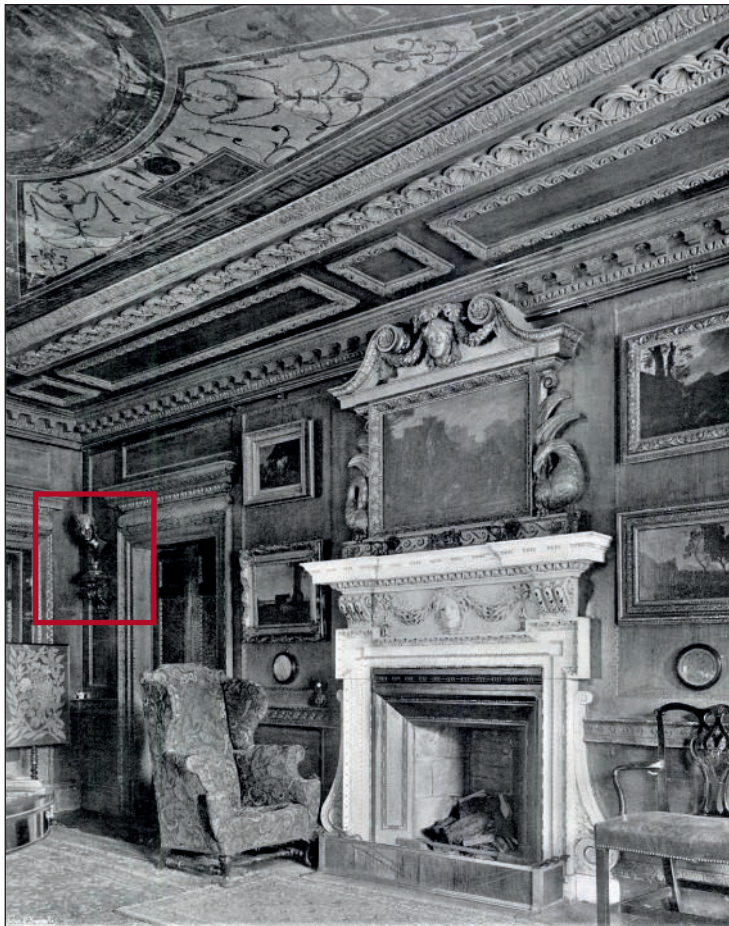


The table *in situ* at Puslinch, 1933
© Country Life Picture Library.





Rousham House, Oxfordshire.



The Great Parlour, Rousham
© Country Life Picture Library.

■27

A PAIR OF GEORGE II MAHOGANY WALL BRACKETS
DESIGNED AND SUPPLIED BY WILLIAM KENT, CIRCA 1740

Each with egg-and-dart frieze above scrolled supports carved with foliage
Each 16 in. (41 cm.) high; 13 in. (33 cm.) wide; 6¼ in. (16 cm.) deep

(2)

£30,000-50,000
US\$42,000-69,000
€35,000-58,000

PROVENANCE:

Designed and supplied by William Kent for Lieutenant-General James Dormer (1679-1741) circa 1740 for Rousham Park, Oxfordshire.
By descent in the Cottrell-Dormer family, Rousham Park, Oxfordshire.
Acquired by Christopher Gibbs in the early 1990s.
Acquired by Simon Sainsbury, 25 February 1993.
Simon Sainsbury - The Creation of an English Arcadia; sold Christie's, London, 18 June 2008, lot 191.

This pair of 'Roman' wall brackets almost certainly formed part of the William Kent (c. 1685-1748) commission for Lieutenant-General James Dormer (1679-1741), a veteran of the Duke of Marlborough's campaigns, scholar and collector of books and bronzes, at Rousham House, Oxfordshire. Between 1738 and 1741, Kent remodeled and extended the Jacobean mansion, and created 'a masterpiece of landscape design' in the grounds (J. Bryant, 'From "Gusto" to Kentissime": Kent's designs for country houses, villas, and lodges', ed. S. Weber, *William Kent, Designing Georgian Britain*, New Haven and London, 2013, p. 221). The commission was arranged through Kent's patron, the architect-designer, Richard Boyle, 3rd Earl of Burlington (1694-1753), instrumental in the refashioning of Tottenham House, Wiltshire, from 1721, and the creation of Chiswick House Villa, Middlesex, between 1727 and 1729. At Rousham, Kent kept some of the original Jacobean staircases and paneling but designed wall brackets, probably including the pair offered here, chimneypieces and furniture. One of the present wall brackets was photographed by *Country Life* in 1910 in the Painted Parlour (also known as the New Parlour) flanking the 'Kentian' chimneypiece and overmantel ('Rousham, Oxfordshire: The seat of Mr. C. Cottrell Dormer', *Country Life*, 26 February 1910, p. 314). The wall brackets were executed to display Dormer's bronzes - Kent describing his client as 'bronzos mad' (Weber, *op. cit.*, p. 222). The 1742 inventory listed twenty two bronze figures in the Painted Parlour, some of which were on wall brackets or pedestals (*ibid.*, p. 510). Kent also designed wall brackets for the entrance hall and library (now the Great Parlour) (*ibid.*). The present wall brackets must have been removed from the Painted Parlour at some point for by 1946 they had been replaced by a pair of Kent double-size brackets; and yet another wall bracket model is found on the north wall of this room (C. Hussey, 'Rousham, Oxfordshire - I', *Country Life*, 17 May 1946, p. 902, fig. 5; p. 903, fig. 8).

Wall brackets were central to a Kent interior and when busts were placed upon them they accentuated the classicism of his designs (Weber, *op. cit.*, p. 508). Kent would undoubtedly have seen such wall brackets in the Roman palace interiors he visited during his extensive Italian sojourn. A Kent design for a wall bracket for the display of a bust, c. late 1720s-1735, is in the Victoria & Albert Museum, London (E.373-1986), and another similar design was featured in John Vardy's *Some Designs of Mr. Inigo Jones and Mr. Wm. Kent* (1744), plate 20. Kent designed twelve giltwood wall brackets for the Dome Room at Chiswick House, and probably another set of twelve for the Library at Chiswick (Weber, *op. cit.*, p. 509, fig. 18.57). Carved, painted and parcel-gilt wall brackets were designed for Tottenham House, c. 1729-31, two of which are now in the V&A, (*ibid.*, fig. 18.56; museum nos. W.1-1988, W.1A-1988). Kent also designed such wall brackets for Queen Charlotte's Library at St. James's Palace, as shown in Charles Wild's watercolour for Pyne's *Royal Residences* (1819) (RCIN 922168); for the sculpture gallery at Holkham Hall, Norfolk, and for the Stone Hall at Houghton Hall, Norfolk (Weber, *op. cit.*, p. 196, fig. 8.13).

THE ROUSHAM WALL BRACKETS





28

■28

AFTER THE ANTIQUE, PROBABLY FRENCH, FIRST HALF 19TH CENTURY

Crouching Venus

bronze figure; on a naturalistic bronze plinth and a stepped rectangular marble base
10 $\frac{7}{8}$ in. (27.6 cm.) high; 13 $\frac{3}{8}$ in. (35.3 cm.) high, overall

£1,200-1,800
US\$1,700-2,500
€1,400-2,100

■29

AFTER THE ANTIQUE, ITALIAN, LATE 19TH OR EARLY 20TH CENTURY

The Medici Venus and the Capitoline Antinous

bronze figures; each on a stepped marble base
12 $\frac{5}{8}$ in. (32 cm.) and 13 $\frac{3}{8}$ in. (34 cm.); high 14 $\frac{1}{4}$ in. (36.2 cm.) and 15 in. (38 cm.) high,
overall

(2)

£1,000-2,000
US\$1,400-2,700
€1,200-2,300



29



30

■30

AFTER THE ANTIQUE, PROBABLY ITALIAN, 20TH CENTURY

The Belvedere Antinous

patinated plaster bust
23 in. (58.4 cm.) high; 27 $\frac{1}{2}$ in. (70 cm.) wide

£1,200-1,800
US\$1,700-2,500
€1,400-2,100



■ 31

A SET OF FOUR GEORGE III MAHOGANY SIDE CHAIRS
18TH/EARLY 19TH CENTURY

Each back and seat covered in dark pink silk damask with 18th century yellow, gold and blue appliqué depicting parrots amongst foliage, on cabriole legs, headed by hairy-grotesque masks, on hairy-paw feet with leather castors, restorations and spliced repairs to all back legs

Each 38¼ in. (97 cm.) high; 23¼ in. (59 cm.) wide; 25½ in. (65 cm.) deep (4)

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

PROVENANCE:

One pair: Anonymous sale; Christie's, London, 19 June 1980, lot 21.
Christopher Cowlin, Lyegrove, Avon; Christie's house sale, 26 September 1988, lot 66.
The four: Anonymous sale; Bonhams, London, 3 July 2007, lot 23.
Acquired from Edward Hurst, October 2007.

These carved mahogany chairs relate to a set of seat-furniture in H.M. Treasury that comprises a giltwood chair of state and twelve mahogany chairs carved on the knees with lion-masks, the latter dating from 1730-40 (W.A. Thorpe, 'Walpole and after', *Country Life*, 12 January 1951, pp. 125-126). However, the Treasury chairs are undoubtedly from more than one set with the four largest chairs measuring 3 ft. 6 in. (106.68 cm.) high, seven chairs 3 ft. 3 in. (99.06 cm.) high, and one chair 3ft. 1 ½ in. (95.25 cm.) high. No craftsman has been identified to date as having supplied this seat-furniture but they were probably commissioned by Sir Robert Walpole (1676-1745), First Lord of the Treasury and Chancellor of the Exchequer (generally regarded as the *de facto* first prime minister of Great Britain), following the architect-designer William Kent's (1685-1748) creation of a new Treasury House (later 10 Downing Street) between 1732-35. Carved mahogany seat-furniture with lion-masks includes a set, c. 1725-30, formerly at Copped Hall, Essex, and another from Holkham, Norfolk (R. Edwards, *The Dictionary of English Furniture*, vol. I, Woodbridge, 1954, plate XIV, fig. 122).



Lyegrove House, Avon.

■32

A PAIR OF GILTWOOD EAGLE CONSOLE TABLES

BY JENSEN GILDERS, MODERN, IN THE MANNER OF FRANCIS BRODIE

Each rectangular *brèche violette* marble top above a Vitruvian scroll frieze supported by a displayed eagle on a rock-work base, the moulded pedestal base with foliate carving
Each 33¾ in. (81.5 cm.) high; 32 in. (81 cm.) wide; 15¼ in. (39.5 cm.) deep (2)

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

PROVENANCE:

Supplied by Jensen Gilders, April 2010.

This pair of 'Jupiter' eagle console tables, appropriate for a 'Roman' banqueting hall, recalls the myth Ovid's *Metamorphoses* of the shepherd Ganymede who was borne aloft by an eagle to serve as Jupiter's attendant at the banquet of the Gods. The pattern may have been invented by Lord Burlington's protégé, the artist architect William Kent (d. 1748), who provided Roman eagles in his illustrations for Alexander Pope's 1725 translation of Homer's *Odyssey*.





■ 33

A PAIR OF GEORGE II GILTWOOD MIRRORS

MID-18TH CENTURY

Each with double bevelled plates within an eared frame with foliate moulding, the corners with carved sunflower paterae, the plates apparently original, one possibly associated, re-gilt

Each 76¼ x 33¼ in. (193.5 x 84.5 cm.) high

(2)

£15,000-25,000

US\$21,000-34,000

€18,000-29,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 8 July 2008, lot 436.
Acquired from Edward Hurst, July 2009.



■34

ATTRIBUTED TO STEPHEN SLAUGHTER (LONDON 1697-1765)

Portrait of William Russell of Basingstoke (1694-1767) with his wife Mabel and their daughters Ann, Mabel, Elizabeth and Jane

oil on canvas
60 x 63½ in. (152.4 x 161.3 cm.)

£30,000-50,000
US\$42,000-69,000
€35,000-58,000

PROVENANCE:

By descent from William Russell to his daughter, Ann Russell, and by descent to her daughter, Ann, who married William Apletre of Deddington, and by descent to their great-granddaughter, Marion Frances Apletre and her husband Francis Charles Simpson. Anonymous sale; Bearne's, Dorset, 5 November 2008, lot 337. with Edward Hurst, Salisbury, 2009, where acquired by the present owner.

LITERATURE:

D. Reveall, 'Story behind Bedford House and a portrait from Basingstoke', *The Basingstoke Gazette*, 19 June 2021.

The Russell family were an upwardly-mobile Basingstoke family living first at Bedford House before building a larger house, Goldings. William was eventually elected as Recorder for the town but was sacked by the council after a meeting in which his behaviour 'reflected on the said body in a very gross and opprobrious manor'. We would like to thank Debbie Reavell for her help in preparing the present entry.



Goldings House, Basingstoke.





35

■35

HENRY PICKERING (LIVERPOOL ACTIVE 1740-1771?)

Portrait of a gentleman, three-quarter-length, in a black velvet jacket and silver embroidered waistcoat, standing in a library

signed and dated 'H. Pickering / Pinx: 1752'

oil on canvas

50 $\frac{1}{8}$ x 40 $\frac{1}{8}$ in. (127.3 x 102 cm.)

£5,000-8,000

US\$7,000-11,000

€5,900-9,400

PROVENANCE:

The Sun Insurance Company, London (according to a label on the reverse).

■36

JONATHAN RICHARDSON (LONDON 1677-1745)

Portrait of Matthew Prior (1664-1721), three-quarter-length, in a black hat and jacket

oil on canvas

50 x 40 in. (127 x 101.6 cm.)

in an early eighteenth-century frame

£7,000-10,000

US\$9,800-14,000

€8,300-12,000

PROVENANCE:

with The Weiss Gallery, London, where acquired by the present owner.

Matthew Prior was the son of George Prior (d. c.1675), a London joiner, and Elizabeth, *née* Pennefather. The only child of six to survive infancy, he was sent to Westminster School, under the tutelage of Dr. Richard Busby. At the age of eleven, Prior's father died, and he was forced to leave the school to work at his uncle's tavern, The Rhenish, on Channel Row. There, working behind the bar and reading Horace, Prior impressed the passing Charles Sackville, 6th Earl of Dorset, by turning a Horatian ode into English with particular facility. The Earl of Dorset offered to pay the remainder of Prior's tuition to return to Westminster School, where he returned to be made a King's Scholar in 1681.

In 1683, the poet received one of the first five Duchess of Somerset scholarships to St. John's College, Cambridge, where he spent the next four years, writing more than thirty Latin pieces as well as poems in English, including, in collaboration with his childhood friend from Westminster, Charles Montagu, 1st Earl of Halifax, *The City Mouse and Country Mouse*, mocking John Dryden's *The Hind and the Panther*.

On leaving St. John's, Prior became secretary to the embassy at the Hague, and after four years in this post, was appointed a gentleman of the King's bedchamber. It was on Queen Anne's accession that Prior became politically successful as a Tory - until her death in 1715 he held a prominent place in all negotiations with the French court, including the Treaty of Utrecht, dubbed 'Matt's Peace'. Following the Whig return to power he was impeached by Robert Walpole and kept in close custody for two years until 1717. During his imprisonment he wrote his most ambitious work, *Solomon, and other Poems on several Occasions*, published by subscription in 1718. He received for this a present of 4,000 guineas from Lord Harley, enabling him to live in comfort as a recluse to the end of his days. He died at Wimpole, Cambridgeshire, in 1721, and was buried in Westminster Abbey, in Poets' Corner.



36

50

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

■37

**ATTRIBUTED TO ENOCH SEEMAN
(DANZIG C.1694-1745 LONDON)**

*Portrait of a gentleman, traditionally identified as Thomas Ward,
three-quarter-length, in a green coat*

oil on canvas
49¾ x 40½ in. (126.5 x 102.8 cm.)

£6,000-10,000
US\$8,300-14,000
€7,000-12,000

PROVENANCE:

with Edward Hurst, Salisbury, October 2008, as 'Circle of John
Vanderbank', from whom acquired by the present owner.



37

■38

**JOHN WOLLASTON THE YOUNGER
(LONDON 1710-1775 BATH)**

*Portrait of gentleman, traditionally identified as Captain Philip
Saumarez (1710-1747), half-length, in a brown coat, a coastal
landscape beyond*

oil on canvas
50 x 40½ in. (127 x 103 cm.)
in the original frame

£4,000-6,000
US\$5,600-8,300
€4,700-7,000

PROVENANCE:

M. Bernard, Ryder Street, London; Christie's, London, 11 May 1951, lot 134,
as 'Hudson' (16 gns. to Rosedale).
Anonymous sale; Christie's, London, 30 January 1987, lot 166, as 'Circle of
Thomas Hudson'.
Anonymous sale; Sotheby's, London, 14 April 2011, lot 240.

Captain Philip de Saumarez (1710-1747) was a British naval officer who
captained the HMS Nottingham, most famous for its capture of the
French ship Mars in 1743. Saumarez was the original designer of the
first naval officer uniforms for the Royal Navy but sadly was killed in the
Second Battle of Cape Finisterre before his designs were realised. He is
buried in Westminster Abbey where his monument was sculpted by Sir
Henry Cheere.



38



39

■39

ATTRIBUTED TO JONATHAN RICHARDSON (LONDON 1665-1745)

Portrait of Thomas Boothby of Tooley Park (1677-1752), three-quarter-length, in a green coat, with a pair of dogs

oil on canvas
50 7/8 x 40 in. (127.3 x 101.5 cm.)

£10,000-15,000
US\$14,000-21,000
€12,000-17,000

PROVENANCE:

(Probably) by descent from the sitter to his daughter, Elizabeth d'Avenant, and by descent to her grandson, Sir Corbet Corbet, born Corbet D'Avenant, 1st Baronet of the second creation (1752-1823).

Anonymous sale; Tennants, Leyburn, 18 July 2008, lot 1309. with James Harvey British Art, Shaftesbury, April 2009, from whom acquired by the present owner.

EXHIBITED:

Leicester, Museum and Art Gallery, *Sport in the Midlands: An Exhibition of Sporting Paintings and Drawings*, 1928.

LITERATURE:

J Gillies Shields, *Old Tom of Tooley - father of the Quorn: his life and times*, Leicestershire, 1998.

Thomas Boothby is best known as the founder of the Quorn Hunt, which traces its origin to his pack of hounds established in 1696 on the death of his father. He was the Master of the pack for fifty-five years, the longest serving of any of the Masters the hunt has known, and on his death *The Gentleman's Magazine* wrote that he had been, 'one of the greatest sportsmen in England.'



40

■40

ATTRIBUTED TO FRANS VAN DER MIJN (?ANTWERP C.1719-1783 LONDON)

Portrait of a lady, three-quarter-length, in a blue satin riding habit, holding a straw bonnet with red silk trim in her right hand, with a riding crop in her lap

oil on canvas
48 1/4 x 38 1/8 in. (122.5 x 96.7 cm.)
in an eighteenth-century swept frame

£10,000-15,000
US\$14,000-21,000
€12,000-18,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 31 October 2007, lot 28, as 'attributed to Herman van der Mijn'. with Daniel Hunt Fine Art, London, by 2009, where acquired by the present owner.

■41

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

*Portrait of Mary (d. 1763), daughter of Charles
Greene, and wife of Sir William Browne, three-
quarter-length, in a silver dress*

signed and dated 'T. Hudson fecit / 1759' (centre left)
oil on canvas

50 x 39 $\frac{3}{8}$ in. (127 x 101.3 cm.)

inscribed 'Mary, D^e & Co-heiress of / Cha^s. Greene Esq^r.
Lynn R^s. / Wife of Sir W^m. Browne. / ob 1763' (upper
right)

£10,000-15,000

US\$14,000-21,000

€12,000-18,000

PROVENANCE:

By descent from the sitter and her husband to their
daughter,
Mary, wife of William Ffolkes, and by descent to their
son,
Sir Martin Browne Ffolkes, 1st Bt. (1749-1821) Hillington
Hall, Norfolk, and by descent in the family to,
Sir Robert Ffolkes, 7th Baronet (b. 1943) until at least
1979.
Anonymous sale; Sworders, Stansted Mountfitchet,
10 March 2015, lot 199.

LITERATURE:

Prince F. Duleep Singh, *Portraits in Norfolk Houses*,
Norwich, 1928, I, p. 243, no. 1.
E. Davies King, *The Life and Works of Thomas Hudson*,
doctoral dissertation, Courtauld Institute, 1938, no. 84.
E. G. Miles, *Thomas Hudson (1701-79): Portraitist to
the British Establishment*, doctoral dissertation, Yale
University, 1976, p. 75, no. 57, pl. 185.
E.G. Miles, *Thomas Hudson 1701-1779. Portrait painter
and collector*, exhibition catalogue, London, 1979, under
no. 25.

Mary was the daughter of Charles Greene, an apothecary
in Kings Lynn. In 1717 she married William Browne, a
doctor, with whom she moved to London in 1749. William
served as President of the College of Physicians in 1765
and 1766, having been a Fellow of the college since
1726. He was knighted in 1747. The present portrait
was executed by Hudson as a pair with that of William;
his portrait is in the collection of the Royal College of
Physicians, London, inv. no. X71, having been gifted by
the sitter in 1767.



Hillington Hall, Norfolk.



The related portrait of Sir William Browne.



42

42
TWO CHINESE BLUE AND WHITE LARGE KRAAK DISHES
MING DYNASTY (16TH-17TH CENTURY)

Each 12¼ in. (31 cm.) diameter (2)

£1,500-2,500
US\$2,100-3,400
€1,800-2,900



43
TWO CHINESE BLUE AND WHITE LARGE KRAAK DISHES
MING DYNASTY (16TH-17TH CENTURY)

Each 12½ in. (31 cm.) diameter (2)

£2,000-3,000
US\$2,800-4,100
€2,400-3,500



43





44

44
TWO CHINESE BLUE AND WHITE LARGE KRAAK DISHES
 MING DYNASTY (16TH-17TH CENTURY)

19¾ in. (50 cm.) and 19¼ in. (49 cm.) diameter (2)

£1,000-1,500
 US\$1,400-2,100
 €1,200-1,700

PROVENANCE:
 The larger: Acquired from James Brett, June 2007.



45
FOUR CHINESE BLUE AND WHITE KRAAK DISHES
 MING DYNASTY (16TH-17TH CENTURY)

The two larger: 19½ in. (49.5 cm.) diameter
 The two smaller: 14 in. (35.5 cm.) diameter (4)

£2,500-4,000
 US\$3,500-5,500
 €3,000-4,700

PROVENANCE:
 One of the larger: Le Grand Goût - A Private European
 Collection; sold Christie's, London, 17 June 2009, lot 91.



45

■ 46

A PAIR OF EARLY GEORGE III MAHOGANY SERVING TABLES

ATTRIBUTED TO JOHN COBB, CIRCA 1765

Each rectangular top above a moulded edge and Vitruvian-scrolled frieze, on fluted tapering legs headed by acanthus paterae, on square feet, restorations and minor differences

One: 33 in. (84 cm.) high; 61½ in. (156 cm.) wide; 30½ in. (77 cm.) deep

One: 32½ in. (82.5 cm.) high; 61¼ in. (155.5 cm.) wide; 30¾ in. (78 cm.) deep

(2)

£60,000-80,000

US\$83,000-110,000

€71,000-94,000

PROVENANCE:

Acquired from Edward Hurst, May 2010.

The bold but elegantly carved Vitruvian scrolled frieze displayed on this pair of neo-classical side tables reflects the George III Grecian fashion popularised by James 'Athenian' Stuart's *Antiquities of Athens* (1762), and is also inspired by the earlier work of the Rome-trained artist-architect William Kent (d. 1748).

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 HRH 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 Shardeloes 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.





■47

A GEORGE II WHITE-PAINTED PIER MIRROR

CIRCA 1735-40, IN THE MANNER OF WILLIAM KENT

The broken triangular pediment centred by a scallop shell above an oak-leaf and acorn frieze with an acanthus-carved entablature, the 19th century rectangular plate within a guilloche and flowerhead rosette border, losses to decoration and replacements to carving, the decoration mostly original
90 x 49½ in. (228.5 x 126 cm.)

£40,000-60,000

US\$55,000-82,000

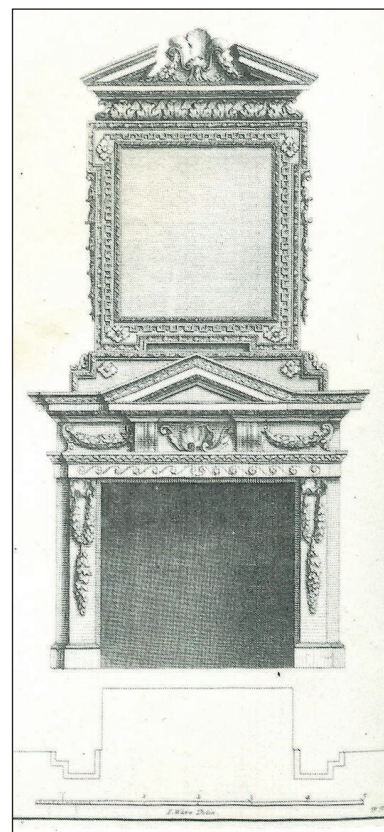
€47,000-70,000

PROVENANCE:

Acquired from Edward Hurst, March 2011.

This white-painted pier mirror relates to a magnificent giltwood example designed by William Kent (d. 1748), together with a corresponding console table, for the Green Drawing Room at Houghton Hall, Norfolk (S. Weber, *William Kent: Designing Georgian Britain*, New Haven and London, 2014, p. 493, fig. 8.34). The guilloche border on the mirror offered here is found on picture and mirror frames and on a plaster ceiling at another celebrated Kent commission, Raynham Hall, Norfolk; see a painted mirror in the King's Bedroom, a giltwood picture frame in the Belisarius Room and the plaster ceiling of the Great Hall (M. Ridgdill, *Raynham Hall: An English Country House Revealed*, Woodbridge, 2018, pp. 54, 56, frontispiece). Furthermore, the carved oak leaves and acorn border can be compared to swags rendered in marble on the Kent chimneypiece in the Dining Room at Raynham (*ibid.*, p.161).

The design for the pier mirror was possibly inspired by a design for a chimney overmantel created for Sir William Strickland of Boynton Hall, East Yorkshire, and published by Isaac Ware in *Designs of Inigo Jones and Others* (c. 1731) (E. White, *Pictorial Dictionary of British 18th Century Furniture Design*, Woodbridge, 2000, p. 358, plate 34, but plate 31 in the original publication). The chimney piece and overmantel designs for Sir William Strickland in Ware's publication have been confidently attributed to Kent (Weber, *op. cit.*, p. 191). Two further comparable designs for pier glasses by Kent survive, held in the Prints & Drawings department, Victoria & Albert Museum, London, museum nos.: 19044 and 12957 14.



A related design attributed to William Kent.





48

■48
TWO CHINESE BLUE AND WHITE LARGE OVOID VASES
MING DYNASTY (1368-1644)

The larger: 14½ in. (37 cm.) high
The smaller: 13¾ in. (35 cm.) high (2)

£1,200-1,800
US\$1,700-2,500
€1,400-2,100



50

■50
TWO CHINESE BLUE AND WHITE 'PHOENIX' BALUSTER VASES
19TH/20TH CENTURY

Decorated with phoenixes in flight amongst large blooming peonies
13½ in. (34 cm.) and 14 in. (35.5 cm.) high (2)

£1,500-2,500
US\$2,100-3,400
€1,800-2,900



49

■49
A CHINESE BLUE AND WHITE LARGE BALUSTER VASE AND COVER
QING DYNASTY (19TH-20TH CENTURY)

24 in. (61 cm.) high, including cover

£600-1,000
US\$830-1,400
€700-1,200



51

■51
A CHINESE BRASS-MOUNTED BLUE AND WHITE LARGE VASE
AND COVER

QING DYNASTY (19TH-20TH CENTURY)

16 in. (40.5 cm.) high, including cover

£600-1,000
US\$830-1,400
€700-1,200





52

■52

AN EARLY VICTORIAN GREY-PAINTED PLASTER BUST OF A GENTLEMAN

MID-19TH CENTURY

On a later white-painted circular wood socle
28½ in. (72.5 cm.) high, overall

£800-1,200
US\$1,100-1,600
€940-1,400

PROVENANCE:

The Ker family, Portavo and Montalto, Ireland and by descent.
The Collection of Mr and Mrs David Ker, Christie's, South Kensington,
5 November 2015, lot 106.

This bust depicting a distinguished gentleman is possibly a member
of the Ker family.



53

■53

A WILLIAM IV WHITE-PAINTED PLASTER BUST OF A GENTLEMAN, 1835

BY EDWARD DAVIS (1813-1878)

on an integrally cast circular socle; signed and dated 'E DAVIS
Sculpt LONDON 1835'
31 in. (79 cm.) high

£800-1,200
US\$1,100-1,600
€940-1,400

PROVENANCE:

The Peter Hone Collection; sold Christie's, South Kensington,
26 October 2016, lot 18.



54

■54

ITALIAN, 18TH CENTURY

Homer

marble bust; on an associated circular marble socle
22 in. (59.5 cm.) high; 27¼ in. (69.2 cm.) high, overall

£4,000-6,000

US\$5,500-8,200

€4,700-7,000

PROVENANCE:

Acquired from Hawker Trading, London.



55

■55

AFTER THE ANTIQUE, ITALIAN, 19TH CENTURY

A white marble and breche de Medici marble bust of a gentleman

on a circular marble socle
26 in. (66 cm.) high, overall

£4,000-6,000

US\$5,500-8,200

€4,700-7,000

PROVENANCE:

Acquired from Hawker Trading, London, June 2013.

THE WILLIAMSTRIP PARK PIER MIRROR

■ 56

AN EARLY GEORGE III GILTWOOD PIER MIRROR CIRCA 1760, IN THE MANNER OF THOMAS JOHNSON

The replaced rectangular divided plate within a pilaster and rockwork-carved frame flanked by pierced foliate and C-scroll trails, surmounted by a pierced C-scroll and foliate crest, re-gilt, restorations and replacements to carving, the back inscribed '*Lord St Aldwins*' in pencil
88 x 33 in. (223.5 x 84 cm.)

£20,000-40,000
US\$28,000-55,000
€24,000-47,000

PROVENANCE:

Probably Sir Howe Hicks, 6th Baronet (d.1801).
Thence by descent at Williamstrip Park, Gloucestershire to the Earls St Aldwyn (according to pencil inscription), Williamstrip House, Gloucestershire and by descent. Property of a Nobleman; sold Christie's, South Kensington, 22 April 2008, lot 622. Acquired from Edward Hurst, July 2009.

LITERATURE:

R. Guilding, 'Jasper Wares', *World of Interiors*, April 2021, illustrated p. 160.

This mirror was formerly at Williamstrip Park, Gloucestershire the seat of the Hicks Beach family, later Earls St. Aldwyn from the late eighteenth century to the early twenty-first century.

This superbly proportioned pier glass is designed in the picturesque rococo taste that became highly fashionable during the mid-18th century in England as well as the rest of Europe. The naturalistic style bore huge influence on contemporary furniture production and a number of furniture-makers and carvers of the period including Matthias Lock (d. 1765), Thomas Chippendale (d. 1779), Thomas Johnson (d. 1779) and John Linnell (d. 1796) adopted this style.

This mirror is particularly closely related to the work of the Grafton Street carver Thomas Johnson (1714-c. 1779). Johnson, who traded from various addresses in Soho, published his designs in the late 1750s. The particularly delicate carving of this mirror takes elements from the first plate from his '*Collections of Designs*' (1758) including the scrolled sides with floral trails and rusticated pilasters which combined together display Johnson's fondness for the beauty of nature. A comparable single-plate mirror, with typical Johnson addition of a ram to the pierced apron was sold from the Collection of Mr and Mrs David Ker, Christie's, South Kensington, 5 November 2015, lot 150 (£31,250, including premium).



Williamstrip Park, Gloucestershire.





■57

THREE GILT-BRASS FLUTED 'FLOORS CASTLE' COLUMN TABLE-LAMPS

BY ROBERT KIME, MODERN

Two with pleated green shades, one with a pleated cream shade, wired for electricity
One 27 in. (68.5 cm.) high, two 25¼ in. (64 cm.) high, overall; 18 in. (46 cm.) diameter (3)

£1,000-2,000
US\$1,400-2,700
€1,200-2,300

■58

A GEORGE II MAHOGANY TRIPOD TABLE

MID-18TH CENTURY

The circular top on a ring-turned column and cabriole legs with leather castors, with a patched repair to the top of pedestal
28½ in. (72.5 cm.) high; 32 in. (81 cm.) diameter

£2,500-4,000
US\$3,500-5,500
€3,000-4,700

PROVENANCE:

Acquired from Hawker Trading, June 2007.



■59

A VICTORIAN MAHOGANY EARED-WING ARMCHAIR

CIRCA 1860

The back, sides and arms covered in fringed orange silk-damask, on square tapering legs and brass castors, partially re-railed; together with a foliate-silk scatter cushion
47¼ in. (120 cm.) high; 30½ in. (77.5 cm.) wide; 28 in. (71 cm.) deep (2)

£1,500-2,500
US\$2,100-3,500
€1,800-2,900

PROVENANCE:

Acquired from Edward Hurst, December 2010.







■60
A PAIR OF ENGLISH NICKEL TABLE LAMPS
 MODERN
 Each with pleated blue cotton shade
 Each 22¾ in. (58 cm.) high, excluding fittings (2)
 £800-1,800
 US\$1,100-2,500
 €940-2,100



■62
AN EARLY VICTORIAN GILTWOOD SLIPPER CHAIR
 CIRCA 1840, IN THE MANNER OF HENRY HOLLAND
 Covered overall in gold-braided and buttoned crimson velvet and crimson linen, on brass castors
 32½ in. (82.5 cm.) high; 21½ in. (55 cm.) wide; 24 in. (61 cm.) deep
 £800-1,200
 US\$1,100-1,600
 €940-1,400

PROVENANCE:
 The Hazlerigg family, Noseley Hall, Billesdon, Leicestershire.
 Acquired from Edward Hurst, April 2011.



■61
A PAIR OF LATE GEORGE III MAHOGANY AND DECOUPAGE FIRE SCREENS
 CIRCA 1800
 Each screen with three adjustable panels decorated to both sides with decoupage, losses to the decoration and some decoupage later
 Each panel: 43½ x 12½ in. (110.5 x 30.5 cm.) (2)
 £2,000-3,000
 US\$2,800-4,100
 €2,400-3,500

PROVENANCE:
 Acquired from Edward Hurst, April 2016.



■63
A REGENCY GILTWOOD STOOL
 CIRCA 1815, POSSIBLY NORTH EUROPEAN
 The seat covered in button-tufted crimson velvet with buillion fringe, on lion's paw feet
 18 in. (46 cm.) high; 28 in. (71.5 cm.) wide; 22½ in. (57 cm.) deep
 £2,000-4,000
 US\$2,800-5,500
 €2,400-4,700

PROVENANCE:
 Acquired from Edward Hurst, January 2013.



(part)

■64

THREE PAIRS OF GOLD-SILK 'STANHOPE' DAMASK CURTAINS
THE FABRIC SUPPLIED BY CLAREMONT, MADE BY ROBERT KIME

Together with three brass curtain poles and three pairs of gilt-repoussé tie-backs
Each curtain: 117 in. (297 cm.) wide; 164 in. (416 cm.) drop

(15)

£6,000-10,000
US\$8,400-14,000
€7,100-12,000

■65

A MAHAL CARPET
WEST PERSIA, LATE 19TH CENTURY

The red field with an overall floral lattice, within indigo flowerhead and serrated leaf borders, ivory stylised floral meander guard stripes, uneven wear and extensive repiling
14ft.2in. x 10ft.4in. (432cm. x 315cm.)

£600-1,000
US\$830-1,400
€700-1,200





■ 66

A GEORGE II GILTWOOD MIRROR

CIRCA 1755-60, IN THE MANNER OF MATTHIAS LOCK

The original plate within a *rocaille* and foliate-scrolled frame with pierced foliate and leaf-work border, the foliate and acanthus-scrolled cresting above trellis-work panel, restorations to carving
72½ x 42½ in. (184 x 108 cm.)

£30,000-50,000
US\$42,000-69,000
€35,000-58,000

PROVENANCE:

Acquired from Edward Hurst, July 2008.

This giltwood mirror in the George II 'French' picturesque manner is probably inspired by the designs of Matthias Lock; related designs for mirrors are held in an album entitled *Original Designs by Matts Lock, Carver 1740 - 1765*, held in the Victoria & Albert Museum, London - in particular no. 2848:56 (bottom right). Lock incorporated trellis/pierced lattice work in mirror designs as seen on the title page of his *A New Book of Ornaments for Looking Glass Frames* (1st edition c. 1752, reissued in 1769; E. White, *Pictorial Dictionary of British 18th Century Furniture Designs*, Woodbridge, 2000, p. 342). Trellis work also appears in designs by Lock's contemporaries such as Thomas Johnson, Thomas Chippendale and John Linnell. Two drawings of mirrors with trellis work decoration by Linnell survive at the V&A - this motif being a characteristic Linnell feature (E.176-1929; E.170_1929).

A pair of Scottish George III giltwood and *carton pierre* mirrors with trellis work, possibly supplied to William Duff, created 1st Earl of Fife in 1759, sold Christie's, London, 19 November 2009, lot 10 (£139,250 inc. premium). An overmantel mirror with trellis work from the collection of Henry Pelham-Clinton, 2nd Duke of Newcastle & 9th Earl of Lincoln (1720-1794) at Clumber, Nottinghamshire, sold Christie's, London, 7 June 2007, lot 45 (£72,000 inc. premium).



THE HAWARDEN CASTLE BED

■ 67

A GEORGE I CHINTZ COTTON AND VELVET TESTER BED

THE TESTER CIRCA 1725, THE BED RECONFIGURED IN THE MID-19TH CENTURY

The scrolled canopy with finials above a shaped head and foot board, covered in 19th century foliate chintz, losses and restorations

The bed: 71¼ in. (181 cm.) high; 71 in. (180 cm.) wide; 87 in. (221 cm.) long

The canopy: 35 in. (89 cm.) high; 89 in. (226 cm.) wide; 94½ in. (240 cm.) long

£50,000-80,000

US\$69,000-110,000

€59,000-93,000

PROVENANCE:

The Glynne Family, Hawarden Castle, Flintshire and by descent to the Gladstone family. Acquired from Edward Hurst, September 2008.

LITERATURE:

R. Guilding, 'Jasper Wares', *World of Interiors*, April 2021, illustrated p. 161.

From the earliest modern times beds were considered one of the granteest status symbols and were often commissioned as a conspicuous display of taste, power and wealth. This fashion reached its zenith in the late 17th and early 18th centuries with the establishment of the 'state bedroom' as the culmination of the enfilade of state rooms in any great house. The format of these state rooms, intended to be kept in readiness for a visit from the head of state, echoed the royal apartments used by the monarch at court where the height of honour bestowed on those admitted was denoted by how deeply into the series of chambers they progressed. Only the most intimately trusted courtiers would reach the monarch's bed chamber and thereby witness the splendour of the royal bed.

The term angel bed is used to describe beds with a suspended canopy, where the canopy appears to float 'like an angel'. The employment of this sophisticated technique, combined with the flamboyance of the carving indicate that this would have been a very costly bed at the time it was made and would most likely been intended as a 'state bed'. The confirmation of the canopy remains ostensibly as it was when commissioned although the bed frame has been reconfigured with the addition of a foot board incorporating carving probably borrowed from the headboard, which would have been higher and would likely have originally been connected to the lofty canopy by a rigid backcloth. In the 17th and 18th centuries textiles were amongst the most expensive commodities available and so beds, such as this, were entirely covered in expensive fabrics as a lavish display of status and the bed would additionally have originally been hung with almost full length curtains to the four corners. Whilst printed cotton such as that to this bed did exist in the early 18th century, a trace of crimson fabric was discovered to the canopy suggesting that the bed was likely originally hung with red damask.

PROVENANCE

Whilst it has not been possible to trace the exact origin of this bed it is known to have been sold from the collection of the Gladstone family at Hawarden Castle, Flintshire. In the 16th century Broadlane Hall was built for the Ravenscroft family in the shadow of the medieval Hawarden Old Castle which survives today as a ruin. In the mid-18th century a new house was constructed to the north which forms the core of what is now known as Hawarden Castle. In the early 19th century the estate was inherited by Sir Stephen Glynne, 8th Bt. and he and the 9th Bt. (also Sir Stephen) made substantial changes Gothicising the building and creating the basic outline as it is today. It is highly likely that this bed would have been reconfigured and the present delicate printed chintz added as part of the refurbishments for the 9th Baronet who, as a renowned antiquarian, would likely have recognised the value of this bed as an 'heirloom' worthy of preservation. Sir Stephen's sister, Catherine Glynne had married the future British Prime Minister in 1839 and so on the death of the unmarried Sir Stephen in 1874 the estate passed to the Gladstone family who still live there today.



Hawarden Castle, Flintshire.







■68

A WILLIAM AND MARY OYSTER-VENEERED LACE BOX
LATE 17TH CENTURY

The interior later lined in green silk; together with a George III maple and purpleheart domed tea caddy
The lace box: 2¾ in. (7 cm.) high; 10¾ in. (27.5 cm.) wide; 8½ in. (21.5 cm.) deep
The tea caddy: 5½ in. (13 cm.) high; 7½ in. (19 cm.) wide; 4½ in. (11.5 cm.) deep

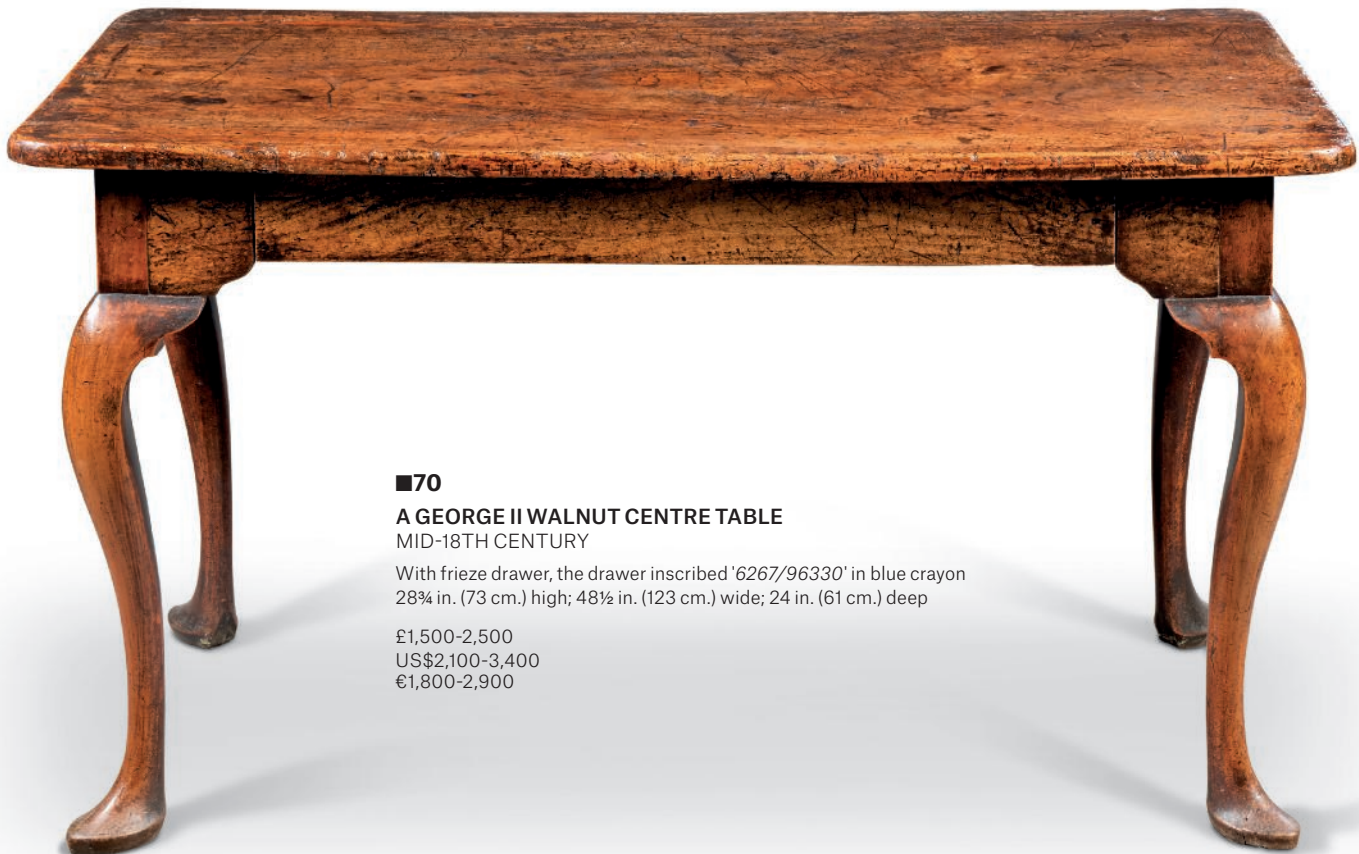
£400-600
US\$550-820
€470-700

■69

A FRENCH ORMOLU THREE-BRANCH CANDELABRUM
19TH CENTURY, REUSING EARLY 18TH CENTURY ELEMENTS

The baluster candlestick with octagonal spreading foot and removable branches
14½ in. (37 cm.) high

£700-1,000
US\$970-1,400
€820-1,200



■70

A GEORGE II WALNUT CENTRE TABLE
MID-18TH CENTURY

With frieze drawer, the drawer inscribed '6267/96330' in blue crayon
28¾ in. (73 cm.) high; 48½ in. (123 cm.) wide; 24 in. (61 cm.) deep

£1,500-2,500
US\$2,100-3,400
€1,800-2,900



■71

AN ENGLISH MAHOGANY AND CREWELWORK WING ARMCHAIR

20TH CENTURY, THE CREWELWORK 18TH CENTURY

The shaped back, out-turned arms, seat and loose cushion, covered in associated early 18th century crewelwork depicting birds and animals amongst foliage, on cabriole legs and pad feet, losses to the crewelwork of the seat cushion

45½ in. (115 cm.) high; 31¼ in. (79.5 cm.) wide; 25¾ in. (65 cm.) deep

£2,000-3,000

US\$2,800-4,100

€2,400-3,500

■72

AN ENGLISH MAHOGANY SOFA

20TH CENTURY

Covered in button-tufted oatmeal linen; together with five various scatter cushions

39½ in. (100.5 cm.) high; 96½ in. (245 cm.) wide; 39 in. (99 cm.) deep (6)

£4,000-6,000

US\$5,500-8,200

€4,700-7,000





■73
A PAIR OF GEORGE III GILTWOOD TWIN-BRANCH GIRANDOLE MIRRORS

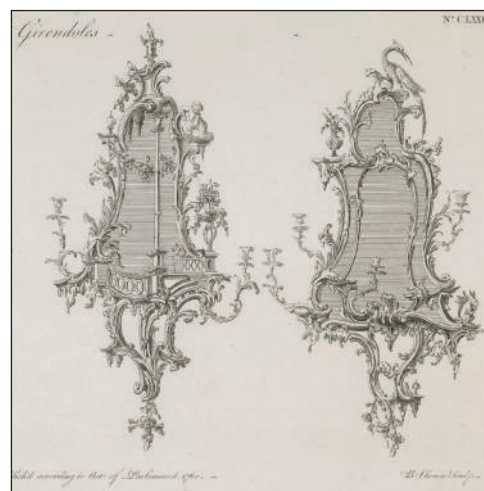
CIRCA 1760, IN THE MANNER OF THOMAS JOHNSON

Each shaped plate within AN asymmetric frame carved with rockwork, C-scrolls and dripping water, each issuing two branches with later naturalistically-cast lacquered-brass drip-pans and nozzles with later nozzle liners, the gilding refreshed
 Each 31 x 13 in. (79 x 33 cm.) overall (2)

£8,000-12,000
 US\$11,000-16,000
 €9,400-14,000

PROVENANCE:
 Acquired from Edward Hurst, September 2009.

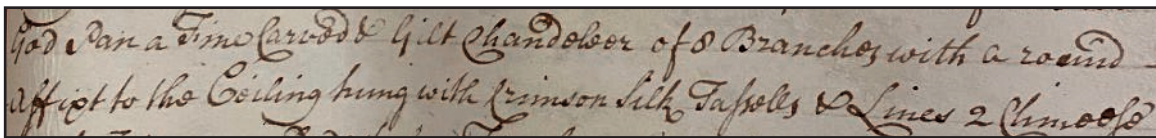
These mirrors are conceived in the French picturesque manner popularised by 'Girandole' patterns issued in Thomas Chippendale's *The Gentleman and Cabinet-Maker's Director*, 1762, Third edition, pl. CLXXVIII, and the carver Thomas Johnson's *Twelve Girandoles*, 1755.



A related design in Thomas Chippendale's *Director*.

THE LONGLEAT GILTWOOD CHANDELIER

This golden chandelier, wrapped by palms and Roman foliage and displaying a stately plume-wreathed urn, celebrating 'ancient virtue', was commissioned by Thomas Thynne, 2nd Viscount Weymouth (d.1751) for the 'Great Parlour' (now the Green Library), adjoining the Banqueting-Hall at Longleat House, Wiltshire. Lord Weymouth, 'Ranger' of King George II's Hyde and St. James's Parks, had inherited Longleat from his great uncle in 1714 when he was only four years old. The new chandelier replaced 'A Large Glass Chandeeler with 7 branches' listed in the Great Parlour in an inventory of 23rd September 1719. In a later inventory drawn up on 15th September 1740, the new chandelier was described as 'a Fine Carved & Gilt Chandeeler of 8 Branches with a round Affix to the Ceiling hung with Crimson Silk Tassells & Lines 2 Linces'. Its sacred urn is lit from serpentine candle-branches that rise from trussed-herm caryatids tied by a jewelled garter to an octagonal pedestal-shaft enriched with a festive-flowered ribbon-fret terminating in a thyrus finial. Its acanthus-wrapped trusses support alternating male and female busts, representing ancient worthies clad in triumphal parade helmets or coronets.



The inventory.

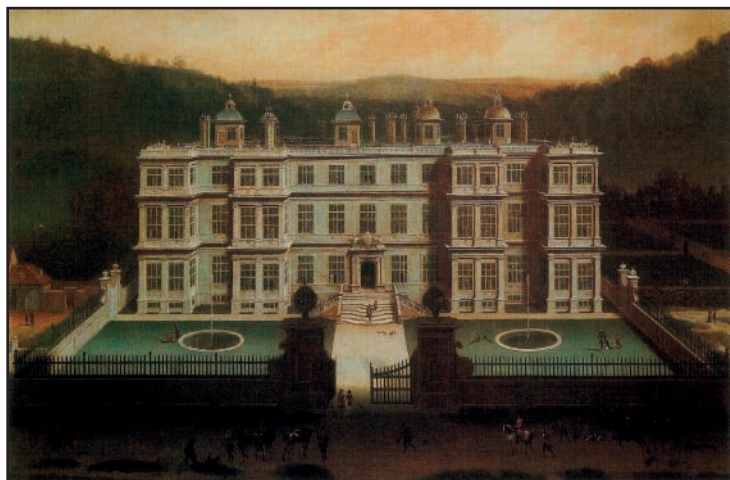
Its heroic ornament would have harmonised with the stone figures displayed on Longleat's balustrade which, alongside Henry V, featured the Emperor Alexander whose bust was also displayed on the Parlour chimney-piece. This chandelier is likely to have been introduced after Lord Weymouth returned from his Grand Tour in 1733 and embarked on stone and carpentry work at the house. It was the architect James Gibbs (d. 1754) that Lord Weymouth turned to for these improvements (T. Friedman, *James Gibbs*, London, 1984, pp. 148, 149 and 325). Indeed much of the ornament of this chandelier reflects the antique manner promoted by Gibbs through his *Book of Architecture*, 1728. However, its design evolved from chandeliers in the Louis XIV manner that featured in the *Nouveaux Livres d'Orfèverie*, c. 1700, published by King William III's 'architect' Daniel Marot (d. 1752). Its branches, springing from voluted scrolls, relate for instance to Gibbs' chandelier design of the mid-1720s executed for St. Martin-in-the-Fields.

The Longleat chandelier is however, particularly close to that which from 1735 lit the triumphal staircase approach to Gibbs' Great Hall or Assembly Room at St. Bartholomew's Hospital. Also executed under Gibbs' direction, it is of very similar character and displays busts of Arcadian deities and ancient worthies (T. Friedman, *op. cit.*, fig. 242). Another chandelier, embellished with voluted truss-herms tied by a jewelled ribbon, now hangs at the Treasurer's House, York (illustrated in R. Edwards and P. Macquoid, *The Dictionary of English Furniture*, London, rev. ed., 1954, vol. I, p. 333, fig. 17).

The Longleat chandelier is most likely to have been supplied by Benjamin Goodison (d. 1767) of the 'Golden Spread Eagle', Long Acre. Succeeding James Moore (d. 1727) as Court Cabinet-maker, he enjoyed extensive Royal patronage and invoiced King George II in 1729 for a brass hall-lantern with giltwood crown, which he supplied for the Queen's Staircase at Hampton Court Palace. It was likewise embellished with acanthus-enriched trusses surmounted by helmetted busts (illustrated in R. Edwards and P. Macquoid, *op. cit.*, vol. II, p. 282, fig. 4). A related mirror was supplied by Goodison in 1732-3 to Frederick, Prince of Wales, surmounted by his feathers and now at Hampton Court Palace.



Thomas, 2nd Viscount Weymouth
© Longleat Estate.



Longleat House, Wiltshire
© Longleat Estate.







■74

A GEORGE II GILTWOOD EIGHT-BRANCH CHANDELIER

ATTRIBUTED TO BENJAMIN GOODISON, CICA 1720-30

Decorated overall with a pounced and hatched ground, the turned spreading top above a frieze-band of curling 'Prince of Wales' feathers, and scrolled acanthus, the vase-shaped body issuing eight scrolled S-shaped branches decorated with lotus-bud clasps and foliage, and terminating in turned drip-pans decorated with a lapped band, with later brass inset drip-pans and nozzles, each branch above a herm with alternating helmeted male and crowned female heads, the central body decorated with a Greek-key band with four-petal flowerheads, above a downswept part-fluted vase-shaped body, with further scrolls above a turned tapering lotus bud clasp, various restorations, refreshments to the original gilding

30 in. high (76 cm.) high; 32 in. (81.5 cm.) diameter

£200,000-300,000
 US\$280,000-410,000
 €240,000-350,000

PROVENANCE:

Supplied to Thomas Thynne, 2nd Viscount Weymouth (d. 1751), Longleat, Wiltshire, and recorded in the inventory dated 15th September 1740 in the 'Great Parlour' (room 77) as 'a Fine Carved & Gilt Chanleer of 8 Branches with a round Affixt to the Ceiling hung with Crimson Silk Tassells & Lines'.

By descent at Longleat until at least the mid-twentieth century. Duke's of Dorchester, November 2008 (private treaty sale).

EXHIBITED:

Previously on loan to English Heritage at Chiswick House.

LITERATURE:

R. Guilding, 'Jasper Wares', *World of Interiors*, April 2021, illustrated p. 160.



75

GAWEN HAMILTON (NEAR HAMILTON, SCOTLAND 1697-1737 LONDON)

Elegant figures playing cards at a table in an interior, with an artist behind the group

oil on canvas
23¾ x 21⅞ in. (60.5 x 55.3 cm.)
in an eighteenth-century carved and gilded frame

£5,000-8,000
US\$7,000-11,000
€5,900-9,400

PROVENANCE:

(Probably) Mr. Hammond of Colchester.
(Probably) the Reverend Charles Onley, (d. 1822) Stisted Hall, Essex, by 1794, and by inheritance to his nephew, Charles Harvey, later Savill-Onley (1756-1843), and by descent to his son, Onley Savill-Onley (1795-1890); (†) Christie's, London, 16 June 1894, lot 56, as 'Hogarth' (60 gns. to Colnaghi).
Oscar Bondy (1870-1944), Vienna, by 1929, as 'Hogarth', from whom confiscated by the Gestapo in 1939 following the Anschluss of March 1938.
Stored at the Tiroler Landesmuseum Ferdinandeum, Innsbruck (inv. no. Bo 1314).
Restituted to Elizabeth Bondy, February, 1948.
Anonymous sale; Sotheby's, New York, 3 June 1988, lot 2.

LITERATURE:

(Probably) *The Gentleman's Magazine*, 1794, LXIV, part II, pp. 903-4, as at Stisted Hall, Essex and by Hogarth.
Dr. E. Einberg and J. Egerton, *Catalogue of the Tate Gallery Collections, The Age of Hogarth, British Painters born 1675-1709*, London, 1988, pp. 36 and 38, under no. 15, fig. 8.

For further information on this lot please see christies.com.



■76

TILLY KETTLE (LONDON 1734-1797 ALEPPO)

Portrait of a gentleman, three-quarter-length, in a buff jacket and striped waistcoat, with a greyhound

oil on canvas
49 x 39¼ in. (124.5 x 99.7 cm.)

£7,000-10,000
US\$9,700-14,000
€8,200-12,000

PROVENANCE:

Baron Raoul Kuffner de Dioszegh (1886-1961) and Baroness Tamara de Lempicka (1898-1980), Zurich, by 1938.
with Daniel Hunt Fine Art, London, October 2015, where acquired by the present owner.

■77

CIRCLE OF JOHN VANDERBANK (LONDON 1694-1739)

Portrait of Lady Lucy Montagu, Countess of Guilford (1709-1734), three-quarter-length, in a black dress and plumed cap

oil on canvas
50⅞ x 40 in. (127.3 x 101.7 cm.)
with identifying inscription 'LADY NORTH & GUILDFORD' (lower right),
in an eighteenth-century carved and gilded over-mantel frame

£5,000-8,000
US\$7,000-11,000
€5,900-9,400

PROVENANCE:

The Earls of Guilford at Glemham Hall and then Waldershare Park, inv. no. 140, and by descent to the following.
Anonymous sale [The Property of a Lady of Title]; Christie's, South Kensington, 11 July 2008, lot 56.
with Edward Hurst, Salisbury, from whom acquired by the present owner.



77



■78

SIR THOMAS LAWRENCE, P.R.A. (BRISTOL 1769-1830 LONDON) AND STUDIO

Portrait of Mary, Lady Arundell (1781-1853), three-quarter-length, in a white dress and jewelled turban

oil on canvas
50 x 40 in. (127 x 101.5 cm.)

£40,000-60,000
US\$56,000-83,000
€47,000-70,000

PROVENANCE:

Commissioned as a double portrait by James Everard Arundell, 9th Baron Arundell of Wardour (1763-1817), Wardour Castle, Wiltshire, circa 1812, (200 gns), remained unfinished in the studio at the time of Lawrence's death, from where claimed on 29 March 1830 by the following,
Mary, Lady Arundell (1787-1845), wife of James Everard Arundell, 10th Baron Arundell of Wardour (1785-1834), Wardour Castle, Wiltshire.
Colonel Clement William Joseph Unthank (1847-1936), Intwood Hall, near Norwich; his sale, Robinson and Fisher, London, 28 May 1897 (=2nd day), lot 188, as a double portrait (700 gns.).
with Renton.
Anonymous sale [The Property of a Gentleman]; Robinson and Fisher, London, 21 June 1900, lot 156, as a double portrait.
with Arthur Tooth, London.
with T.J. Blakeslee, New York, from whom acquired in 1914 by the following,
with Robert C. Vose, Boston, from whom acquired in 1923 by the following,
Arthur J. Secor (1857-1941), Toledo, by whom gifted in 1926 to the following,
The Toledo Museum of Art, Ohio; Christie's, New York, 30 January 2014, lot 283.
with Daniel Hunt Fine Art, London, November 2014, where acquired by the present owner.

EXHIBITED:

Buffalo, Albright Art Gallery, *A Collection of Paintings lent by Messrs. R.C. and N.M. Vose of Boston, Mass.*, 8-31 January 1921, no. 51.
Toledo, The Toledo Museum of Art, *Portraits and Portraiture Throughout the Ages*, 3-31 October 1937, no. 32.
Columbus, The Columbus Gallery of Fine Arts, *Sir Thomas Lawrence as Painter and Collector*, 7 October-13 November 1955, no. 2.
Denver, The Denver Art Museum, on loan, 1956.
Toledo, The Toledo Museum of Art, *The Unseen Art of TMA: What's in the Vaults and Why?*, 12 September 2004-2 January 2005.

LITERATURE:

Buffalo Fine Arts Academy, *Academy Notes*, XVI, July-December 1921, pp. 53-54, illustrated.
B.M. Godwin, *Catalogue of European Paintings*, Toledo, 1939, pp. 308-309.
Toledo Museum of Art Museum News, no. 95A, September 1941.
K. Garlick, *Sir Thomas Lawrence*, London, 1954, pp. 25 and 72.
K. Garlick, 'A Catalogue of the Paintings, Drawings and Pastels of Sir Thomas Lawrence,' *The Volume of the Walpole Society*, XXXIX, 1962-1964, pp. 23, 275 and 307.
The Toledo Museum of Art, *European Paintings*, Toledo, 1976, pp. 93 and 367, pl. 328.
J.D. Morse, *Old Master Paintings in North America*, New York, 1979, p. 193.
K. Garlick, *Sir Thomas Lawrence*, Oxford, 1989, p. 141, no. 47.
T. Lane, 'What Treasures are in the Vaults?', *The Blade*, 12 September 2004.

This portrait, with the sumptuous silks and glittering jewels, was executed at the point when Lawrence was emerging as the unrivalled star of British portraiture. Mary was the daughter of Robert Burnett Jones, who held the office of Attorney-General in Barbados for a period. In 1806 she became the second wife of James Arundell, with whom she had three children: Mary, Henry and Robert. In 1808 James succeeded to the title of Baron of Wardour when the father of his first wife died without leaving a male heir. The painting was originally conceived of as a double portrait, with Mary standing to the left of her husband, who was seated. It is not known why the painting remained unfinished in Lawrence's studio, but the painting was retrieved by James son James' wife, another Mary, Lady Arundell, on the artist's death, returning it to Wardour Castle as originally intended. It is likely that the Baron's portrait had more studio interference than that of his wife, which would explain why the two were separated in the early twentieth century; James' portrait was last seen at auction in 1916.



THE SUTTON SCARSDALE PIER MIRROR

■79

A GEORGE II GILTWOOD MIRROR

CIRCA 1730, POSSIBLY BY THOMAS HOW

The later rectangular divided plate within an eared sanded frame carved with flower and ribbon moulding, below a broken pediment centred by an associated armorial cartouche with the crest of the Leke family, Earls of Scarsdale, the entablature with central female mask hung with garlands, the angles with carved grotesques, the sides hung with husk trails, re-gilt
80½ x 43 in. (204.5 x 109 cm.)

£25,000-40,000
US\$35,000-55,000
€30,000-47,000

PROVENANCE:

By repute supplied to Nicholas Leke, 4th Earl of Scarsdale (1682-1736), Sutton Scarsdale Hall, Derbyshire.
Acquired from Hawker Trading, July 2007.

Sutton Scarsdale Hall, Derbyshire, now ruinous, was built on the site of an earlier house by Francis Smith for Nicholas Leke, 4th Earl of Scarsdale (1682-1736). Lord Scarsdale employed superb craftsmen including Francesco Vassalli and Giuseppe and Adalberto Atarti. Following the Earls' death in 1736 the house and contents were sold, eventually passing to the Arkwright, of cotton-milling fame in the nineteenth-century.

Records of furniture supplied to Sutton Scarsdale are scarce but a lead plaque found at the house, bearing two dates 1724 and 1728, records the names of the architect and fifteen master tradesman responsible for building, equipping and decorating Scarsdale's fashionable new seat. Amongst those names, only Thomas How is recorded as supplying furniture (see G. Beard and C. Gilbert eds., *The Dictionary of English Furniture Makers 1680-1840*, Leeds, 1986, p. 453).

Although it is most likely that How was an upholterer, he is known to have supplied upholstered furniture to the 5th Earl of Salisbury for Hatfield House, (*ibid.*) there are also several survivors from a walnut suite, embellished with *verre églomisé* panels of the Scarsdale arms. These chairs are now divided between The Cooper Hewitt Museum, Metropolitan Museum of Art, The Frick Collection and Temple Newsam, and are all attributed to How's workshop (see *Highlights of the Untermyer Collection of English and Continental Decorative Arts*, New York, 1977, p. 74 for two of the chairs). Another chair from the suite was sold anonymously; Sotheby's, New York, 24 April 2013, lot 169 (\$33,750, including premium).



Sutton Scarsdale Hall, Derbyshire.





■ 80

PROBABLY ITALIAN, 19TH OR 20TH CENTURY

A pair of urns

marble; each on a separately carved circular marble foot
71 cm. (28 in.) high, each

(2)

£6,000-10,000
US\$8,300-14,000
€7,000-12,000



■ 81

A PAIR OF GEORGE III CUT-GLASS FOUR-LIGHT CANDELABRA

LATE 18TH CENTURY AND LATER

Each with two tiers of scrolled branches and an obelisk surmounted by a corona suspending lustre swags, on a baluster stem with a waved circular base, drilled for electricity, losses and replacements, previously with further drops to the nozzles

28½ in. (72.5 cm.) high

(2)

£6,000-10,000
US\$8,300-14,000
€7,000-12,000

PROVENANCE:

Cheyne Walk, An Interior by Victoria Press & A House on Ham Common, The Collection of Tom Craig; sold Christie's, London, 18 November 2015, lot 15 (£6,250 inc. premium).



THE 9TH EARL OF JERSEY'S SIDE CABINETS

■ 82

A PAIR OF GEORGE II MAHOGANY SIDE CABINETS

MID-18TH CENTURY AND ADAPTED, IN THE MANNER OF WILLIAM VILE OR WILLIAM HALLETT

Each with rectangular brèche violette later marble top, above a conjoined-key pattern frieze with brushing-slide, above a pair of panelled fielded cupboard doors revealing a later shelf, on foliate-carved plinth base with further drawer, adapted from a larger bookcase and re-used, with cuts to the plinth and frieze

Each 37¾ in. (96 cm.) high; 41½ in. (105.5 cm.) wide; 16 in. (40.5 cm.) deep (2)

£20,000-30,000
 US\$28,000-41,000
 €24,000-35,000

PROVENANCE:

Possibly with the Earls of Jersey at Middleton Park, Oxfordshire or 38 Berkeley Square, London, and by descent to George Child-Villiers, 9th Earl of Jersey (1910-1998) at Radier Manor, Jersey. Property from the Collection of the late Earl and Countess of Jersey; sold Sotheby's, London, 30 April 2013, lot 392.

These side cabinets recall the craftsmanship of the Royal cabinet-maker, William Vile (1700/05-1767) during the early years of his career while in partnership with John Cobb (1710-1778) at St. Martin's Lane, London. Vile was initially apprenticed to the preeminent cabinet-maker William Hallett (c. 1707-1781) of Great Newport Street, Long Acre. Hallett continued to support Vile and Cobb financially and the two workshops remained close; by 1752, Hallett had moved his business next to Vile and Cobb's premises (G. Beard and C. Gilbert, *Dictionary of English Furniture Makers 1660-1840*, London, 1986, p. 924). The strong relationship between the two firms makes it difficult to distinguish between the early work attributed to Vile and Cobb and that of Hallett. Both firms repeatedly used the same motifs in crisply carved borders that clearly outline a general form as well as mouldings to drawer or cabinet doors.

These cabinets relate to an architectural cabinet, which is inscribed on its base, 'William Hallett, 1763, Long Acre', formerly in the collection of Lord Wharton of Helswell Park, Somerset (A. Coleridge, 'A Reappraisal of William Hallett', *Furniture History*, 1965, p. 12 and plate II; sold Christie's, New York, 14 October 2009, lot 54, \$218,500 inc. premium). The Hallett cabinet features a similar idiosyncratic key pattern frieze and the distinctive flowerhead border found on the cabinets offered here. A similar key pattern frieze and the same flowerhead border also appears on a mahogany bookcase by Vile in the Royal Collection, supplied to Queen Charlotte for Buckingham House between 1762 and 1767 (RCIN 252). The flowerhead border is also featured on a set of library bookcases, c. 1750, attributed to Hallett or Vile and Cobb, supplied to Sir William Beauchamp-Proctor, 1st Bt. for Langley Park, Norfolk (O. Brackett, 'For the Connoisseur: The Furniture of Langley Park', *Country Life*, 31 March 1928, figs. 1 and 2; sold Christie's, London, 10 April 1975, lots 135 (a pair), and 136 (a smaller pair); one of the larger pair later sold Christie's, London, 19 January 2021, lot 25 (£181,250 including premium.)). An existing 1748 bill from Hallett as well as two 1754 bills from Vile and Cobb detail extensive work for Sir William, and the dates on the invoices, as well as shared stylistic elements, could place the library bookcase in either workshop (Norfolk Country Records Office, BEA 305/71, 305/79 and 305/45). Furthermore, similar carved acanthus ornamentation can be found on a cabinet bookcase also at Langley Park again attributed to either Hallett or Vile and Cobb (O. Brackett, 'For the Connoisseur: The Furniture of Langley Park - I', *Country Life*, 15 October 1927, p. 570, fig. 7).

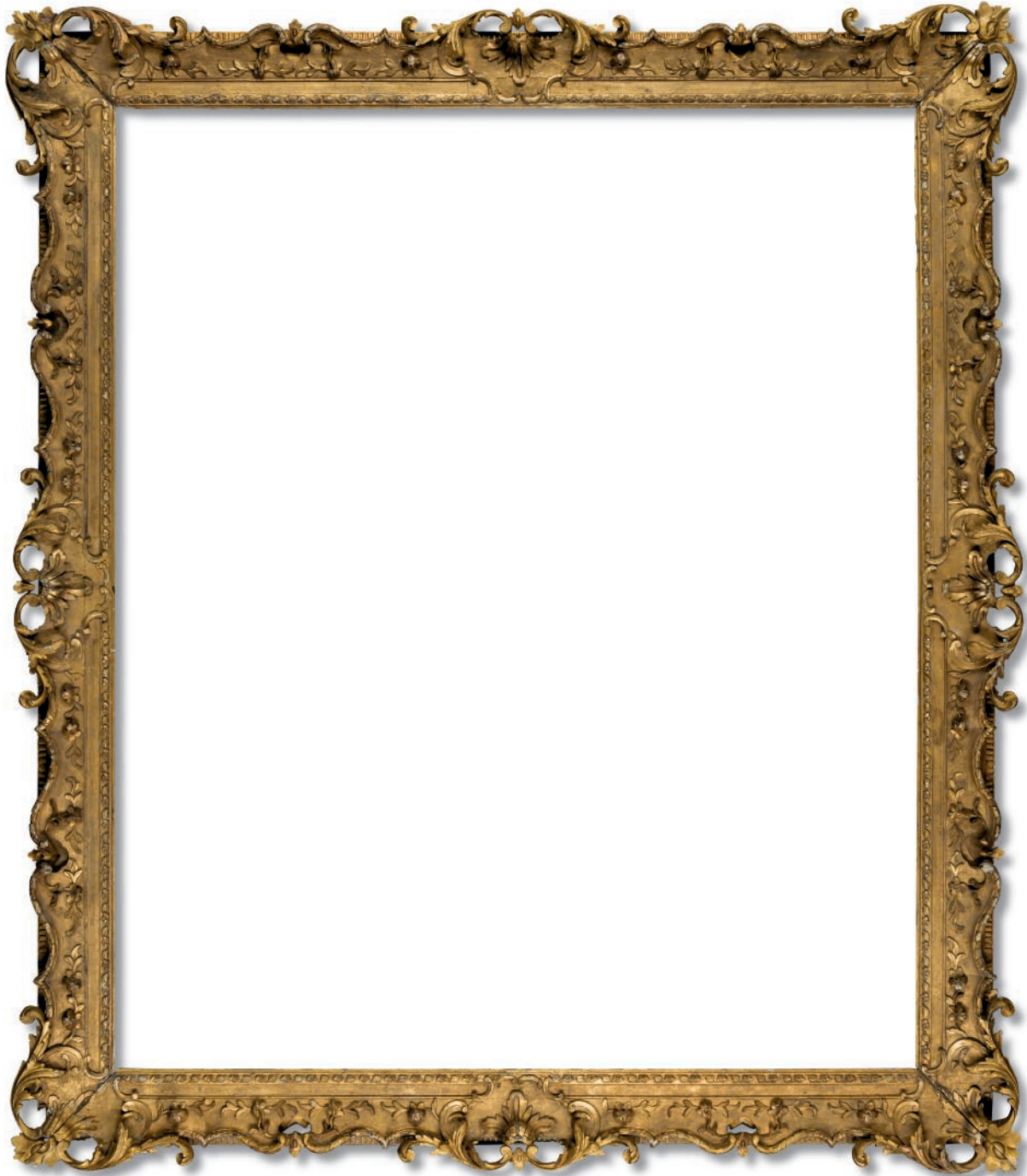


George, 9th Earl of Jersey.



Radier Manor, Jersey.





■ 83

A PAIR OF ENGLISH GILTWOOD PICTURE FRAMES
EACH INCORPORATING MID-18TH CENTURY ELEMENTS

Each frame: 95 x 82½ in. (241 x 209.5 cm.)

Each aperture: 82½ x 62 in. (209.5 x 157.5 cm.) (2)

£3,000-5,000

US\$4,200-6,900

€3,500-5,800



83



THE SHAFTO SERVING TABLE

■84

A GEORGE III MAHOGANY SERVING-TABLE

ATTRIBUTED TO THOMAS CHIPPENDALE, CIRCA 1775

The table with rectangular top above a fluted and *guilloche*-carved frieze centred by a swagged ram's mask, on fluted tapering legs headed by flowerheads 37 in. (94 cm.) high, 75 in. (190.5 cm.) wide, 31 ¼ in. (79.5 cm.) deep

£60,000-100,000
 US\$83,000-140,000
 €71,000-120,000

PROVENANCE:

Presumably commissioned for Robert "Bobby" Shafto (1732-1797) and by descent. The Shafto Family, Bavington Hall, Corbridge, Northumberland. Acquired from Avon Antiques, Bradford-on-Avon, England. Property from a New York Collection; sold Christie's, New York, 21 October 2014, lot 109. Acquired from Godson and Coles, London.

*"Bobby Shafto's gone to sea,
 Silver buckles at his knee;
 He'll come back and marry me,
 Bonny Bobby Shafto!"*

This impressive and refined serving-table belonged to the Shafto family at Bavington Hall, Northumberland. The Shafto family originated from Newcastle-upon-Tyne, living at Bavington Hall, Capheaton, where they had settled as early as 1304. In 1652 they also acquired the Whitworth Estate near Spennymoor in Northumberland and this became their principal house until it was sold in 1981. John Shafto (d.1742), was M.P. for the County of Durham, as was his son, Robert Shafto (c.1732-1797), immortalised

in the famous northern song, *Bonny Bobby Shafto*, infamously used as an election ditty. Although no public inventories or full commissions are available for either Bavington Hall or the family's other principal seats, Whitworth Hall and Beamish Park, there are examples of fine craftsmen working for the family. A serpentine polychrome-painted and marquetry commode attributed to Ince and Mayhew was sold by the family Christie's, London, 29 November 1979 lot 65 and then at Sotheby's, London, 4 December 2013, lot 493 (£578,500, including premium), while there are further examples of Wright and Elwick working at Whitworth (see C. Gilbert, 'Wright and Elwick of Wakefield, 1748-1824: A Study of Provincial Patronage', *Furniture History*, 1976, p. 38 and 48).

Despite the lack of archival material, an attribution is possible based on the similarities of design, quality of timber and finely rendered carved details on this table, which are distinct. There are similarities between the present lot and those supplied by the celebrated cabinet-maker Thomas Chippendale and his son for Ninian Home (d.1795), at Paxton House in Scotland (C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. II, pp. 193-94, figs. 351 and 353). There are specific details and nuances of the carving to the frieze of the serving table, with its rounded flutes with pinpricked hole at the base above a delicate *guilloche*-carved border, which can be clearly seen on the Paxton cellaret (*ibid.*, p. 79). However, the current lot has a slightly more simplified or distilled design than the Paxton example. For instance, the husk-swagged ram's head is featured as a central tablet, but not repeated above the outside legs whereas there are swags that adjoin two pairs of outer legs on the Paxton table. A pair of dining-room pedestals from Bavington were also sold in the 2014 sale are similarly attributed to Chippendale and can be compared to pedestals both at Paxton and also in the National Trust collection at Stourhead (NT 731622).



Robert Shafto, after Sir Joshua Reynolds.



Bavington Hall, Northumberland.





■85

A SET OF ELEVEN ENGLISH WALNUT DINING-CHAIRS
BY BROWN AND HARMAN, MODERN, OF GEORGE II-STYLE

Each with vase-shaped splat, with drop-in seat covered in green velvet
Each 38 in. (96.5 cm.) high; 20½ in. (52 cm) wide; 19 in. (48 cm.) deep (11)

£5,000-8,000
US\$6,900-11,000
€5,900-9,300

PROVENANCE:
Supplied by Brown and Harman, East Sussex, December 2006.

■86

A SET OF TEN ENGLISH WALNUT DINING-CHAIRS
BY BROWN AND HARMAN, MODERN, OF GEORGE II-STYLE

Each with vase-shaped splat, with drop-in seat covered in green velvet
Each 38 in. (96.5 cm.) high; 20½ in. (52 cm) wide; 19 in. (48 cm.) deep (10)

£5,000-8,000
US\$6,900-11,000
€5,900-9,300



■87

AN ENGLISH MAHOGANY EXTENDING DINING-TABLE

LATE 18TH CENTURY AND LATER

The two D-ends on tapering straight legs with brass castors, the later central pedestal with reeded quadripartite base, together with two additional later leaves, the top widened in the 19th century and possibly reduced in length, the clips stamped 'ARMAC / ENGLAND', the pedestal castors stamped 'COCKEN'
29½ in. (75 cm.) high; 255½ in. (649 cm.) long (extended); 62¾ in. (160 cm.) deep

£8,000-12,000

US\$11,000-16,000

€9,400-14,000

PROVENANCE:

Acquired from Edward Hurst, January 2016.





88

PROBABLY JEAN BAPTISTE CLAUDE CHATELAIN (CIRCA 1710-1771) AND FRANÇOIS VIVARÈS (1709-1780), AFTER CLAUDE LORRAIN (1600-1682)

A collection of six pastoral landscapes

etchings with engraving, late 18th century, on wove paper laid onto canvas, trimmed inside the plate marks, lacking the text panels, framed
 Sheets 285 x 390 mm. (approx.) (6)

£1,000-1,500
 US\$1,400-2,100
 €1,200-1,700

■ 89

AN EARLY GEORGE II WALNUT READING CHAIR
 CIRCA 1740

The top rail fitted with a brass rail (now lacking book-rest) above an original black leather seat, on cabriole legs and pad feet, restorations and railed
 30½ in. (77.5 cm.) high; 25 in. (63.5 cm.) wide; 24 in. (61 cm.) dep

£5,000-8,000
 US\$6,900-11,000
 €5,900-9,300

PROVENANCE:

The Earls of Mansfield, Scone Palace and by descent.
 Scone Palace and Blairquhan; sold Christie's, London, 24 May 2007, lot 243.

LITERATURE:

R. Guilding, 'Jasper Wares', *World of Interiors*, April 2021, illustrated p. 159.

This comfortable form of compass-fronted library-chair, with fitted book-rest (now lacking), relates to the celebrated seat associated with the poet John Gay (d.1732) and included in the 'author's chair' collection assembled by the architect George Godwin (d. 1888) (C. Graham, *Ceremonial and Commemorative Chairs in Great Britain*, Avon, 1994, p. 91, fig. 111).





90

■90
MONTHLY REVIEW

The Monthly Review: a Periodical Work, vol. 1-81; The Monthly Review... Enlarged, vol. 1-81, together approximately 150 vol., R. Griffiths, 1749 [but later]-1816, sold as a periodical not subject to return. *Provenance:* Robert Warde, Hooton Pagnell Hall and by descent, Hooton Pagnell Hall; sold Bonhams, London, 1 December 2016, lot 301.

£1,000-1,500
US\$1,400-2,100
€1,200-1,700

■91
A GROUP OF DECORATIVE BINDINGS, 18TH-20TH CENTURY

sold not subject to return
Provenance: Various bookplates and inscriptions

£1,000-1,500
US\$1,400-2,100
€1,200-1,800



91



92

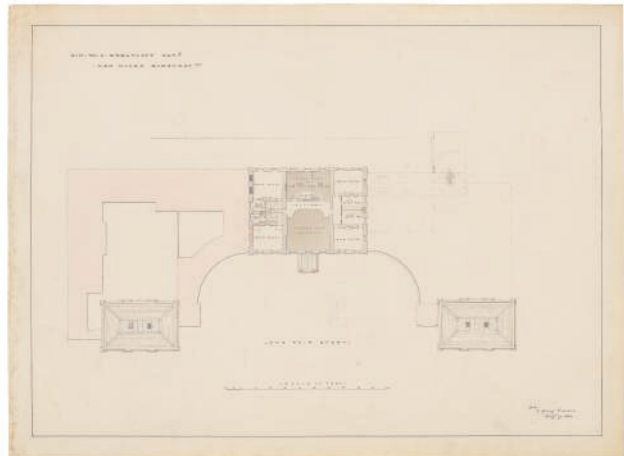
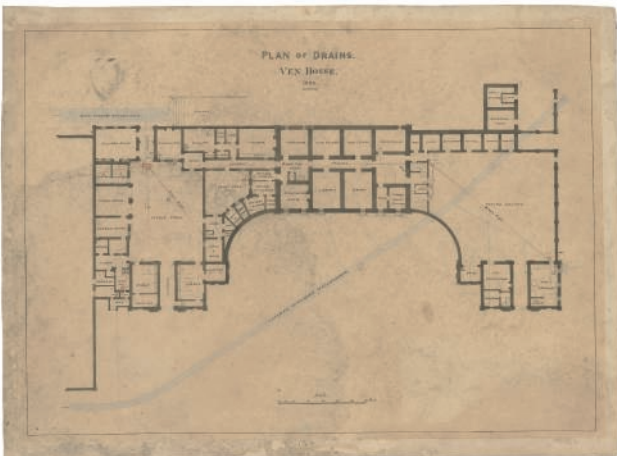
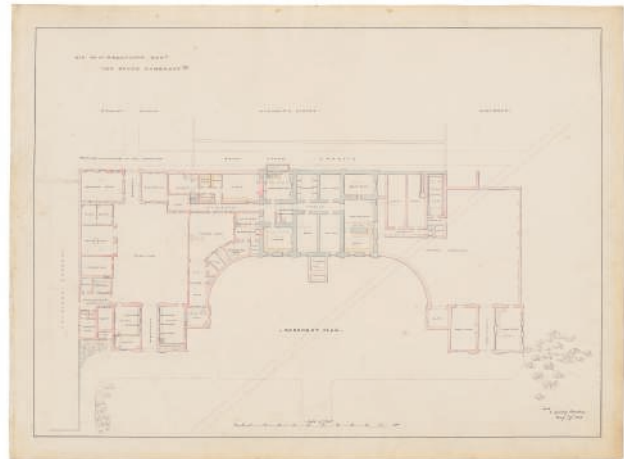
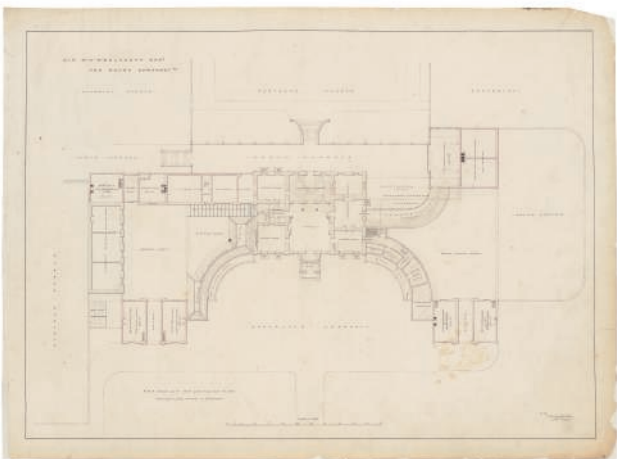
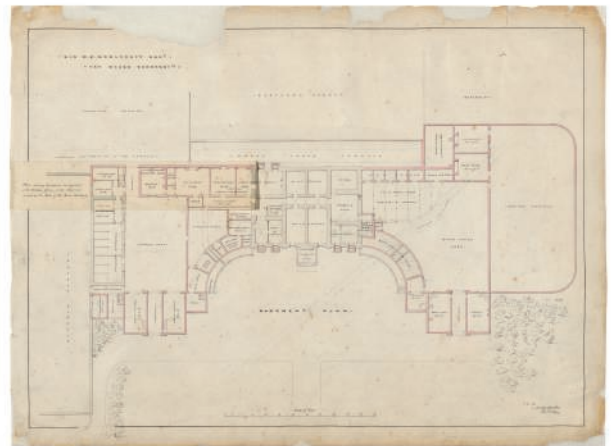
GIOVANNI BATTISTA PIRANESI (1720-1778)

An assembled group of twenty architectural and archaeological framed plates

- Framed 584 x 712 mm. (8)
- Framed 577 x 425 mm (4)
- Framed 571 x 800 mm. (3)
- Framed 711 x 577 mm. (2)
- Framed 571 x 736 mm. (2)
- Framed 736 x 571 mm. (1)

(20)

£4,000-6,000
 US\$5,500-8,200
 €4,700-7,000



93

DECIMUS BURTON, F.R.S., F.R.S.A., F.S.A., F.R.I.B.A. (1800-1881)

A folio of eleven sheets of plans, elevations and drawings for Ven House, Milborne Port, Somerset, produced for Sir W.C. Medlicott, Bart., with a cover sheet reading '

pen and grey ink on paper, some with pink, ochre, blue and grey wash
20 x 27¼ in. (50.9 x 69.3 cm.) each

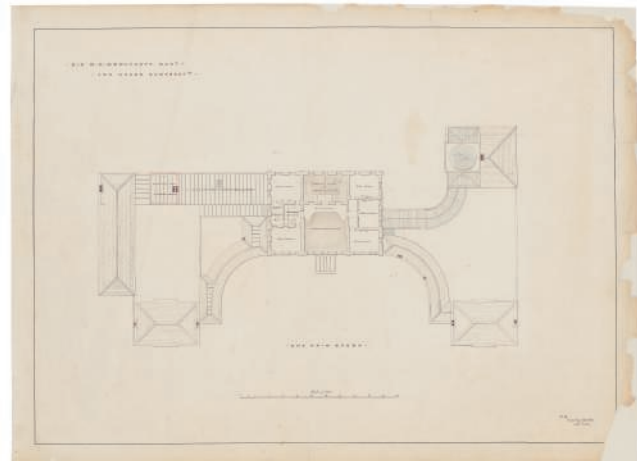
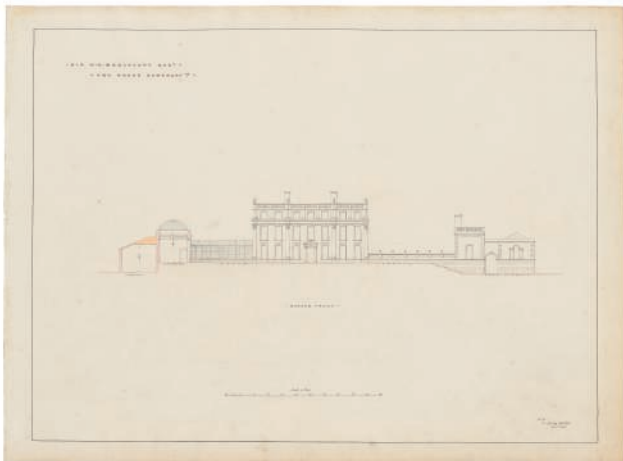
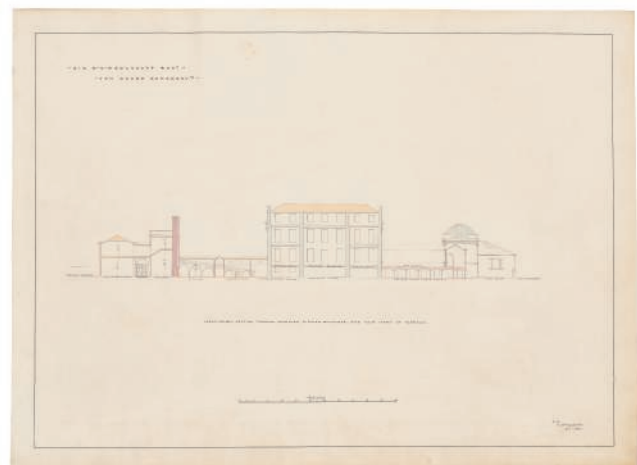
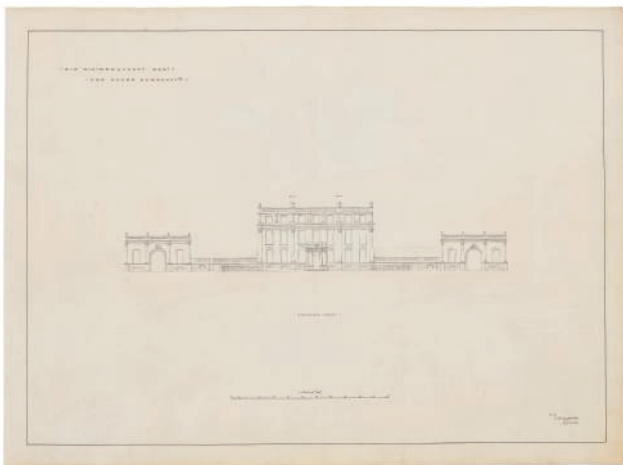
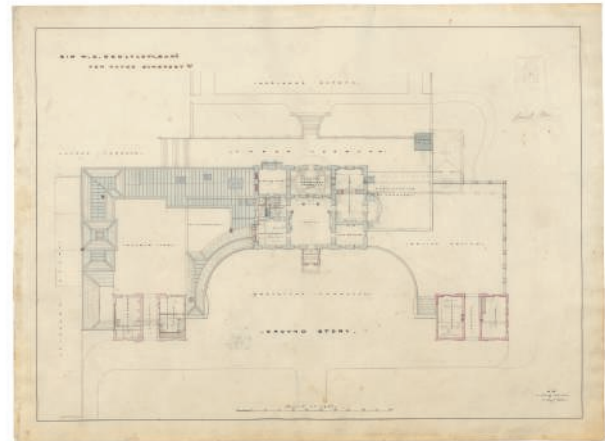
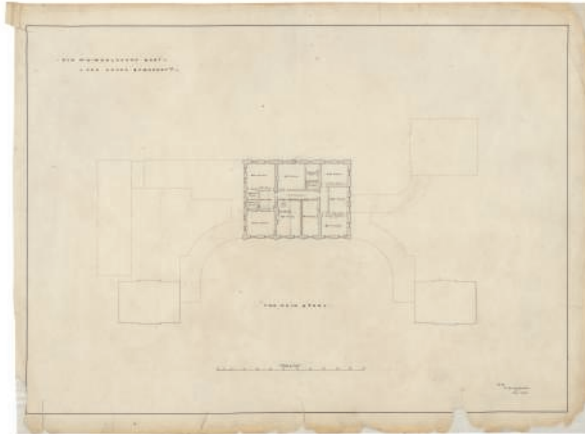
(12)

£12,000-18,000
US\$17,000-25,000
€15,000-21,000

LITERATURE:

H.M. Colvin, *A Biographical Dictionary of English Architects 1660-1840*, London, 1954, p. 111.

DECIMUS BURTON'S PLANS FOR VEN HOUSE, SOMERSET



Decimus Burton made alterations and added a orangery to Ven House for Sir William Coles Medlycott, 2nd Baronet (1806-1882) in 1836. He had inherited the house in 1835 on his father's death. The house was originally built in the William and Mary style in around 1698-1700, before being enlarged for James Medlycott, M.P. for Milborne Port between 1710 and 1722, by Nathaniel Ireson in 1725-30. Burton's amendments, which included a new drawing room, were the last significant changes to the house. Drawings by Decimus Burton are rarely seen on the market, as the vast majority of those which survive were given by his descendants to Hastings Museum and Art Gallery, where over 300 of his architectural drawings are housed.

THE TRELISSICK HOUSE DESK

■94

A GEORGE II MAHOGANY PEDESTAL DESK

CIRCA 1755-60, IN THE MANNER OF THOMAS CHIPPENDALE

The rectangular top inset with later black oilcloth with a ribbon-tied flowerhead edge moulding, above three frieze drawers, raised on two pedestals each with three graduated drawers, the reverse with three frieze drawers above two panelled cupboard doors with applied rosettes to the corners, one revealing a shelf, the other revealing an arrangement of pigeon holes, on bracket feet, the sides with two drawers, a carrying-handle and cut-cornered panels with rosettes and recessed castors 31½ in. (80 cm.) high; 72 in. (183 cm.) wide; 47 in. (120 cm.) deep

£40,000-60,000
US\$55,000-82,000
€47,000-70,000

PROVENANCE:

Acquired from Harrods Ltd., by Leonard Daneham Cunliffe (1840-1937) for Juniper Hill, Mickeham and by descent to his step-daughter Ida Copeland *née* Fenzi (1881-1964) at Trelissick House, Cornwall and by descent at Trelissick until *circa* 2013. The Contents of Trelissick House; sold Bonhams house sale; 23-24 July 2013, lot 345. Acquired from Eliza's House, October 2015.

LITERATURE:

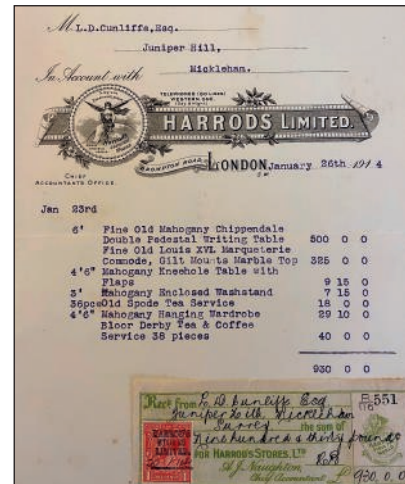
R. Guilding, 'Jasper Wares', *World of Interiors*, April 2021, illustrated p. 159.

Leonard Daneham Cunliffe was a wealthy financier, serving as Deputy-Governor of the Bank of England as well as an early shareholder of Harrods department store. Having spotted the Cornish estate of Trelissick whilst sailing in his boat *Loranda*, he initially rented the property before purchasing the estate in 1918. On his death it passed to his step-daughter Ida Copeland who served as MP for Stoke-on-Trent from 1931 to 1935. Ida and her husband Roland gifted Trelissick to the National Trust in 1955.

The form of this desk present relates to patterns for 'Library Tables' published in both Thomas Chippendale's, *Gentleman and Cabinet-Maker's Director*, 1763, 3rd Edition, pl. LXXIX and Ince and Mayhew's *Universal System of Household Furniture*, 1762, pl. XXIII. For a desk of similar form attributed to Thomas Chippendale see Christie's, London, 22 November 2007, lot 610 (£96,500, including premium).



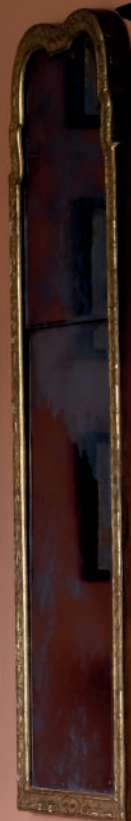
Trelissick House, Cornwall.



The Harrods bill.









95

95
TWO PLASTER BUSTS OF DEMOSTHENES AND CALIGULA
 AFTER THE ANTIQUE, LATE 18TH OR EARLY 19TH CENTURY

Each on an integrally cast circular socle and with a cartouche inscribed 'DEMOSTHENES / B.C. 322' and 'CALIGULA' respectively; Caligula incised '6' to the reverse and with handwritten inventory label '40', Demosthenes with handwritten inventory label '92'

Caligula: 18 in. (45.5 cm.) high
 Demosthenes: 18½ in. (47 cm.) high

£1,500-2,000
 US\$2,100-2,700
 €1,800-2,300

PROVENANCE:

The bust of Demosthenes acquired from Piers von Westenholz, November 2014.



97

97
AFTER THE ANTIQUE, ITALIAN, 19TH CENTURY
A pair of bronze busts of Augustus Caesar and another Classical male

each on a circular alabaster socle
 The busts: 11 in. (28 cm.) and 11½ in. (29 cm.) high, overall

£2,500-4,000
 US\$3,500-5,500
 €3,000-4,700

(2)

(2)



96

96
A PLASTER BUST OF DOMITIUS CORBULO
 AFTER THE ANTIQUE, LATE 18TH OR EARLY 19TH CENTURY

On an integrally cast circular socle with cartouche inscribed 'DOMITIUS / CORBULO'; with old inventory label '156' to the reverse
 20 in. (51 cm.) high

£1,500-2,500
 US\$2,100-3,400
 €1,800-2,900



98

98
AFTER THE ANTIQUE, ITALIAN, 19TH CENTURY
A bronze model of the Medici Riccardi horse

on Siena marble plinth base
 8½ in. (21.5 cm.) high; 8½ in. (21.5 cm.) wide

£500-800
 US\$690-1,100
 €590-930

PROVENANCE:

Acquired from Edward Hurst, March 2014.



■99

A GEORGE II MAHOGANY BREAKFRONT BOOKCASE

MID-18TH CENTURY

The foliate-carved waisted cornice above four doors with foliate-carved inner edges, filled with gilt chicken wire and enclosing adjustable shelves, above a Vitruvian Scroll band and four quarter-veneered doors, on an egg-and-dart moulded plinth base, the back lined in later green linen

96 in. (244 cm.) high; 76¾ in. (190.5 cm.) wide; 8½ in. (21.5 cm.) deep

£30,000-50,000

US\$42,000-69,000

€35,000-58,000

PROVENANCE:

Acquired from Edward Hurst, July 2007.

THE GREAT LINFORD MANOR 'KENTIAN' MIRROR

■100

A GEORGE II GILTWOOD 'KENTIAN' MIRROR

CIRCA 1730

The bevelled rectangular plate within a Vitruvian-scroll and sanded border, with scrolled corners and hanging oak-leaf garlands to each side, surmounted by a pediment, centred by a heraldic cartouche, re-gilt
67 x 34½ in. (171 x 99 cm.)

£25,000-40,000
US\$35,000-55,000
€30,000-47,000

PROVENANCE:

Almost certainly supplied to Thomas Uthwatt (d. 1754) for Great Linford Manor, Buckinghamshire.

Mrs. Frances Uthwatt *née* Chester (1728-1800) and by descent to Henry Andrewes *later* Uthwatt (1755-1812).

The Uthwatt Family, Great Linford Manor, Bedfordshire and by descent until the 1950s. Anonymous sale; Sotheby's, London, 23 November 2005, lot 19.

This 'Roman' pediment or 'tabernacle' mirror is emblematic of the national or 'British' style fashionable from the 1730s through to the 1760s (A. Bowett, *Early Georgian Furniture 1715-1740*, Woodbridge, 2009, p. 297). It is designed in the 'antique' style promoted by James Gibbs in his *A Book of Architecture, Containing Designs Of Buildings And Ornaments* (1728). Gibbs' drawings predate similar designs by his near-contemporaries, William Kent (c.1685-1748), and William Jones (1712-50), the latter adapting the style for inclusion in *The Gentleman's or Builder's Companion* of 1739. The term 'tabernacle' originally referred to a niche in a wall for a statue or bust and derives from antiquity where in classical temples such as the Pantheon in Rome, statues of deities were housed in niches around the walls. According to Bowett, the figure of the deity was replaced in mirrors by that of the viewer. There was also a stylistic link between 'tabernacle' mirrors and the rectangular architectural style of wall panelling which made its first appearance around 1720 (*ibid.*, pp. 294-299).

A related mirror, originally in the collection of The Lords Burnham, Hall Barn, Buckinghamshire, sold Christie's, New York, 18 October 2001, lot 123 (\$21,150 inc. premium). Another comparable mirror sold from the collection of 'The late Nelson Grimaldi Seabra', Christie's, New York, 8 April 2004, lot 297, and later, Christie's, London, 7 June 2007, lot 17 (£28,800 inc. premium).

When the present mirror sold in 2005, the following ink manuscript paper label was affixed to the back: *'This glass belonged to the widow Mrs Uthwatt of Great Linford whom my father's father succeeded'*. Great Linford Manor was inherited by the Uthwatt family in the early 18th century; in 1720, Thomas Uthwatt (d. 1754), Sheriff of Buckinghamshire in 1726, undertook a major remodelling of the house, which included installing the front door case with its fluted Corinthian pilasters and broken pediment, formerly surmounted by a stone cartouche carved with the Uthwatt arms, and the construction of twin stable pavilions with 'Roman' pediment door cases. Although few archival papers survive from this period, he was undoubtedly responsible for the installation of the 'Roman' pediment interior door cases, the pediments similar to that of the mirror offered here, marble chimneypieces and the ballroom overmantel in the manner of William Kent (c. 1685-1748), which features similar hanging-garlands and almost identical scrolled corners to the cresting (G. Jackson-Stops, 'Great Linford Manor, Buckinghamshire: An arts centre for Milton Keynes', *Country Life*, 25 November 1982, pp. 1658-1661). The name of Uthwatt would remain intimately connected to the house for over 250 years by a complex line of succession, culminating in its sale in 1972 to Milton Keynes Development Corporation by the last of the Great Linford Uthwatts, Stella Katherine Andrews Uthwatt.



A related mirror at Great Linford Manor.



Great Linford Manor, Buckinghamshire.



■101

ARTHUR DEVIS (PRESTON 1712-1787 BRIGHTON)

Conversation piece with figures gathered around a harpsichord

oil on canvas
50½ x 40½ in. (128.2 x 102.9 cm.)
in a Kentian frame

£50,000-80,000
US\$70,000-110,000
€59,000-94,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 6 July 1983, lot 227.
with Colnaghi, London.
Anonymous sale [Property from a Distinguished Private Collection]; Christie's, London,
8 June 2006, lot 5.
with Mallett, London, April 2007, where acquired by the present owner.

The interior in which the sitters are placed in the present work is very similar to those seen in the artist's portraits of *Mr and Mrs Bull* (1747) and *Mr and Mrs Dashwood* (1750) - the fireplace with its overmantel landscape and the view through to a window on the left-hand side recur in each. Devis regularly used the same interior designs for portraits of different sitters, and it is therefore difficult to base any definite identification of the sitters on them in the present picture.

Devis excelled as a portraitist, making a name for himself with his intricate conversation pieces. He rarely depicted recognisable interiors, but instead constructed detailed settings that helped to display his patrons' gentility, symbols of politesse that showed the sitters possessed all the necessary material as well as social graces.





102

102

CHARLES BESTLAND (BRITISH 1763-C.1837)

Portrait of a John William Hippisley-Trenchard (1740-1810), half-length, in a feigned oval

signed and dated 'C. Bestland 83' (lower right)
oil on canvas
30 x 25 in. (76.3 x 63.5 cm.)
in a Kentian frame

£4,000-6,000
US\$5,600-8,300
€4,700-7,000

PROVENANCE:

By descent from the sitter, Stanton House, Stanton Fitzwarren, Wiltshire to, Mrs. J. Cavendish-Smyth, South Lodge, Stanton; Christie's, London, 5 March 1937, lot 3. Anonymous sale; Christie's London, 6 April 1955, lot 15. Anonymous sale; Sotheby's, London, 17 July 1985, lot 547. Private collection, England, until 2010. with Miles Barton, London, where acquired by the present owner.

LITERATURE:

E. Waterhouse, *British 18th Century Painters*, Woodbridge, 1981, p. 52.

John Hippisley-Trenchard was the eldest child of Robert Hippisley-Trenchard (1715-1787) and Mary (d.1788), daughter of John Gore of Salisbury. He grew up in Wiltshire and inherited the family estates of Stanton, Cutteridge and Abbots Leigh; a country gentleman of some wealth, he never married and the estates passed to his two nephews on his death.



103

103

JOHN VANDERBANK (LONDON 1694-1739)

Portrait of Mary Bellings (1716-1769), wife of Henry, 7th Lord Arundell of Wardour, as a child, full-length, in a blue dress and red wrap holding some flowers

oil on canvas
61¼ x 40 in. (155.6 x 104.6 cm.)

£8,000-12,000
US\$12,000-17,000
€9,400-14,000

PROVENANCE:

By descent in the Arundell family at New Wardour Castle to the following, Anonymous sale; Christie's, London, 8 June 1995, lot 72, as 'Enoch Seeman'. Burrow Hall, Lancashire. with Daniel Hunt Fine Art, London, April 2013, where acquired by the present owner.

Mary was the second daughter, and eventual sole heir, of Richard Bellings of Lanherne, Cornwall and his wife Anne Gage, daughter of Joseph Gage, of Sherborne, Oxfordshire. She married Henry, 7th Lord Arundell, in 1738, and they had one child, Henry. A portrait of Mary as an adult, attributed to Enoch Seeman, is in the collection of Oxburgh Hall, Norfolk (National Trust inv. no. 1210369).

■104

A GEORGE II MAHOGANY BUREAU-CABINET
MID-18TH CENTURY, IN THE MANNER OF GILES
GRENDHEY, POSSIBLY IRISH

The rectangular moulded and dentilled cornice above a pair of shaped panelled doors each side enclosing three adjustable shelves, the bureau section with a flap enclosing a fitted interior of mahogany-lined drawers and pigeon-holes, above two short and three long drawers and rope-twist plinth, on shaped hairy paw feet, the metalwork and four ears replaced

95.½ in. (242.5 cm.) high; 55 in. (140 cm.) wide; 28.¾ in. (73 cm.) deep

£15,000-25,000

US\$21,000-34,000

€18,000-29,000

PROVENANCE:

Anonymous sale; Christie's, London, 12 November 1998, lot 170 (£26,450, including premium).

With Axel Vervoodt, Antwerp.

Acquired from Edward Hurst, March 2010.

The serpentine panels of this bureau-cabinet relate to those of a bed, with antiquarian panelled headboard and canopy, acquired for Knebworth House, Hertfordshire in the 1740s and attributed to the Clerkenwell cabinet-maker Giles Grendey (d. 1780). The bed was sold by Lady Cobbold, in these Rooms, 14 November 1996, lot 36 (£65,300, including premium). Another firmly Grendey attribute is the hairy-paw feet, which correspond to those of a suite of furniture, believed to have been supplied by Grendey in the late 1730s for the State apartments at Longford Castle, Wiltshire (illustrated in R. Edwards and M. Jourdain, *Georgian Cabinet-Makers*, London, rev. ed., 1955, fig. 48).

Another closely related bureau-cabinet is illustrated in R.W. Symonds, *English Furniture from Charles II to George II*, London, 1929, p. 245, fig. 210 (detail p. 191, fig. 149).



The related bureau-bookcase illustrated in Symond's *English Furniture*.



■105

A MATCHED PAIR OF ENGLISH GILTWOOD AND GILT-GESSO PIER MIRRORS

ONE GEORGE I, CIRCA 1720, THE OTHER EARLY 20TH CENTURY, POSSIBLY BY LENYGON

Each with arched cresting, the pounced frames with foliate-carving, with divided bevelled plates, one plate 18th century, the other probably 18th century and reused
Each 58 x 18¼ in. (147.5 x 46.5 cm.) (2)

£6,000-10,000
US\$8,300-14,000
€7,000-12,000

PROVENANCE:

Acquired from Edward Hurst, July 2009.

■106

A GEORGE II GILTWOOD AND EBONISED EAGLE CONSOLE TABLE
CIRCA 1740-50, IN THE MANNER OF FRANCIS BRODIE

The original Spanish *Broccatelle* marble rectangular top above a sanded frieze, supported by a spread eagle on rockwork base, the underside of the top inscribed 'Rowan', re-gilt and redecorated
33¼ in. (84.5 cm.) high; 34¾ in. (88.5 cm.) wide; 18 in. (45.5 cm.) deep

£10,000-15,000
US\$14,000-21,000
€12,000-17,000

PROVENANCE:

Property from the Estate of John V. Rowan Junior; sold Sotheby's, New York, 7 April 2004, lot 133.
Acquired from Edward Hurst, April 2011.

This 'Jupiter' eagle console table, appropriate for a 'Roman' banqueting hall, recalls Ovid's *Metamorphoses* of the history of the shepherd Ganymede who was borne aloft by an eagle to serve as Jupiter's attendant at the banquet of the Gods. The pattern may have been invented by Lord Burlington's protégé, the artist architect William Kent (d. 1748), who provided Roman eagles in his illustrations for Alexander Pope's 1725 translation of Homer's *Odyssey*.

The Edinburgh cabinet-maker Francis Brodie featured a related eagle table on his tradesheet, published in 1739 (F. Bamford, *Dictionary of Edinburgh Furniture-Makers*, Leeds, 1983, pl. 24a). Eagle consoles with a secure 18th century provenance are rare, but a notable example is a pair, originally at Glemham Hall, Suffolk and probably supplied to Dudley North about 1725, following his remodelling of his recently purchased house. These were sold anonymously Christie's, New York, 13 April, 2016, lot 30 (\$245,000 including premium). Another related single eagle console table was sold by the late Sir John Gooch, 12th Bt., Benacre Hall, Suffolk, Sotheby's house sale, 9-11 May 2000, lot 163 (£10,800 with premium).

John V. Rowan (d. 2002) was the co-owner of an interior design firm in New York. He was a Patron of the Metropolitan Opera and a noted philanthropist - his collection of Irish silver now comprises the John B. Rowan Silver Collection at the San Antonio Museum of Art.









■107

A GEORGE II GILTWOOD PIER MIRROR

CIRCA 1730, POSSIBLY IRISH

The later rectangular plate within a foliate-carved frame surmounted by a foliate and cartouche cresting flanked by a broken C-scroll pediment, the apron centred by a shell, the back inscribed in pencil, the decoration stripped and refreshed 62 in. (157.5 cm.) high; 30¼ in. (77 cm.) wide

£8,000-12,000
US\$11,000-16,000
€9,400-14,000

PROVENANCE:

Almost certainly supplied to Dudley North M.P. (1684-1730) for Glemham Hall, Suffolk and by descent to the Earls of Guilford at Glemham Hall, Suffolk until *circa* 1923 and then at Waldershare Park, Kent.

The Executors of the 9th Earl of Guilford; sold Christie's, London, 6 July 2006, lot 37. Acquired from Anthony Fell, June 2007.

The inscription to the reverse relates to John Browning who was the Lord Guilford's Steward at Glemham Hall in the late nineteenth century.



Glemham Hall





■108

A PAIR OF GEORGE III MAHOGANY SIDE CHAIRS

CIRCA 1760

Each shaped back and seat covered in striped yellow velvet, on chamfered straight legs joined by stretchers

Each 39 in. (99 cm.) high; 23½ in. (59.5 cm.) wide; 26 in. (66 cm.) deep

£1,500-2,500

US\$2,100-3,400

€1,800-2,900

■109

A SOUTH EUROPEAN CUT-GLASS SIX-LIGHT CHANDELIER

LATE 18TH CENTURY AND LATER

53½ in. (134 cm.) high; 37½ in. (95 cm.) diameter

£15,000-25,000

US\$21,000-34,000

€18,000-29,000

(2)



■110

A GEORGE II MAHOGANY DROP-LEAF TABLE
CIRCA 1740

On cabriole legs terminating in hoof feet, with one frieze drawer

29¼ in. (74 cm.) high; 66¼ in. (168 cm.) wide;
54 in. (137 cm.) deep, open

£4,000-6,000
US\$5,500-8,200
€4,700-7,000

■111

A SET OF SIX GEORGE III MAHOGANY
ARMCHAIRS

LAST QUARTER 18TH CENTURY, PROBABLY
SCOTTISH

Each oval back and seat covered in *gros-point*
needlework, on straight tapering legs

Each 36½ in. (93 cm.) high; 24 in. (61 cm.) wide;
20½ in. (52 cm.) deep

£2,000-4,000
US\$2,800-5,500
€2,400-4,700

(6)







■112

A BAKHTIARI RUG

WEST PERSIA, LATE 19TH CENTURY

The indigo field with an open lattice of ivory lozenges filled with stylised flowers, within ivory stylised flower and leaf border between geometric guard stripes, full pile throughout, reduced in length, partially lacking at each end
6ft.8in. x 3ft.6in. (203cm. x 107cm.)

£600-800
US\$830-1,100
€710-940

■113

TWO FRENCH MARBELISED-TOLE TABLE LAMPS

LATE 19TH CENTURY

Of neo-classical form, with pleated silk shades
One: 20 in. (51 cm.) high, excluding fitments
Two: 18¼ in. (46.5 cm.) high, excluding fitments

£1,500-2,500
US\$2,100-3,400
€1,800-2,900

(2)



■114

A GEORGE II GILTWOOD 'KENTIAN' MIRROR

CIRCA 1750

The rectangular bevelled later plate within an eared sanded frame within a foliate-carved moulding with ribbon-tied foliate female mask flanked by two grotesque masks below a pediment the sides further with rope-hung bell-husks, re-gilt, the pediment replaced

63½ x 41¼ in. (161.5 x 105 cm.)

£7,000-10,000
US\$9,700-14,000
€8,200-12,000

PROVENANCE:

Acquired from Edward Hurst, November 2009.



■115

A LARGE FEREGHAN CARPET

WEST PERSIA, CIRCA 1880

Of 'Garrus' design, within a rust-red border of stylised leaves and radiating flowers between pale yellow and blue floral guard stripes, uneven wear and areas of repair
25ft.3in. x 16ft.1in. (770cm. x 491cm)

£4,000-6,000

US\$5,500-8,200

€4,700-7,000

PROVENANCE:

R. H. Benson, Esq., probably at 16 South Street, London, then at Buckhurst Park, Sussex.

By descent to his son G. H. Benson, Esq., Walpole House, Chiswick Mall, London.

By descent at Walpole House, Chiswick Mall until acquired in-situ by Jasper Conran.

■116

A GEORGE II GILTWOOD MIRROR

MID-18TH CENTURY

The original rectangular bevelled plate within a foliate-carved eared panelled frame, beneath a foliate-carved broken architectural pediment centred by a blank armorial cartouche, hung with oak-leag garlands and above a foliate and fruit-carved entablature with acanthus corbels, formerly but not originally green-painted
68½ x 39¾ in. (174 x 101 cm.)

£20,000-30,000

US\$28,000-41,000

€24,000-35,000

PROVENANCE:

Lorne House, Castletown; sold Bonhams, London 19 March 2008, lot 27.
Acquired from Hawker Trading, London, September 2008.



Lorne House, Castletown







■117

AN ENGLISH 'ANTIQUÉ GILT' CLUSTER COLUMN TABLE LAMP
BY ROBERT KIME LTD., MODERN

On stepped octagonal base; together with cream pleated-silk shade
24 in (61 cm.) high, excluding fittings

£800-1,200
US\$1,100-1,600
€940-1,400

■118

A VICTORIAN STEEL CLUB FENDER
LATE 19TH/EARLY 20TH CENTURY

The long seat padded in distressed red leather
20½ in. (52 cm.) high; 94 in. (239 cm.) wide; 26¼ in. (67 cm.) deep

£1,000-1,500
US\$1,400-2,100
€1,200-1,700

PROVENANCE:

Anonymous sale; Woolley and Wallis, 3 October 2018, lot 247.





'RIEN M'ESTONE' ANTHONY MARIA BROWNE

■119

ENGLISH SCHOOL, CIRCA 1593

Portrait of Anthony Maria Browne, 2nd Viscount Montagu (1574-1629), full-length, in an allegorical landscape

oil on canvas
73 x 42 in. (186.7 x 106.8 cm.)
inscribed 'Rien m'estone' (upper right)

£400,000-600,000
US\$560,000-830,000
€470,000-700,000

PROVENANCE:

The Montagu family, and by descent at Battle Abbey to the following.
Anonymous sale; Christie's, London, 11 June 1999, lot 5, as 'Circle of Marcus Gheeraedts the Younger'.
with Christopher Gibbs, London, by October 2001, from whom acquired by the present owner.

LITERATURE:

J. Sherwood, 'Baby Grand', *World of Interiors*, March 2002, p. 135, illustrated in Jasper Conran's London home.
J. Conran, *Country*, London, 2010, p. 97, illustrated at Walpole House, Chiswick.
R. Strong, *The Elizabethan Image: An Introduction to English Portraiture 1558 to 1603*, New Haven and London, 2019, pp. 140-142, figs. 139 and 140.
R. Guilding, 'Jasper Wares', *World of Interiors*, April 2021, p. 154, illustrated.





Fig.1: Isaac Oliver, *The Browne Brothers*, 1598
© Burghley Preservation Trust.



Battle Abbey, Sussex.

This wonderful example of symbolically rich Tudor portraiture has recently been identified as a depiction of Sir Anthony Maria Browne, 2nd Viscount Montagu by Sir Roy Strong (*op. cit.* p. 141). Where the allegorical and symbolic elements had previously puzzled art historians, seen through the lens of the Browne family history these enigmatic details can be deciphered.

Anthony Maria inherited the Montagu title from his grandfather, Sir Anthony Browne, 1st Viscount Montagu (1528-1592), as the latter's son narrowly predeceased him. Sir Anthony had been a staunch catholic; and his chaplain, Dr Alban Langdale, educated his grandson in the old faith, to which Anthony Maria would stay true his whole life. Despite their religious persuasion, both grandfather and grandson remained loyal to the Crown, though they fought for the rights of Catholics to be upheld. Indeed, Anthony Maria was imprisoned twice: initially in 1604, when he spoke out in the House of Lords against a bill that classed Catholics alongside forgers, perjurers and outlaws; and then in 1605, after the discovery of the Gunpowder Plot, when he was sent to the Tower along with two other Catholic Peers, Lords Mordaunt and Stewart, for their suspected involvement. As there was no evidence of this, (though Guy Fawkes had at one point been employed by Browne at his seat Cowdray House), the men were released; Anthony Maria into the charge of his father-in-law, Thomas Sackville, 1st Earl of Dorset and Lord High Treasurer, whose daughter, Jane, he had married in 1591.

The present portrait can be dated to *circa* 1593, shortly after Anthony Maria's succession to the title. He is shown as a young man in mourning for his grandfather and father, symbolised by both his black clothing and also by the stump against which he leans – the family tree that has been all but cut down, though one young leafy branch remains. As with much Elizabethan portraiture, the different elements can be broken down and explained in various ways. The black garb is not just to be seen as fashionably melancholic or appropriate mourning attire, but in conjunction with the white as a sign of continued loyalty to Queen Elizabeth, whose colours these were. The snake who slithers at his feet can also be understood to have a dual meaning; though the obvious one is the fall and suffering of man, and through this the consistent state of melancholy in which he lives, it can also be understood as a symbol of understanding. In 1593,

Cesare Ripa's hugely influential *Iconologia* was first published (in its unillustrated form), in which it explained that 'in order to understand high and sublime things we must first go to earth, as does the serpent'.

The shipwrecks and fires taking place in the background can again be understood in differing ways – the most tantalising of which being in direct relation to the Browne family. In 1538 during the dissolution of the monasteries, Henry VIII had confiscated Battle Abbey from the Church. Two years later, he granted the property to Sir Anthony Browne, K.G., (1500-1548) Master of the Horse and Chief Standard Bearer of England, great-grandfather to Anthony Maria. In the midst of his first feast in the former Abbot's hall, a monk burst in and cursed Sir Anthony for his sacrilegious acceptance of monastic property, saying 'by fire and water thy line shall come to an end, and it shall perish out of the land.' (Quoted in J. Gillow, *A literary and biographical history ...of the English Catholics from the breach with Rome, in 1534, to the present time*, London and New York, 1902, V, p. 82.) In the family folklore, this curse finally played out in September 1793, when Cowdray House burnt down, less than two weeks later George Browne, 8th Viscount Montagu drowned while trying to ride the Falls of the Rhine. He was succeeded by a descendant of Anthony Maria's brother John, Mark Browne, who died childless, bringing the title to an end. One of only three pictures to be saved from the fire at Cowdray was the only other portrait of Anthony-Maria, depicted with his brothers John and William, by Isaac Oliver, this is now in the collection at Burghley House (fig. 1).

As well as seeing them in light of the family curse, it would also be possible to understand the shipwrecks and fires as the tribulations of a Catholic family in Elizabethan England, or perhaps as the necessary trials of a young man – Browne would only have been about eighteen when the portrait was painted - taking on the weight of family responsibility, and finally, perhaps as the universal plight of man in an unforgiving world. All of these elements come together in the motto 'Rien m'estone', 'Nothing bothers me' or 'Nothing surprises me', written in the dark clouds to the top right. This is a portrait of a man prepared for all that life might throw at him and an excellent example of the Tudor approach to portraiture, which valued likeness and symbolism equally.

We are grateful to Karen Hearn for her help in the cataloguing of the present painting.









120

ATTRIBUTED TO ROBERT PEAKE (LINCOLNSHIRE 1551-1619 LONDON)

Portrait of Elizabeth St. Albyn, née Halswell (d. c.1637), three-quarter-length, in a black dress

oil on panel, laid down on panel
44½ x 34 in. (113.1 x 86.5 cm.)

£10,000-15,000
US\$14,000-21,000
€12,000-18,000

PROVENANCE:

Anonymous sale; Phillips, London, 14 December 1999, lot 202.
with Richard Philip, February 2001, where acquired by the present owner.

Elizabeth, daughter of Robert Halswell of Halswell, married Lancelot St. Albyn (d. 1624) of Alfoxton in Somerset. The Alfoxton estate had been in the St. Albyn family since 1499 and remained theirs until 1958 when the house was finally sold.



121

ENGLISH SCHOOL, CIRCA 1605-10

Portrait of a lady, small half-length, in a black dress, holding a pair of gloves

oil on panel

22½ x 18¾ in. (57.3 x 45.5 cm.)

in a late-seventeenth century English carved and gilded Lutma frame bearing the English Royal armorial

£15,000-25,000

US\$21,000-35,000

€18,000-29,000

PROVENANCE:

Private collection, England.

with The Weiss Gallery, London, 1992.

Frederick W. Hughes (1943-2001), New York.

with The Weiss Gallery, London, April 2003, where acquired by the present owner.



A WILLIAM AND MARY EBONISED AND GILTWOOD EAGLE CONSOLE TABLE

CIRCA 1700, ANGLO-DUTCH

The rectangular *Lumachella nera* marble top above a moulded frieze supported by an eagle with spread wings on a naturalistically carved auricular base, the frieze replaced and the wings altered, re-gilt and redecorated
31¼ in. (81 cm.) high; 45½ in. (115.5 cm.) wide; 22¼ in. (56.5 cm.) deep

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

PROVENANCE:

Acquired from Edward Hurst, May 2007.

During the first half of the 18th century from the reign of Queen Anne to 1750, the eagle motif was extremely popular with furniture-makers, but it was only from c. 1720 that a design for a side table supported by a life-size eagle with outspread wings first appeared in Britain (R.W. Symonds, 'The Vogue for the Eagle Table', *Country Life*, 10 January 1957, p. 52). An early pair of eagle pier tables, in the manner of James Moore Snr. (1670-1726), is at St. Giles's House, Dorset (*ibid.*, fig. 6).

Eagle pier tables were particularly fashionable between 1725 and 1745 (*ibid.*, p. 52). Neo-palladian examples are often associated with William Kent (c. 1685-1748) although only one design by Kent exists; for Alexander Pope's edition of *Homer's Odyssey* (1725-26) depicting two combatant eagles with outspread wings standing on a large pier table (ed. S. Weber, *William Kent: Designing Georgian Britain*, New Haven and London, 2014, p. 422, fig. 16.12). Another 'Kentian' example is the pier table from the Blue Velvet Room, Chiswick House, Middlesex, c. 1727-32, now at Chatsworth, Derbyshire (*ibid.*, p. 495, fig. 18.37). John Vardy (1718-65), author of *Some Designs of Mr. Inigo Jones and Mr. William Kent* (1744), also designed a side table supported by an eagle (RIBA36491).

The billhead of the Edinburgh cabinet-maker Francis Brodie (fl. from 1738) includes a related console table with an eagle support (S. Pryke, 'The Extraordinary Billhead of Francis Brodie', *Regional Furniture*, 1990, fig. 1). Eagle tables were an intrinsic part of Brodie's repertoire (*ibid.*, p. 86). In 1738, he made a 'sideboard Table supported by an Eagle done in burnisht gold & a Marble Top' for the Duke of Hamilton at a cost of £17 17s, and on 20 December 1739, 'A marble table, supported by an eagle, gilt, in burnished gold' for £16 for the Duke of Gordon; possibly the one in the Royal Collection at Holyroodhouse, Edinburgh (RCIN 28203; <https://bifmo.history.ac.uk/entry/brodie-francis-1725>. Accessed 24 June 2021). Another table of this model appears in Brodie's 1753 accounts for Lord Dumfries, at Dumfries House, illustrated Pryke, *op. cit.*, fig. 12.

R.W. Symonds suggests that eagle pier tables were originally a British rather than continental phenomena (Symonds, *op. cit.*, p. 52). However, the table offered here features a giltwood eagle with outspread wings on a carved auricular base; the base probably after a Dutch design. The latter is related to a design for a table and a stand, 1655, by Pieter Hendricksz. Schut, after Gerbrand van den Eeckhout, and an anonymous console table, both in the Rijksmuseum (RP-P-1893-A-17892; BK-1955-45). A comparable c. 1670 Dutch ebony table with *gueridons en suite*, for which a bill exists, is at at Ham House, Surrey (P. Thornton, 'Furniture from the Netherlands at Ham House', *Nederlands Kunsthistorisch Jaarboek*, 1980, fig. 1).





ROBERT PEAKE'S PORTRAIT OF CECILIA NEVILLE

Robert Peake was one of the most outstanding portrait painters at the Elizabethan and Jacobean courts and was favoured in particular by King James I's eldest, but short-lived son and heir Henry, Prince of Wales, of whom he executed several portraits. The choice of Peake to paint such a significant commission as the present work was therefore unsurprising. The importance of dynastic display through familial portraiture had grown stronger during Elizabeth's reign, giving rise to the country house portrait gallery and the subsequent phenomenon of the Long Gallery. Here portraits of husbands and wives, their relations and children, the royal family and the most influential people of the day gazed down from the walls, cementing the exalted social standing of the family to whom they belonged. Peake's magnificent representation of Cecilia Neville, with her quiet grace and elegance, would have been a jewel in just such a collection.

Cecilia, one of the great beauties of the Jacobean court, was the daughter of Henry Neville, *de facto* 9th and *de jure* 2nd Baron Bergavenny and his first wife Lady Mary Sackville, daughter of Thomas Sackville, 1st Earl of Dorset. Through her father, a descendent of John of Gaunt, Cecilia was in fact related to the English royal line who so favoured Peake as an artist. Although Henry Neville was officially a member of the Church of England, it is believed that he was actually a Roman Catholic, and Cecilia's mother, Mary, was a fervent Catholic, who educated her children in the old faith. Indeed, Cecilia's sister Mary became a Benedictine nun at a convent in Ghent and was later abbess of the English Benedictines of Pontoise. Cecilia was thus an unusual woman, both belonging to a distinguished aristocratic line and touched by the religious rebellion of her family. The association with recusant families did not affect



Lady Anne Pope by Robert Peake
© Tate Britain

her eligibility, and in July 1617 she married Fitzwilliam Coningsby, son of Sir Thomas Coningsby of Hampton Court Castle in Herefordshire (fig. 1). Coningsby went on to become MP for Herefordshire and High-Sheriff of the county. They had five children born between 1621 and 1629, and their grandson Thomas became 1st Earl Coningsby in 1719.

A staunch Royalist, Fitzwilliam Coningsby commanded a regiment of foot during the Civil War, with disastrous results for his family. Partly as a result of his infighting with Sir John Scudamore, another Herefordshire worthy, Hereford was lost to a small Parliamentarian force in 1643. The following year Cecilia was forced to write the following letter to Sir John's cousin William: '*Worthy Sir, I have sent you by your servant 15 pounds in part of your years rent, being very sorry I have not more to send, for a very small sum I have left my selfe, if Mr. Conningsby were returned I hope for more but I know not whether he be gon with the King, or not. God send me good newes of him*' (13 June 1644). No good news was forthcoming and, with her husband away fighting, she slipped further into poverty. In 1646 Fitzwilliam protested the surrender of the Royalist army at the siege of Worcester and was forced into exile; his estates were confiscated and despite his petitions and protestations it was not until the Restoration of Charles II that the family fortune was recovered and Hampton Court Castle was returned to them.

The present portrait was most likely executed shortly after the sitter's marriage in *circa* 1617-1618, making her around seventeen years old. Here she stands sumptuously dressed in a sylvan landscape. With her proper right hand she reaches out to grasp a sapling branch of the sycamore beside her, symbolic of the future growth of the Coningsby family tree through her union with Fitzwilliam. The fact that she wears her hair up is also suggestive of the fact that she is shown here as a married woman. Traditionally, long, loose hair was a symbol of virginity; a portrait miniature of Cecilia of *circa* 1615 by the young John Hoskins shows her with her hair cascading over her shoulder and can be contrasted to the carefully coiffed head in Peake's image (fig. 2; Oxford, The Ashmolean, inv. no. WA1936.101).

Cecilia is shown here in a very low necked waistcoat, with three-quarter length sleeves edged in elaborate bobbin lace. Although Queen Anne retained the fashion for large wheel farthingales at court into the 1620s, the drape of the skirt here shows Cecilia has abandoned this. Both the waistcoat and skirt are made of cloth of silver, a costly and highly fashionable choice, embroidered with a repeating pattern of blue ovoid panels, decorated with carnations, a flower that symbolised motherly love, as they were supposed to have sprung from the ground where the Virgin's tears fell as Christ died. It is possible that the blue is a later colour choice laid over a paler original, as it is not common in painting of this period. Over this she wears a mantle of red velvet, sometimes called an 'Irish mantle', embroidered in gilt and silver-gilt thread with a pattern of flowers. The outfit is completed with a second pseudo-mantle of black velvet more



Cecilia Neville by John Hoskins
© Ashmolean Museum

heavily embroidered in gilt and silver-gilt threads and edged with silver-gilt lace. This is worn much as men wore favours in a joust, tied to her upper left arm. The great swathes of intricately embroidered fabrics and the silver cloth would have shimmered as she moved: an unmissable statement of her wealth and status.

This fashionable, informal dress is likely to have been worn at a masque; the décolleté nature of the waistcoat would have been too risqué for other contexts. This suggestion is further supported by the inclusion of a mask and gloves at her feet. Masques, hugely popular and extravagant courtly entertainments, were put on by actors with the participation of the ladies and gentlemen of the court. Most famously, Ben Jonson and Inigo Jones collaborated to produce the performances held at Whitehall and Hampton Court Palace. The most important masque produced by the pair at the same time as the present portrait was *Pleasure Reconciled to Virtue*, a mythological romp in which Hercules is forced to choose between duty and pleasure. One of the audience, Orazio Busino, chaplain to the Venetian ambassador in London, complained about the bare-breasted costumes of some of the female masquers, which would have been very similar in design to Cecilia's dress (M. Leapman, *Inigo: The Troubled Life of Inigo Jones, Architect of the English Renaissance*, London, 2003, p. 180). Similarly to Peake's portrait of Lady Elizabeth Pope (fig. 3; London, Tate Britain, inv. no. T00067), the conception of Cecilia's outfit borrows elements of Jones' designs (fig. 4). On account of the ostrich feather in her hair, it has been suggested that Elizabeth is depicted in the guise of The Continent of America. Cecilia's dress is more generic, she is likely to be one of the ladies who would appear on stage at the end of the performance to join the actors in the final dance.

We are grateful to Karen Hearn for her help in the cataloguing of the present painting.

■123

ROBERT PEAKE (LINCOLNSHIRE 1551-1619 LONDON)

Portrait of Cecilia Neville (b.c.1604), full-length, in an arcadian landscape

oil on canvas

83 x 47 in. (211.8 x 119.4 cm.)

£500,000-800,000

US\$700,000-1,100,000

€590,000-940,000

PROVENANCE:

By descent at Hampton Court Castle, Herefordshire to the following, George Capel-Coningsby, 5th Earl of Essex (1757-1839), until 1810, when sold with the house to the following, Richard Arkwright (1755-1843), Hampton Court Castle, Herefordshire, and by descent until 1912, when sold with the house to the following, Mrs Nancy Burrell, Hampton Court Castle, Herefordshire; her sale, Knight, Frank and Rutley, on the premises, 15 March 1925, lot 550. Vesey Grange, Sutton Coldfield; Slater, Dann & Co, on the premises, 28 September 1960, lot 239. Mr Southall, Grimshaw Hall, Knowle; Christie's, South Kensington, 8 March 2000, lot 283, as 'Attributed to Robert Peake', with a later inscription lower right. with The Weiss Gallery, London, April 2001, where acquired by the present owner.

LITERATURE:

'Paintings At Hampton Court, co. Hereford', *The Gentleman's Magazine*, XCV, July 1825, p. 20.
J. Sherwood, 'Baby Grand', *World of Interiors*, March 2002, p. 135, illustrated in Jasper Conran's London home.
J. Conran, *Country*, London, 2010, p. 92-93, illustrated at Walpole House, Chiswick.
W. Norwich, *Interiors: The Greatest Rooms of the Century*, London, 2019, illustrated p. 113.
S. Lubell, *Life Meets Art: Inside the Homes of the World's Most Creative People*, London 2020, p. 69, illustrated.



Hampton Court, Herefordshire.





■124

A PAIR OF VICTORIAN MOULDED GLASS OIL LAMPS
BY JAMES HINKS AND SONS, LATE 19TH CENTURY

Each stamped 'HINKS & SON'S PATENT', the glass shades later
35 in. (89 cm.) high; 9 in. (23 cm.) diameter (2)

£1,500-2,500
US\$2,100-3,400
€1,800-2,900

PROVENANCE:

Acquired from Julian Mynott, September 2010.



■125

A PAIR OF GEORGE IV MAHOGANY SMALL STOOLS
CIRCA 1820

Each oval seat covered in *gros-point* needlework, on turned baluster legs
Each 16 in. (40.5 cm.) high; 14¾ in. (38 cm.) wide; 12 in. (30.5 cm.) deep (2)

£500-800
US\$690-1,100
€590-930



■126

A GEORGE I OAK CENTRE TABLE
CIRCA 1720

The three-plank top on tapering cabriole legs and
pointed-pad feet
28½ in. (72.5 cm.) high; 38 in. (96.5 cm.) wide;
23¾ in. (60.5 cm.) deep

£800-1,200
US\$1,100-1,600
€940-1,400

PROVENANCE:

With Blanchards Antiques, Wiltshire.
Acquired from Edward Hurst, October 2007.



■127

A GEORGE I SILVERED-BRASS LARGE WINE CISTERN

CIRCA 1720, POSSIBLY DUTCH

The large rimmed-body with lion-mask handles, on paw feet, restorations, the underside with makers mark IP within a heart
15 in. (38 cm.) high; 29 in. (73.5 cm.) wide; 24 in. (61 cm.) deep

£8,000-120,000
US\$11,000-160,000
€9,400-140,000

PROVENANCE:

Acquired from Edward Hurst, July 2008.

This impressive cistern shaped like a wine-krater vase with bacchic lion-mask handles corresponds with its late 17th Century form, together with the lion-masks silver basins or cisterns, such as that executed by Ralph Leeke in 1698 *en suite* with a water fountain-vase (the latter was displayed at Kedleston Hall, Derbyshire in the 18th Century (G. Wilson, 'The Kedleston Fountain', *The J. Paul Getty Museum Journal*, 1983, pp. 1-12 and figs. 7 & 8)). The execution of such silver French-plated or close-plated copper-ware formed part of the trade of the leading goldsmiths.

Related table ware including a cistern, now in the Victoria and Albert Museum, is discussed in R. Gentle and R. Feild, *Domestic Metalwork 1640-1820*, Woodbridge, 1994, p. 319, fig. 4, and another, also in the Victoria and Albert Museum, with similar lion-mask handles, *ibid.*, p. 321, fig. 11.

Other examples of similar form were often japanned with Chinoiserie decoration, a noticeable example being supplied to the Duke of Beaufort for Badminton House. It is possible that cisterns of this type were imported to Britain from Dutch makers, for decoration and silvering. For a Dutch copper example of much simpler form, with identical maker's mark IP, within a heart see *The Casimir Collection of Metalwork*; sold Christie's, South Kensington, 23 January 2008, lot 290 (£4,750, including premium).

A slightly smaller example of near identical form to the present lot, engraved with the arms of the Cholmondeley family, was sold Christie's, London, 3 July 1997, lot 15 (£47,700, including premium).

ROBERT HENRY BENSON'S MIRRORS FROM WALPOLE HOUSE, CHISWICK

■128

A PAIR OF ITALIAN NEOCLASSICAL GILTWOOD PIER MIRRORS

TUSCANY, CIRCA 1790-1800

Each divided rectangular plate with husk-carved inner slip and further mirrored border divided by rosettes, the entrelac frame surmounted by elaborate scrolling foliage and an urn cresting, the apron with similar scrolling foliage, lacking branches, numbered '1' and '8' to the reverse
Each 98 x 43 in. (249 x 109 cm.)

(2)

£15,000-25,000
US\$21,000-34,000
€18,000-29,000

PROVENANCE:

R. H. Benson, Esq., probably at 16 South Street, London, then at Buckhurst Park, Sussex.
By descent to his son G. H. Benson, Esq., Walpole House, Chiswick Mall, London.
By descent to Jeremy Benson, Walpole House, Chiswick Mall until acquired *in-situ* by Jasper Conran.

LITERATURE:

J. Conran, *Country*, London, 2010, p. 96, illustrated at Walpole House, Chiswick.
R. Guilding, 'Jasper Wares', *World of Interiors*, April 2021, illustrated p. 155.

THE DESIGN

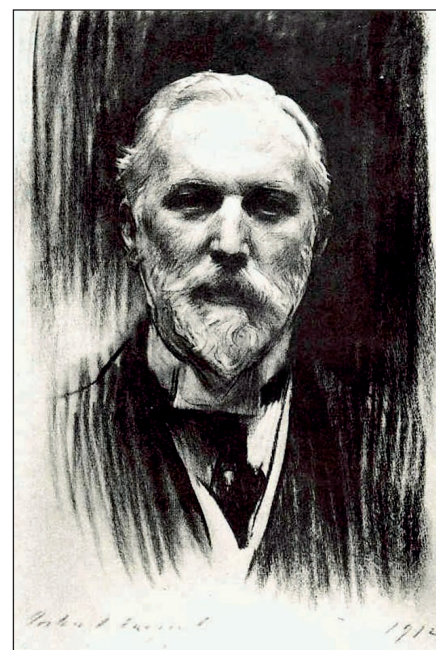
These spectacular mirrors are incredibly rich examples of the distinctive Tuscan production of pier glasses in the 1780s and 1790s. Their grand classical friezes and scrolling foliage reflect the influence of Giovanni Battista Piranesi, for instance on a 1776 drawing of an ancient Roman frieze at Villa Albani by Piranesi's elder brother Angelo (illustrated in S.E. Lawrence ed., *Piranesi as Designer*, exh. cat., New York, 2007, p. 265, cat. 19). Interestingly the celebrated neo-classical designer Robert Adam also incorporated similar motifs into his work, for instance on a series of frieze elements executed by Thomas Chippendale for Harewood House, Yorkshire in the 1770s (illustrated in C. Gilbert, *The Life & Work of Thomas Chippendale*, London, 1978, vol. II, p. 71, fig. 110).

A closely related pier glass is in the Camera del Re of the Quartiere d'Inverno of the Palazzo Pitti, Florence, originally part of a series of furnishings supplied to Ferdinando III, Grand Duke of Tuscany for the Palazzo di Livorno in 1797-1798 (illustrated in E. Colle, *I Mobili di Palazzo Pitti, Il Primo Periodo Lorenese 1737-1799*, Florence, 1992, p. 158, fig. 92). A further related mirror in the Palazzo Rospigliosi, Pistoia, is illustrated in A. Massinelli, *Il Mobile Toscano*, Milan 1993, p. 86, fig. 150. A comparable pair of mirrors, from Tuscany and dated 1790-1800 were sold from the Westervelt Company; Christie's, New York, 22 November 2011, lot 192 (\$56,520 including premium).

THE PROVENANCE

These mirrors once formed part of the collections assembled by the banker Robert Henry Benson (d. 1929) and Evelyn Benson at 16 South Street, Park Lane, and Buckhurst Park, Sussex and later at Walpole House, Chiswick. Celebrated collectors of fine art, furniture, textiles and ceramics, Benson also served as trustee to the National Portrait Gallery in London. The art world was astounded when the Benson Old Master painting collection was sold to Duveen Brothers in 1927. Many of the paintings from the Benson collection by renowned artists such as Fillipino Lippi and Giorgione are now at the National Gallery of Art, Washington. Buckhurst was the ancient manor of the Sackville family that was renovated by Humphrey Repton in the 1830s and later Edward Lutyns.

Walpole House, a seventeenth century townhouse on Chiswick Mall alongside the River Thames, was the home of Barbara Villiers, Duchess of Cleveland, Charles II's mistress, who died there in 1709. In the 19th century, it became a school kept by the Rev. John Turner and attended by his wife's nephew, William Makepeace Thackeray (d. 1863) from 1818.



Robert Henry Benson by John Singer Sargent.





■-129

A LOUIS XV ORMOLU-MOUNTED TORTOISESHELL AND STAINED HORN-INLAID BRASS STRIKING BRACKET CLOCK

LE FEBURE, LE HAVRE, CIRCA 1745-9

The waisted case with raised herm feet, the glazed front mounted with a Muse astride Pegasus, the gilt-brass dial with Roman enamel chapters and Arabic five minutes, signed to the centre 'LE FEBURE / AU HAVRE'; the twin train movement with numbered count wheel strike to bell above the case, the backplate further signed 'Le febure au Havre', on a conforming bracket, some mounts stamped with the 'C' Couronné poinçon

56½ in. (143.5 cm.) high overall; 20 in. (50.8 cm.) wide; 10¼ in. (26 cm.) deep (2)

£10,000-15,000
US\$14,000-21,000
€12,000-17,000

■130

A PAIR OF LOUIS XVI ORMOLU TWO-BRANCH WALL-LIGHTS

LATE 18TH CENTURY, POSSIBLY BY FRANCOIS REMOND

Each with an acanthus leaf mount and associated George III oval backplate supporting two foliate capped branches with broad drip-pans, re-gilt, possibly originally with third branch, previously drilled for electricity

8 in. (20 cm.) high; 14½ in. (37 cm.) wide (2)

£5,000-8,000
US\$6,900-11,000
€5,900-9,300

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 10 January 2012, lot 463. Acquired from Edward Hurst, February 2012.

For further information on this lot please visit christies.com

■131

A DIRECTOIRE ORMOLU-MOUNTED MAHOGANY CHEVAL MIRROR

LATE 18TH/EARLY 19TH CENTURY, PROBABLY GERMAN

The later rectangular bevelled plate within a swivel frame, with adjustable candle-branches supported by Egyptian masks, on splayed legs with brass castors, one arm stamped 'DECAD', the arms originally with finials

58¼ in. (148 cm.) high; 29 in. (74 cm.) wide; 25 in. (63.5 cm.) deep, excluding candle-branches

£6,000-10,000
US\$8,300-14,000
€7,000-12,000

PROVENANCE:

Anonymous sale; Bonhams, London, 24 September 2013, lot 449.





■132

A LOUIS XVI GREY-PAINTED SINGLE FOUR-POST BED

LATE 18TH CENTURY

Upholstered in turmeric-yellow linen and with striped headboard, including coverlet and quilt, lacking finials, redecorated
101 in. (256.5 cm.) high; 38½ in. (98 cm.) wide; 76½ in. (194.5 cm.) long, overall

£2,500-4,000

US\$3,500-5,500

€3,000-4,700

PROVENANCE:

Acquired from Edward Hurst, February 2011.



■133

A PAIR OF LARGE SILVERED LAMPS WITH ADJUSTABLE BOUILLOTTE SHADES

LATE 19TH/EARLY 20TH CENTURY AND ADAPTED, PROBABLY SPANISH

Fitted for electricity, previously altar candlesticks
45 in. (114.5 cm.) high; 23 in. (58.5 cm.) diameter

(2)

£2,000-3,000
US\$2,800-4,100
€2,400-3,500

■134

A PAIR OF GEORGE III GILTWOOD CANED OPEN ARMCHAIRS
CIRCA 1775, IN THE MANNER OF FRANCOIS HERVE

Each beaded and channel frame and acanthus-clasped scrolled arms, on turned tapering fluted legs, each with button-tufted blue striped-silk squab cushion, one with partial printed label 'Ing-Room'

Each 36 in. (91 cm.) high; 24 in. (61 cm.) wide; 24 in. (61 cm.) deep (2)

£3,000-5,000
US\$4,200-6,900
€3,500-5,800

Francois Hervé (fl. 1781-96) supplied considerable amounts of furniture, to the Prince of Wales (later King George IV), specifically for the Chinese Drawing Room at Carlton House, as well as suites of upholstered and caned seat-furniture to the 5th Duke of Devonshire at Chatsworth House, Derbyshire and unspecified work to the 5th Duke of Bedford at Woburn Abbey, Bedfordshire as well as, on the orders of Holland and Daguerre a suite of seat furniture for George John, 2nd Earl Spencer for the Countess Spencer's Dressing Room at Althorp.



■135

AN ENGLISH CARPET-COVERED STAINED-PINE LARGE OTTOMAN

THE CARPET LATE 19TH CENTURY, THE OTTOMAN MODERN

The top covered with a field and border section of a Sivas carpet, Central Anatolia
17½ in. (44.5 cm.) high; 76 in. (193 cm.) wide; 55½ in. (141 cm.) deep

£1,000-2,000
US\$1,400-2,700
€1,200-2,300





■136

A GEORGE III CUT-GLASS TWELVE-LIGHT CHANDELIER

CIRCA 1785, PROBABLY BY WILLIAM PARKER

With central urn-shaped shaft and canopy hung with faceted pendant drops, the cut bowl supporting two tiers of waved branches joined by swags and pendant drops, the lower tier with candle-nozzles, the upper tier with spires, above a lower canopy hung with pendant drops and a pointed boss, losses and replacements, fitted for electricity 67 in. (170 cm.) high; 47 in. (119.5 cm.) diameter

£80,000-120,000

US\$110,000-160,000

€94,000-140,000

PROVENANCE:

Acquired from Christopher Butterworth, March 2008.

LITERATURE:

W. Norwich, *Interiors: The Greatest Rooms of the Century*, London, 2019, illustrated p. 113.

S. Lubell, *Life Meets Art: Inside the Homes of the World's Most Creative People*, London 2020, illustrated p. 69.

R. Guilding, 'Jasper Wares', *World of Interiors*, April 2021, illustrated p. 155.

The present lot relates to the designs of the London manufacturers Messrs. Parker and Perry. Founded by William Parker (d.1784) in Fleet Street, the business enjoyed the patronage of King and Court, ranging from George, Prince of Wales to William Beckford. Important commissions included those for the Duke of Devonshire at Chatsworth circa 1782-3 and a twenty-light chandelier for the Earl of Lincoln at Clumber Park and subsequently owned by Nancy Lancaster at Ditchley Park, Oxfordshire which was sold Phillips, London, 12 February 1991, lot 137 (£126,500, including premium). After William Parker's death the firm continued under his son Samuel, who in 1803 formed a partnership with William Perry. The firm supplied chandeliers for Carlton House from 1808, those in the Crimson Drawing Room perhaps the ultimate expression of the Regency chandelier, and later for the Royal Pavilion at Brighton.

While the present lot conforms to conventional designs of the late 18th century, the distinctive S-shaped arms are particularly associated with the *oeuvre* of Parker and Perry, being a characteristic of the firm's neoclassical chandeliers (see M. Mortimer, *The English Glass Chandelier*, Woodbridge, 2000, p. 19, pls. 10, 48 and 53-55).

For comparable chandeliers see:

- The Property of the late Sir Emmanuel Kaye; sold Christie's, London, 29 November 2001 (£146,750, including premium).
- Anonymous sale; Christie's, New York, 25 April 2008, lot 40 (\$109,000, including premium).
- Anonymous sale; Christie's, London, 7 July 2011, lot 576 (£103,3250, including premium).
- Collection Juan de Beistegui; sold Christie's, Paris, 10 September 2018, lot 72 (€68,750, including premium).



■137

A PAIR OF GEORGE III GILTWOOD CONSOLE TABLES

CIRCA 1760, AFTER A DESIGN ATTRIBUTED TO THOMAS CHIPPENDALE

One table with a Siena marble top, the other with a grey-veined white marble top, each of D-end shape above an egg-and-dart cornice and narrow fluted frieze, on six acanthus volute-headed scrolled legs headed by flowerheads, each panelled lower leg carved with entrelac to the front and imbricated to the sides, on block-feet, the freize centred by a foliate-clasped scallop shell, with hanging foliate garlands, restorations and replacements, differences in construction, re-gilt; together with a further grey-veined marble top

Each 33 in. (84 cm.) high; 62 in. (157.5 cm.) wide; 28 in. (71 cm.) deep

(2)

£200,000-300,000

US\$280,000-410,000

€240,000-350,000

PROVENANCE:

One table: Acquired from Edward Hurst, April 2009.

One table: Property of a Lady; sold Sotheby's, London, 18 November 2009, lot 3.

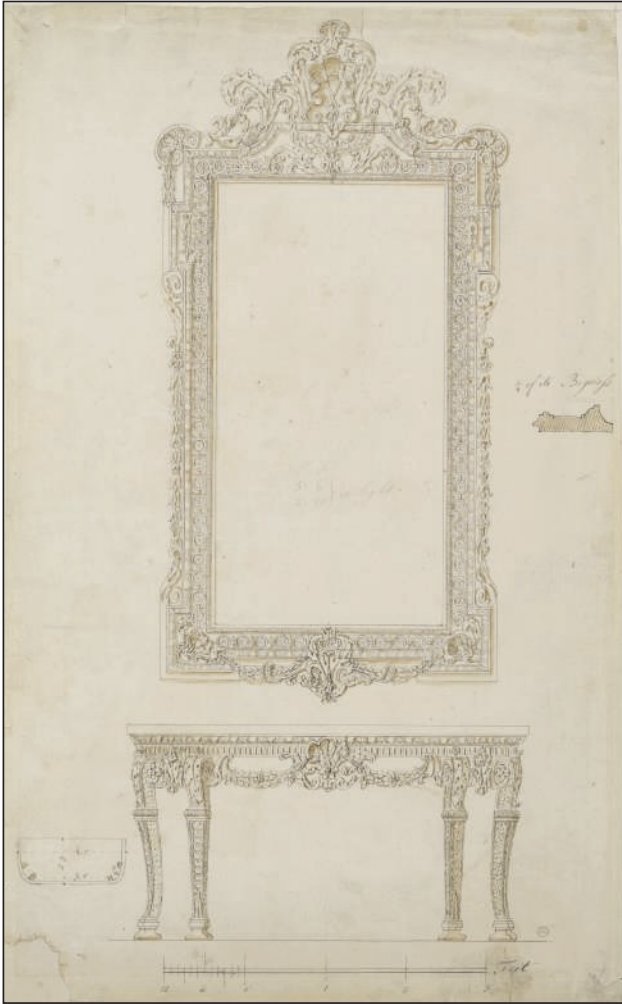
LITERATURE:

R. Guilding, 'Jasper Wares', *World of Interiors*, April 2021, illustrated p. 155.



A REUNITED PAIR OF GEORGE III
CONSOLE TABLES





The drawing attributed to Thomas Chippendale
© V&A Museum.

These console tables are almost certainly modelled on a design held in the Prints & Drawings department at the Victoria & Albert Museum, London (D.831-1906). Although the maker of this design is catalogued as 'Unknown' in the descriptive text, it is recorded as 'by Thomas Chippendale' (1718-79). The design illustrates Chippendale's free-flowing artistic style and his use of wash, and while the handwriting is not Chippendale's as it appears on the *Director* drawings, the design may well have been inscribed by his workshop. The attribution of the design to Chippendale can now be reinforced by comparing it to another Chippendale design for a pier table in the collection of the Chippendale Society; both designs feature narrow fluting on the frieze and related scrolled legs joined by foliate swags centred by, in the V&A example (and on these tables), a scallop shell, and in the comparable design, a ram's mask. The Chippendale Society's design forms part of a portfolio acquired in 2020, which is partially discussed by Adam Bowett in 'Three drawings by Thomas Chippendale junior', *The Burlington Magazine*, August 2020, pp. 674-675. These two Chippendale-attributed designs, and thus the present tables, also relate to two designs for pier tables in an album entitled *Original Designs by Matts Lock, Carver 1740-1765* (Prints & Drawings, 2848:101, 2848:120); this album was compiled after Matthias Lock's death in 1765 and includes ephemera from his workshop, designs by Chippendale, and neo-classical designs associated with a later Matthias Lock, probably his son.

A further anonymous design, also at the V&A, is also very close, illustrated in P. Ward-Jackson, *English Furniture Designs of the Eighteenth Century*, London, 1984, plate 35, although this may be a rendition of a table by William Kent (1685-1748) from the Painted Parlour at Rousham House, Oxfordshire, because of its resemblance (S. Weber, *William Kent: Designing Georgian Britain*, New Haven and London, 2013, fig. 18.51).



The Lock drawing
© V&A Museum.

The band of small guilloche moulding found on the legs of the Conran tables is a very common Chippendale motif, seen on the magnificent marquetry library table, made circa 1771 for Harewood House, Yorkshire, on a set of eight, originally japanned, hall chairs, c. 1775, from Nostell Priory Yorkshire, and on a suite of seat-furniture for the saloon at Brocket Hall - all Chippendale commissions (C. Gilbert, *The Life & Works of Thomas Chippendale*, London, 1978, vols. I & II, fig. 442 and 446, pp. 201-2, 215; fig. 157, pp. 172-173; fig. 186, p. 263). While the present tables probably date to the 1760s, the inclusion of the same guilloche moulding was evidently continued by Chippendale junior (1749-1823) featuring on one of three giltwood mirrors made for the saloon at Burton Constable, Yorkshire, in 1778 and on the seat-backs of a set of giltwood chairs at Petworth, West Sussex, c. 1785 (J. Goodison, *The Life and Work of Thomas Chippendale junior*, London and New York, 2017, fig. 350, pp. 38, 49, 156; fig. 108, p. 178).

The linked circle motif on the frame appears on a pair of commodes attributed to Chippendale senior, c. 1765-70, now in the Lady Lever Art Gallery, Port Sunlight (Gilbert, *op. cit.*, fig. 229, p. 291) and on a pair of white-painted and parcel gilt corner tables by Chippendale junior made for the Music Room at Stourhead, Wiltshire (Goodison, *op. cit.*, fig. 233, p. 220).









■138

A GEORGE III MAHOGANY CIRCULAR DINING-TABLE
LATE 18TH/EARLY 19TH CENTURY

With five external extension leaves, on a turned support and with three legs and brass caps and castors, with two paper labels printed 'A. & N. C.S.L.' for the Army and Navy Stores, numbered '36' and chalked 'FRANCE'

28¼ in. (72 cm.) high; 70¼ in. (178.5 cm.) diameter, extended

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

PROVENANCE:

Acquired from Hawker Trading, June 2013.

For a later table of similar proportions with similar arrangement of outer leaves, see the Collection of Robert Hatfield Ellsworth Part V; sold Christie's, New York, 21 March 2015, lot 1157 (\$37,500, including premium).





■139

A PAIR OF GEORGE III COADE STONE RELIEF PANELS FROM PHILLIMORE PLACE

BY COADE, LONDON, LATE 18TH CENTURY

Each in two halves, cast with ribbon-tied drapery swag and a later plaster roundel by Peter Hone

Each 23 x 42½ in. (58.5 x 107 cm.)

£7,000-10,000

US\$9,700-14,000

€8,200-12,000

PROVENANCE:

Supplied by Coade for William Porden's designs for Phillimore Place, London.

Removed following the demolition of Phillimore Place in 1931-32.

Acquired by Peter Hone from Sotheby's, Sussex.

The Hone Collection; sold Christie's, South Kensington, 26 October 2016, lot 17.

'Coade stone' is the common name for Lithodipyra, a form of ceramic stoneware used by British businesswoman Eleanor Coade who founded the 'Artificial Stone Manufactory' at King's Arms Stairs, Lambeth in 1769. The durability of the material and its visual and textural similarities with 'natural' stone made Coade's business incredibly successful and her works were frequently used for decorative architectural elements that can still be found at many English country houses and public buildings including the ceiling of Saint George's Chapel, Windsor.

(2)



Phillimore Place, London showing the identical reliefs.



■140

**A PAIR OF LOUIS XVI GREEN-PAINTED AND PARCEL-GILT PIER MIRRORS
LATE 18TH CENTURY AND LATER, ORIGINALLY FROM A BOISERIE**

Each cresting with a relief of scrolling acanthus centred by a ram's mask, redecorated and re-mounted on later backs

Each 114¼ x 56¾ in. (290.5 x 144 cm.) (2)

£10,000-20,000

US\$14,000-27,000

€12,000-23,000

PROVENANCE:

Property from a Private Italian Collection; sold Sotheby's, London, 28 April 2016, lot 352.



■141

FLEMISH, 18TH CENTURY

A pair of monumental classical figures, probably Apollo and Diana
fragmentary limestone figures; each on an integrally carved rectangular base
85 in. (216 cm.) high, approx.

(2)

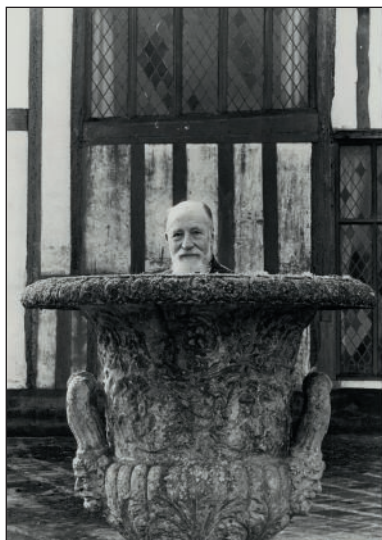
£20,000-40,000
US\$28,000-55,000
€24,000-47,000

PROVENANCE:

Dunsborough Park: Garden Statuary from the Collection of Baron and Baroness
Sweerts de Landas Wyborgh; sold Christie's, South Kensington, 19-20 June 2013,
lots 189 and 190.



THE ELVASTON CASTLE URN



Angus McBean at Flemings Hall.

■142

AFTER THE ANTIQUE, LATE 19TH CENTURY

The Medici Vase

artificial stone; on a later panelled square pedestal
51½ in. (131 cm.) high; 85¾ in. (217.5 cm.) high, overall
38¼ in. (97 cm.) diameter

£30,000-50,000

US\$42,000-69,000

€35,000-58,000

PROVENANCE:

Supplied to the Earls of Harrington, Elvaston Castle, Derbyshire and by descent. Elvaston Castle, Derby; house sale conducted by Henry Spencer & Sons., 18-19 March, 1964, lot 859.

Acquired by Angus McBean (1904-1990) for Flemings Hall, Suffolk.

Acquired *in situ* at Flemings by Jasper Conran.



Elvaston Castle, Derbyshire.



SAMUEL MESSER'S 'BOSSI' CHIMNEYPIECE

■143

AN IRISH WHITE MARBLE AND SCAGLIOLA 'BOSSI' CHIMNEYPIECE

The frieze centred by a vase of strawberries, grapes and cherries with suspending husk garlands and with ribbon-tied cross thyrsi, the intersections with urns of flowers, heading the jambs inlaid with chains of husks, anthemions and ribbon-tied branches

The chimneypiece: 56¾ in. (144 cm.) high; 74½ in. (189 cm.) wide

The aperture: 45¾ x 50 in. (116 x 127 cm.)

£50,000-80,000

US\$69,000-110,000

€59,000-93,000

PROVENANCE:

By repute Oak Park, County Carlow and by descent to Captain Henry Arthur Bruen (1887-1954)
Probably Oak Park, Carlow; sold Hamilton and Hamilton on the premises, 29 October - 1 November 1957, where acquired by Thomas Crowther and Son.

Acquired from Thomas Crowther and Son by Samuel Messer, 1959.

The Samuel Messer Collection of English Furniture, Clocks and Barometers; sold Christie's, London, 5 December 1991, lot 23.

With D'Agar and Gifford-Mead Antiques, London, 1992.

PIETRO BOSSI

Little is known of the enigmatic Pietro Bossi, but his name has become synonymous with this particular type of scagliola often found on Irish chimneypieces and marble table-tops in the neo-classical manner. Bossi probably came to work in Ireland via England and Dresden, where a family of *stuccadores* are listed including, tantalisingly, a Pietro Luigi Bossi. There was also a Bossi working for John Augustus Richter in Dresden in 1765 who later worked for Robert Adam's scagliolist Bartoli in London. He is recorded in Wilson's *Dublin Directory* in 1785-98 as an 'Inlayer in Marble' and his address is recorded as 22 Fleet Street (later changing to number 38 in the 1790 edition).

The present lot with its husk-garlands, and central basket of fruit relates to two other chimneypieces, one now in the National Museum of Ireland (fig. 1) which was removed from a house demolished to make way for the National Library construction in 1886 and another in 6 Randolph Cliff, Edinburgh which had previously been on North Great George Street, Dublin (fig. 2), (see C.O'Neill, 'In search of Pietro Bossi', *Irish Architectural and Decorative Studies* (Irish Georgian Society, 1998), pp. 146-175).

SHARP AND EMERY

The work of Bossi was greatly copied in the nineteenth and even the twentieth century, throughout Ireland the United Kingdom, most notably by the partnership formed by Alfred Sharp and Henry Emery from the late 1890s to the late 1920s, operating from both Dublin and London. Sharp and Emery revelled in the Sheraton revival in Dublin during this period and actively advertised their work in 'Dublin Bossi Inlay' and also restored earlier pieces in this manner. Given the present lot's similarities to two known chimneypieces which pre-date the Sharp and Emery practice, an attribution to Sharp and Emery and indeed a late 19th century dating seem unlikely. Given the popularity of 'Bossi-work' in Dublin for over a century by the 1890s, it is conceivable that the present lot could date from the nineteenth century or even the latter part of the eighteenth century.

OAK PARK, COUNTY CARLOW

Oak Park, County Carlow was the seat of the Bruen family from 1775-1957. The present house was built in 1832 from designs by William Vitruvius Morrison. It descended to Captain Henry Bruen and was sold on his death in 1954. Although no record of the present lot appears in the auction catalogue from 1957, Samuel Messer acquired it with Oak Park provenance only two years later. As 'fixtures and fittings' at this date very rarely appeared in printed catalogues it is likely that the chimneypiece did in fact come from the property and may have been acquired privately by Thomas Crowther and Son.

THE MESSER PROVENANCE

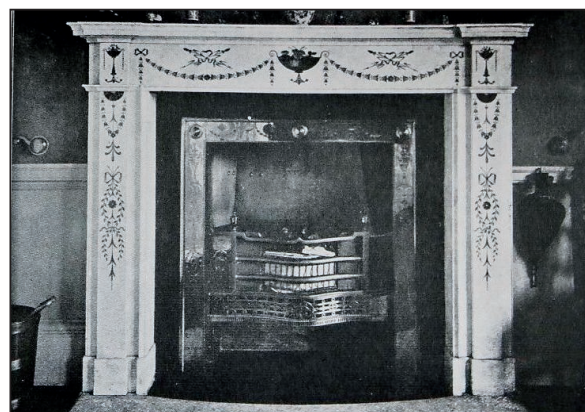
In 1991, this chimney-piece was sold in the extraordinary sale of the Samuel Messer Collection, brought together at his Regency-style home at Pelsham in Sussex. The Messer collection of furniture, clocks and barometers epitomised the extraordinary creative output of the 18th Century. In one way the sale marked the end of a generation of great English furniture collections formed in the 20th century in Britain, while on the other hand it raised the appreciation for fine English furniture to new heights inspiring a new generation of collectors. Samuel Messer was one of the very small, elite group of connoisseurs of Georgian furniture - including Percival Griffiths, Geoffrey Blackwell, J.S. Sykes, Fred Skull and James Thursby-Pelham - who formed the nucleus of their collections under the guidance of R.W. Symonds



Detail.



The related chimneypiece at the Dublin Museum.



The related chimneypiece previously on North Great George's Street, Dublin.





■144

A PAIR OF REGENCY MAHOGANY BEDSIDE CABINETS
EARLY 19TH CENTURY, ADAPTED FROM A SIDEBOARD

Each rectangular top above a paneled door, one enclosing three graduated drawers, the other three adjustable slides, on lion's paw feet, the drawers and slides reduced in depth 30¾ in. (78 cm.) high; 18 in. (46 cm.) wide; 18 in. (46 cm.) deep

(2)

£2,000-3,000
US\$2,800-4,100
€2,400-3,500

PROVENANCE:

Acquired from Hawker Trading, March 2010.



■145

A PAIR OF ENGLISH BRASS ADJUSTABLE 'KINGSTON' TABLE LAMPS
BY ROBERT KIME LTD., MODERN

Each with pleated-silk shade
Each 17¼ in. (44 cm.) high, excluding adjustable stem

(2)

£700-1,000
US\$970-1,400
€820-1,200

■146

A SET OF GEORGE I GREEN SILK DAMASK BED HANGINGS
18TH CENTURY AND LATER

Including valance, crewelwork cover, headboard, baseboard and cornice-hangings
138¼ in. (351 cm.) high; 79½ in. (202 cm.) wide; 85 in. (216 cm.) long

£6,000-10,000
US\$8,400-14,000
€7,100-12,000









■147

A JAPANESE IMARI TRUMPET VASE

EDO PERIOD (LATE 17TH-EARLY 18TH CENTURY), LATER ADAPTED AS A LAMP

Decorated in iron-red enamel and gilt over underglaze blue with a blossoming cherry tree beside peonies, the other side with chrysanthemums and wild pinks behind a small fence, the upper body with a continuous landscape of buildings amongst trees; together with pleated striped-silk shade by Robert Kime
24 in. (61 cm.) high, excluding fitments

£1,200-1,800
US\$1,700-2,500
€1,400-2,100

PROVENANCE:
Acquired from Robert Kime Ltd., December 2013.



148

A PAIR OF JAPANESE IMARI CHARGERS

EDO PERIOD (LATE 17TH-EARLY 18TH CENTURY)

Each decorated in typical coloured enamels and gilt with a large *tomoe mon*, containing scenes of various long-tailed birds amongst pomegranate and plum branches, beside three stylised chrysanthemum *mon*, all against a ground of gilt foliage over underglaze blue
Each 21¼ in. (54 cm.) diameter (2)

£2,000-3,000
US\$2,800-4,100
€2,400-3,500





149

■149

A MAHAL CARPET

WEST PERSIA, LATE 19TH CENTURY

The tomato red field with an overall acanthus and palmette design, within midnight-blue stylised flowerhead and leaf borders, uneven wear and minor repairs

11ft.11in. x 11ft.10in. (364cm. x 362cm.)

£3,000-5,000

US\$4,200-6,900

€3,500-5,800

■150

A SHUSHA KELLEH

KARABAGH REGION, SOUTH CAUCASUS, MID-19TH CENTURY

The midnight blue field with a floral lattice and ivory spandrels, within mid-blue stylised floral meander borders and wine-red floral meander guard stripes, uneven wear, localised small repairs

15ft.5in. x 3ft.7in. (472cm. x 111cm.)

£1,500-2,500

US\$2,100-3,400

€1,800-2,900



150



■151

A PAIR OF ORMOLU-MOUNTED JAPANESE IMARI TRUMPET VASES

THE VASES EDO PERIOD (LATE 17TH CENTURY), THE MOUNTS 19TH CENTURY, LATER ADAPTED AS LAMPS

Each vase decorated in typical coloured enamels and gilt with eagles flying through branches, the necks and lower bodies with stylised lappets containing flowers and scrolling foliage overlaid by stylised roundels of hares, *karashishi* and dragons; each with electrical fitment and pleated silk shade

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

£3,000-5,000
US\$4,200-6,900
€3,500-5,800





■152

A GEORGE II MAHOGANY DROP-LEAF TABLE

CIRCA 1730-50

The twin-flap top on club legs and pad feet
28¼ in. (71.5 cm.) high; 70½ in. (179 cm.) wide, open; 48 in. (122 cm.) deep

£3,000-5,000
US\$4,200-6,900
€3,500-5,800

PROVENANCE:

Acquired from Edward Hurst, August 2007.

■153

A PAIR OF GEORGE III MAHOGANY ARMCHAIRS

CIRCA 1760, IN THE MANNER OF THOMAS CHIPPENDALE

Each padded back, arms and seat covered in buttoned antique hand-dyed orange linen, on square blind fret legs with pierced fretwork brackets, on block feet with later brass castors, one chair with lower half of legs replaced

Each 36 in. (99 cm.) high; 30 in. (76 cm.) wide; 29¾ in. (75.5 cm.) deep (2)

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

PROVENANCE:

Acquired from Hawker Trading, September 2014.

The fretwork to the legs related to a 1753 pattern published in Thomas Chippendale's *The Gentleman and Cabinet-Maker's Director*, 1754 (pl. 36)



■154

A JAPANESE BLACK AND GILT-LACQUER CABINET ON A GILTWOOD STAND

THE CABINET EDO PERIOD, 18TH CENTURY, THE STAND LATER

The doors and sides decorated with foliage and birds, enclosing an arrangement of ten drawers similarly decorated, with carrying-handles, the giltwood stand carved with acanthus-scrolls and foliage and with pounced decoration, on cabriole legs and hairy-hoof feet

58½ in. (148.5 cm.) high; 39 in. (99 cm.) wide; 23 in. (58.5 cm.) deep

£10,000-15,000

US\$14,000-21,000

€12,000-17,000

PROVENANCE:

Acquired from Hawker Trading, March 2015.

LITERATURE:

R. Guilding, 'Jasper Wares', *World of Interiors*, April 2021, illustrated p. 158.

Precious and costly Oriental lacquer, prized for its delicate decoration and polished surface, was among the luxurious and fashionable works of art imported to Europe by the Portuguese and Dutch East India Companies from the late 16th/early 17th century onwards. Works of art from Japan, including lacquer coffers, cabinets and other smaller items, were from 1637 exclusively exported by the VOC (Dutch East India Company) to Amsterdam, from where they would be transferred to Paris, London and other European centres. A superb example of these early shipments is Cardinal Mazarin's celebrated lacquer coffer, purchased in 1658, recently acquired by the Rijksmuseum (AK-RAK-2013-3-1). Japanese lacquer cabinets such as the present model, with two doors and pictorial decoration with a black ground, were executed, often in Kyoto, from the mid-17th Century. For a comparable model see Michael S. Smith: *Rooms as Portraits*; sold Christie's, New York, 26 September 2018, lot 53 (\$21,250, including premium).



■155

A LATE GEORGE III GILTWOOD LARGE OVAL MIRROR
CIRCA 1800

The central main plate surrounded by foliate-clasped later border plates, within a flower-filled guilloche frame, re-gilt
74 x 58 in. (188 x 147.5 cm.)

£15,000-25,000
US\$21,000-34,000
€18,000-29,000

PROVENANCE:

Acquired from Edward Hurst, July 2011.

LITERATURE:

R. Guilding, 'Jasper Wares', *World of Interiors*, April 2021, illustrated p. 163.



156

■156

A PAIR OF UPHOLSTERED WINDOW SEATS

MODERN

Each covered in purple mohair velvet; together with four orange velvet and two fuchsia velvet throw cushions

27 in. (68.5 cm.) high; 91 in. (231 cm.) wide, approx.; 25 in. (63.5 cm.) deep

(8)

£2,000-3,000
US\$2,800-4,100
€2,400-3,500





157

■157

AN ENGLISH CARPET-COVERED STAINED-PINE LARGE OTTOMAN

THE CARPET LATE 19TH CENTURY, THE OTTOMAN MODERN

The top covered with a field and border section of a Khorasan carpet, North East Persia
19 in. (48.5 cm.) high; 98 in. (248 cm.) wide; 64¼ in. (164 cm.) deep

£3,000-5,000
US\$4,200-6,900
€3,500-5,800

■158

A PAIR OF LARGE BEECH SOFAS

BY AXEL VERVOORDT, COVERED IN FEZ WEAVE BY GUY GOODFELLOW,
MODERN

Each covered in copper 'Fez Weave'; together with fifteen various velvet and appliqué
scatter cushions

Each 33 in. (84 cm.) high; 98 in. (274.5 cm.) wide; 52 in. (132 cm.) deep (17)

£7,000-10,000
US\$9,700-14,000
€8,200-12,000



158



■159

A PAIR OF JAPANESE KENJO-IMARI STYLE OCTAGONAL TRUMPET VASES, MOUNTED AS LAMPS

EDO PERIOD (LATE 17TH CENTURY), LATER ADAPTED

The pair decorated in iron-red, pink and black enamels and gilt on underglaze blue with panels depicting cranes beneath pine, divided by chrysanthemums on a gold ground, the upper part with lappets of stylised flowers and foliage, panels of plum and flower heads to the everted rims, each with removable electrical fittings and crimson pleated-linen shades

Each 23½ in. (59.5 cm.) high, excluding fittings (2)

£3,000-5,000
US\$4,200-6,900
€3,500-5,800

PROVENANCE:

Cheyne Walk, An Interior by Victoria Press; sold Christie's, London, 18 November 2015, lot 59 (a group of three).

■160

A PAIR OF SYRIAN MOTHER-OF-PEARL AND CAMEL-BONE-INLAID WALNUT OCTAGONAL OCCASIONAL TABLES

LATE 19TH CENTURY/EARLY 20TH CENTURY

Inlaid overall with scrolling foliate tendrils

Each 19¾ in. (50 cm.) high; 18¼ in. (46.5 cm.) wide; 18¼ in. (46.5 cm.) deep (2)

£800-1,200
US\$1,100-1,600
€940-1,400



■161

A PAIR OF GEORGE III MAHOGANY SIDE CHAIRS

LATE 18TH CENTURY

Each scrolled back and seat covered in antique hand-dyed orange linen, on straight legs joined by H-shaped stretchers, one with depositary label for 'MARK ROWE & SONS/ PANTECHNICON' and with handwritten inscription 'Chichester', the form apparently original

Each 31 in. (79 cm.) high; 24½ in. (62 cm.) wide; 27 in. (69 cm.) deep (2)

£4,000-6,000
US\$5,500-8,200
€4,700-7,000

PROVENANCE:

The Chichester family (according to inscription).

The inscription for Chichester combined with the depositary label for Mark Rowe, Exeter may suggest that these chairs were once at one of the Chichester family's Devon seats - Youlston Park, Arlington Court or Hall







Mentmore Towers, Buckinghamshire.

■162

THOMAS SPENCER (BRITISH 1700-1765/1767)

Mr Churchman's 'Ronata'

signed 'T.Spencer pinx'. 175...' (centre right)

oil on canvas

83 x 119½ in. (210.8 x 303.5 cm.)

inscribed 'Mr Churchmans: / Ronata. / Who never faild / or falld her master' (centre right), in its original frame

£100,000-150,000

US\$140,000-210,000

€120,000-180,000

PROVENANCE:

Harry Primrose, 6th Earl of Rosebery (1882-1974), Mentmore Towers, Buckinghamshire; his sale (!), Sotheby's, on the premises, 18 May 1977 (=1st day), lot 2459A.

Anonymous sale; Sotheby's, London, 8 July 2010, lot 225, sold after sale.

with Daniel Hunt Fine Art, London, September 2010, from whom acquired by the present owner.

LITERATURE:

R. Guilding, 'Jasper Wares', *World of Interiors*, April 2021, p. 158, illustrated.

The present painting is one of two works by Spencer originally owned by the Earl of Rosebery, both of which depicted horses belonging to Mr. Churchman. The other, of the same dimensions, was painted in 1730 and portrayed the blue roan mare Bonatee (Sir W. Gilbey, *Animal Painters of England*, II, London, 1900, p. 179).





■163

CIRCLE OF JAMES SEYMOUR (LONDON 1702-1752)

Horses belonging to His Grace the Duke of Grafton

oil on canvas
32 x 56 in. (81.3 x 142.3 cm.)
in an eighteenth-century frame

£15,000-25,000
US\$21,000-35,000
€18,000-29,000

PROVENANCE:

with Ackermann Galleries, London, as 'James Seymour'.
The Property of a Lady of Title; Dreweatt's, Newbury, 14 December 2011, lot 84.
Anonymous sale; Christie's, South Kensington, 10 December 2014, lot 68.
with Daniel Hunt Fine Art, London, where acquired by the present owner.

The present painting relates to a drawing by James Seymour held in the Yale Centre for British Art (inv. no. B2001.2.1190), though the drawing only depicts the two horses seen here to the left (fig. 1). The drawing, with an identifying inscription, was engraved by Thomas Burford in 1752. Seymour painted a number of comparable works, such as *The Stables and Two Famous Running Horses belonging to His Grace, the Duke of Bolton*, also in the Yale collection (inv. no. B2001.2.26) and *Mr. Ambrose Phillip's two racehorses in a stable with groom*, sold Sotheby's, London, 12 July 1995, lot 131 (£150,000).



James Seymour, *Horses in a Stable*
© Yale Center for British Art

164 No Lot





■165

AERT SCHOUMAN (DORDRECHT 1710-1792 THE HAGUE)

A pair of ornamental landscapes with birds

oil on canvas

115¾ x 100 in. (294 x 254 cm.)

a pair (2)

£80,000-120,000

US\$120,000-170,000

€94,000-140,000

PROVENANCE:

with Geoffrey Bennison, London.

with Daniel Hunt Fine Art, London, February 2011, from whom acquired by the present owner.



Aert Schouman was highly prized for his murals, with their light, airy, atmospheric views of estate gardens, populated with exotic birds. Born in Dordrecht, he was a founding member of the Dordrecht Brotherhood of St Luke in 1736, and the following year recorded his first commission for a large scale decorative scheme, producing a number of such works for patrician homes in his home town, The Hague and Middleburg over the following years. An example of one such scheme is his set of five large scale canvases executed in 1786 for Willem V, Prince of Oranje-Nassau, now in the Stichting Historische Verzamelingen van het Huis Oranje-Nassau, The Hague. As in the present lot, these show the graceful arabesques of birds with bright plumage in flight, and detailed studies of specific species set against a landscape of frothy trees. The heightened naturalism in his paintings set him apart from others working on this scale; at his death he left over 850 studies of birds and animals, all with the same fluidity of execution and scientific precision seen in the present paintings.

A NOTE ON THE PROVENANCE

Geoffrey Bennisson (1921-1984) was one of the most celebrated decorators of the twentieth century. With an eye for the overscale and eclectic pieces his clients included Terence Stamp, Lord Weidenfeld and David de Rothschild, such was his appeal and curation of clients, those who succeeded in commissioning him became known as 'the happy few'.



■166

A GEORGE I EBONISED STRIKING LONGCASE CLOCK
SAMUEL STEVENS, LONDON, WITH ASSOCIATED CASE

The case with brackets below the hood and double plinth to the base raised on claw and ball feet, the 12 inch brass dial with calendar aperture to the matted centre, the silvered chapter ring signed 'Sam Stevens / London', subsidiary seconds ring, the eight-day movement with recoil anchor escapement, five finned pillars and internal countwheel 107 in. (271.7 cm.) high; 21in. (53.4 cm.) wide; 11¼ in. (29.8 cm.) deep

£3,000-5,000
US\$4,200-6,900
€3,600-5,800

There are two makers of this name recorded working at this time, father and son. Samuel Snr. was apprenticed in 1672 to the well-known maker Edward Stanton, becoming free of the Clockmaker's Company in 1680 when he was known to be working in Grub Street, London. His son Samuel Jnr. was apprenticed in 1699 and was a member of the Clockmaker's Company from 1706 until 1718.



■167

A GEORGE II MAHOGANY AND BURR-YEW TABLE
MID-18TH CENTURY

The hinged triangular top above a fitted fold out drawer and small frieze drawer, on lapetted turned tapering legs with pad feet, the top possibly later veneered 28¼ in. (71.5 cm.) high; 26½ in. (67 cm.) wide; 26½ in. (67 cm.) deep, open

£3,000-5,000
US\$4,200-6,900
€3,500-5,800

PROVENANCE:

Acquired from Rafferty & Walwyn, April 2007.





■168

A SET OF SIX GEORGE II MAHOGANY DINING-CHAIRS

MID-18TH CENTURY, POSSIBLY IRISH

Including one armchair, each covered in green antique hand-dyed linen and with green and white striped ticking fabric covers, on shell-headed cabriole legs and pad feet, replacements and repairs to the seat rails throughout

The side chairs: 36½ in. (93 cm.) high; 23 in. (58.5 cm.) wide; 25 in. (63.5 cm.) deep

The armchair: 37¾ in. (96 cm.) high; 28¼ in. (72 cm.) wide; 26½ in. (67.5 cm.) deep

(6)

£3,000-5,000
US\$4,200-6,900
€3,600-5,900

PROVENANCE:

Acquired from Edward Hurst, April 2007.

■169

A GEORGE II MAHOGANY DROP-LEAF TABLE
CIRCA 1740

The oval twin-flap top on acanthus-carved cabriole legs terminating in claw-and-ball feet with castors
29¼ in. (74.5 cm.) high; 78½ in. (199.5 cm.) wide, open; 71½ in. (181.5 cm.) deep

£10,000-15,000
US\$14,000-21,000
€12,000-17,000

PROVENANCE:

Acquired from James Brett, March 2008.





■170

A PAIR OF VICTORIAN RED AND GILT-DECORATED TOLE TEA CANNISTER TABLE LAMPS

THE CANNISTERS BY PARNELL AND SONS LTD., BRISTOL, MID-19TH CENTURY

Decorated overall with Greek-key border and Chinese characters, numbered 8 and 17, with pleated cream concertina-card shades

Each 17½ in. (44.5 cm.) high, excluding fittings

(2)

£1,200-1,800
US\$1,700-2,500
€1,400-2,100



■171

A PAIR OF ENGLISH GILTWOOD WALL BRACKETS

MODERN, OF GEORGE II STYLE

Each with rectangular platform with foliate-carved moulding above a scrolled corbel

Each 22¾ in. (58 cm.) high; 14 in. (35.5 cm.) wide; 13 in. (33 cm.) deep

(2)

£4,000-6,000
US\$5,500-8,200
€4,700-7,000

The bracket for bust or candelabrum, with Roman foliage issuing from its voluted and serpented truss, is designed in the Roman fashion inspired by Inigo Jones (d.1652) and popularised by a pattern by the architect William Kent (d.1748), issued in J. Vardy, *Some Designs of Mr. Inigo Jones and Mr. William Kent*, 1744 (pl. 20). Related painted brackets featured in Kent's staircase decoration at Kensington Palace, while stone brackets were executed to his design for Houghton Hall, Norfolk (A. Moore, *Houghton Hall*, London, 1996, p. 113).



THE BULSTRODE PARK SIDE TABLE

■172

A GEORGE II MAHOGANY LARGE SIDE TABLE

MID-18TH CENTURY, IN THE MANNER OF WILLIAM HALLETT

The later rectangular *diaspro di Sicilia* marble top above a Greek-key frieze, on inverted-shell-headed cabriole legs with leaf-scrolled corners and with applied hanging husks, on claw-and-ball feet
35 in. (89 cm.) high; 70 in. (178 cm.) wide; 33½ in. (85 cm.) deep

£100,000-200,000

US\$140,000-270,000

€120,000-230,000

PROVENANCE:

Either acquired or inherited by Sir John Ramsden, 5th Baronet (1877-1958)
Bulstrode Park, Buckinghamshire house sale; sold Curtis and Henson house sale, 1-3 July 1958, lot 359.
Acquired from Apter Fredericks Ltd., June 2012.

LITERATURE:

Apter-Fredericks, *Important English Furniture*, London, 2012, illustrated p. 20-21.

THE PROVENANCE

This table was in the important collection of Sir John Ramsden, 6th Baronet (1877-1958). The majority of Sir John's collection of English furniture was sold at Christie's in 1930 and 1932, however this table lot was retained at Bulstrode until his death in 1958. The Ramsden family had been large landowners in South Yorkshire for several centuries, particularly in Huddersfield. Their oldest seat was Byram Hall, at Ferrybridge, near Wakefield, a house that was extensively remodelled in the 1770s by John Carr of York with interior decoration by Robert Adam in 1780. Sir John's collection at Bulstrode Park was a composite one, formed from pieces taken from Byram (following its sale in 1922) and pieces Sir John bought himself between 1917-1922.

One family relationship which suggests a tantalizing earlier provenance and attribution is the marriage of Sir William Ramsden, 2nd Bt. (1672-1736) to The Hon. Elizabeth Lowther in 1695. Sir William and Lady Elizabeth's daughter was also married to a Lowther, putting the family firmly in the Lowthers' sphere of influence well into the mid to late 18th century. The Lowther family, under James Lowther, 1st Earl of Lonsdale (1736-1802), who inherited the estates in 1745, undertook a huge renovation of all his residences. They commissioned furniture from leading makers of the time, including a set of seat furniture attributed to Paul Saunders (see Christie's, London, 16 May 1912, lot 127, a set of four, and Christie's, New York, 18 October 2017, lot 578), and engaged Robert Adam at Lowther Castle and Whitehaven Castle.



Sir John Ramsden.



Bulstrode Park, Buckinghamshire.





■173

A PAIR OF ENGLISH CUT-GLASS TWO-LIGHT CANDELABRA
19TH CENTURY

Each hung overall with drops, with later silver-plated nozzle liners, on a vase-shaped support with spreading circular base, probably with old losses and replacements to drops

Each 22¼ in. (56.6 cm.) high (2)

£6,000-10,000
US\$8,300-14,000
€7,000-12,000

■174

A GEORGE II MAHOGANY DROP-LEAF DINING-TABLE
MID-18TH CENTURY AND LATER

The rectangular top on tapering legs and raised pad feet, the feet built-up, the leaf associated and with restorations and replacements

29 in. (73.5 cm.) high; 115 in. (292 cm.) wide;
51 in. (129.5 cm.) deep, fully extended

£6,000-10,000
US\$8,300-14,000
€7,000-12,000

PROVENANCE:

Acquired from Hawker Trading, August 2007.





■175

A PAIR OF GEORGE II WALNUT SIDE CHAIRS
 ATTRIBUTED TO GILES GRENDEY, CIRCA 1730

Each back with an arched and imbricated toprail above a pierced-acanthus and shell-carved splat above a padded seat covered in button-tufted orange antique hand-dyed linen, on foliate-clasped cabriole legs and claw-and-ball feet, one seatrail incised 'XIII', the other with inked number '319'

Each 39 in. (99 cm.) high; 24 in. (61 cm.) wide; 24 in. (61 cm.) deep (2)

£15,000-20,000

US\$21,000-28,000
 €18,000-23,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 3 July 2012, lot 53.

LITERATURE:

P. Macquoid and R. Edwards, *The Dictionary of English Furniture*, London, rev. ed., 1954, vol. I, p. 277, fig. 158 (for a related chair).

E. Lennox-Boyd, ed., *Masterpieces of English Furniture: The Gerstenfeld Collection*, London, 1998, p. 208, cat. 34 (for the set of six chairs from Hinton House).

These chairs enriched with Roman acanthus, display a Venus badge of a beribboned and scale-imbricated shell above their flowered and fretted splats; while more flowers issue from scalloped cartouches on the volute-scrrolled legs. The chairs' design's French 'picturesque' ornament relates to that of clock-patterns plagiarised from Johann Friedrich Luach and published in Batty Langley's *The City and Country Builder's and Workman's Treasury of Designs*, 1740. The form and decoration also relate to chair patterns issued in William de la Cour's *First Book of Ornament*, 1741 (E. White, *Pictorial Dictionary of British 18th Century Furniture Design*, Woodbridge, 1990, p. 59). A similar crest-rail features on an armchair in the Kunstindustrimuseet, Oslo (illustrated in P. Macquoid and R. Edwards, *The Dictionary of English Furniture*, London, 1954, rev. ed., p. 277, fig. 157). The crest-rail pattern also features on a set of six chairs that are likely to have been commissioned in the early 1740s by John, 2nd Earl Poulett (d. 1764) shortly after he inherited Hinton House, Somerset (sold by Earl Poulett, Sotheby's London, 1 November 1968, lot 58). A set of six chairs of this model was exhibited by H.M. Lee & Son, at the Antique Dealers' Fair, 1924, and illustrated in *The Connoisseur*, July 1924, p. 183.

This chair relates to a group of chairs that have traditionally been identified with the work of Giles Grendey (d. 1780). The Hinton House set of chairs, mentioned above, are attributed to Grendey on the basis of the Gunton Park set and another set of chairs which are labelled by Grendey and illustrated in C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, figs. 437 and 438. A pair of armchairs with identical backs to the present lot, formerly belonging to William Randolph Hearst, were sold Christie's, London, 4 June 2009, lot 98 (£58,850, including premium).





■176

A GEORGE II MAHOGANY SERPENTINE SOFA

ATTRIBUTED TO PAUL SAUNDERS, CIRCA 1755-60

With an arched padded back and scrolled arms covered in ochre linen and oatmeal loose covers, on fluted cabriole legs carved with foliage and C-scrolls and headed by cabochons, the scrolled feet previously with castors, previously with castors, together with three seat cushions and a pair of bolster cushions, two front legs spliced, two back feet repaired, the front seat-rail replaced in birch, the back seat-rail replaced later in ash
39 in. (99 cm.) high; 103 in. (261.5 cm.) wide; 34 in. (86.5 cm.) deep

£20,000-30,000

US\$28,000-41,000

€24,000-35,000

PROVENANCE:

Property of the late Mr. and Mrs. Patrick Radford, Langford Hall, Nottinghamshire; sold Christie's, London, 22 January 2009, lot 32.

This sofa can be firmly attributed to the cabinet- and tapestry-maker, Paul Saunders (1722-71) based on the similarity of the carving of the supports to that of seat-furniture by Saunders at one of his most celebrated commissions. Two sets of dining-chairs at Holkham Hall, Norfolk, supplied by Saunders between 1755-58 to Thomas Coke, 1st Earl of Leicester include virtually identical carved acanthus foliage encircled by a crown or band, framed by 'C' scrolls and flanked by small acanthus leaves. This ornamentation combined with fluting on the lower section of the supports and tightly scrolled feet is a characteristic of much of Saunders' work. The 'encircled acanthus' probably derives from furniture by Saunders' former business partner, William Bradshaw (1728-75); see the cabriole legs on a giltwood side table and cabinet stand, circa 1730, supplied to Philip, 2nd Earl Stanhope for Chevening House, Kent. This carving was also used in a more rudimentary manner by Wright & Elwick of Wakefield; Richard Wright (1745-71) probably worked for Saunders as a director of 'The Royal Tapestry Manufactory, Soho Square'.

The form of the sofa is undoubtedly inspired by Chippendale's designs for 'French' chairs illustrated in the *Director*, and, interestingly, both Saunders and Bradshaw were subscribers to the first edition (1754). As has been demonstrated recently, Saunders' importance to cabinet-making from the 1750s until his demise in 1771 has been somewhat overlooked in favour of his tapestry-making activities. However, from 1750, he was patronised by one of the greatest collectors and patrons of the arts, Sir Hugh Percy, 1st Earl (later Duke) of Northumberland, to whom Chippendale dedicated both the first and second editions of the *Director* (1754, 1755), undoubtedly in an attempt to attract patronage. Furthermore, throughout the 1750s and 1760s, Saunders was supplying all types of furniture and furnishings to Henry Pelham Clinton, 9th Earl of Lincoln, later 2nd Duke of Newcastle, for both his London and country seats (S. Goodman, 'The 9th Earl of Lincoln and the refurbishment of Exchequer House, 10 Downing Street', *The British Art Journal*, Winter 2017/2018, vol. XVIII, no. 3, pp. 3-7).

A comparable sofa, also attributed to Saunders, was formerly in the collection of the Burdett family at Ramsbury Manor, Wiltshire and was sold recently Rooms As Portraits, Michael S. Smith, Eaton Square, London; Christie's, London, 12 September 2018, lot 46 (£35,000, including premium).



Langford Hall, Nottinghamshire.





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■177

A DOROSHK CARPET

NORTH EAST PERSIA, LATE 19TH CENTURY

Together with another Doroshk Carpet, late 19th century, 11ft. x 7ft.5in. (337cm. x 228cm.) and a Doroshk runner, late 19th century, 19ft.9in. x 3ft.9in. (604cm. x 116cm.) 20ft. x 8ft.2in. (610cm. x 250cm.) (3)

£3,000-5,000
US\$4,200-6,900
€3,500-5,800



178



■178

A MAHAL CARPET AND A LONG SENNEH KELLEH

WEST PERSIA, LATE 19TH CENTURY

The Mahal carpet 14ft. x 11ft.3in. (429cm. x 343cm.); the Senneh kelleh 16ft.8in. x 6ft.9in. (510cm. x 207cm.) (2)

£800-1,200
US\$1,100-1,600
€940-1,400

■179

A GEORGE III GRAINED-PINE SEMI-ELLIPTICAL SIDE TABLE

CIRCA 1780, POSSIBLY IRISH

The semi-circular grey marble top inscribed 'Buchan' to the underside, above a fluted frieze with central tablet centred by a garland-tied urn, on spiral-turned tapering legs headed by Corinthian capitals and paterae, on block feet, the top probably original 33 in. (84 cm.) high; 56 in. (142 cm.) wide; 2½ in. (55 cm.) deep

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

PROVENANCE:

Acquired from Edward Hurst, April 2012.

The present table, displaying a central tablet of an urn with foliate swags, and oval paterae on the frieze, is designed in the neoclassical style introduced by Robert Adam (1728-92), and widely adopted by his contemporaries including James Wyatt (1746-1813). A pair of demi-lune white-painted pier tables, designed by Wyatt for the saloon at Castle Coole, Co. Fermanagh, in the 1790s feature similar acanthus-clasped spiral-turned legs (J.M. Robinson, *James Wyatt (1746-1813) Architect to George III*, New Haven and London, 2011, p. 160, fig. 160). The spiral wrapping of the reeded legs relates to a pair of carved and giltwood pier tables, 1771-72, designed by Adam and executed by the carver and gilder Joseph Perfetti (d. 1777) at Saltram, Devon (NT 871292). While a Gillows design of 1793 illustrates a painted pier table with spiral-wrapped decoration to the legs (L. Boynton, *Gillows Furniture Designs*, Royston, 1995, fig. 10). A pair of giltwood side tables with marble and scagliola tops,

the bases possibly designed by Wyatt, the tops attributed to Dominic Bartoli, c. 1780-85, was sold 'The Property of Sir Richard Brooke, Bt.', Christie's, London, 10 July 2014, lot 32. Sir Richard (d. 1781) employed Wyatt in extensively remodelling his mansion, Norton Priory, Cheshire, between 1775 and 1781.

Interestingly, Jeffry Wyatt, later Sir Jeffry Wyattville (d. 1840), the nephew of James Wyatt, who worked in his uncle's office in Queen Anne Street, London, designed a set of twelve Regency oak dining-chairs with spiral-turned legs, c. 1810-14, for the 6th Duke of Bedford for Endsleigh Cottage, Devon (sold Christie's, London, 20 September 2004, lot 875 (£38,240 inc. premium)).

Other similar ornamentation can be found on a pair of giltwood side tables supplied to Thomas Connolly for Castletown, Co. Kildare, particularly the block feet, central tablet and fluted frieze with paterae (The Knight of Glin & J. Peill, *Irish Furniture*, New Haven & London, 2007, p. 108). Another pair of black-painted pine pier tables, circa 1775, topped with specimen marble slabs, at Saltram, also have similar ornamentation on the frieze (NT 871432).





■180

A JAPANESE IMARI VASE

MEIJI PERIOD (LATE 19TH CENTURY), LATER ADAPTED AS A LAMP

The hexagonal body with four alternating panels, two depicting women beside a pavilion under cherry trees and two with rocky landscapes, the neck and foot with various geometric and brocade designs; with removable electrical fitment and striped silk shade

23¼ in. (59 cm.) high, excluding fitment

£1,000-1,500

US\$1,400-2,100

€1,200-1,700

■181

FOUR VICTORIAN WALNUT FLUTED BEDSIDE CABINETS

CIRCA 1900, ADAPTED FROM PEDESTALS

Each with cupboard door, on a plinth base

Each 35 in. (89 cm.) high; 20½ in. (52 cm.) wide; 20½ in. (52 cm.) deep

(4)

£4,000-6,000

US\$5,500-8,200

€4,700-7,000

PROVENANCE:

By repute, The Turner Gallery, Tate Britain.

Acquired from Hawker Trading, September 2013.





■182

A GERMAN EBONISED GRAND PIANO

C. BECHSTEIN, GRAND PIANO MODEL M, NO. 59306, SUPPLIED 1902

7 octaves; together with a modern piano stool
38¾ in. (98.5 cm.) high; 68½ in. (174 cm.) long

(2)

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

PROVENANCE:

Supplied by C. Bechstein, 31 May 1902, to Foetisch Frères, Lausanne.

Foetisch Frères was a music publisher and instrument dealer founded by Charles Foetisch (1838-1918) in 1865. The company was absorbed by Hug of Zurich in 1976.



■-183

**A CHINESE EXPORT PAKTONG-MOUNTED CHINESE ROSEWOOD
MINIATURE BUREAU-ON-STAND**

SECOND HALF 18TH CENTURY, THE STAND ASSOCIATED AND LATE
18TH CENTURY

The fall-front revealing an arrangement of pigeon-holes and drawers, above two ripple-
moulded short drawers and one long drawer, the stand with pierced brackets and on
chamfered square legs

37½ in. (95 cm.) high; 24½ in. (62 cm.) wide; 16 in. (40.5 cm.) deep

£4,000-6,000

US\$5,500-8,200

€4,700-7,000

PROVENANCE:

Acquired from Edward Hurst, June 2011.

■184

**A CHINESE EXPORT BLACK, GILT AND RED LACQUER COFFER ON
A GEORGE II JAPANNED STAND**

CIRCA 1730

The moulded top, front, and sides decorated with chinoiserie vistas, the back decorated
with flowers, the sides with carrying-handles, the interior decorated with *nashiji*-work,
on an early Georgian stand with shaped apron and cabriole legs, with later castors

36 in. (91 cm.) high; 56½ in. (143.5 cm.) wide; 24¾ in. (63 cm.) deep

£4,000-6,000

US\$5,500-8,200

€4,700-7,000

PROVENANCE:

Acquired by Sir William FitzHerbert, 1st Bt. (1748-1791) for Tissington Hall, Derbyshire
and by descent.

Lord St Helens and Sir William FitzHerbert: The Collections of a Diplomat and a
Courtier; sold Christie's, London, 22 January 2009, lot 513.

For further information on this lot please visit christies.com





■185

A NORTH EUROPEAN PAINTED-CANVAS SIX-FOLD CHINOISERIE SCREEN

EARLY 18TH CENTURY

Decorated in imitation of Chinese Coromandel lacquer with figures in a pagoda

landscape, the reverse redecorated

Each panel: 97 x 19¼ in. (246.5 x 50 cm.)

£6,000-10,000

US\$8,300-14,000

€7,000-12,000

PROVENANCE:

By repute Dudley North (1684-1730), Glemham Hall, Suffolk and by descent to the Earls of Guilford at Glemham Hall and then Waldershare Park, Kent.



Waldershare Park, Kent.

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.

■186

A PAIR OF GEORGE II MAHOGANY ARMCHAIRS

CIRCA 1740, IN THE MANNER OF WILLIAM HALLETT, PROBABLY ADAPTED

Each with serpentine back, scrolled arms and loose seat cushions, covered in associated 18th-century *petit-point* and 19th-century *gros-point* needlework one chair depicting a Classical Betrothal scene, the other Minerva, the arms and cushions depicting pastoral scenes, cherubs, foliage and dragons, on shell-carved cabriole legs and claw-and-ball feet, restorations to the needlework and alterations to the construction and probably adapted from a wingback armchair; together with a set of white loose covers

Each 37 in. (94 cm.) high; 34½ in. (87.5 cm.) wide; 32 in. (81 cm.) deep (2)

£50,000-80,000

US\$69,000-110,000
€59,000-93,000

PROVENANCE:

Originally a suite of four, possibly with a sofa.
Either with the Hesketh family at Rufford Old Hall and moved to Easton Neston, circa 1936.
or Acquired by the Hesketh family for Easton Neston in the early twentieth-century and by descent to Alexander Fermor-Hesketh, 3rd Lord Hesketh (b. 1950).
Easton Neston; Sotheby's house sale, 17-19 May 2005, lot 10.

LITERATURE:

J. Kenworthy-Browne, 'Easton Neston, Northamptonshire: 2', *The Connoisseur*, September-December 1964, p. 149, fig. 14, illustrated in The Entrance Hall.
Christian, Lady Hesketh, 'Easton Neston, Nicholas Hawksmoor's Baroque Creation in Northamptonshire', *Architectural Digest*, January 1991, p. 141, illustrated in The Entrance Hall.



One of the armchairs in situ at Easton Neston © Historic England



Easton Neston, Northamptonshire.

These George II armchairs, originally part of a larger suite comprising a second pair of armchairs and possibly a sofa, were at Easton Neston, Northamptonshire, from at least 1949, when one of the armchairs was photographed in the Small Sitting Room (Historic England, 4521/16). One of England's foremost Baroque mansions, Easton Neston was designed by Nicholas Hawksmoor (c. 1661-1736) in 1699, who described it thus: 'I had the honor to be concerned in ye body of ye house, it is beautifully and strongly built with durable stone... One can hardly avoy'd loveing ones owne children' (J. Musson, 'Easton Neston: Hawksmoor's Beloved Child', *Country Life*, 27 May 2004, p. 128). The house was 'one of England's great, and most private, landed estates' and home to the Fermor Hesketh family for 470 years until put up for sale in 2004 (P. Churchill, 'Changing the Guard at Easton Neston', *Country Life*, 27 May 2004, p. 126).



THE EASTON NESTON ARMCHAIRS



The armchairs offered here may not have been originally for Easton Neston - they do not appear in the 1927 inventory suggesting they possibly may have originally been at Rufford Old Hall, the other Hesketh seat. Interestingly, Henrietta Louisa Fermor, Countess of Pomfret (1698-1761), who lived at Easton Neston until 1753, and thereafter moved to the 'Gothick' Pomfret Castle, 18 Arlington Street, London (built in 1755-57), is known to have patronised the London cabinet-maker William Hallett Snr. (active c. 1735-mid 1750s) of Great Newport Street, Long Acre. On 6 April 1752, she records in her diary of going 'to Mr Wright the Bankers, then to Mr Hallett the Cabinet-Makers' (S. House, 'Antiquarian Inclinations: Diaries of the Countess of Pomfret - II', *Country Life*, 31 March 1977, p. 802). Hallett has been proposed as the maker of the celebrated 'Pomfret Cabinet', c. 1755, sold Easton Neston, Sotheby's house sale, 17-19 May 2005, lot 103.

The overall form of these armchairs is closely related to an armchair from the Capel Cure collection, illustrated in R. Edwards, *The Dictionary of English Furniture*, Woodbridge, revised edition 1954, vol. I, p. 264, fig. 119. The armchairs can be compared to a set of eighteen carved walnut chairs supplied by William Hallett in 1735 at a cost of 23s each to Arthur Ingram, 7th Viscount Irwin; the chairs were made for a London

house originally but sent to Temple Newsam, Leeds, in 1736, where they are *in situ* today (A. Bowett, *Early Georgian Furniture: 1715-1740*, Woodbridge, 2009, p. 176, plate 4:64). The Temple Newsam suite was illustrated along with the original invoice in C. Gilbert, 'Newly-Discovered Furniture by William Hallett', *The Connoisseur*, December 1964, pp. 224-225. The present armchairs similarly feature the distinctive front legs carved to the knees with scallop shells above acanthus flanked by 'frill' C-scroll motifs - ornamentation often found on seat-furniture attributed to Hallett. Related carved decoration is found on a suite of seat-furniture attributed to Hallett from Hanbury Hall, photographed in the Hall in 1916 (H. Avray Tipping, 'Hanbury Hall, Worcestershire: The Seat of Sir H. Foley Vernon, Bart.', *Country Life*, 22 April 1916, p. 506, fig. 7). A single armchair from the Hanbury Hall suite sold Christie's, London, 15 April 1999, lot 58 (£13,800 inc. premium).

A pair of library armchairs with very similar decoration was sold at Christie's, London 3 July 1997, lot 31. A settee displaying a related form of leg was sold anonymously, Sotheby's London, 15 November 1996, lot 29. Another walnut settee attributed to Hallett was sold at Christie's, London, 1 July 2004, lot 26 (£59,750 inc. premium).

■187

A GEORGE II PINE SIDE TABLE

CIRCA 1740, IN THE MANNER OF WILLIAM KENT

The rectangular later *brèche violette* marble top above a foliate-clasped and Vitruvian scroll frieze, the apron centred by a lion-mask and draped pelt, on acanthus-clasped cabriole legs and hairy paw feet, restorations, traces of original decoration
33 in. (84 cm.) high; 41¼ in. (115 cm.) wide; 22 in. (56 cm.) deep

£30,000-50,000
US\$42,000-69,000
€35,000-58,000

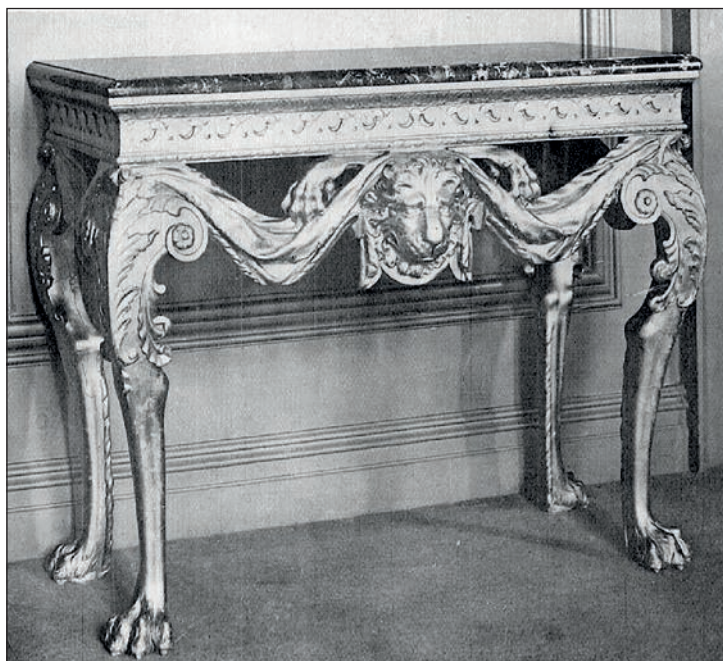
PROVENANCE:

Acquired from Edward Hurst, October 2008.

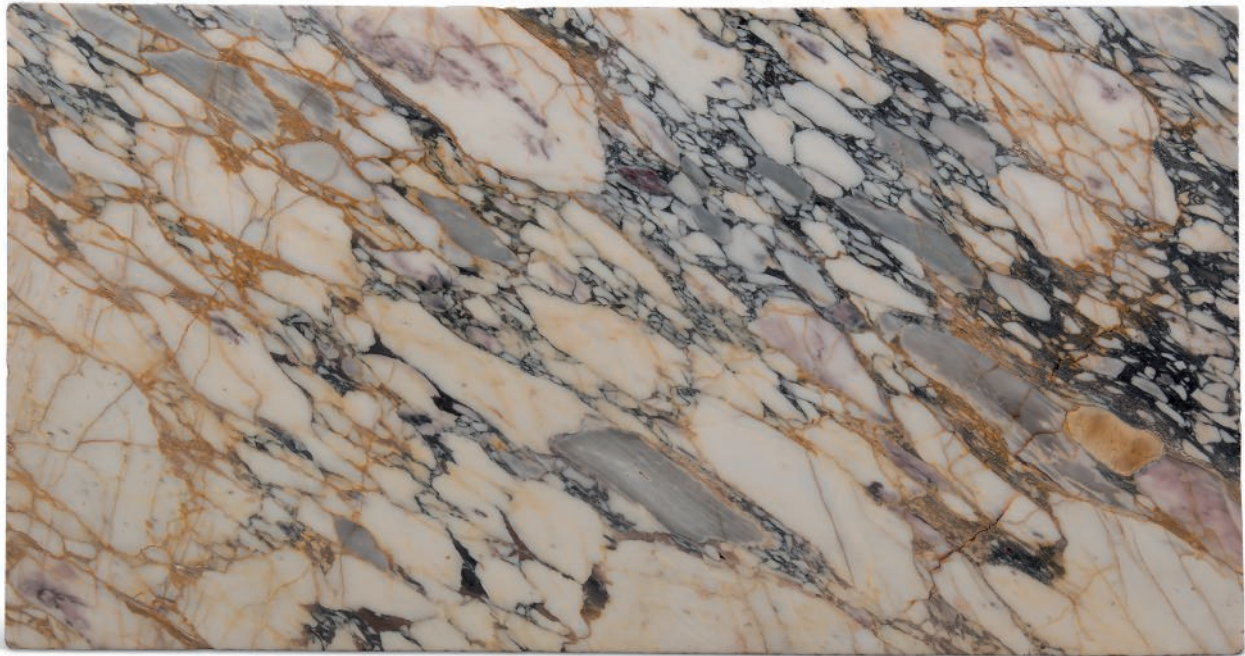
This side table is designed in the George II 'Roman' fashion, promoted by Richard Boyle, 3rd Earl of Burlington and his protégé, the Rome-trained artist/architect William Kent (d. 1748), whose related 1730s sideboard pattern features in John Vardy's *Some Designs of Mr. Inigo Jones and Mr. William Kent* (1744), plate 41. With its Vitruvian frieze and truss-scrolled legs terminating in lion's-paw feet, this side table most closely relates to two near-contemporaneous designs: one with a Venus-shell cartouche in William Jones' *The Gentleman or Builder's Companion* (1739), plate 27, and another by Matthias Lock (c. 1740) for a console table with Herculean lion-pelt drapery from an album entitled *Original Designs by Matts Lock, Carver 1740-1765* in the Victoria & Albert Museum, London (Prints & Drawings, 2848.98; P. Ward-Jackson, *English Furniture Designs of the Eighteenth Century*, London, 1984, pl. 48).

This table is virtually identical to a giltwood example with black and white marble top from Quenby Hall, Leicestershire, photographed in *Country Life* in 1911 and 1920 ('Quenby Hall - II, Leicestershire: The seat of Mrs. Edward Greaves', *Country Life*, 21 October 1911, p. 594; P. MacQuoid, 'Furniture at Quenby Hall', *Country Life*, 12 June 1920, p. 836, fig. 1). The Jacobean-style interiors of Quenby Hall were reinstated in the early 20th century by the architect/designers George Bodley and J.A. Gotch for Mrs. Edward Seymour-Greaves (d. 1941), later married to Lord Henry Grosvenor, who was responsible for the restoration of the house, and the acquisition of much of the furniture.

Another closely comparable table in walnut was formerly in the collection of Percival D. Griffiths, F.S.A. (d. 1938), who under the counsel of R.W. Symonds, formed what is probably the greatest collection of English Furniture of the last century (sold Christie's, London, 18 June 2008, lot 3, £157,250 inc. premium). A further painted and parcel-gilt 'Kentian' table of similar model, c. 1740, is in the National Trust collection at Seaton Delaval, Northumberland (NT 1276818).



The related table at Quenby Hall.





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■188

**A WILLIAM IV PAINTED-CANVAS
HATCHMENT WITH THE ARMS OF THE 11TH
BARON ARUNDELL OF WARDOUR**
MADE AFTER THE DEATH OF LADY ARUNDELL
OF WARDOUR, 1836

The arms of Arundell quartering Chideocke, another, and Howard quarterly, with in pretence an escutcheon with the arms of Smythe quarterly, impaling Tichborne; the shield, beneath a baron's coronet, supported by a lion rampant gardant ducally crowned and an owl ducally crowned; all on the double-headed eagle of a Count of the Holy Roman Empire
50½ x 50½ in. (128.3 x 128.3 cm.)

£2,000-4,000
US\$2,800-5,500
€2,400-4,700

PROVENANCE:

By repute, New Wardour Castle, Tisbury, from where purchased by David Vicary, Kilvert's Parsonage, Chippenham, Wiltshire.

These arms show the descent of the Arundell family through Thomas Arundell, 1st Baron Arundell of Wardour (c. 1560-1639), himself descended from a family settled in Cornwall since the 12th century, who had served the Imperial army at Gran in Hungary. For his heroism in capturing the standard of the Turks he was created a Count of the Holy Roman Empire in 1595 by Rudolf II, the Holy Roman Emperor (r. 1576-1612). On his return to England Arundell was elevated to the Peerage in 1605 as Baron Arundell of Wardour.

His descendant, Henry Benedict Arundell, born 1804, married firstly in 1826 Lucy Smythe, who died the following year, and secondly in 1829 Frances-Catherine, second daughter of Sir Henry Tichborne, Bart., by whom he had two sons. He succeeded his brother as the 11th Lord Arundell of Wardour in 1834.

This hatchment, which is painted black behind the impalement for the funeral of Lady Arundell, was made following the death of Frances-Catherine on the 19 April, 1836.



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■189

**A GEORGE II PAINTED WOOD ROYAL COAT-
OF-ARMS**
SECOND QUARTER 18TH CENTURY

In a later painted wooden frame
45¼ x 52¼ in. (115 x 133 cm.) overall

£5,000-8,000
US\$6,900-11,000
€5,900-9,300

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 4 November 2008, lot 344.





■190

A PAIR OF REGENCY ORMOLU COLZA LAMPS

CIRCA 1820, IN THE MANNER OF THOMAS MESSENGER AND SONS

Each with two branches, on a spreading square pedestal base with paw feet, with later glass storm shades and tubes

28½ in. (72.5 cm.) high; 18 in. (46 cm.) wide; 7½ in. (19 cm.) deep

£3,000-5,000

US\$4,200-6,900

€3,500-5,800

PROVENANCE:

Acquired from Hawker Trading, January 2016.

■191

A PAIR OF GEORGE III MAHOGANY ARMCHAIRS

CIRCA 1800

Each with a waved and pierced top rail above a spindle back, with drop-in brown leather seat, on straight legs joined by stretchers with anti-friction castors

(2) Each 34½ in. (87.5 cm.) high; 24 in. (61 cm.) wide; 24¼ in. (61.5 cm.) deep (2)

£3,000-5,000

US\$4,200-6,900

€3,500-5,800



■192

A GEORGE II MAHOGANY SIDE TABLE

CIRCA 1730, IN THE MANNER OF BENJAMIN CROOK

The later grey-veined white marble top above a concave frieze on cabriole legs carved with shells and pendant husks, on claw-and-ball feet
36¼ in. (92 cm.) high; 72 in. (183 cm.) wide; 32 in. (81.5 cm.) deep

£25,000-40,000

US\$35,000-55,000

€30,000-47,000

PROVENANCE:

Acquired from Hawker Trading, June 2013.

This mahogany side table is in the manner of the joiner and cabinet-maker, Benjamin Crook Snr. (1732-50). Crook is known for his aesthetically plain furniture with minimal but crisp carving. Exceptionally, he labelled his furniture; a copy of his distinctive printed

circular trade label is in the British Museum (Heal, 28.51). The four known labelled pieces are all of excellent quality (C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, pp. 24, 167-169 and figs. 262-266). This table with its cabriole legs carved with shells and pendant husks and claw-and-ball feet relates to a walnut card table with Crook's trade label pasted into the frieze drawer, formerly in the Percival Griffiths Collection (*ibid.*, fig. 265; sold Christie's, London, 10 May 1939, lot 202, and later, 15 April 1999, lot 107 (£56,500 inc. premium).

Crook is recorded at 'The George & White Lyon', on the south side of St Paul's Churchyard, London, from 1732 until 1748 when, following his retirement, he advertised an auction of his stock-in-trade. The long list of goods to be sold included a wide range of 'Cabinet Work in Mahogany and Walnut Tree', chairs, tables, mirrors, tea-boards and tea-caddies. His son, also called Benjamin, continued the business at the same address until 1771.





■193
AN ENGLISH IRON AND COPPER BRAZIER
 EARLY 18TH CENTURY

The pierced lid with playing card suits to the centre, on scrolled tripartite base with wooden castors, the lid stamped 'ShP', the bowl replaced 36 in. (91.5 cm.) high

£2,000-3,000
 US\$2,800-4,100
 €2,400-3,500

■194
AN IRISH GEORGE III BRASS-BOUND MAHOGANY WINE-COOLER
 SECOND HALF 18TH CENTURY

Of oval form, each side with brass carrying-handle, with lead-liner, on square tapering legs with block feet, on castors 22 in. (56 cm.) high; 31½ in. (80 cm.) wide; 22 in. (56 cm) deep

£2,500-4,000
 US\$3,500-5,500
 €3,000-4,700

PROVENANCE:
 Almost certainly supplied to Sir Thomas Tylour, 1st Earl of Bective (d.1795) for Headfort House, Co. Meath, Ireland.
 Thence by descent at Headfort.
 Acquired from Edward Hurst, July 2007.

■195
A SULTANABAD CARPET
 WEST PERSIA, CIRCA 1880

The tomato-red field with a central golden-yellow cruciform medallion and spandrels, within wide stylised floral borders on a dusk-blue ground, floral meander minor stripes, uneven wear, a rewoven fireplace cut in one end border
 12ft.6in. x 9ft.11in. (382cm. x 303cm.)

£800-1,200
 US\$1,100-1,600
 €940-1,400





■196
A PAIR OF FRENCH BRONZE, CUT AND MOULDED-GLASS
THREE-BRANCH WALL-LIGHTS

LATE 19TH/EARLY 20TH CENTURY

Each 17½ in. (44.5 cm.) high

(2)

£800-1,200

US\$1,100-1,600

€940-1,400



■197
A GEORGE II GILTWOOD OVERMANTEL MIRROR

CIRCA 1740

The triple-plate bevelled mirror within an egg-and-dart border slip and sanded frame with eared corners, the backboard chalked '69', re-gilt 24 x 47 in. (61 x 119.5 cm.)

£4,000-6,000

US\$5,500-8,200

€4,700-7,000

■198
A GEORGE II MAHOGANY LINEN PRESS

MID-18TH CENTURY

The triple panelled and fielded doors revealing a hanging pole, formerly with slides, on plinth base with bracket feet 81¼ in. (206.5 cm) high; 52½ in. (133.5 cm.) wide; 25¼ in. (65.5 cm.) deep

£4,000-6,000

US\$5,500-8,200

€4,700-7,000

PROVENANCE:

Acquired from Solomon Bly, August 2008.





■199

A LATE GEORGE III MAHOGANY FOUR-POSTER BED

CIRCA 1800

Lacking hangings and cornice
108¼ in. (275 cm.) high; 79 in. (201 cm.) wide;
76 in. (193 cm.) long

£5,000-10,000
US\$6,900-14,000
€5,900-12,000

■200

A VICTORIAN STAINED-OAK BUTTONED-LEATHER DAYBED

CIRCA 1880

On foliate carved legs with brass castors, the castors stamped 'LANGEBEAR'
29½ in. (75 cm.) high; 72½ in. (184 cm.) long;
29½ in. (75 cm.) deep

£2,000-3,000
US\$2,800-4,100
€2,400-3,500

PROVENANCE:

Acquired from Robert Kime, December 2013.







201

■201

A FEREGHAN CARPET
WEST PERSIA, CIRCA 1910

Of 'zell ol-sultan' design, within floral ivory borders and pink guard stripes with floral vine, uneven wear
12ft.6in. x 9ft.10in. (383cm. x 300cm.)

£800-1,200
US\$1,100-1,600
€940-1,400



202 (part)

■202

AN UNUSUALLY LARGE AFSHAR CARPET
SOUTH EAST PERSIA, CIRCA 1880

Of polychrome shield design, together with an Afshar Rug, South East Persia, circa 1870, 8ft.3in. x 5ft.8in. (253cm. x 174cm.)
16ft.2in. x 9ft.7in. (493cm. x 294cm.)

£2,500-3,000
US\$3,500-4,100
€3,000-3,500

(2)



203



■203

ATTRIBUTED TO JEREMIAH DAVISON (SCOTLAND C.1695-1745 LONDON)

Portrait of Edward Rogers (1705-1763), High Sheriff of Gloucestershire; and Portrait of Elizabeth Rogers, née Green (c.1705-1788)

oil on canvas, unlined
50½ x 39¼ in. (128.3 x 101 cm.)
in eighteenth-century frames

(2)

£4,000-6,000
US\$5,600-8,300
€4,700-7,000

PROVENANCE:

with Edward Hurst, Salisbury, by October 2007, where acquired by the present owner.

Edward Rogers was appointed High Sheriff of Gloucestershire at the end of December 1739, he served the customary year term. In 1730 he had married Elizabeth Green; they went on to have two daughters: Elizabeth, who married the prominent barrister Edward Bearcroft, and Laetitia, who married Charles Jones. On the death of their mother, the two daughters inherited a joint share in the family home, Okle Clifford, in Newent, Gloucestershire.



■204

**A PAIR OF FRENCH SILVER-LUSTRE CERAMIC URN TABLE LAMPS
MODERN**

With pleated-silk shades
Each 17¼ in. (45 cm.) high, excluding fitments

£500-800
US\$690-1,100
€590-930

PROVENANCE:

Acquired from Charles Saunders Antiques, May 2007.

■205

**A WILLIAM AND MARY OYSTER-VENEERED OLIVEWOOD CHEST
EARLY 18TH CENTURY**

The rectangular top with oyster-veneers laid as scrolling roundells with heart-shaped corners, above two short and three graduated long drawers, the sides with plain parquetry, on bracket feet, restorations, the handles replaced, probably originally on stand
37 in. (94 cm.) high; 40½ in. (102.5 cm.) wide; 22 in. (56 cm.) deep

(2)

£3,000-5,000
US\$4,200-6,900
€3,500-5,800

PROVENANCE:

Acquired from English and Continental Antiques, August 2006.





■206

A SET OF TEN OAK 'WISHBONE' ARMCHAIRS

ORIGINALLY DESIGNED BY HANS WEGNER (1914-2007), CIRCA 1950, OF LATER MANUFACTURE BY CARL HANSEN & SON

Each with label for *Carl Hansen & Son*, with woven paper-cord seats

Each 28½ in. (72.4 cm) high; 19¼ in. (49 cm.) wide; 20¾ in. (52.5 cm.) wide

£6,000-10,000

US\$8,300-14,000

€7,000-12,000

■207

AN ENGLISH OAK LARGE DINING-TABLE

DESIGNED BY SIR TERENCE CONRAN (1931-2020) FOR BENCHMARK, MODERN, THE CRAFTSMAN S J ANDREWS

With two frieze drawers to front and back, a single drawer to each side, stamped 'S.J. ANDREWS 2011'

31 in. (79 cm.) high; 168 in. (427 cm.) wide; 60 in. (152.5 cm.) deep

£2,000-3,000

US\$2,800-4,100

€2,400-3,500







200

■208

A CRIEL ET MONTEREAU FAIENCE PART DINNER-SERVICE
LATE 19TH CENTURY, BROWN PRINTED FACTORY MARKS, VARIOUS
IMPRESSED AND PRINTED LETTERS AND NUMERALS

Each piece printed and painted with a brown foliate and blue-line border
The large oval meat-plate: 17 $\frac{7}{8}$ in. (45.5 cm.) wide

£800-1,200
US\$1,100-1,600
€940-1,400

PROVENANCE:

Acquired by Yves Saint Laurent.
Yves Saint Laurent and Pierre Bergé, Villa Mabrouka, Tangier.
Acquired *in situ* by Jasper Conran.

■209

AN ASSEMBLED FRENCH COPPER AND BRASS BATTERIE-DE-CUISINE
19TH-20TH CENTURY

Comprising various saucepans, kettles, jelly moulds, colanders and cups, some with
stamped initials

The largest kettle: 13 $\frac{1}{2}$ in. (34 cm.) high; 20 $\frac{1}{2}$ in. (52 cm.) deep

(53)

£3,000-5,000
US\$4,200-6,900
€3,500-5,800



201



■210

AN ENGLISH CREAM-PAINTED AND PINE LARGE 'BATH' KITCHEN DRESSER

18TH CENTURY AND LATER

The associated rack with four graduated shelves, the lower section with three frieze drawers above columner supports and a double plank base
109 in. (277 cm.) high; 117 in. (297 cm.) wide; 23¼ in. (59 cm.) deep

£10,000-20,000
US\$14,000-28,000
€12,000-23,000

PROVENANCE:

A house on the Royal Crescent, Bath.
Acquired from Edward Hurst, August 2008.

■211

AN ENGLISH TOLE 'GOLDEN-OAK' EIGHT-LIGHT CHANDELIER
BY COX, LONDON, MODERN

47¼ in. (120 cm.) high; 59 in. (150 cm.) diameter, overall

£5,000-8,000

US\$6,900-11,000

€5,900-9,300



■212

A GROUP OF EGYPTIAN ALABASTER TEA-LIGHT CANDLE HOLDERS
MODERN, SUPPLIED BY ROBERT KIME LTD.

Of various sizes and forms; together with a larger urn-form holder

The urn: 15¼ in. (38.5 cm.)

The largest tea-light holders: 6 in. (15 cm.) diameter on base

(19)

£1,000-1,500

US\$1,400-2,100

€1,200-1,700

■213

AN ENGLISH COUNTRY HOUSE 'DRINKS' TROLLEY
LATE 19TH/EARLY 20TH CENTURY

With four wheels, single drawer and the lower tier with various slots
45½ in. (115.5 cm.) high; 50 in. (127 cm.) wide; 33 in. (84 cm.) deep

£800-1,200

US\$1,200-1,700

€940-1,400



END OF SALE

JASPER CONRAN

THE COLLECTION

Part II



ONLINE

1-21 SEPTEMBER 2021

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■301
A PAIR OF PATINATED-BRASS AND GLASS HANGING LIGHTS
 MODERN

Each with domed glass canopy, bell-shaped shade and three-branch light fitting, fitted for electricity
 Each 25 in. (63.5 cm.) high, excluding chain; 11½ in. (29 cm.) diameter

£500-800

(2)

US\$690-1,100
 €590-930



■302
A PAIR OF REGENCY MAHOGANY HALL CHAIRS
 CIRCA 1815

Each rectangular back centred by a pierced splat with polychrome-decorated roundel with C monogram beneath an Earl's coronet, on sabre legs joined by an H-shaped stretcher, both chalked 'A573' to the underside of seat

Each 34¼ in. (87 cm.) high; 18¼ in. (46.5 cm.) wide; 19 in. (48 cm.) deep

£4,000-6,000

(2)

US\$5,500-8,300
 €4,700-7,000



303
CIRCLE OF JEAN-LAURENT MOSNIER (PARIS 1743-1808 SAINT PETERSBURG)

Portrait of a lady, bust-length, in riding clothes, in a feigned oval

oil on canvas, unlined
 25% x 21% in. (65.2 x 54.3 cm.)

£1,000-1,500

US\$1,400-2,000
 €1,200-1,700



■304
A PAIR OF VICTORIAN SCUMBLE-GLAZED HOUSEKEEPER'S CUPBOARDS
 MID-19TH CENTURY

Each with two pairs of cupboard doors enclosing two fixed shelves, over an arrangement of six drawers, on bracket feet

Each 81 in. (205.5 cm.) high; 73½ in. (186.5 cm.) wide; 20% in. (52.5 cm.) deep

£2,000-3,000

(2)



US\$2,800-4,100
 €2,400-3,500

305
FRENCH (?) SCHOOL, 19TH CENTURY

A large silver plate depicting a Roman triumph surrounded by a decorative border of shepherds and shepherdesses

charcoal and white chalk, two added strips at the upper and lower edges
 23½ x 29½ in. (59.8 x 75 cm.)

£800-1,200

US\$1,100-1,700
 €940-1,400



■306
A PAIR OF VICTORIAN GILTWOOD SMALL OVAL MIRRORS
 FIRST HALF 19TH CENTURY

Each with later oval plate, probably previously picture frames

Each 15½ x 13 in. (39.5 x 33 cm.)

£600-1,000

(2)

US\$840-1,400
 €710-1,200

■307

AN ENGLISH GILTWOOD PIER MIRROR

THE PLATE EARLY 18TH CENTURY, THE FRAME LATER, IN THE MANNER OF JOHN BELCHIER

The double-arched plate within a scrolled border, the cresting with pounced decoration and foliate strapwork and centred by a plumed female mask, the backboard chalked 'B5' and numbered in pencil 'C5633' to bottom of frame 52 x 26 in. (133.5 x 66 cm.)

£5,000-8,000

US\$6,900-11,000
€5,900-9,300



■310

A SOUTH EUROPEAN CUT AND BLOWN-GLASS FIVE-LIGHT CHANDELIER

MID-19TH CENTURY, OF EARLIER-STYLE

The central baluster stem, joined by a gilded bowl, issuing five scrolled branches hung with droplets and each alternate branch with cut-pendants, with five S-scroll branches 36 in. (91.5 cm.) high; 29 in. (74 cm.) diameter, overall

£5,000-10,000

US\$7,000-14,000
€5,900-12,000

■308

AN ENGLISH MAHOGANY PORTER'S CHAIR

FIRST HALF 19TH CENTURY

Covered in brass-studded stained-canvas, the arched top above a pair of panelled doors and footrest, on lignum vitae castors 67 in. (170 cm.) high; 33¾ in. (86 cm.) wide; 36 in. (91.5 cm.) deep

£4,000-6,000

US\$5,600-8,300
€4,700-7,000



■311

AN ENGLISH BRASS AND LEATHER CLUB FENDER

EARLY 20TH CENTURY

23¾ in. (60 cm.) high; 63 in. (160 cm.) wide; 19 in. (48 cm.) deep

£1,200-1,800

US\$1,700-2,500
€1,500-2,100



■309

A MATCHED PAIR OF ENGLISH GILTWOOD FLUTED WALL-BRACKETS

ONE GEORGE III, CIRCA 1790, THE OTHER MODERN

Each shaped demi-lune platform on a spreading ribbed support with acorn and foliate finial

Each 13¼ in. (33.5 cm.) high; 14¼ in. (36 cm.) wide; 7 in. (18 cm.) deep (2)

£2,000-3,000

US\$2,800-4,100
€2,400-3,500

■312

A KURDISH KELLEH

AZERBAIJAN, FIRST HALF 19TH CENTURY

Of 'Mina Khani' design, within brick-red stylised flowerhead and serrated leaf borders, floral meander guard stripes, uneven wear, scattered small repairs 12ft. x 5ft.6in. (366 x 168cm.)

£2,000-3,000

US\$2,800-4,100
€2,400-3,500





■313
A PAIR OF ENGLISH PATINATED-METAL-MOUNTED 'VERSAILLES' PLANTERS
 20TH CENTURY

Each 39 in. (99 cm.) high; 32 in. (81 cm.) wide; 32 in. (81 cm.) deep
 £2,000-3,000

(2)

US\$2,800-4,100
 €2,400-3,500



■316
AN ITALIAN CARVED MARBLE BATH
 LATE 19TH/EARLY 20TH CENTURY

In the Antique manner, the tapering sides carved with ring handles to the front
 25½ in. (64.5 cm.) high; 68 in. (172.5 cm.) long; 29 in. (73.5 cm.) deep
 £2,000-3,000

US\$2,800-4,100
 €2,400-3,500



■314
A VICTORIAN SCOTTISH WHITE-PAINTED CAST-IRON GARDEN BENCH

19TH CENTURY, PROBABLY BY CHARLES D. YOUNG OF EDINBURGH
 Cast naturalistically with grape-vines with acanthus-leaf legs, with later white faux-leather seat cushion, redecorated
 32 in. (81 cm.) high; 45 in. (114.5 cm.) wide; 27½ in. (70 cm.) deep

£1,000-1,500

US\$1,400-2,100
 €1,200-1,700



■317
A NORTH ITALIAN GREY-PAINTED CONSOLE TABLE
 MID-18TH CENTURY

The rectangular later white marble top above a C-scroll and acanthus-carved frieze centred by an imbricated cartouche, on cabriole legs with hoof feet, previously with stretcher, the underside of marble with various dated inscriptions, redecorated, extended in width to accommodate the top
 31¼ in. (79.5 cm.) high; 56½ in. (143.5 cm.) wide; 28½ in. (72.5 cm.) deep

£3,000-5,000

US\$4,200-6,900
 €3,500-5,800



■315
TWO SPANISH CHESTNUT OPEN ARMCHAIRS
 INCORPORATING LATE 17TH/EARLY 18TH CENTURY ELEMENTS

Each with back and seat covered in nailed cream linen, minor differences, restorations
 i) 40 in. (102 cm.) high; 27½ in. (70 cm.) wide; 22 in. (56 cm.) deep
 ii) 39¾ in. (100.5 cm.) high; 28 in. (71 cm.) wide; 21½ in. (54.5 cm.) deep

£1,200-1,800

(2)

US\$1,700-2,500
 €1,500-2,100



■318
A PAIR OF LARGE WHITE-PAINTED AND PATINATED-METAL 'VERSAILLES' PLANTERS
 20TH CENTURY

36½ in. (93 cm.) high; 30½ in. (77.5 cm.) square
 £2,000-3,000

(2)

US\$2,800-4,200
 €2,400-3,500





■319
A GEORGE II WHITE-PAINTED PICTURE-FRAME MIRROR
 CIRCA 1740

The later Victorian plate, the back with label for 'T. PONSONBY'S / WAREHOUSE / 33 REGENT CIRCUS / PICCADILLY' and chalked 'Mrs W?'
 75½ in. (192 cm.) high; 63¼ in. (160.5 cm.) wide

£6,000-10,000

US\$8,300-14,000
 €7,000-12,000



■322
AN INDIAN DHURRIE
 20TH CENTURY

13ft.4in. x 10ft.11in. (407cm. x 334cm.)

£1,200-1,800

US\$1,700-2,500
 €1,400-2,100



■320
AN ENGLISH GREY-PAINTED PIERCED WALL BRACKET
 POSSIBLY 18TH CENTURY

The rectangular platform above a foliate-moulded frieze and a scrolling corbel, the front with pierced carving, previously gilded
 18¾ in. (47.5 cm.) high; 11½ in. (29 cm.) wide; 10 in. (25.5 cm.) deep

£600-1,000

US\$830-1,400
 €700-1,200



■323
A FRENCH PROVINCIAL FRUITWOOD 'FARMHOUSE' TABLE
 19TH CENTURY

29¼ in. (74 cm.) high; 86¼ in. (219 cm.) wide; 41 in. (104 cm.) deep

£1,000-2,000

US\$1,400-2,800
 €1,200-2,300



■321
A NORTH EUROPEAN BEECH OPEN ARMCHAIR
 LATE 18TH CENTURY, PROBABLY SCANDINAVIAN

With shaped cresting above a vase-shaped splat, the padded drop-in seat covered in a flour-sack, on cabriole legs with ball-and-claw feet, with traces of original decoration
 40 in. (101.5 cm.) high; 24 in. (61 cm.) wide; 23 in. (58.5 cm.) deep

£700-1,000

US\$970-1,400
 €820-1,200



■324
A SET OF VICTORIAN BAMBOO AND PINE LIBRARY STEPS
 LATE 19TH CENTURY

91½ in. (232.5 cm.) high, unopened

£2,000-3,000

US\$2,800-4,200
 €2,400-3,500



■325
A FRENCH WHITE-PAINTED MIRROR
 MID-20TH CENTURY

With wavy frame, formerly gilded
 39½ x 49 in. (100 x 124.5 cm.)

£1,000-2,000



(part)

■326
TWO PAIRS OF WHITE AND PINK TOILE DU JOUY CURTAINS
 DESIGNED BY JASPER CONRAN IN COLLABORATION WITH CHRISTOPHER MOORE, THE PELMET AND CURTAIN TREATMENT BY DAVID MLINARIC

Together with matching pelmets, two pairs of brass repoussé tie-backs and two brass curtain poles
 Each curtain: 152 in. (386 cm.) drop; 75 in. (190.5 cm.) width, at base

£1,000-1,500

US\$1,400-2,800
 €1,200-2,300

(12)



■327
A PAIR OF GEORGE III GREY-PAINTED CHAIRS
 LATE 18TH CENTURY

Each with oval caned seat and back, with pink *toile du jouy* squab cushion designed by Jasper Conran in collaboration with Christopher Moore, previously gilded
 Each 36½ in. (93 cm.) high; 18¼ in. (46.5 cm.) wide; 19 in. (48 cm.) deep

£800-1,200

US\$1,200-1,700
 €940-1,400

(2)



■328
A GEORGE III-STYLE MAHOGANY FOUR-POSTER BED
 THE POSTS 20TH CENTURY, THE HANGINGS MODERN

Covered overall in pink *toile du jouy* designed by Jasper Conran in collaboration with Christopher Moore, the posts possibly slightly older
 89¾ in. (228 cm.) high; 64½ in. (163.5 cm.) wide; 87½ in. (222 cm.) long

£3,000-5,000

US\$4,200-6,900
 €3,600-5,900



329
ENGLISH SCHOOL, MID-19TH CENTURY

A pair of flower bouquets

together with a 19th century engraving of a portrait of a lady holding a King Charles Spaniel
 pencil, watercolour and bodycolour on buff paper, oval
 14 x 10¾ in. (35.6 x 27.3 cm.)

£400-600

(2)



■330
A VICTORIAN GILT AND POLYCHROME-DECORATED OPALINE GLASS VASE
 LATE 19TH CENTURY, ADAPTED AS A TABLE LAMP

The vase with naturalistic decoration depicting a fruiting hedgerow, with ivory pleated-silk shade
 15¼ in. (40 cm.) high, excluding fitments

£300-500

US\$420-690
 €350-580

US\$550-830
 €470-700



■331
TWO PAIRS OF CHINESE FAMILLE ROSE VASES AND A BOWL
 QING DYNASTY (1644-1911)

Comprising two baluster vases and covers, two beaker vases and one bowl, restorations
 The vases and covers: 11 in. (28 cm.) high
 The beaker vases: 9½ in. (24 cm.) high
 The bowl: 3½ in. (9 cm.) high; 8 in. (20 cm.) diameter

£1,000-1,500

US\$1,400-2,100
 €1,200-1,700



■332
AN ENGLISH MAHOGANY WINDOW SEAT
 MODERN

Covered in pink *toile du jouy*, designed by Jasper Conran in collaboration with Christopher Moore
 27¼ in. (69 cm.) high; 48 in. (122 cm.) wide; 19¼ in. (49 cm.) deep

£1,000-2,000

US\$1,400-2,800
 €1,200-2,300



■333
A WILLIAM IV GREY-PAINTED AND PARCEL-GILT EASY ARMCHAIR
 CIRCA 1830

With pink *toile du jouy* loose cover designed by Jasper Conran in collaboration with Christopher Moore, on ring-turned legs with brass castors stamped 'C&C PATENT'; together with a matching scatter cushion
 35 in. (89 cm.) high; 29½ in. (75 cm.) wide; 28 in. (71 cm.) deep

£800-1,200

US\$1,200-1,700
 €940-1,400



■334
A VICTORIAN SATIN BIRCH WASHSTAND
 BY HEAL & SON, CIRCA 1860

With three-quarter Carrara marble gallery and top, above two frieze drawers, the right-hand drawer stamped 'HEAL & SON / LONDON'. on ring-turned legs with brass castors
 41 in. (104 cm.) high; 48 in. (122 cm.) wide; 24 in. (61 cm.) deep

£500-800

US\$690-1,100
 €590-930



■335
A PAIR OF PATINATED-BRASS AND GLASS HANGING LIGHTS
 MODERN

Each with domed glass canopy, bell-shaped shade and three-branch light fitting, fitted for electricity
 Each 25 in. (63.5 cm.) high, excluding chain; 11½ in. (29 cm.) diameter

£500-800

US\$690-1,100
 €590-930



■336
A GEORGE I WALNUT, PINE AND ASH-CROSSBANDED CHEST-ON-STAND
 FIRST QUARTER 18TH CENTURY

The superstructure with two short drawers and three graduated long drawers above one short drawer and two deep drawers, on cabriole legs and pointed pad feet, the handles and locks replaced
 64 in. (163 cm.) high; 39½ in. (100 cm.) wide; 21¼ in. (54 cm.) deep

£2,000-3,000

US\$2,800-4,100
 €2,400-3,500



Christopher Sykes © World of Interiors

■337

AN ENGLISH BLUE SILK HALF-TESTER BED

BY ALBERT E CHAPMAN, MODERN, THE UPHOLSTERY SUPPLIED
BY HUMPHRIES WEAVING

Together with bedcover, valance and bolster cushion

The hangings: 121 in. (307.5 cm.) high; 90 in. (228.5 cm.) long; 89 in. (226 cm.) deep

£2,000-3,000

US\$2,800-4,100
€2,400-3,500

Interior image for illustrative purposes only.



■338

ITALIAN SCHOOL, CIRCA 1600

Portrait of a lady, three-quarter-length, in a red and white embroidered gown

oil on canvas
42½ x 32¾ in. (108 x 83.6 cm.)

£700-1,000

US\$960-1,400
€810-1,200



■341

A NEEDLEPOINT CARPET

PROBABLY FRANCE, 19TH CENTURY

Woven in thirty-five panels, the pink ground with three columns of ivory ground floral cartouches within a lattice of mid-blue scrolls and stylised flower heads, within scrolling blue borders, areas of old moth damage, scattered repairs, lined
12ft. x 8ft. (367cm. x 246cm.)

£2,000-3,000



■339

THREE CHINESE BLUE AND WHITE BALUSTER VASE TABLE LAMPS

19TH/20TH CENTURY

Each decorated with flowerheads on a leafy scroll, two on silvered-bases, with pleated-silk shades

The larger two: 15 in. (38 cm.) high, excluding fittings

(3)

£1,500-2,500

US\$2,100-3,400
€1,800-2,900



US\$2,800-4,200
€2,400-3,500

■342

A JAPANESE IMARI VASE, MOUNTED AS A LAMP

EDO PERIOD (LATE 17TH - EARLY 18TH CENTURY), LATER ADAPTED

Decorated in typical coloured enamels and gilt over underglaze blue, with *ho-o* birds amongst flowering branches beside rockwork, the shoulder and lower body with stylised chrysanthemums, leaves and scrollwork, the neck with butterflies, on giltwood base; together with pleated-silk shade fitted for electricity
17¼ in. (44 cm.) high

£1,500-2,500



(part)

■340

EIGHT CUT-GLASS TAZZE

BY JASPER CONRAN FOR WATERFORD CRYSTAL, MODERN

Each 10¾ in. (27 cm.) high

£400-600

US\$560-830
€470-700



US\$2,100-3,400
€1,800-2,900

343

FOLLOWER OF SIR PETER LELY

Portrait of a lady, traditionally identified as Hortense Mancini, Duchesse de Mazarin (1646-1699), half-length, in a blue cloak

oil on canvas
36½ x 28½ in. (91.6 x 71.3 cm.)

£4,000-6,000

US\$5,500-8,200
€4,700-7,000



■344

A RED-PAINTED '07' DESIGN SPECIAL EDITION ARMCHAIR
DESIGNED BY PAOLA NAVONE FOR GERVASONI, MODERN

With red-velvet seat cushion and three scatter cushions, the underside with metal tag for 'GERVASONI'
22¾ in. (57.5 cm.) high; 37¾ in. (96 cm.) wide; 26 in. (66 cm.) deep

£1,200-1,800

US\$1,700-2,500
€1,500-2,100



■347

A PAIR OF WHITE-LINEN 'GHOST' LARGE SOFAS
DESIGNED BY PAOLA NAVONE FOR GERVASONI

Together with various large scatter cushions
Each 27½ in. (70 cm.) high; 86 in. (218 cm.) wide; 52½ in. (133.5 cm.) deep (2)

£2,000-4,000

US\$2,800-5,500
€2,400-4,700



345

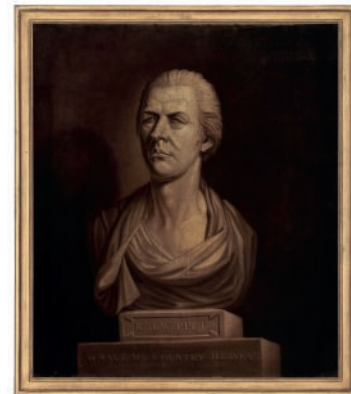
CIRCLE OF JOHN THOMAS SETON (EDINBURGH C. 1738-1806)

Portrait of a gentleman, half-length, in a red jacket and embroidered waistcoat

oil on canvas
30 x 25 in. (76.3 x 63.5 cm.)
in its original frame

£2,000-3,000

US\$2,800-4,100
€2,400-3,500



348

J. CHILD, CIRCA 1810

Bust of William Pitt the Younger (1759-1806), en brunaille

signed 'J Child Pinxit' (lower right)
oil on canvas, unlined
30 x 26 in. (73.2 x 66 cm.)
inscribed 'R.H.W. PITT / OH SAVE MY COUNTRY HEAVEN! / POPE' (lower centre, on the socle)

£1,000-1,500

US\$1,400-2,100
€1,200-1,700



346

ATTRIBUTED TO HANS HYSING (STOCKHOLM 1678-1753 LONDON)

Portrait of a lady, bust-length, in a silver dress and pink wrap, in a feigned oval

oil on canvas
30 x 25 in. (76.2 x 63.5 cm.)
in an eighteenth century carved and gilded frame

£1,500-2,500

US\$2,100-3,400
€1,800-2,900

349

ELLIOTT PUCKETTE (AMERICAN, B. 1967)

Untitled

ink on antique paper
24½ x 5¼ in. (62.5 x 14.6 cm.) framed

£3,000-5,000

US\$4,200-6,900
€3,600-5,800





■350
SIX GEORGIAN PEWTER PLATTERS
 18TH CENTURY

With various pseudo silver marks and initials
 The largest: 18¼ in. (46.5 cm.) diameter
 The smallest: 15 in. (38 cm.) diameter

£800-1,200

US\$1,100-1,700
 €940-1,400



353
A GROUP OF FOUR ELIZABETH II SILVER-PLATED DISHES AND TRAYS
 THE TRAYS WITH STAMP OF MAPPIN AND WEBB, LONDON AND SHEFFIELD,
 20TH CENTURY

(6) Each with gadrooned border and comprising a pair of circular trays and two large oval meat dishes, *stamped underneath*
 the trays 16 in. (40.5 cm.) diameter; the meat dishes 24 in. (61 cm.) long (4)

£600-1,000

US\$840-1,400
 €710-1,200



■351
A FRENCH ELM 'FARMHOUSE' TABLE
 19TH CENTURY

The double plank top above two drawers
 32½ in. (82.5 cm.) high; 105 in. (266.5 cm.) wide; 36 in. (91.5 cm.) deep

£600-1,000

US\$830-1,400
 €700-1,200



■354
A WEDGWOOD CREAMWARE THREE-TIER EPERGNE
 20TH CENTURY, IMPRESSED UPPER CASE FACTORY MARKS

The upper section with six acanthus leaves suspending six small baskets, the vase-shaped midsection moulded with goat's masks issuing six scroll lugs suspending six pierced baskets, the lower tier with four further baskets and four urns and covers, surmounted by a pinecone finial
 21½ in. (54 cm.) high

£1,500-2,500

US\$2,100-3,400
 €1,800-2,900



■352
A VICTORIAN MAHOGANY LARGE LIDDED CASE
 MID-19TH CENTURY

31½ in. (80 cm.) high; 12 in. (30 cm.) wide; 22½ in. (57 cm.) deep

£500-800

US\$690-1,100
 €590-930



■355
A WEDGWOOD BONE CHINA PART DINNER-SERVICE
 DESIGNED BY JASPER CONRAN, MODERN, PRINTED FACTORY MARKS

Decorated with platinum stripes, comprising: nineteen dinner-plates, two-hundred and fifty-three dessert-plates, eight coffee-cups and seven saucers, fourteen teacups and fifteen saucers and two mugs
 The dinner-plates: 13¼ in. (33.5 cm.) diameter

£2,000-3,000

US\$2,800-4,200
 €2,400-3,500





■356

A BEECH AND WHITE LAMINATE 'LEONARDO' WRITING-TABLE
AFTER THE 1969 DESIGN BY ACHILLE CASTIGLIONI FOR ZANOTTA

Together with a collapsible stool by Pinch Design, insised 'PINCH' to the base
The table: 25½ in. (65 cm.) high (adjustable); 78¾ in. (200 cm.) wide;
39½ in. (100 cm.) deep
The stool: 18¾ in. (47.5 cm.) high; 17½ in. (44.5 cm.) wide; 18½ in. (47 cm.) deep

£1,000-1,500

US\$1,400-2,100
€1,200-1,700



357

ENGLISH SCHOOL, 20TH CENTURY

Portrait of a gentleman

pencil and oil on canvas
23¾ x 19¾ in. (60.6 x 50.2 cm.)

£1,000-1,500

US\$1,400-2,100
€1,200-1,800



■358

AN ENGLISH WHITE COTTON LARGE SOFA
MODERN

30 in. (76 cm.) high; 92 in. (233.5 cm.) wide; 47 in. (119.5 cm.) deep

£2,000-4,000

US\$2,800-5,500
€2,400-4,700



359

A JAPANESE IMARI TUREEN BASE
EDO PERIOD (17TH-18TH CENTURY)

Decorated in typical Imari coloured enamels and gilt with alternating panels containing blossoming cherry trees beside rocks, and further flowers, beneath a band of maple and paulownia leaves beneath the rim
9 in. (23 cm.) high; 12 in. (30.5 cm.) diameter

£500-800

US\$700-1,100
€590-930



■360

A VICTORIAN WHITE-PAINTED ESTATE CUPBOARD
MID-19TH CENTURY

The moulded cornice above two doors, enclosing a single shelf, brass rail and seven hooks to the upper section, between fluted pilasters, on bun feet, the cornice inscribed 'Mrs Woodhall Dark Oak', the decoration later
88 in. (223.5 cm.) high; 79¾ in. (202.5 cm.) wide; 20¾ in. (52.5 cm.) deep

£2,000-4,000

US\$2,800-5,500
€2,400-4,700



■361

A TÔLE AND PARCEL-GILT WROUGHT AND CAST-IRON THREE-BRANCH HANGING-LIGHT

19TH/20TH CENTURY, POSSIBLY FRENCH

The shades associated, fitted for electricity
62 in. (157 cm.) drop; 102 in. (259 cm.) wide; 17 in. (43 cm.) deep

£1,200-1,800

US\$1,700-2,500
€1,500-2,100



■362

A GEORGE II OAK LOWBOY
MID-18TH CENTURY

The three-plank top above a frieze drawer with later brass handles, on tapering straight legs and pad feet

27¾ in. (70 cm.) high; 30¾ in. (78 cm.) wide; 19 in. (48 cm.) deep

£600-1,000

US\$840-1,400
€710-1,200



■365

A PAIR OF GILT-BRASS FLUTED COLUMN 'FLOORS CASTLE' TABLE-LAMPS

BY ROBERT KIME LTD., MODERN

Each with pleated cream shade,
Each 26 in. (66 cm.) high, excluding fitments

(2)

£1,000-1,500

US\$1,400-2,100
€1,200-1,800



■363

A WEDGWOOD BONE CHINA PART DINNER-SERVICE
DESIGNED BY JASPER CONRAN, MODERN, PRINTED FACTORY MARKS

Decorated with a silver line to the rim and the central well, comprising: one large serving-bowl, three other large plain serving-bowls, one smaller serving-bowl, forty soup-bowls, two starter-plates, forty-four dinner-plates, ninety-seven side-plates, one-hundred and sixty-five dessert-plates, five dessert-bowls and four smaller bowls
The large serving-bowls: 11¼ in. (30 cm.) diameter

£2,000-3,000

US\$2,800-4,100
€2,400-3,500



■366

A PAIR OF GEORGE II WALNUT SIDE CHAIRS
CIRCA 1730

Each vase-form splat above a *gros* and *petit-point* needlework drop-in seat, on cabriole legs and pointed pad feet, with trade label, one marked 'II', the other 'XV'

40¼ in. (102 cm.) high; 21½ in. (54.5 cm.) wide; 20½ in. (52 cm.) deep

(2)

£1,500-2,500

US\$2,100-3,400
€1,800-2,900



■364

A WILLIAM AND MARY OYSTER-VENEERED OLIVEWOOD, WALNUT AND FRUITWOOD SIDE TABLE
LATE 17TH CENTURY AND LATER

The top inlaid with circles above a frieze drawer, on spirally-turned legs joined by a waved X-frame stretcher, the legs and feet replaced and with replacements to the veneers including to the frieze and edge-banding of stretcher

30½ in. (77.5 cm.) high; 31½ in. (80 cm.) wide; 23¼ in. (59 cm.) wide

£1,200-1,800

US\$1,700-2,500
€1,400-2,100



■367

A GEORGE III BEDSIDE COMMODE
CIRCA 1775

With four false drawers, the hinged top opening to reveal a shelf and box, formerly with commode fitting

30 in. (76 cm.) high; 26 in. (66 cm.) wide; 18¾ in. (47.5 cm.) deep

£600-800

US\$830-1,100
€700-930



368
AN ANATOLIAN PRAYER RUG
 CIRCA 1900

The golden yellow field with a serrated *mihrab*, within stylised scrolling and floral borders, uneven wear, natural corrosion, a repaired split to the upper end
 4ft.8in. x 3ft.4in. (144cm. x 102cm.)

£400-600



US\$550-820
 €470-700

369
A GEORGE II MAHOGANY GATELEG TABLE
 MID-18TH CENTURY

The twin-flap circular top, on club legs and pad feet
 28¾ in. (73 cm.) high; 35 in. (89 cm.) diameter

£2,000-3,000



US\$2,800-4,100
 €2,400-3,500

370
A SET OF EIGHT GEORGE III MAHOGANY DINING-CHAIRS
 SECOND HALF 18TH CENTURY

The two armchairs with drop-in seats covered in green and brown needlework; the side chairs with drop-in seats covered in similar brown and ochre needlework
 The armchairs: 38 in. (96.5 cm.) high; 24½ in. (62 cm.) wide; 21 in. (53 cm.) deep
 The side chairs: 38 in. (96.5 cm.) high; 20¼ in. (51.5 cm.) wide; 20 in. (51 cm.) deep (8)

£1,500-2,500

US\$2,100-3,400
 €1,800-2,900



371
P. DE DARTEIN (FRENCH, 20TH CENTURY)

A standing spaniel in a chateau landscape (i) and a pair of studies of dogs (ii)

(i) signed and dated 'P. De Dartein/ 1913' (lower right)

(i) pencil and watercolour on board

(ii) oil on board

(i) 10¼ x 12 in. (26 x 30.5 cm.) framed

(ii) Each 8¼ x 10½ in. (21 x 25.4 cm.) framed

(3)

£1,000-1,500

US\$1,400-2,100
 €1,200-1,800



372
A QUEEN ANNE RED-AND-GILT-JAPANED SMALL MIRROR
 CIRCA 1710

The original bevelled plate within a shaped border decorated with foliage and birds, with pierced cresting, the decoration refreshed
 27¾ x 14¼ in. (70.5 x 36 cm.)

£2,000-3,000

US\$2,800-4,200
 €2,400-3,500

■373

AN ENGLISH RED SILK HALF-TESTER BED

BY ALBERT E CHAPMAN, MODERN, THE UPHOLSTERY SUPPLIED
BY HUMPHRIES WEAVING

Together with a bedcover, valance and bolster cushion

The hangings: 119 in. (302 cm.) high; 90 in. (228.5 cm.) long; 83½ in. (212 cm.) wide

£2,000-3,000

US\$2,800-4,100
€2,400-3,500

Interior image for illustrative purposes only.





(part)

374
GREENWOOD, Charles & John. Map of the County of Somerset, London, George Pringle, 1822, folding hand-coloured engraved map on 2 sheets, 1360 x 1860 mm., with a large engraved vignette of Wells Cathedral, now backed on canvas and with ebonised rollers; together with HUDSON, W. Map of England, Huddersfield, F. Walkers, framed 692 x 508 mm. (2)

£400-600

US\$560-830
€470-700



377
TWO PAIRS OF BRASS TABLE LAMPS
MODERN

Each with pleated-silk shade
Each 21 in. (53.5 cm.) high, excluding fitments (4)

£1,200-1,800

US\$1,700-2,500
€1,500-2,100



375
A PAIR OF DUTCH DELFT VASES AND COVERS
LATE 18TH/EARLY 19TH CENTURY

Painted with birds and flowers
11 in. (28 cm.) high (2)

£800-1,200

US\$1,200-1,700
€940-1,400



378
A GEORGE II MAHOGANY SIDE CHAIR
CIRCA 1745-50

The back and seat covered in red silk velvet, on acanthus-clasped cabriole legs and pad feet
39¼ in. (99.5 cm.) high; 25¾ in. (65.5 cm.) wide; 26½ in. (67.5 cm.) deep

£600-1,000

US\$840-1,400
€710-1,200

376
A GEORGE III WHITE-PAINTED PICTURE-FRAME MIRROR
THE PLATE 18TH CENTURY, THE FRAME SLIGHTLY LATER AND ADAPTED TO FIT THE PLATE

The bevelled plate within an eared frame with egg-and-dart edge moulding and flower-heads to each corner
45 x 27½ in. (114.5 x 70 cm.)

£2,000-3,000

US\$2,800-4,100
€2,400-3,500



379
A CENTRAL EUROPEAN WALNUT SIDE TABLE
18TH CENTURY

The top originally painted
31¼ in. (80.5 cm.) high; 52½ in. (133.5 cm.) wide; 25½ in. (65 cm.) wide

£2,000-3,000

US\$2,800-4,100
€2,400-3,500



■380

A QUEEN ANNE WALNUT SIDE CHAIR
EARLY 18TH CENTURY

The padded seat covered in red silk velvet, on cabriole legs joined by stretchers 42 in. (107 cm.) high; 21¼ in. (55 cm.) wide; 24 in. (61 cm.) deep

£600-1,000

US\$840-1,400
€710-1,200



■381

A GEORGE I BLACK, GREEN, BLUE AND GILT-JAPANED CABINET-ON-STAND
18TH CENTURY

Decorated overall with courtly figures in a landscape, the upper section with an arrangement of three small drawers above three graduated drawers, the base with three further drawers, on later cabriole legs and pad feet, refreshments and losses to the decoration, the decoration possibly later 59¼ in. (150.5 cm.) high; 43¼ in. (110 cm.) 24¼ in. (63 cm.) deep

£2,000-3,000

US\$2,800-4,200
€2,400-3,500

■382

A GROUP OF FIVE SOUTH CAUCASIAN RUGS

Comprising a Moghan rug, South Caucasus, circa 1890, 6ft.11in. x 3ft.11in. (213cm. x 121cm.); a Gendje runner, South Caucasus, circa 1890, 10ft.1in. x 3ft.7in. (308 x 110cm.); a Gendje rug, South Caucasus, late 19th century, 8ft. x 3ft.7in. (245 x 109cm.); a South Caucasian runner, Kazak Region, circa 1880, 9ft.10in. x 3ft.5in. (301 x 104cm.); a South Caucasian long rug, late 19th century, 7ft.7in. x 3ft.11in. (233 x 120cm.) (5)

£1,000-1,500

US\$1,400-2,100
€1,200-1,700







■383
DUTCH SCHOOL, LATE 17TH CENTURY
A river landscape with peasants swimming, fishing and conversing
 oil on canvas
 35½ x 58 in. (90 x 147.3 cm.)
 £2,000-3,000

US\$2,800-4,100
 €2,400-3,500



■384
A PAIR OF ENGLISH SILVER-PLATED TABLE LAMPS
 20TH CENTURY
 Each with pleated cream silk shade
 Each 15¼ in. (40 cm.) high, excluding fittings
 £800-1,200

US\$1,200-1,700
 €940-1,400

■385
AN EARLY VICTORIAN GREY PAINTED PLASTER BUST OF A GENTLEMAN
 CIRCA 1840

On an integrally cast circular socle
 29 in. (73.5 cm.) high

£800-1,200

US\$1,100-1,700
 €940-1,400



■386
A DUTCH WALNUT AND MARQUETRY STRIKING LONGCASE CLOCK
 WITH ASSOCIATED ENGLISH MOVEMENT BY WILLIAM GILL, MAIDSTONE, LATE 18TH CENTURY

The case with arched hood, inlaid overall with foliage and vases, the 12 inch square dial with added arch, the silvered chapter ring signed 'Wm. Gil / Maidstone', with Roman hours and fleur-de-lis half hour markers, the matted and engraved centre with date aperture and seconds hand, the twin train movement with anchor escapement and strike to bell
 83 in. (210.8 cm.) high; 21¼ in. (54 cm.) wide; 11¾ in. (29.8 cm.) deep

£1,000-2,000

US\$1,400-2,800
 €1,200-2,300



■387
D. BRUCCIANI & CO., LONDON, 19TH OR EARLY 20TH CENTURY

Silenus and the Infant Bacchus
 patinated plaster group on a naturalistic plinth; stamped to the front edge of the base 'D. BRUCCIANI & CO. / LONDON' and inscribed '2704'
 40½ in. (102 cm.) high

£500-800

US\$700-1,100
 €590-940



■388
A MATCHED PAIR OF ENGLISH GILTWOOD EAGLE WALL BRACKETS
 ONE GEORGE II, CIRCA 1760, POSSIBLY IRISH, THE OTHER MODERN

Each rectangular platform with ribbon-tied moulding, supported by an eagle, re-gilt
 Each 19 in. (48 cm.) high; 16¼ in. (41 cm.) wide; 10¾ in. (27.5 cm.) deep (2)

£4,000-6,000

US\$5,600-8,300
 €4,700-7,000





■389

ENGLISH SCHOOL, 18TH CENTURY

Portrait of a gentleman of the Butler family, three-quarter-length

oil on canvas
48¾ x 39¼ in. (123.4 x 99.6 cm.)

£2,000-3,000

US\$2,800-4,200
€2,400-3,500



■392

A PAIR OF GEORGE II WALNUT SIDE CHAIRS
MID-18TH CENTURY

Each covered with green and white striped ticking fabric
38 in. (96.5 cm.) high; 24½ in. (62 cm.) wide; 25 in. (63.5 cm.) deep (2)

£1,200-1,800

US\$1,700-2,500
€1,500-2,100



■390

A GEORGE II OAK DRESSER BASE
MID-18TH CENTURY

With dentilled cornice above two drawers and a waved apron, on club legs and pad feet, extensive restorations
34½ in. (87.5 cm.) high; 72½ in. (184 cm.) wide; 16½ in. (42 cm.) deep

£1,000-1,500

US\$1,400-2,100
€1,200-1,800



■393

AN ENGLISH MAHOGANY KIDNEY-SHAPED DRESSING-TABLE
CIRCA 1800, ADAPTED FROM A DINING-TABLE

Together with a 19th century mahogany dressing-mirror and a pair of lamps
The dressing-table: 27½ in. (70 cm.) high; 54 in. (137 cm.) wide; 29 in. (73.5 cm.) deep
The dressing-mirror: 29 in. (73.5 cm.) high; 24 in. (61 cm.) wide; 10 in. (25.5 cm.) deep (4)

£1,200-1,800

US\$1,700-2,500
€1,500-2,100

■391

AN ENGLISH CUT-GLASS SIX LIGHT CHANDELIER
20TH CENTURY

The corona hung with faceted drops, above central baluster stem and gilded bowl, issuing six scrolled arms hung with faceted droplets and six S-scroll branches with drip-pans and hung with further faceted drops, restorations and replacements, fitted for electricity
47½ in. (120.5 cm.) high; 31 in. (79 cm.) diameter, overall

£4,000-6,000

US\$5,600-8,300
€4,700-7,000



■394

AN EARLY GEORGE III WALNUT OPEN ARMCHAIR
CIRCA 1765

The pierced splat above a drop-in red leather seat, with scrolled arms, on square legs joined by H-stretchers and with later brass castors, the feet probably reduced in height
38¾ in. (98 cm.) high; 30 in. (76 cm.) wide; 23½ in. (59.5 cm.) deep

£1,500-2,500

US\$2,100-3,500
€1,800-2,900



395
FIVE ILLUSTRATIONS DEPICTING HISTORICAL FIGURES
 MEWAR AND JAIPUR, RAJASTHAN, NORTH INDIA, LATE 19TH CENTURY
 Opaque pigments heightened with gold and silver; comprising a Maharana seated on an elephant with attendants in procession, a Maharana on horseback with attendants in procession, a seated figure with an attendant, a portrait of a seated figure within an oval cartouche, and a figure seated within a rocky landscape, each within red margins, the reverse of each plain, mounted, framed and glazed
 The largest, painting 10¾ x 7¼ in. (26.4 x 18.3 cm.); folio 12 x 9½ in. (30.7 x 24.1 cm.) (5)
 £5,000-7,000

US\$6,900-9,700
 €5,900-8,200



397
FIVE ILLUSTRATIONS DEPICTING SCENES WITH DEITIES AND A LADY WITH AN ATTENDANT
 MEWAR AND JAIPUR, RAJASTHAN, NORTH INDIA, LATE 19TH CENTURY
 Opaque pigments heightened with gold; comprising Krishna kneeling in a landscape with Radha, two scenes depicting Shri Nathji with attendants, Krishna and Radha standing with attendants, and a lady gazing into a mirror with an attendant, each within red margins, mounted, framed and glazed
 The largest, painting 9¾ x 6¾ in. (24.6 x 17 cm.); folio 13¾ x 10 in. (34.9 x 25.2 cm.) (5)
 £3,000-5,000

US\$4,200-6,900
 €3,600-5,800



396
A KHOTAN RUG
 EAST TURKESTAN, EARLY 20TH CENTURY
 The burnt-orange field with a central geometric square medallion flanked by two round medallions, within interlocking 'T-motif' and serrated borders, uneven wear, localised colour fade, later added fringes
 8ft.11in. x 4ft.3in. (272cm. x 131cm.)
 £700-1,000

US\$970-1,400
 €820-1,200



398
A CHINESE EXPORT BOWL MADE FOR THE ISLAMIC MARKET
 LATE JIAQING PERIOD (1790-1820)
 Decorated in the centre with two lines of Arabic script, translating as 'Nawab, Amir of all the Amirs, Taraz-el-Molk, Behadur (powerful)'
 15¼ in. (39 cm.) diameter
 £600-1,000

US\$830-1,400
 €710-1,200



399
AN ENGLISH MAHOGANY LOW TRAY-ON-STAND
 20TH CENTURY
 On brass castors
 18 in. (46 cm.) high; 27 in. (68.5 cm.) wide; 15¾ in. (40 cm.) deep
 £300-500

US\$420-690
 €360-580





■400

A PAIR OF PATINATED-BRASS AND GLASS HANGING LIGHTS
MODERN

Each with domed glass canopy, bell-shaped shade and three-branch light fitting, fitted for electricity

Each 25 in. (63.5 cm.) high, excluding chain; 11½ in. (29 cm.) diameter (2)

£500-800

US\$690-1,100
€590-940

■401

TWO JAPANESE IMARI TRUMPET VASES
EDO PERIOD (17TH-18TH CENTURY)

Both decorated in typical coloured enamels and gilt over underglaze blue; the first with a mythical *kirin* amongst clouds over stylised waves, surrounded by pine and cherry branches over large peony blossoms, further stylised flowers and scrolling foliage; the second with peonies and chrysanthemums beside rocks and decorative fences, the neck with two dragons

20 in. (51 cm.) and 22¾ in. (57.5 cm.) high

£800-1,200

US\$1,200-1,700
€940-1,400



■402

A PAIR OF BRONZE AND CUT-GLASS TWELVE-LIGHT CANDELABRA
20TH CENTURY

Each with four tiers of branches, the lower two tiers with nozzles and drip-pans

31 in. (79 cm.) high; 18 in. (46 cm.) diameter (2)

£1,500-2,500

US\$2,100-3,500
€1,800-2,900



■403

A VICTORIAN PINE KITCHEN TABLE
19TH CENTURY

The four plank top above three frieze drawers

31 in. (78.5 cm.) high; 89¼ in. (226.5 cm.) long; 33½ in. (85 cm.) deep

£800-1,200

US\$1,200-1,700
€940-1,400





■404

A GEORGE III MAHOGANY FOUR-POSTER BED

CIRCA 1795 AND LATER, IN THE MANNER OF THOMAS CHIPPENDALE

Hung with white-cotton hangings by C & C Milano, the tester replaced, reduced in height

92½ in. (235 cm.) high; 68½ in. (174 cm.) wide; 76¼ in. (193.5 cm.) long

£5,000-10,000

US\$6,900-14,000
€5,900-12,000



■405

A GEORGE II OAK TRIPOD TABLE
MID-18TH CENTURY

The circular tilt-top on ring-turned baluster support with cabriole legs
26 in. (66 cm.) high; 27½ in. (70 cm.) diameter

£400-600



■408

AN ENGLISH MAHOGANY EASY ARMCHAIR
EARLY 20TH CENTURY

With pink-ticking loose cover, on brass castors stamped 'MC'; together with a *toile du joly* scatter cushion

35 in. (89 cm.) high; 29¼ in. (74.5 cm.) wide; 33½ in. (85 cm.) deep

£800-1,200

US\$560-830
€470-700

US\$1,200-1,700
€940-1,400



406

ENGLISH SCHOOL, CIRCA 1750

Portrait of a lady, half-length, in a yellow dress

oil on canvas
28¾ x 24½ in. (73 x 62.2 cm.)

£1,000-1,500

US\$1,400-2,100
€1,200-1,800



■409

CIRCLE OF SIR GODFREY KNELLER (LÜBECK 1646-1723 LONDON)

Portrait of a gentleman, three-quarter-length, in a brown coat

oil on canvas
50 x 39¾ in. (127 x 101 cm.)

£600-1,000

US\$830-1,400
€710-1,200



■407

ENGLISH SCHOOL, MID-17TH CENTURY

Portrait of a gentleman, aged forty-one, three-quarter-length;
Portrait of a lady, aged fifty-two, three-quarter-length

oil on canvas
42½ x 33 in. (107 x 83.8 cm.)

the first inscribed and dated 'Ætatis 41 · / Anº. 1646.' (upper left, beneath the coat of arms) and faintly inscribed and dated '...1638 / F ...A... Sua 33' (upper right); the second inscribed and dated 'Ætatis 52 · / Annº. 1640' (upper right)

two (2)

£10,000-15,000

US\$14,000-21,000
€12,000-18,000



■410

A VICTORIAN MAHOGANY BUTLER'S TRAY ON STAND
LATE 18TH CENTURY

Together with a small tray on stand, on castors
The butler's tray: 38¼ in. (97 cm.) high; 30¼ (77.5 cm.) wide;
20½ in. (52 cm.) deep, on stand
The small tray on stand: 23 in. (58.5 cm.) high; 36¼ in. (92 cm.) wide;
20½ in. (52 cm.) deep

£500-800

(3)

US\$690-1,100
€590-940



■ 411
A PAIR OF EARLY GEORGE III MAHOGANY SIDE CHAIRS
 CIRCA 1760, POSSIBLY SCOTTISH

Each covered in brass-nailed polychrome needlework
 Each 38¼ in. (97 cm.) high; 23¾ in. (60 cm.) wide; 24¾ in. (63 cm.) deep
 £1,000-1,500

(2)

US\$1,400-2,100
 €1,200-1,800



■ 414
A VICTORIAN MAHOGANY EASY ARMCHAIR
 LATE 19TH CENTURY

With blue and green foliate 'Samode' linen loose cover by Lisa Fine, on turned baluster legs with brass caps and ceramic castors; together with a pink tie-dye scatter cushion
 37 in. (94 cm.) high; 34 in. (86.5 cm.) wide; 31 in. (79 cm.) deep

£800-1,200

US\$1,200-1,700
 €940-1,400



■ 412
ENGLISH SCHOOL, MID-18TH CENTURY
Portrait of a gentleman, three-quarter-length, in a blue jacket and red waistcoat with gilt embroidery

oil on canvas
 50½ x 40¾ in. (128.5 x 102.5 cm.)
 in an eighteenth-century giltwood frame
 £5,000-8,000

US\$6,900-11,000
 €5,900-9,400



■ 415
AN ENGLISH BRASS, COPPER AND IRON CLUB FENDER
 EARLY 20TH CENTURY

With later suede seat cushion
 23¼ in. (59 cm.) high; 64¼ in. (163 cm.) wide; 23½ in. (59.5 cm.) deep

£1,200-1,800

US\$1,700-2,500
 €1,500-2,100



■ 413
A GEORGE II OAK AND FRUITWOOD LOWBOY
 EARLY 18TH CENTURY

The rectangular top above two frieze drawers, on club legs, previously red-painted
 29½ in. (75 cm.) high; 30 in. (76 cm.) wide; 17¼ in. (44 cm.) deep

£300-500

US\$420-690
 €360-580



416
CIRCLE OF GEORGE ROMNEY (DALTON-IN-FURNESS 1734-1802 KENDAL)
Portrait of a gentleman, traditionally identified as George Biddle, half-length, in a blue coat

oil on canvas
 29¾ x 25¾ in. (75.2 x 65.1 cm.)

£3,000-5,000

US\$4,200-6,900
 €3,600-5,800



■417

THREE PAIRS OF PATINATED-BRASS WALL-LIGHTS
MODERN

Each of curved form and with glass storm shade, fitted for electricity
Each 10 in. (25.5 cm.) high; 11½ in. (29 cm.) deep

£500-800



■420

AN ENGLISH GILT-TOLE AND IRON TWELVE-LIGHT 'PINEAPPLE' CHANDELIER

BY COX, LONDON, MODERN

(6)

The central stem with pineapple finial emitting twelve curved branches, fitted for electricity, losses

41 in. (104 cm.) high; 38 in. (96.5 cm.) diameter, excluding fittings

£2,000-3,000

US\$690-1,100
€590-940



418

STUDIO OF SIR JOSHUA REYNOLDS, P.R.A. (PLYMPTON 1723-1792 LONDON)

Portrait of the Duke of Cumberland

oil on canvas
30 x 24½ in. (76.3 x 62.2 cm.)

£3,000-5,000

US\$4,200-6,900
€3,600-5,800



US\$2,800-4,100
€2,400-3,500

■421

A LATE GEORGE III MAHOGANY OVAL DRESSING-MIRROR
EARLY 19TH CENTURY

30 in. (76 cm.) high; 33 in. (84 cm.) wide; 14½ in. (37 cm.) deep

£500-800

US\$690-1,100
€590-940



■419

TWO GEORGE III MAHOGANY BEDSIDE COMMODES
LATE 18TH CENTURY

Each with tray top, one with open shelf, the other with a pair of cupboard doors, both with pull out commode-drawer

The larger: 30 in. (76 cm.) high; 21 in. (53.5 cm.) wide; 18½ in. (47 cm.) deep

The smaller: 29¾ in. (75.5 cm.) high; 22 in. (56 cm.) wide; 17 in. (43 cm.) deep

(2)

£1,500-2,500

US\$2,100-3,500
€1,800-2,900



■422

A SET OF THIRTEEN REGENCY ENGRAVINGS OF NATURAL HISTORY SPECIMENS

PUBLISHED BY LONGMAN, HURST, REESE, ORME & BROWN, CIRCA 1812

From Abraham Rees' *Cyclopaedia or Universal Dictionary of Arts, Sciences and Literature*, in white-painted frames

Each 15 x 12 in. (38 x 30.5 cm.)

(13)

£1,500-2,500

US\$2,100-3,500
€1,800-2,900



■423
A PAIR OF ENGLISH GILTWOOD AND GILT-COMPOSITION CONVEX MIRRORS
 19TH CENTURY

With ebonised slips, re-gilt
 Each 15½ in. (39 cm.) diameter

£800-1,200

(2)

US\$1,200-1,700
 €940-1,400



■425
TWO ENGLISH MAHOGANY BUTLER'S TRAYS ON STANDS
 ONE EARLY 19TH CENTURY, THE OTHER 20TH CENTURY, ON LATER STANDS

Each tray with pierced carrying-handles on folding X-frame stands
 The larger: 35½ in. (90 cm.) high; 26½ in. (67.5 cm.) wide; 18½ in. (47 cm.) deep
 The smaller: 30 in. (76 cm.) high; 28 in. (71 cm.) wide; 21 in. (53 cm.) deep

(4)

£600-1,000

US\$830-1,400
 €710-1,200



■424
A GEORGE I WALNUT AND FEATHER-BANDED CHEST-ON-STAND
 EARLY 18TH CENTURY

The superstructure with an arrangement of two drawers above three graduated drawers, on a three drawer base, with cabriole legs and pointed feet
 63 in. (160 cm.) high; 40½ in. (103 cm.) wide; 21¾ in. (55 cm.) deep

£2,500-4,000

US\$3,500-5,500
 €3,000-4,700



■426
AN ENGLISH MAHOGANY WINDOW SEAT
 MODERN, OF GEORGE III STYLE

With white linen loose cover
 27 in. (69 cm.) high; 49 in. (124.5 cm.) wide; 19½ in. (49.5 cm.) deep

£1,000-2,000

US\$1,400-2,800
 €1,200-2,300



■427

A KINGSIZE OAK 'WARDOUR' BED

BY BENCHMARK FOR JASPER CONRAN, MODERN

With white boile bed hangings

102 in. (259 cm.) high; 76½ in. (194.5 cm.) wide; 86¼ in. (219 cm.) long

£2,000-3,000

US\$2,800-4,200
€2,400-3,500



■428

A VICTORIAN OAK TOWEL RAIL
LATE 19TH CENTURY

42½ in. (108 cm.) high; 30¾ in. (77 cm.) wide; 13 in. (33 cm.) deep

£300-500

US\$420-690
€360-580



431

A CHINESE BLUE AND WHITE BOWL
KANGXI PERIOD (1662-1722)

Together with a Chinese blue and white large bowl
The Kangxi bowl: 9¼ in. (23.5 cm.) diameter
The larger bowl: 15¾ in. (40 cm.) diameter

£400-600

(2)

US\$560-830
€470-700



■429

A FRENCH PINE AND OAK KITCHEN TABLE
19TH CENTURY

The oval plank top with two hinged sides, restorations, the legs with replacements
29½ in. (75 cm.) high; 78¼ in. (199 cm.) long; 34 in. (86.5 cm.) wide, unextended

£700-1,000

US\$970-1,400
€820-1,200



■432

A VICTORIAN POLYCHROME-DECORATED MODEL OF A HUNT MEET AND COUNTRY HOUSE STABLE BLOCK
LATE 19TH CENTURY, PROBABLY ESTATE MADE

Comprising a member of hunt staff, a lady riding side saddle, five pairs of hounds, one fox, one terrier and one gundog
The model: 20 in. (51 cm.) high; 35¼ in. (89.5 cm.) wide; 17 in. (43 cm.) deep, closed

£800-1,200

US\$1,200-1,700
€940-1,400



■430

A GEORGE III MAHOGANY DEMI-LUNE SIDE TABLE
LATE 18TH CENTURY, ADAPTED FROM A GATELEG TABLE

The semi-circular top on chamfered straight legs
28 in. (71 cm.) high; 45½ in. (115.5 cm.) wide; 22½ in. (57 cm.) deep

£600-1,000

US\$830-1,400
€710-1,200



433

ENGLISH SCHOOL, MID-20TH CENTURY

Three children on ponies

photographic print laid down on board
sheet: 17½ x 24 in. (45.4 x 61 cm.)
frame: 26¾ x 20½ in. (67.5 x 52.4 cm.)

£200-300

US\$280-410
€240-350



■434
THE ERMINE AND VELVET CORONATION ROBES OF JAMES BUTLER, 3RD MARQUESS OF ORMONDE (1844-1919)
 19TH CENTURY, PROBABLY FOR THE CORONATION OF KING EDWARD VII, 1902

Lined in cream silk (now distressed), the hood with label for Ede, Son and Ravenscroft with handwritten inscription 'Marquis of Ormonde'

£600-1,000



437
A SET OF FOUR PHOTOGRAPHIC PRINTS OF RENAISSANCE STATUES
 20TH CENTURY

Depicting, Hermes at the base of Perseus by Benvenuto Cellini (1500-1571), numbered '36' lower left, A statue of a faun, originally from Hadrian's Villa, Milo of Croton by Pierre Puget (1620-1694) and Hermes tying his sandal
 Sheet: 20 $\frac{1}{8}$ x 16 $\frac{1}{8}$ in. (51.3 x 40.8 cm.)
 Frame: 26 $\frac{3}{8}$ x 20 $\frac{3}{4}$ in. (67 x 52.6 cm.)
 Each in a parcel-gilt and ribbed oak frame (4)

£800-1,200

US\$1,200-1,700
 €940-1,400



US\$830-1,400
 €710-1,200



■435
A CONTINENTAL SILVERED-TOLE TWO-BRANCH TABLE LAMP
 LATE 19TH/EARLY 20TH CENTURY

Fitted for electricity, previously with bouillotte shade
 22 in. (56 cm.) high, overall

£700-1,000

~438
A VICTORIAN BRASS-INLAID TORTOISESHELL 'BOULLE MARQUETRY' AND ROSEWOOD BOX
 SECOND QUARTER 19TH CENTURY, IN THE MANNER OF EDWARD HOLMES BALDOCK

On winged-paw feet, the interior lined in red velvet
 5 $\frac{1}{4}$ in. (13 cm.) high; 19 in. (48 cm.) wide; 13 in. (33 cm.) deep

£1,500-2,500

US\$2,100-3,500
 €1,800-2,900



■436
AFTER THE ANTIQUE, POSSIBLY FLEMISH, SECOND HALF 19TH CENTURY

Crouching Venus

bronze figure; on a naturalistic bronze base
 15 $\frac{1}{2}$ in. (39 cm.) high

£1,500-2,500

US\$2,100-3,500
 €1,800-2,900



■439
A PAIR OF FRENCH ORMOLU THREE-BRANCH CANDELABRA
 19TH CENTURY

Each 15 in. (38 cm.) high, overall (2)

£2,000-4,000

US\$2,800-5,500
 €2,400-4,700

■440
A NORTH ITALIAN GILTWOOD MIRROR

MID-18TH CENTURY

The central rectangular plate surrounded by further border plates within a C-scroll and naturalistic-carved frame, re-gilt
81 x 40 in. (205.5 x 101.5 cm.)

£5,000-8,000

US\$6,900-11,000
€5,900-9,400



443
TWO CHINESE BLUE AND WHITE KRAAK BOWLS

16TH-17TH CENTURY

15 in. (38 cm.) and 14¾ in. (37.5 cm.) diameter

(2)

£1,000-1,500

US\$1,400-2,100
€1,200-1,800



■441
A PAIR OF NORTH EUROPEAN ORMOLU THREE-BRANCH WALL-LIGHTS

19TH CENTURY, PROBABLY GERMAN

Possibly reusing earlier elements, drilled for electricity
13 in. (33 cm.) high; 14½ in. (47 cm.) wide; 11¾ in. (30 cm.) deep

£2,000-3,000

(2)

US\$2,800-4,100
€2,400-3,500

■444
A PAIR OF MOULDED-GLASS CORINTHIAN COLUMN TABLE LAMPS

MODERN

Each with cream pleated-silk shade
Each 16½ in. (42 cm.) high, excluding fitments

(2)

£600-1,000

US\$840-1,400
€710-1,200



■442
A DUTCH WALNUT AND BURR WALNUT-VENEERED CLOTHES PRESS

MID-18TH CENTURY

The shaped moulded arched cornice above a pair of doors fitted with two shelves and five drawers and enclosed by a pair of recessed panel doors, the lower section with two short and three long drawers on scroll feet, with a label to the reverse, with shipping label to the reverse for the *Maatschappij tot Exploitatie van Staatsspoorwegen* rail company

98 in. (249 cm.) high; 74 in. (188 cm.) wide; 27 in. (69 cm.) deep

£4,000-6,000

US\$5,600-8,300
€4,700-7,000

445
FOUR SEAGRASS LOG BASKETS

MODERN

Together with a smaller wicker basket
The largest: 26 in. (66 cm.) high, excluding handles; 25½ in. (64.5 cm.) diameter

(5)

£400-600

US\$560-830
€470-700





■446
A SILVERED PICTURE FRAME MIRROR
 THE FRAME LATE 17TH CENTURY/EARLY 18TH CENTURY
 47 x 56 in. (119.5 x 142 cm.)
 £800-1,200



■449
TWO PAIRS OF SOUTH EUROPEAN WROUGHT-IRON AND CUT-GLASS LUSTRES
 FIRST HALF 20TH CENTURY
 The larger pair with twelve lights, the smaller with six lights, restorations and replacements
 The larger pair: 31 in. (79 cm.) high
 The smaller pair: 26 in. (66 cm.) high (4)
 £1,500-2,500



447
A JAPANESE IMARI VASE
 EDO PERIOD (LATE 17TH-EARLY 18TH CENTURY)
 Decorated with iron-red, pink enamels and gilt over underglaze blue, with chrysanthemums, peonies and bamboo beside rocks, the shoulder with panels containing scenes of buildings in rural landscapes
 12½ in. (32 cm.) high
 £600-1,000

US\$1,200-1,700
 €940-1,400



■450
A VICTORIAN PINE AND OAK PREPARATION TABLE
 MID-19TH CENTURY
 36 in. (91.5 cm.) high; 60½ in. (153.5 cm.) wide; 37½ in. (95 cm.) deep
 £700-1,000

US\$2,100-3,500
 €1,800-2,900

US\$970-1,400
 €820-1,200

US\$830-1,400
 €710-1,200



■448
A GEORGE III OAK AND MAHOGANY-CROSSBANDED DRESSER BASE
 LATE 18TH CENTURY, PROBABLY WELSH BORDERS
 The rectangular top above three frieze drawers, above a shaped apron on cabriole legs and pad feet
 34 in. (86 cm.) high; 73 in. (185.5 cm.) wide; 21 in. (53.5 cm.) deep
 £1,200-1,800

US\$1,700-2,500
 €1,500-2,100



■451
A HARLEQUIN SET OF SIX GEORGE II WALNUT DINING-CHAIRS
 MID-18TH CENTURY
 Comprising one armchair, two pairs of side chairs and a further side chair, each with vase-shaped splat above a drop-in seat covered in mustard-yellow antique hand-dyed linen
 Two chairs: 36½ in. (92.5 cm.) high; 23 in. (58.5 cm.) wide; 20 in. (51 cm.) deep
 Two chairs: 37¼ in. (96 cm.) high; 22 in. (56 cm.) wide; 22½ in. (57 cm.) deep
 One side chair: 41½ in. (105.5 cm.) high; 22 in. (56 cm.) wide; 21½ in. (54.5 cm.) deep
 The armchair: 43 in. (109 cm.) high; 25½ in. (64.5 cm.) wide; 24 in. (61 cm.) deep (6)
 £3,000-5,000

US\$4,200-6,900
 €3,600-5,900





■452
A FRENCH PINE AND GREEN-PAINTED KITCHEN TABLE
 19TH CENTURY

The rectangular pine top above two frieze drawers
 31¼ in. (79 cm.) high; 84 in. (213.5 cm.) long; 33¼ in. (84.5 cm.) deep

£800-1,200

US\$1,200-1,700
 €940-1,400



■455
AN INDIAN DHURRIE
 20TH CENTURY

22ft.6in. x 10ft.7in. (688cm. x 324cm.)

£1,500-2,500

US\$2,100-3,500
 €1,800-2,900

■453
A CAUCASIAN RUG
 EARLY 20TH CENTURY

The deep blue field with three serrated geometric medallions surrounded by scattered minor geometric motifs, within geometric borders on mid-blue ground, heavily corroded brown, minor loss at each end
 6ft.7in. x 3ft.6in. (203cm. x 108cm.)

£500-800

US\$690-1,100
 €590-940



■454
A QUEEN ANNE OAK AND WALNUT-BANDED CHEST-ON-STAND
 EARLY 18TH CENTURY AND LATER, POSSIBLY WELSH

The projecting cornice above a cushion drawer, two short and three long graduated drawers, the stand with a drawer above triple-arcaded apron, on baluster turned legs joined by later wavy flat stretchers, replacements
 67 in. (170 cm.) high; 43 in. (109 cm.) wide; 23½ in. (60 cm.) deep

£1,500-2,500

US\$2,100-3,500
 €1,800-2,900



■456
A JAPANESE IMARI-STYLE LARGE BALUSTER JAR AND COVER
 EDO PERIOD (17TH-18TH CENTURY)

Decorated with *kiji* playing among flowers and rocks, gilt knob to cover
 24½ in. (62 cm.) high, including cover

£500-800

US\$690-1,100
 €590-940





■457

A NORTH EUROPEAN MAHOGANY OPEN BOOKCASE
EARLY 20TH CENTURY, REUSING EARLIER TIMBER

30 in. (76.5 cm.) high; 41 in. (104 cm.) wide; 10 in. (25.5 cm.) deep

£700-1,000

US\$970-1,400
€820-1,200



■460

A GEORGE II OAK DRESSER BASE
MID-18TH CENTURY

The rounded two-plank top above four frieze drawers, on two turned baluster legs divided by shaped arches, the handles replaced
32¾ in. (83 cm.) high; 96½ in. (245 cm.) wide; 22 in. (56 cm.) deep

£2,000-3,000

US\$2,800-4,100
€2,400-3,500

■458

AN ENGLISH GILTWOOD AND GILT-COMPOSITION PICTURE FRAME MIRROR

THE PLATE 18TH CENTURY,
THE FRAME LATER

The bevelled plate within a stiff-leaf-moulded border, re-gilt
44½ in. (113 cm.) high; 30¼ in. (77 cm.) wide

£1,500-2,500

US\$2,100-3,500
€1,800-2,900



■461

A KURDISH KILIM
AZERBAIJAN, CIRCA 1900

The indigo field with three rose-pink stepped medallions filled with geometric motifs, within teal blue and ivory borders with geometric motifs, overall good condition
7ft.10in. x 4ft.10in. (241 x 148cm.)

£800-1,200

US\$1,200-1,700
€940-1,400



■459

A FRENCH FRUITWOOD FARMHOUSE TABLE
19TH CENTURY

29 in. (73.5 cm.) high; 51 in. (129.5 cm.) wide; 52½ in. (133.5 cm.) deep, open

£600-1,000

US\$830-1,400
€710-1,200



■462

A GEORGE III MAHOGANY BEDSIDE COMMODE
THIRD QUARTER 18TH CENTURY

The tray top above a hinged flap and pull out tray with ceramic bowl
32 in. (81 cm.) high; 23½ in. (60 cm.) wide; 18½ in. (47 cm.) deep

£800-1,200

US\$1,200-1,700
€940-1,400



■463

A JAPANESE IMARI VASE, MOUNTED AS A LAMP
EDO PERIOD (LATE 17TH CENTURY), LATER ADAPTED

Decorated with typical coloured enamels and gilt over underglaze blue, with large foliate panels depicting pine and cherry branches beside a fence and with overhanging plum branches, surrounded by stylised peony flowers, the shoulder with heart-shaped panels alternately containing butterflies and *minogame* (hairy turtles); with removable electrical fitting and pleated-silk shade
17 in. (43 cm.) high, excluding fittings

£1,500-2,500

US\$2,100-3,500
€1,800-2,900



466

CIRCLE OF SIR WILLIAM BEECHEY, R.A. (BURFORD 1753-1839 LONDON)

Portrait of a gentleman, half-length, in a green jacket

oil on canvas
30 x 25 in. (76.3 x 63.5 cm.)
in an eighteenth-century composition frame

£2,000-3,000

US\$2,800-4,100
€2,400-3,500



464

CIRCLE OF MARGARET CARPENTER (SALISBURY 1793-1872 LONDON)

Portrait of a lady, half-length, in a white dress; and Portrait of a gentleman, half-length, in a dark coat and yellow waistcoat

oil on canvas
30 x 25 in. (76.2 x 63.5 cm.)
in early nineteenth century frames

£1,500-2,500

a pair (2)

US\$2,100-3,500
€1,800-2,900



■467

A GEORGE III MAHOGANY TRIPOD TABLE

THIRD QUARTER 18TH CENTURY

The circular top with bird-cage action and baluster support with cabriole legs and pad feet
27½ in. (70 cm.) high; 30 in. (76 cm.) diameter

£1,200-1,800

US\$1,700-2,500
€1,500-2,100



■465

A PAIR OF ENGLISH MAHOGANY SIDE CHAIRS
19TH CENTURY OF GEORGE II STYLE

Each with vase-shaped splat and eared top rail, the horsehair-filled drop-in seats covered in ochre linen, one numbered III
Each 38 in. (96.5 cm.) high; 22½ in. (57 cm.) wide; 20½ in. (52 cm.) deep

£1,000-1,500

(2)

US\$1,400-2,100
€1,200-1,800



■468

AN ANATOLIAN CARPET
POSSIBLY SIVAS, CENTRAL ANATOLIA, 20TH CENTURY

The mustard yellow field with three columns of seven stylised floral swags, within stylised floral borders on blue ground, uneven wear, localised colour fade
7ft.7in. x 4ft.9in. (232cm. x 146cm.)

£400-600

US\$560-830
€470-700



■469
CIRCLE OF JOHN MICHAEL WRIGHT (LONDON 1617-1694)
Portrait of a gentleman, half-length, with a dog; and Portrait of a lady as Melancholia
 oil on canvas
 40 x 32½ in. (101.6 x 82.6 cm.)
 in late seventeenth century frames
 £4,000-6,000

a pair (2)

US\$5,600-8,300
 €4,700-7,000



■472
A GEORGE II OAK LOWBOY
 18TH CENTURY

The moulded rectangular top above three drawers and a scrolled apron, on cabriole legs and pad feet, replacements to the ears
 27½ in. (70 cm.) high; 31 in. (79 cm.) wide; 19¼ in. (50 cm.) deep
 £1,000-2,000

US\$1,400-2,800
 €1,200-2,300



470
HAROLD H. PIFFARD (LONDON 1867 - 1939 LONDON)
Portrait of a sailor of the HMS Powerful
 signed 'Piffard' (lower right)
 oil on canvas
 28 x 36 in. (71.1 x 91.4 cm.)
 £4,000-6,000



■471
A SAVONNERIE CARPET
 FRANCE, 19TH CENTURY
 The cream field with a central floral wreath, within scrolling borders, scattered areas of wear and small splits, scattered repiling
 15ft.10in. x 12ft.7in. (485cm. x 384cm)
 £400-600

US\$5,600-8,300
 €4,700-7,000



473
JOHN VANDERBANK THE YOUNGER (LONDON 1694-1739)
Portrait of Henry, Viscount Cornbury (1710-1753), half-length, in a red-edged brocade coat, in a painted stone cartouche
 signed and dated 'J N Vanderbank / fecit 17[...]' (lower left)
 oil on canvas, unlined
 29½ x 25 in. (75.2 x 63.5 cm.)
 later inscribed and dated 'HENRY. VISCOUNT CORNBURY. 1748.' (lower left), in a contemporary frame

£3,000-5,000

US\$4,200-6,900
 €3,600-5,800

US\$560-830
 €470-700



■474

AFTER SIR ANTHONY VAN DYCK

Portrait of George, Lord Digby, later 2nd Earl of Bristol (1612-1677) half-length, with a russet cape

oil on canvas
39½ x 31½ in. (105 x 80 cm.)

£2,000-3,000

US\$2,800-4,200
€2,400-3,500



■477

A GEORGE III GILTWOOD OVAL MIRROR

CIRCA 1780

The oval plate within a beaded and fluted border, re-gilt
40¼ x 29¼ in. (102 x 74 cm.)

£5,000-8,000

US\$6,900-11,000
€5,900-9,400



■475

A GEORGE II WALNUT AND FEATHER-BANDED CONCERTINA-ACTION CARD TABLE

CIRCA 1730

The eared fold-over top revealing a later green baize playing-surface with counter wells, above two frieze drawers, on cabriole legs and pad feet
30 in. (76 cm.) high; 40½ in. (103 cm.) wide; 20½ in. (52 cm.) deep

£3,000-5,000

US\$4,200-6,900
€3,600-5,800



478

CIRCLE OF WILLIAM HOGARTH (LONDON 1697-1764)

A man seated at a table writing, traditionally identified as Oliver Goldsmith (1728-1774)

oil on canvas
13 x 16 in. (33 x 40.6 cm.)

£1,000-1,500

US\$1,400-2,100
€1,200-1,800



■476

CIRCLE OF THOMAS BEACH (MILTON ABBAS 1738-1806 DORCHESTER)

Portrait of three sisters, traditionally identified as the Hall sisters

oil on canvas
50 x 65 in. (127 x 165.2 cm.)

£3,000-5,000

US\$4,200-6,900
€3,600-5,800



■479

A GEORGE II MAHOGANY CONCERTINA-ACTION CARD TABLE

MID-18TH CENTURY

The eared rectangular folding-top revealing a mahogany playing surface, on lapped cabriole legs and pad feet
28 in. (71 cm.) high; 33½ in. (85 cm.) wide; 32¼ in. (82 cm.) open

£1,500-2,500

US\$2,100-3,500
€1,800-2,900





480
JOHN RILEY (LONDON 1646-1691)
Portrait of a gentleman, bust-length, in a brown jacket, in a feigned oval
 oil on canvas
 30¼ x 25¼ in. (76.8 x 64.1 cm.)
 £1,500-2,000



483
CIRCLE OF THOMAS FRYE (DUBLIN C.1710-1762 LONDON)
Portrait of a gentleman, half-length, in a brown coat and white stock
 oil on canvas
 30 x 25 in. (76.2 x 63.5 cm.)
 £1,500-2,500



481
CIRCLE OF JOHN RILEY (LONDON 1646-1691)
Portrait of a gentleman, bust-length, in a brown cloak, in a feigned oval
 oil on canvas
 30 x 25 in. (76.2 x 63.5 cm.)
 £800-1,200



484
CIRCLE OF JOSEPH WRIGHT OF DERBY, R.A. (DERBY 1734-1797)
Portrait of a gentleman, half-length, in a blue jacket and red waistcoat, in a feigned oval
 oil on canvas, unlined
 29¾ x 24½ in. (74.5 x 62.3 cm.)
 £2,500-3,500



482
ENGLISH SCHOOL, CIRCA 1770
Portrait of a gentleman, bust-length, in a blue coat and yellow waistcoat, in a feigned oval
 oil on canvas
 30 x 25 in. (76.2 x 63.5 cm.)
 £1,000-1,500



485
CIRCLE OF MICHAEL DAHL (STOCKHOLM 1659-1743 LONDON)
Portrait of a gentleman, bust-length, in blue turban, in a feigned oval
 oil on canvas
 30 x 25 in. (76.2 x 63.5 cm.)
 £700-1,000

US\$2,100-2,800
 €1,800-2,300

US\$2,100-3,500
 €1,800-2,900

US\$1,200-1,700
 €940-1,400

US\$3,500-4,800
 €3,000-4,100

US\$1,400-2,100
 €1,200-1,800

US\$970-1,400
 €820-1,200



486
ENGLISH SCHOOL, MID-18TH CENTURY, AFTER WILLIAM HOGARTH
A set of six paintings after A Rake's Progress: The Heir; The Orgy; The Arrest; The Marriage; The Gaming House; and The Prison
 oil on canvas
 12¾ x 16⅞ in. (32.4 x 41 cm.)
 £5,000-8,000

a set of six (6)
 US\$6,900-11,000
 €5,900-9,400



489
HEDWIG ESTHER PILITZ (1896-1987)
Portrait of Hugh Pemberton, three-quarter length holding a brush and palette
 signed 'Pilitz' (lower right)
 oil on canvas
 30 x 25 in. (76.2 x 63.5 cm.)
 £1,200-1,800

US\$1,700-2,500
 €1,500-2,100



λ487
JOHN DAVID REVEL, R.O.I. (1884-1967)
Portrait of Reginald Innes Pocock F.R.S. (1863-1947) seated at his desk smoking a cigarette, with a tiger skull
 signed 'Revel' (lower right)
 oil on canvas
 40 x 30 in. (101.6 x 76.2 cm.)
 £1,500-2,500

US\$2,100-3,500
 €1,800-2,900



■490
A GEORGE II PINE CONSOLE
 MID-18TH CENTURY AND ADAPTED
 The later rectangular green-painted marble top above a pierced rockwork and C-scroll frieze supported by a single cabriole leg with paw foot, previously gilded
 33¼ in. (84.5 cm.) high; 47¼ in. (121.5 cm.) wide; 17 1/4 in. (43.7 cm.) deep
 £4,000-6,000

US\$5,600-8,300
 €4,700-7,000

■488
A GEORGE II GREY-PAINTED 'KENTIAN' MIRROR
 MID-18TH CENTURY
 The rectangular later plate surrounded by a foliate slip and egg-and-dart border, the cresting with break-out corners and centred by an acanthus-clasped and garlanded scallop shell, the sides hung with bellflowers, the reverse with remains of printed label for 'Thomas Ponsonby / 17 Piccadilly, The Haymarket', previously gilded
 49½ x 35 in. (126 x 89 cm.)
 £4,000-6,000



US\$5,600-8,300
 €4,700-7,000

491
EMILE CHARLES WAUTERS (1846-1933)
Self portrait, half-length
 signed 'Emile Wauters' (upper left) and with a dedication to Madame Sharon
 pastel on paper
 31¼ x 24½ in. (79.4 x 62.2 cm.)
 £2,000-3,000



US\$2,800-4,100
 €2,400-3,500



■492

A GEORGE II MAHOGANY CARD TABLE
CIRCA 1740

The rounded folding top above a plain frieze with lappet-headed tapering legs and pad feet
28½ in. (72 cm.) high; 28½ in. (72 cm.) wide; 13 in. (33 cm.) deep, closed; 25½ in. (65 cm.) deep, open

£800-1,200

US\$1,200-1,700
€940-1,400



■495

FOUR SEAGRASS LOG BASKETS
MODERN

The largest: 26 in. (66 cm.) high, excluding handles; 25½ in. (64.5 cm.) diameter (4)

£400-600

US\$560-830
€470-700



■493

A FRENCH ORMOLU-MOUNTED BLACK AND PINK-VEINED MARBLE CHIMNEYPIECE
LATE 19TH/EARLY 20TH CENTURY

The chimneypiece: 42 in. (106.5 cm.) high; 62 in. (157.5 cm.) wide; 15¼ in. (38.5 cm.) deep, overall
The aperture: 33¾ x 43½ in. (85.5 x 110.5 cm)

£1,500-2,500

US\$2,100-3,500
€1,800-2,900



■496

THREE ENGLISH BRASS FIRE-GUARDS
ONE LATE 19TH CENTURY, TWO BY ROBERT KIME LTD., MODERN

Each 34.5 in. (88 cm.) high; 46 ½ in. (118 cm.) wide; 15 ¾ in. (40 cm.) deep, extended (3)

£800-1,200

US\$1,200-1,700
€940-1,400



■494

AN ENGLISH CAST-IRON FIREBACK
19TH/20TH CENTURY

Depicting the Royal Oak with CR cypher for King Charles II; together with a French cast-iron fireback depicting the Bourbon arms beneath a crown with palm fronds
The French fireback: 30 x 27½ in. (76 x 70 cm.)
The Royal Oak fireback: 28 x 33½ in. (71 x 85 cm.) (2)

£800-1,200

US\$1,200-1,700
€940-1,400



■497

A SOUMAC CARPET
EAST CAUCASUS, SECOND HALF 19TH CENTURY

The tomato-red field with three blue ground medallions flanked by yellow octagonal minor medallions and stylised geometric motifs, within borders of repeating geometric octagonal medallions, running dog outer guard stripes, natural heavy corrosion to the brown, losses to one corner
10ft. x 7ft.4in. (305cm. x 224cm.)

£1,500-2,500

US\$2,100-3,500
€1,800-2,900

■498

A PAIR OF ENGLISH MAHOGANY PEDESTALS

MODERN, OF GEORGE III STYLE

49½ in. (126 cm.) high; 12 in. (30.5 cm.) wide; 9½ in. (24 cm.) deep (2)

£1,200-1,800

US\$1,700-2,500
€1,500-2,100



■501

A GEORGE II GILT-GESSO SMALL MIRROR

CIRCA 1740

The later plate within a leaf and foliate-carved border, with pierced *rocaille* cresting and scallop shell-centred apron, re-gilt
43 x 23¼ in. (109 x 59 cm.)

£4,000-6,000

US\$5,600-8,300
€4,700-7,000



■499

A LATE GEORGE III MAHOGANY BREAKFRONT SERVING-TABLE

EARLY 19TH CENTURY

With central frieze drawer, on turned tapering legs
34½ in. (87.5 cm.) high; 60 in. (152.5 cm.) wide; 29 in. (74 cm.) deep

£2,500-4,000

US\$3,500-5,500
€3,000-4,700



500

A CHINESE BLUE AND WHITE LARGE BALUSTER VASE

QING DYNASTY (18TH-19TH CENTURY)

12½ in. (32 cm.) high

£600-1,000

US\$830-1,400
€710-1,200

502

TWO CHINESE BLUE AND WHITE DISHES

KANGXI PERIOD (1662-1722)

13 in. (33 cm.) and 12½ in. (32 cm.) diameter (2)

£1,500-2,500

US\$2,100-3,500
€1,800-2,900



■503

ENGLISH SCHOOL, MID-18TH CENTURY

Portrait of George Treby, three-quarter-length, in a red suit

oil on canvas

50½ x 40¼ in. (127.3 x 103 cm.)

in an eighteenth-century panel frame

£5,000-8,000

US\$6,900-11,000
€5,900-9,400



504
IN THE MANNER OF MICHAELANGELO MAESTRI

Two studies of putti
 watercolour and bodycolour, heightened with white, on paper
 Each 9 x 11 in. (23 x 28 cm.) framed

£300-500

(2)

US\$420-690
 €360-580



507
A PAIR OF CHINESE IMARI-STYLE TANKARDS
 QIANLONG PERIOD (18TH CENTURY)

With floral and pomegranate design, bands to the base
 7¼ in. (18.5 cm.) high and 6¾ in. (17 cm.) high

£500-800

(2)

US\$690-1,100
 €590-940



505
A DUTCH PAINTED AND GILT LEATHER FOUR-FOLD SCREEN
 THE LEATHER PROBABLY 17TH CENTURY AND REUSED

Decorated with parrots, insects, flowers and grapes
 53¾ in. (136.5 cm.) high; 49½ in. (126 cm.) wide, fully extended; 12½ in. (31.5 cm.), each panel

£700-1,000

US\$970-1,400
 €820-1,200



508
A PAIR OF HEREND PORCELAIN IMARI VASES
 SECOND HALF 19TH CENTURY, INCISED HEREND MARK TO BOTH AND
 BLUE ENAMEL I MARK TO ONE

Painted and gilt in the Imari palette with panels of pagodas and flowering foliage, the covers with Foo dog finials
 24 in. (61 cm.) and 23 in. (58.5 cm.) high

£2,000-3,000

(2)

US\$2,800-4,200
 €2,400-3,500



506
GERMAN SCHOOL, CIRCA 1740

Portrait of a lady, traditionally identified as Mary Amyatt (1727-1788), wife of Bartholomew Chaundy, half-length, in a brown dress

oil on canvas
 30¼ x 25½ in. (76.8 x 63.7 cm.)

£1,000-1,500

US\$1,400-2,100
 €1,200-1,800



509
AFTER SIR JOSHUA REYNOLDS P.R.A. (PLYMPTON 1723-1792 LONDON)

Portrait of Sir William Chambers, R.A. (1722-1796), three-quarter-length, in a crimson jacket, his left hand resting on architectural drawings, Somerset House beyond

oil on canvas
 50¼ x 40¼ in. (127.6 x 102.3 cm)

£4,000-6,000

US\$5,600-8,300
 €4,700-7,000



■510
A REGENCY EBONISED, PENWORK AND DECOUPAGE GAMES TABLE
 EARLY 19TH CENTURY
 The chequered top bordered by scrolling foliage, on a reeded support and tripartite base
 28¾ in. (73 cm.) high; 20½ in. (52 cm.) square
 £800-1,200

US\$1,200-1,700
 €940-1,400



■512
A CHINESE BLUE AND WHITE OVOID LARGE VASE AND COVER
 QING DYNASTY (1644-1911)
 Decorated with ladies and boys in a garden setting, on ebonised base, extensive restorations
 29 in. (73.5 cm.) high, including stand
 £1,000-1,500



US\$1,400-2,100
 €1,200-1,800

■513
A GEORGE II OAK GATELEG TABLE
 MID-18TH CENTURY
 The oval drop-leaf top on cabriole legs and pointed pad feet
 27¾ in. (70.5 cm.) high; 57¼ in. (145.5 cm.) wide, open; 47½ in. (120.5 cm.) deep
 £1,200-1,800



■511
A VICTORIAN SCUMBLE-GLAZED CREAM HOUSEKEEPER'S CUPBOARD
 FIRST HALF 19TH CENTURY
 The two pairs of cupboard doors revealing two fixed shelves, above six drawers, on bracket feet, the back with painted inscription 'PAINTERS/ TILLER ?? ARRILWHITE/ MASTERS 1893' and with pencil inscription 'Brooks/ May 5/05'
 80½ in. (204.5 cm.) high; 73¼ in. (186 cm.) wide; 20½ in. (52 cm.) deep
 £1,500-2,500

US\$2,100-3,500
 €1,800-2,900



■514
A JAPANESE LARGE IMARI VASE AND COVER
 EDO PERIOD (19TH CENTURY)
 Decorated with iron-red, green and pink enamels and gilt over underglaze blue, with two opposing panels containing birds amongst trees and flowers, the panels surrounded by large pine and plum trees beside bamboo issuing from rockwork, bamboo fences and chrysanthemums beneath, the shoulder with geometric lappets containing further flowers
 25¼ in. (64 cm.) high, including cover
 £1,200-1,800

US\$1,700-2,500
 €1,500-2,100

US\$1,700-2,500
 €1,500-2,100



■515

A JAPANESE IMARI LARGE VASE AND ASSOCIATED COVER
EDO PERIOD (LATE 17TH-EARLY 18TH CENTURY)

Decorated in iron-red, purple, yellow, pink and black enamels and gilt over underglaze blue with peonies and plum trees beside rocks, the shoulder with bands of pine branches, chrysanthemums and cherry blossoms beside fences, the cover with a finial in the form of a *karashishi*
26½ in. (67.5 cm.) high, including cover

£800-1,200

US\$1,200-1,700
€940-1,400



■517

A SAVONNERIE CARPET
FRANCE, LATE 19TH CENTURY

The cream ground with a central floral bouquet within gold scrolling framework, extensive repiling and repairs
14ft.10in. x 18ft.5in. (454 x 563 cm.)

£1,000-2,000

US\$1,400-2,800
€1,200-2,300



■516

A GEORGE III MAHOGANY TRIPOD TABLE
THIRD QUARTER 18TH CENTURY

The circular tray top on central support with cabriole legs and pad feet
28 in. (71 cm.) high; 27¾ in. (70.5 cm.) diameter

£400-600

US\$560-830
€470-700



■518

A GEORGE II OAK LOWBOY
EARLY 18TH CENTURY

The rectangular top above a drawer, on cabriole legs and pad feet
27½ in. (70 cm.) high; 33½ in. (85 cm.) wide; 20¼ in. (53 cm.) deep

£400-600

US\$560-830
€470-700



519
A CHINESE BLUE AND WHITE BOWL

3¼ in. (8 cm.) high; 8¼ in. (21 cm.) diameter

£100-200

US\$140-280
€120-230



522
TWO INDIAN DHURRIES

20TH CENTURY

17ft.4in. x 12ft.6in. (530cm. x 382cm.); 13ft.8in. x 12ft. (419cm. x 368cm.)

(2)

£1,200-1,800

US\$1,700-2,500
€1,500-2,100



520
A GEORGE III-STYLE MAHOGANY SMALL SOFA
EARLY 20TH CENTURY

Covered in cream linen, together with an antique quilted indigo loose cover and six blue velvet scatter cushions

36½ in. (93.5 cm.) high; 72 in. (183 cm.) wide; 26 in. (66 cm.) deep

£800-1,200

US\$1,200-1,700
€940-1,400



523
A FRENCH SILVERED LARGE PICTURE FRAME MIRROR
THE FRAME PROBABLY 18TH CENTURY, THE PLATES EARLY 20TH CENTURY

The carved frame surrounding four distressed plates joined by a central foliate-carved roundel

73 x 60¼ in. (185.5 x 153 cm.)

£2,000-3,000

US\$2,800-4,100
€2,400-3,500



521
A FRENCH ELM TABLE
19TH CENTURY

30¼ in. (77 cm.) high; 121½ in. (308.5 cm.) wide; 34¼ in. (87 cm.) deep

£2,000-3,000

US\$2,800-4,100
€2,400-3,500



524
AN ENGLISH NEOCLASSICAL BLACK-PAINTED STEEL FENDER
19TH CENTURY

6½ in. (16.5 cm.) high; 48¾ in. (123.5 cm.) wide; 10 in. (25.5 cm.) deep

£500-800

US\$700-1,100
€590-940

END OF SALE



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder**. If you are bidding on behalf of another person 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

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.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. 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**'s number. The reserve cannot be more than the **lot**'s **low estimate**.

3 AUCTIONEER'S DISCRETION

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

(a) refuse any bid;

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

(c) withdraw any **lot**;

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

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

4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

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

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £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 λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

1 WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(a) This additional **warranty** does not apply to:

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

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

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

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

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

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the 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 E2h(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: 00127210, 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. 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**;

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

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

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

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

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

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

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

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT


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

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

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

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Lots made of protected species

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

(d) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In all other cases, we cannot confirm whether a **lot** contains African elephant

ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(e) Lots of Iranian origin

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


(f) Gold

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

(g) Jewellery over 50 years old

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

(h) Watches

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

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

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than 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 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. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

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, 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 hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: <ul style="list-style-type: none"> • If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

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 buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-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 7389 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 (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00pm on the day of the sale 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.

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

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.

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.



CARPETS & RUGS STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00pm on the day of the sale will, at our option, be removed to Crown Fine Art (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crown Fine Art, 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 Crown Fine Art. All collections from Crown Fine Art will be by pre-booked **appointment only**.

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

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

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

SHIPPING AND DELIVERY

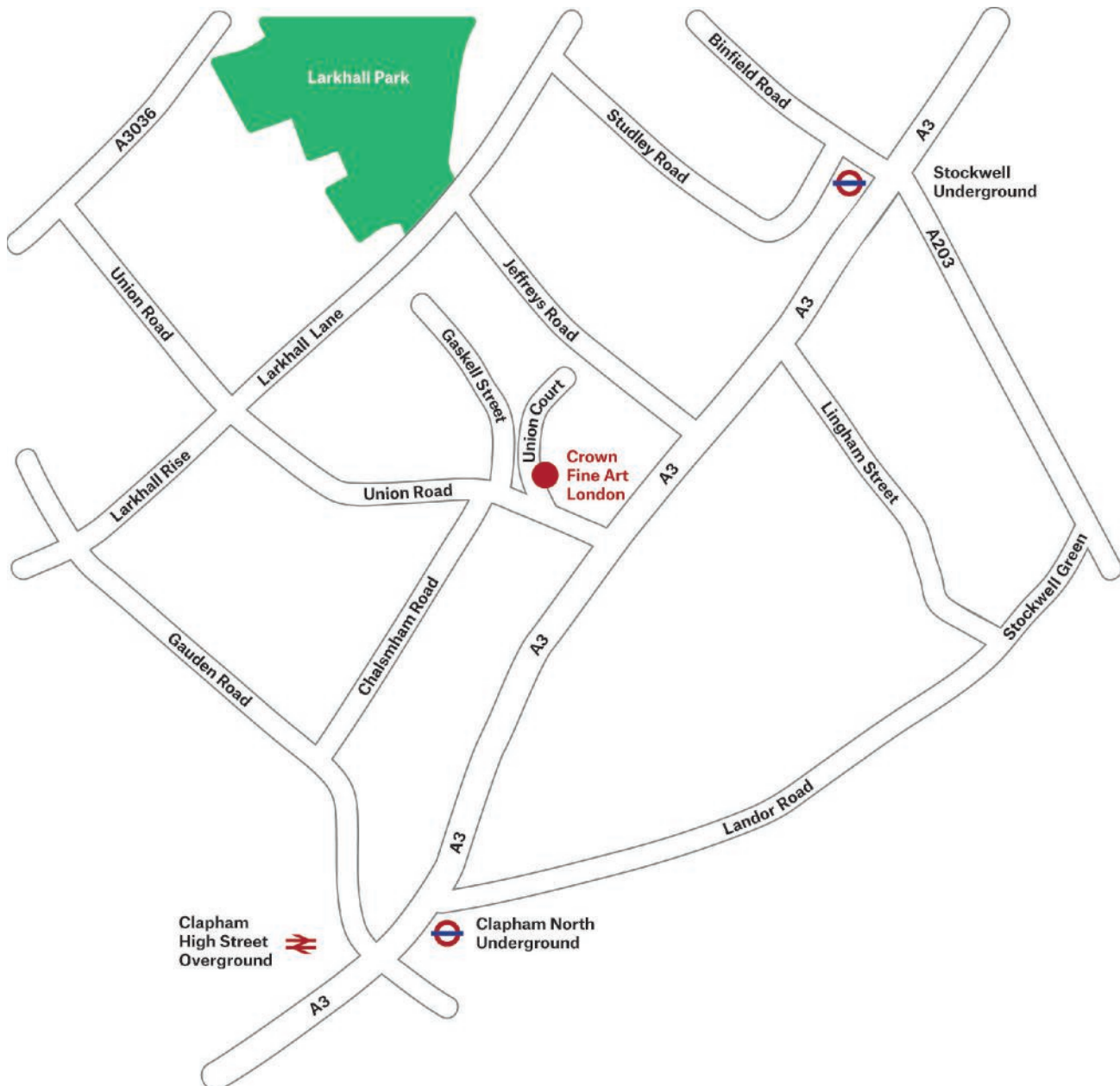
Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

CROWN FINE ART

Art Central
20-22 Union Road
London SW4 6JP

COLLECTION FROM CROWN FINE ART

Please note that the opening hours for Crown Fine Art are Monday to Friday 9.30am to 4.30pm and lots transferred are not available for collection at weekends.





Property from a Distinguished Private Collection
 MASTER OF THE WALLRAF TRIPTYCH (CIRCA 1360)

A triptych: Central Panel: *The Madonna and Child with Saints Clare and Francis, and a Clarisse Donor, the Annunciation Above*;
 Left wing: *The Nativity, the Presentation of Christ in the Temple, the Last Supper with a papal saint, Christ on the Road to Calvary*;
 Right wing: *The Flagellation, the Crucifixion, the Pietà, the Last Judgement*

inscribed 'MP / 6Y' (on the central panel on either side of the Madonna's head), and 'ICXC' (to the left of the infant Christ)
 tempera and gold on panel

left wing: 30½ x 10⅞ in. (77.2 x 27.5 cm.);
 central panel: 30½ x 20.5/8 in. (77.2 x 52 cm.);
 right panel: 30½ x 10¼ in. (77.2 x 26 cm.)
 \$1,000,000–2,000,000

OLD MASTERS

New York, 14 October 2021

VIEWING

9–14 October 2021
 20 Rockefeller Plaza
 New York, NY 10020

CONTACT

Jonquil O'Reilly
 JOReilly@christies.com
 +1 212 636 2478

CHRISTIE'S



A PARISIAN PIED-À-TERRE

curated by Hubert de Givenchy

Paris, 14 September 2021

VIEWING

9-14 September 2021

9, avenue Matignon

75008 Paris

CONTACT

Lionel Gosset

+ 33 (0)1 40 76 85 98

lgosset@christies.com

CHRISTIE'S



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 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 or provide them in person.

CHRISTIE'S

JASPER CONRAN
THE COLLECTION

TUESDAY 14 SEPTEMBER AT 10.30 AM

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

CODE NAME: CONRAN
SALE NUMBER: 20027

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the low estimate and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

Table with 2 columns: Bid Range and Increment. Rows include UK£100 to UK£2,000 (by UK£100s), UK£2,000 to UK£3,000 (by UK£200s), UK£3,000 to UK£5,000 (by UK£200, 500, 800), UK£5,000 to UK£10,000 (by UK£500s), UK£10,000 to UK£20,000 (by UK£1,000s), UK£20,000 to UK£30,000 (by UK£2,000s), UK£30,000 to UK£50,000 (by UK£2,000, 5,000, 8,000), UK£50,000 to UK£100,000 (by UK£5,000s), UK£100,000 to UK£120,000 (by UK£10,000s), and Above UK£200,000 (at auctioneer's discretion).

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- 1. I request Christie's to bid on the stated lots up to the maximum bid I have indicated for each lot.
- 2. I understand that if my bid is successful, the amount payable will be the sum of the hammer price and the buyer's premium (together with any taxes chargeable on the hammer price and buyer's premium and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The buyer's premium rate shall be an amount equal to 25% of the hammer price of each lot up to and including £450,000, 20% on any amount over £450,000 up to and including £4,500,000 and 14.5% of the amount above £4,500,000. For wine and cigars there is a flat rate of 22.5% of the hammer price of each lot sold.
- 3. I agree to be bound by the Conditions of Sale printed in the catalogue.
- 4. I understand that if Christie's receive written bids on a lot for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the lot to the bidder whose written bid it received and accepted first.
- 5. Written bids submitted on 'no reserve' lots will, in the absence of a higher bid, be executed at approximately 50% of the low estimate or at the amount of the bid if it is less than 50% of the low estimate.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS FORM
CHRISTIE'S LONDON

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

20027

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Table with 4 columns: Lot number (in numerical order), Maximum Bid £ (excluding buyer's premium), Lot number (in numerical order), Maximum Bid £ (excluding buyer's premium). Multiple rows for bidding entries.

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:







CHRISTIE'S

8 KING STREET, ST. JAMES'S, LONDON SW1Y 6QT