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FINE FURNITURE AND WORKS OF ART

London 10 November 2021



CHRISTIE'S



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FINE FURNITURE AND WORKS OF ART

WEDNESDAY 10 NOVEMBER 2021

AUCTION

Wednesday 10 November 2021 at 10:30am

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

VIEWING

Saturday	6 November	12:00pm-5:00pm
Sunday	7 November	12:00pm-5:00pm
Monday	8 November	9:00am-5:00pm
Tuesday	9 November	9:00am-8:00pm

AUCTIONEERS

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Opposite: Lot 25
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Inside back cover: Lot 58
Back cover: Lot 51, 52, 53



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I have been interested in antique furniture for as long as I can remember. Pursuing a career in this field was, however, by no means a given.

My mother was born in Peru where my grandparents had a farm in the foothills of the Andes. Her grandparents, Sir Charles and Lady Connell, based from their homes in Perthshire and Dunbartonshire, focused on the family shipbuilding firm, Charles Connell and Company, with its shipyards in Scotstoun on the river Clyde in Glasgow.

In 1823, on my father's side, William Mackinnon was born in Campbeltown, Argyll to a family of little means. He trained in the grocery trade there before finding employment in a silk warehouse in Glasgow and afterwards in the office of a merchant engaged in Eastern trade. By 1856, William had developed into a shrewd businessman and was in India where he founded the Calcutta and Burma Steam Navigation Company which would become the British India Steam Navigation Company in 1862. From one small single steamer plying between the coast of India and Burma, the B. I. Line (as it was affectionately known) became of the one greatest shipping companies in the world, growing into a huge business trading around the coastlines of the Indian Ocean, extending its operations to Burma, the Persian Gulf, and the east coast of Africa from Aden to Zanzibar, connecting to Great Britain, the Dutch East Indies and Australia. Having turned down the offer of a knighthood, William was honoured in 1889 by Queen Victoria with the title of Sir William Mackinnon, 1st Bt. of Balinakill and Loup.

My paternal grandfather, an Argyll and Sutherland Highlander during the Second World War, chose a career in finance and was Chairman of Brown, Shipley & Co., the Agricultural Credit Corporation and the Australia and New Zealand Banking Corporation. My father's interests lie predominantly in agriculture and the countryside, and he is the current Chairman of the Mackinnon Macneill Trust, a scheme originally set up by Sir William and his nephew Duncan Macneill to provide bursaries and scholarships to assist in the education of young students from the Western Highlands and Islands of Scotland.


Although both sets of grandparents were interested in art and antiques, it was my paternal grandmother, Marsinah, who was

particularly passionate. An adventurous spirit, she competed in the 1935 Monte Carlo Rally in a 4.5 litre Lagonda Rapide, and was at the time the youngest girl to get the coveted 'B' commercial pilot's licence, an attempt in 1933 of a record breaking solo flight to Australia sadly thwarted. During her marriage to my grandfather, she devoted her time to her homes in Hampshire and Grosvenor Square, working closely for many years with John Fowler and Imogen Taylor of Colefax & Fowler. Records show that monthly, if not weekly, forays into Mallett on Bond Street provided the majority of the furnishings – with a particular preference for walnut, lacquer and gilt gesso. She kept everything in an immaculate state, and we had to be on our best behaviour whenever we visited, but there is no doubt that this is where my interest in antiques was born.

I studied Spanish and Business Studies at the University of Edinburgh with a view to entering the world of finance. Moving to London with considerable uncertainty as to what was to come next, a family friend very kindly secured for me some temporary stop-gap work experience at Mallett – at the time one of, if not, the finest antique dealers in the world. The intended two weeks turned into six years – firstly at their galleries at Bourdon House, then Bond Street and finally Madison Avenue in New York. I well and truly learnt the ropes – what a wonderful experience and privilege it was to be surrounded by such extraordinary antique furniture, and meet such fascinating people, on a daily basis.

In 2005, I set up my own business dealing in antiques. My first purchase was a pair of Chinese vases to be turned into lamps – they blew my meagre budget at the time, but fortunately they quickly sold. More vases were purchased and more lamps were sold and so on until I could afford to buy antique furniture as well! Lamps remain to this day an important part of the business. Just over ten years ago, I opened my own gallery in Ryder Street, St. James's, from where I operate today, specialising principally in fine 18th century English furniture. As the business has developed, so our collection of antiques has grown, now to such an extent that it has outgrown the gallery and our warehouse. We are delighted to be working closely with Christie's, our nearest neighbour, in offering this selection from our stock. It is of course very much business as normal, and even as this catalogue is sent to print, we continue to make new acquisitions taking the gallery forward for the next chapter. The thrill of the chase continues.

Charlie Mackinnon



It feels like one of life's milestones has been reached when a friend who you've known since you were a small schoolgirl is having a sale of his furniture collection at Christie's. Amongst our university contemporaries (we later studied at Edinburgh together), Charlie forged entirely his own path with his career. While others went into banking or law, he quickly and quietly developed the eye and knowledge needed to succeed in the antiques world, and at the very top end of it. Before I knew it, he was opening a gallery in St James's. Not just anywhere, but a location with the grandeur and importance that befits the fine 18th-century English furniture that he deals in.

I have always been of the belief that it is the individual pieces that make a room memorable and interesting; that bring it to life. They are far more important than the colour of the walls or the fabric used for the curtains. Charlie's eye is for pieces that are first-class examples of their type; that come with extraordinary and often well-documented provenances and demonstrate the very best craftsmanship. They are pieces with gravitas that command a room – sometimes quietly like a wonderful walnut chest of drawers, sometimes with flamboyance such as the George I figured walnut and gilt-gesso bombe secretaire cabinet in this sale. To step inside Charlie's gallery is to immerse yourself in a jewel-box of a world; one that has taken talent and dedication to create. In this sale, we are given a chance to have the pick of this world and to make our own interiors resonate.

Hatta Byng

■1

A WILLIAM & MARY LIGNUM VITAE OR FUSTIC ARMCHAIR
LATE 17TH/EARLY 18TH CENTURY

The high back with pierced foliate cresting above a stuffed *à chassis* panel flanked by turned fluted uprights, the curving arms with scrolled terminals above a padded seat covered in crewelwork, on 'horsebone' legs joined by pierced, foliate and turned stretchers

54 in. (137 cm.) high; 30½ in. (78 cm.) wide; 29½ in. (75 cm.) deep

£6,000-10,000

US\$8,200-14,000

€7,100-12,000



2

A MATCHED PAIR OF JAPANESE ARITA DISHES

EDO PERIOD (LATE 17TH CENTURY)

Each decorated in the Chinese 'Kraak' style in underglaze blue with a central jardiniere containing floral sprays, the broad rims with panels containing peonies, plum and bamboo

14 in. (35.5 cm.) diameter

(2)

£500-800

US\$680-1,100

€590-940



3

A GEORGE I BURR-YEW AND WALNUT CONCERTINA-ACTION CARD TABLE

EARLY 18TH CENTURY

The rounded featherbanded and crossbanded hinged top, enclosing a green baize-lined interior with candle stands and recessed counter wells and secret slide to reverse, on tapering turned legs and pad feet

27¾ in. (70.5 cm.) high; 35¼ in. (89.5 cm.) wide; 17½ in. (44.5 cm.) deep

£8,000-12,000

US\$11,000-16,000

€9,500-14,000

PROVENANCE:

With Mallett & Son (Antiques) Ltd., London.

Private Collection, USA.





■4

A GEORGE II MAHOGANY TALLBOY

CIRCA 1750

The dentilled cornice with rosette-and-dart frieze above two short and three graduated long drawers, the angles carved with trailing flowerheads and foliage, the lower section with secretaire drawer enclosing an arrangement of divisions and small drawers, above two drawers, the base with egg-and-dart moulding, on cabriole legs and lion's paw-and-ball feet
75¾ in. (192.5 cm.) high; 44¾ in. (114 cm.) wide; 24 in. (61 cm.) deep

£12,000-18,000

US\$17,000-24,000

€15,000-21,000

PROVENANCE:

With Jeremy Ltd., Knightsbridge, London, 1953.
Private Collection, UK.

LITERATURE:

Connoisseur, Coronation Edition, 1953 (illustrated).

A comparable tallboy with blind fret-pattern cornice and canted angles was sold anonymously at Sotheby's, London, 19 March 1982, lot 65.

■5

A GEORGE II WALNUT SIDE CHAIR

ATTRIBUTED TO GILES GRENDEY, CIRCA 1740

The rectangular padded back and seat upholstered in associated brass-studded black ground *gros* and *petit-point* needlework, on foliate and tassel-carved cabriole legs with claw-and-ball feet, stamped twice RW 40½ in. (102 cm.) high; 24½ in. (62 cm.) wide; 31 in. (79 cm.) deep

£7,000-10,000

US\$9,600-14,000

€8,300-12,000

The chair can be attributed to the Clerkenwell cabinet-maker Giles Grendey (d. 1780) by the presence of the 'RW' stamp found on the inner surfaces of the rear legs. Journeyman chair-makers in Grendey's employment appear to have regularly, if not routinely, initialled their work. The same stamp appears on a set of probably twelve walnut chairs and a settee attributed to Grendey. Of that set, six chairs (plus the unstamped settee) were in the collection formed by Viscount Leverhulme (d. 1925), four were acquired in 1975 by Noel Terry for Fairfax House, York, and a further pair was sold Christie's, London, 25 June 1981, lot 25 (L. Wood, *The Upholstered Furniture in the Lady Lever Art Gallery*, Liverpool, 2008, vol. I, no. 20, pp. 245 - 263). Another chair corresponding closely to Grendey's *oeuvre* and also bearing the 'RW' stamp was sold anonymously Christie's, London, 17 March 2011, lot 204 (£3,750 including premium).



■6

A GEORGE II MAHOGANY KNEEHOLE DESK OR DRESSING-TABLE

MID-18TH CENTURY

With a brushing slide above one long and ten short drawers, the kneehole section sliding forward, on bracket feet and castors 32 in. (82 cm.) high; 32 in. (82 cm.) wide; 19¼ in. (49 cm.) deep

£3,000-5,000

US\$4,100-6,800

€3,600-5,900





THE HALDON HOUSE HALL CHAIR



Haldon House, Devonshire

■ 7

A GEORGE III MAHOGANY ARMORIAL HALL ARMCHAIR

ATTRIBUTED TO WILLIAM HALLETT, CIRCA 1760

The scallop-shaped back centred with the relief-carved arms of Anne Basset, *née* Prideaux (1718-1760), the outplayed arm rests terminating in a rosette, the conforming seat on incised shaped legs and pad feet joined by an X-stretcher, with batten-carrying holes

38¾ in. (98.5 cm.) high; 20¼ in. (51.5 cm.) wide; 25 in. (63.5 cm.) deep

£8,000-12,000

US\$11,000-16,000

€9,500-14,000

PROVENANCE:

Anne Basset Prideaux (1718-1760) probably for Haldon House, Devon and thence by descent.

With Harris Lindsay Ltd. London.

This mahogany hall chair has a carved cartouche on the seat-back emblazoned with the arms of Anne Basset, *née* Prideaux (1718-1760), daughter and co-heir of Sir Edmund Prideaux, 5th Bt. of Netherton, and widow of John Pendarves Basset (1713-1739) of Tehidy Park, Cornwall. The arms are presented on a lozenge, indicative of a widow. The Basset family was one of the most powerful in Cornwall having made their fortune in mining tin and copper. In 1734, John Pendarves Basset commissioned Thomas Edwards of Greenwich to build a new mansion house, Tehidy Park, Cornwall, in the fashionable neo-Palladian style. Three years later, he married Anne Prideaux; pendant half-length portraits of the pair, probably painted in the year of their marriage survive at Trewithen, Cornwall (TN26, TN25) – Philip Hawkins of Trewithen is cited in John Pendarves Basset's will as Anne Prideaux's uncle (PROB 11/375/398). John Pendarves Basset died tragically young aged 25 on 19 September 1739; his widow, Anne, was pregnant with their son and heir, the future John Prideaux Basset (1740-1756). At John Pendarves Basset's death, his brother, Francis Basset (1715-69), oversaw the works on Tehidy Park – completed in 1740 – held in trust for his nephew, John Prideaux Basset. When the latter died on 28 May 1756, age 16, Tehidy passed to Francis Basset, and Anne moved to Haldon House, Devon, one of the finest houses in the county, which she purchased from Sir John Chichester in 1758.

In *circa* 1756, and probably to celebrate his marriage that year to Margaret St. Aubyn, Francis Basset commissioned a set of banqueting hall chairs embellished with his arms. The suite probably comprised two settees and ten chairs. Anne, his sister-in-law, and former resident of Tehidy Park, must have seen this suite, and perhaps have been compelled to engage the same cabinet-maker to supply something similar for Haldon. Two pairs of chairs from the Tehidy Park suite sold most recently Christie's, New York, 18 October 2005, lot 450 (\$284,800 inc. premium), another pair sold 'Simon Sainsbury Collection', Christie's, London, 18 June 2008, lot 160 (£91,250 inc. premium).



'Venus' shell-back chairs were considered appropriate for use in halls or garden grottos. Early designs for shell-back chairs, possibly inspired by the Roman architecture of the court architect, Inigo Jones, were featured in Matthias Darly's *A New Book of Chinese, Gothic and Modern Chairs* (1751), plates 2 and 3, reprinted in *The Chair-Maker's Guide* by Robert Manwaring, *Cabinet-Maker and Others*, in 1766 (C. Gilbert, 'The Early Furniture Designs of Matthias Darly', *Furniture History*, 1975, nos. 68 and 69). This hall chair and the Tehidy Park suite can also be related to a design for a 'Garden Seat' pattern by Thomas Chippendale in his *The Gentleman and Cabinet-Maker's Director* (3rd edition, 1763). Plate XXIV, no. c, illustrates an open armchair, its back and seat carved in the form of a shell that Chippendale describes as: 'proper for Grottos,' as well as for 'Halls, Passages, or Summer-Houses'. A long seat, its back centred by a shell, which 'may be placed in Walks, or at the end of Avenues', is shown on the same plate. Chippendale notes that: 'The backs may be cut out of the solid Board, and fixed on the Back Edges of the Seats' as seen in the construction of the present hall chair. The 'S' profile of the front legs is based on plate XVII, showing 'Hall Chairs' for 'Halls, Passages, or Summer-Houses'.

The overall profile of the hall chair offered here and the Tehidy Park suite are very similar suggesting they were made by the same workshop. A closely-related hall bench, with shell-shaped backs centred by the arms of an as yet unidentified branch of the Drummond family of Scotland was offered Sotheby's, London, 28 May 2009, lot 509. The chairs' design, construction and quality of carving relates closely to a set of eight hall chairs supplied to the 4th Earl of Shaftesbury for St Giles's House, Dorset (illustrated A. Coleridge, *Chippendale Furniture*, London, 1968, fig. 366). Although the maker of the St Giles's chairs is uncertain, William Hallett (1707- 1781), one of London's pre-eminent cabinet-makers, supplied large quantities of furniture to the 4th Earl between 1745 and 1752. Another suite of related chairs from Tythrop Park, Oxfordshire, was exhibited at the Art Treasures Exhibition, Bath, 1958. Further related chairs with antique-fluted armorial backs and bearing the arms of William Henry Nassau de Zuytlestein, 4th Earl of Rochford, sold Sotheby's London, 31 May 1968, lot 142.



■ 8

TWO PAIRS OF BLUE AND WHITE VASES MOUNTED AS LAMPS
20TH CENTURY

The smaller pair of octagonal form decorated with fish, the larger pair with blossoming prunus branches, all with a giltwood base and cream card shade, fitted for electricity
The vases 17½ in. (45 cm.) high, and 18½ in. (47 cm.) high, excluding fittings(4)

£4,000-6,000

US\$5,500-8,200
€4,800-7,100

■ 9

A GEORGE II MAHOGANY DROP-LEAF TABLE
CIRCA 1740, POSSIBLY IRISH

The oval twin-flap top on carved acanthus-clasped cabriole legs terminating in claw-and-ball feet
28½ in. (72.5 cm.) high; 60 in. (152.5 cm.) wide, open; 54 in. (137 cm.) deep

£8,000-12,000

US\$11,000-16,000
€9,500-14,000

PROVENANCE:

Edward and Millicent Carew-Shaw; sold Christie's, South Kensington, 4 March 2007, lot 212.
With Glaisher & Nash, London.





■10

A SET OF SIX IRISH GEORGE II MAHOGANY SIDE CHAIRS

CIRCA 1740

Each with a yoke top rail and pierced splat above a compass-fronted seat with floral needlework upholstered drop-in seat on shell and scroll-carved cabriole legs and claw-and-ball feet

37½ in. (96 cm.) high; 23 in. (59 cm.) wide; 23 in. (58 cm.) deep (6)

£25,000-40,000

US\$34,000-54,000

€30,000-47,000

PROVENANCE:

With Gloria Antica, Grovesnor House Fair, 1955.

For mahogany side chairs with a similar shaped back and cabriole legs with claw-and-ball feet see The Knight of Glin and James Peill, *Irish Furniture*, New Haven and London, 2007, p. 209-210, no. 20 and no. 26.

■11

A GEORGE II FEATHERBANDED BURR-WALNUT AND WALNUT CABINET-ON-CHEST
CIRCA 1730, IN THE MANNER OF COXED & WOSTER

The cavetto moulded cornice above two doors enclosing an arrangement of long and short drawers surrounding a cupboard door with four small drawers. the lower drawer with a secret compartment, the lower section with two short and three long graduated drawers on bracket feet
79¾ in. (202.5 cm.) high; 42¼ in. (107.5 cm.) wide; 22¼ in. (56.5 cm.) deep

£15,000-25,000

US\$21,000-34,000

€18,000-29,000



Cabinet closed



■12

A SET OF FOUR GEORGE I WALNUT, BEECH AND SEAWEED MARQUETRY SIDE CHAIRS

CIRCA 1715

Each covered in crimson cut silk velvet, the padded seat centred with an oval marquetry medallion on cabriole legs terminating in 'hoof' feet

43¼ in. (110cm.) high; 22¾ in. (57.5 cm.) wide; 25¾ in. (65.5 cm.) deep

(4)

£12,000-18,000

US\$17,000-24,000

€15,000-21,000

PROVENANCE:

With Charles of London, New York, as 'the Hampton Court chairs' (\$4,290)

Bought from the above by Marion E. and Leonard A. Cohn.

Gift of Mrs. Leonard A. Cohn, 1945.

Property of the Metropolitan Museum of Art, New York; Christie's, New York, 18 October 2017, lot 575.

EXHIBITED:

New York, Metropolitan Museum of Art, *AngloMania: Tradition and Transgression in British Fashion*, 3 May-4 September 2006.

On view in the Annie Laurie Aitken Galleries.

LITERATURE:

'Recent Accessions of European Decorative Arts', *Metropolitan Museum of Art Bulletin*, vol. 6, no. 8, April 1948, p. 227 (right).

The European fashion for Chinoiserie is evident in the design of these early Georgian side chairs or 'back stools' with their distinctive hoof-shaped feet – a model that probably evolved from English interpretations of Chinese seat-furniture, for example a group of japanned 'back stools' made in *circa* 1675 for the Duchess of Lauderdale at Ham House, Surrey (Victoria & Albert Museum, W.48-1949).

The chairs offered here can probably be attributed to the workshop of Thomas (fl. 1685-1714), and Richard Roberts (fl. 1707-33) 'at the sign of the Royal Chair' in Marylebone Street, London. Richard, almost certainly the son of Thomas, is perhaps the most likely maker as he took over the workshop after Thomas' death in 1714. Between the two, they held the warrant as Joiner to the Royal Household for over thirty years, from 1686-1729, and produced furniture for Whitehall, Kensington, Hampton Court and Windsor Castle and even the royal yachts. Their large workshop was responsible for some of the most original and highest quality furniture of the period. They became justly celebrated for their intricate seaweed marquetry inlay, which was closely allied to French designs, but interpreted in a strictly English manner and with English materials.

These chairs are closely related to a large set of burr-walnut chairs with similar shaped 'broken' cabriole legs and ending in stylised hoof-shaped feet, supplied by Thomas Roberts to Sir Robert Walpole, later 1st Earl of Orford, and the *de facto* first Prime Minister of Great Britain (1676-1745) for Houghton Hall, Norfolk (Victoria & Albert Museum, W.17:1, 2-2002 – on loan to Houghton). The Houghton suite, probably made in the late 1720s, was a suite of 'Eight Chairs' originally placed in the 'Cov'd or Wrought Bedchamber' and 'Fiveteen chairs Two Settees' in the 'Cabinett' at Houghton. Two pairs of chairs from Houghton sold Christie's, London, 8 December 1994, lots 126 and 127.

Other comparable chairs include: a pair of walnut and beech side chairs, and an easy chair, part of a suite made for Streatlam Castle, Co. Durham, probably commissioned during a period of refurbishment in 1717-22 (A. Bowett, *Early Georgian Furniture 1715-1740*, Woodbridge, 2009, plate 4:19, 4:20). The central cartouche on the seat-rail bears the arms of the Bowes family, probably Elizabeth Bowes-Blakiston. A walnut chair, part of a larger set, at Erdigg Hall, Wrexham, has seaweed marquetry decoration on the knees (*ibid.*, plates 4:32, 4:33); another chair japanned green with gold and black detail with front legs of 'broken' cabriole form is also at Erdigg (R. Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol. I, fig. 106). Three related pairs of chairs, commissioned by Sir John Trevor (*circa* 1637-1717) for Trevor House, later Powis House, Knightsbridge, removed in the mid-18th century to Brynkinalt, Denbighshire, show near-identical construction, similar inlaid marquetry panels and near identical feet (sold Sotheby's, London, Of Royal and Noble Descent, 19 January 2017, lots 333-335). A further set of walnut and seaweed marquetry chairs featuring the similar leg pattern and hoof-shaped foot was supplied to Thomas Watson-Wentworth, 3rd Earl of Stafford for Wentworth Woodhouse, Yorkshire (a pair attributed to Richard Roberts sold Christie's, London, 16 April 2002, lot 10 (\$83,650 inc. premium).



One of the Houghton chairs © Christie's







13
A PAIR OF CHINESE CLOISSONNE ENAMEL ELEPHANTS

JIAQING PERIOD (1796-1820)

Each modelled standing with the head turned to one side, caparisoned, carrying a double-gourd vase on a saddle decorated with lotus scrolls, the vases originally with handles
 12¼ in. (31 cm.) high (2)

£8,000-12,000 US\$11,000-16,000
 €9,500-14,000

PROVENANCE:
 With Partridge Fine Art, London.

LITERATURE:
 Partridge Fine Arts Plc., *Furniture, Silver and Works of Art*, 2004, pp. 104-105.

The elephant is the embodiment of strength, wisdom and intelligence, and the vase represents eternal harmony. The combination of the two conveys the rebus *taiping youxiang*, 'peaceful times' or 'when there is peace, there are signs'.
 Compare the present lot to a pair of elephants carrying baluster vases rather than double gourds formerly in the collection of Esmond Harmsworth, 2nd Viscount Rothermere (1898-1978), Daylesford House, Gloucestershire, sold at Christie's London, 13 June 2018, lot 70 (£50,000 including premium).

14
A JAPANESE IMARI LARGE CHARGER
 EDO PERIOD (LATE 17TH CENTURY)

Decorated in iron-red enamel and gilt over underglaze blue with a central roundel containing a flower display in a vase on a low table, bordered by a broad circular band containing poem papers, books and scrolls, surrounded by chrysanthemums, leaves and foliage, the reverse with branches of plum, chrysanthemum and peony
 19¾ in. (50 cm.) diameter

£5,000-8,000 US\$6,800-11,000
 €5,900-9,400

There is an almost identical charger formerly in the collection of Augustus the Strong in the Porcelain Palace of Dresden and now in the collection of the Victoria & Albert Museum (no. 7332-1860).



THE HAGLEY HALL SIDE CHAIRS



Hagley Hall © Country Life

■15

A PAIR OF EARLY GEORGE III MAHOGANY SIDE CHAIRS

ATTRIBUTED TO WILLIAM VILE & JOHN COBB, CIRCA 1760

Each with a serpentine-crested rectangular padded back and seat covered in buttoned mustard linen, the shaped apron centred by an acanthus clasp, on cabriole legs, headed by acanthus, with scroll feet, and batten-carrying holes later blocks, very minor variations in carving
38½ in. (98 cm.) high; 26 in. (66 cm.) wide; 27 in. (69 cm.) deep (2)

£30,000-50,000

US\$41,000-68,000

€36,000-59,000

PROVENANCE:

Supplied to Sir George Lyttelton, 5th Bt. and 1st Baron Lyttelton of Frankley (d. 1773) for Hagley Hall, Worcestershire and by descent at Hagley Hall (illustrated *in situ*).

The Property of the Viscount Cobham; Sold Sotheby's, London 4 June 2008, lot 98.

LITERATURE:

'Hagley Park, Worcestershire. The seat of Viscount Cobham', *Country Life*, 16 October 1915, p. 521.

O. Brackett, *Thomas Chippendale*, London, c. 1924, pp. 172 & 173, pl. XVII.

H.A. Tipping, 'The Passing of the Lyttelton Home', *Country Life*, 2 January 1926, p. 28, fig. 2.

O. Brackett, *Thomas Chippendale, A Study of His Life and Influence*, London, 1925, pl. XVII.

C. Hussey, *English Country Houses, Early Georgian 1715-1760*, 1955, p. 198, fig. 353.

M. McCarthy, 'The Building of Hagley Hall, Worcestershire', *The Burlington Magazine*, vol. 118, no. 877 (April 1976), ill. p. 220.



The 'picturesque' serpentine form of this pair of side chairs or 'Back stool chairs' relates to the 'French Chair' pattern adopted by Thomas Chippendale (1718-79) for the shop sign for his 'Cabinet and Upholstery Warehouse' in St. Martin's Lane, Covent Garden, which he also included in his *Gentleman and Cabinet-Makers Director*, 1754. These chairs, formerly from a larger set of seat-furniture, were commissioned by Sir George Lyttelton, 5th Bt. and 1st Baron Lyttelton of Frankley (1709-73) for the Saloon at his Palladian villa, Hagley Hall, Worcestershire, where they were photographed by *Country Life* in 1915. As a patron of the arts, it is evident that Lord Lyttelton would look to one of the foremost London cabinet-makers such as William Vile (1700/05-67) & John Cobb (1715-78), with a workshop neighbouring that of Chippendale but in direct competition with him, who a year or so after these chairs were made held the Royal warrant from 1761-64. Vile was a former apprentice to the pre-eminent cabinet-maker, William Hallett Snr. (c. 1707-81), who also acted in some capacity probably as Vile & Cobb's financial backer. The attribution to Vile & Cobb is reinforced by the close similarity between these chairs and another set supplied by the partnership to John Damer for Came House, Dorset, between 1756 and 1762, which are documented as having been supplied on 13 July 1761: 'For 10 good mahogany.

Back stool chairs with carv'd feet, stuff and covered with damask and finished compleat with Burnish Nails £23'. The Came household account also lists a 'French armchair' and a 'good mahogy. sofa' that together with a writing-table *en suite* are illustrated in A. Oswald, 'Came House, Dorset - II', *Country Life*, 27 February 1954, p. 573, figs. 7-9. The frames of the Came House chairs and writing-table feature a similarly conceived apron with channelled ornamentation and the sinuous cabriole legs with acanthus to the knee and scrolled foot. The Vile & Cobb attribution is reinforced by a mahogany cupboard attributed to Vile, which has a comparable carved apron (illustrated in R. Edwards, 'Attributions to William Vile', *Country Life*, 7 October 1954, p. 1155, fig. 4).

Another pair of chairs from the Hagley group was sold at Christie's, London, 14 June 2001, lot 51 (£78,550 inc. premium). It is worthy of note that some of the chairs in the Hagley group have small variations: for example, in the number of circles flanking the central cartouche.

A pair of mahogany side tables from Hagley with related carving to the apron and knees, attributed to Vile & Cobb, and celebrated as masterpieces of Georgian cabinet-making, sold Christie's, London, 14 June 2001, lot 50, £465,750 inc. premium.



The chairs *in situ* in the saloon, Hagley Hall © Country Life





■16

**A PAIR OF ENGLISH GILTWOOD
ARMCHAIRS**

ONE GEORGE III, CIRCA 1780, THE OTHER MADE
TO MATCH

Each with an oval back with channelled frame, foliate-
carved and part-padded arms and a bowed padded
seat, upholstered in tobacco brown silk damask, the
seat rails stop-fluted, on tapering turned, fluted legs
with toupie feet, re-gilt
37 in. (94 cm.) high; 24 in. (61 cm.) wide; 24¾ in. (63
cm.) deep (2)

£3,000-5,000

US\$4,100-6,800
€3,600-5,900

■~17

**A REGENCY GILT-METAL-MOUNTED INDIAN
AND BRAZILIAN ROSEWOOD DRUM TABLE**
EARLY 19TH CENTURY

The inset gilt-tooled brown leather top, above four
drawers and four simulated drawers on a tripartite
support and base, with gilt-metal lion's paw feet and
recessed anti-friction castors
30¾ in. (77.5 cm.) high; 53¼ in. (135.5 cm.) diameter

£8,000-12,000

US\$11,000-16,000
€9,500-14,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 5 May 1989, lot
113.



■18

A PAIR OF GEORGE III GILTWOOD OVAL MIRRORS

CIRCA 1780

Each with a later plate within a beaded and channelled frame, the cresting centred by a plume of feathers and trailing foliage with flowerheads, partially re-gilt, minor losses and replacements

45¼ x 22½ in. (115 x 57 cm.) (2)

£8,000-12,000

US\$11,000-16,000

€9,500-14,000



■19

A GEORGE III AMBOYNA AND BURR-MAPLE PEMBROKE TABLE

ATTRIBUTED TO HENRY HILL OF MARLBOROUGH OR INCE AND MAYHEW, CIRCA 1775

The serpentine top with a crossbanded and ebonised moulded edge, the marquetry frieze decorated with urns and scrolling foliage on tapering turned, fluted legs, headed by inlaid sunflower paterae and with leather castors

28½ in. (72 cm.) high; 41 in. (104 cm.) wide, open; 32¾ in. (83 cm.) deep

£5,000-8,000

US\$6,800-11,000

€5,900-9,400

The table displays finely figured veneers laid in a large-scale lozenge pattern in the manner associated with Henry Hill, cabinet-maker, coach-maker and auctioneer who was active in Marlborough from around 1740 until his death in 1778. A number of commodes and tables attributed to Hill display this feature, notably a pembroke table at Burderop Park and two at Corsham Court, both in Wiltshire (see L. Wood, *Catalogue of Commodes*, London, 1994, p. 67, fig. 47, and p. 68, figs. 48 & 49). The shape of the table top, the design of the leg and the frieze marquetry of the present lot are both strikingly similar to the Burderop Park table which was probably acquired by Arabella Calley, a client of Hill's between 1771 and 1778. The table was sold from Burderop Park in 1974 and was subsequently advertised in *Connoisseur*, June 1975, by the London dealers M. Harris & Sons. However the ebonised moulding to the table top and the use of such highly figured veneers might also suggest the London cabinet-makers Messrs. Ince and Mayhew as the source of the table.





■20

AN EARLY GEORGE III GILTWOOD CARTOUCHE MIRROR
CIRCA 1760

The shaped rectangular later plate within a carved branch and foliage frame,
gilding refreshed
41¼ x 25¾ in. (106 x 65.5 cm.)

£5,000-8,000

US\$6,800-11,000
€5,900-9,400



■21

A GEORGE III MAHOGANY SERPENTINE CORNER CABINET
ATTRIBUTED TO JOHN COBB, CIRCA 1770

The shaped top with a low gallery above two crossbanded doors, the
conforming apron centred by a carved flower spray on channelled and foliate-
carved cabriole legs with scrolled feet
34 in. (86 cm.) high; 25½ in. (65 cm.) wide; 16¼ in. (41 cm.) deep

£2,000-3,000

US\$2,800-4,100
€2,400-3,500

■-22

**A GEORGE III HAREWOOD AND MARQUETRY
PEMBROKE TABLE**

CIRCA 1780

The serpentine tulipwood-crossbanded twin-flap top inlaid with three fan paterae centred by a foliate clasp, above a mahogany-lined frieze drawer on square tapering line-inlaid legs headed by inlaid fluted capitals, with brass caps and castors

28¼ in. (72 cm.) high; 37 in. (94 cm.) wide, open; 28½ in. (72.5 cm.) deep

£4,000-6,000

US\$5,500-8,200

€4,800-7,100

PROVENANCE:

The collection of Mildred S. Hilson, New York.

23 NO LOT

■24

**A PAIR OF GEORGE III PARCEL-GILT, CREAM AND
POLYCHROME-PAINTED OPEN ARMCHAIRS**

CIRCA 1790

Each painted overall with ribbons and pearls, the arched padded back and bowed seat upholstered in buttoned yellow silk on square tapering legs headed by roundel blocks and with spade feet, the decoration refreshed

37½ in. (95 cm.) high; 25 in. (63.5 cm.) wide; 22½ in. (57 cm.) deep (2)

£6,000-10,000

US\$8,200-14,000

€7,100-12,000

PROVENANCE:

Acquired from Mallett & Sons (Antiques) Ltd., London.

Property From a Private Collection, Chester Square, London; sold Christie's, London, 19 November 2015, lot 588.

Anonymous sale; Christie's, London, 11 May 2020, lot 47.



THE BRAMSHILL PARK ARMCHAIRS



Bramshill Park © Country Life

■25

A PAIR OF GEORGE III GILTWOOD ARMCHAIRS

CIRCA 1770-75, POSSIBLY BY INCE AND MAYHEW

Each with an oval padded back headed by a lion mask and wrapped with acanthus, the downcurved arms carved with drapery and headed by further lion masks, above a padded serpentine seat, the front rail centred by a satyr mask and acanthus, on square panelled and husk-carved legs terminating in rosette-blocks and ball feet, re-gilt, minor differences to carving and dimensions, one chair with cramp cuts to the back seat rail and indistinct inscription

40½ in. (103 cm.) high; 26¾ in. (68 cm.) wide; 25½ in. (65 cm.) deep (2)

£30,000-50,000

US\$42,000-68,000

€35,000-58,000

PROVENANCE:

Probably commissioned by Sir John Mordaunt Cope, 8th Bart (d. 1779), either for Bramshill, Hants, or for a London residence.

Possibly two from a set of six sold by Sir Anthony M.L. Cope, Bt., formerly of Bramshill, Sotheby's, London, 27 April 1956, lot 99.

LITERATURE:

'Bramshill Park, Hampshire: The Seat of Sir Anthony Cope, Bart.', *Country Life*, 11 July 1903, p. 56, 'The State Drawing Room'; and 23 June 1923, p. 886, figs. 1, 2).

COMPARATIVE LITERATURE:

Lucy Wood, *The Upholstered Furniture in the Lady Lever Art Gallery*, New Haven and London, 2008, vol. II, pp. 617 - 626, no. 57.



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



This pair of giltwood chairs is part of a large suite of seat-furniture, comprising at least twelve chairs, formerly at Bramshill Park, Hampshire, seat of the Cope family (illustrated 'Bramshill Park, Hampshire: The Seat of Sir Anthony Cope, Bart.', *Country Life*, 11 July 1903, p. 56, 'The State Drawing Room'; and 23 June 1923, p. 886, figs. 1, 2). The set was probably commissioned by Sir John Mordaunt Cope, 8th Bart. (1731-79) for his London residence, or for Bramshill. From this set, three of the chairs were acquired by the great collector Sir William Lever, 1st Viscount Leverhulme (1851-1925) from the dealer, D.L. Isaacs, before 14 September 1905, for circa £100, and are now in the Lady Lever Art Gallery, Port Sunlight (L. Wood, *The Upholstered Furniture in the Lady Lever Art Gallery*, New Haven and London, 2008, vol. II, pp. 617-626). A single chair but with replaced cabriole legs was with the dealer Jacques Seligmann, then gifted by Archer M. Huntington to the Met, New York, in 1936 (36.19). These four chairs may have been part of a group of six as indicated by the pencil numbers on the frames of the Lever chairs, and disposed of following the death of the Rev. Sir William Henry Cope, 12th Bart., in 1892. Six further chairs were sold by Sir Anthony M.L. Cope, Bt. from Bramshill, Sotheby's, London, 27 April 1956, lot 99. The latter six chairs were later in the Astor collection at Cliveden; at least two chairs remain in the possession of Lord Astor (photographed by *Country Life*, 6 October 2005, p. 94) and were previously photographed on loan in the Boudoir at Berrington Hall, Leominster (NTPL 50470).

There are at least seven sofas of this design but with slight variations suggesting they are from the same workshop but not the same suite. These include: one sold Christie's, London, 27 November 2003, lot 59; another at Mapledurham House, Oxfordshire; a pair of sofas with Mallett at Bourdon House in 1993 (advertised *Country Life*, 24 June 1993, p. 45); a sofa with Needhams in 1965, and two in a private collection in 1974 (Wood, 2008, *op. cit.*, figs. 390-392). A sofa of the Mallett/Needham model is depicted in a painting, *The Sofa*, by R.T. Lonsdale (fl. 1826-46), exhibited at the Royal Academy in 1846 (catalogue no. 72; Wood, *ibid.*, fig. 393). Another sofa but reduced in length sold Christie's, London, 12 April 2018, lot 262.

SIR WILLIAM CHAMBERS AND INCE & MAYHEW

The lion-pelt motif has led to speculation that these chairs may have been designed by Sir William Chambers (1723-96), based on the decoration of a Chambers' chimneypiece while the cabinet-making firm is possibly William Ince & John Mayhew (1736-1811) (Avery Library, Columbia, reproduced in J. Harris, *Sir William Chambers, Knight of the Polar Star*, London, 1970, fig. 185). There is a connection between Chambers and Ince & Mayhew; Chambers subcontracted work to craftsmen, and acted as paymaster on projects he was involved in. The bank customer ledgers for Chambers at Drummonds Bank show he was regularly employing the same craftsmen including Ince & Mayhew: in 1766, to 'Ince & Co.'; in 1771, 'Receipt Mayhew on Croft & Co 300' (*ibid.*, pp. 175-176). Certainly, Mayhew was engaged in the period during Chambers's extensive commission for the 4th Duke of Marlborough at Blenheim Palace beginning in late 1769 (*ibid.*, p. 199).

The distinctive arched back, with hollowed base-rail, corresponds to a form adopted by Ince & Mayhew; see the suite supplied in the 1780s for Chirk Castle, Wrexham (C. Hussey, 'Chirk Castle, Denbighshire, - IV', *Country Life*, 12 October 1951, p. 1149, fig. 4 and G. Beard & C. Gilbert (eds.), *The Dictionary of English Furniture Makers*, Leeds, 1986, p. 596). In addition these chairs exhibit the characteristic Ince & Mayhew panelled leg that relates very closely to those found on chairs supplied to the Earl of Darnley at Cobham Hall, Kent, one of the firm's most enduring clients (C. Cator, 'The Earl of Kerry and Mayhew and Ince: The Idlest Ostentation', *Furniture History*, 1990, pp. 27-29). In addition, Ince & Mayhew notably incorporated idiosyncratic zoomorphic motifs to enhance their furniture – see the ram's head masks on a pair of urns supplied by the partnership for Lord Kerry's Dining Room at Portman Square, now in the Lady Lever Art Gallery, Port Sunlight (*ibid.*, figs. 3, 4); the carved giltwood dolphins, originally part of the cresting of one of the pier glasses in the Oval Drawing Room, part of the partnership's 1785 commission for James Alexander, 1st Earl of Caledon (H. Roberts, 'Unequall'd Elegance...', *Furniture History*, 2009, fig. 8); and on a pair of marquetry tripod stands, with ivory ram's head capitals, attributed to Ince & Mayhew, sold Christie's, London, 5 July 2012, lot 32.



One of the chairs *in situ* at the State Drawing Room, Bramshill Park © Country Life



26

A PAIR OF WEDGWOOD BLUE JASPERWARE TWO-HANDLED VASES

LATE 19TH CENTURY/EARLY 20TH CENTURY IMPRESSED FACTORY MARKS

Applied with classical maidens at various pursuits between foliate borders

7½ in. (20 cm.) high

(2)

£1,500-2,500

US\$2,100-3,400

€1,800-2,900



27

A PAIR OF GEORGE III GILTWOOD ARMCHAIRS

CIRCA 1770

Each with a shaped padded back and part-padded and scrolled arms, above a serpentine seat covered in Colefax & Fowler Bowood fabric, on channelled and shell-carved cabriole legs, repairs to legs, re-gilt

37 in. (94 cm.) high; 25 in. (64 cm.) wide; 25 in. (64 cm.) deep

(2)

£2,000-3,000

US\$2,800-4,100

€2,400-3,500



28

A GEORGE III MAHOGANY SERPENTINE TEA TABLE

LATE 18TH CENTURY

The hinged top with a beaded edge, above a fluted frieze, on fluted square tapering legs with block feet

29 in. (74 cm.) high; 36 in. (91 cm.) wide; 17½ in. (45 cm.) deep, closed

£4,000-6,000

US\$5,500-8,200

€4,800-7,100

PROVENANCE:

Property of the late Geoffrey and the Hon. Carole Lawson, Stilemans, Surrey; sold Christie's, London, 13 November 2019, lot 234.



■29

A PAIR OF JAPANESE IMARI LARGE VASES, MOUNTED AS LAMPS

THE VASES MEIJI PERIOD (LATE 19TH CENTURY)

Each decorated with irregularly-shaped panels containing long-tailed birds in cherry trees behind fences, bordered by brocade patterns and stylised flowers and foliage, on a giltwood base, each with a cream shade, fitted for electricity
The vases 18½ in. (47 cm.) high, excluding fitments (2)

£4,000-6,000

US\$5,500-8,200
€4,800-7,100

■-30

A PAIR OF GEORGE III SATINWOOD AND POLYCHROME-DECORATED DEMI-LUNE SIDE TABLES

CIRCA 1780

The tulipwood crossbanded top above a conforming frieze decorated with ribbon-tied scrolling foliage, on square tapering legs and feet, the decoration refreshed

34½ in. (88 cm.) high; 47 in. (120 cm.) wide; 21½ in. (54.5 cm.) deep (2)

£12,000-18,000

US\$17,000-24,000
€15,000-21,000

PROVENANCE:

With Pelham Galleries, London.

With Peter Lipitch Ltd.

A Private Collection.

Anonymous sale; Sotheby's, New York, 23 October 2013, lot 98.





■31

A GEORGE III GILTWOOD MIRROR

CIRCA 1765, IN THE MANNER OF THOMAS CHIPPENDALE

The later oval plate within a rope-twist frame surround and frame composed of interlaced palm fronds centred by a shell at the crest and apron, re-gilt
53¾ x 34½ in. (136.5 x 87.5 cm.)

£6,000-10,000

US\$8,200-14,000
€7,100-12,000

PROVENANCE:

Anonymous sale; Christie's, New York, 24 January 1992, lot 291.
Anonymous sale; Sotheby's, New York, 16 October 2009, lot 134.
This mirror relates closely to a design found in the Chippendale Albums in The Metropolitan Museum of Art, New York, illustrated, C. Gilbert, *The Life and Work of Thomas Chippendale*, 1978, vol. II, p. 77, fig. 118. A very similar mirror was sold at Christie's, London for the Harewood Charitable Trust, 10 April 1986, lot 80 for £51,840 (including premium) having been moved to store from the Circular Dressing Room at Harewood circa 1844-45.

■32

AN EARLY GEORGE III PITCH PINE AND PINE CHIMNEYPIECE

CIRCA 1760-70, POSSIBLY DESIGNED BY ROBERT ADAM OR JOHN CARR

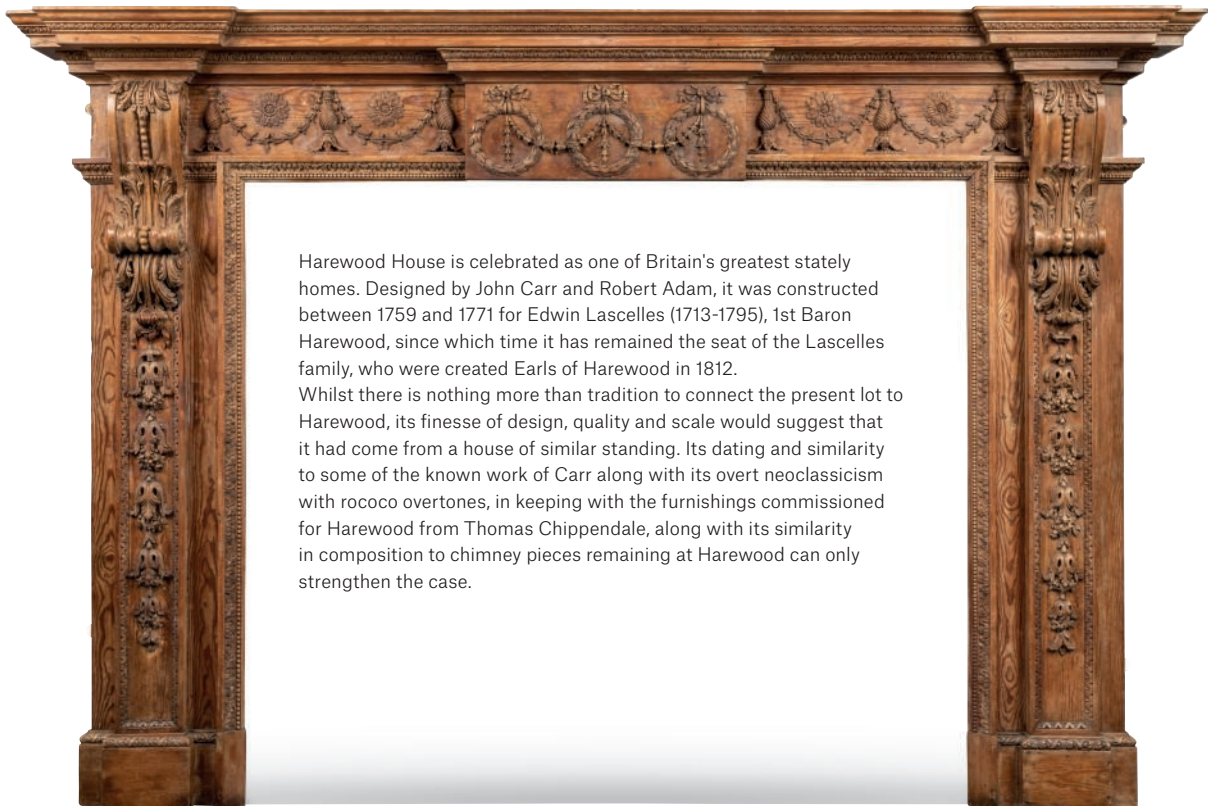
The central laurel-wreath tablet hung with bellflower swags, the scrolling acanthus corbels issuing graduated foliate pendants
62¼ in. (158 cm.) high; 92¼ in. (234.5 cm.) wide; 9 in. (23 cm.) deep
The opening: 49½ in. (125.5 cm.) high; 57 in. (145 cm.) wide

£7,000-10,000

US\$9,600-14,000
€8,300-12,000

PROVENANCE:

By repute: the collections of the Earls of Harewood, Harewood House, Yorkshire until gifted by Princess Mary, Princess Royal and Countess of Harewood, to a Dr. Cook circa 1950-60 who is said to have been her physician and to have lived on the estate in the village of Harewood.
Aynhoe Park - A Modern Grand Tour; sold Christie's, South Kensington, 9 October 2012, lot 126.



Harewood House is celebrated as one of Britain's greatest stately homes. Designed by John Carr and Robert Adam, it was constructed between 1759 and 1771 for Edwin Lascelles (1713-1795), 1st Baron Harewood, since which time it has remained the seat of the Lascelles family, who were created Earls of Harewood in 1812. Whilst there is nothing more than tradition to connect the present lot to Harewood, its finesse of design, quality and scale would suggest that it had come from a house of similar standing. Its dating and similarity to some of the known work of Carr along with its overt neoclassicism with rococo overtones, in keeping with the furnishings commissioned for Harewood from Thomas Chippendale, along with its similarity in composition to chimney pieces remaining at Harewood can only strengthen the case.

■33**A GEORGE III MAHOGANY LIBRARY
ARMCHAIR**

CIRCA 1770

Fret-carved overall, the rectangular padded back, part-padded arms and seat upholstered in brass-nailed yellow silk damask on square chamfered legs joined by chamfered stretchers, lacking castors 39 in. (99 cm.) high; 26¾ in. (68 cm.) wide; 30½ in. (78 cm.) deep

£5,000-8,000

US\$6,800-11,000

€5,900-9,400

PROVENANCE:

With Mallett & Son (Antiques) Ltd., London

**■34****A GEORGE III MAHOGANY KNEEHOLE
DESK OR DRESSING-TABLE**CIRCA 1770, POSSIBLY BY THOMAS
CHIPPENDALE

The rectangular top with a moulded edge above a frieze drawer fitted with a baize-lined slide, ratcheted dressing-mirror and divisions, above six short oak-lined drawers and a kneehole with crossbanded door, on shaped bracket feet, with laminated blocks and red wash to the underside 31½ in. (80 cm.) high; 40 in. (102 cm.) wide; 23¼ in. (59 cm.) deep

£6,000-9,000

US\$8,200-12,000

€7,100-11,000

PROVENANCE:

Wolford Manor, Shipston-on-Stour, Warwickshire, in the 20th century.

Anonymous sale; Christie's, London, 22 January 2009, lot 29.

The bureau dressing-table corresponds to a design in the first edition of Thomas Chippendale's *The Gentleman and Cabinet-Maker's Director*, published in 1754, pl. XLI and shares many similarities with Chippendale's more restrained furnishings supplied from 1759 for Dumfries House, Ayrshire. Other closely related tables supplied by Chippendale were commissioned by Ninian Hume (d. 1795) for Paxton House, Berwickshire. A fine bureau dressing-table almost certainly for the principal bedroom apartment of Paxton and probably intended as Ninian Hume's wife Penelope's dressing-table was invoiced on June 7th, 1774 as: 'A neat mahogany Buroe Table with Divisions in the upper drawer and a Slider covered with Green Cloth... 6.12.0.' (C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. I, p. 274 and vol. II, p. 228, pl. 415); a second more restrained example was supplied for the Buff Bedroom at Paxton (*ibid.* vol. II, pl. 417). The former was sold anonymously, 50 Years of Collecting: The Decorative Arts of Georgian England, Christie's, London, 14 May 2003, lot 140 (£77,675 including premium). Another closely comparable kneehole desk possibly by Chippendale and again with characteristic constructional features was sold Christie's, London, 13 November 2019, lot 269 (£11,875 including premium).

**35 NO LOT**



■36

A GEORGE III MAHOGANY WING ARMCHAIR
LATE 18TH CENTURY

The shaped rectangular back, arms and seat cushion covered in close-nailed blue cotton, on chamfered square legs joined by stretchers, with later castors, re-railed
47¼ in. (120 cm.) high; 30 in. (76 cm.) wide; 32½ in. (deep)

£2,500-4,000

US\$3,400-5,400
€3,000-4,700

■37

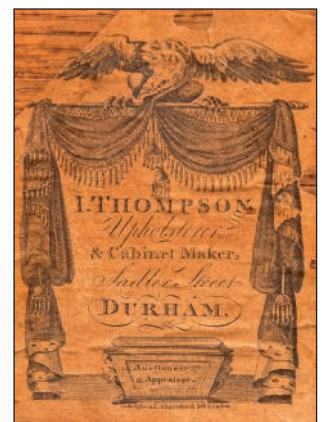
A REGENCY MAHOGANY OCTAGONAL DRUM TABLE
BY JOHN THOMPSON, DURHAM, EARLY 19TH CENTURY

The top with inset later green leather, above four drawers and four simulated drawers, on a reeded column and four reeded downswept legs with brass caps and castors, with trade label inscribed, 'I. THOMPSON/UPHOLSTERER/& CABINET MAKER/SADLER STREET/DURHAM/AUCTIONEER/& APPRAISER, handles replaced
30¼ in. (77 cm.) high; 45 in. (114 cm.) square

£5,000-8,000

US\$6,800-11,000
€5,900-9,400

John Thompson, cabinet-maker, upholster, auctioneer and appraiser was recorded at Sadler Street, Durham between 1802 and 1819 (C. Gilbert, *Dictionary of English Furniture Makers 1660 - 1840*, Leeds, 1986, p. 886).



Detail of label



■38

TWO PAIRS OF CHINESE SANG-DE-BOEUF VASES, MOUNTED AS LAMPS

LATE 19TH/20TH CENTURY

Each with a cream card shade and giltwood base, fitted for electricity
 The vases 24 in. (61 cm.) high, and 21½ in. (54 cm.) high, excluding fitments (4)

£5,000-8,000

US\$6,800-11,000
 €5,900-9,400

■~39

A GEORGE III MAHOGANY AND INDIAN ROSEWOOD-BANDED SERPENTINE DRESSING-COMMODE

CIRCA 1760

The chequerbanded and tulipwood-banded top, above four graduated long drawers, the top drawer fitted with green baize lined pull-out slide, eight divisions and twelve lidded compartments centred by a ratched mirror, with canted angles on later bracket feet, handles replaced
 33 in. (84 cm.) high; 42½ in. (108 cm.) wide; 24¾ in. (63 cm.) deep

£6,000-10,000

US\$8,200-14,000
 €7,100-12,000





■40

A GEORGE III MAHOGANY SECRETAIRE-CABINET

ATTRIBUTED TO THOMAS CHIPPENDALE, CIRCA 1765-70

The broken swan-neck pediment with dentilled cornice, above a pair of astragal-glazed doors enclosing a cream watered silk-lined interior and two adjustable later glass shelves, the secretaire drawer fitted with green baize-lined writing surface with an arrangement of five pigeon-holes and nine drawers, with Tibats locks, above two cupboard doors enclosing two short and two long drawers, on ogee bracket feet

91½ in. (232.5 cm.) high; 39¼ in. (100 cm.) wide; 22 in. (56 cm.) deep

£30,000-50,000

US\$41,000-68,000

€36,000-59,000

PROVENANCE:

With Hotspur Ltd., Belgravia, London.

Private Collection, USA.

With Mackinnon Fine Furniture, London, 2014.

With Mallett & Son (Antiques) Ltd., London.

The secretaire cabinet corresponds in both its stylistic and constructional features to the work of Thomas Chippendale (d. 1779) whose furniture designs were published in successive editions of *The Gentleman and Cabinet-Maker's Director* (1st ed. 1754).

The swan-neck pediment with its dentil moulding and central plinth relates closely to that of the bookcase supplied to the Earl of Pembroke for Wilton House (1760-62) and featured in a design by Chippendale that was included in the architect Sir William Chambers' proposal for a study at Pembroke House, London, 1760 (C. Gilbert, *The Life & Work of Thomas Chippendale*, London, 1978, vol. II, pl. 68, p. 44, and pl. 69, p. 45). It also closely resembles the pediments of the bookcases supplied in 1764 to Sir Lawrence Dundas for 19 Arlington Street, London, and for Aske Hall, Yorkshire (Gilbert, *op. cit.*, pl. 73, p. 48), and Chippendale's own design for a Library Bookcase displayed a similar, if slightly more elaborate pediment in the 3rd edition of his *Director*, 1762, pl. XCII. The octagonal glazing pattern is a variation on the pattern illustrated in the *Director*, 1763, No. LXXXVII and also on Chippendale's Wilton bookcase and his Pembroke House design. The layout of the secretaire drawer is identical to that found on secretaires firmly attributed to Chippendale, including two neo-classical examples of c. 1775, both sold anonymously, Christie's, London, 5 (July 2018, lot 6, £248,750 including premium, and lot 20, £81,250 including premium). Ogee bracket feet featured on a mahogany tallboy supplied by Chippendale to Sir Rowland Winn for Nostell Priory, 1770-75 (Gilbert, *op. cit.*, pl. 207, p. 118).

The attribution based on these stylistic affinities is further supported by constructional ones, in particular the use of a red wash on secondary timbers, the stacked or laminated glue blocks that secure the bracket feet, and the shaped drawer stops. These features are all associated with Chippendale's workshop practice and offer further evidence in support of a firm attribution alongside the designs that are characteristic of the master cabinet-maker.





■41

A GEORGE II WALNUT AND PARCEL-GILT MIRROR
CIRCA 1730-40

The later bevelled mirror plate surrounded by a strap-work slip and shaped rectangular cushion moulded eared frame, surmounted by a broken swan-neck frieze with acanthus and egg-and-dart moulding centred by an acanthus-wrapped C-scroll cartouche, gilding refreshed
64 x 28¾ in. (162.5 x 73 cm.)

£15,000-25,000

US\$21,000-34,000
€18,000-29,000

PROVENANCE:

With Norman Adams Ltd, London.
Private Collection, UK.
Anonymous sale; Christie's, London, 17 April 1997, lot 29.
Mallett & Son (Antiques) Ltd., New Bond Street, London.

This mirror with its husk-festooned tablet frame and moulded cornice surmounted by a serpentine and flowered cartouche, relates to a 'sconce' pattern of the 1720s by the architect James Gibbs (d. 1754) preserved at the Ashmolean Museum (illustrated in T. Friedman, 'James Gibbs's Designs for Domestic Furniture', *Leeds Calender*, no. 71, 1972, pp. 19-25, fig. 6). The mirror's uniquely shaped apron closely relates to a pair of mirrors displaying the Orlebar family coat-of-arms on a scrolled cartouche. The Orlebar mirrors or pier glasses formed part of the family furnishings at Hinwick House, Northamptonshire, and were later in the celebrated collection of Percival D. Griffiths at Sandridgebury, St. Albans, sold Christie's, London, 11 May 1939, lot 229.

■42

A GEORGE III MAHOGANY OPEN ARMCHAIR

CIRCA 1760

The rectangular padded back, arms and serpentine seat upholstered in floral *gros-point* needlework, the acanthus and shell-carved frame on foliate-cabriole legs terminating in scrolled feet

39 in. (99 cm.) high; 26¼ in. (66.5 cm.) wide; 29½ in. (75 cm.) deep

£15,000-25,000

US\$21,000-34,000

€18,000-29,000

PROVENANCE:

With Partridge, London, 1982.

Private collection.

Anonymous sale, Christie's, London, 29 November 2001, lot 75.

Acquired from Mallett & Sons (Antiques) Ltd., London.

Property from a Private Collection, Chester Square, London; sold Christie's, London, 19 November 2015, lot 601.

LITERATURE:

Mallett 2002, yearbook, p. 38

This richly carved chair has its serpentine frame embellished with Roman acanthus foliage and scalloped C-scrolls in the French rococo fashion. First popularised as the 'Modern' style in Thomas Chippendale's *The Gentleman and Cabinet-Maker's Director*, 1754, its form derives from the Louis XV 'fauteuil' of the 1730s as featured in the engraved *Oeuvres of Juste-Aurele Meissonnier* (M. Jarry, *Le Siège Français*, Fribourg, 1973, D.27). Sculpted with cartouches of shells recalling the triumph of the Roman goddess Venus, the chair corresponds to Chippendale's 'French chairs', and in particular to plate XXII in the third edition of his *Director* (1763), the accompanying text stating 'both the Backs and the Seats must be covered with Tapestry, or other sort of needlework'.

A related chair of this model, with similar carved details, is in the Victoria and Albert Museum, (W.67-1926) from the collection of G.B. Croft Lyons. An almost identical chair was sold Christie's, London, 5 July 1990, lot 45 (£17,000 including premium), and another sold Christie's, London, 3 July 1997, lot 88 (£38,000 including premium).





■43

A PAIR OF CHINESE FAMILLE VERTE PORCELAIN VASES MOUNTED AS LAMPS
20TH CENTURY

Each enamelled with a continuous frieze of warriors in battle and giltwood base, with a cream card shade, fitted for electricity
The vases 18 in. (46 cm.) high, excluding fitments (2)

£2,000-3,000

US\$2,800-4,100
€2,400-3,500

■44

A GEORGE II MAHOGANY TRIPOD TABLE
MID-18TH CENTURY

The circular tilt-top above a baluster column and tripod base with pointed pad feet and brass castors
29 in. (74 cm.) high; 31½ in. (80 cm.) diameter

£1,000-1,500

US\$1,400-2,000
€1,200-1,800

45 NO LOT

46

A PAIR OF GEORGE I-STYLE GILTWOOD GIRANDOLE MIRRORS
20TH CENTURY

Each with shaped rectangular plate surrounded by a foliage carved frame, mounted with a detachable brass candle-branch
16¼ x 8¼ in. (41.5 x 21 cm.) (2)

£800-1,200

US\$1,100-1,600
€950-1,400

■47

A PAIR OF GEORGE II WALNUT SIDE CHAIRS
 ATTRIBUTED TO GILES GRENDEY, CIRCA 1740-50

Each with scrolled top-rail above a solid vase-shaped splat flanked by serpentine stiles, with drop-in seat covered in green silk damask, on cabriole legs headed by shells, on claw-and-ball feet, each with journeyman's stamp IL, beneath a crown

39½ in. (100 cm.) high; 22½ in. (57 cm.) wide; 23½ in. (60 cm.) deep (2)

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

PROVENANCE:

Anonymous sale; Christie's, London, 15 November 2017, lot 153 (set of six).

The present chairs are related to a set of six in the Carnegie Museum of Art, Pittsburgh, Pennsylvania by the celebrated Clerkenwell cabinet-maker and upholsterer Giles Grendey (d. 1780), two of which carry labels 'GILES GRENDEY, In St. John's-Square, Clerkenwell, LONDON, Makes and Sells all Sorts of Cabinet- Goods, Chairs and Glasses' (illustrated C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, p. 242, fig. 434). A further labelled suite of similar seat-furniture by Grendey and formerly in the collection of the late J.S. Phipps, was sold at Sotheby's, New York, 21 November 1981, lots 233-235. The Carnegie and Phipps chairs differ in that they are more elaborately carved on the chair back - carved paterae and scrolling foliage on the upper part of the splat, and shell moulding on the top-rail. Interestingly, one of the Carnegie chairs is stamped 'IC' on the seat-rail and two of the Phipps chairs 'IC' and 'ID', presumably for individual chair-makers in the Grendey workshop. The present lot is stamped 'IL', which together with stylistic considerations, particularly the similarity of the carved supports of these chairs and the Carnegie examples, points to a Grendey attribution.





■48

A GEORGE II MAHOGANY QUARTER-STRIKING LONGCASE CLOCK

HENRY HARRISON, LONDON, CIRCA 1735

The arched pediment centring an allegorical bust of Time above shell-carved volutes and guilloche flanking a brass dial with unusual seasonal figural spandrels in the Dutch manner, to silvered Roman and Arabic chapter ring with fleur-de-lys half hour markers and signed 'Henry Harrison/LONDON', the matted centre with subsidiary seconds ring, ringed winding holes and date aperture, with blued steel pierced hands, the arch applied with relief figures of Mercury and Fortuna after Giambologna, flanking a silvered lunar date ring, its matted centre with engraved penny moon, the eight day movement with five ringed pillars and anchor escapement, with hour strike on bell and quarter chimes on a nest of six further bells strike cylinder, the tapering case with conforming door on a leaf-carved stepped molded plinth

96 in. (244 cm.) high; 22½ in. (57 cm.) wide; 11½ in. (60 cm.) deep

£25,000-40,000

US\$34,000-54,000

€30,000-47,000

PROVENANCE:

with Anthony Woodburn, Kent.
Bought from Hotspur, London.
Private collection, New York.
Private collection, London.

LITERATURE:

R.W. Symonds, 'English Furniture from Charles II to George II', *Connoisseur*, London, 1938, p. 288, fig. 232.
N. Goodison and R. Kearns, *Hotspur: Eighty Years of Antiques Dealing*, London, 2004, pp. 260-261, cat. 3.

This distinctive architectural longcase clock inspired by the designs of William Kent is one of two similar known by the London maker Henry Harrison. The other, without Chronos bust and break-arch pediment, sold Christie's, New York, 18 October 2005, lot 385. Both have the same dial layout with large date ring together with the Seasons as spandrels. Another clock with conforming architectural hood, illustrated in Symonds, with movement by John Vale, was formerly the property of the artist William Hogarth whose Chiswick property was adjoining Kent's villa for Lord Burlington.



■49

A PAIR OF GEORGE II GILT-GESSO TRIPOD STANDS

CIRCA 1720-40

Each with a dished circular top, decorated with strapwork and foliage above a turned and tapering shaft and a tripod base with foliate pad feet, restorations, re-gilt
36½ in. (93 cm.) high; 12 in. (31 cm.) diameter (the tops)
(2)

£15,000-25,000

US\$21,000-34,000
€18,000-29,000

PROVENANCE:

With Phillips of Hitchin, 1977.
Ronald Phillips Ltd., London, 2006.
Private Collection, Chicago.

LITERATURE:

Connoisseur, March 1977 Illustrated/advertised for the Camden Antiques Fair, 26 March - 3 April 1977 with Phillips of Hitchin.
Ronald Phillips Ltd., *Antique English Furniture*, 2006, pp. 20-21 (illustrated)

The 'gueridon' pedestals for vases or candelabra formed part of an early 18th Century pier set and accompanied a table and mirror. The circular tray-top is enriched with an acanthus-flowered mosaic compartment in the Louis Quatorze 'Roman' or 'antique' manner popularised by the *Oeuvres* (1702) of Daniel Marot (d. 1752) 'architect' to William III. Roman acanthus foliage and husks also enrich its tapered pillar and its tripod 'claw'. Elaborate early examples were supplied by James Moore (d.1726) in 1724 for Hampton Court Palace (R. Edwards & M. Jourdain, *Georgian Cabinet Makers*, London, 1955, rev. ed., fig. 30) and for Blenheim Palace between 1716-22, the latter now lost. Moore, in partnership with John Gumley, supplied a number of triads - sets comprising a table, pair of stands and a mirror, for the royal palaces though none of the sets remain in their entirety (A. Bowett, *Early Georgian Furniture 1716-1740*, Woodbridge, 2009, p. 203).

The general form and decoration of the present columns relate to those of pedestals from the collection of Margaret, Countess of Suffolk and Berkshire, sold Christie's, London, 25 July 1969, lot 127. Another pair was sold anonymously, Christie's, London, 14 June 2001, lot 133 (£15,275 including premium).







THE WARWICK CASTLE ARMCHAIRS



Warwick Castle © Country Life

■50

A PAIR OF LATE GEORGE II MAHOGANY ARMCHAIRS

ATTRIBUTED TO JOHN HODSON, CIRCA 1750

Each with padded back, arm supports and seat covered in 18th century Genoese cut silk-velvet, the scrolled arms carved with foliage and terminating in carved shells, on carved cabriole legs and pad feet with castors, the velvet webbing, scrim and tasselled fringes apparently original
44 in. (112 cm.) high; 28¾ in. (73 cm.) wide; 28¾ in. (73 cm.) deep (2)

£70,000-100,000

US\$96,000-140,000

€83,000-120,000

PROVENANCE:

Probably supplied to Francis Greville (1719-1773), 8th Baron Brooke, 1st Earl Brooke of Warwick Castle and later 1st Earl of Warwick in 1759, for Warwick Castle and thence by descent until sold
Anonymous sale; Sotheby's, London, 22 November 2006, lot 82.
Private Collection, London.

LITERATURE:

'An Inventory of Household Furniture belonging to The Right Hon'ble The Earl Brooke in Warwick Castle June 21st 1756 & revised 1757. Augst'. In the 'Cedar Room', '12 Arm'd Chairs of cut Velvet' (WCRO CR1886 TN926, p. 3)
1809 inventory of the contents of Warwick Castle. In the 'Cedar Room', '12 mahogany chairs, stuff'd back & elbows & tapestry covers' '2 mahogany stools, stuff'd and covered' (WRCO, CR1886 Box 466).

'An Inventory of Household Furniture belonging to The Right Hon'ble The Earl Brooke in Warwick Castle June 21st 1756 & revised 1757. Augst'. In the 'Cedar Room', '12 Arm'd Chairs of cut Velvet' (WCRO CR1886 TN926, p. 3)
1809 inventory of the contents of Warwick Castle. In the 'Cedar Room', '12 mahogany chairs, stuff'd back & elbows & tapestry covers' '2 mahogany stools, stuff'd and covered' (WRCO, CR1886 Box 466).

1853 Inventory and Valuation of Furniture, Plate, Linen, China, Books, Pictures, [...] and other Effects, the property of the late Right Honorable Henry Richard Earl Brooke and [3rd] Earl of Warwick, who died at Warwick Castle on the 10th August 1853. In the 'Cedar Drawing Room', '12 elbow mahogany frame chairs, embossed velvet backs' together with '2 couch stools with Do Do' and '1 large couch stool with embossed velvet cushions' (WCRO, CR1886/783/16, pp. 15-16).

1894 inventory of the heirlooms of The Right Hon, George Guy Earl Brooke and Earl of Warwick deceased taken for the purposes of probate on 9th March 1894, '12 Queen Anne Large armchairs backs and seats in velvet brocade' 'Pair 2ft Queen Anne stools tops in velvet brocade' (WCRO, CR3508/2, Box 708, p. 45).

Warwick Castle - II: the Seat of the Earls of Warwick, *Country Life*, 6 June 1914, p. 845, 'In the Cedar Room', p. 848, 'The Fireplace in the Cedar Room' [latter shows 2 x chairs, 2 x stools]

1924 Schedule of articles at Warwick Castle which are of national or historical interest. In the 'Cedar Drawing Room', 'Twelve Queen Anne large Arm Chairs, covered in 17th century velvet brocade', 'Two 2' Stools en suite, to chairs' (WCRO CR1886, p. 14).

1961 Christie's inventory, p. 19.

M. Binney, 'Warwick Castle Revisited - IV: The Property of Madame Tussauds', *Country Life*, 23 December 1982, p. 2024, fig. 3.

L. Wood, 'A Royal Relic: The State Bedroom Suite at Warwick Castle', *Furniture History*, 2012, p. 91, f/n 71.





These finely-carved armchairs dating from the early 1750s form part of a larger suite of seat-furniture comprising twelve armchairs, two 'couch' stools and one large 'couch' stool. It was probably supplied to Francis Greville, 8th Baron Brooke, who was created 1st Earl Brooke of Warwick Castle in 1746 and 1st Earl of Warwick in 1759, for Warwick Castle. The chairs in particular have a remarkable provenance having remained in the same state room at Warwick Castle, the Cedar Room, from 1756 until at least 1961 when Christie's undertook an inventory; at this date, Christie's recorded eight chairs in the room. The Cedar Room was the second in a sequence (or 'enfilade') of state rooms at Warwick Castle – the other rooms are the Red Drawing Room, Green Drawing Room, Queen Anne Bedroom, and the Blue Boudoir.

The 1756 inventory for the mansion first records '12 Arm'd Chairs of cut Velvet' in the Cedar Room, while subsequent inventories dating 1809, 1853 and 1894 show that the chairs and the stools *en suite* were in this room from at least 1809, most fully described in 1853 as: '12 elbow mahogany frame chairs, embossed velvet backs', '2 couch stools with Do Do' and '1 large couch stool with embossed velvet cushions' (WCRO, CR1886/783/16, pp. 15-16). Part of the suite is furthermore illustrated in an 1815 etching of the Cedar Room by John Coney, and in an 1844 lithograph, listed in inventories undertaken by Christie's in 1907, 1928 and 1961, and also included in the 1924 'Schedule of articles at Warwick Castle which are of national or historical interest' (WCRO CR1886 Box 1028/6, p. 14).

Intriguingly, George Greville, the 2nd Earl (1746-1816) – the 'Virtuoso Earl' – who after 1773, completed the refurbishment that had begun under his

father the 1st Earl's tenure – wrote to his uncle Sir William Hamilton on 22 August 1779 alluding to the need for chairs for the Cedar Room: 'I have now furnished the House except that I want chairs for the Cedar Room and what we used to call Dogs for the fire places, perhaps at Paris both these may be had. I have velvet which I had made from the Pattern of the Chairs in the first Room and which was very old. Crimson Black Green and White. The Richest thing I ever saw' (L. Wood, 'A Royal Relic: The State Bedroom Suite at Warwick Castle', *Furniture History*, 2012, p. 76 and p. 91, f/n 71). The chairs offered here are covered in a Baroque-style figured velvet in crimson green and white – but 'with no evidence of black dye' (*ibid.*, f/n 71). Thus, it seems that either the antiquarian upholstery dates from the 1st Earl's time, or possibly that the 2nd Earl had the 'old' chairs from the Cedar Room recovered (*ibid.*, f/n 71). Clare Browne, curator in the V&A's Department of Furniture, Textiles and Fashion, suggests 'that the rather busy, detailed design of the velvet could be consistent with later copying of an early eighteenth-century textile (perhaps something like a brocatelle rather than a velvet)'. The chairs are trimmed with close-nailing and a Baroque-style fringe, anachronistically combined, along their scalloped apron – this profile also evoking the arrangement of a Baroque fringe' (*ibid.*). The proposal that the 2nd Earl might have had the original chairs from the Cedar Room recovered in an antiquarian fabric is consistent with evidence of how the narrow panels of fabric are joined on these chairs. Similarly, recent research by Lucy Wood has shown that the upholstered furniture from the state bedroom suite at Warwick Castle has been largely re-covered using an amalgamation of fabrics including parts of the original upholstery (*ibid.*, pp. 45-103).



The Cedar Drawing Room, Warwick Castle taken by Francis Bedford, circa 1860-1870 courtesy of J. Paul Getty Trust

JOHN HODSON, CABINET-MAKER

Archival research in the Hoare's Bank ledgers for Francis Greville, in the 1740s, titled Lord Brooke, shows that his principal cabinet-maker in this period was John Hodson (1709-86) of Frith Street, Soho, who was running the family business, *Hodsons Looking Glass and Cabinet Warehouse* from circa 1725 to as late as 1786. On 5 January 1742 a significant payment of £443 3s 3d was made to Hodson, the same year Lord Brooke married Elizabeth, daughter of Lord Archibald Hamilton, younger brother of William, Duke of Hamilton, and sister to Sir William Hamilton - the latter one of the great *cognoscenti* of the period, George III's ambassador to the Court of Naples, and husband to Emma, the mistress of Horatio Nelson. Thereafter, Hodson received payments on behalf of Lord Brooke via Hoare's Bank of £540 on 9 April 1743 and £300 in 1746.

The Hodson firm was headed firstly by Robert Hodson, who wrote to the Earl of Radnor in September 1725 concerning a 'compting bureau' supplied to Longford Castle (<https://bifmo.history.ac.uk/entry/hodson-john-1709-86>. Accessed 21 September 2021). Later bills were thereafter submitted by John, and from 1730-86 often have the same heading, which shows furniture in the style of the 1730s-40s: elaborately carved pier and dressing tables, an elbow chair, tripod reading desk, japanned cabinet on stand, kettle table, and looking-glass with carved masks and flanking candle holders. Hodson's billhead states: '*At Hodsons Looking Glass and Cabinet Warehouse in Frith Street, Soho, is ready made great variety of all sorts of Furniture in the neatest*

and most Fashionable manner, by choice and experienced Workmen employ'd in his own house. By which means Customers may better depend on the goodness of ye materials and duration of the Work: There are also many well contriv'd Machines for weak and Sickly people, all perform'd at moderate prizes, and in the utmost perfection. NB. Coach, Chair, and Sash Glasses are sold, at the very lowest prizes'. Hodson's prestigious commissions included: in 1736, mahogany tables costing £44 to Holkham Hall, Norfolk; two accounts to Lord Monson dated 1735 and 1741; and one to the Duke of Atholl of Blair Castle, Tayside, dated January 1738, amounting to £150 1s 6d. Documented furniture at Blair Castle can be identified as that of Hodson including a tripod table with galleried top (1738) and a pair of carved and painted side tables (1738) in the dining room - included in an itemised bill - illustrated A. Oswald, 'Blair Castle, Perthshire - III: The Seat of the Dukes of Atholl', *Country Life*, 18 November 1949, figs. 9 and 12). A 'neat-mahogany cistern', part of the same commission, is closely related to a group of wine-coolers attributed to Hodson; the carving to the frieze of one of these wine-coolers, previously with Hotspur Ltd., part of the Jerome C. Newhoff Collection and again sold by Apter-Fredericks, Christie's, London, 18 January 2021 lot 28, is identical to that found on the legs of the present chairs. Hodson was evidently making large sets of chairs; in December 1744, he charged William Clayton £10 10s for '10 Neat mohog. Chairs Stuffed and covered with black Spanish leather studded with brass nails'; and two elbow chairs with quilted leather cushions.

A GEORGE II GILTWOOD SIDE TABLE

CIRCA 1730

The later rectangular Portor marble top above a gadrooned moulding, over an acanthus leaf and harebell frieze, the shaped foliate scrolled apron centred by a female mask on shell-headed cabriole legs on lion's paw-and-ball feet with trailing flower garlands, probably originally conceived as a cabinet stand
28¾ in. (87 cm.) high; 38 in. (115 cm.) wide; 22 in. (67 cm.) deep

£50,000-80,000

US\$68,000-110,000

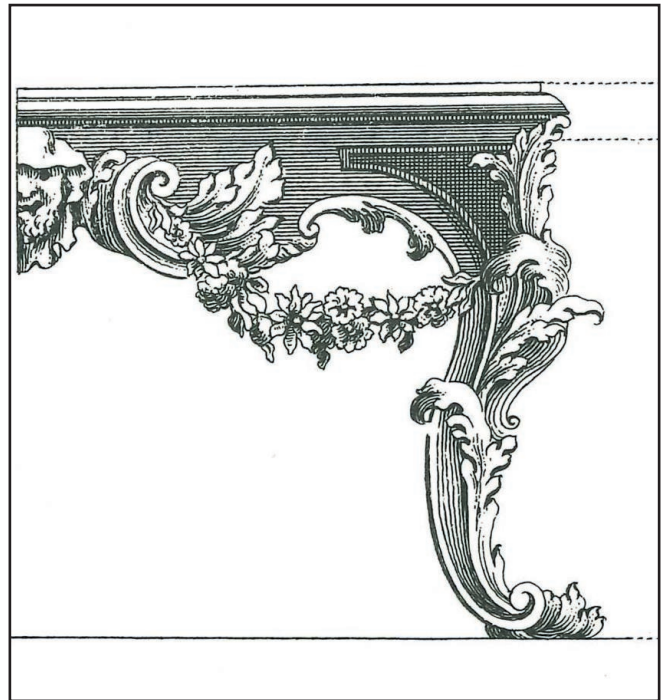
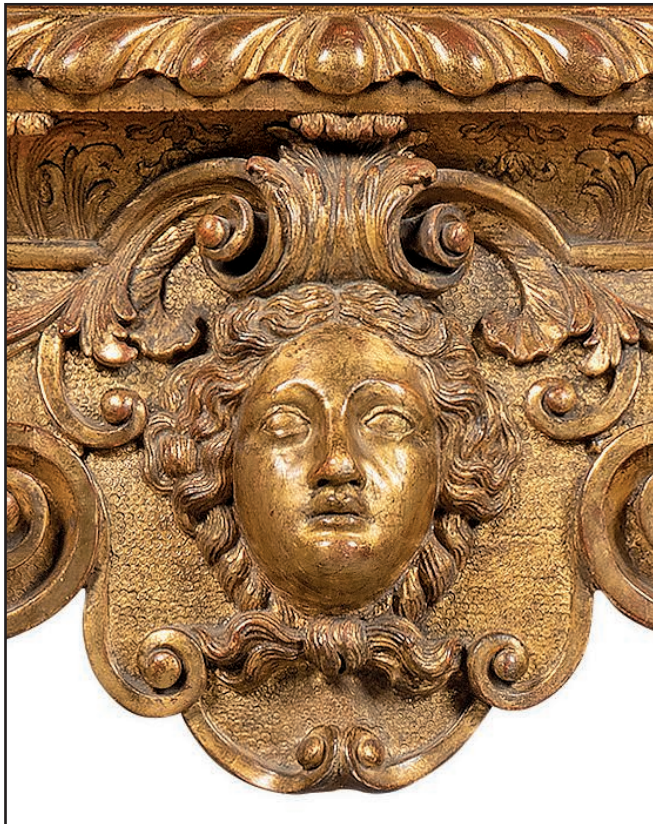
€59,000-94,000

PROVENANCE:

Peter King, 5th Earl of Lovelace (1951-2018), Torridon, Inverness, possibly moved from one of the family's other properties either Ockham Park or their London residence 12 St. James's Square until sold Lyon & Turnbull, 28 October 2015, lot 54.

The King or Locke-King family, later Earls of Lovelace can be traced back to Jerome King, from Exeter and his wife Anne, a great-niece of the philosopher John Locke. Their son, Sir Peter King (1669-1734) was a successful lawyer and politician who served as Lord Chief Justice of the Common Pleas from 1714 to 1725 and as Lord High Chancellor of Great Britain from 1725 to 1733. He purchased Ockham Park, Surrey in 1710 and was created 1st Lord King, Baron of Ockham in 1725. William King-Noel, 8th Baron King (1805-1893) married the mathematician Augusta Ada Byron (d.1852), the only daughter of the renowned poet Lord Byron and his wife, 11th Baroness Wentworth, who was a descendant of the extinct Barons Lovelace of Hurley. In 1838, as part of the elevations made to celebrate the coronation of Queen Victoria, the 8th Baron King was created 1st Earl of Lovelace. The family later acquired Horsley Towers, also in Surrey and Torridon House in Scotland as well as their London residence at 12 (formerly 10) St. James's Square. Torridon became the family's main residence after a fire at Ockham Park in 1948 and remained in the family until 2015.

The design of this table reflects the influence of William Kent (1685-1748) and the George II 'Roman' fashion. It displays a number of features associated with Kent designs with its shaped apron centred by a female mask, and trailing floral garlands as seen in a drawing by William Kent for a side table at Houghton Hall, published in John Vardy's, *Some Designs of Mr Inigo Jones and Mr William Kent* (1744) pl. 41. Other related furniture designs were published in William Jones', *The Gentleman or Builder's Companion*, 1739 and Batty Langley's, *The City and County Builder's and Workman's Treasury of Designs*, 1740. One of the finest examples of this form is the pair Kent designed in giltwood for either Saloon or Drawing Room at Stowe House, Buckinghamshire (A. Bowett, *Early Georgian Furniture, 1715-1740*, Suffolk, 2009, p. 215).



The related design by Batty Langley, 1739







■52

A PAIR OF CHINESE CELADON GLAZED VASES MOUNTED AS LAMPS

20TH CENTURY

Each with a cream card shade and giltwood base, fitted for electricity
The vases 17¼ in. (45 cm.) high, excluding fitments

£3,000-5,000

(2)

US\$4,100-6,800
€3,600-5,900

53

AN ITALIAN GRANITE I FIORO BOWL
PROBABLY 19TH CENTURY

The bowl centred by a carved roundel, originally on a foot
5½ in. (17 cm.) high; 12½ in. (38 cm.) diameter

£2,000-4,000

US\$2,800-5,400
€2,400-4,700

PROVENANCE:

The Chenel Collection; sold Sotheby's, London, 17 December 2020, lot 171.





(a set of ten)

54

A SET OF TEN HAND-COLOURED ENGRAVINGS OF BIRDS FROM HISTOIRE NATURELLE DES PERROQUETS

LATE 20TH CENTURY, AFTER JACQUES BARRABAND

Each in a moulded and beaded giltwood frame
23¼ x 19¼ in. (59 x 49 cm.)

£2,000-4,000

(10)

US\$2,800-5,400
€2,400-4,700

55

A GEORGE II-STYLE GILTWOOD SOFA

FIRST HALF 20TH CENTURY, POSSIBLY BY LENYGON AND MORANT

Covered in close-nailed grey velvet, with three seat cushions, altered in depth
46½ in. (118 cm.) high; 86 in. (218.5 cm.) wide; 32½ in. (82.5 cm.) deep

£6,000-10,000

US\$8,200-14,000
€7,100-12,000



■56

A GEORGE I WALNUT WING ARMCHAIR

CIRCA 1720-30

The padded back, ears, splayed arms and seat cushion covered in close-nailed light-blue damask, on cabriole legs and pad feet, restorations

43¾ in. (111 cm.) high; 35¾ in. (91 cm.) wide; 32¾ in. (83.5 cm.) deep

£6,000-10,000

US\$8,200-14,000

€7,100-12,000

PROVENANCE:

Possibly Gregory & Co. Ltd., London, 1930s.
With Rolleston Ltd., London.



■57

A GEORGE II MAHOGANY CARD TABLE

CIRCA 1740, PROBABLY IRISH

The cleated double-moulded hinged top with re-entrant corners enclosing a dark green baize playing surface, with a frieze drawer to each side, supported on five lappet-clasped legs terminating in pad feet

29¼ in. (74.5 cm.) high; 28¼ in. (72 cm.) wide; 14¼ in. (36 cm.) deep

£5,000-8,000

US\$6,800-11,000

€5,900-9,400

PROVENANCE:

With Apter-Fredericks Ltd., London.





58
A LOUIS XV GILT- JAPANED DOMED CASKET
 FIRST HALF 18TH CENTURY

Decorated overall with figures, buildings, birds and foliage, the hinged top enclosing a red-painted interior
 4½ in. (11 cm.) high; 11½ in. (29.5 cm.) wide; 8¾ in. (22.5 cm.) deep

£1,000-2,000

US\$1,400-2,700
 €1,200-2,400



60
A PAIR OF JAPANESE IMARI TRUMPET VASES, MOUNTED AS LAMPS
 THE VASES EDO PERIOD (LATE 17TH CENTURY)

Each painted in iron-red enamel and gilt over underglaze blue with birds amongst foliage, flowering branches and stylised landscapes, each mounted as a lamp with a cream shade, on a padouk pierced base, fitted for electricity
 The vases 18 in. (46 cm.) high, excluding fitments (2)

£3,000-5,000

US\$4,100-6,800
 €3,600-5,900



59
A FRENCH LACQUERED-BRASS AND CHINESE POLYCHROME LACQUER LOW TABLE
 ATTRIBUTED TO MAISON BAGUES, MID-20TH CENTURY, THE LACQUER PANEL 19TH CENTURY

The landscape panel decorated with birds and stylised foliage in relief, on cast laurel leaf legs joined by a X-stretcher
 18¼ in. (46.5 cm.) high; 42¼ in. (107.5 cm.) wide; 19 in. (48.5 cm.) deep

£2,500-4,000

US\$3,400-5,400
 €3,000-4,700



61
A PAIR OF REGENCY WHITE-PAINTED 'CHINESE' CHAIRS
 EARLY 19TH CENTURY

Each back with faux-bamboo piling above pale blue damask-covered drop-in seat on conforming legs joined by an H-stretcher, redecorated
 30½ in. (77.5 cm.) high; 19 in. (48 cm.) wide; 18 in. (46 cm.) deep (2)

£1,500-2,500

US\$2,100-3,400
 €1,800-2,900

■62

A JAPANESE COPPER-MOUNTED BLACK AND GILT-LACQUER CABINET

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

The doors decorated in gold *hiramaki-e* and *takamaki-e* with pavilions amongst pine trees within watery landscapes, opening to reveal an arrangement of ten drawers decorated with pine, plum and bamboo amongst other flowers, the sides with floral sprays and carrying handles, engraved copper fittings, on a later giltwood stand

60½ in. (161 cm.) high; 40 in. (102 cm.) wide; 21 in. (53.5 cm.) deep (2)

£8,000-12,000

US\$11,000-16,000

€9,500-14,000

PROVENANCE:

Peter King, 5th Earl of Lovelace (1951-2018), Torridon, Inverness, possibly moved from one of the family's other properties either Ockham Park or their London residence 12 St. James's Square until sold Lyon & Turnbull, 28 October 2015, lot 54.

This cabinet is closely related to a number of Japanese cabinets (on English stands) which entered the Spencer collections at Althorp *circa* 1744 via Sarah, Duchess of Marlborough (1660-1744), who left her considerable personal inheritance to her favourite grandson, the Hon. John Spencer (1708-1746), father of the 1st Earl Spencer (1734-1783). Sarah Churchill, no doubt influenced by her exposure at Court to Queen Mary's fabled collections at Kensington Palace and Hampton Court, was a great collector of lacquerware and her remarkable collection of 'exotic' wares and all manner of 'Japan' are tantalisingly recorded in a series of little-known inventories dating from the late 17th Century. There is one Japanese cabinet in particular with near identical engraved copper fittings to those on this lot, which is now located in the Spencer Gallery at Althorp.



■63

A GEORGE II BURR-WALNUT AND WALNUT TALLBOY

CIRCA 1750

The moulded cornice above three small drawers and six graduated drawers on bracket feet

75 in. (190.5 cm.) high; 46¼ in. (117.5 cm.) wide; 21¾ in. (55.5 cm.) deep

£12,000-18,000

US\$17,000-24,000

€15,000-21,000





■64

A GEORGE II BURR WALNUT AND FEATHERBANDED CARD TABLE

CIRCA 1720-30

The eared rectangular top enclosing a yellow velvet playing-surface with corner candle stands and counter recesses above a conforming frieze with columnar corners, on shell-headed cabriole legs and hoof feet, some repairs to veneers
29 in. (74 cm.) high; 35½ in. (90 cm.) wide; 17½ in. (45 cm.) deep

£4,000-6,000

US\$5,500-8,200
€4,800-7,100

■65

A GEORGE I WALNUT ARMCHAIR

CIRCA 1720

The rounded back and bowed seat covered in crewelwork, with shepherd's crook arms on cabriole legs and pad feet, repairs and restorations
36¾ in. (93.5 cm.) high; 24½ in. (62.5 cm.) wide; 23¾ in. (60.5 cm.) deep

£4,000-6,000

US\$5,500-8,200
€4,800-7,100

PROVENANCE:

With Mallett & Son, June 1947.





66



67

■66**AN EBONISED PEARWOOD RIPPLE-MOULDED LARGE MIRROR**

OF 17TH CENTURY STYLE, POSSIBLY NORTH ITALIAN

The rectangular plate within a bead-and-cushion-moulded graduated frame, decoration refreshed
49 x 42½ in. (124.5 x 108 cm.)

£5,000-8,000

US\$6,800-11,000

€5,900-9,400

■67**A GEORGE II MAHOGANY SOFA**

CIRCA 1740-50

The rectangular back and padded seat covered in 19th century *gros-point* and *petit-point* needlework depicting courting figures in foliate cartouches, the arm rests terminating in carved lion's masks, on acanthus-carved cabriole legs and claw-and-ball feet with recessed caps and castors, re-railed, the back left leg replaced

40½ in. (103 cm.) high; 55 in. (139.5 cm.) wide; 25¾ in. (65.5 cm.) deep

£6,000-10,000

US\$8,200-14,000

€7,100-12,000

PROVENANCE:

The collection of Mr. and the Hon. Mrs. Michael Buller, Eaton Place, London, 1938.

With Richard Courtney Ltd., London, 1995.

LITERATURE:

'Collecting and Assembling', *Country Life*, 3 December 1938, pg. 568 (illustrated on the half landing).

■68**A GEORGE II BURR-WALNUT BUREAU-CABINET**

CIRCA 1730

Crossbanded and featherbanded overall, the cavetto cornice above a single door with a bevelled plate enclosing three adjustable shelves, the base with a fall-front enclosing a fitted interior with an arrangement of pigeon-holes and drawers around a door, with two short and two long drawers on bracket feet

76½ in. (194.5 cm.) high; 26½ in. (67.5 cm.) wide; 19½ in. (49.5 cm.) deep

£12,000-18,000

US\$17,000-24,000

€15,000-21,000

A closely related bureau-cabinet featuring a glazed door which replaced an original looking-glass, and bearing the label of the cabinet-maker John Phillips, is illustrated in Sir Ambrose Heal, *The London Furniture Makers from the Restoration to the Victorian Era, 1660-1840*, London, 1953, fig. 16 and again in Adam Bowett, *Early Georgian Furniture 1715-1740*, Woodbridge, 2009, p. 76, pl. 2.49. John Phillips is recorded as having premises at 'The Cabinet', St. Paul's Churchyard by 1725, but moved to Cornhill, near the Royal Exchange by 1732. A further closely related example is illustrated on the cover of *Antique Collector*, June-July 1969, described as in the possession of Charles Lumb & Sons Ltd. Another almost identical example sold anonymously, Christie's, London, 19 May 2021, lot 99 (£14,375 including premium).





69

A GEORGE III RED AND GILT-JAPANNED STRIKING TABLE CLOCK WITH PULL REPEAT

ROBERT WOOD, LONDON, CIRCA 1790

CASE: with brass handle to inverted bell top and cone finials to the angles, the sides with pierced sound frets; DIAL: with pierced foliate spandrels to silvered chapter ring, the centre with concentric date ring and signed 'Robt: Wood / London', blued steel hands, with strike/silent indication to the arch; MOVEMENT: with five pillars, twin gut line fusees and verge escapement, strike and trip repeat on bell, the backplate engraved with foliate scrolls; case key, winding key

21¼ in. (54 cm.) high, handle down; 12½ in. (31.7 cm.) wide; 8 in. (20.3 cm.) deep

£5,000-8,000

US\$6,800-11,000

€5,900-9,400

PROVENANCE:

Anonymous sale; Christie's, London, 3 November 2011, lot 108.

A number of makers called Robert Wood are recorded working in London at the end of the 18th Century and the beginning of the 19th Century.

70

AN EARLY GEORGE II FIGURED-WALNUT BACHELOR'S CHEST CIRCA 1720-30

The quarter-veneered crossbanded and featherbanded hinged top over two short and three long graduated drawers on bracket feet, handles replaced

31¼ in. (81 cm.) high; 30¾ in. (78 cm.) wide; 16 in. (41 cm.) deep, closed

£20,000-30,000

US\$28,000-41,000

€24,000-35,000





■71

**A PAIR OF GEORGE II WHITE, SCARLET AND GILT-JAPANNED
BUREAU-CABINETS**

ATTRIBUTED TO GILES GRENDEY, CIRCA 1740

Each with broken arch pediment centred by an urn finial above a pair of mirrored doors opening to an interior fitted with a prospect door surrounded by drawers, pigeon-holes and document slides, the lower case with fall-front opening to drawers and pigeon-holes surrounding a prospect door, over a long drawer, the case with two short and two graduated drawers, on later bracket feet, the whole decorated throughout with Chinoiserie vignettes, later layers of japanning and varnish have discoloured resulting in an olive green surface, the mirror plates apparently later

92 in. (233.5 cm.) high; 39¼ in. (99.5 cm.) wide; 22¼ in. (56.5 cm.) deep (2)

£80,000-120,000

US\$110,000-160,000

€95,000-140,000

PROVENANCE:

A private collection in Markina-Xemein, Northern Spain.

Acquired from Carlton Hobbs.

Private Collection, USA.



Detail of a fall-front



These magnificent white japanned bureau-cabinets, a dazzling marriage of East and West, are remarkable alike for the rarity of the ground colour, which paint analysis has revealed was originally a white with scarlet and gilt detailing, and for the fact that they have survived together as a pair.

From as early as the 16th Century enlightened connoisseurs in the West were obsessed with the mysterious, exotic products of the East, whose workmanship seemed almost miraculous. Similar to the quest to create a Western version of porcelain, the Holy Grail for cabinet-makers in the West was to produce japanned wares to rival the lustrous perfection of Chinese and Japanese lacquer, so much so that in 1688 in London Messrs. Stalker and Parker published their famous *Treatise of Japanning and Varnishing* which featured many Chinoiserie vignettes similar to those on these cabinets.

WHITE-JAPANNING

White japanned furniture is considered to be the rarest of the japanned colour schemes. Paint analysis has revealed the presence of smalt in the original layers of decoration. Smalt is a blue, glass-like pigment which was frequently added to the grounds of 18th century to create white japanned furniture. However over time smalt can lose its colour. The more recent green tone of these bureaux has occurred when the later layers of japanning and varnish - added when they were restored - have discoloured. A glimpse of the original colour scheme is more evident to the interiors. A pair of white, blue and polychrome-japanned bureau-cabinets also attributed to the workshop of Giles Grendey were sold in the Exceptional Sale, Christie's, London 7 July 2011 for £361,250 including premium.



The pair sold Exceptional Sale, London, 7 July 2011 © Christie's

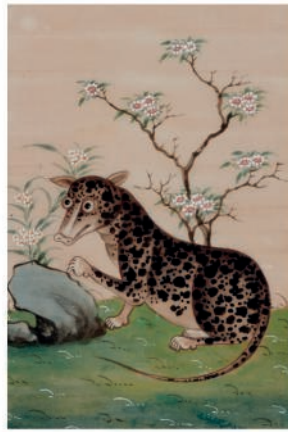
THE ATTRIBUTION

This rare pair of cabinets can be attributed with some certainty to the London workshop of the celebrated cabinet-maker Giles Grendey (1693-1780) of St. John's Square, Clerkenwell, on the basis of two closely related examples bearing his trade label, one in the Victoria and Albert Museum, London (illustrated in A. Coleridge, *Chippendale Furniture*, New York, 1968, fig. 375), and one illustrated in R. Edwards and M. Jourdain, *Georgian Cabinet-Makers*, London, 1955, p. 145, fig. 50. All of these cabinets feature the same distinctive cartouche-shaped reserve to the ornament of the fall-front as the pair of cabinets offered here, along with similar compositions of Chinoiserie figures flanked by buildings on the right on a distinctively diagonal axis, while the pediments of all four cabinets are centred by a shell. The distinctive feature of perched birds also appearing in the pediment is something of a leitmotif of Grendey's japanning, appearing for instance on chairs from the celebrated Lazcano suite (see examples sold from the Rosen Foundation, Caramoor, Christie's, New York, 2 February 1980, lot 245), and on a set of four girandole mirrors attributed to Grendey, illustrated in the Ronald Phillips exhibition catalogue *Reflections of the Past Mirrors 1685-1815*, London, 2004, cat. 27.

GILES GRENDY

Grendey had one of the most extensive cabinet-making workshops in London and made a particular speciality of furniture made for export, predominantly to Spain, where demand for lacquer furniture was at its height in the 1730s and 1740s. The importance of Grendey's overseas business is demonstrated by the fact that a disastrous fire at his workshop in 1731 included furniture valued at £1,000 which he "had pack'd for Exportation", and "an easy Chair of such rich and curious workmanship that he refus'd 500 guineas for it, it being intended... to be purchas'd by a Person of Quality who design'd it as a Present for a German Prince" (see G. Beard and C. Gilbert, *Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, p. 371). Grendey's most famous export commission, and one of the most celebrated suites of the 18th Century, was made for the Duke of Infantado for his castle Lazcano in Northern Spain. It comprised an enormous suite of red and gilt lacquer furniture of at least 72 pieces, including seat furniture, candlestands and card tables. That the suite also included at least two pairs of bureau-cabinets is revealed by the remarkable late 19th Century photograph of the interior of Lazcano illustrated here, demonstrating that lacquer bureau-cabinets, particularly those made for export, were often conceived as pairs.





74 (a set of 10)

■72

A GEORGE II GILTWOOD GIRANDOLE MIRROR

CIRCA 1755, IN THE MANNER OF THOMAS CHIPPENDALE

The later shaped plate within a frame carved with C-scrolls, flowerheads, trailing foliage and hanging rockwork, surmounted by a ho-ho bird on a ledge, re-gilt

52 x 24½ in. (132 x 62 cm.)

£4,000-6,000

US\$5,500-8,200
€4,800-7,100

PROVENANCE:

Anonymous sale; Sotheby's, New York, 16 October 2009, lot 123.

■73

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

CIRCA 1775

Each with a shield-shaped back, arm supports and stuffed seat covered in striped silk, the top rail centred with an anthemion flanked by trailing foliage, on cabriole legs made in limewood and beechwood, batten-carrying holes, redecorated

37½ in. (95 cm.) high; 24 in. (61 cm.) wide; 21½ in. (55 cm.) deep (2)

£6,000-10,000

US\$8,200-14,000
€7,100-12,000



74

TEN CHINESE RICE PAPER PAINTINGS

19TH CENTURY

Gouache on rice paper, depicting animals in landscapes, framed

sheet: 10 $\frac{1}{8}$ x 7 in. (25.8 x 17.8 cm.)

(10)

£2,000-4,000

US\$2,800-5,400

€2,400-4,700

PROVENANCE:

With Martyn Gregory, London.

■-75

A GEORGE III BURR-YEW, MAHOGANY AND ENGRAVED MARQUETRY SECRETAIRE-BOOKCASE

ATTRIBUTED TO INCE & MAYHEW, CIRCA 1775

The broken arched cresting surmounted by a later urn finial, inlaid with feathered husks and a patera above a dentilled and faux-fluted frieze, with a pair of astragal-glazed doors with watered silk-lined interior, the base with kingwood crossbanding, secretaire-drawer enclosing a fitted interior above three graduated drawers, on later bracket feet, fitted for electricity

102 $\frac{3}{4}$ in. (261 cm.) high, 41 in. (104 cm.) wide, 20 in. (51 cm.) deep

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

PROVENANCE:

Anonymous sale; Christie's, London, 20 November 1986, lot 175 (with plinth base).

Anonymous sale; Christie's, New York, 30 April 1997, lot 126.

Anonymous sale; Christie's, New York, 8 April 2004, lot 276.

Anonymous sale; Christie's, New York, 14-15 April 2011, lot 523.

Kenneth Neame; Christie's, London, 13 June 2018, lot 94.

This secretaire-bookcase can be confidently attributed to the pre-eminent cabinet-makers John Ince and William Mayhew. Most significantly, the use of yewwood with ebonized details as featured within the *trompe l'oeil* flutes of the frieze as well as the display of shaded and engraved marquetry are signature characteristics of their oeuvre. An almost identical cabinet with a simpler pediment was sold from the Collection of Tom Devenish, Sotheby's, New York, 24 April 2012, lot 112 for \$73,000 (inc. premium). Paterae wheel medallions are found on a pair of serpentine commodes almost certainly supplied by the firm to the 2nd Viscount Palmerston for Broadlands, Hampshire (H. Roberts, 'Furniture at Broadlands -II,' *Country Life*, 5 February 1981, p. 347, fig. 3). A similarly fluted frieze features on a satinwood and marquetry breakfront attributed to the firm and sold '50 Years of Collecting: The Decorative Arts of Georgian England,' Christie's, London, 14 May 2003, lot 40, as well as on the Monson commode. A pair of mahogany bookcases by Ince & Mayhew with carved fluted friezes was purchased by the Her Majesty Queen Elizabeth, the Queen Mother for Clarence House from Olantigh, Kent. One of these appears in a photograph of the refurbished Lancaster Room, M. Hogg, 'Clarence House,' *The World of Interiors*, October 2003, p. 199.





76

A PAIR OF CHARLES X ORMOLU CANDLESTICKS

CIRCA 1820

Each modelled as a fluted column with acanthus leaf capitals supporting an imbricated urn, the circular base cast with griffins, lyres and sunflowers
12 in. (30.5 cm.) high (2)

£600-1,000

US\$820-1,400
€710-1,200

77

A PAIR OF LOUIS XVI GILTWOOD BERGERES

BY NICOLAS DENIS DELAISEMENT, CIRCA 1780

Each with an arched padded back with beaded and foliate-carved crest rail and turned fluted flanking columns, the part-padded arms with scrolled and guilloche terminals above a bowed seat with squab cushion covered in blue silk, with beaded and waterleaf-carved rails, on tapering turned, spiral-fluted and foliate-carved legs, each stamped 'DELAISEMENT', later gilt and regessoed, the feet re-tipped

40 in. (102 cm.) high; 25 in. (64 cm.) wide; 26¾ in. (68 cm.) deep (2)

£6,000-10,000

US\$8,200-14,000
€7,100-12,000

PROVENANCE:

Acquired in the 19th century by an American private collector.

Thence by descent until acquired in 2018.

Nicolas Denis Delaisement, *maitre* in 1776.



A ROYAL COFFRE A VOYAGE



■78

A ROYAL LOUIS XV GILT-TOOLED BURGUNDY LEATHER COFFRE A VOYAGE

ATTRIBUTED TO PIERRE VENTE, MID-18TH CENTURY

With hinged domed lid enclosing a compartment above a faux drawer and fall-front enclosing two long drawers, the sides fitted with carrying handles, decorated throughout with scrolling foliate and the coats-of-arms of Mesdames enclosing fleur-de-lys

26¼ in. (67 cm.) high, 38¼ in. (97.5 cm.) wide, 23 in. (58.5 cm.) wide

£15,000-25,000

US\$21,000-34,000

€18,000-29,000

PROVENANCE:

Supplied to Mesdames, daughters of Louis XV.

Marjorie Wiggin Prescott; sold Christie's, New York, 22 November 1980, lot 249.

With Mallett & Sons, London, April 1985.

The Collection of Mr. & Mrs. John H. Gutfreund 834 Fifth Ave; sold Christie's, New York, 26-27 January 2021, lot 115.

LITERATURE:

Lanto Synge, *Mallett Millennium*, Woodbridge, 1999, p. 240, fig. 310.

COMPARATIVE LITERATURE:

P. Verlet, *Recherches sur quelques coffres en usage à la Cour de France à propos des deux coffres du Musée de Lisbonne*, João Couto, In Memoriam, Lisbon, 1971, p. 241.



(detail of monogram)

Bearing the coats-of-arms of Mesdames enclosing fleur-de-lys, the red Morocco leather trunk was almost certainly delivered by the Menus Plaisirs for the use of the Filles de France, daughters of Louis XV. Madame Marie-Adélaïde de France (d. 1800), fourth daughter of Louis XV and a noted bibliophile, is known to have had a liking for red morocco leather - her library contained more than 10,000 volumes bound in such material. The present box is particularly rare for its large size. For smaller similar coffers by Vente, also almost certainly delivered to Mesdames, see Christie's, London, 4 July 2017, lot 3 and *La Vie de Château*: Collection Jean-Louis Remilleux, Christie's, Paris, 28-29 September 2015, lot 400. Pierre Vente (b. 1722, active until 1792), initially worked under the patronage of the Maréchal de Richelieu and in 1753 became Relieur (bookbinder) for the Menus Plaisirs du Roi and in 1764 Libraire. Each year he supplied several coffers of different uses, such as for domestic storage or travel, to Mesdames, who passed them onto their entourage when they were considered too old.



■79

A QUEEN ANNE BLACK AND GILT-JAPANED DRESSING-MIRROR

CIRCA 1710

Decorated overall with Chinese figures, insects and birds in landscapes, the arched bevelled mirror supported on turned uprights, the base with a fall-front revealing a fitted interior with drawers and pigeon-holes and with a panelled and divided frieze drawer below, on turned feet

30½ in. (77.5 cm.) high; 15½ in. (39.5 cm.) wide; 9¾ in. (25 cm.) deep

£1,500-2,500

US\$2,100-3,400
€1,800-2,900

PROVENANCE:

With Avon Antiques, Wiltshire.
Private Collection, UK.

LITERATURE:

The Grosvenor House Antiques Fair Handbook, 1993, p. 64.

■80

A CHINESE EXPORT BLACK AND GILT-LACQUERED KNEEHOLE DESK OR DRESSING-TABLE

CIRCA 1760

Decorated overall with landscapes of pagodas within traditional landscapes, the shaped top above a long drawer, two banks of three drawers and three drawers to the kneehole, on a plinth with bracket feet, with carrying handles to the sides, restorations to the lacquer

30¾ in. (78 cm.) high; 46 in. (117 cm.) wide; 24 in. (61 cm.) deep

£10,000-15,000

US\$14,000-20,000
€12,000-18,000

PROVENANCE:

Property from Kingston Lisle Park; sold Dreweatts, Newbury, 31 October 2018, lot 46.

A related dressing-table, with a hinged divided top, is in the King's Bedroom at the Royal Pavilion, Brighton (D. Rogers, 'Recreation of Brighton's Royal Pavilion', *Connoisseur*, August 1968, p. 224, fig. 14) and another is in the collection of the Essex Institute, Salem, Massachusetts, illustrated in Carl L. Crossman, *The Decorative Arts of the China Trade*, Woodbridge, 1991, p. 272, pl. 149. The latter was brought to Salem by Captain William Gray before 1800. Another desk similar to the present lot is illustrated in H. Mulliner, *The Decorative Arts of Georgian England 1660 - 1780*, London, 1923, fig. 38.

A related George II lacquer dressing-table was ordered in the mid-18th Century through the East India Company by Francis Child (d. 1761), and was listed in the Childs' bedroom at Osterley Park, Middlesex in the 1782 *Inventory* as 'a handsome Japanned chest-of-drawers' (M. Tomlin, 'The 1782 Inventory of Osterley Park', *Furniture History*, 1986, p. 116.

A related desk from the collection of connoisseur and gallerist Peter Zervudachi was sold Sotheby's, London, 10/11 June 1998, lot 300 (£32,200 including premium).





■81

A CHINESE EXPORT BLACK AND GILT-LACQUERED BUREAU-CABINET

CIRCA 1730-40, PROBABLY FOR THE NORTH EUROPEAN MARKET

Decorated overall with chinoiserie figures in landscapes, flowers and foliage, with a shaped arched cornice centred by a shell above a pair of mirrored doors, the stepped architectural interior fitted with an arrangement of drawers, recesses and document slides behind pierced sliding panels, the fall-front enclosing an interior of twelve drawers and two upright document drawers around a central prospect door, and with three long drawers and block feet, with reeded angles and the sides similarly decorated with landscapes, the mirror plate and inner panels to the doors later, restorations to the lacquer 94 in. (239 cm.) high; 45 in. (114 cm.) wide; 25 in. (64 cm.) deep

£25,000-40,000

US\$34,000-54,000

€30,000-47,000

PROVENANCE:

Anonymous sale; Christie's, New York, 19 June 1987, lot 188.

Supplied by Mark Hampton to Diana Dollar Knowles.

Property from the Estate of Diana Dollar Knowles; sold Christie's, New York, 21 October 2014, lot 121 (sold after sale).

Anonymous sale; Christie's, London, 28 November 2017, lot 38.



As early as the 16th Century, during the Momoyama period, lacquered goods were exported from Japan and shipped to the West by the Portuguese. Further goods came from China from the early 17th Century, with the East India Company being the channel through which much of the merchandise found its way to this country. The exotic quality of the lacquer, made from the sap of the *rhus vernicifera*, greatly appealed to the Western market and inspired the Western art of 'japanning' in imitation of lacquer.

Towards the end of the 17th Century, patterns of cabinet work were being sent out for the Chinese to copy. A document from circa 1700 records that several artificers were sent out by the East India Company with 'great quantities of English patterns to teach the Indians how to manufacture goods to make them vendible in England and the rest of the European markets. After which began the great trade in manufactured goods from the Indies' (quoted in M. Jourdain and R. Soame Jenyns, *Chinese Export Art in the Eighteenth Century*, London, 1967, p. 19). The present bureau-cabinet, with its pedimented cornice in the 'Roman' manner, relates to contemporary George II bureau-cabinets, however in typical Chinese manner, the curved elements such as the cornice and waist-moulding have been exaggerated and the drawer fronts themselves shaped to pleasing effect. The elaborate lock-plates recall those on Chinese Export cabinets which were imported in large numbers from the 17th Century and 'married' with European bases. In 1738 a pair of related bureau-cabinets, again in the George II manner, was shipped back from Canton to Copenhagen and sold to Christian VI of Denmark, both of which are now in Fredensborg Castle (T. Clemmensen, 'Some Furniture made in China in the English style, exported from Canton to Denmark 1735, 1737 and 1738', *Furniture History*, 1985, p. 176, figs. 5 and 7). Another related bureau-cabinet where the Chinese exaggerated curves on the cornice and drawer-fronts are clearly exemplified, is illustrated in M. Jourdain and R. Soame Jenyns, *op. cit.*, p. 85, fig. 24, while another bureau-cabinet sharing some of the foliate motifs and foliate-decorated arched pediment was sold anonymously, Christie's New York, 19 October 2000, lot 131 (\$127,000 inc. premium).





■82

A GEORGE II GILT AND BLACK JAPANNED LONGCASE CLOCK WITH CALENDAR AND MOONPHASE

WILLIAM BASSETT, SWANSEA, CIRCA 1733

CASE: the hood with three brass *flambeau* vase finials to the caddy top, glazed door and sound frets with outset columns to the angles, the trunk door decorated with figures and birds in a landscape, the plinth with two figures on horseback; DIAL: the 14 inch arched brass dial with pierced foliate and mask head spandrels, the silvered chapter ring with Roman hours and Arabic five minutes and *fleur-de-lis* half-hour markers, engraved to the reverse 'John Garret 1733', the matted centre with pierced blued steel hands, subsidiary seconds ring and arched day of week indication with engraved corresponding zodiacal figures and symbols, date and 'strike / silent' indication to upper angles and moonphase/age of moon indication to arch and signed to the border 'WILLIAM BASSETT SWANSEY'; MOVEMENT: the eight-day movement with five ringed pillars, anchor escapement, the barrels and pulleys with gut lines, strike to bell

109¾ in. (279 cm.) high; 22¼ in. (56.5 cm.) wide; 11 in. (28 cm.) deep

£4,000-6,000

US\$5,500-8,200

€4,800-7,100

■83

A GEORGE II MAHOGANY TRIPLE-FOLD GAMES TABLE

CIRCA 1750

The hinged shaped top above a false drawer, the first fold enclosing a holly and padouk inlaid backgammon board, the second lined with later green baize and counter recesses, with an open compartment underneath, on scallop shell-carved cabriole legs and claw-and-ball feet, inscribed in black ink 'U/XB', with depository label 'Wort & Son Ltd./DEPOSITORY/BOURNEMOUTH 29¾ in. (75.5 cm.) high; 34 in. (86.5 cm.) wide; 16¾ in. (42.5 cm.) deep

£4,000-6,000

US\$5,500-8,200

€4,800-7,100





■84

**A PAIR OF CHINESE BLACK AND GILT
PAPIER-MACHE VASES MOUNTED AS
LAMPS**

20TH CENTURY

Decorated with cranes and deer on a giltwood base,
with cream card shade, fitted for electricity
The vases 18 in. (46 cm.) high, excluding fittings (2)

£1,500-2,500

US\$2,100-3,400

€1,800-2,900

■85

A GEORGE II FIGURED-WALNUT TALLBOY
CIRCA 1720-30

Crossbanded and featherbanded overall, the canted
cavetto moulded cornice above two short and three
long graduated drawers to the upper section, flanked
by fluted canted angles, the base with three graduated
drawers on later bracket feet, handles replaced
72 in. (183 cm.) high; 42 in. (107 cm.) wide; 22 in. (56
cm.) deep

£6,000-10,000

US\$8,200-14,000

€7,100-12,000





86

**A PAIR OF CHINESE FAMILLE VERTE BISCUIT
BUDDHIST LIONS**

KANGXI PERIOD (1662-1722)

The lions 13¾ in. (35 cm.) high

(2)

£6,000-10,000

US\$8,200-14,000

€7,100-12,000

PROVENANCE:

Anonymous sale; Christie's, Paris, 27 April 2021, lot 142.

■87

**A GEORGE III MAHOGANY SERPENTINE DRESSING-COMMODE
CIRCA 1765, IN THE MANNER OF THOMAS CHIPPENDALE**

The moulded top above four graduated drawers, the top drawer fitted with a green baize-lined slide enclosing lidded compartments and dividers surrounding a folding mirror, on angled bracket feet, with short-grain drawer kickers

32¾ in. (83.5 cm.) high; 38¾ in. (98.5 cm.) wide; 23½ in. (60 cm.) deep

£7,000-10,000

US\$9,600-14,000

€8,300-12,000

This model of gilt-metal handle was favoured by Thomas Chippendale and is the same model used on the magnificent parcel-gilt padouk breakfront bookcase supplied to Lord Dumfries for Dumfries House in 1759. The same escutcheon can also be found on a chest of drawers at Dumfries House. Short-grain drawer kickers are a distinctive constructional feature linked to the workshop of Thomas Chippendale.

88 NO LOT



■89

A PAIR OF GEORGE III MAHOGANY OPEN ARMCHAIRS

ATTRIBUTED TO GILLOWS, CIRCA 1780

Each shield-shaped back centred by a wheatsheaf and plumes, flanked by shoulders with a roundel and trailing husks above downswept channelled arms and a bowed seat covered in yellow damask, on channelled square tapering legs and spade feet, repairs and restorations
37¾ in. (96 cm.) high; 23¼ in. (59 cm.) wide; 23 in. (58.5 cm.) deep (2)

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

PROVENANCE:

With Norman Adams Ltd., London, 1990s.

The shield-back armchairs are designed in the antique fashion promoted in the 1770s by the architect James Wyatt (d. 1813) and correspond to designs by Gillows of Lancaster and London, specifically designs for a chair and window seat *en suite* illustrated in L. Boynton, *Gillows Furniture Designs 1760-1800*, Royston, 1995, fig. 272. They relate to a suite of seat furniture almost certainly supplied to John Harvey for the Breakfast Parlour at Ickwell Bury, Bedfordshire, in *circa* 1785.

The suite probably originally comprised twelve chairs and two window seats. Norman Adams sold six armchairs from the suite in 1959, and again in 1963 (S. Whittington & C. Claxton Stevens, *18th Century English Furniture: The Norman Adams Collection*, London, 1998, pl. 10). Four armchairs (presumably from one of the sets of six) and two window-seats from the suite were with Norman Adams again in the mid-1980s, where they were acquired by Mr Heathcote of Badlingham Manor, Suffolk. Norman Adams subsequently reacquired them following the sale of Heathcote's collection in 1999 and they were later offered Christie's, London, 8 June 2006, lot 131. Another pair identical to the Harvey armchairs was sold by Apter-Fredericks, Christie's, London, 19 January 2021, lot 47 (£32,500 including premium).

The 'RE' stamp found on all the components of this suite may suggest it was made by another cabinet-making firm, sub-contracted by Gillows, possibly Richard and Robert Edmunson or Edmonson. This Liverpool-based cabinet-making firm was started in 1781, with an upholstery branch added in 1788. Both Richard and Robert are recorded as freemen of Lancaster and are known to have worked for Gillows on a number of occasions. However, Gillows was not averse to reusing fashionable designs for a number of clients, and some chairs of this model may have been made for an as yet unidentified patron rather than Ickwell Bury.



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.



90

A PAIR OF CHINESE EXPORT REVERSE-PAINTED MIRROR PICTURES

18TH/EARLY 19TH CENTURY

Each serpentine plate painted with a lake landscape with Chinese figures in the foreground beneath a tree, boats and houses in the distance, in later ebonised concave-moulded frames, one with a crack to the lower left corner

21 in. x 30 in. (53.5 cm. x 77.5 cm.), including frames (2)

£5,000-8,000

US\$6,800-11,000

€5,900-9,400

PROVENANCE:

Anonymous sale; Christie's, Paris, 27 April 2021, lot 66.



■-91

A GEORGE III GILT-BRASS-MOUNTED INDIAN ROSEWOOD, KINGWOOD, TULIPWOOD AND AMBOYNA COMMODE
CIRCA 1760, IN THE MANNER OF JOHN COBB AND PIERRE LANGLOIS

Of bombé form, the quarter-veneered top centred by a burr-maple-inlaid oval, above three graduated drawers simulated as pairs of drawers, the angles headed by pierced rockwork, C-scroll and foliage mounts, the sides with matching veneers, on splayed feet and sabots

32½ in. (82 cm.) high; 37¾ in. (96 cm.) wide; 19½ in. (49.5 cm.) deep

£8,000-12,000

US\$11,000-16,000

€9,500-14,000



This commode is apparently identical to a pair almost certainly supplied to George Grenville, 1st Marquess of Buckingham (1755-1813) for Stowe House, Buckingham which sold Sotheby's, London, 6 July 2016, lot 35 (£75,000 including premium). Stowe is one of the grandest Neo-Classical mansions in England, worked on at various points in the 18th century by leading architects of their day John Vanburgh, James Gibbs and William Kent. Not only does the present commode share the same curvaceous form and pierced ormolu mounts but also the way the banded veneers have been used to create the illusion of pairs of drawers to the fronts of the three genuine drawers. A related pair were sold from the collection of Mrs Audrey Pleydell-Bouverie, Julians Park, Hertfordshire, Christie's, London, 8 June 2021, lot 59.





92

A PAIR OF GEORGE II PAKTONG CANDLESTICKS
MID-18TH CENTURY

Each with a shaped base cast with foliate corners on a knopped stem, the shaped base with concave sides and foliate corners, lacking drip-pans
8 in. (20 cm.) high (2)

£800-1,200

US\$1,100-1,600
€950-1,400

PROVENANCE:

With Apter-Fredericks, London.

An almost identical pair but with drip pans is illustrated in K. Pinn, *Paktong, The Chinese Alloy in Europe 1680-1820*, London, 1999, p. 89, fig. 45.

93

A PAIR OF BRASS, PAINTED AND PARCEL-GILT TWO-TIER LOW TABLES

BY MALLET, LATE 20TH CENTURY

Each with an inset glass top above eau-de-nil panel displaying bronze portrait medals from the Mudies medal set, including Britannia, George Prince Regent, the Duke of Wellington, Lord Nelson, Napoleon Bonaparte and others, on slender tubular supports with reeded finials and castors
19½ in. (49.5 cm.) high; 14 in. (35.5 cm.) wide; 12 in. (30.5 cm.) deep (2)

£2,000-3,000

US\$2,800-4,100
€2,400-3,500



94

A GEORGE III SATINWOOD, AMARANTH AND EBONY-BANDED BOOKCASE

CIRCA 1790

The superstructure with four graduated shelves above a pair of brass grille doors and trompe-l'oeil painted back enclosing two adjustable shelves, on tapering square legs and block feet
64½ in. (164 cm.) high; 42 in. (106.5 cm.) wide; 17¼ in. (45 cm.) deep

£5,000-8,000

US\$6,800-11,000
€5,900-9,400

PROVENANCE:

With Witney Antiques, Witney, 1991.

LITERATURE:

The Grosvenor House Antiques Fair Handbook 1991, p. 258.

■-95

**A GEORGE III MAHOGANY AND TULIPWOOD-CROSSBANDED
CARD-TABLE**

CIRCA 1770

The hinged serpentine top, enclosing a green baize-lined interior, on tapering stop-fluted legs and acanthus-carved feet headed by paterae
28¼ in. (72 cm.) high; 36½ in. (93 cm.) wide; 17 in. (43 cm.) deep

£5,000-8,000

US\$6,800-11,000
€5,900-9,400



■96

A GEORGE III GILTWOOD CONFIDANTE

CIRCA 1780

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

£5,000-8,000

US\$6,800-11,000
€5,900-9,400

PROVENANCE:

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

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

Anonymous sale; Christie's, London, 19 September 2019, lot 150.

LITERATURE:

7th Viscount Powerscourt, *A Description and History of Powerscourt*, 1903, illustrated in the Entrance Hall.

Powerscourt, one of the most famous of all Irish houses, was largely the creation of Richard Wingfield (d. 1751), 1st Viscount Powerscourt from 1728-43 to designs by Richard Castle, but was extensively remodelled by the 6th and 7th Viscounts Powerscourt throughout the 19th century, including a suite of drawing rooms redecorated for the visit of King George IV in 1821. The 6th Viscount spent much of his time travelling in Italy for his health and it was he who brought the finest of the bronzes, marbles and ornaments that decorate the magnificent gardens, laid out in grand Baroque manner under the direction of Daniel Robertson from 1842. The estate remained in the family, but with mounting debts the house was sold in 1961 to Mr. and Mrs. Ralph Slazenger. Tragically, the house was gutted by fire in November 1974 just before it was due to open to the public. Many of the furnishings that survived were dispersed in Christie's house sale, Powerscourt, 24 and 25 September 1984, including the present late 18th century English confidante in the French Louis XVI-style, lot 682.



Entrance hall at Powerscourt, Ireland





■97

A PAIR OF FAUX SHAGREEN VASES, MOUNTED AS LAMPS
MODERN

The pale green ground finely decorated to mimic sharkskin, on a giltwood base, with cream card shades, fitted for electricity

The vases 15½ in. (39 cm.) high, excluding fitments

(2)

£2,000-3,000

US\$2,800-4,100

€2,400-3,500

■~98

A GEORGE III SATINWOOD, KINGWOOD-CROSSBANDED AND POLYCHROME-DECORATED SIDE TABLE
LATE 18TH CENTURY

Decorated overall with scrolling foliage and flowers, the shaped rectangular top above an ebony-strung breakfront frieze on square tapering legs with spade feet, the decoration refreshed, signed 'W.MATTHEWS/18/4/46' and 'AUG113' to the underside

33½ in. (85 cm.) high, 47 in. (120 cm.) wide; 19¼ in. (49 cm.) deep

£7,000-10,000

US\$9,600-14,000

€8,300-12,000

PROVENANCE:

Acquired from Hotspur, London in the 1980s.

Anonymous sale; Christie's, London, 19 November 2015, lot 517.



■99

A PAIR OF GEORGE III GILTWOOD OPEN ARMCHAIRS
ATTRIBUTED TO INCE & MAYHEW, CIRCA 1770, THE DESIGN
POSSIBLY BY JAMES WYATT

Each with a cartouche-shaped padded back and serpentine seat covered in pale blue silk damask, the top rail carved with anthemion, harebell garlands and acanthus leaves, on foliate-clasped fluted legs headed by paterae, with cramp cuts, re-gilt

38 in. (96.5 cm.) high; 27 in. (69 cm.) wide; 24½ in. (62 cm.) deep

(2)

£8,000-12,000

US\$11,000-16,000

€9,500-14,000

The armchairs relate to a design for an interior by James Wyatt showing the relationship of the furniture and upholstery to the architecture, illustrated in J. Fowler and J. Cornforth, *English Decoration in the 18th Century*, London, 1986, p. 29, fig. 13 and chairs of the same design, probably originally a set of twelve, were supplied by the London partnership of Ince and Mayhew to James Alexander, 1st Earl of Caledon, for the Oval Drawing Room at Caledon House, Ireland (illustrated, Hugh Roberts, 'Unequid d'Elegance': Mayhew and Ince's Furniture for James Alexander, 1st Earl of Caledon', *Furniture History*, vol. XLV, 2009, p. 105, fig. 2).

A pair of chairs of this design was sold by Mrs. Daphne L. Conner, Christie's, London, 18 July 1963, lot 57, and another pair was in the collection of Robert and Elsie Tritton, Godmersham Park, Kent, sold Christie's house sale, 6-9 June 1983, lot 125 (£7200 including premium). Another pair was sold from the collection of the late Sir Philip Shelburne, Myles Place, Salisbury, sold Christie's house sale, 25-26 October 1993, lot 99 (£9775 including premium).



One of the Caledon armchairs





■~100

**A GEORGE III ORMOLU-MOUNTED AND PARCEL-GILT INDIAN ROSEWOOD,
YEWWOOD AND MARQUETRY SERPENTINE COMMODE**

CIRCA 1775

The shaped top centred by a conforming foliate-bordered panel of floral marquetry and with a moulded edge, above a shallow vine-inlaid frieze concealing a blue leather-lined slide, above a pair of doors displaying similar foliate and floral marquetry, the frame draped with husk swags, flanked by scrolled and foliate pilasters and enclosing two mahogany and pine shelves, the serpentine sides inlaid with ribbon-tied bouquets, on shaped bracket feet, originally with one fixed shelf within, red wash to the backboards, underside and interior

32½ in. (83 cm.) high; 59½ in. (151 cm.) wide; 23½ in. (59 cm.) deep

£80,000-120,000

US\$110,000-160,000

€95,000-140,000

PROVENANCE:

With Hotspur Ltd., London.
Private Collection, USA.

LITERATURE:

N. Goodison and R. Kern, *Hotspur: Eighty Years of Antique Dealing*, London, 2004, pp. 224-25 (and on the cover).

The Grosvenor House Art and Antiques Fair, 2001, Hotspur, p. 128.

THE HOTSPUR INCE & MAYHEW COMMODE



This commode and the others listed below display in various combinations three features found in much of Mayhew and Ince's documented work and now identifiable as characteristic of their style - the idiosyncratic use of yew-wood as a veneer which is a recurrent theme over more than 30 years of their work, for example in the Broadlands commission (see: H. Roberts, 'Furniture at Broadlands, Part II', *Country Life*, 5 February 1981, pp. 346-347); ebonised borders and mouldings (also found in the Broadlands commission); and marquetry incorporating foliate scrolls or clasps, relying on subtle engraving for effect, often combined with floral sprays, similar to the end-cut marquetry of BVRB (as on all the commodes below except 5). The effect of the latter (floral sprays) is unusual, as it is often hardly distinguishable from the veneer and on this commode it has been etched to heighten the contrast. These motifs are especially typical of the firm's work of the 1760s. All three features are found on a pair of card-tables supplied in 1764 to Sir Brook Bridges, Bt., at Goodnestone Park, Canterbury (exhibited in *Treasures from Kent Houses*, The Royal Museum, Canterbury, 23 September - 13 October 1984, no. 56); the ebonised borders, engraved foliage and end-cut marquetry, this time on a satinwood ground, appear on the pair of rectangular commodes supplied to the 6th Earl of Coventry in 1764 for Coventry House (see: A. Coleridge, *Chippendale Furniture*, London, 1968, pl. 119), where, in contrast, the same elements are used to create a strikingly neo-classical effect.

The group of rococo yew-wood and marquetry commodes includes the following examples:

1. A commode sold by Olaf Hambro, Esq., Linton Park, Maidstone, Kent, Christie's house sale, 2-3 October 1961, lot 110 and subsequently sold by the late Mrs Charles Mills, Hilborough Hall, Norfolk, Christie's house sale, 21-23 October 1985, lot 73. It was most recently sold anonymously, in these Rooms, 5 July 1990, lot 141 (£99,000 including premium).
2. Sotheby's, London, 18 March 1966, lot 151, from the collection of Martin Summers, Esq., (illustrated in A. Coleridge, *Chippendale Furniture*, London, 1968, pl. 45). Incorrectly identified in the Sotheby's catalogue as the Linton commode. This is identical to 1 in every respect except that it has foliate clasp foot-mounts (the same as those on 6 and now on this commode), which the Hilborough commode may also originally have had.
3. Formerly Lady Russell, illustrated in P. Macquoid, *The Age of Satinwood*, London, 1908, pl. 11. The form is identical but the photogravure illustration shows a plain burr-yew top and sides, possibly incorrectly.

4. Sotheby's, London, 2 December 1977, lot 93, from the collection of the late Margarita, Lady Howard de Walden, C.B.E. This is of very similar form to 1, 2 and 3 and is almost identically inlaid. In place of the various ormolu borders on the first three, it has plain ebonised mouldings and the angles copy exactly those of 1, 2 and 3 in ebonised wood.

5. Christie's, London, 11 November 1971, lot 91, from an English private collection. This is a small and plainer version of the above four, without the floral marquetry and with plain angles.

6. Metropolitan Museum, New York, (169250), formerly in the Donaldson collection and sold from the collection of Mrs Elmer T. Cunningham, Monterey, California, Parke Bernet, New York, 14 March 1959, lot 115 (illustrated in R. Edwards and P. Macquoid, *The Dictionary of English Furniture*, London, 1954, rev. ed., vol. II, p. 117, fig. 19). Of the same conformation as 1-5 but smaller and more elaborately inlaid and mounted.

7. The late Sir Anthony de Rothschild, Bt., Aston Clinton, Aylesbury, Buckinghamshire, sold by order of his daughters Lady Battersea and the Hon. Mrs. Eliot Yorke, in these Rooms, 13-14 June 1923, lot 201 (£315 to M. Harris).

Bought from Moss Harris by 1st Viscount Leverhulme.

The late Viscount Leverhulme, The Hill, Hampstead, sold Anderson Galleries, New York, 9 February 1926 (=1st day), lot 338 (\$4,000).

Lillian S. Whitmarsh, sold Parke Bernet, New York, 7 April 1961, lot 181 (\$10,000).

Bought from Phillips of Hitchin at the Antique Dealers' Fair, 1961, and invoiced on 14 June for £11,250. Sir Michael Sobell, offered Christie's, London, 23 June 1994, lot 77. The friezes of this and the Donaldson commode are similar to that of the Coventry House commodes.

These are the closest parallels but there are other related sub-groups using the same elements but with variations, usually of outline. These include two pairs of commodes probably dating from the early 1770s, smaller and inlaid with engraved scrolls. One pair was sold from the collection of Mrs Derek Fitzgerald, Sotheby's London, 5 July 1963, lot 156, and came originally from the Earls of Dysart; the other pair was sold at Christie's London, 29 November 1979, lot 102.



The Linton Park commode, 1961 ©Christie's



The Michael Sobell commode, 1994 © Christie's





101

■101

A PAIR OF GEORGE III MAHOGANY SERPENTINE STOOLS
 ATTRIBUTED TO WRIGHT & ELWICK, CIRCA 1760

Each with padded seat covered in close-nailed buttoned cream linen, on channelled legs with beaded carving to the angles joined by an H-stretcher
 21½ in. (52 cm.) high; 22½ in. (57.5 cm.) wide; 19½ in. (49.5 cm.) deep (2)

£4,000-6,000

US\$5,500-8,200
 €4,800-7,100

■102

A SET OF FOUR GEORGE III MAHOGANY 'LADDERBACK' SIDE CHAIRS
 ATTRIBUTED WRIGHT & ELWICK, CIRCA 1760

Each with a serpentine pierced top rail and conforming horizontal splats, the seats covered in buttoned cream linen on channelled square legs with beaded carving, joined by stretchers
 38 in. (96.5 cm.) high; 23¾ in. (60 cm.) wide; 22½ in. (57 cm.) deep (4)

£2,000-3,000

US\$2,800-4,100
 €2,400-3,500



102

■103

A GEORGE III MAHOGANY SERPENTINE TALLBOY

CIRCA 1765, POSSIBLY BY INCE & MAYHEW

The dentil-moulded cornice above a blind fretwork frieze, with four graduated drawers to the upper section and three to the lower section on foliate carved ogee bracket feet, with indistinct white chalk inscription to the reverse *J700* and a circular white label with red outline inscribed in pencil *6402*
73½ in. (185.5 cm.) high; 51¼ in. (130 cm.) wide; 26 in. (66 cm.) deep

£15,000-25,000

US\$21,000-34,000

€18,000-29,000

PROVENANCE:

With Hotspur Ltd., London, 1981





104

A VICTORIAN SILVER-GILT MOUNTED DESSERT SERVICE

BY MARTIN HALL AND COMPANY, SHEFFIELD, 1882, THE PORCELAIN HANDLES CONTEMPORARY, PROBABLY ENGLISH

Each with silver-gilt tines and blades, the ferrules chased with roses, thistles and shamrocks, the porcelain handles painted with trailing flowers and gilded foliage, in a wood presentation box, *marked on blades and tines* (12)

£500-1,000

US\$680-1,400
€590-1,200

105

A PAIR OF SPANISH WINE COOLERS

BY PLATERIA LOPEZ, MADRID, SECOND HALF 20TH CENTURY

Each on shaped circular reeded foot embossed with large gadroons, the slightly tapering body applied with reeded side handles 8¾ in. (22.5 cm.) high (2)

£1,200-1,800

US\$1,700-2,400
€1,500-2,100

106

A REGENCY MAHOGANY TWIN-PEDESTAL DINING-TABLE

EARLY 19TH CENTURY

The rounded rectangular top with a reeded edge and two additional leaves on tapering turned, reeded pedestals each with four hipped and foliate reeded sabre legs with brass paw caps and castors stamped 'COPE'S PATENT', almost certainly part of a longer table, one leaf and the removable leaf bearers later, the ends re-shaped 28 in. (72 cm.) high; 58 in. (147 cm.) wide; 94 in. (239 cm.) long, extended

£4,000-6,000

US\$5,500-8,200
€4,800-7,100

PROVENANCE:

With Norman Adams Ltd., London.





■107

A SET OF SIX GEORGE III MAHOGANY SIDE CHAIRS
CIRCA 1765

Each with a shaped top rail carved with harebells and rocaille above a pierced foliate carved splat and strapwork-carved stiles, the upholstered seats covered in cream brocade with Chinese dragon design, on chamfered square legs joined by an H-stretcher, two largely re-railed, repairs to splats
37½ in. (95 cm.) high; 22 in. (56 cm.) wide; 22½ in. (57 cm.) deep
(6)

£7,000-10,000

US\$9,600-14,000

€8,300-12,000



■108

A GEORGE III MAHOGANY AND FRUITWOOD
MARQUETRY SERPENTINE SIDEBOARD
LATE 18TH CENTURY

The central frieze drawer with a green baize-lined interior, above an apron with inlaid paterae, flanked by cellarette drawers, one later fitted with bottle division, on square tapering legs and spade feet, with Apter-Fredericks trade label
37½ in. (95.5 cm.) high; 83¼ in. (211.5 cm.) wide; 27¾ in. (70.5 cm.) deep

£3,000-5,000

US\$4,100-6,800

€3,600-5,900

PROVENANCE:

With Apter-Fredericks, London.



■109

A GEORGE III MAHOGANY CELLARETTE
CIRCA 1760

With a hinged cavetto-moulded lid, cut-cornered panelled sides and fluted canted angles, with a baize-lined interior divided for six bottles, the stand with square chamfered legs and C-brackets, on brass castors

27¼ in. (69 cm.) high; 19 in. (49 cm.) wide; 15 in. (38 cm.) deep

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



110

AN ENGLISH BRASS-MOUNTED RED JAPANED PAPIER-MACHE DECANTER-TROLLEY
FIRST QUARTER 19TH CENTURY

Decorated with a bird and flowerheads, with two bottle divides flanked to each side by a handle

5 in. (12.8 cm.) high; 12 in. (30.5 cm.) wide; 8 in. (20.5 cm.) wide

£400-600

US\$550-820
€480-710

■111

A SET OF SIX GEORGE III MAHOGANY SIDE CHAIRS
CIRCA 1760

Each with a scrolled top rail and pierced foliate and gothic-tracery carved splat above a cream silk damask covered drop-in seat on chamfered square legs joined by an H-stretcher

37½ in. (95 cm.) high; 21¼ in. (54 cm.) wide; 20½ in. (52 cm.) deep (6)

£4,000-6,000

US\$5,500-8,200
€4,800-7,100



112

SIX BERLIN (K.P.M.) PORCELAIN ARMORIAL PLATES

FIRST HALF 19TH CENTURY, BLUE SCEPTRE AND KPM MARKS, PRINTED IRON-RED ORB AND K.P.M. MARKS, VARIOUS IMPRESSED NUMERALS

Each painted with floral specimens to the central well including roses and cornflowers, beneath a coat-of-arms surrounded by a gilt trellis and blue stylised flower border, within gilt line rims
9¼ in. (23.5 cm.) diameter

(6)

£800-1,200

US\$1,100-1,600
€950-1,400



■113

A PAIR OF SCOTTISH GEORGE IV GREEK REVIVAL MAHOGANY SIDE TABLES

CIRCA 1820-40, PROBABLY DESIGNED BY ARCHIBALD SIMPSON

Each later rectangular variegated green marble top above a plain frieze on patera headed tapering fluted legs and block feet, originally with wooden tops and frieze drawers

36 in. (91.5 cm.) high; 63¾ in. (162.5 cm.) wide; 28¼ in. (72 cm.) deep (2)

£3,000-5,000

US\$4,100-6,800
€3,600-5,900

PROVENANCE:

Removed from Crimonmogate, Aberdeenshire.
Property of a Viscountess; sold Charterhouse Auctions, Sherborne, 28 July 2017, lot 920.





■114

FRENCH, 19TH CENTURY

BUST OF A NOBLEWOMAN

terracotta on a veined mauve marble socle

£2,000-3,000

US\$2,800-4,100
€2,400-3,500

PROVENANCE:

With Frank Partridge & Sons Ltd., London, 1968.

A Connoisseur's Collection; sold Sotheby's, London, 4 December 2013, lot 538.

■115

**A PAIR OF NORTH ITALIAN BLUE AND WHITE-PAINTED
ARMCHAIRS**

VENETO, MID-18TH CENTURY

Carved overall with leafy vines, each with a cartouche-shaped padded back, scrolled arms and a serpentine seat covered in ochre velvet on cabriole legs and scrolled feet, refreshments to decoration

38 in. (97 cm.) high; 26 in. (66 cm.) wide; 29 in. (74 cm.) deep

(2)

£3,000-5,000

US\$4,100-6,800
€3,600-5,900



■-116

A LOUIS XV ORMOLU-MOUNTED KINGWOOD AND TULIPWOOD COMMODE

CIRCA 1745-1749

Of arc-en-arbalette outline, the pink and grey variegated marble top above three short and two long drawers, the mounts struck with the 'C' *couronné poinçon*

35¼ in. (89.5 cm.) high; 59 in. (150 cm.) 26 in. (66 cm.) deep

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

PROVENANCE:

The Gustav Leonhardt Collection, Property from the Bartolotti House, Amsterdam; Sotheby's London, 29 April 2014, lot 507.

Anonymous sale; Sotheby's, London, 3 May 2018, lot 47.

The 'C' *Couronné Poinçon* was a tax mark in use between March 1745 and February 1749 on any alloy containing copper.





117

A PAIR OF FRENCH BRONZED AND GILT WALL-LIGHTS
20TH CENTURY

In the form of a quiver of arrows, with a pair of candle branches
28½ in. (72.5 cm.) high; 11¼ in. (30 cm.) wide; 9 in. (23 cm.) deep

(2)

£1,000-1,500

US\$1,400-2,000
€1,200-1,800



118

A FRENCH ORMOLU-MOUNTED CHINESE BLACK AND GILT LACQUER AND MAHOGANY OCCASIONAL TABLE
19TH CENTURY

The rectangular top with a pierced gallery and inset with a lacquer panel, above a frieze drawer on tapering square panelled legs
29¼ in. (74.5 cm.) high; 23 in. (58.5 cm.) wide; 14½ in. (37 cm.) deep

£1,500-2,500

US\$2,100-3,400
€1,800-2,900



119

A LOUIS XVI GILTWOOD BERGERE

ATTRIBUTED TO CLAUDE II SENE, CIRCA 1780

With arched back, the frame carved with ribbon-and-thread border, the bowed seat with squab cushion on turned spirally-fluted legs, covered in green and white-striped floral watered-silk
39 in. (91 cm.) high; 27¾ in. (70.5 cm.) wide; 30 in. (76 cm.) deep

£2,000-3,000

US\$2,800-4,100
€2,400-3,500

PROVENANCE:

Acquired by Giuseppe Rossi in 1963.

Works of Art from The Giuseppe Rossi Collection Sold to Benefit a Charity; Christie's, London, 24 September - 20 October 2020, lot 67.

Claude II Sené, *maître* in 1769

Giuseppe Rossi recorded the chair in his stock book as signed 'Sené', suggesting that the stamp has either been obscured by upholstery or since abraded. A pair of chairs stamped Sené, of near identical form were sold Sotheby's, New York, 26 June 1982, lot 290. It is interesting to note that the rear edges of the cushion and front edge of the seat below are covered in antique silk of the same pattern suggesting that the chair was probably previously (and possibly originally) covered in this pattern of silk, which has then been copied when the chair was recovered.

■120

A LOUIS XVI-STYLE ORMOLU-MOUNTED MAHOGANY BUREAU PLAT

LATE 19TH CENTURY, IN THE MANNER OF JEAN-HENRI RIESENER

The gilt-tooled tan leather writing-surface above a frieze drawer on tapering square legs with brass caps

29 in. (73.5 cm.) high; 38¼ in. (97.5 cm.) wide; 21 in. (53.5 cm.) deep

£2,000-3,000

US\$2,800-4,100

€2,400-3,500



■121

A SET OF FOUR LOUIS XVI-STYLE GILTWOOD FAUTEUILS

BY MAISON JANSEN, CIRCA 1900

Carved overall with entrelac, each with an arched padded back and part-padded arms with scrolled terminals, above a bowed seat upholstered in pale grey watered-silk, on tapering turned, fluted legs the dust cloths stencilled 'JANSEN PARIS', re-gilt

35 in. (89 cm.) high; 25 in. (63 cm.) wide; 23½ in. (60 cm.) deep (4)

£4,000-6,000

US\$5,500-8,200

€4,800-7,100



(detail of stencil)



■-122

A LOUIS XIV EBONY AND FRUITWOOD MARQUETRY CARTONNIER

LATE 17TH/EARLY 18TH CENTURY,
POSSIBLY RE-USING EARLIER MARQUETRY

Of inverted breakfront outline and inlaid with flowers and foliage, with eight oak-lined drawers and a central door, with ivory knobs and ball feet 9 in. (23 cm.) high; 45¾ in. (116 cm.) wide; 9 in. (23 cm.) deep

£2,000-3,000

US\$2,800-4,100
€2,400-3,500



■123

A PAIR OF NORTH ITALIAN BLUE AND GILT JAPPANED CHAIRS

EARLY 18TH CENTURY

Each with arched padded back and seat covered in later close-nailed green-cut velvet, on fluted tapering legs joined by a wavy X-stretcher mounted with a finial on circular bun feet, decoration refreshed

45¾ in. (116.5 cm.) high; 20½ in. (52 cm.) wide; 21 in. (53.5 cm.) deep (2)

£1,500-2,500

US\$2,100-3,400
€1,800-2,900

PROVENANCE:

With Mallet & Sons, Bourdon House, London, 1970.

■124

A FRENCH WALNUT LARGE WINDOW BENCH

19TH CENTURY

The spirally-turned ends joined by a close-nailed green velvet covered seat on conforming legs joined by stretchers, possibly incorporating some earlier elements

28 in. (71 cm.) high; 71½ in. (181.5 cm.) wide; 26½ in. (67.5 cm.) deep

£2,000-3,000

US\$2,800-4,100
€2,400-3,500





■125

A WILLIAM & MARY WALNUT AND FRUITWOOD MARQUETRY WALL MIRROR

CIRCA 1680-90

The rectangular plate within a cushion-moulded frame elaborately inlaid with trailing flowerheads, foliage and scrolling arabesque angles and with bone-inlaid floral details, with a corresponding shaped arched cresting, restorations 64½ x 41 in. (164 x 104 cm.)

£15,000-25,000

US\$21,000-34,000

€18,000-29,000

PROVENANCE:

With Asprey & Co., London, November 1977.

Property of a Distinguished Swiss Collector; Christie's, London, 16 April 2014, lot 149.

LITERATURE:

Apollo, November 1977.

A mirror, *circa* 1680, with related decorated floral marquetry and of virtually identical dimensions was in the collection of the 1st Duke and Duchess of Lauderdale, at Ham House, Surrey (illustrated in Adam Bowett, *English Furniture 1660 - 1714*, Woodbridge, 2002, p. 137, pl. 4.59). It is distinguished by the presence of a Ducal coronet to the centre of the cresting. The Ham House mirror has recently been attributed by Reinier Baarsen to Gerrit Jensen (d. 1715), who was Dutch by birth but worked for the English royal family and nobility, ultimately being appointed 'Cabinet Maker in ordinary' to William III in 1689. The similarity of the present mirror to the Ham House mirror, described as English, demonstrates the close affinity between Dutch and English furniture of this period.

THE ULLSWATER/HORLICK BUREAU-CABINET



Campsea Ashe High House, Suffolk

■126

A GEORGE I FIGURED-WALNUT AND GILT-GESSO BOMBE SECRETAIRE-CABINET

ATTRIBUTED TO SAMUEL BENNETT, CIRCA 1720

The swan-neck cresting carved in relief with trailing foliage and acanthus, centred by a replaced foliate cartouche, the shaped mirrored door flanked by fluted pilasters enclosing three adjustable shelves and three short drawers, the base with a secretaire drawer enclosing a fitted interior of drawers and pigeon-holes, over three long drawers on bracket feet, the mirror possibly replaced, re-gilt

76 in. (230 cm.) high; 33¼ in. (101 cm.) wide; 17 in. (52 cm.) deep

£30,000-50,000

US\$41,000-68,000

€36,000-59,000

PROVENANCE:

James Lowther, 1st Viscount Ullswater (1855-1949), Campsea Ashe High House, Campsea Ashe, Suffolk.

Presumably sold Garrod, Turner & Son, Ipswich, The Contents of High House, 24-31 October 1949.

Sir James Horlick, 4th Baronet (1886-1972), Achamore House, Isle of Gigha. Thence by descent until sold.

LITERATURE:

L.G.G. Ramsey, 'Chinoiserie in the Western Isles The Collection of Sir James and Lady Horlick', *Connoisseur*, June 1958, p. 4, fig. 6.



This Palladian walnut and gilt-gesso *bombé* secrétaire or bureau-cabinet can be compared to the work of the cabinet-maker Samuel Bennet(t) (c. 1695-1741) whose workshop was 'at the Sign of the Cabinet in Lothbury', London, based on three other examples illustrated in C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, pp. 106-107, figs. 113-118. Unusually for English furniture of this period, all three bear the maker's trade label or more remarkably are inlaid with the maker's name though Gilbert suggests that Bennett may have labelled only his most ambitious pieces.

The closest of the three (*ibid.*, p. 106, fig. 114) was formerly in the collection of Sir George Donaldson, veneered in burr-elm and with arabesque marquetry, the lower section *bombé* in the Dutch style, and inlaid 'SAMVEL BENNETT / LONDON FECIT' at the bases of the marquetry pilasters inside the door. It was sold by the executors of Sir George Donaldson, Puttick & Simpson, 6-10 July 1925 (*Country Life*, 23 May 1925, p. cxx) and was illustrated in 'For the Connoisseur: The Donaldson Collection', *Country Life*, 13 June 1925, p. lxxvi and fig. 2. It displayed the distinctive fluted architectural columns to the upper door while the base was of *bombé* outline.

Bennett may have favoured this Dutch style and R.W. Symonds has suggested that Bennett may conceivably have been the anglicised name of a Dutch *émigré* craftsman (R. Symonds, 'Two English Writing Cabinets', *Connoisseur*, March 1958, p. 84). It is not known whether this particular model originated in England or Holland though certainly ties between the two countries were close in the early 18th century. Reinier Baarsen has argued that cabinet-makers in Holland around 1700 advertised their products as 'English': this form of secrétaire-cabinet was generally called a *Comptoir Cabinet* or an *Engels Cantoor Cabinet* (R.J. Baarsen, *Nederlandse Meubelen*, Zwolle, 1993, p. 86). However, the wide pilasters found on the present cabinet, and those made by Bennett, are an English attribute rather than narrow pilasters, which are more in accordance with Continental design (Symonds, *op. cit.*, p. 83).

The second burr-walnut example (Gilbert, *op. cit.*, p. 106, fig. 113) is in the Victoria & Albert Museum, London, accession no. W.66-1924. It displays a very similar scrolled pediment, part-gilded, centred by a large cartouche, and as with the Donaldson example, Bennett has inlaid his name into the boxwood marquetry of the inside of the doors (R. Edwards, *Dictionary of English Furniture*, London: 1954, 2nd rev. ed., vol. 1, p. 137, fig. 32; Symonds, *op. cit.*, pp. 83-87). It differs by virtue of the fact the base is of conventional, straight-sided form.

The third walnut example, (Gilbert, *op. cit.*, p. 107, fig. 117) now in the British Embassy, Rome, is a much more conventional burr-walnut bureau-cabinet with flat cornice, twin mirrored doors, and straight sides to the base; it bears a trade label in a drawer that states: 'This cabinet was made by Samuel Bennett at the Sign of the Cabinet in Lothbury. He Maketh and Selleth all kinds of Fine Cabinet-Work and Looking-Glasses, at Reasonable Rates' (illustrated <https://bifmo.history.ac.uk/entry/bennett-samuel-1695-1741>).

Other bureau-cabinets with *bombé* bases include:

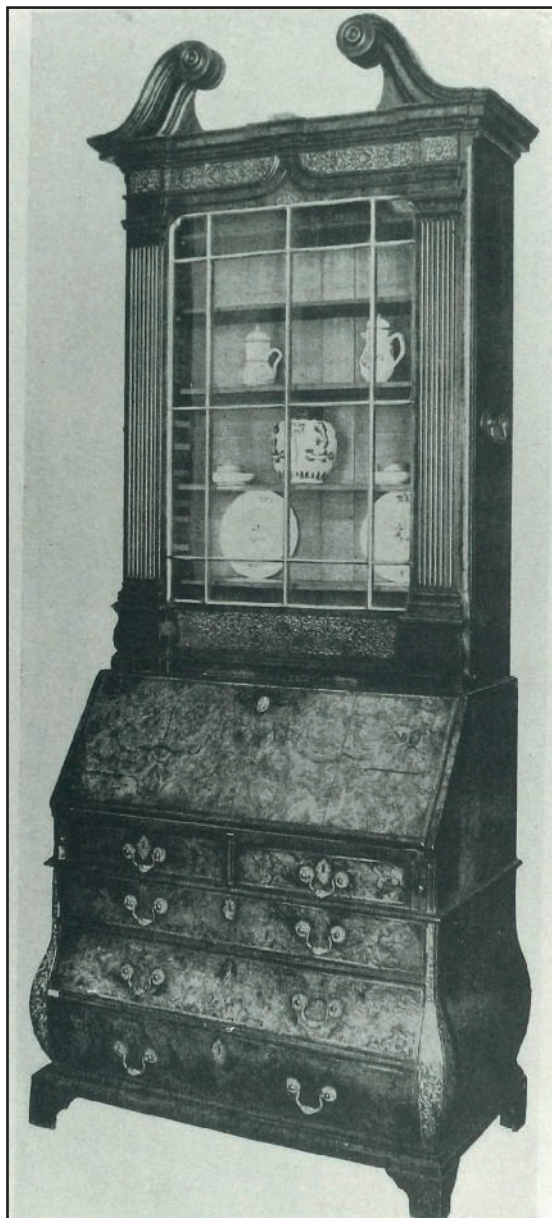
A walnut bureau-cabinet formerly in the collection of J. Macdowell, Esq., discussed by J. de Serre, 'Walnut Furniture', *Country Life*, 29 February 1936, p. xxvi, fig. 1 (sold Sotheby's London, 6 March 1936 and subsequently Christie's, New York, 22 April 1999, lot 46, \$156,500 including premium).

A George II burr-walnut, parcel-gilt and gilt-metal mounted bureau-cabinet, circa 1740, in the manner of Giles Grendey', offered Sotheby's, London, 5 June 2007, lot 111.

A very similar double door burr-walnut bureau-cabinet, perhaps by the same maker, sold 'The Hochschild Collection of Highly Important English Furniture', Sotheby's, London, 1 December 1978, lot 13 and illustrated in Lanto Syngé, *Mallett's Great English Furniture*, 1991, p. 49, pl. 43. Interestingly, the 'Royal' cabinet-maker, William Vile (c. 1700-67), supplied a bureau-cabinet with a *bombé* lower section as late as 1762 for Queen Charlotte's Dressing Room at St. James's Palace at the considerable cost of £72 (RCIN 2571).

The present lot was previously at Campsea Ashe High House, Suffolk, the house rebuilt in the 19th century by Anthony Salvin for the Hon. William Lowther. Lowther's son, James William (d. 1949) was speaker of the House of Commons from 1905 to 1921. On his retirement he was created Viscount Ullswater and relocated to the house in Suffolk where he had previously spent little time. It's not known when the bureau-cabinet was introduced at Campsea Ashe.

It was subsequently in the collection of Sir James and Lady Horlick at Achamore on the Scottish Isle of Gigha. Horlick acquired the house in 1944 and as well as creating an exceptional garden there, he also accumulated a significant collection of 18th-century furniture, principally works of art in the Chinese taste but also choice walnut, mahogany and lacquered furniture. The house and collection were featured in *Connoisseur*, June 1958, the writer L.G.G Ramsey noting that 'colour, patination and design are essential features of collecting which have always been of paramount importance to Sir James Horlick', the bureau-cabinet displaying 'all these vital qualifications'.



The related bureau-cabinet illustrated in C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*





■127

**A PAIR OF CHINESE BLUE FLAMBE GLAZED
VASES MOUNTED AS LAMPS**
LATE 19TH/20TH CENTURY

Each with a cream card shade and giltwood base, fitted for electricity

The vases 19½ in. (49.5 cm.) high, excluding fittings (2)

£3,000-5,000

US\$4,100-6,800

€3,600-5,900

■128

A PAIR OF GEORGE I WALNUT SIDE CHAIRS
ATTRIBUTED TO RICHARD ROBERTS, CIRCA
1720, IN THE MANNER OF DANIEL MAROT

Each with a scrolled back with a pierced scrolled splat, the drop-in seat covered in blue cotton, on scrolled cabriole legs with hoof feet joined by wavy stretchers 47¼ in. (120 cm.) high; 21 in. (53.5 cm.) wide; 21 in. (53.5 cm.) deep (2)

£4,000-6,000

US\$5,500-8,200

€4,800-7,100

This pair of walnut chairs is the same model as a set of ten (originally eighteen) in the Private Dining Room at Hampton Court Palace [RCIN 1071], thought to have been supplied to George I by Richard Roberts (d. 1733). They are assumed to be those referred to in the accounts as 'Richard Roberts, Joyner' [to the GreatWardrobe] from the period Michaelmas 1717-Michaelmas 1718: 'For 18 Chairsmade of the best Walnuttree bended backs finely carved and polliisht and silk laceSeats for his maties [=Majesty's] Dining Room ... £36.0.0'. Whilst Roberts supplied numerous chairs during this period these are distinctive in that they are the only examples that have 'bended backs', carving and upholstered seats. The examples at Hampton Court have been altered, probably in the mid-18th century to have a padded seat but are thought to have originally had drop-in seat frames like the present pair. A pair, also with drop-in seats, were sold from Myers Castle, Fife, Christie's, South Kensington, 24 November 1999, lot 93. A related set of six chairs with padded seats were with Pelham Gallery, June 1990. A further example is in the collection of the Victoria & Albert Museum [W.28-1909].

Richard Roberts took over from his father the court chair-maker Thomas Roberts (d.1714) and traded at 'The Royal Chair' in Marylebone Street, Westminster. Other notable commissions include a suite of twenty-three chairs and two sofas for Sir Robert Walpole, later 1st Earl of Orford (d. 1745) for Houghton Hall, Norfolk.





■-129

A GEORGE III LACQUERED-BRASS-MOUNTED SABICU AND INDIAN-ROSEWOOD BANDED COMMODE

ATTRIBUTED TO HENRY HILL OF MARLBOROUGH, CIRCA 1770

Of serpentine form, with three drawers above a scalloped apron, the side angles with continuous mounts, repairs to feet
 34¾ in. (88 cm.) high; 57¼ in. (145.5 cm.) wide; 24½ in. (62.5 cm.) deep

£10,000-15,000

US\$14,000-20,000
 €12,000-18,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 9 July 1976, lot 49.

This commode with its fine, book-matched veneers can be attributed to Henry Hill of Marlborough (1741-78) based on a number of stylistic and constructional features that appear in a group of commodes that are among both the documented and attributed work of this cabinet-maker. The distinctive serpentine profile, cabriole angles, scalloped apron and continuous ormolu mounts to the side angles appear on several commodes in the Lady Lever Art Gallery attributed to Hill and discussed by Lucy Wood in *Catalogue of Commodes*, London, 1994, no. 4, pp. 64-73. While his craftsmanship is often associated with pine drawer bottoms, there are other examples, in addition to the commode offered here, where the drawers are constructed of other timbers (*ibid.*, p. 205; a commode attributed to Hill has mahogany drawer linings - formerly Sir James Horlick, 4th Bt. (1886-1972), sold 'Wilton Crescent: A Robert Kime Interior', Christie's, London, 23 July 2020, lot 152 (£18,750 inc. premium).

Though Hill's furniture commissions were largely from Wiltshire families, they were among some of the most sophisticated patrons of the era, and included the Duke of Somerset at Maiden Bradley, the Earl of Radnor at Longford Castle and Lord Methuen at Corsham Court. One exception was the commission for Sir John, later Lord Delaval, who was also a patron of the Royal cabinet-maker, John Cobb. Delaval was unique in that furniture made by Hill was for Lord Delaval's London house.

The handle-plates on the present commode, and the near-identical one sold Christie's, New York in June 2012 are recorded in an 18th Century Birmingham metal-worker's pattern book (T.R. Crom, *An Eighteenth Century English Brass Hardware Catalogue*, Florida, 1994, p. 46). This pattern was favoured by Thomas Chippendale (1718-79) for the secretaire-bookcase supplied in 1764 for Aske Hall, Yorkshire (C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. II, figs. 87 and 265). Their use by a number of cabinet-makers shows that metal-work was evidently outsourced; this would also include the cabriole angle mounts of this commode - also on the Hill commode at Maiden Bradley - which are found on commodes associated with different cabinet-makers including Pierre Langlois (1718-67).

For a near identical example, see one sold Christie's, New York, 7 June 2012, lot 366.

CHAIRS FROM THE INFANTADO SUITE FOR LAZCANO CASTLE

Created by the leading English cabinet-maker of furniture for export, the Infantado suite is renowned as one of the most important groups of English furniture of the 18th century. The suite has been widely published and its pre-eminence is undiminished. The furniture historian R.W.Symonds wrote about a pair of cabinets from the suite in 1935, describing them as 'typical of the best English cabinet work'. Christopher Gilbert, thirty-six years later wrote of the 'outstanding importance' of the suite. Since then, several pieces from the suite have come onto the market and have entered major public collections around the world.

THE INFANTADO SUITE

These chairs, exotically coloured in Chinese red, are among the most celebrated of London furniture of the 18th century and are from the same palatial suite of Lazcano furniture that is represented in major museums, such as the Victoria & Albert Museum, the Metropolitan Museum of Art, New York, Temple Newsam House, Leeds, and the National Gallery of Victoria in Australia. These masterpieces from the Clerkenwell workshops of Giles Grendey (d.1780) were designed en suite with 'pier-set' card-tables, mirrors and secretaire-cabinets, probably for the Spanish castle of Lazcano. The Lazcano furnishings, comprising more than seventy-seven items, are the largest recorded suite of 18th century English furniture. Part of the suite was published in 1944, photographed *in situ* in the late 19th century in the Saloon at Lazcano Castle (Arteago, loc. cit.). This was after the majority of the suite had been acquired in 1930 by the Venice-based dealer Adolph Loewi. The suite comprised at least seventy-seven items, and included some fifty single chairs, twelve armchairs, two day-beds, two pairs of mirrors, a pair of candlestands, a card table, a pair of secretaire-cabinets and a tripod tea table.

THE ICONOGRAPHY

These chairs, of 'parlour' pattern, with caning for squab cushions, have serpentine frames japan-painted in trompe l'oeil red and gold to resemble the fashionable lacquer imports of the East India trading companies. Their so-called 'India' backs are crowned by feather-plumed 'Indian' heads displayed in flowered-trellis and bird-inhabited cartouches. Their form, as well as their ornament, represent the whimsical fusion of Chinese and Roman elements that was designated 'Modern' in the early Georgian period. Thus, Roman foliage issues from their columnar legs' voluted trusses, while the Roman nature deity's shell badge is displayed within the foliated and fretted lambrequin cartouches on their compass-fronted and reed-moulded rails. Venus's badge also appears on the reeded and pagoda-swept pedestals that support their 'vase' splats. The latter, which are scroll-fretted in the Chinese fan manner, display flower-festooned vignettes of gardens inhabited by Chinese figures. These large figures, enriched with silvering, are raised in bas-relief in the style discussed in the influential 17th century manual issued by George Parker and John Stalker and entitled, *A Treatise of Japanning and Varnishing*, being a complete discovery of those Arts..., 1688.

The imperial figures displayed on the armchairs correspond to those of the Victoria & Albert Museum's couch, which also features the bearer of the imperial canopy or parasol. Interest in such scenes had been aroused by illustrated accounts of embassies to China, but they also evoked the magnificent French *Histoire du Roi de la Chine* tapestries designed around 1700 at the Beauvais manufactory (Gerard C.C. Tsang, *From Beijing to Versailles: Artistic Relations between China and France*, Hong Kong, 1997). The tapestries in turn stimulated European taste for Chinese figurative wallpapers commissioned through the Parisian marchand-merciers, and also lead to publications such as Jean-Antoine Fraise's *Livre de Dessains Chinois*, 1735.



Interior of Palacio de Lazcano, Guipuzcoa



CHAIRS FROM THE INFANTADO SUITE FOR LAZCANO CASTLE

GILES GRENDY

The 'Cabinet-Maker and Chair-Maker' Grendey, who was described in 1740 as 'A great Dealer in the Cabinet Way', carried on a substantial export trade from Aylesbury House in St. John's Square, London. He was appointed Upper Warden of the Joiners' Company in 1747 and its Master in 1766. His son-in-law, John Cobb, was granted a court appointment as cabinet-maker to George III. That Grendey had a large export business has never been doubted. A fire that badly damaged his workshop in 1731 also destroyed furniture to the value of £1,000, that he 'had pack'd for Exportation against the next Morning' (Beard and Gilbert, loc. cit.). It is a tantalising possibility that the destroyed export furniture was intended for Spain and that the existing Lazcano suite is in fact its replacement.

THE DUKES OF INFANTADO

The Dukedom of Infantado ('con Grandeza de España') was created on 22 July 1475 by King Ferdinand VII and Queen Isabella, the 'Reyes Católicos', for Don Diego Hurtado de Mendoza y Figueroa, 2nd Marqués de Santillana and Conde del Real de Manzanares y Ricohombre de Castilla.

The castle of Lazcano is situated in Guipúzcoa, Northern Spain, and is associated with one of the oldest noble titles in Spain: in 1330 the head of the family was created Señor de la Casa de Lazcano con Grandeza de España. In 1697, Don Juan Antonio de Arteaga acquired the Castle of Lazcano and assumed the name Lazcano.

In 1891, on the death of the 15th Duke of Infantado, Don Andrés, a descendant of Don Juan Antonio de Arteaga of Lazcano inherited the Dukedom, after the King intervened and decreed that the ancient title of Infantado should pass to the Marquessate of Valmediano. It is this inheritance which brought the Dukes of Infantado to Lazcano, and which leads to the suggestion that the original patron was either the then Marqués of Valmediano for Lazcano itself, or to the Duke of Infantado and was brought to Lazcano after 1891.

What is known is that much of the suite was recorded in a late 19th century photograph and in 1930, the dealer Adolph Loewi bought seventy-two items. Prior to this, the complex manoeuvrings of Spanish noble inheritance have provided an obfuscatory glaze to the earlier history. While it is tempting to assume that the suite was always at Lazcano Castle, it might be deemed an unlikely situation for the grandest, and largest known, suite of English export furniture. The Infantados, head of the powerful Mendoza family, were perfectly positioned in the early 18th century to embark on the commissioning of an ambitious suite of furniture. The possibility exists that the suite was commissioned in the 1730s by the 10th Duque del Infantado, perhaps for his daughter, the future 11th Duquesa, after her marriage in 1724, or on her accession in 1737. The Duquesa was one of the most important heiresses of Europe, with numerous titles and privileges, besides that of the ancient Dukedom of Infantado. Alternatively, if we assume that the suite is indiginous to the Palace of Lazcano, it may have been commissioned, c. 1740 by Don Juan Raimundo, 3rd Marqués de Valmediano (d. 1761), whose family later inherited the Dukedom of Infantado in 1891 (see above).

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CHAIRS FROM THE INFANTADO SUITE FOR LAZCANO CASTLE

■130

A PAIR OF GEORGE II RED AND GILT-JAPANNED SIDE CHAIRS

BY GILES GRENDY, CIRCA 1735-40

Each decorated with chinoiserie scenes of a courtly figure bearing a parasol in a landscape, surrounded by scrolling foliage, birds and strapwork, the vase-shaped splat and shaped stiles above a bowed, caned seat with yellow silk squab cushion, on cabriole legs joined by shaped moulded stretchers and pad feet, with journeyman's stamp TT, restorations, the decoration refreshed 39¾ in. (101 cm.) high; 21½ in. (54.5 cm.) wide; 22¾ in. (58 cm.) deep (2)

£30,000-50,000

US\$41,000-67,000

€35,000-58,000

PROVENANCE:

Almost certainly supplied to either Don Juan Raimundo de Arteaga-Lazcano y Chiriboga (d. 1761), III Marqués de Valmediano, El Señor de la Casa de Lazcano con Grandeza de España for Lazcano Castle, Guipúzcoa, San Sebastián, Spain, circa 1735-40 and by descent at Lazcano

Or, to Don Juan de Dios de Silva Mendoza y Sandoval, X Duque del Infantado (1672-1737), or his daughter, Doña Maria Teresa de Silva y Mendoza, XI Duquesa del Infantado (1707-1770), and by descent with the Dukes of Infantado to

Don Joaquín Maria de Arteaga-Lazcano y Echagüe Silva-Bazán (1870-1947), 17th Duque del Infantado, Lazcano who disposed of a large part of the suite in 1930.



Detail of the journeyman's stamp





CHAIRS FROM THE INFANTADO SUITE FOR LAZCANO CASTLE

■131

A PAIR OF GEORGE II RED AND GILT-JAPANNED OPEN ARMCHAIRS

BY GILES GRENDEY, CIRCA 1735-40

Each decorated with *chinoiserie* scenes of courtly figures bearing parasols in landscapes, surrounded by scrolling foliage, birds and strapwork, the vase-shaped splat and shaped stiles above a bowed, caned seat with yellow silk squab cushioned, the shaped, scrolled arms with serpentine supports, on cabriole legs joined by shaped moulded stretchers, on pad feet, one with craftsman's stamp 'HW' and 'A' to back and with fragmentary handwritten paper label, the other stamped 'HW' and labelled 'GILES GRENDEY, St John's Square, Clerkenwell, LONDON, Makes and Sells all Sorts of CABINET GOODS, Chairs, Tables, Glasses, .', re-caned, the decoration refreshed 44 in. (112 cm.) high; 30 in. (76 cm.) wide; 32½ in. (60 cm.) deep (2)

£80,000-120,000

US\$110,000-160,000

€95,000-140,000

PROVENANCE:

Almost certainly supplied to *either* Don Juan Raimundo de Arteaga-Lazcano y Chiriboga (d. 1761), III Marqués de Valmediano, El Señor de la Casa de Lazcano con Grandeza de España for Lazcano Castle, Guipúzcoa, San Sebastián, Spain, *circa* 1735-40 and by descent at Lazcano

Or, to Don Juan de Dios de Silva Mendoza y Sandoval, X Duque del Infantado (1672-1737), or his daughter, Doña Maria Teresa de Silva y Mendoza, XI Duquesa del Infantado (1707-1770), and by descent with the Dukes of Infantado to

Don Joaquín Maria de Arteaga-Lazcano y Echagüe Silva-Bazán (1870-1947), 17th Duque del Infantado, Lazcano who disposed of a large part of the suite in 1930.



Detail of Giles Grendey's label







■132

A NORTH EUROPEAN GILT-BRASS MOUNTED PEWTER-INLAID STAINED FIELD MAPLE AND WALNUT-BANDED BUREAU-CABINET

CIRCA 1720-40, PROBABLY GERMAN

The stepped cornice above a pair of doors applied with arched mouldings enclosing an arrangement of adjustable shelves above four small and one large drawer, the fall-front enclosing a fitted interior with a green velvet-lined writing surface, a well, pigeon-holes and drawers above two frieze drawers flanking the well, with two short and two long drawers on bun feet, one drawer inscribed in black chalk 112664 (?) 77 in. (196 cm.) high; 41 in. (104 cm.) wide; 22¼ in. (56.5 cm.) deep

£12,000-18,000

US\$17,000-24,000

€15,000-21,000

PROVENANCE:

Anonymous sale; Doyle, New York, 11 June 2020, lot 1149.

The bureau-cabinet is veneered in field maple which was employed in England at the start of the 18th century, notably by the partnership of Coxed & Woster trading from the White Swan, St Paul's Churchyard from around 1710 until Thomas Woster's death in 1736. The veneer was stained in imitation of tortoiseshell and enhanced with pewter lines and their furniture frequently bore their trade label (C. Gilbert, *The Pictorial Dictionary of Marked London Furniture*, Leeds, 1996, pp. 23-24, and pp. 154-155, figs. 236-240).

The present lot, while stylistically very similar to pieces by Coxed & Woster, differs in having arched panels to the upper doors rather than mirrors as seems to be usual in their recorded work. Additionally it employs much deal in its carcase and drawer-linings and the locks are of European-type indicating the cabinet to be of continental manufacture, most probably German.

■133

A GEORGE II MAHOGANY LIBRARY ARMCHAIR

CIRCA 1760, POSSIBLY BY THE ST. MARTIN'S LANE SYNDICATE

The shaped back, part-padded arms and seat upholstered in close-nailed yellow silk-damask on acanthus-carved and channelled cabriole legs with scrolled feet and leather castors, with Norman Adams trade label
40 in. (102 cm.) high; 31 in. (79 cm.) wide; 31 in. (79 cm.) deep

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

PROVENANCE:

With Norman Adams Ltd, Hans Road, London.

The same distinctive leg pattern was displayed on a suite of seat furniture supplied to the 2nd Earl Poulett (d. 1764) for Hinton House, Somerset. Several leading London craftsmen were involved in the commission for Hinton, probably working under the direction of the architect Matthew Brettingham, including Matthias Lock, Giles Grendey and Thomas Chippendale. However the suite is most commonly associated with Messrs William Vile (d. 1767) and John Cobb (d. 1778), later Royal cabinet-makers to George III, who formed a powerful syndicate with William Hallett (d. 1781) in St. Martin's Lane from 1753. Both Vile and Hallett were born in Somerset and maintained contact with west country relatives so may well have been privy to the Earl's refurbishments.

An armchair of identical pattern and presumably a pair to the present lot was with Frank Partridge & Son, illustrated in *Connoisseur*, June 1949. It was later sold from the collection of the late R.F. Heathcoat-Amory Esq. Christie's, London, 22 November 1962, lot 97, again 21 November 1985, lot 161, (£10,800 including premium) and again 23 May 2013, lot 194 (£10,000 including premium).



■134

A QUEEN ANNE SCARLET AND GILT-JAPPANED BACHELOR'S CHEST/WRITING-TABLE

CIRCA 1710

The hinged rectangular top decorated with a chinoiserie landscape of pagodas, trees, birds and courtly figures supported by twin turned column gatelegs and enclosing a blue baize-lined writing-surface and hinged fitted compartment, the arched kneehole with one simulated drawer and three further drawers decorated with landscapes, the flanking doors enclosing five drawers to each side, decorated with geese and pavilions, the sides with brass carrying-handles mounted on a foliate engraved backplate, on turned bun feet, the drawer interiors with imitation *nashiji*, refreshments to decoration

37in. (94 cm.) wide; 30½ in. (74 cm.) high; 14½ in. (37 cm.) deep

£70,000-100,000

US\$96,000-140,000

€83,000-120,000

PROVENANCE:

Private Collection, UK.







This 'pier-commode' dressing-table with hinged top and carrying-handles reflects the fashion for moveable multi-purpose furniture introduced to London bedroom-apartments in the early 18th century, when St Paul's Churchyard was the centre of the cabinet-making industry. Its form with a hinged top and gateleg supports may have derived from the folding writing-table, three of which were supplied by the court cabinet-maker Gerrit Jensen for Queen Mary at Kensington Palace (A. Bowett, *English Furniture 1660-1714*, Woodbridge, 2002, p. 213). Decorated with 'Chinese red' japan, in imitation of true lacquer and depicting golden lakeside-pavilions, horsemen, flowering-shrubs and birds in pursuit of outsized insects, its ornament typifies the oriental style of decoration proposed in Messrs. Stalker and Parker's *Treatise of Japanning and Varnishing*, 1688, as suitable for the decoration of bedroom apartments.

A related scarlet-japanned chest/writing-table was in the collection of Sir Philip Sassoon, Bt., Trent Park, Hertfordshire, recorded in the Blue Room (South Drawing Room) in 1939. It was exhibited in 1929 at Lansdowne House, London and illustrated in the accompanying catalogue, *Loan exhibition of English Decorative Art at Lansdowne House*, 17-28 February 1929, no. 322, and also featured in Percy Macquoid, *A History of English Furniture: The Age of Walnut*, 1932, fig. 44. It was sold Christie's, London, Works of Art from Houghton, 8 December 1994, lot 114 (£188,500 including premium) and subsequently exhibited by Mallett, London, at the Grosvenor House Art & Antiques Fair, 1995 (illustrated in the catalogue p. 159).



The Houghton bachelor's chest/writing-table 1994 © Christie's



■135

A PAIR OF GEORGE III MAHOGANY SIDE CHAIRS

POSSIBLY BY THOMAS CHIPPENDALE, CIRCA 1770

Each padded back and seat covered in close-nailed red silk damask, on square fluted legs headed by roundel-blocks and with block feet, numbered 'VI' and 'VII', one with paper label inscribed '22' to seatrail

38¼ in. (97 cm.) high; 22½ in. (57 cm.) wide; 25½ in. (65 cm.) deep (2)

£5,000-8,000

US\$6,800-11,000

€5,900-9,400

PROVENANCE:

Possibly supplied to Sir Lawrence Dundas, part of a suite of mahogany side chairs perhaps for 19 Arlington Street, London, and thence by descent at Aske Hall, Yorkshire.

The pattern of these chairs appears identical to a set of chairs that remain at Aske Hall, Yorkshire, but which seem more likely to have been supplied to Sir Lawrence Dundas (d. 1781) for 19 Arlington Street, London, although sparing entries in the May 1768 Arlington Street inventory prevent clear identification. Lord Dundas was an important client of Thomas Chippendale (d. 1779) spending £1,300, as recorded in notes regarding his business with the cabinet-maker (C. Gilbert, *The Life & Work of Thomas Chippendale*, London, 1978, p. 154). The restrained neo-classical design and roundel-headed herm legs can be compared to furniture Chippendale supplied to Paxton, Berwickshire; related moulded roundels appear on a gentleman's secretaire, circa 1775, formerly at Paxton (illustrated C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1987, vol. II, figs. 90 and 91). However, Lord Dundas engaged many other cabinet-makers, both from London and the provinces, to furnish his properties, Arlington St., Aske Hall and Moor Park, Hertfordshire. Their number includes James Lawson of 4 Chandos Street, Covent Garden (active 1763-78); he supplied a large suite of mahogany seat-furniture to Lord Dundas, which included '6 Mahoy arm chairs with term legs & carv'd roses on casters... £13 10s'.





■-136

A WILLIAM IV BRAZILIAN ROSEWOOD CENTRE TABLE

BY JOHNSTONE JUPE & CO., CIRCA 1835

The figured top with a plain frieze, above a tripartite column support and tripod base on bun feet and recessed castors, stamped 'JOHNSTONE JUPE & CO/ NEW BOND ST/LONDON/4035'

29¼ in. (74.5 cm.) high; 53½ in. (136 cm.) diameter

£4,000-6,000

US\$5,500-8,200
€4,800-7,100



■137

**A GEORGE III MAHOGANY SERPENTINE SECRETAIRE
COMMODOE**

CIRCA 1760-65, IN THE MANNER OF WILLIAM GOMM

The crossbanded top with a foliate-carved edge above a fitted secretaire drawer with baize-lined writing-surface, pigeon-holes and four small drawers, with three further graduated long drawers below, the fluted angles carved with acanthus volutes issuing trailing flowering swags, on bracket feet, the handles and upper lock replaced
39½ in. (100 cm.) high; 51 in. (130 cm.) wide; 26 in. (66 cm.) deep

£10,000-15,000

US\$14,000-20,000
€12,000-18,000

PROVENANCE:

With Jetley Ltd., London.
Private Collection, UK.
Property of a Lady; sold Christie's, London, 19 May 2016, lot 132.

EXHIBITED:

Leeds, Temple Newsman House, *Thomas Chippendale (1718-1779): A Festival of Britain Exhibition*, 8 June - 15 July 1951. (ex. no. 88) not illustrated.

LITERATURE:

Exhibition catalogue, *Thomas Chippendale (1718-1779): A Festival of Britain Exhibition*, Leeds, Temple Newsman House, 1951, p. 33, no. 88.
Connoisseur, June 1955, A Chippendale Secrétaire-Commode, pp.256-257 (illustrated)
Connoisseur (as advertised with G. Jetley Ltd of 24 Bruton Street)

This commode illustrates the importance of contemporary pattern books

like Thomas Chippendale's *Director* (1754, 1755, 1763) for cabinet-makers as well as for prospective clients. Richard Gomm (son) from the firm of 'William Gomm & Son & Co.' (c. 1698-1794) subscribed to the first edition of the *Director* (1754), which included designs for related 'French commode tables'. This commode is evidently inspired by Chippendale's designs but, in fact, is closer still to designs included in Gomm's sketchbook dating from the early 1760s (now in the John Downs Collection, Winterthur Library, Delaware, USA), illustrated in L. Boynton, 'William & Richard Gomm', *Burlington Magazine*, June 1980, fig. 33. In 1951, the present commode was exhibited at Temple Newsman House, Leeds, as part of the exhibition 'Thomas Chippendale (1718-1779): A Festival of Britain Exhibition' (ex. no. 88) when Margaret Jourdain, a leading Chippendale scholar, inadvertently attributed the commode to Chippendale due to its exceptional craftsmanship and design similarities to the *Director*.

The most extensive commission known to have been carried out by Gomm was for the 5th Lord Leigh at Stoneleigh Park, Warwickshire, who supplied furniture from 12 May 1763 through to October the following year - the account came to the exorbitant sum of £818 9s. Among the assorted chairs, tables, clothes presses, close stools, etc., were a number of commode dressing tables: on 30 May 1763, Gomm invoiced for four 'Exceeding fine Serpentine Commode Dressing Table 4 foot behind & with 4 long Drawers with Blocks at the Corners neatly Carved the Back panel in Wainscott very good for ads Locks & neat strong plain Brass Work, Thread Scutcheons & on far' at £12 12s each. Another commode supplied by Gomm for the larger sum of 15 guineas, was probably that sold by Lord Leigh, Christie's, London, 3 May, 1962, lot 54, and sold anonymously, 5 July, 1990, lot 149. A pair of similar commodes also supplied by Gomm for 12 guineas, was sold by Lord Leigh, Christie's, London, 3 May, 1962, lot 53.





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A GEORGE III GILT-BRASS MOUNTED KINGWOOD AND INDIAN ROSEWOOD COMMODE

ATTRIBUTED TO PIERRE LANGLOIS, CIRCA 1770, THE MOUNTS POSSIBLY SUPPLIED BY DOMINIQUE JEAN

Of bombe form, the serpentine top with shaped reserve enclosing a quarter veneered panel, above two short and two long drawers, the corners with foliate-scroll mounts terminating in scrolling sabots
33½ in. (85 cm.) high; 46½ in. (118 cm.) wide; 22¾ in. (58 cm.) deep

£8,000-12,000

US\$11,000-16,000
€9,500-14,000

PROVENANCE:

Anonymous sale; Sotheby's, London; 3 July 2003, lot 58.

This commode is attributed to the London cabinet-maker, Pierre Langlois (1718-67). It is closely related to a group of commodes identified as by or attributed to him, based on the overall design, construction and choice of mounts. Langlois's work was identified and discussed in a pioneering series of five articles by P. Thornton and W. Rieder in *The Connoisseur* published between December 1971 and May 1972. Born to French *émigré* parents, and probably trained in the Parisian workshop of the *ébéniste*, Jean-Francois Oeben, the French Rococo inspiration is very evident in his work. The veneers and corner mounts of this commode are related to those found on a pair of two-drawer serpentine commodes attributed to Langlois at Sherborne Castle, Dorset; unspecified payments to Langlois are recorded in payments made by the 7th Lord Digby of Sherborne Castle in the 1760s to the craftsman. These mounts were almost certainly supplied by the

bronze-founder and gilder Dominique Jean (c. 1736-1812), Langlois's business associate and son-in-law (Thornton, Rieder, 'Pierre Langlois, Ebéniste', *The Connoisseur*, April 1972, no. 17). The same corner mounts and sabots are also on a pair of commodes, now called 'The Craven Commodes', almost certainly commissioned by William Craven, 6th Baron Craven, for Coombe Abbey, Hampstead Marshall or Ashdown House ('The Exceptional Sale', Christie's, London, 7 July 2016, lot 323). Other commodes attributed to Langlois of near-identical form, with closely related veneers, and comparable mounts include a commode sold Christie's, London, 13 November 1997, lot 150 (£28,750 inc. premium, and sold again, Sotheby's, London, 13 November 1998, lot 182), and another commode on which all the mounts are identical to those found on the commode offered here (Christie's, London, 5 April 2001, lot 171). Another virtually identical rosewood commode with boxwood and kingwood inlay but with different escutcheons was with Mallett in 1967 (advertised *Country Life*, 7 December 1967, p. 35). A further Langlois characteristic of this commode is the black wash painted to the reverse.

The present commode may possibly have been supplied posthumously. As Lucy Wood shows in her 'New Light on Pierre Langlois (1718-1767)', Langlois's widow, Tracey, continued to oversee the workshop after her husband's death in 1767 through to circa 1773-74 at which date there were at least two significant sales of stock (*The Furniture History Society Newsletter*, no. 196, November 2014, pp. 5-6).

■139

A PAIR OF GEORGE III MAHOGANY ARMCHAIRS

ATTRIBUTED TO JOHN COBB, CIRCA 1775

Each with a cartouche-shaped back within a gadrooned frame, part-padded arms with scrolled terminals and a serpentine padded seat, upholstered in green striped and flower-sprigged watered-silk, on gadrooned and channelled cabriole legs with foliate and cabochon clasps and scrolled feet, each stamped 'R' to the back rail, repairs and restoration

36 in. (91 cm.) high; 24½ in. (62 cm.) wide; 25½ in. (65 cm.) deep (2)

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

PROVENANCE:

With Mallett & Son (Antiques) Ltd., New Bond St., London, 1997

These chairs belong to a group traditionally associated with John Cobb (d. 1778) of St. Martin's Lane, 'upholsterer' to George III from 1761 in partnership with William Vile (d. 1767). Related furniture, including a set of six mahogany chairs, was supplied at this period to Philip Yorke for Erddig, Denbighshire (J. Cragg, 'Room for improvement, the re-arrangement of room furnishings at Erddig', *Apollo*, April 2002, p. 38, fig. 4). Payments to John Cobb were made by Philip Yorke I in 1770 (Erddig, Guide Book, 1988, p. 30.)

A pair of armchairs of virtually identical design was sold from The Prescott Collection, Christie's, New York, 31 January 1981, lot 323. One of the armchairs, from what is quoted to be a set of eight, is illustrated in D. Nickerson, *English Furniture of the Eighteenth Century*, London, 1963, p. 80, fig. 83. A set of six side chairs of the same pattern was sold anonymously Christie's, New York, 18 October 2005, lot 422 (\$78,000 including premium). More recently, a pair of armchairs of similar pattern was sold by Apter-Fredericks Ltd, Christie's, London, 19 January 2021, lot 52 (£27,500 including premium), and a single armchair in the sale sale, lot 53 (£8,125 including premium).



THE NEWHAILES CHAIRS



Double portrait at Newhailes of the General the Hon. James St Clair and Janet St. Clair, his by Nattier, hers by Ramsay, both dated 1749 © Country Life

■140

A PAIR OF GEORGE II MAHOGANY LIBRARY ARMCHAIRS WITH AUBUSSON TAPESTRY UPHOLSTERY

CIRCA 1750-55, THE TAPESTRY BY PIERRE MAGE

Each with a rectangular padded back and seat upholstered with rich floral and scroll-work cartouches each depicting game birds and animals and flanked by out scrolled arms with rosette-carved terminals, on pierced and flower-carved square-section legs and pierced 'Chinese' stretchers and guttae feet, the upholstery of each signed to the base of the chair back M.R.D. MAGE, some stretchers replaced

40 in. (101.5 cm.) high; 30 in. (76 cm.) wide; 30 in. (76 cm.) deep (2)

£80,000-120,000

US\$110,000-160,000

€95,000-140,000

PROVENANCE:

Originally from a set of four chairs almost certainly commissioned by General the Hon. James Sinclair (1688-1762) or his wife Janet (d. 1766), youngest daughter of Sir David Dalrymple of Hailes, who moved to a house at 60 Greek Street, London, after her husband's death. Following Janet Sinclair's death, the contents of the house in Greek Street were sold by auction, the four chairs being purchased by her nephew David Dalrymple, 1st Lord Hailes (1726-92) for Newhailes House, Midlothian, Scotland, and thence by descent at Newhailes until sold by Sir David Dalrymple (d. 1932).

With Frank Partridge & Sons, London, 1928.

The Collection of Percy R. Pyne, Esq., New York.

The Collection of Mrs. Robert G. Elbert, Long Island and South Carolina.

With Frank Partridge, Inc., New York

Sold Parke-Bernet Galleries, New York, The Collection of Walter P. Chrysler, Jr., 6-7 May 1960; the four chairs sold as two lots, the present pair sold as lot 517.

The four chairs with Partridge Fine Arts, London, circa 1980s.

The present pair in the collection of Ira and Nancy Koger until sold, Sotheby's, New York, 24 October 1998, lot 1357.

Property from a New York Collection; sold Christie's, London, 6 July 2017, lot 16.

EXHIBITED:

'Loan exhibition of French and English Art Treasures of the 18th Century', New York, 1942, no. 471.

LITERATURE:

J. Cornforth, 'How French style touched the Georgian drawing room', *Country Life*, 6 January 2000, pp. 52-55, fig. 9, the 'Crane' chair.
Antiques Trade Gazette, 14 November 1998.



Newhailes House, Scotland © Country Life





The pair of chairs *in situ* at Newhailes © Country Life

Lady Janet St. Clair's 'Chinese Chippendale' chairs are among Scotland's most celebrated seat-furniture dating from the 18th century's 'Age of Enlightenment'. In 1766, they were acquired by her nephew, Sir David Dalrymple of Hailes, 3rd Baronet (1726-92), for Newhailes House, Midlothian, Scotland, and remained in the collection until 1928. Upholstered in their original deep rose-coloured Aubusson tapestry depicting a peacock and leaping deer, and an exotic crane and dog, they are signed by the French tapestry worker, 'M. R. D. Mage', probably Pierre Mage, who was employed at the Aubusson manufactory from 1697-1747.

NEWHAILLES

This pair of 'Chinese Chippendale' armchairs is part of an original set of four, almost certainly commissioned by General the Hon. James St. Clair of Sinclair, Fife and Balblair, Sutherland (1688-1762), a professional soldier and Whig politician, or by his widow, Janet (d. 1766), youngest daughter of Sir David Dalrymple of Hailes, 1st Baronet (1665-1721). Janet St. Clair maintained a good relationship with her Dalrymple family writing in autumn 1752 to her nephew, Sir David Dalrymple, 3rd Baronet, an account for 'equipping and furnishing out his brother Alexander for the East Indies, paying his freight thither & settling him there'. (1) A double portrait of the General and Janet St. Clair, his by Nattier, hers by Ramsay, both dated 1749, and in a double frame, remains in the Newhailes collection today (illustrated). After Janet St. Clair's death in January 1766, the contents of her house at no. 60 Greek Street, Soho were sold at auction, and the set of chairs is probably the following entry in the sale catalogue of the contents, '4 French elbow chairs with tapestry seats & cases'. (2) The chairs was purchased from the sale by Sir David Dalrymple for his elegant Roman-pedimented villa at Newhailes, near Edinburgh where Lady Dalrymple had decorated her principal apartment with Chinese flower paper in the fashionable French manner. (3) Appropriate for these rooms, the chairs are upholstered in French tapestry of flower-wreathed birds evoking Aesop's Fables and the Fables de la Fontaine. The chairs can probably be identified in the 1873 inventory of Newhailes as, 'Mahogany arm easy chairs in sewed work & stripe slip covers'. (4) The Library, the most important room at Newhailes, had been converted into the

Drawing Room at this date when it was used as the principal reception room. In 1917, two of the chairs from the set, 'the cockerel' and 'pheasant' tapestry panel chairs, were photographed in this room by *Country Life*, sold Christie's, London, 27 November 2003, lot 60 (£218,050 including premium). (5) In 1928, a decision was taken by the Dalrymple family to sell the set of chairs together with another larger suite of 18th century seat-furniture, which also had tapestry covers. However, in recognition of the importance of these two sets of chairs, a framed photograph of them both was permanently displayed in the Library, and their absence remarked upon by Lady Antonia Dalrymple (b. 1925) when she conducted tours of the house.

THE MAHOGANY FRAMES

The mahogany frames, which are richly sculpted in the George II 'Modern' fashion, described in Thomas Chippendale's *Gentleman and Cabinet-Maker's Director* (1754), fuse Chinese and Gothic elements with Roman ornament. The form of these easy chairs with square openwork legs, fretted stretchers and 'guttae' feet was termed a 'French Chair' by Chippendale, and 'guttae' plinths appear in his patterns for 'Gothick' and 'Chinese' chairs, as well as on the flower-twined pilasters of a 'Chinese' china cabinet. (6) The chair-maker of these chairs has variously been thought to be either William Vile (1700/05-67), William Bradshaw (1728-75) or George Smith Bradshaw (1717-1812); the latter two largely on the basis of the tapestry. However, stylistically, there is more of an affinity to the Royal cabinet-maker, Vile. A set of mahogany chairs, part of a grand suite of drawing-room furniture, attributed to Vile, and commissioned by the 4th Earl of Shaftesbury for St. Giles's House, Dorset, now known as the 'St. Giles's Suite', is comparable. The St. Giles's chairs share certain features in common with the Newhailes set, such as the flower-festooned legs terminating in 'guttae' feet, and the carved floral terminals of the down-swept arms. This grand suite of drawing-room or saloon furniture originally comprised four settees and twenty-five armchairs (perhaps more). Christie's has sold pairs of these chairs since 1949 for The Earls of Shaftesbury, most recently a pair sold, Christie's, London, 8 July 1999, lot 30 (£573,500 inc. premium). The attribution to Vile arises from the superb carving, which is filigreed in the intricate manner adopted



by architectural model-makers. In particular, it corresponds to the fashion adopted by George III and Queen Charlotte for the furnishings supplied by Messrs. Vile and Cobb for the Royal residences. Another related suite, comprising over fifty items, was invoiced in 1756 and 1760 to the 2nd Duke of Atholl (1690-1764) by the Piccadilly cabinet-maker, William Masters, and described as, 'fret down legs, under rails cut open'. (7)

THE AUBUSSON COVERS

The rose-coloured Aubusson tapestry upholstery depicts birds, after the manner of Jean Baptist Oudry (1686-1755), framed in flower-wreathed pastoral medallions; while the seats feature accompanying animals, similarly enwreathed, in the 'picturesque' manner, and incorporating Pan-like masks tied in richly fretted ribbon-scrolls and wrapped by Roman acanthus. The present examples are signed 'M. R. D. Mage', and another chair from the original set with the 'cockereel' panel 'Mage', probably Pierre Mage, who was employed at the Aubusson manufactory from 1697-1747. One significant possibility for the origin of the covers is that General St. Clair himself bought them in Paris in 1748. He was a British military envoy in Vienna and Turin in mid-1748 and seems to have returned home via Lyons and Paris; Coutts Bank was arranging credit for him in those cities in the autumn of that year. (8) Given that 1747 is the *terminus post quem* for the manufacture of these covers, as Mage stopped working for the Aubusson manufactory in that year, it is entirely feasible that St. Clair bought them in person but did not have them put onto English frames until the 1750s. An interesting addendum, and the most surprising aspect, is the Greek Street location of Janet St. Clair's house, where she lived from 1764-1766. 60 Greek Street neighboured 59 Greek Street, the former premises of William Bradshaw's tapestry workshop. Intriguingly, Bradshaw is known to have supplied a suite of twelve armchairs and two sofas, with tapestry covers that closely resemble those of the Newhailes set, to the 2nd Earl Stanhope for the Carved Room at Chevening House, Kent in 1736-37. (9) It is conceivable that William Bradshaw acquired or was using designs from the Aubusson manufactory, which he copied for the Chevening commission. In 1755, Bradshaw's business and premises was taken over by Paul Saunders (1722-71), and his business partner, George

Smith Bradshaw (1717-1812), and at the same time they purchased his designs and stock-in-trade. Smith Bradshaw was undoubtedly related to William Bradshaw in some way; the former was subsequently appointed one of William Bradshaw's executors and trustees of his estate. However, from as early as 1753, Saunders and Smith Bradshaw were described as upholsterers of Greek Street suggesting that they may have been in an early partnership with William Bradshaw. When their partnership dissolved on 15 October 1756, Smith Bradshaw remained at the Greek Street address, and Saunders moved 'The Royal Tapestry Manufactory' to 'Soho Square-the Corner of Sutton-Street'. Mrs. St. Clair's Greek Street residence was, therefore, in the heart of this remaining tapestry-making business in Soho.

- (1) Sederunt of the Tutors and Curators of the Children of Sir James Dalrymple, 27 November 1752 (Newhailes Papers, NLS: MS. 2528'3, ff. 119v-120r).
- (2) 18 December 1928, letter from Alice Dalrymple to Mr. Keith Murray. Information supplied in 2003 by Ian Gow, National Trust for Scotland.
- (3) J. Cornforth, 'Newhailes', *Country Life*, 22 August 2002, p. 65, fig. 7.
- (4) There are several references to needlework chairs recorded in the Drawing Room in the 1873 inventory; however, two sets of tapestry covered chairs existed at this date, the set from which the present pair were part, and another larger set of two sofas, sixteen single chairs and four stools, sold privately in 1928 to R. Lauder of Glasgow, present whereabouts unknown (Information supplied in 2003 by Ian Gow, National Trust for Scotland).
- (5) L. Weaver, 'Newhailes, Midlothian', *Country Life*, 8 September 1917, pp. 229-230 and 232.
- (6) Thomas Chippendale, *Gentleman and Cabinet-Maker's Director*, 1754, pls. XXI, XXVII and CVIII.
- (7) A. Coleridge, 'William Masters and some early 18th century furniture at Blair Castle, Scotland', *Connoisseur*, October 1963, p. 81. (8) J. Ingamells, *A Dictionary of British and Irish Travellers in Italy 1701-1800*, London, 1997, p. 835
- (9) G. Beard, *Upholsterers and Interior Furnishing in England 1530-1840*, London, 1997, p. 189, fig. 198.

■141

**A GEORGE IV AMBOYNA AND GONCALO ALVES-BANDED
CENTRE TABLE**

ATTRIBUTED TO WILLIAM TROTTER, CIRCA 1830

The circular tilt-top with a reeded frieze with beaded edge, on a triangular pedestal with scrolled buttress supports and a beaded tricorner platform with foliate scrolled feet and brass anti-friction castors, the top re-positioned 29½ in. (75 cm.) high; 60¼ in. (153 cm.) diameter

£10,000-15,000

US\$14,000-20,000
€12,000-18,000

PROVENANCE:

With John Keil Ltd., London.
Private Collection, U.S.A.
With Millington Adams, Cheshire.

William Trotter supplied furnishings to some of his native Scotland's most important houses and institutions including: numerous apartments in the Palace of Holyroodhouse; Dumfries House; Mount Stuart and Edinburgh's Parliament House. Trotter worked with various partners in Princes Street until his death in 1833. The management of his shop continued under the title of 'Heirs of Wm Trotter' and later under the name of William's son, Charles, until it closed in 1852.

The table displays a number of features associated with Trotter, most notably the reeded frieze to the table top. A similar feature is seen on a number of pieces supplied by Trotter in 1814 to George Home for Paxton House, Berwickshire, including a pair of rosewood side tables with jasper tops, a 'circular rosewood frame for a Lava top', and a pair of rosewood 'elliptic' card tables (F. Bamford, *A Dictionary of Edinburgh Furniture Makers*, Leeds, 1983, pls. 54B, 57 and 61. The same reeding featured on a library table made by Trotter in around 1822 (in the Signet Library, Edinburgh) (Bamford *op. cit.*, pl. 69), while the triangular, spreading pedestal featured on a circular rosewood games table from Yester House, East Lothian, sold Christie's, London, 16 January 2007, lot 315, (£9,600 including premium) (and illustrated in Bamford *op. cit.*, pl. 72A). Although Trotter's known work appears to be almost entirely of mahogany and rosewood, several items, tables in particular, with burr-elm or other highly figured tops, have been attributed to him.





■142

**A PAIR OF GEORGE III MAHOGANY AND SATINWOOD
ARMCHAIRS**

CIRCA 1795

Each with a turned top rail, crossbanded and line-inlaid tablet and horizontal trellis panel between reeded and downcurved arms, the caned seats with buttoned green watered-silk squab cushions, on tapering turned and reeded legs

32 in. (81 cm.) high; 21½ in. (55 cm.) wide; 21¼ in. (55.5 cm.) deep (2)

£2,000-3,000

US\$2,800-4,100
€2,400-3,500

PROVENANCE:

Edward Hudson Esq. (1854-1936).

LITERATURE:

P. Macquoid, *The Dictionary of English Furniture*, London, 1924, vol. I, p. 258, fig. 171.

P. Macquoid, *The Dictionary of English Furniture*, London, rev. ed. 1954, vol. I, p. 304, fig. 253.

Edward Hudson was the founder of *Country Life* magazine in 1897. His friend Edward Lutyens designed an Arts & Crafts house Deanery Garden at Sonning for him and later reconfigured the remote island castle at Lindisfarne, Northumberland.



■143

**A GEORGE IV GILT-BRASS MOUNTED BLACK AND GILT-JAPANNED SOFA
TABLE**

CIRCA 1820

The rounded rectangular top decorated with three panels depicting traditional scenes of a pavilions in a watery landscapes above two frieze drawers, on standard ends terminating in reeded feet and castors

29¾ in. (75.5 cm.) high; 48¼ in. (122.5 cm.) wide; 22¼ in. (58 cm.) deep

£5,000-8,000

US\$6,800-11,000
€5,900-9,400



■144

A CHINESE BLACK AND GILT-LACQUERED SIDE TABLE

LATE 19TH/20TH CENTURY

Of demi-lune outline and decorated overall with foliage and tendrils, the top depicting a watery landscape, on square-section supports joined by curved stretchers

32 in. (81.5 cm.) high; 35½ in. (90.5 cm.) wide; 17¾ in. (45 cm.) deep

£4,000-6,000

US\$5,500-8,200
€4,800-7,100



■-145

A CHINESE HONGMU LOW TABLE

19TH CENTURY

The rectangular panelled top above a divided open frieze with cloudband motifs, on moulded square legs, with handwritten label 'X.6848 EARLY 19TH CENTURY CHINESE LOW TABLE - KUA LI C.1820'

19 in. (49 cm.) high; 43½ in. (111 cm.) wide; 15¾ in. (40 cm.) deep

£2,500-5,000

US\$3,400-6,800
€3,000-5,900

PROVENANCE:

With Apter-Fredericks, London.



■146

A PAIR OF CHINESE BLUE AND WHITE VASES MOUNTED AS LAMPS

20TH CENTURY

Each on a giltwood base, with a cream card shade, fitted for electricity

The vases 17¼ in. (44 cm.) high, excluding fitments (2)

£4,000-6,000

US\$5,500-8,200

€4,800-7,100



■147

A GEORGE III CHINESE BLACK AND GILT-LACQUER-MOUNTED AND JAPANNED CHEST

THIRD QUARTER 18TH CENTURY

With two short over two long deep drawers on bracket feet, decorated with figures in stylised landscape scenes with birds and flowers, the feet reduced

36½ in. (93 cm.) high; 43 in. (109.5 cm.) wide; 22½ in. (57 cm.) deep

£3,000-5,000

US\$4,100-6,800

€3,600-5,900

PROVENANCE:

Sibyl Colefax and John Fowler, where acquired, 30 September 1976.

The Collection of Drue Heinz; sold Christie's, London, 4 June 2019, lot 313.





■-148

A GEORGE II MAHOGANY AND INDIAN ROSEWOOD BANDED PEMBROKE TABLE

CIRCA 1780

The strung twin-flap top above a frieze drawer and opposing false drawer, on tapering legs headed by channelled collars, with brass caps and castors
27¾ in. (70.5 cm.) high; 44¼ in. (112.5 cm.) wide, open; 32¼ in. (82 cm.) deep

£2,500-4,000

US\$3,400-5,400
€3,000-4,700

■149

A WILLIAM IV PARCEL-GILT AND MAHOGANY SOFA

CIRCA 1835

With four loose cushions, covered in dark green chequered chenille, the frame carved with palmettes and beads, on gilt-metal acanthus feet and brass castors, re-gilt

36¾ in. (93.5 cm.) high; 95¼ in. (242 cm.) wide; 30¾ in. (78 cm.) deep

£4,000-6,000

US\$5,500-8,200
€4,800-7,100



■150

**A SET OF FOUR GREEN & SILVERY GOLD OLIMPIA
PRINT FORTUNY CUSHIONS**
SECOND HALF 20TH CENTURY

Each with a tasselled fringe
22¼ x 17½ in. (56.5 x 44.5 cm.)

(4)

£300-500

US\$410-680
€360-590

PROVENANCE:

With Peta Smyth, London.



■151

**A PAIR OF FRENCH LACQUERED-BRASS AND
SMOKED MIRROR TWO-TIER LOW TABLES**

ATTRIBUTED TO MAISON BAGUES, LATE 20TH CENTURY

Each with pine-cone finials and naturalistic leaf-wrapped supports
22 in. (56 cm.) high; 20½ in. (52 cm.) wide; 14 in. (36 cm.) deep

(2)

£2,000-3,000

US\$2,800-4,100
€2,400-3,500



■152

**A GEORGE III MAHOGANY SERPENTINE DRESSING-
COMMODE**

CIRCA 1765

The moulded top above four graduated drawers, the top drawer fitted with a green baize-lined slide enclosing an arrangement of parquetry-inlaid compartments and divisions surrounding a later ratched mirror, the angles carved with blind fretwork, on bracket feet

33 in. (84 cm.) high; 41¼ in. (105 cm.) wide; 23½ in. (59.5 cm.) deep

£6,000-10,000

US\$8,200-14,000
€7,100-12,000





■153

A SET OF FOUR JAPANESE BLACK AND GILT-LACQUER WALL PANELS

19TH CENTURY

Each decorated with stylised birds on branches amongst foliage, in a gilt modern frame, decoration refreshed
52 x 25 in. (132 x 63.5 cm.)

(4)

£6,000-9,000

US\$8,200-12,000
€7,100-11,000

■154

A GEORGE II MAHOGANY OPEN ARMCHAIR

CIRCA 1755

The foliate and scallop-shell-carved crest rail above a pierced vase-shaped splat on a gadrooned base, the later drop-in crimson silk damask covered seat on acanthus-carved cabriole legs and scrolled feet, stamped with initials AD, the back legs partially replaced
37 in. (94 cm.) high; 24½ in. (62 cm.) wide; 24½ in. (62 cm.) deep

£5,000-8,000

US\$6,800-11,000
€5,900-9,400





■155

A PAIR OF BLUE CRACKLE-GLAZED VASES MOUNTED AS LAMPS

20TH CENTURY

Each with a cream card shade and giltwood base, fitted for electricity

The vases 19¼ in. (50 cm.) high, excluding fitments (2)

£3,000-5,000

US\$4,100-6,800
€3,600-5,900

■156

A GEORGE III MAHOGANY TALLBOY

CIRCA 1760

The dental-moulded cornice above two short and six graduated long drawers on bracket feet, with gilt-metal handles and escutcheons, with transport label inscribed '*...Goods Train/Mr John Weatherhead/84 Northgate/Hartlepool*'

69½ in. (176.5 cm.) high; 42¼ in. (107.5 cm.) wide; 21 in. (53.5 cm.) deep

£4,000-6,000

US\$5,500-8,200
€4,800-7,100





157

A PAIR OF FRENCH GILT-METAL-MOUNTED ROCK CRYSTAL CANDLESTICKS

ATTRIBUTED TO MAISON BAGUES, MID-20TH CENTURY

Each on an octagonal base and ball feet
16 in. (40.5 cm.) high

(2)

£4,000-6,000

US\$5,500-8,200
€4,800-7,100

158

A PAIR OF PAINTED AND PARCEL-GILT LOW TABLES

LATE 20TH CENTURY, PROBABLY BY MALLET

Each with an inset glass, over a carved and pierced panel of fruiting vines on stippled *faux* bamboo bases, the carved panels probably Indian and re-used
21 in. (54 cm.) high; 22½ in. (57 cm.) wide; 15½ in. (39 cm.) deep

(2)

£2,000-3,000

US\$2,800-4,100
€2,400-3,500



159

A PAIR OF GEORGE III MAHOGANY D-SHAPED CARD TABLES

CIRCA 1780

Each with satinwood crossbanded fold-over top enclosing a green baize playing-surface, on square tapering legs

29 in. (74 cm.) high; 36 in. (92 cm.) wide; 17 in. (43.5 cm.) deep

(2)

£4,000-6,000

US\$5,500-8,200
€4,800-7,100

PROVENANCE:

With Mallett & Son (Antiques) Ltd., London.
Property from a Private Collection, Chester Square, London; sold Christie's, London, 19 November 2015, lot 592.





■160

A PAIR OF GEORGE II WALNUT SIDE CHAIRS
MID-18TH CENTURY

Each with rounded buttoned back and seat covered in red slub linen, on cabriole legs and pad feet, with label inscribed 'NATIONAL TRUST FOR SCOTLAND/THE 8TH EARL OF BUCKINGHAM/Georgian side chair/No. 45.154.3a Terms LOAN/CUZ', restorations
37 in. (94 cm.) high; 23¼ (59 cm.) wide; 26 in. (66 cm.) deep (2)

£2,000-3,000

US\$2,800-4,100
€2,400-3,500

PROVENANCE:

John Hampden Mercer-Henderson, 8th Earl of Buckingham (1906-1963) according to the label.

EXHIBITED:

On loan to the National Trust of Scotland, Culzean Castle, South Ayrshire.

■161

AN ENGLISH MAHOGANY PARTNERS' DESK
19TH CENTURY, INCORPORATING EARLIER ELEMENTS

With a gilt-tooled green leather-lined top and three frieze drawers to each side, the central doors both with baize-lined and ratcheted book rests, the pedestals each with three graduated drawers to each side with inlaid bone lettering A - Y, the alphabet added, the carcass possibly reconstructed
30¾ in. (78 cm.) high; 71½ in. (182 cm.) wide; 37 in. (94 cm.) deep

£5,000-10,000

US\$6,800-14,000
€5,900-12,000





■162

A PAIR OF FRENCH PARCEL-GILT AND RED-LACQUERED TOLE LANTERNS
19TH CENTURY

Each with acanthus-clad domed corona above a spreading top and guilloche border over four bevelled-glass panels divided by bearded masks enclosing four lights, one panel hinged with pinned closure, raised on four beaded toupie feet, fitted for electricity

36½ in. (92.5 cm.) high; 21½ in. (54.5 cm.) diameter (2)

£3,000-5,000

US\$4,100-6,800
€3,600-5,900



■163

A PAIR OF ITALIAN WALNUT SIDE TABLES

CIRCA 1820

Each with a later rectangular grey marble top above a concave frieze, on scrolled legs headed by anthemion terminating in dolphin feet, on a plinth base 40¾ in. (103.5 cm.) high, 71 in. (180.5 cm.) wide, 32 in. (81.5 cm.) deep (2)

£3,000-5,000

US\$4,100-6,800
€3,600-5,900

PROVENANCE:

Anonymous sale; Christie's, New York, 7 June 2013, lot 453.



164

A SET OF TWELVE FACSIMILES FROM 'EDINBURGH IN THE OLDEN TIME'

LATE 19TH CENTURY, PUBLISHED BY THOMAS GEORGE STEVENSON

Each in a grey painted frame
18 x 22¼ in. (46 x 56.5 cm.), framed (12)

£600-1,000 US\$820-1,400
€710-1,200



164, a set of twelve

165

A PAIR OF GEORGE II MAHOGANY 'SGABELLO' HALL CHAIRS
MID-18TH CENTURY

Each with a cartouche-shaped back and dished seat on shaped supports joined by a stretcher
41½ in. (105.5 cm.) high; 18¼ in. (46.5 cm.) wide; 20 in. (51 cm.) deep (2)

£4,000-6,000 US\$5,500-8,200
€4,800-7,100

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

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





■166

A GEORGE I WALNUT AND PARCEL-GILT BUREAU-CABINET

CIRCA 1720

The upper section opening to reveal various pigeon-holes and drawers surrounding a mirrored prospect door and secret drawers, the fall-front opening to reveal a green velvet writing-surface and a conforming interior, metalwork apparently original, later feet and finials

97 in. (246.5 cm.) high, 40½ in. (103 cm.) wide, 22½ in. (57 cm.) deep

£30,000-50,000

US\$41,000-68,000

€36,000-59,000

PROVENANCE:

Acquired from Stair and Company, London.

The Collection of Theodore and Ruth Baum; Sotheby's, New York, 22 October 2004, lot 435.

Property of a Private Collector; Christie's, New York, 18 October 2017, lot 605.

Theodore (d. 2021) and Ruth Baum's celebrated collection of English furniture was formed in America during the last quarter of the 20th century. It included some of the finest pieces of mid-18th century English carved walnut and mahogany furniture when it was sold at Sotheby's, New York, 22 October 2004. The couple had the same considered approach that the furniture historian R.W. Symonds (1889-1958) had adopted when advising Percival D. Griffiths (1862-1938) on assembling his renowned English furniture collection namely that: 'To maintain such standards as these is beyond the capability of all but a small handful of collectors. The undertaking necessitates a steadfast exercise of knowledge, good taste, self restraint and long patience, beyond most human endurance.' Theodore's other passion, his exceptional literature collection, was sold Christie's, New York, 14 September 2021 for a record-breaking figure.





■167

**A PAIR OF GEORGE IV PAPIER-MACHE BLACK AND GILT-JAPANNED TRAYS OF GRADUATED SIZE
EARLY 19TH CENTURY**

Each with raised borders decorated with scrolling foliage and berried branches, on modern *faux* bamboo X-frame stands
one tray 30¼ x 23¾ in. (77 x 60.5 cm.), the other 28 x 21¼ in. (71.5 x 55 cm.) (2)

£2,000-3,000

US\$2,800-4,100
€2,400-3,500



■~168

**A REGENCY BRASS-INLAID BRAZILIAN ROSEWOOD CENTRE TABLE
ATTRIBUTED TO GILLOWS, CIRCA 1815**

The tilt-top with cut-brass scrolled foliage border and plain frieze, the underside grained, above a gadrooned triangular support and base on carved scallop shell and lion's paw feet with recessed anti-friction brass castors
29 in. (73.5 cm.) high; 49 in. (124.5 cm.) diameter

£6,000-10,000

US\$8,200-14,000
€7,100-12,000

PROVENANCE:

With Moss Harris & Sons, London, 1971.

■169

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

MID-18TH CENTURY

Each with a shaped back, dished seat and shaped solid supports with splayed feet

37 in. (94 cm.) high; 15½ in. (40 cm.) wide; 19 in. (48 cm.) deep (2)

£2,000-4,000

US\$2,800-5,400

€2,400-4,700



■170

A GEORGE III MAHOGANY BUREAU

CIRCA 1760

The hinged flap revealing a fitted interior with pigeon-holes and two drawers, the removable central section with a door flanked by fluted columns and with two concealed document drawers accessed from the reverse, above four long drawers on shaped bracket feet, repairs to feet

40 in. (102 cm.) high; 34½ in. (88 cm.) wide; 21¾ in. (55 cm.) deep

£1,000-1,500

US\$1,400-2,000

€1,200-1,800



■171

**A PAIR OF SOUTH ASIAN STAINED JELATONG MODELS OF STAGS
WITH BONE ANTLERS**
LATE 20TH CENTURY

Modelled seated with beaded collars

27 in. (82 cm.) high; 27½ in. (83.5 cm.) long; 9 in. (27 cm.) deep

(2)

£2,000-3,000

US\$2,800-4,100

€2,400-3,500



END OF SALE





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(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.

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(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** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

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

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

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £450,000, 20% on that part of the **hammer price** over £450,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. VAT will be added to the **buyer's premium** and is payable by you. For **lots** offered under the VAT Margin Scheme or Temporary Admission VAT rules, the VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the 'VAT refunds: what can I reclaim?' section of 'VAT Symbols and Explanation' for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some **lots**, VAT is payable on the **hammer price**. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only.

For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price, buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol 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 1000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.5% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(a) This additional **warranty** does not apply to:

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

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

(iii) books not identified by title;

(iv) **lots** sold without a printed estimate;

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

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

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

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

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

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the **Subheading**). Accordingly, all references to the **Heading** in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 YOUR WARRANTIES

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

(b) where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

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

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

F PAYMENT

1 HOW TO PAY

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

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

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

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

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

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. 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, 3 King Street, St James's, London, SW1Y 6QT.

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

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

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

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

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

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

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

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT


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

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

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

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the lot. If Christie's exports or imports the lot on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Lots made of protected species

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

(d) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In

all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

(e) Lots of Iranian origin

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


(f) Gold

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

(g) Jewellery over 50 years old

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

(h) Watches

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

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

I OUR LIABILITY TO YOU

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

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy 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.CHRESTIES.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 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□

Bidding by interested parties.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale.

Ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(h) of the Conditions of Sale.

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

○ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

□ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has made loans or advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

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.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) will, at our option, be removed to Crozier Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 12.00pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Crozier Park Royal. All collections from Crozier Park Royal will be by pre-booked **appointment only**.

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

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.

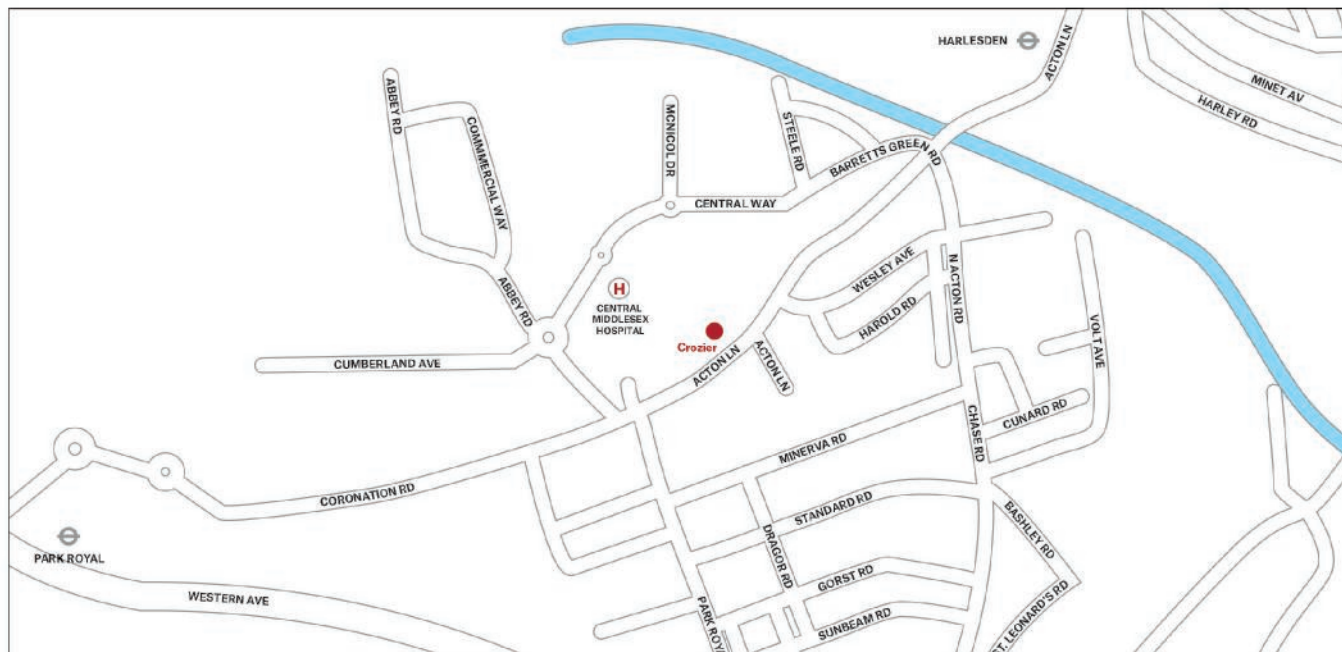
CROZIER PARK ROYAL

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.



EXPLANATION OF CATALOGUING PRACTICE

FOR FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..."/"Dated..."/"Inscribed..."/"Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..."/"Bearing the date..."/"Bearing the Inscription..."/"Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

FOR SILVER

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE.

A GEORGE II SILVER CUP AND COVER
mark of Paul de Lamerie, London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER
circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

FOR CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

FOR GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein. "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

Reference is made for damage and/or restoration on the illustrated lots only. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Condition 2 of the Conditions of Sale.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

*"Attributed to..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of..."/"Workshop of..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

'Signed..."/"Dated..."/"Inscribed...'

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature..."/"With date..."/

"With inscription..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

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