

THE COLLECTION
OF THE LATE
LORD AND LADY SWAYTHLING

LONDON, 27 MAY 2022



CHRISTIE'S



THE COLLECTION
OF THE LATE
LORD & LADY
SWAYTHLING

Opposite : Lot 1031 (detail)



THE COLLECTION OF THE LATE LORD AND LADY SWAYTHLING

FRIDAY 27 MAY 2022

AUCTION

Friday 27 May 2022 at 10.30 am

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

VIEWING

Thursday	19 May	9:00am-5:00pm
Friday	20 May	9:00am-5:00pm
Saturday	21 May	12:00pm-5:00pm
Sunday	22 May	12:00pm-5:00pm
Monday	23 May	9:00am-5:00pm
Tuesday	24 May	9:00am-8:00pm
Wednesday	25 May	9:00am-5:00pm
Thursday	26 May	9:00am-5:00pm

AUCTIONEERS

Henry Bailey, Piers Boothman and Olivia Ghosh

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as
MONTAGU-21042

AUCTION RESULTS

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Front & Back Cover: Lots 1041, 1059, 1060, 1063, 1087, 1094 and 1093

Opposite:
Lots 1002, 1033 and 1064

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For an overview of the process,
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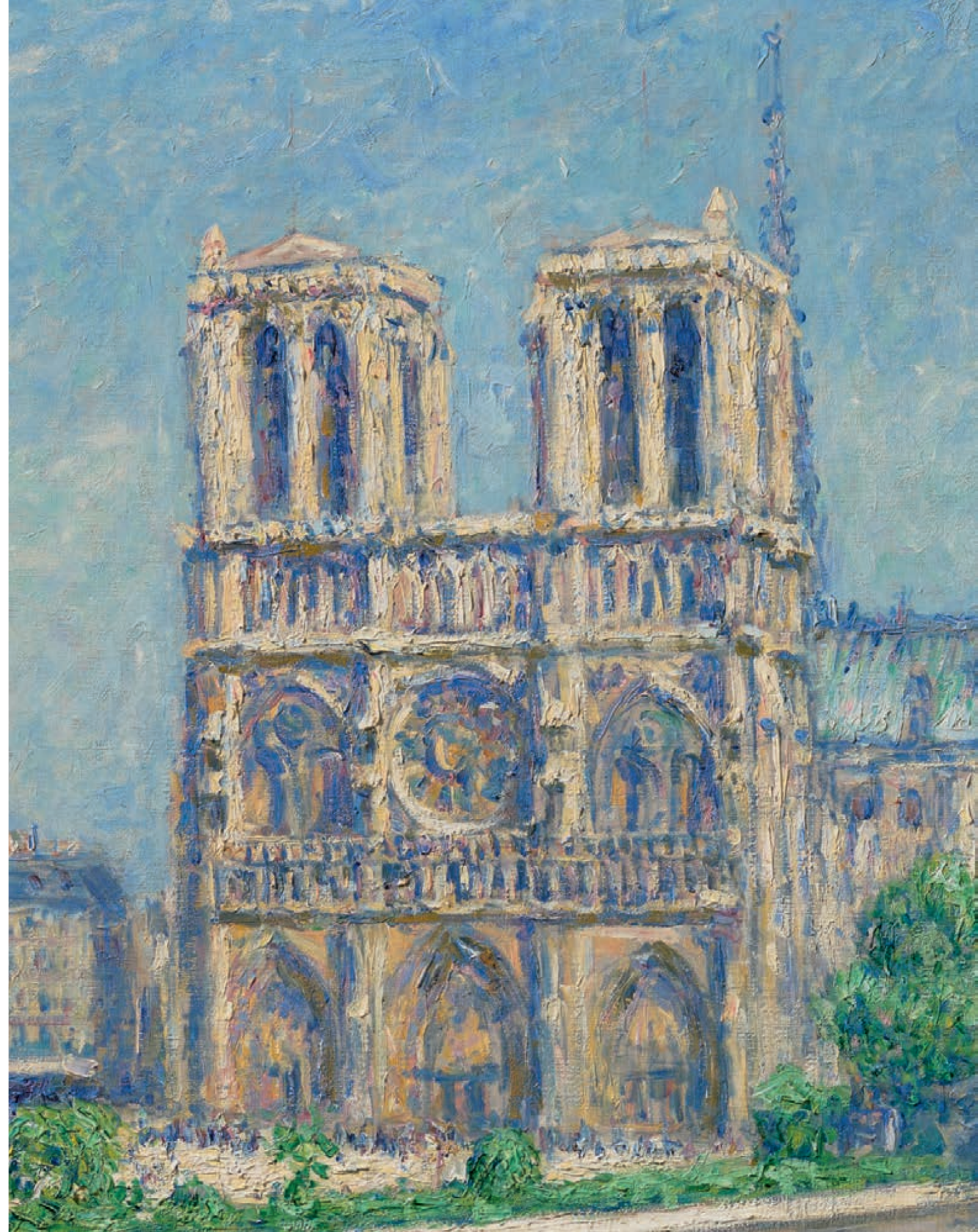
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AUCTION RESULTS

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Photography: Julio Leipnitz Jnr.

Opposite : Lot 1025 (detail)





David and Ninette Montagu, 4th Lord and Lady Swaythling, 1990, Private Collection

THE COLLECTION OF THE LATE LORD & LADY SWAYTHLING

The Collection of the late Lord and Lady Swaythling graced their striking modern London residence, with its dramatic architecture. Their home provided a superb backdrop to the pictures, furniture, porcelain and *objets d'art*, both inherited and collected by David and Ninette Montagu, later the 4th Lord and Lady Swaythling. The couple skillfully integrated inherited strands of their ancestors' collections into their homes, both in their late 19th-century house at Newmarket and their modern London residence, the latter illustrated in the coming pages. These strands reflect the growing influence on the art market in the late 19th and first half of the 20th centuries of some of the leading British Jewish families, including the Montagus, Samuels, Sassoons and Rothschilds, as they built their much-celebrated collections.

David Montagu (1928-1998), like his grandfather before him, forged his career in finance, becoming chairman of the family's merchant bank Samuel Montagu & Co. in 1970, at the age of forty-one. After the bank was bought out by Midland Bank in 1973, he went on to hold a number of prominent positions in banking and across a variety of different businesses including *The Telegraph* and London Weekend Television, where he was a founding director. In the 1990s he was a member of the Board of Banking Supervision of the Bank of England. He concluded his career as Chairman of Rothmans International Plc. from 1988 to 1998. Throughout his life, he was a keen philanthropist supporting many causes dear to his heart.

He became the 4th Baron Swaythling in 1990, upon his father's death. His maiden speech in the House of Lords was in support of the War Crimes Bill, a bill that focused on justice and not revenge. *The Daily Telegraph* obituary described him as 'a man of fastidious, civilised tastes', an art collector and supporter of the Royal National Theatre. Theatre was a life-long passion, fostered during his student days at Cambridge, when he supplemented his living expenses by writing theatre reviews.

One of his greatest interests was horse racing, also forged whilst at University, and this passion too remained with him all of his life, both racing and breeding racehorses. This may be why he chose to have a country house in Newmarket. Although he focused mostly on flat racing, perhaps his most famous horse was Zongalero, who came second in the 1979 Grand National.

In 1993, Lord Swaythling was a founding member of the British Horse Racing Board, now the British Horseracing Authority. The leading British racehorse trainer Nicky Henderson wrote of Lord Swaythling: 'He was the man who got me going - he was my first proper owner and we had some wonderful times together. He was a great man; he adored his racing...!'

In 1951 he married his Parisienne wife Christiane (Ninette) Dreyfus. As a young girl Ninette and her family escaped Nazi persecution during the Second World War, first by fleeing Paris and going into hiding in Martin Eglise, Pau and other places in France. Eventually she, her mother and cousin, walked across the Pyrenees to safety in Spain. Her father and sister crossed over by train and horseback, neither group knowing if the others had survived. A brief account of this epic journey and their reunion, is included in Edward Stourton's 2014 book *Cruel Crossing: Escaping Hitler Across the Pyrenees*. After the war the Dreyfus family returned to Paris where Ninette was to meet her future husband, before returning to London to live. Many of the forty jewellery lots in the sale were either gifts from Lord Swaythling to his wife or inherited through the Montagu line.



12 Kensington Palace Gardens
© London Metropolitan Archives (City of London).



Buxted Park, Sussex, 1934 © Country Life

Lord Swaythling's great-grandfather, Montagu Samuel (1832-1911), later Samuel Montagu, 1st Baron Swaythling co-founded the merchant bank Samuel Montagu & Co in 1853, and was a philanthropist and Liberal politician. Although born in Liverpool, he became an important figure in the London Jewish community, establishing the Federation of Synagogues in 1887, and using his position as MP for Whitechapel (1885-1900) to improve the lives of the Anglo-Jewish community.

Samuel Montagu's main residence was an Italianate mansion on Kensington Palace Gardens and his country house was South Stoneham House, Swaythling, Southampton. He was made a baronet in 1894 and was created a baron in 1907, when he took the name Lord Swaythling after the village where he lived. Part of his impressive collection was listed upon his death in the *1911 Inventory Of Works of Art Settled As Heirlooms* which included *Stratford Mill on the Stour* by John Constable, now in the National Gallery, London. Several other works have passed through the family by descent and are offered in this sale, including: *A maid pumping water in a kitchen interior* by Cornelis Bisschop (1630-1674), formerly thought to be by Nicolaes Maes (lot 1087), the Rodney Cup (lot 1013), a George III silver epergne by Robert Hennell (lot 1010) and a Chelsea Derby porcelain service (lot 1015) purchased from the collection of the Dukes of Hamilton, sold by Christie's in 1882. On 6 and 7 May 1924 Christie's was honoured to oversee the sale of the 1st Lord Swaythling's remarkable silver collection, which had been on loan to the Victoria and Albert Museum.

In 1897 the 1st Lord Swaythling purchased Townhill Farm, Southampton, a short walk from South Stoneham, for his son Louis, later 2nd Baron Swaythling, who married Gladys Goldsmid (1879-1965) in 1898. The house was remodelled in the early decades of the 20th century by Leonard Rome Guthrie, with gardens laid out by Gertrude Jekyll and was featured in *Country Life* in April 1923 shortly after completion. Gladys, Lady Swaythling was a descendent of the financier Benjamin



Townhill Park, Hampshire, 1923 © Country Life



Louis and Gladys Montagu, 2nd Lord and Lady Swaythling, University of Southampton MS383 A4000/6/1/9



The Hon. Nellie Ionides (née Samuel) By Bassano Ltd.
© National Portrait Gallery, London

Goldsmid (1755-1808). Goldsmid built the (now demolished) Elm Park, Roehampton circa 1796 and was a close friend of the children of George III and Lord Nelson. The rare group of charming family portraits in the sale by Arthur William Devis (1762-1822) passed into the 4th Lord Swaythling's collection from his grandmother, Gladys, Lady Swaythling. The highlight of these is the monumental group portrait of Benjamin's children with their dog and pony (lot 1041), which was presumably painted as a centrepiece for their newly built home as the dog's collar is inscribed 'Roehampton'.

On his mother's side, David Montagu was descended from Marcus Samuel (1853-1927), 1st Viscount Bearsted, the founder of Shell Transport and Trading Company, later Royal Dutch Shell. He was elected Lord Mayor of London in 1902 and his daughter The Hon. Nellie Samuel celebrated her marriage to Major Walter Henry Levy at the Mansion House. Sadly, her first husband died in 1923 from injuries sustained during the First World War, leaving her with four children. In 1930 whilst planning renovations to her London townhouse, 49 Berkeley Square, The Hon. Nellie Levy was introduced to her second husband, the interior designer and

architect Basil Ionides, through a mutual friend, the furniture historian Margaret Jourdain. The couple shared a passion for collecting and together embarked upon rescuing Buxted Park, Sussex from dereliction in the 1930s.

Their efforts were celebrated by Christopher Hussey in *Country Life* in 1934, but disaster struck in February 1940 when fire destroyed the top floor of the property. Although a number of works were lamentably lost to the fire, a remarkable number were saved and the property was redesigned and rebuilt (without the upper floor and pediment) incorporating an abundance of 18th-century architectural salvage precipitated by the Blitz. The result was featured by *Country Life* in 1950 and the images allow us to trace a number of the furniture lots in this sale back to Buxted, including a handsome George III marquetry commode attributed to Henry Hill (lot 1060), a set of six George III polychrome decorated armchairs (lot 1059) and a George III polychrome-decorated satinwood dressing-commode (lot 1064).

The majority of the group of eighty English 18th century enamels offered here also formed part of Nellie Ionides' esteemed collection. Formerly at Berkeley Square, and later moved to Buxted for safety during the Blitz, it includes a rare example of an ormolu-mounted enamel vase-shaped wall-clock (lot 1065), amongst other treasures. Her interest in the subject cemented a friendship with H.M. Queen Mary, also an avid enamel collector, and both collections were featured in T. and B. Hughes, *English Painted Enamels* in 1951.

Nellie Ionides' eldest daughter, Mary Levy, married The Hon. Stuart Montagu (1898-1990) later 3rd Baron Swaythling, in 1925, and had three children including David Montagu, their eldest son. Mary and Stuart Montagu divorced in 1942 and Mary went on to marry the esteemed plastic surgeon Henry Elliott-Blake in 1945. Both were amateur artists and together they built their own collection, acquiring a number of the Impressionist paintings offered here, including: *Deux cavaliers au bois* by Kees Van Dongen (1877-1968) (lot 1030), *La Belle Irlandaise* by Jean-Louis Forain, (lot 1029) and the two watercolours by Raoul Dufy (lots 1031 and 1032), which were later joined by works inherited from her mother.

Mrs. Elliott-Blake had the same unerring eye and connoisseurship of her remarkable mother, often collecting furniture in a similar vein, making it difficult to identify exactly who collected the George III and Regency furniture, with which David and Ninette Montagu's London residence was so beautifully furnished.

Following their marriage, and prior to their inheriting many of these fascinating works of art, David and Ninette Montagu built up their own collection, illustrated in the coming pages. One striking acquisition was the group of four early works by Francis Picabia, which most recently hung in their London dining room, and feature the view of Notre Dame painted in 1906 (lot 1025). These paintings, indeed their collection as a whole, provided the perfect backdrop for the couple's renowned and generous hospitality, enjoyed by so many over the years.



The Hon. David and Ninette Montagu, later 4th Lord and Lady Swaythling, circa 1960, Private Collection

THE MONTAGU FAMILY TREE



LUKE ALEXANDER IONIDES
1837-1924
M. ELFRIDA ELIZABETH BIRD
1848-1929
4 Sons/3 Daughters



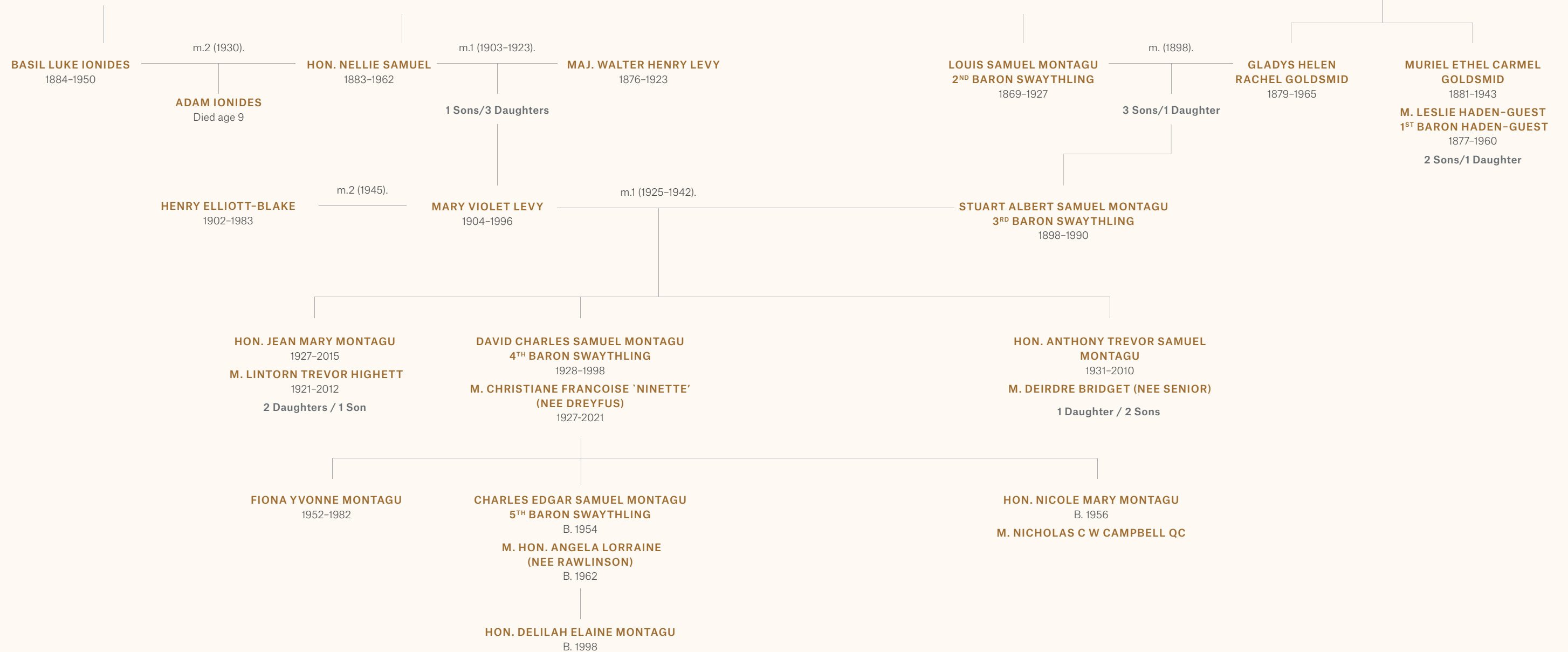
MARCUS SAMUEL
1ST VISCOUNT BEARSTED
1853-1927
M. FANNY ELIZABETH BENJAMIN
D. 1927
2 Sons/2 Daughters



SAMUEL MONTAGU
1ST BARON SWAYTHLING
1832-1911
M. ELLEN COHEN
1843-1919
4 Sons/6 Daughters



COL. ALBERT EDWARD WILLIAMSON GOLDSMID
1846-1904
M. IDA STEWART HENDRICKS
1859-1929
2 Daughters





■1003
A GEORGE III GILTWOOD OVAL MIRROR
 CIRCA 1775

The oval central plate surrounded by a beaded-border with further foliate-divided border within a gadrooned frame, re-gilt
 42 x 33 in. (106.5 x 84 cm.)

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

■1004
A GEORGE IV MAHOGANY SIDE CABINET
 CIRCA 1820-30

The concave eared top above two frieze drawers, over a pair of *grille* cupboard doors lined with pleated silk, enclosing a fixed shelf, between reeded and spirally-reeded columns, on turned feet
 34½ in. (87.5 cm.) high; 41½ in. (105.5 cm.) wide; 21 in. (53 cm.) deep

£2,000-3,000 US\$2,600-3,900
 €2,400-3,600



1005

1005
A CHINESE FAMILLE VERTE 'BIRD AND BUTTERFLY' LARGE DISH
 KANGXI PERIOD (1662-1722)

Decorated in bright enamels with a central medallion enclosing butterflies and insects by a blossoming peony, the cavetto with shaped panels of birds perched on flowering branches in reserve on a green ground of dense foliate scrolls, the base with double circles in underglaze blue and an apocryphal seal mark
 13¾ in. (35.2 cm.) diameter

£600-800 US\$780-1,000
 €720-960



1006

1006
A CHINESE FAMILLE VERTE DISH
 KANGXI PERIOD (1662-1722)

Decorated in bright enamels with a pheasant standing on rocks in a garden with blossoming peonies, the flattened rim similarly decorated with rocks and flowers, the base with an artemisia leaf in underglaze blue within double circles
 11 in. (28 cm.) diameter

£800-1,200 US\$1,100-1,600
 €960-1,400

1007
TWO CHINESE FAMILLE VERTE LARGE DISHES
 KANGXI PERIOD (1662-1722)

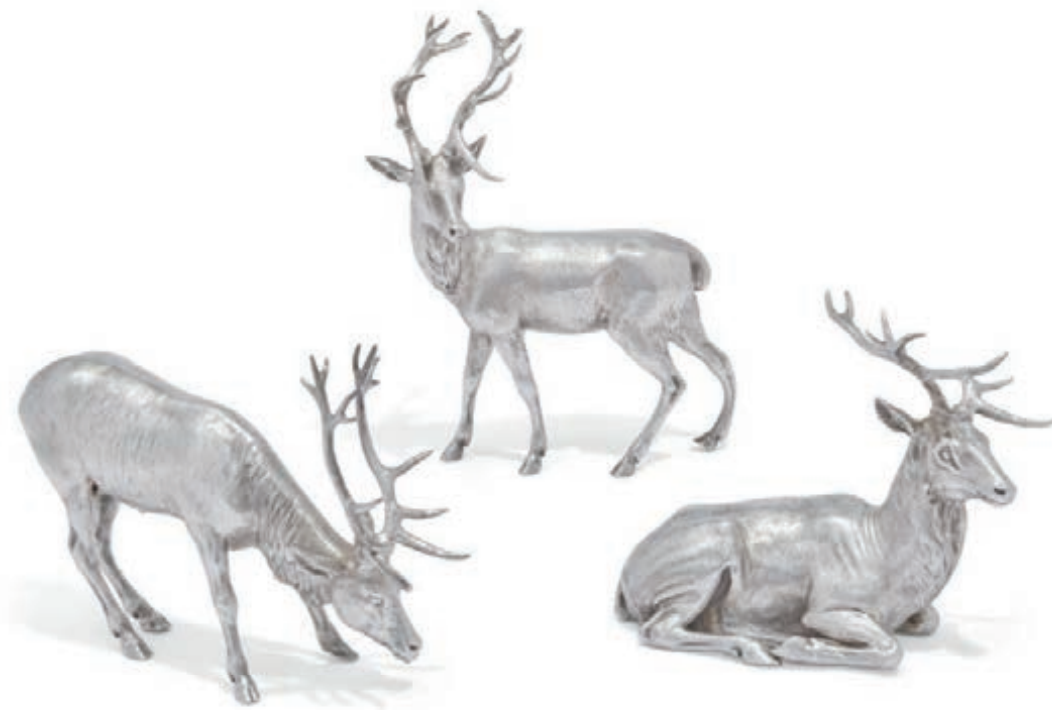
Each decorated in bright enamels and gilt with panels of birds and plants including pine, peony, prunus and bamboo alternating with panels of archaistic vases, the flattened rim variously embellished with scholar's objects and precious objects
 15 in. (38 cm.) diameter (2)

£2,000-3,000 US\$2,600-3,900
 €2,400-3,600



1007

THE FIRST LORD SWAYTHLING'S HEIRLOOMS FROM KENSINGTON PALACE GARDENS



1008
**THREE VICTORIAN SILVER MODELS
OF STAGS**
MARK OF JOHN SAMUEL HUNT, LONDON,
CIRCA 1850

Two standing, one lying down, *marked on legs
and lower bodies*
8 in. (20.3 cm.); 5 in. (12.7 cm.)
and 5 in. (12.7 cm.) high
42 oz. 12 dwt (1,326 gr.) (3)
£1,500-2,500 US\$2,000-3,200
€1,800-3,000



1010
A GEORGE III SILVER EPERGNE
MARK OF ROBERT HENNEL, LONDON, 1781

On four lion's paw and acanthus scroll feet, the openwork frame hung between
the feet with husk swags and centred with rosettes, with running scroll and
rosette border above, with central vase-shaped finial enclosed within cast
and chased openwork flowers and foliage, the upper part of the frame with
husk swags and central detachable oval basket, the frame further fitted with
four detachable branches, each terminating in an oval dish, the dishes all with
pierced rosette borders and beaded rim, the central basket engraved with a
crest, *fully marked on upper frame and central basket, the smaller baskets and
branches part marked*
16¼ in. (41.5 cm.) high
84 oz. 16 dwt. (2,630 gr.)
£8,000-12,000 US\$11,000-16,000
€9,600-14,000

PROVENANCE:
Samuel Montagu (1832-1911), 1st Baron Swaythling, 12 Kensington Palace
Gardens, London and thence by descent.

LITERATURE:
*Inventory of Works of Art settled as heirlooms by Montagu, First Lord
Swaythling* 1911, reprinted 1919, prepared by Christie, Manson & Woods, p. 51,
no. 205.



1009
**A PAIR OF CUT-GLASS LARGE
DECANTERS AND STOPPERS**
LATE 19TH/EARLY 20TH CENTURY

With diagonal bands of diamond cutting,
alternating with smooth bands, each on black and
gilt-japanned circular bases, gilt with chinoiserie
scenes, the bases later fitted for electricity
15½ in. (39.5 cm.) high, the decanters and stoppers
(2)
£800-1,200 US\$1,100-1,600
€960-1,400

PROVENANCE:
Gladys Montagu, Lady Swaythling (1879-1965),
Kensington Court, London and thence by descent.

THE RODNEY CUP AND COVER

1011

FOUR GEORGE III IRISH PARCEL-GILT SILVER SUGAR BOWLS

TWO WITH MARK OF MATTHEW WEST, DUBLIN, 1767 AND CIRCA 1770; ONE WITH MARK OF STEPHEN WALSH, DUBLIN, CIRCA 1770; AND ONE DUBLIN, 1750-70

Each shaped circular bowl raised on three feet, chased overall with flowers and foliage, birds and animals, one with a couple seated in a landscape, one with initials 'I B' to underside, *each marked to underneath*, one with scratch weight '6" underneath one foot, three engraved with a crest and one with a coat-of-arms
5¾ in. (14.5 cm.) diameter
28 oz. 2 dwt. (875 gr.) (4)

£1,500-2,500 US\$2,000-3,200
€1,800-3,000

PROVENANCE:

Samuel Montagu (1832-1911), 1st Baron Swaythling, 12 Kensington Palace Gardens, London and thence by descent.

LITERATURE:

Inventory of Works of Art settled as heirlooms by Montagu, First Lord Swaythling, 1911, reprinted 1919, prepared by Christie, Manson & Woods, p. 56, nos. 225-228.

1012

A GEORGE III SILVER EGG-CRUET

MARK OF PETER AND ANN BATEMAN, LONDON, 1793

Openwork shaped hexagonal frame, with scroll handles and raised on four reeded feet, supporting twelve vase-shaped egg-cups and two casters and a central oblong salt-cellar, *marked on frame, egg-cups, salt-cellar and casters*
13¾ in. (34.9 cm.) wide
31 oz. 17 dwt. (992 gr.)

£1,500-2,500 US\$2,000-3,200
€1,800-3,000

PROVENANCE:

Samuel Montagu (1832-1911), 1st Baron Swaythling, 12 Kensington Palace Gardens, London and thence by descent.

LITERATURE:

Inventory of Works of Art settled as heirlooms by Montagu, First Lord Swaythling, 1911, reprinted 1919, prepared by Christie, Manson & Woods, p. 51, no. 207.

1013

A CONTINENTAL SILVER-GILT CUP AND COVER

APPARENTLY UNMARKED, PROBABLY GERMAN, EARLY 19TH CENTURY

Gourd shape, the body and cover chased with lobes and with upcurved handle, on hexafoil foot with applied reeded bands, the raised finial engraved with a coat-of-arms
6½ in. (16.5 cm.) high
22 oz. 8 dwt. (697.2 gr.)
The arms of those of Rodney.

£3,000-5,000 US\$3,900-6,500
€3,600-6,000

PROVENANCE:

By tradition, the Rodney family, Charlotte, Dowager Lady Rodney (d. 1878), widow of George Rodney, 3rd Baron Rodney (1782-1842), sister of Octavius Morgan (1803-1888), by 1861, presumably by descent to her great-nephew, George Rodney, 7th Baron Rodney, (1857-1909), Purchased privately from Lord Rodney for £525 by Samuel Montagu, later 1st Baron Swaythling (1832-1911), 10 April 1894, at 12 Kensington Palace Gardens, London and thence by descent to his son Louis, 2nd Baron Swaythling (1869-1927). The Swaythling Heirlooms; Christie's, London, 6 May 1924, lot 133, as English late 15th century, unsold. Stuart, 3rd Baron Swaythling (1898-1990), The Lord Swaythling; Christie's, London, 27 November 1974, lot 158, as German, circa 1480, withdrawn.

EXHIBITED:

London, The Society of Antiquaries, 20 June 1861, presented by Octavius Morgan, the chairman of the meeting.
London, The Burlington Fine Arts Club, *A Collection of Silversmiths' Work of European Origin*, 1901, illus. pl. 23, fig. 2.
London, Court of St. James's, *Old Silver Work, Chiefly English, from the XVth to the XVIIIth Centuries*, 1902, no. J4, Sir Samuel Montagu.
London, Olympia, *Daily Telegraph International Exhibition Antiques and Works of Art*, 1928, no. S89, Lord Swaythling
London, Seaford House, *Queen Charlotte's Loan Exhibition of Old English Plate and Decorations and Orders*, 1929, no. 55, Lord Swaythling
London, The Royal Academy, *British Art c.1000-1860*, 1934, no. 1395, Lord Swaythling.

LITERATURE:

The Proceedings of the Society of Antiquaries, vol. I, 1861, pp. 413-414, fig 1.
W. Cripps, *Old English Plate*, 1899, 6th edn., fig. 43.
C.J. Jackson, *An Illustrated History of English Plate*, London, vol. II, 1911, p. 636, fig. 857.
Inventory of Works of Art settled as heirlooms by Montagu, First Lord Swaythling, 1911, reprinted 1919, prepared by Christie, Manson & Woods, p. 15, no. 56.
H.P. Mitchell, 'The Early Collection of English Silver from the Swaythling Collection - I', *Country Life*, 19 July 1919, p. 74, illustrated.



The Rodney Cup was first exhibited in 1861 when the dowager Lady Rodney's brother the M.P. and antiquarian Octavius Morgan (1803-1888) presented it at a meeting of the Society of Antiquaries. It was recorded that '... this curious cup had been for many centuries in the possession of the Rodney family; but how, when or by whom it was first acquired is not known'. The Rodney family has been settled at Stoke Gifford from the 14th century and it was suggested that the cup had belonged to Sir John Rodney Kt. of Rodney Stoke, who had been born in 1451. The cup was sold by the 7th Baron Rodney, (1857-1909) in 1894 for the large sum of £525 to Samuel Montagu, later

created a baronet in the same year and Baron Swaythling in 1907. He formed an exceptionally fine and wide-ranging silver collection, much of which was sold at Christie's following his death. The cup was included in the 1924 Swaythling Heirlooms sale, but failed to find a buyer with the reserve set at £8,000. Crichtons Brothers are recorded as having bid to £7,500. It was later reoffered for sale in 1974 when it was described as German, circa 1480, however, spectrographic analysis before the sale revealed very low levels of gold, lead and bismuth in the alloy, atypical of 15th century silver, suggesting the piece was of early 19th century manufacture and it was withdrawn from sale.



(part lot)

1014

A LOUIS XV SILVER-GILT DESSERT-SERVICE

STRASBOURG, MARK OF JOHANN REMICHIUS BERENTZ, CIRCA 1745, AND SAMUEL FREY AND JOHANN LUDWIG III IMLIN, 1754

Reeded and shell pattern, comprising: twelve dessert spoons, twelve dessert forks and twelve fruit knives with pistol-grip handles, engraved with a crest, in a later fitted case stamped 'ASPREY. LONDON', marked on blades and stems

73 oz. 8 dwt. (2,284 gr.) (36)
 £4,000-6,000 US\$5,200-7,800
 €4,800-7,200

PROVENANCE:

Gladys Montagu, Lady Swaythling (1879-1965), Bridley Manor, Worpleston, Surrey and thence by descent.

1015

A CHELSEA-DERBY PORCELAIN PART DESSERT-SERVICE

CIRCA 1780, GILT D AND ANCHOR MARKS

Each painted with a central urn enclosed by floral garlands, within blue-ground borders decorated with gilding, comprising: Two shaped oval dishes, two kidney-shaped dishes, two lozenge-shaped dishes, two shaped square dishes, a shaped circular dish, an oval sauce-tureen and cover, thirty soup-plates and seventeen dessert-plates 12¼ in. (31 cm.) long, the shaped oval dishes

£2,000-3,000 US\$2,600-3,900
 €2,400-3,600

PROVENANCE:

William Douglas-Hamilton, 12th Duke of Hamilton (d.1895) Hamilton Palace, Lanarkshire; sold Christie's, 18 July 18 1882, lot 1892 (part-lot) (£138 12s to 'Davis'). Samuel Montagu (1832-1911), 1st Baron Swaythling, 12 Kensington Palace Gardens, London and thence by descent.

LITERATURE:

Inventary of Works of Art settled as heirlooms by Montagu, First Lord Swaythling, 1911, reprinted 1919, prepared by Christie, Manson & Woods, p. 67, no. 269.



GILBERT LEIGH MARKS (1861-1905)

Gilbert Leigh Marks (1861-1905) was born into a family with artistic and commercial traditions. His grandfather was a jeweller. In 1878 Marks joined a firm of silversmiths as a clerk, possibly Holland, Aldwinckle and Slater. In 1885 he joined the wool merchants Masurel & Fils (still extant, as Segard Masurel) rising to become a manager. In 1895 he had an exhibition at Johnson, Walker and Tolhurst at 80 Aldergate Street, London, the first of what would become an annual event running until 1901. His work was glowingly reviewed in *The Morning Post* in 1898: 'Mr Marks is one of those who by their persevering efforts during the last few years have succeeded in reviving interest in silver decoration worked after the manner of the craftsmen of the past. Machinery plays no part in the production of the beautiful objects; they are all the result of pure handcraft... It is impossible to overstate the individuality of Mr Mark's

designs, which are original and often highly pleasing.' In an interview with *The Artist* that same year (p. 137-138), Marks declared: 'I do the design myself and never produce a duplicate'. In the initial period of collaboration with Johnson, Walker & Tolhurst, the objects bore their sponsor's mark and had Marks' signature. Although Gilbert Marks registered his own maker's mark of 'GM' at Goldsmiths' Hall in 1896, he continued working with Johnson, Walker & Tolhurst holding his exhibitions at their showrooms. The earliest recorded piece bearing Marks' signature dates from 1895/6 and the latest from 1902. Gilbert Marks' death in 1905 was recorded with an obituary in *The Burlington Magazine* (vol. 7, no. 27): 'an artist of delicate grace and charm, whose name will probably take high rank in the estimation of the collector and connoisseur.'



1016
A SET OF EIGHT VICTORIAN ARTS AND CRAFTS SILVER CANDLESTICKS
 MARK OF GILBERT MARKS, LONDON, 1900, SIGNED AND DATED 1900

Each on spreading circular base, with cylindrical stem and vase-shaped nozzle, chased with stylised flower heads and petals, with hammered finish, *marked, signed and dated on the bases*
 8¾ in. (22.5 cm.) high
 66 oz. 4 dwt. (2,060 gr.)

£8,000-12,000 (8) US\$11,000-16,000
 €9,600-14,000

LITERATURE:
 J. Culme, *The Directory of Gold & Silversmiths*, London, 1987, pp. 312-313.



1017
A SET OF FOUR VICTORIAN ARTS AND CRAFTS SILVER WINE GOBLETs
 MARK OF GILBERT MARKS, LONDON, 1899, SIGNED GILBERT MARKS, TWO DATED 1899, TWO DATED 1900

Each on spreading circular foot and with baluster stem and tapering bowl with everted rim, each foot chased with flower buds, the bowl with long stemmed flowers, with hammered finish, *fully marked on bowls, each signed and dated on foot*
 7½ in. (19 cm.) high
 38 oz. 12 dwt. (1,203 gr.)

£3,000-5,000 (4) US\$3,900-6,500
 €3,600-6,000

1018
AN EDWARD VII ARTS AND CRAFTS SILVER BOWL
 MARK OF GILBERT MARKS, LONDON, 1901, SIGNED GILBERT MARKS AND DATED 1901

Bombé circular, the body chased with lilies, the feet as four stems, *marked underneath, signed and dated on outer rim*
 9¾ in. (23.8 cm.) diameter
 24 oz. 2 dwt. (750 gr.)

£2,000-3,000 US\$2,600-3,900
 €2,400-3,600





1019

A PAIR OF VICTORIAN ARTS AND CRAFTS SILVER BONBON DISHES

MARK OF GILBERT MARKS, LONDON, 1899, SIGNED GILBERT MARKS AND DATED 1899

Each on a spreading base and knopped stem with shaped circular bowl and everted rim, one chased with poppies and foliage to borders, the other with acorns, marked on underneath of bowls and signed and dated on foot rims
4¼ in. (10.8 cm.) high
14 oz. 2 dwt. (439 gr.)
Marks, G.

(2)

£1,000-1,500

US\$1,300-1,900
€1,200-1,800

1020

A VICTORIAN ARTS AND CRAFTS SILVER SUGAR CASTER

MARK OF GILBERT MARKS, LONDON, 1899, SIGNED GILBERT MARKS AND DATED 1899

On spreading foot, the baluster body chased with four tapering panels of flower-stems, the cover pierced with foliate stems, marked on upper edge of body and to socket of cover, signed and dated to foot-rim
9 in. (22.8 cm.) high
12 oz. 10 dwt. (389 gr.)

£1,500-2,500

US\$2,000-3,200
€1,800-3,000

1021

A SET OF VICTORIAN ARTS AND CRAFTS SILVER SALT-CELLARS; AND A PAIR OF EDWARD VII ARTS AND CRAFTS SILVER SWEETMEAT-DISHES

THE SALT CELLARS WITH MARK OF GILBERT MARKS, LONDON, 1899; THE PAIR OF SWEETMEAT DISHES, 1901, SIGNED, DATED RESPECTIVELY 1900 AND 1902

The four salt-cellars with circular bowls chased on border with running foliage and buds, raised on tripod feet, each signed 'Gilbert Marks 1900', marked on undersides; the sweetmeat dishes shaped oval, the everted rims chased with flower-heads and foliage, each signed and dated, marked on interior; together with a shaped circular flower-head dish, signed 'Gilbert Marks 1898', unmarked
The dishes - 8 in. (20.3 cm.) wide; the salt-cellars - 3¾ in. (9.9 cm.) diameter; the flower-head dish - 3¾ in. (9.5 cm.) wide
total weight 31 oz. 15 dwt. (989 gr.)

(7)

£3,000-5,000

US\$3,900-6,500
€3,600-6,000



(part lot)

1022

A COMPOSITE SILVER TABLE-SERVICE

VARIOUS MAKERS AND DATES, LONDON AND SHEFFIELD, 1771 TO 1963

Old English thread pattern comprising:
Eight table spoons; Eighteen table forks
Twelve dessert spoons; Eleven dessert forks
Two serving spoons; A soup ladle
Ten teaspoons; Four condiment spoons
A sauce ladle; And a pair of sugar tongs
Hanoverian and Old English patterns comprising:
Twenty-four fruit forks; Twenty-four fruit knives
Eighteen table spoons; Eighteen table forks

Eighteen dessert spoons; Eighteen dessert forks and with filled handles and steel blades:
Twelve table knives; Twelve dessert knives
Twelve table knives; Twelve cheese knives
Twelve fish forks; Twelve fish knives
and other plated flatware, in a pair of two-drawer canteens
fully marked

309 oz. 14 dwt. (9,633 gr.) weighable silver

(297)

£7,000-10,000

US\$9,100-13,000
€8,400-12,000





■1023
**A PAIR OF GEORGE III BRASS-MOUNTED CUT-GLASS
 THREE-LIGHT CANDELABRA**
 EARLY 19TH CENTURY

Each with pinecone finial, the glass spire with canopy issuing trailing drops above three branches on a vase-form support with square base, minor losses and replacements
 26½ in. (67 cm.) high

£2,500-4,000

(2)
 US\$3,300-5,200
 €3,000-4,800

PROVENANCE:
 Almost certainly Louis Montagu, 2nd Baron Swaythling (1869-1927),
 Townhill Park, Southampton, in the Table Tennis Room.



■1024
**A GEORGE III-STYLE MAHOGANY TRIPLE-PEDESTAL
 DINING-TABLE**
 FIRST HALF 20TH CENTURY

The rounded rectangular top with a double-moulded edge, on tripod supports with lion's-paw caps and castors, with two leaves, inscribed in black chalk to the underside 08655 twice, with a paper depository label 'THE PANTECHNICION/ HON. MONTAGUE/ 21-1-79/ 126/ TURNHAM GREEN, W4 4JH'
 29½ in. (75 cm.) high; 48¼ in. (122.5 cm.) wide;
 144¼ in. (367 cm.) long, extended

£2,500-4,000

US\$3,300-5,200
 €3,000-4,800



The Dining Room showing lot 1025 Notre-Dame, effet de soleil by Francis Picabia *in situ*.

λ1025

FRANCIS PICABIA (1879-1953)

Notre-Dame, effet de soleil

signed and dated 'Picabia 1906' (lower left); signed, dated and inscribed 'F. Picabia, L'Eglise Notre Dame, effet de Soleil après midi 1906' (on the stretcher)

oil on canvas
28¾ x 36¼ in. (73.2 x 92.2 cm.)
Painted in 1906

£200,000-300,000

US\$260,000-390,000
€240,000-360,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 31 May 1926, lot 110.
Kaplan Gallery, London.

Acquired by David Montagu (1928-1998), 4th Baron Swaythling before 1970.

EXHIBITED:

Paris, Galerie Haussmann, *Exposition F. Picabia*, February 1907, no. 19 (illustrated).

New York, The Solomon R. Guggenheim Museum, *Francis Picabia*, September - December 1970, no. 4, p. 50 (illustrated).

LITERATURE:

E. André, *Picabia: le peintre & l'aqua-fortiste*, Paris, 1908, p. 27 (illustrated).

M.L. Borràs, *Picabia*, London, 1985, no. 44, p. 504 (illustrated fig. 154, p. 73).

W.A. Camfield, B. Calté, C. Clements & A. Pierre, *Francis Picabia, Catalogue raisonné*, vol. I, 1898-1914, New Haven & London, 2014, no. 231, p. 238 (illustrated pp. 238 & 239).





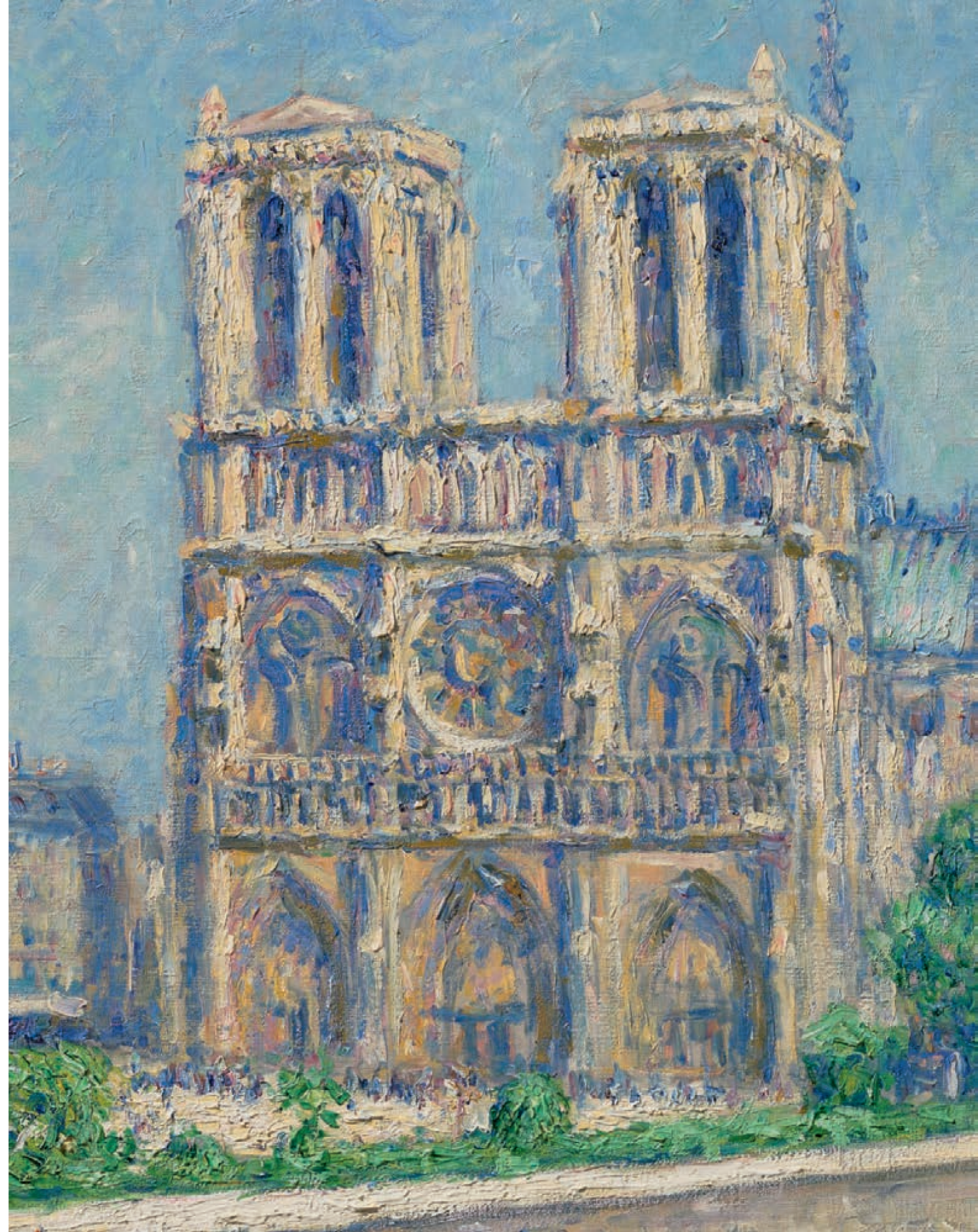
Francis Picabia, Untitled (Notre-Dame, Paris), 1906. Private collection. Artwork: © ADAGP, Paris and DACS, London 2022.



Francis Picabia, Notre-Dame, 1906. Leeds City Art Gallery and Temple Newsam House. Artwork: © ADAGP, Paris and DACS, London 2022. Photo: © Leeds Museums and Galleries, UK / Bridgeman Images.

Painted in 1906, *Notre Dame, effet de soleil* is one of the great works from Francis Picabia's Impressionist period, which would swiftly come to an end in 1909 upon meeting the group of artists who would go on to form the Cubist group. Resplendent in a bright early afternoon light, it is the most magnificent of the six paintings Picabia executed of the famous Parisian landmark over the course of the year 1906. Each of the *Notre Dame* paintings were executed from the same vantage point, in a building situated on the left bank quay of the Seine. Although each painting captures the scene from precisely the same angle, each possesses its own unique quality of light. Ranging from soft, dulcet pastel tones of early morning sunlight, to the rich, golden light of a sunset, the series captures the sense of the passage of time and allows the artist to capture the nuances of the mood and lighting at various moments in the day. The works also call to mind Monet's famous paintings of Rouen Cathedral, with both artists exploring the changing effect of the light falling across the church façades. The present work, however, is unique within the series for the fact that it captures not just Notre Dame, but also the surrounding streets, buildings and river, with the others depicting only the church. Still bringing to life the beauty and grandeur of the cathedral, this contextualisation of Notre Dame within a wider cityscape alludes to it as the beating heart of Paris, with Parisians pouring in and out of the scenes from all directions, their movement emphasised by the quick brushstrokes.

Picabia's choice of subject is striking, not simply for its depiction of a traditional medieval church in an Impressionist style. Gothic cathedrals were ground-breaking for their emphasis of natural light in architecture, with innovations in engineering that allowed for the transition from dark, Romanesque churches to tall, intricate palaces of glittering jewel-coloured light. Picabia thus depicts a subject that is emblematic of an architecture considered revolutionary for its use of light, in an artistic style that was considered radical and avant-garde for the very same reasons. Indeed, Picabia's choice of title – *effet de soleil* – emphasises the particularity of the light in the scene. Although the sun is not physically depicted in the composition, its presence is felt throughout, illuminating the intense blue of the almost perfectly clear sky. Energetic brushstrokes capture the sparkling effects of the sunlight as it falls upon the cathedral, infusing the scene with a sense of vibrancy and luminosity. The stone façade appears to almost dazzle in the intensity of the light, and the forms of its architecture and sculpture are captured in shimmering, jewel-like dots of gold, ochre, cerulean blue and lilac. It was the intense warmth of the sunlight that seemed to inspire Picabia most. As he explained: 'My school is the sky, [...] the sun is the great master. He never awards a medal or a Prix de Rome, but he has created Pissarro and Sisley...' (Picabia, quoted in M. L. Borrás, *Picabia*, London, 1985, p. 49).



λ1026

FRANCIS PICABIA (1879-1953)

Untitled (Vaches dans les pleins de Normandie)

signed and dated 'Picabia 1905' (lower left); signed and inscribed
'F. Picabia Vaches dans les pleins de Normandie' (on the stretcher)
oil on canvas
20 x 25¾ in. (51 x 65.5 cm.)
Painted in 1905

£40,000-60,000

US\$52,000-78,000
€48,000-72,000

PROVENANCE:

Acquired by David Montagu (1928-1998), 4th Baron Swaythling before 1965.

EXHIBITED:

Madrid, Salas Pablo Ruiz Picasso, *Francis Picabia, Exposició Antològica*,
January - March, 1985, no. 7, p. 365 (titled 'Vaches dans les plains de
Normandie' and with incorrect dimensions); this exhibition later travelled
to Barcelona, Fundació Caixa de Pensions, April - May 1985.

LITERATURE:

W.A. Camfield, *Francis Picabia*, Princeton, 1979, no. 14 (illustrated; titled
'Landscape').
M.L. Borràs, *Picabia*, London, 1985, no. 25, p. 503 (illustrated fig. 132, p. 66;
titled 'Cows in a Normandy Pasture').
W.A. Camfield, B. Calté, C. Clements & A. Pierre, *Francis Picabia, Catalogue
raisonné*, vol. I, 1898-1914, New Haven & London, 2014, no. 198, p. 224
(illustrated).



λ1027

FRANCIS PICABIA (1879-1953)

Untitled (The Loing at Nemours)

signed and dated 'Picabia 1908' (lower right); signed, dated and inscribed
'F. Picabia, Les péniches. Bords du Loing à Nemours 1908' (on the stretcher)
oil on canvas
23½ x 28¾ in. (59.6 x 73.4 cm.)
Painted in 1908

£30,000-50,000

US\$39,000-65,000
€36,000-60,000

PROVENANCE:

(Probably) Anonymous sale, Hôtel Drouot, Paris, 8 March 1909, lot 42.
Acquired by David Montagu (1928-1998), 4th Baron Swaythling by 1959.

EXHIBITED:

London, Matthiesen Gallery, *Francis Picabia*, October - November 1959,
no. 9 (titled 'Bords de Rivière' and dated '1908').
Madrid, Salas Pablo Ruiz Picasso, *Francis Picabia, Exposició Antològica*,
January - March, 1985, no. 8, p. 365 (titled 'Péniche au Bord du Loing de
Nemours', dated '1906' and with incorrect dimensions); this exhibition later
travelled to Barcelona, Fundació Caixa de Pensions, April - May 1985.

LITERATURE:

M.L. Borràs, *Picabia*, London, 1985, no. 38, p. 504 (illustrated fig. 133, p. 66;
titled 'Sunlight on the Banks of the Loing at Nemours' and dated 'circa 1906').
W.A. Camfield, B. Calté, C. Clements & A. Pierre, *Francis Picabia, Catalogue
raisonné*, vol. I, 1898-1914, New Haven & London, 2014, no. 212, p. 231
(illustrated).



λ1028

FRANCIS PICABIA (1879-1953)

Chemin des Sablons à Moret

signed and dated 'Picabia 1904' (lower right); signed, dated and inscribed
'Picabia Chemin des Sablons Moret 1904' (on the stretcher)

oil on canvas

18¼ x 21¾ in. (46.3 x 54.7 cm.)

Painted in 1904

£30,000-50,000

US\$39,000-65,000

€36,000-60,000

PROVENANCE:

(Possibly) Anonymous sale, Palais Galliera, Paris, 13 March 1964, lot 260.
Acquired by David Montagu (1928-1998), 4th Baron Swaythling by 1985.

EXHIBITED:

Madrid, Salas Pablo Ruiz Picasso, *Francis Picabia, Exposició Antològica*,
January - March, 1985, no. 3, p. 365 (titled 'Chemins de Sablons' and with
incorrect dimensions); this exhibition later travelled to Barcelona, Fundació
Caixa de Pensions, April - May 1985.

LITERATURE:

M.L. Borràs, *Picabia*, London, 1985, no. 20, p. 503 (illustrated fig. 135, p. 68;
titled 'The Road to Les Sablons').
W.A. Camfield, B. Calté, C. Clements & A. Pierre, *Francis Picabia, Catalogue
raisonné*, vol. I, 1898-1914, New Haven & London, 2014, no. 116, p. 199
(illustrated).



MRS. ELLIOTT-BLAKE'S IMPRESSIONIST AND POST-IMPRESSIONIST PAINTINGS



1029

JEAN-LOUIS FORAIN (1852-1931)

Isa Tyde, La belle Irlandaise

signed 'Forain' (lower right)
oil on canvas
36¼ x 23¾ in. (92.2 x 60.2 cm.)
Painted circa 1890

£20,000-30,000

US\$26,000-39,000
€24,000-36,000

PROVENANCE:

The Lefevre Gallery (Alex Reid & Lefevre, Ltd.), London.
Mary Elliott-Blake (*née* Levy) (1904-1996), formerly Lady Swaythling,
and thence by descent.

EXHIBITED:

Paris, Chambre Syndicale des Beaux Arts, *Forain*, June 1921, no. 3 (illustrated;
titled 'La Dame à l'Éventail').
Paris, Galerie Philippe Reichenbach, *Forain*, June 1964, no. 2 (illustrated).

Florence Valdès-Forain intends to include this work in her forthcoming
Forain catalogue raisonné.



1030

KEES VAN DONGEN (1877-1968)

Deux cavaliers au bois

signed 'van Dongen.' (lower right)

oil on canvas

25½ x 19½ in. (64.6 x 49.7 cm.)

£150,000-250,000

US\$200,000-330,000

€190,000-300,000

PROVENANCE:

Galerie Paul Pétridès, Paris.

Mary Elliott-Blake (*née* Levy) (1904-1996), formerly Lady Swaythling,
by *circa* the 1970s, and thence by descent.

EXHIBITED:

London, O'Hana Gallery, *Kees van Dongen: From Fauvism to Today*,
May - June 1950, no. 9 (illustrated).





This lively and vibrant work by Kees Van Dongen, shows a fashionable couple on horseback, riding together through a richly painted landscape. Their encounter takes place in a dream-like atmosphere emphasised by the intense pinks and greens used in the rendering of the sky and forest. The picture brilliantly showcases two of the most typical traits of Van Dongen's *œuvre*: the artist's profound interest in the representation of contemporary fashionable life and his vibrant and colourful palette.

When looking at this picture, it is certainly not surprising to learn that in 1920 several critics described Van Dongen as 'un nouveau Boldini' (A. Hopmans, *Van Dongen. Fauve, anarchiste et mondain*, exh. cat., Paris 2011, pp. 169-170), comparing him to one of the most fashionable society painters of the time. In the 1920s the artist, then in his fifties, had finally obtained the success he had worked towards throughout his life, enjoying a level of popularity and economic stability that allowed him to come into contact with the more glamorous side of Paris.

Young, elegant horseback riders offered Van Dongen the opportunity to fully render the glamour of Parisian life, a subject that became central to his production during the course of the 1920s. The artist painted several versions of this scene, including a small preparatory study for the present picture. In all these paintings, despite the lively attitude of the reared up horses, their riders appear placid, peaceful and especially refined, a contrast masterfully rendered by Van Dongen through his skillful use of recurring curved and delicate lines.

The artist's technique, most notably his free brushstrokes and brightly contrasted colours, enhances the joyful tone of the scene, allowing him to convey at once the elegance and light-heartedness of the encounter between the two figures. A comparison with the preparatory study for this work highlights how the artist favoured a much brighter palette in the final version, abandoning the subdued and almost pastel-like tones for far more sumptuous and lustrous colours. Significant remnants of his fauvist years are evident in the contrast between the almost acidic pinks and greens of the sky and trees, while specks of bright yellow further enrich the overall palette of the scene.

The fascinating combination of the sophistication and colourful liveliness exemplified by the subject matter and palette of this work is one that permeates the artistic production of Van Dongen in the 1920s. Approximately four years after the completion of this picture, a critic noted: 'if Van Dongen is to the eyes of the fashionable a fauve, then he is to the eyes of the fauves a fashionable' (M. Gauthier, 'Kees Van Dongen', in *L'Art vivant*, no. 129, 15 May 1930, pp. 399-400).

This work will be included in the forthcoming Van Dongen Digital Catalogue Raisonné, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.



1031

RAOUL DUFY (1877-1953)

Le Paysage à Deauville

signed 'Raoul Dufy' (lower right)

gouache on paper

19 7/8 x 26 in. (50.4 x 65.7 cm.)

Executed circa 1930

£25,000-35,000

US\$33,000-45,000

€30,000-42,000

PROVENANCE:

The Leicester Galleries, London.
Mary Elliott-Blake (*née* Levy) (1904-1996), formerly Lady Swaythling,
and thence by descent.

Fanny Guillon-Laffaille will include this work in the forthcoming supplement
to her Raoul Dufy catalogue raisonné.



1032

RAOUL DUFY (1877-1953)

La Chapelle à Golfe Juan

signed 'Raoul Dufy' (lower right)

gouache and watercolour on paper

19 7/8 x 25 3/4 in. (50.5 x 65.5 cm.)

Executed circa 1923

£12,000-18,000

US\$16,000-23,000

€15,000-22,000

PROVENANCE:

The Leicester Galleries, London.
Mary Elliott-Blake (*née* Levy) (1904-1996), formerly Lady Swaythling,
and thence by descent.

EXHIBITED:

London, Leicester Galleries, *Artists of Fame and Promise, Part I*, July 1952,
no. 8 (titled 'Chapelle au bords de la mer').

Fanny Guillon-Laffaille will include this work in the forthcoming supplement
to her Raoul Dufy catalogue raisonné.



■1033

A SET OF TEN REGENCY GRAINED-ROSEWOOD PARCEL-GILT AND GRISAILLE-PAINTED OPEN ARMCHAIRS

CIRCA 1810

Decorated to simulate Brazilian rosewood, with a pierced top rail with interlaced splat centered by a tablet painted with various scenes of putti, and another with a musical trophy, the caned seats on ring-turned tapering supports, with linen squab cushions with woven red tree design, one chair with journeyman's stamp 'LB' and almost all with later pencilled initials to the rails 'JM?' or 'TM?'; minor areas of refreshment to the original decoration

33 in. (84 cm.) high; 21 in. (53.5 cm.) wide; 19 in. (48 cm.) deep (10)

£12,000-18,000

US\$16,000-23,000

€15,000-22,000

PROVENANCE:

Probably The Hon. Nellie Ionides (née Samuel) (1883-1962), Buxted Park, Sussex and thence by descent.

An armchair of a very similar model is illustrated in *The Shorter Dictionary of English Furniture*, London, 1964, p. 161, fig. 177 as in cited as being listed in the Victoria & Albert Museum.



A similar model of chair illustrated in the *Dictionary of English Furniture*



(detail of back)



1034
A PAIR OF CHINESE CLOISSONNÉ ENAMEL AND GILT-METAL BUDDHIST ALTAR ORNAMENTS

QING DYNASTY, 19TH/20TH CENTURY
Each modelled as a lotus bud supported on a ribboned vase and double lotus base
10½ in. (27 cm.) high (2)

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



1035
A CHINESE CLOISSONNE ENAMEL TRIPOD CENSER

MING DYNASTY (1368-1644)
Decorated with large colourful lotus heads on leafy scrolls
4 in. (10.2 cm.) high

£1,000-2,000 US\$1,300-2,600
€1,200-2,400



~1036
A REGENCY BRASS-INLAID BRAZILIAN ROSEWOOD CENTRE TABLE

EARLY 19TH CENTURY, IN THE MANNER OF GILLOWS
The circular tilt-top supported by four brass-metal-mounted out-splayed legs joined by a concave stretcher centred by a brass laurel wreath, the castors stamped 'BSN&P PATENT'
28½ in. (72 cm.) high; 46 in. (117 cm.) diameter

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

PROVENANCE:
Acquired from Jeremy Ltd., London.

1037
A PAIR OF GILT-COMPOSITION TWIN-BRANCH WALL-LIGHTS

MID-20TH CENTURY
The two branches supported by a ribbon-tied laurel wreath and arrow backplate, each with a pair of cream card clip-on shades
Each 36½ in. (93 cm.) high; 13 in. (33 cm.) wide (2)

£700-1,000 US\$910-1,300
€840-1,200



1038
A SET OF TWELVE GREY-PAINTED SIMULATED-BAMBOO ARMCHAIRS

MID-20TH CENTURY
Each with a caned seat and squab cushion
37½ in. (95 cm.) high; 22 in. (56 cm.) wide; 20 in. (51 cm.) deep (12)

£2,000-3,000 US\$2,600-3,900
€2,400-3,600



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

THE GOLDSMID PORTRAITS

■1041

ARTHUR WILLIAM DEVIS (LONDON 1762-1822)

Portrait of the children of Benjamin Goldsmid, with a pony and a dog in a landscape

signed and dated 'Art.W. Devis. Pinxt 1800' (lower left)

oil on canvas

84½ x 104 in. (215 x 264 cm.)

inscribed 'B. Goldsmid Roehampton' (lower right, on the dog's collar)

£80,000-120,000

US\$110,000-160,000

€96,000-140,000

PROVENANCE:

Commissioned by Benjamin Goldsmid (c.1753-1808), and by descent to his youngest son, Lionel Prager Goldsmid (1797-1866), and by descent to his daughter, Jessie Sarah Goldsmid (1816-1888), and by descent to her son, Colonel Albert Goldsmid (1846-1904), and by descent to his daughter, Gladys, Baroness Swaythling, née Goldsmid (1879-1965), wife of Louis Montagu, 2nd Baron Swaythling (1869-1927), and thence by descent.

LITERATURE:

S.H. Pavière, *The Devis Family of Painters*, Leigh-on-Sea, 1950, p. 127, no. 62, pl. 45.



Elm Grove, Roehampton
© London Metropolitan Archives (City of London).



Benjamin Goldsmid, son of the Jewish Dutch émigré Aaron, a merchant who moved to London from Amsterdam in 1763, was - along with his brother Abraham - the first specialist in bill broking in the City of London. Having declined to acquire a licence as one of the permitted dozen Jewish brokers, preferring to win their reputation in the discounting of bills, the brothers flourished swiftly, making many influential friends including Abraham Newland, chief cashier of the Bank of England. They undertook favours for members of government, and raised money in the Netherlands for the profligate Prince of Wales, later George IV. Indeed, their close familiarity with the sons of George III did much to break down social prejudice against Jews in England and to pave the way for emancipation.

One foundation of the Goldsmids' success was their intimate knowledge of continental trade and their network of Jewish correspondents, thanks to which they had an unrivalled knowledge of the creditworthiness of the numerous merchant houses in the trade. Much like the Rothschilds and the Medici before them, the Goldsmids utilised their international status with agents and correspondents in Hamburg, Amsterdam, Frankfurt, Vienna and other European cities. The protracted period of war with revolutionary France and subsequently Napoleon further strengthened the brothers' position, as the unprecedented government borrowing allowed them to move into loan contracting in 1795 by joining a syndicate of City bankers that raised £18,000,000 to fund the war. Later, the Goldsmids moved into syndicates with Sir Francis Baring, one of Britain's most influential merchant bankers.

The Goldsmids had two very personal reasons for wishing to finance the British cause during the Napoleonic Wars. The first was their close friendship with Lord Nelson. In his diary, Lionel Goldsmid, Benjamin's youngest son, seen here on the pony, later recalled, 'I remember Lord Nelson slept at our house the night before he left England on his last fatal mission - he was walking the last morning arm in arm with my mother up and down the drawing-room ... and my youngest sister and myself on the side of his armless body' (quoted P. Edmen, 'The Brothers Goldsmid and the Financing of the Napoleonic Wars', *Transactions (Jewish Historical Society of England)*, 1935, XIV, p. 236). The second was their son Albert, standing behind the large dog in the present painting, who entered the army in 1811 as cornet in the 12th Light Dragoons, and the following year went on active duty in Spain, where he continued to serve until the close of the war, being present at Waterloo.

In addition to their business acumen, the Goldsmids made astute matrimonial alliances, which strengthened the family's standing within the Jewish and Gentile communities. Benjamin married Jessie, the daughter of Israel Levien Salomons, a wealthy East India merchant, who brought a dowry of £100,000. Together they had seven children who survived infancy, all seen here. From left to right across the canvas are: Henry, their second son, in a green jacket supporting their youngest son Lionel seated on the pony beside his sister Hetty. In the dashing red jacket at the centre of the composition is the eldest child, John, aged eleven at the time this portrait was executed. Holding John's hand is Mary Ann, and to the right behind the large dog stand Albert and James. This group portrait would have been commissioned to hang in the new Goldsmid family home Elm Grove, Roehampton, Surrey, as indicated by the inscription on the dog's collar. Purchased in 1798, the large estate comprised 150 acres, which included a small farm that had the honour of growing the corn used by the Chief Rabbi of his private synagogue to make his Passover bread.

Tragically, Benjamin suffered from ill-health and periods of dark depression, which led him to take his own life April 1808. However, his children and grandchildren went on to have wide and varied lives. John did not share his father's head for finance, being more interested in literature; he settled in Edinburgh, where he produced finely printed editions of rare tracts, with a particular focus on romances and early historical works, and Benjamin's grandson, by his son Lionel was the well-known orientalist and traveller, Sir Frederic John Goldsmid, K.C.S.I.





1042

ARTHUR WILLIAM DEVIS (LONDON 1762-1822)

Portrait of Miss Hetty Goldsmid (1798-1816), as a young girl, full-length, in a white dress, with a dog in a landscape

oil on canvas
36 x 26½ in. (91.5 x 67.5 cm.)

£15,000-20,000

US\$20,000-26,000
€18,000-24,000

PROVENANCE:

Commissioned by Benjamin Goldsmid (c.1753-1808), and by descent to his youngest son, Lionel Prager Goldsmid (1797-1866), and by descent to his daughter, Jessie Sarah Goldsmid (1816-1888), and by descent to her son, Colonel Albert Goldsmid (1846-1904), and by descent to his daughter, Gladys, Baroness Swaythling, née Goldsmid (1879-1965), wife of Louis Montagu, 2nd Baron Swaythling (1869-1927), and thence by descent.

LITERATURE:

S.H. Pavière, *The Devis Family of Painters*, Leigh-on-Sea, 1950, p. 127, no. 64.

Hetty was the youngest daughter of Benjamin Goldsmid and his wife Jessie. Little is known of her short life, other than that she married James Henry Deacon of Curzon Street in 1815, the year before her death. For further information on the Goldsmid family, please see the essay for lot 1041.

A preparatory watercolour sketch of the present portrait was sold by John Nicholson Fine Art Auctioneers, 5 November 2016, lot 162.



1043

ARTHUR WILLIAM DEVIS (LONDON 1762-1822)

Portrait of Miss Ann Goldsmid (1782-1811), full-length, seated in a landscape, in a white dress, with a whippet

signed 'Devis' (centre, on the dog's collar)
oil on canvas
51 x 39½ in. (129.5 x 100.5 cm.)

£15,000-20,000

US\$20,000-26,000
€18,000-24,000

PROVENANCE:

Commissioned in 1798 by the sitter's father, Asher Aaron Goldsmid (1751-1822), and by descent in the family to, Gladys, Baroness Swaythling, née Goldsmid (1879-1965), wife of Louis Montagu, 2nd Baron Swaythling (1869-1927), and thence by descent.

EXHIBITED:

London, The Royal Academy, *The Exhibition of the Royal Academy: The Thirtieth*, 1798, no. 560.
Preston, Harris Museum, *Twelfth annual spring exhibition of work by Lancashire artists, including a special loan exhibition of work by the members of the Devis family of painters*, 11 March-10 April 1937, no. 38.

LITERATURE:

The Illustrated London News, CXC, 20 March 1937, p. 503, illustrated.
S.H. Pavière, 'Biographical Notes on the Devis Family of Painters', *The Volume of the Walpole Society*, XXV, 1936-1937, p. 154, no. 15, pl. XLVIII(b).
S.H. Pavière, *The Devis Family of Painters*, Leigh-on-Sea, 1950, p. 127, no. 63.



(illustrated as a tiara)



(illustrated as a necklace)

1044

19TH CENTURY DIAMOND FRINGE TIARA/NECKLACE

Old cushion-shaped diamonds, silver and gold, with tiara frame, fitted Hancocks case

Size/Dimensions: 39.5 cm.

Gross Weight: 71.3 grams

£30,000-50,000

US\$39,000-65,000

€36,000-60,000



1045



1046



1045

19TH CENTURY DIAMOND FLOWER BROOCH

Old-cut and single-cut diamonds, silver and gold, second half of 19th century

Size/Dimensions: 7.2 cm.
Gross Weight: 26.8 grams

£1,000-1,500

US\$1,300-1,900
€1,200-1,800

1046

19TH CENTURY DIAMOND LEAF EARRINGS

Old cushion-shaped diamonds, SJ Phillips case

Size/Dimensions: 2.7 cm.
Gross Weight: 12.2 grams

£4,000-6,000

US\$5,200-7,800
€4,800-7,200



Lady Swaythling wearing lot 1045, Private collection.

1047

PAIR OF 19TH CENTURY FLOWER BROOCHES

Old cushion- and pear-shaped diamonds, silver and gold, with brooch fitting to allow two brooches to be worn together, 1860s - 1880s, leather fitted case

Size/Dimensions: 7.2 cm. long
Gross Weight: 58.6 grams

£15,000-20,000

US\$20,000-26,000
€18,000-24,000



1048

KOCH: A FINE EARLY 20TH CENTURY NATURAL PEARL AND DIAMOND TIARA

Designed as a wreath of myrtle leaves set with cushion-shaped, old -, single- and rose-cut diamonds and natural pearls, circa 1905, signed Koch, fitted Hayward & Sintzenich leather case

Size/Dimensions: inner circumference 23.2 cm.
Gross Weight: 73.5 grams

£80,000-120,000

US\$110,000-160,000
€96,000-140,000



Ninette Montagu wearing lot 1048, Private collection.

Founded in Frankfurt in 1879 by Robert Koch, the firm soon became synonymous with exceptional jewels and exquisite craftsmanship. One of Germany's leading jewellers, they were made 'Jeweller to the Court' in 1883 and went on to supply almost all the princely houses in Germany, as well as to European aristocracy including the Prince of Wales, the Tsar of Russia and the King of Italy.

Today Koch tiara's are still found in Royal Collections, including the Prussian tiara in Spain and the Baden Palmette tiara in Denmark.

The delicateness of this tiara is typical of early 20th century jewellery. Technological advances now allowed for the use of platinum, permitting jewellers to move away from traditional bulky silver settings, instead capitalising on the strength of platinum which held gemstones in place with minimal amounts of metal.

Floral and foliate motifs and the language they convey were enthusiastically adopted by goldsmiths, most frequently bearing a message of romantic nature. Myrtle represented love, peace and fertility, an association that has its roots in Ancient times - Ovid described Venus as holding a sprig of myrtle as she emerged from the sea, the Greeks believed the smell to be an aphrodisiac and it has close associations with the goddesses Demeter and Aphrodite. Additionally, the use of pearl berries was a fitting choice for a tiara; the Greeks believed them to be the tears of joy shed by the goddess Aphrodite, consequently viewing them as a symbol of love, devotion and marriage.





1049



1050



1051



1052



1053

1049
GEORGIAN DIAMOND AND ENAMEL MOURNING RING
 Old cushion-shaped and rose-cut diamonds, dark purple enamel, gold, closed setting, *circa* 1800, SJ Phillips case

Size/Dimensions: UK ring size N
 Gross Weight: 12.6 grams

£2,000-3,000 US\$2,600-3,900
 €2,400-3,600

1050
LATE 19TH CENTURY AMETHYST AND DIAMOND EARRINGS
 Oval amethysts, old cushion-shaped and rose-cut diamonds, silver and gold, later clip fittings, SJ Phillips case

Size/Dimensions: 2.4 cm.
 Gross Weight: 16.4 grams

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

1051
MID-19TH CENTURY AMETHYST AND DIAMOND BRACELET
 Oval amethysts, old cushion-shaped diamonds, silver and gold, 1850s, SJ Phillips case

Size/Dimensions: 18.0 cm.
 Gross Weight: 32.0 grams

£5,000-8,000 US\$6,500-10,000
 €6,000-9,600

1052
LATE 19TH CENTURY AMETHYST AND DIAMOND NECKLACE AND EARRINGS
 Oval and pear-shaped amethysts, old cushion-shaped, circular-, single- and rose-cut diamonds, silver and gold, *circa* 1890, fitted Hancocks case

Size/Dimensions: necklace 42.5 cm.; earrings 3.3 cm.
 Gross Weight: 72.5 cm.

£7,000-10,000 US\$9,100-13,000
 €8,400-12,000

1053
GEORGIAN AMETHYST AND DIAMOND RING
 Rectangular step-cut amethyst, old cushion-shaped diamonds, closed setting, silver and gold, *circa* 1800, SJ Phillips case

Size/Dimensions: UK ring size K
 Gross Weight: 11.6 grams

£2,500-3,500 US\$3,300-4,500
 €3,000-4,200



(illustrated as a necklace)



(illustrated as a tiara)

1054

**LATE 19TH CENTURY TOURMALINE AND DIAMOND TIARA/
NECKLACE**

Step-cut tourmalines, old cushion-shaped and single-cut diamonds, silver and gold, with tiara frame, later necklace backchain, brooch fitting for central motif and earring fittings, 1890s, fitted Hancocks case

Size/Dimensions: tiara inner circumference 32.0 cm.; necklace length 43.0 cm.
Gross Weight: 57 grams

£12,000-18,000

US\$16,000-23,000
€15,000-22,000

THE HON. NELLIE IONIDES' FURNITURE FROM BUXTED PARK



■1059

A SET OF SIX GEORGE III CREAM AND POLYCHROME- DECORATED OPEN ARMCHAIRS

LATE 18TH CENTURY

Each with a pierced back centred by a rectangular tablet painted *en grisaille* with classical figures above a caned seat, on spirally-fluted sabre legs, three with journeyman's stamp 'AD', three with journeyman's stamp 'IR', two chairs further stamped 'MM', one further stamped 'E', one with a paper depository label 'White & Co. Winchester, Mrs. C. Christopher no.159', with batten carrying-holes, re-decorated, 33¼ in. (84.5 cm.) high; 22 in. (56 cm.) wide; 20½ in. (52 cm.) deep (6)

£12,000-18,000

US\$16,000-23,000

€15,000-22,000

PROVENANCE:

The Hon. Nellie Ionides (*née* Samuel) (1883-1962), Buxted Park, Sussex and thence by descent.

LITERATURE:

C. Hussey, 'Buxted Park, Sussex II', *Country Life*, vol. CVIII, 11 August 1950, p. 444, fig. 5.



Buxted Park, Sussex, 1934 © Country Life



The Saloon, Buxted Park, Sussex, 1950 © Country Life



■1060

A GEORGE III LACQUERED-BRASS-MOUNTED BOIS SATINE, PADOUK AND FLORAL MARQUETRY SERPENTINE COMMODE ATTRIBUTED TO HENRY HILL OF MARLBOROUGH, CIRCA 1770

The quarter-veneered crossbanded top inlaid with a central floral spray within a C-scroll cartouche flanked by smaller floral sprays, above a slide and three laburnum cross-banded graduated long drawers with similar inlay and flowerheads to each corner, with waved apron, the sides each centred with a floral spray, on cabriole feet headed by berried foliate clasps reaching to conforming pierced sabots

32¼ in. (83 cm.) high; 48¼ in. (122.5 cm.) wide; 25 in. (63.5 cm.) deep

£25,000-40,000

US\$33,000-52,000

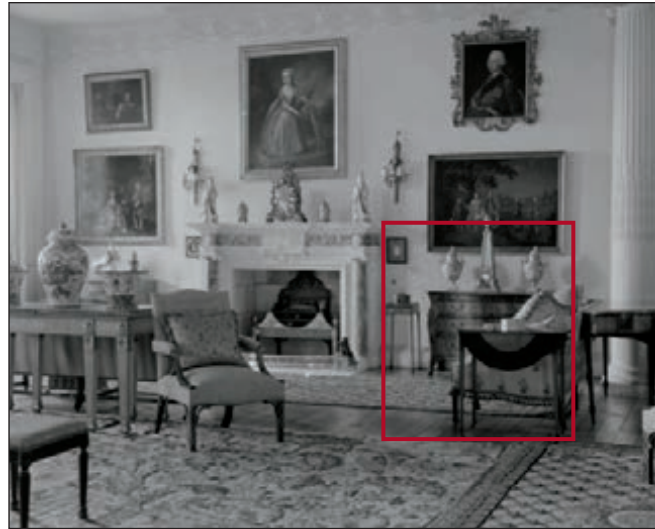
€30,000-48,000

PROVENANCE:

The Hon. Nellie Ionides (*née* Samuel) (1883-1962), Buxted Park, Sussex and thence by descent.

LITERATURE:

C. Hussey, 'Buxted Park, Sussex II', *Country Life*, vol. CVIII, 11 August 1950, p. 443, fig. 3 in the Saloon (formerly the Library).



The Saloon, Buxted Park, Sussex, 1950 © Country Life



A commode attributed to Henry Hill, sold Christie's, London, 24 June 1976, lot 116.



A commode attributed to Henry Hill, sold Christie's, London, 19 April 1990, lot 133.

THE ATTRIBUTION

This handsome serpentine marquetrie commode can be firmly attributed to Henry Hill of Marlborough (1741-78) based on a number of the key design and constructional features identified and discussed in detail by Lucy Wood in *Catalogue of Commodes*, London, 1994, pp. 64-71. Whilst Hill's furniture commissions were largely from Wiltshire families for their country seats, 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. This commission was unique in that furniture made by Hill was for Lord Delaval's London house.

This commode is one of a particular group of marquetrie commodes that relate to the Doddington Commode, supplied to Sir John Delaval in 1775 - which sold for £181,250 (including premium) at Bonhams, London, 19 October 2011, lot 98. Similar in most respects with the exception that they are a more conservative serpentine form, rather than bombé. The group comprises both documented and attributed commodes including: commode 'No. 4' in the Lady Lever Collection at Port Sunlight, which entered the collection in 1915 (*Ibid*, p. 64, fig. 4ii); another probably made for the 9th Duke of Somerset at Maiden Bradley circa 1770; a commode sold from Treago Castle, Christie's, London, 15 July 1937, lot 75 (and resold at Sotheby's, London, 18 March 1966, lot 154); another example sold Christie's, London, 24 June 1976, lot 116; and a further example sold Christie's, London, 19 April 1990, lot 133.

Although all display different marquetrie designs they share a common distinct form, with their keeled angles and scalloped apron; all have three graduated drawers and a brushing slide, and the deal or pine drawer bases are generally covered in pale blue lining paper, as seen in this lot. Another indicative Hill feature seen in the present lot is the use of a deep cockbead moulding for the drawer fronts to conceal the front dovetails. Finally the pierced and berried angles mounts and feet used are identical to examples found on other Hill commodes - including the plain serpentine example, attributed to Hill offered Christie's, London, 10 November 2021, lot 129 - albeit common stock models found on much London furniture of this date.

BUXTED PARK, SUSSEX

This commode is seen to the right of the chimneypiece in photographs of the reconfigured Saloon, formerly the Library, at Buxted Park, Sussex, taken in 1950 for *Country Life* following renovations after fire devastated the house in February 1940. The house was purchased in 1931 by The Hon. Nellie Ionides (1883-1962) and her second husband Basil, the Art Deco architect and interior designer responsible for the Savoy Theatre and Claridges, who together had saved it from dereliction and filled it with paintings, furniture and works of art sourced with their shared passion for collecting. The house was sold upon Mrs. Ionides' death, and whilst the majority of works were sold in a two-part sale at Sotheby's in 1963, a number of lots were inherited by Mrs. Ionides' children from her first marriage to Major Walter Henry Levy. The Hon. Nellie Ionides' eldest daughter, Mary Levy (d. 1996), married Stuart Montagu, later 3rd Baron Swaythling (1898-1990) and the commode passed by descent to David Montagu.



■1061

A GEORGE III MAHOGANY CONCERTINA-ACTION CARD TABLE

CIRCA 1765

The rounded rectangular hinged top enclosing a green baize lining above a plain frieze with geometric blind fretwork carved chamfered legs, the hinges stamped 'H.TIBAT'
30 in. (76 cm.) high; 35½ in. (90 cm.) wide;
17 in. (43 cm.) deep

£2,000-3,000

US\$2,600-3,900
€2,400-3,600

PROVENANCE:

The Hon. Nellie Ionides (*née* Samuel) (1883-1962), Buxted Park, Sussex and thence by descent.

LITERATURE:

C. Hussey, 'Buxted Park, Sussex III', *Country Life*, vol. CVIII, 18 August 1950, p. 520, fig. 6 in the Boudoir.

A tea table with very similar blind-fret carved legs was sold anonymously at Phillips, London, 19 June 1990, lot 58.



■1062

A PAIR OF REGENCY-STYLE SIMULATED-SATINWOOD AND SIMULATED-MARBLE SIDE CABINETS

19TH CENTURY AND LATER

The rectangular wooden tops painted to simulate green marble above a pair of cupboard doors with later pierced trelliswork, lined in yellow-silk, on plinth bases, one cabinet on castors, the other with two adjustable shelves
Each 37½ in. (95 cm.) high; 38¼ in. (97 cm.) wide;
18 in. (46 cm.) deep (2)

£2,000-3,000

US\$2,600-3,900
€2,400-3,600



■1063

A LOUIS XV-STYLE GILT AND PATINATED-BRONZE STRIKING MANTEL CLOCK GARNITURE

19TH CENTURY, IN THE MANNER OF THE MARTIN BROTHERS

The naturalistic case mounted with a seated 'Chinoiserie' figure with parasol above the drum and two further figures to the spreading base, the later associated white enamel dial signed 'J. B. BAILLON / A PARIS', the twin barrel movement with silk suspension and countwheel, mounted to the backplate, strike to bell, signed 'C. les Balthazar / A Paris'; together with a pair of conforming three-light candelabra
Clock - 22 in. (55.8 cm.) high; 14½ in. (36.8 cm.) wide; 9 in. (22.9 cm.) deep;
the candelabra - 22 in. (55.8 cm.) high (3)

£8,000-12,000

US\$11,000-16,000
€9,600-14,000

PROVENANCE:

Mary Elliott-Blake (*née* Levy) (1904-1996), formerly Lady Swaythling, and thence by descent.

■-1064

**A GEORGE III POLYCHROME-DECORATED SATINWOOD, TULIPWOOD
CROSSBANDED AND INDIAN ROSEWOOD DEMI-LUNE DRESSING-
COMMODE**

LATE 18TH/ EARLY 19TH CENTURY

The top with a demi-lune painted panel enclosing a scrolled urn with musical trophies issuing plumes and bordered by oak leaf and scrolling border with a floral garland to the central ground, above three graduated long drawers painted with floral garlands and with ivory escutcheons, flanked by pilasters with Indian rosewood capitals, the top drawer enclosing a gilt-tooled dark blue slide with ratcheted mirror and various fitted lidded compartments, flanked by cupboards painted *en grisaille* with entwined cornucopia beneath vases, enclosing fixed shelves, on square tapering feet, with remnants of a printed paper label 'paper label 'count.../...usuem' to the back and a printed paper label '154', the mirror replaced 33¾ in. (86 cm.) high; 45 in. (114 cm.) wide; 22 in. (56 cm.) deep

£12,000-18,000

US\$16,000-23,000
€15,000-22,000

PROVENANCE:

The Hon. Nellie Ionides (*née* Samuel) (1883-1962), Buxted Park, Sussex, and thence by descent.

LITERATURE:

C. Hussey, 'Buxted Park, Sussex II', *Country Life*, vol. CVIII, 11 August 1950, p. 443, fig. 3 in the Saloon, formerly the Library.

This charmingly decorated dressing-commode appears to share elements of its painted decoration and identical Sheffield Plate handles to a George III satinwood bowfront dressing commode, dated *circa* 1820, with two doors, rather than drawers, in the collection of the Lady Lever Art Gallery, Port Sunlight (L. Wood, *Catalogue of Commodes*, London, 1994, pp. 276-277, no. 36). Whilst the name of Seddon & Sons is often synonymous with painted satinwood furniture there is insufficient evidence to firmly attribute either commode, however, it raises the distinct possibility that both were made in the same workshop. Further parallels can be drawn with the two items in the Victoria & Albert Museum collection, satinwood dressing-table [635:1 to 27-1870] and a satinwood commode [636-1870], which also share very similar painted floral garlands and identical Sheffield Plate handles. Both were acquired from James James (1819-1879), one of the earliest collectors of English painted satinwood furniture, again it has not been possible to attribute either to a known workshop. A George III polychrome-decorated satinwood D-shaped commode, decorated with oval figural panels *en grisaille*, rather than classical urns seen on the present commode, was sold from the Collection of Niki and Joe Gregory, Sotheby's, New York, 24 October 2013, lot 59 (\$93,750 including premium).



The Saloon, Buxted Park, Sussex, 1950 © Country Life





The Hon. Nellie Ionides' enamels on display at Buxted Park, Sussex
© Country Life

THE HON. NELLIE IONIDES' ENAMELS



1065

A GEORGE III GILT-METAL-MOUNTED ENAMEL VASE-SHAPED WALL-CLOCK CIRCA 1765, THE MOVEMENT BY WINDMILLS, LONDON

The dial bordered with emerald green paste set and upheld by a girl and a boy in Eastern dress within a landscape, the white ground profusely painted with birds and sprays of flowers, with handles in the form of dragons, the backplate signed *Windmills/London*
11¼ in. (30 cm.) high; 5¼ in. (14.5 cm.) wide

£6,000-10,000

US\$7,800-13,000
€7,200-12,000

PROVENANCE:

The Hon. Nellie Ionides (*née* Samuel) (1883-1962), Buxted Park, Sussex and thence by descent.

LITERATURE:

C. Hussey, 'Buxted Park, Sussex III', *Country Life*, vol. CVIII, 18 August 1950, p. 521, fig. 10 in the Battersea Enamels Cabinet.

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.



1066

1066
A GEORGE III GILT-METAL-MOUNTED ENAMEL LARGE CIRCULAR CASSET
 THIRD QUARTER 18TH CENTURY

The cover decorated with figures by a ruined harbour with distant cliffs, the white ground sides with further figures in landscape settings enclosed in raised gilt scrolls, with paper label to the underside inscribed in ink 'I. Bodenham/ Thornton/ Hereford/ Exhibited S. Kensington 1874' and with paper printed label 'on loan from I. Bodenham...' 3 in. (7.5 cm.) high; 6 in. (15 cm.) diameter

£1,500-2,000 US\$2,000-2,600
 €1,800-2,400

PROVENANCE:
 Countess Irena Maria Dzierzkraj Bodenham (b. 1824) (according to paper label).

EXHIBITED:
 London, South Kensington Museum, 1874 (according to paper label).

1067
A GEORGE III GILT-METAL-MOUNTED WHITE-GROUND ENAMEL CASSET
 CIRCA 1770

The hinged lid decorated with a scene of a man fishing before a ruined building and cattle, the sides with landscape vignettes, enclosing four snuff boxes, each with a cover depicting different scenes of figures within ruined classical landscapes, the large box with circular black leather label gilt embossed 1227, the smaller boxes with paper label inscribed in ink 'Walker 46' 2 x 7¼ x 5½ in. (5 x 18.5 x 14 cm.)

£5,000-8,000 US\$6,500-10,000
 €6,000-9,600

PROVENANCE:
 The Hon. Nellie Ionides (née Samuel) (1883-1962), Buxted Park, Sussex and thence by descent.

LITERATURE:
 T. & B. Hughes, *English Painted Enamels*, rev. ed., London, 1967, p. 19, pl. 3.



1067



1067 (open)

1068
A GEORGE III GILT-METAL-MOUNTED ENAMEL OVAL SNUFF-BOX
 BILSTON, DATED 1769

The hinged lid painted with a jockey in a pink coat exercising a grey horse with hills in the distance, inscribed 'Gimcrack - Robert Collins 1769', the sides and base with flowers on a white ground 4¼ in. (10.5 cm.) wide

£2,000-4,000 US\$2,600-5,200
 €2,400-4,800

PROVENANCE:
 Major General J. H. Cannan.
 The Hon. Nellie Ionides (née Samuel) (1883-1962), Buxted Park, Sussex and thence by descent.

LITERATURE:
 T. & B. Hughes, *English Painted Enamels*, London, 1951, p. 65, fig. 25, bottom shelf and p. 115, fig. 61.

Gimcrack rose from relatively obscure origins to become one of the most successful, and possibly the most popular, racehorse of the 18th century, immortalised in no less than five works in George Stubbs' canon. Gimcrack's Newmarket career began in 1765 and following his first win there he was sold to Lord Bolingbroke. In his eight year career he won twenty-five of his thirty-five races in England and his memory is celebrated by the Gimcrack Club, York, which hosts an annual dinner in his name and a memorial race at York.

1069
A GROUP OF FIVE GEORGE III GILT-METAL-MOUNTED ENAMEL BOXES
 THIRD QUARTER 18TH CENTURY

A rectangular green ground writing box, the lid centred with a portrait of a man in a blue coat, with fittings, with paper inventory label inscribed '139'; the other four snuff boxes: one rectangular painted with the portrait of a lady with a fan, with white diaper on a plum-coloured ground, with paper inventory label inscribed '284'; one cartouche shaped, painted with a lady wearing a purple dress, with paper inventory label inscribed '858'; another rectangular with concave sides and turquoise ground, the lid painted with *The Card Party*, with paper inventory label inscribed '87'; the last rectangular, with pale blue ground, the lid painted with figures at a games table, with paper inventory label inscribed '229'; together with an aide memoire, painted with *Les Amants* within pink borders, enclosing a mother-of-pearl aide memoire and pencil, the ivory card lacking
 The largest 1¼ x 3½ x 2¼ in. (4.5 x 9 x 6 cm.) (6)

£2,000-3,000 US\$2,600-3,900
 €2,400-3,600

PROVENANCE:
 The writing box, the plum-coloured box, the cartouche-shaped snuff box and snuff box with Card Players: The Hon. Nellie Ionides (née Samuel) (1883-1962), Buxted Park, Sussex and thence by descent.



1068



1069



1070

1071

1070
A GEORGE III GILT-METAL-MOUNTED ENAMEL 'CHINOISERIE' NECESSAIRE AND SNUFF-BOX
 THIRD QUARTER 18TH CENTURY
 The necessaire with lemon ground, lacking fittings, with scalloped edge circular paper label inscribed '132'; the rectangular white-ground snuff-box with similar scenes and circular label inscribed '883'
 The snuff-box: 1¾ x 3½ x 2¼ in. (4 x 9 x 6 cm.) (2)
 £1,000-1,500 US\$1,300-1,900
 €1,200-1,800

PROVENANCE:
 Almost certainly The Hon. Nellie Ionides (née Samuel) (1883-1962), Buxted Park, Sussex and thence by descent.

1071
TWO GEORGE III GILT-METAL-MOUNTED PAINTED-ENAMEL CADDIES
 CIRCA 1760
 The hinged lids decorated with *The Flute Lesson* after Lancret, the deep white ground sides with scenes after Watteau, Annibale Carracci and others, each base with a spray of flowers the interior covers printed in sepia with the Gunners and another Swan group scene, one interior painted with insects to disguise firing cracks, the other with large circular paper label with blue border inscribed in black ink '201'
 2½ x 3½ x 2¾ in. (6.5 x 9 x 7 cm.) (2)
 £2,000-3,000 US\$2,600-3,900
 €2,400-3,600

PROVENANCE:
 Almost certainly The Hon. Nellie Ionides (née Samuel) (1883-1962) Buxted Park, Sussex and thence by descent.

1072
A PAIR OF BLACK AND GILT-DECORATED SIMULATED-BAMBOO LOW DISPLAY TABLES
 SECOND HALF 20TH CENTURY
 Each with a hinged top and mirrored base
 Each 18 in. (45.5 cm.) high; 30 in. (76 cm.) wide; 18 in. (45.5 cm.) deep (2)
 £1,200-1,800 US\$1,600-2,300
 €1,500-2,200



1072





1073

1073
A GROUP OF FOUR GEORGE III GILT-METAL-MOUNTED ENAMEL SNUFF-BOXES
 MID-18TH CENTURY

The first with a hinged lid, reverse of lid and base decorated with the music and words for an Ariette, Musette and Gavotte with paper inventory label inscribed '85'; the second with a hinged lid decorated with Europa and the Bull with attendants with paper inventory label inscribed '831'; the third decorated with a naval engagement to the hinged lid with paper inventory label inscribed '54' the fourth with a sliding cover decorated with a lady before a mirror on a white ground, with paper inventory label inscribed '379' The largest; 1 x 2¾ x 2 in. (2.5 x 7 x 5 cm.) (4)

£800-1,200 US\$1,100-1,600
 €960-1,400

PROVENANCE:

The music example:
 The Hon. Nellie Ionides (*née* Samuel) (1883-1962), Buxted Park, Sussex and thence by descent.

The ship example:
 Acquired from H. Davis in November 1943 for £14.
 The Hon. Nellie Ionides (*née* Samuel) (1883-1962), Buxted Park, Sussex and thence by descent.

1074
A GROUP OF FIVE GEORGE III GILT-METAL-MOUNTED PAINTED AND GILT-ENAMEL NECESSAIRES AND ETUIS
 THIRD QUARTER 18TH CENTURY

Comprising a white-ground necessaire decorated with pastoral scenes complete with fittings, with scalloped edge circular paper label inscribed in ink '754' and later brown circular leather label gilt-embossed '193'; a duck egg blue cylindrical etui, with a spy glass and some fittings, with circular paper label inscribed faintly in black ink '1062'; a dark blue ground elliptical etui painted with a *portrait of Lucy Cooper*, after van der Mij, with a floral spray in a cartouche to the reverse, with scalloped edge circular paper label inscribed in ink '658'; lacking fittings; a dark blue ground cylindrical etui, decorated with floral sprays within cartouches, interior unexamined, with circular paper label inscribed in ink '1087'; and a white ground etui painted with mythological scenes, three fittings remaining, with brown circular leather gilt-embossed '174'

The necessaire: 3 x 1¼ x 1¼ in. (7.5 x 3 x 4.5 cm.) (5)

£1,500-2,500 US\$2,000-3,200
 €1,800-3,000

PROVENANCE:

Almost certainly The Hon. Nellie Ionides (*née* Samuel) (1883-1962) Buxted Park, Sussex and thence by descent.



1074

1075
A GROUP OF FOUR GEORGE III GILT-METAL-MOUNTED ENAMEL ETUIS
 THIRD QUARTER 18TH CENTURY

The first of tapering form and green ground painted with peasants and their flocks in landscape settings; another turquoise-ground painted with floral sprays on white grounds; a pink-ground example painted with figures in landscape vignettes; the fourth with bright blue ground with painted with panels of putti and farm animals with paper inventory label inscribed '706'; some partially and fully lacking contents; together with a pink-ground bodkin case, with combined thimble holder, the sides with rural scenes and inscribed 'Secret en amitié', one end with portrait of a lady, with leather inventory label

The green etui; 4 in. (10 cm.) high (5)

£1,500-2,500 US\$2,000-3,200
 €1,800-3,000

PROVENANCE:

Almost certainly The Hon. Nellie Ionides (*née* Samuel) (1883-1962) Buxted Park, Sussex and thence by descent.



1075

1076
A GROUP OF FIVE GEORGE III GILT-METAL-MOUNTED ENAMEL BOXES
 SECOND HALF 18TH CENTURY

A pink ground rectangular writing box, the hinged cover decorated with shepherds serenading their flocks by a river with ruins; an oval snuff-box with blue ground, the hinged cover with a kissing couple, with paper inventory label inscribed '2302'; a rectangular white ground snuff-box the cover decorated with *La Partie Carrée*, after Watteau, with paper inventory label inscribed '815' and a paper label inscribed 'old Battersea enamel from Widworthy Court'; a rectangular pink-ground tobacco-box decorated with a couple and their child in formal garden setting; a rectangular yellow-ground snuff box, the lid and sides painted with lovers, with paper inventory label inscribed '136'; possibly later in date

The writing box 1¾ x 6 x 3 in. (4.5 x 15 x 7.5 cm.) (5)

£1,500-2,500 US\$2,000-3,200
 €1,800-3,000

PROVENANCE:

The yellow example: The Hon. Nellie Ionides (*née* Samuel) (1883-1962), Buxted Park, Sussex and thence by descent.



1076



1077
A GROUP OF ELEVEN GEORGE III GILT-METAL MOUNTED ENAMEL CIRCULAR BOXES
 LATE 18TH CENTURY

One decorated with floral sprays on a white ground, the rest variously inscribed to the lids: 'Virtue is the fairest jewels that can adorn The Fair', 'See cruel Fair/ How I despair'; 'Avoid Malicious strife/tis Friendship sweetens life'; 'Blest with them my cares will flee'; 'Umbra'; 'The gift of a parent'; 'Be true to me as I to thee'; 'Esteem the giver'; 'Unity and Trade' and 'Success attend you', with various paper inventory labels, the three largest examples with mirrors to the inner lid

The white floral example; 1 3/4 in. (4.5 cm.) diameter (11)
 £500-800 US\$650-1,000
 €600-960

1078
A GROUP OF SIX GEORGE III GILT-METAL-MOUNTED ENAMEL OVAL PATCH-BOXES
 LATE 18TH/ EARLY 19TH CENTURY

One depicting a lady piercing a heart on a deep blue ground; the second with cupids crowning lovebirds, inscribed 'love for love'; the third inscribed 'The gift is small but love is all'; the fourth depicting tearful family farewell; the fifth inscribed 'A Firm Faith is the best Divinity and a good life the best Philosophy', the sixth inscribed 'Happy the Man who void of care and strife with love and friendship shares a social life', five with mirrored interior, one with loose paper inventory label inscribed 'M19' another faintly inscribed '16B'

The largest 2 1/4 in. (6 cm) wide (6)
 £500-800 US\$650-1,000
 €600-960



1079
A GROUP OF NINE GEORGE III GILT-METAL-MOUNTED ENAMEL OVAL BOXES
 CIRCA 1800

Eight with inscriptions, including 'Except my dear a hear sincere' and 'Success attend my lovely friend', the ninth decorated with a cockerel on a blue ground, possibly Continental, seven with mirrored interior; together with a blue stud box decorated with two raised white turtle doves with a gilt inscription 'A Token of Regard'

The largest 1 7/8 in. (4.7 cm) wide (10)
 £600-800 US\$780-1,000
 €720-960

PROVENANCE:
 The stud box: The Hon. Nellie Ionides (née Samuel) (1883-1962), Buxted Park, Sussex and thence by descent.

1080
A GROUP OF SEVEN GEORGE III GILT-METAL-MOUNTED ENAMEL OVAL PATCH-BOXES
 LATE 18TH CENTURY

All with yellow or green bodies, six with variously inscribed covers, the seventh cover printed with Cupid riding on a lion, five with mirrored interiors, with various paper inventory labels

The largest 1 3/4 in. (4.5 cm) wide (7)
 £500-700 US\$650-910
 €600-840



1081
THREE GEORGE III GILT-METAL-MOUNTED ENAMEL SCENT-BOTTLES
 THIRD QUARTER 18TH CENTURY

One 'rainbow' enamel, painted with a still life of peaches, grapes and figs to one side and a lady in a purple dress to the other, with circular brown leather inventory label gilt-embossed '372'; the second white with gilt-metal mount and decorated with fruit adorned scallop shells, with circular paper label inscribed '370' in blue ink; the third with pink ground, each side with floral sprays within cartouches

The first example: 4 1/4 in. (10.25 cm.) high (3)
 £500-800 US\$650-1,000
 €600-960

PROVENANCE:
 The first two: The Hon. Nellie Ionides (née Samuel) (1883-1962), Buxted Park, Sussex and by descent.



1082
A GROUP OF GEORGE III GILT-METAL-MOUNTED ENAMEL NOVELTY BOXES
 SECOND HALF 18TH CENTURY

An oval bonbonnière with raised spray of roses to the hinged lid on a snowflake ground, with paper inventory label inscribed '207' and leather inventory label embossed '200'; two bonbonnières in the form of finches, with hinged bases, with remnants of inventory labels; a box in the form of a shoe; and a small oval box in the form of a gherkin

The rose bonbonnière 3 in. (8 cm.) wide (5)
 £700-1,000 US\$910-1,300
 €840-1,200

PROVENANCE:
 The rose bonbonnière:
 Charles Storr Collection.
 The Hon. Nellie Ionides (née Samuel) (1883-1962), Buxted Park, Sussex and thence by descent.

1083
TWO GEORGE III GILT-METAL-MOUNTED ENAMEL SNUFF-BOXES
 SECOND HALF 18TH CENTURY

Both on white grounds, one painted fluted body painted with figures and animals in landscape vignettes with raised gold sunray ornament and flowers with paper inventory label inscribed '270', the decorated on the cover with a huntsman and hounds in full cry, the sides with animals in landscapes; together with a rectangular plaque with 'The Round Game' after Hancock, from an engraving by Larmessin after Lancret, and a small oval plaque painted with a portrait of a cavalier, with paper inventory label faintly inscribed '1208'

The panel: 3.5 x 5 in. (9 x 13 cm.) (4)
 £800-1,200 US\$1,100-1,600
 €960-1,400

PROVENANCE:
 The oval plaque: The Hon. Nellie Ionides (née Samuel) (1883-1962), Buxted Park, Sussex and thence by descent.





1084
**A PAIR OF LOUIS XVI-STYLE ORMOLU-MOUNTED
 GRANITE CASSOLETTES**
 LATE 19TH CENTURY

The reversible covers with berried finials, on triple mask monopodia supports with turned platforms and on raised-milled feet
 Each 11 in. (28 cm.) high (2)
 £1,500-2,500 US\$2,000-3,200
 €1,800-3,000

1085
**A GEORGE III MAHOGANY AND FRUITWOOD
 PARQUETRY SEMI-ELLIPTICAL SIDE OR
 OCCASSIONAL TABLE**
 LATE 18TH CENTURY

The amaranth-banded top with a hinged flap along the rear edge, with diamond and chevron-banding to the frieze on square tapering legs, with a plastic label 'ANTIQUE FURNITURE/ FROM/ NORMAN ADAMS LTD./ 8-10 HANS ROAD; LONDON S.W.1'
 28¾ in. (73 cm.) high; 35¼ in. (89.5 cm.) wide; 16½ in. (42 cm.) deep, closed; 24¾ in. (63 cm.) deep, open

£1,200-1,800 US\$1,600-2,300
 €1,500-2,200

PROVENANCE:
 With Norman Adams Ltd., London.



1086
**A PAIR OF GEORGE III-STYLE
 CREAM AND GREEN-PAINTED OPEN
 ARMCHAIRS**
 FIRST HALF 20TH CENTURY

Each with an oval back and serpentine seat covered in geometric-foliage cotton, on fluted tapering legs
 Each: 36 in. (91.5 cm.) high; 23¾ in. (60.5 cm.) wide; 21 in. (53.5 cm.) deep (2)

£700-1,000 US\$910-1,300
 €840-1,200



THE FIRST LORD SWAYTHLING'S PAINTINGS

1087

CORNELIS BISSCHOP (DORDRECHT 1630-1674)

A maid pumping water in a kitchen interior

oil on canvas
28 x 33 in. (71 x 84 cm.)

£50,000-80,000

US\$65,000-100,000
€60,000-96,000

PROVENANCE:

Jacob Hoopman; Roos and de Vries, Amsterdam, 19 October 1818, lot 29, as 'Nicolaes Maes', 330 florins to, Jan Hulswit, possibly the artist (1766-1822).
Ralph Bernal (1784-1854); his sale, Christie's, London, 8 May 1824, lot 24, as 'Nicolaes Maes' (80 gns. to Silvester).
Philip Hollingworth; his sale (!), Leifchild & Snelling, London, 13-21 May 1828, lot 226, as 'Nicolaes Maes' (36 gns.).
Thomas Hamlet (1793-1842), by 1829.
Westall sale, London, 1833.
Adrian Hope (1811-1863); his sale (!), Christie's, London, 30 June 1894, lot 38, as 'Nicolaes Maes' (2,860 gns. to A. Nattali).
Alphonse de Rothschild (1827-1905), Paris, with Wildenstein, Paris.
Samuel Montagu, 1st Baron Swaythling (1832-1911), 12 Kensington Palace Gardens, London and thence by descent.

EXHIBITED:

London, British Institution, *Pictures by Italian, Spanish, Flemish, Dutch, and English Masters*, June 1829, no. 111, as 'Nicolaes Maes'.
London, Royal Academy, *Exhibition of Works by the Old Masters and Deceased Masters of the British School*, Winter 1910, no. 71, as 'Nicolaes Maes'.
Manchester, Manchester City Art Gallery, *Dutch Old Masters*, 27 March-4 May 1929, no. 42, as 'Nicolaes Maes'.
London, Royal Academy, *Exhibition of Dutch Art, 1450-1900*, 1929, no. 271, as 'Nicolaes Maes'.
London, Royal Academy, *Exhibition of 17th Century Art in Europe*, 3 January-12 March 1938, no. 242, as 'Nicolaes Maes'.
London, Eugene Slatter, *Masterpieces of Dutch Painting in the Seventeenth Century*, 27 June-28 July 1946, no. 23, as 'Nicolaes Maes'.

LITERATURE:

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters, etc.*, London, 1833, IV, p. 246, no. 12, as Nicolaes Maes.
Inventory of Works of Art settled as heirlooms by Montagu, First Lord Swaythling, 1911, reprinted 1919, prepared by Christie, Manson & Woods, p. 10, no. 34, as 'Nicolaes Maes'.
C. Hofstede de Groot, *A Catalogue Raisonné of the works of the most eminent Dutch Painters of the Seventeenth Century*, London, VI, 1915, p. 490, no. 55, as 'Nicolaes Maes'.
'Dutch Masterpieces of the 17th Century', *The Burlington Magazine for Connoisseurs*, LXXXVII, July 1945, p. 176, as 'Nicolaes Maes'.
E. Plietzsch, 'Reijnier Covijn', *Zeitschrift für Kunstwissenschaft*, IV, 1950, pp. 77-79, fig. 11, as 'Reijnier Covijn?'.
C. Brière-Misme, 'Un petit maitre hollandais: Cornelis Bisschop (1630-1674)', *Oud-Holland*, LXV, 1950, pp. 238-240, fig. 8.

This remarkable painting was universally regarded as a masterpiece by Nicolaes Maes until the middle of the last century and was exhibited as such in several seminal exhibitions held at the Royal Academy and Manchester City Art Gallery between 1910 and 1938. Doubts about the traditional attribution were first raised by Eduard Plietzsch, who proposed an alternative attribution to Maes' Dordrecht follower, Reynier Covyn (*op. cit.*). In the same year, Clotilde Brière-Misme perceptively suggested the painting was instead the work of Cornelis Bisschop, on account of an early watercolour copy by Johannes Pieter de Frey, said to be after Bisschop, which featured in auctions held in Amsterdam in 1789 and 1814 (*op. cit.*). A further painted copy, said to be by Bisschop after Maes and with differences, was with H. Schlichte Bergen in 1969.





1088

1088
JOSEPH TONNEAU (FL. 1864-1891)

Chelsea Wharf, London
 signed and dated 'J. Tonneau/1879' (lower centre)
 oil on canvas
 24 x 36 in. (61 x 91.5 cm.)
 £1,000-1,500 US\$1,300-1,900
 €1,200-1,800

1089
THÉOPHILE EMMANUEL DUVERGER (FRENCH, 1821-1898)

Caught at last
 signed and dated 'Duverger 54' (lower right)
 oil on panel
 8 7/8 x 12 1/4 in. (21.2 x 31 cm.)
 £1,200-1,800 US\$1,600-2,300
 €1,500-2,200

PROVENANCE:
 Samuel Montagu, 1st Baron Swaythling (1832-1911), by 1898,
 12 Kensington Palace Gardens, London.

EXHIBITED:
 London, *West Ham Free Picture Exhibition*, Easter 1898,
 (according to a label on the frame.)

LITERATURE:
*Inventory of Works of Art settled as heirlooms by Montagu,
 First Lord Swaythling*, 1911, reprinted 1919, prepared by
 Christie, Manson & Woods, p. 8, no. 19.



1089

1090
ERSKINE NICOL, R.S.A., A.R.A. (1825-1904)
A Whist Party

signed and dated 'Nicol 1854' (lower left); further signed and
 inscribed "The whist party" (Finished Sketch)/ painted for
 John Parker Esquire/ Liverpool/ June 1854/ No varnish to be
 put on this picture for/ three or four years - only to be rubbed
 with a/ silk handkerchief/ Erskine Nicol/ Edinr.' (on a label
 attached to the reverse), and further signed and indistinctly
 inscribed 'No. 3 A whist party (finished sketch/ for a picture)/
 Erskine Nicol/ 15 Fettes/ Edinburgh/ 1854 No varnish to be
 put on this picture for/ three or four years - only to be rubbed
 with a/ silk handkerchief/ EN.' (on a label attached to the
 reverse of the backboard)
 oil on panel
 10 1/4 x 14 3/8 in. (26 x 36.5 cm.)
 £1,500-2,000 US\$2,000-2,600
 €1,800-2,400

PROVENANCE:
 Painted for John Parker Esq., Liverpool, June 1854.
 Samuel Montagu, 1st Baron Swaythling (1832-1911), 12
 Kensington Palace Gardens, London and thence by descent.

EXHIBITED:
 Edinburgh, Royal Scottish Academy, 1855, no. 136.

LITERATURE:
*Inventory of Works of Art settled as heirlooms by Montagu,
 First Lord Swaythling*, 1911, reprinted 1919, prepared by
 Christie, Manson & Woods, p. 9, no. 26.



1090

1091
FRIEDRICH HEINRICH FÜGER (HEILBRONN 1751-1818 VIENNA)

Portrait of a lady, bust-length, in a blue dress and white shawl, with a black hat with feathers
 oil on canvas, oval, unframed
 31 1/8 x 21 1/2 in. (80 x 64.8 cm.)
 £4,000-6,000 US\$5,200-7,800
 €4,800-7,200

PROVENANCE:
 with Richard Green, London.



1091



1092

1092
CONSTANTIJN NETSCHER (THE HAGUE 1668-1723)

Portrait of a gentleman, small three-quarter-length, seated, in a brown cloak, a seascape beyond

signed and dated 'Const: Netscher 1695' (lower right)
 oil on canvas, oval, unframed
 20 1/2 x 16 in. (52 x 40.5 cm.)
 £2,000-4,000 US\$2,600-5,200
 €2,400-4,800



1093
ITALIAN SCHOOL, 19TH CENTURY
*Six views of Rome, including Castel Sant' Angelo;
 and four views of the Bay of Naples*
 pencil, pen and black ink, watercolour and gouache on paper
 5½ x 7 in. (14 x 17¾ cm.) and smaller ten in the lot (10)
 £1,500-2,000 US\$2,000-2,600
 €1,800-2,400

1094
A REGENCY EBONISED AND PENWORK OCCASIONAL TABLE
 EARLY 19TH CENTURY
 The rounded rectangular top with re-entrant corners, the central panel with figures in a garden scene, on lyre-shaped support with ormolu lion paw feet, with a circular paper label 'JOHN SPARKS LTD/ 128, MOUNT STREET, W' to the underside
 27¼ in. (69 cm.) high; 22 in. (56 cm.) wide; 17¼ in. (45 cm.) deep
 £2,000-3,000 US\$2,600-3,900
 €2,400-3,600

PROVENANCE:
 With John Sparks, London (according to paper labels).





1095
A GEORGE III SILVER AND ORMOLU-MOUNTED AGATE CASSET WITH TIMEPIECE

JAMES COX, LONDON, NO. 1547, CIRCA 1765, THE SILVER POSSIBLY CHINESE EXPORT

Rectangular, the cover set with a silver panel chased with flowers in scrolling foliage set with a watch, the white enamel Roman dial with steel hands, the bezel set with paste gems to the border, the movement with pierced and chased backcock and signed 'Jas. Cox / London, 1547', with wavy banding and raised on four dragon feet 2½ in. (6.4 cm.) high; 4 in. (10.2 cm.) wide overall; 2¾ in. (6.5 cm.) deep
With trade card for Percy Webster with hand written note on Cox.

£2,000-3,000 US\$2,600-3,900
€2,400-3,600

PROVENANCE:
with Percy Webster, Great Portland Street, London.

This watch casket is typical of the craftsmanship of the London jeweller, gold/silversmith and automata supplier, the pre-eminent and entrepreneurial James Cox (c. 1723-1800) of 103 Shoe Lane, London, who led the field in the export of watches, musical clocks and automata to the Qing Dynasty Emperors and the Imperial Court. The present casket is particularly unusual in incorporating a Chinese Export silver panel as a ground for the watch. This casket was undoubtedly intended for the Eastern market; particularly with its dragon feet, a much repeated theme throughout his work, it is what Cox termed in 'the Asiatick taste'.

■**1096**
AN ENGLISH BLACK AND GILT-JAPANNED DISPLAY-CABINET
19TH CENTURY, THE TOP AND BASE ASSOCIATED, LATER DECORATED

Of D-shaped form, with a concave central door, each door enclosing three adjustable shelves and a pale yellow painted interior, on a D-shaped base with a central frieze drawer on square tapering legs, with ivorine label 'FRANK PARTRIDGE/WORKS OF ART/ 28 KING STREET ST. JAMES'S/ AND/ NEW YORK'
62 in. (157.5 cm.) high; 45¼ in. (115 cm.) wide; 15 in. (38 cm.) deep

£2,000-3,000 US\$2,600-3,900
€2,400-3,600

1097
A GEORGE III ORMOLU-MOUNTED CASSET SET WITH CHINESE EXPORT REVERSE-GLASS PAINTED PANELS
LATE 18TH/ EARLY 19TH CENTURY

The top and sides inset with panels of courtly ladies within landscape scenes at various pursuits
3 in. (7.5 cm.) high; 5½ in. (14.5 cm.) wide; 4½ in. (11.5 cm.) deep

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

PROVENANCE:
Possibly The Hon. Nellie Ionides (*née* Samuel) (1883-1962), Buxted Park, Sussex and thence by descent.

A comparable George III tea caddy set with Chinese reverse-glass painted panels was sold from the collection of Marjorie Wiggin Prescott, Christie's, New York, 31 January 1981, lot 75 and was resold at Sotheby's, London, 8 March 1985, lot 51 for £13,500 (including premium). A Chinese Export engraved and pierced mother-of-pearl casket, mounted with reverse-glass painted panels to each side from the collection of Mr. and Mrs. Basil Ionides, Buxted Park, Sussex is illustrated in M. Jourdain & R. Soame Jenyns, *Chinese Export Art in the Eighteenth Century*, Middlesex, 1967, p. 134, fig. 126, raising the possibility that this casket also belonged to The Hon. Nellie Ionides and has passed through the family by descent to David Montagu, Lord Swaythling.



1098
A CHINESE FAMILIE ROSE MINIATURE TEA SERVICE
YONGZHENG PERIOD (1723-1735)

Finely painted in bright enamels and gilt with cartouches enclosing figures seated at tables in reserve on a gilt-decorated ground, comprising a teapot, ewer and cover, jar and cover, bowl and ten cups and saucers
Teapot: 4½ in. (11.5 cm.), handle to spout

£1,200-1,800 US\$1,600-2,300
€1,500-2,200



1099

**A FAMILLE ROSE YELLOW-GROUND SGRAFFIATO
"MEDALLION" BOWL**

DAO GUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1821-1850)

Finely decorated to the exterior with four medallions enclosing scholars in
mountainous landscapes with pavilions in reserve on a lemon-yellow *sgraffiato*
ground, divided by lotus heads supported on leafy scrolls, the interior with a
star-shaped cartouche with *ruyi*-head terminals

5 7/8 in. (15 cm.) diameter

£6,000-10,000

US\$7,800-13,000
€7,200-12,000



1100

**FOUR CHINESE YELLOW-GROUND AUBERGINE
AND GREEN-ENAMELLED DRAGON DISHES**

DAO GUANG SIX-CHARACTER SEAL MARKS IN AUBERGINE ENAMEL
AND OF THE PERIOD (1821-1850)

Finely incised and enamelled to the interiors in aubergine and green with two
five-clawed dragons contesting a flaming pearl, the exteriors decorated with
two dragons, all reserved on a yellow ground

4 1/8 in. to 4 1/4 in. (10.6 cm to 10.8 cm.) diameter

(4)

£8,000-12,000

US\$11,000-16,000
€9,600-14,000



1101

1101
A PAIR OF CHINESE FAMILLE VERTE STANDING DUCKS

LATE QING DYNASTY, 19TH/20TH CENTURY

Each standing on a base and decorated all over in green enamels with multi-coloured feathers
 10¼ in. (26 cm.) high

£800-1,200

US\$1,100-1,600
 €960-1,400



1102

1102
A FAMILLE NOIRE HEXAGONAL MOULDED AND RETICULATED EWER AND COVER

KANGXI PERIOD (1662-1722)

With fish-form handle and mythical-beast terminal spout, each side decorated with a reticulated panel
 6½ in. (16.5 cm.) high

£400-600

US\$520-780
 €480-720



1103

1103
A CHINESE SANCAI-GLAZED EQUESTRIAN ROOF TILE

MING DYNASTY (1368-1644)

Modelled with a horse and rider, decorated in shades of amber, cream and green glazes, on a later padouk base
 14¾ in. (36.5 cm.) high

£500-800

US\$660-1,000
 €610-960

PROVENANCE:

Christie's London valuation dated 10 September 1987

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.



1104
TWO CHINESE FAMILLE VERTE FIGURAL BEAKERS
KANGXI PERIOD (1662-1722)

Decorated in bright enamels with figures in a pavilion setting within a fenced garden with plantain
4 1/4 in. (10.5 cm.) high

£800-1,200 (2) US\$1,100-1,600 €960-1,400

1105
A PAIR OF CHINESE FAMILLE VERTE PEAR-SHAPED BOTTLE VASES
KANGXI PERIOD (1662-1722)

Each applied to the shoulder with a writhing dragon, the bodies decorated with dragons on a green ground with scattered flowerheads
9 1/4 in. (23.4 cm.) high

£1,000-1,500 (2) US\$1,300-1,900 €1,200-1,800

1106
A CHINESE FAMILLE ROSE RETICULATED HEXAGONAL BRUSH POT, BITONG
18TH CENTURY

The sides decorated in enamels with a geometric design, each with a reticulated panel centred with a landscape roundel *en grisaille*
4 3/4 in. (12 cm.) high

£600-1,000 US\$780-1,300 €720-1,200

1107
A CHINESE FAMILLE VERTE TWO-HANDLED 'CRANE AND PINE TREE' DISH
KANGXI PERIOD (1662-1722)

Supported on three feet and decorated in bright enamels and gilt to the centre with a pair of cranes either side of a pine tree, the exterior with birds perched on branches with large blossoming peonies
11 1/4 in. (30 cm.) wide across the handles

£1,500-2,500 US\$2,000-3,200 €1,800-3,000



1109
A CHINESE FAMILLE ROSE 'SHOULAO AND EIGHT DAOIST IMMORTALS' GROUP
QING DYNASTY, CIRCA 1800

The Immortals decorated in bright enamels and wearing colourful robes, each carrying an attribute
6 5/8 in. (16.8 cm.) high

£800-1,200 US\$1,100-1,600 €960-1,400



1110
A PAIR OF CHINESE FAMILLE ROSE FIGURES OF SHOULAO
QING DYNASTY, 18TH-19TH CENTURY

Each supported on a base, carrying a lotus stem and decorated in bright enamels with flowing robes
10 5/8 in. (27 cm.) high

£1,200-1,800 (2) US\$1,600-2,300 €1,500-2,200





1111

1111
CAPTAIN THE HON. FREDERICK WILLIAM JOHN SHORE (FL. 1883-1891)

The Shah Hamadan's Mosque, in Srinagar, Kashmir

signed and dated 'F. SHORE 1891' (lower right)
 oil on canvas
 29¾ x 35¼ in. (74.6 x 89.5 cm.)

£2,000-3,000 US\$2,600-3,900
 €2,400-3,600

This painting depicts the Shah Hamadan's Mosque, in Srinagar, Kashmir. The mosque sits on the right bank of the River Jhelum, and was first constructed in 1395 by Shah Sikandar to commemorate Shah Hamadan's visit. This initial structure was destroyed by fire twice, in 1479 and 1731, and then rebuilt.

Captain Shore captures the imposing scale of the mosque, which stands at thirty eight metres tall, by including the Srinagar's wooden houses, figures and the ghats down to the river. Captain Shore carefully details the mosque and showcases the quintessentially Kashmiri wooden architecture and papier mâché decorative features. The Shah Hamadan's Mosque is now one of the best surviving examples of this architectural style.

The mosque was a popular subject matter for British artists and photographers in the 19th century. The Victoria and Albert Museum have comparable works from the period, including two photographs of the mosque by Francis Frith and Samuel Bourne.

We are grateful to Dr Crispin Branfoot for his assistance in identifying the Shah Hamadan Mosque.

λ1112
TRISTRAM HILLIER, R.A. (1905-1983)

Creech Hill from Spargrove

signed with initials 'TH' (lower right), inscribed and dated 'CREECH HILL FROM SPARGROVE/1967' (on the reverse)
 oil on panel
 6½ x 10 in. (16.5 x 25.4 cm.)
 Painted in 1967.

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

PROVENANCE:
 with Arthur Tooth & Sons, London.

EXHIBITED:
 London, Arthur Tooth & Sons, *Tristram Hillier*, March - April 1968, no. 14.



1112



1113

λ1113
AUGUSTUS JOHN, O.M., R.A. (1878-1961)

Dorelia in a loose gown

signed 'John' (lower right)
 pencil on paper
 16¾ x 10¾ in. (42.5 x 29.2 cm.)

£7,000-10,000

PROVENANCE:
 with Arthur Tooth & Sons, London.



1114

λ1114
AUGUSTUS JOHN, O.M., R.A. (1878-1961)

Dorelia looking up

signed 'John' (lower left)
 pencil on paper
 15½ x 8 in. (39.4 x 20.3 cm.)

£6,000-8,000

US\$9,100-13,000
 €8,400-12,000

PROVENANCE:
 with Arthur Tooth & Sons, London.
 Lieut-Col. The Hon. John Fremantle.
 Sir Michael Culme-Seymour, Bt, and by descent to Lady Faith Culme Seymour.
 with Mayor Gallery, London.

EXHIBITED:
 Leeds, Temple Newsam, *Paintings and Drawings by Augustus John*, July - August 1946, no. 104, catalogue not traced.
 London, Royal Academy, *Exhibition of Works by Augustus John, O.M. R.A.*, March - June 1954, no. 110.
 Sheffield, Graves Art Gallery, *Augustus John, O.M. R.A.: An Exhibition of Paintings, Drawings and Prints*, August - October 1956, no. 80.



1115
A SET OF TWELVE ENGRAVINGS OF CLASSICAL STATUES FROM RECUEIL DES MARBES ANTIQUES SE TROUVENT DANS LA GALERIE DE ROY DE POLOGNE A DRESDEN AVEC PRIVILEGE DU ROY L'ANNÉE 1733
 18TH CENTURY

Each in a later mount and moulded gilt frame
 S: 15¼ x 9¾ in. (38 x 25 cm.)

(12)

£800-1,200

US\$1,100-1,600
 €960-1,400

1116
A GEORGE III SATINWOOD AND MARQUETRY OPEN ARMCHAIR
 CIRCA 1800

The tablet top rail inlaid with a classical urn and husks, the padded back and seat covered in textured-silk, on square tapering legs with brass caps and castors, restorations
 36 in. (91.5 cm.) high; 24½ in. (62 cm.) wide; 27 in. (69 cm.) deep

£1,500-2,500

US\$2,000-3,200
 €1,800-3,000



1117
A GEORGE III-STYLE POLYCHROME-DECORATED SATINWOOD LONG STOOL
 CIRCA 1900

The padded rectangular seat covered in foliate trelliswork tapestry made by Ninette Montagu, Lady Swaythling, on turned tapering legs with *trompe l'oeil* fluting
 16 in. (40.5 cm.) high; 53½ in. (136 cm.) wide; 17¾ in. (45 cm.) deep

£600-900

US\$780-1,200
 €720-1,100

PROVENANCE:
 Louis Montagu, 2nd Baron Swaythling (1869-1927), Townhill Park, Southampton, in the Drawing Room.



1118
A PAIR OF NORTH ITALIAN 'MECCA' (GILT-VARNISHED-SILVERED) TWO-BRANCH GIRANDOLE MIRRORS
 PIEDMONT, MID-18TH CENTURY

Each cartouche-shaped divided plate with an etched mirrored-border, the foliate-carved frame emitting two later pricket candlestick branches, numbered '6' and '4'

Each 36 x 23½ in. (91.5 x 59.5 cm.) (2)

£4,000-6,000

US\$5,200-7,800
 €4,800-7,200

A pair of the same model were sold from the Property of a Lady, Christie's, London 12 October 1978, lot 125 for £1050 including premium. Another very similar pair were offered from the Collection of J. E. Safra, Christie's, London, 4 July 2017, lot 119.



1119
A PAIR OF GEORGE IV BRAZILIAN ROSEWOOD CARD TABLES
 CIRCA 1820-40

Each with a rounded rectangular top enclosing a green baize playing-surface on a lotus-carved support and quadripartite base with lion paw feet and castors

29½ in. (75 cm.) high; 36 in. (91.5 cm.) wide; 17¾ in. (45 cm.) deep (2)

£3,000-5,000

US\$3,900-6,500
 €3,600-6,000





1120



1121

1120

A SET OF THIRTEEN COLOURED ENGRAVINGS FROM ENCYCLOPÉDIE OU DICTIONNAIRE RAISONNÉ DES SCIENCES, DES ART ET DES MÉTIERS
18TH CENTURY, AFTER DENIS DIDEROT (1713-1784) AND JEAN LE ROND D'ALEMBERT (1717-1783)

Engraved by Robert Bénard (1734-1777), each in later mounted giltwood frames s: 13½ x 8¾ in. (34.7 x 21.3 cm.) (13)

£700-1,000 US\$910-1,300
€840-1,200

1121

ISIDORE BONHEUR (1827-1901)

A group of the racehorse Jongleur and his jockey Edgar Rolfe

signed 'I. BONHEUR' and with plaque 'DERBY, 1877/ JONGLEUR/ MONTÉ PAR ROLFE', on oblong base
bronze, dark-brown patina
14 in. (35.5 cm.) high, overall

£1,000-2,000 US\$1,300-2,600
€1,200-2,400

λ1122

PHILIP BLACKER (B. 1949)

Horse and Jockey

signed 'PB 97 1/9', on rectangular black marble plinth base
bronze, dark-brown patina
13 in. (33 cm.) high, overall

£1,500-2,500 US\$2,000-3,200
€1,800-3,000



1122

112

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.





1124

1123

**A VICTORIAN REVERSE-DECORATED
GLASS APOTHECARY JAR**
SECOND-HALF 19TH CENTURY,
ADAPTED AS A TABLE LAMP

With white ground decorated with George and
The Dragon above the words 'ARROW ROOT',
fitted for electricity, with cream pleated silk shade,
losses to decoration
18 in. (45.5 cm.) high excluding shade

£800-1,200 US\$1,100-1,600
€960-1,400



1124

JULES MOIGNEZ (FRENCH, 1835-1894)

A racehorse and greyhound

signed 'J. Moginez' on an oblong plinth
bronze, light-brown patina
12 in. (30.5 cm.) high, overall

£600-1,000 US\$780-1,300
€720-1,200

1125

PIERRE-JULES MENE (1810-1879)

An Arab stallion

signed 'P. J. MENE' and with foundry stamp
for 'Susse Fes. Ed. Paris', on an oblong base
bronze, rubbed patination
12½ in. (32 cm.) high, overall
The cast: late 19th/early 20th century

£600-900 US\$780-1,200
€720-1,100



1125



1126

**AN ELIZABETH II SILVER AND RESIN
FIGURE OF A WELSH GUARDS OFFICER**
SHEFFIELD, 1989, RETAILED
BY MAPPIN & WEBB

Shown standing, on square section filled base,
spreading ebonised wood plinth with metal
plaque, *marked to rear of base*
14¼ in. (36.2 cm.) high

The plaque reads '2ND JUNE 1996 / WITH
GREAT GRATITUDE / OVER MANY YEARS'

£600-800 US\$780-1,000
€720-960



1127

1127

**THREE ELIZABETH II SILVER CIGAR
BOXES**

MARK OF PADGETT & BRAHAM LTD.,
LONDON, 1960 AND 1963, RETAILED
BY GARRARD; AND MARK OF
S. J. ROSE & SON, LONDON, 1976

Each of oblong outline with domed hinged cover,
presentation inscriptions, *marked to outer end, side
and underneath respectively, the larger stamped
underneath* 'GARRARD & CO. LTD., 112 REGENT
ST. W. 1.'

10½ in. (26.7 cm.) wide; and 7 in. (17.8 cm.) wide
The inscriptions read '13.XII.73 / David / This
comes with affection from me & your friends in B.
W. / Neil'; 'OSIER / BRIGHTON AUTUMN CUP /
19-9-63'; and 'TO A DEAR FRIEND / Neil, William
/ CHRISTMAS 1976'. (3)

£700-1,000 US\$910-1,300
€840-1,200



1128

1128

**A GEORGE V PARCEL-GILT SILVER CIGAR
BOX**

MARK OF GOLDSMITHS AND
SILVERSMITHS COMPANY, LONDON, 1914

Rectangular with hinged cover, the engine turned
panels with foliate borders, cedar-lined interior,
marked to inner side and cover
7¼ in. (18.3 cm.) wide

£300-400 US\$390-520
€360-480



■1129
A REGENCY WHITE AND PALE BLUE-PAINTED SIMULATED-BAMBOO WINDOW SEAT
 EARLY 19TH CENTURY
 With a rush seat, re-decorated
 29¼ in. (74.5 cm.) high; 42¼ in. (107.5 cm.) wide;
 16 in. (41 cm.) deep
 £1,000-1,500 US\$1,300-1,900
 €1,200-1,800

■1130
A BRASS-MOUNTED MAHOGANY FOLDING LADDER
 19TH CENTURY
 46½ in. (118 cm.) high; 13½ in. (34 cm.) wide;
 19½ in. (49.5 cm.) deep, open
 £400-600 US\$520-780
 €480-720

■1131
A SET OF GEORGE III MAHOGANY METAMORPHIC LIBRARY STEPS
 SECOND HALF 18TH CENTURY
 The close-nailed green leather seat opening to reveal four treads
 20 in. (51 cm.) high; 26¾ in. (68 cm.) wide;
 16½ in. (42 cm.) deep, closed
 £2,500-4,000 US\$3,300-5,200
 €3,000-4,800



1130



1131



■1132
A PAIR OF CLEAR GLASS BALUSTER TABLE-LAMPS
 LATE 20TH CENTURY
 Each with ivory pleated-silk shade, fitted for electricity
 Each 24 in. (61 cm.) high, excluding fitments (2)
 £700-1,000 US\$910-1,300
 €840-1,200

■1133
A PAIR OF REGENCY MAHOGANY BOWFRONT COMMODES
 CIRCA 1810, IN THE MANNER OF GILLOWS
 With three graduated drawers flanked by fluted columns with foliate capitals on reeded toupie feet
 35¼ in. (89.5 cm.) high; 47 in. (119.5 cm.) wide;
 21½ in. (54.5 cm.) deep (2)
 £5,000-8,000 US\$6,500-10,000
 €6,000-9,600





1134
A FRENCH GILT-BRASS GRANDE SONNERIE STRIKING CARRIAGE CLOCK
 CIRCA 1910

The *anglaise riche* case with Corinthian columns and angular handle, the engraved filigree mask sides with portrait miniatures of ladies, one inscribed to the reverse 'Elizabeth Vaughan', with conforming dial mask about the gilt-heightened and painted white enamel dial, with gilt hands and subsidiary alarm setting dial below, the underside with setting lever for Grande Sonnerie / Petite Sonnerie / Silence, the twin barrel movement with silvered platform to the bimetallic balance with lever escapement, strike/repeat on two blued steel gongs to the backplate and numbered '342', the base plate scratch engraved to the underside 'HH / 342 or poli / Andre / 7 / 1911', with leather travel case and associated winding key

6¾ in. (7.2 cm.) high (handle down);
 4½ in. (10.5 cm.) wide; 3½ in. (9.2 cm.) deep

£800-1,200 US\$1,100-1,600
 €960-1,400



1137
A SET OF FOUR GEORGE III SILVER SALT-CELLARS
 MARK OF THOMAS AND JOSEPH GUEST AND JOSEPH CRADOCK,
 LONDON, 1810

Each on turtle-shaped base, supporting on its back a shell bowl forming the salt cellar with roccaille borders, each engraved with a crest, each fully marked on underside of shell

5½ in. (15 cm.) wide
 31 oz. 4 dwt. (971 gr.)

£5,000-8,000 US\$6,500-10,000
 €6,000-9,600

1138
A PAIR OF WILLIAM IV SILVER ENTREE DISHES AND COVERS
 MARK OF PAUL STORR, LONDON, 1834

Plain octagonal, with beaded borders, and detachable foliate loop handles, one dish stamped underneath 'STORR & MORTIMER / 28', all stamped respectively '1' and '2', marked to dishes, covers and handles

9¾ in. (24.7 cm.) wide
 80 oz. 10 dwt. (2,504 gr.)

£1,500-2,500 US\$2,000-3,200
 €1,800-3,000



1135
SIX VICTORIAN AND EDWARDIAN SILVER CANDLESTICKS
 MARK OF WILLIAM HUTTON & SONS LTD.,
 LONDON, 1907 AND SHEFFIELD, 1899

Each on square-shaped filled base, with baluster knopped stem, with vase-shaped sockets and detachable nozzle, marked on nozzle, inside socket, on base and underneath

7¼ in. (18.4 cm.) high (6)

£1,500-2,500 US\$2,000-3,200
 €1,800-3,000



1136
A SET OF FOUR VICTORIAN SILVER CANDLESTICKS
 MARK OF JOHN BRASHIER, LONDON, 1887

Neo-classical, the vase-shaped sockets with detachable nozzles, on fluted tapering square section stems and spreading filled bases with swags ribbon tied to the angles, marked on foot rims and nozzles

12¼ in. (31 cm.) high (4)

£1,200-1,800 US\$1,600-2,300
 €1,500-2,200



1139 (part lot)

1139
A GEORGE V SILVER PART
TABLE-SERVICE
 MARK OF FRANCIS HIGGINS AND SONS LIMITED, LONDON, 1921 AND 1927
 Hanoverian pattern, comprising:
 Fourteen table spoons, Twenty-one table forks
 Twelve dessert spoons, Twelve dessert forks
 together with twenty-one assorted teaspoons
 and a silver-plated soup ladle,
 and with filled handles: eighteen table knives,
 twelve cheese knives and a carving knife all with
 steel blades, and six fruit knives with silver blades;
 together with six King's pattern teaspoons, eight
 silver-plated sword shaped skewers, two silver-
 plated napkin rings, a silver-plated Christoffle table
 fork and spoon,
 All in a fitted four-tray wood case
 197 oz. 9 dwt. (6,142 gr.) weighable silver (142)
 £4,000-6,000 US\$5,200-7,800
 €4,800-7,200



1140 (part lot)

1140
A LOUIS XVI SILVER-GILT
DESSERT-SERVICE
 THE KNIVES WITH MARK OF HENRY
 AUGUSTE, PARIS 1788; THE SPOONS
 AND FORKS, PARIS, MAKER'S MARK J.H.C.
 POSSIBLY FOR JEAN CHALOST
 Thread pattern with shell terminal, comprising:
 Twelve dessert spoons;
 Twelve dessert forks;
 Eleven dessert knives (five with later steel blades),
 all engraved with a crest
 in a fitted case marked 'ASPNEY, LONDON',
 fully marked
 47 oz. 16 dwt. (1,487 gr.) weighable silver (35)
 £2,000-3,000 US\$2,600-3,900
 €2,400-3,600

PROVENANCE:
 Gladys Montagu, Lady Swaythling (1879-1965),
 Bridley Manor, Worplesdon, Surrey and thence by
 descent.

1141
A PAIR OF ELIZABETH II SILVER
THREE-LIGHT CANDELABRA
 MARK OF C. J. VANDER, LONDON, 1965
 Each on circular reeded base, tapering stem with
 vase-shaped socket and detachable three-light
 reeded branch, with detachable nozzle, with filled
 bases, marked to bases, candelabra branches and
 nozzles
 14¾ in. (37.5 cm.) high (2)
 £1,000-1,500 US\$1,300-1,900
 €1,200-1,800



1142
AN EXTENSIVE 'IRONSTONE CHINA'
GREEN-GROUND DINNER-SERVICE
 LATE 19TH CENTURY, PRINTED IRONSTONE
 CHINA MARKS, IMPRESSED MARKS AND
 NUMERALS
 Printed and painted with writing instruments in
 a garden of flowering peonies, within a shaped
 octagonal cartouche, the borders with alternating
 shaped panels of flowers and figures, comprising:
 two oval two-handled soup-tureens and covers
 and one stand, another smaller, four oval
 vegetable-tureens and covers, four two-handled
 sauce-tureens, three covers and four stands, a
 meat-platter, ten serving-platters in sizes, twenty-
 two soup-bowls and sixty-six dinner-plates
 20¾ in. (52.5 cm.) long, the largest serving-platter
 £3,000-5,000 US\$3,900-6,500
 €3,600-6,000





1143

1143

ART DECO ONYX AND DIAMOND DRESS SET

Onyx discs, rose-cut diamonds, gold (French marks), circa 1920, partial maker's mark, numbered, fitted Cartier case

Size/Dimensions: buttons and cufflinks 1.3 cm.; studs 0.9 cm.
Gross Weight: 20.4 grams

£3,000-5,000

US\$3,900-6,500
€3,600-6,000



1144



(alternate view)

1144

ART DECO SAPPHIRE AND DIAMOND CUFFLINKS

Circular-cut diamonds, calibr -cut and sugarloaf cabochon sapphires, platinum (French marks), 1930s, maker's mark, Armour Winston case

Size/Dimensions: 3.6 cm.
Gross Weight: 14.8 grams

£3,000-5,000

US\$3,900-6,500
€3,600-6,000



1145

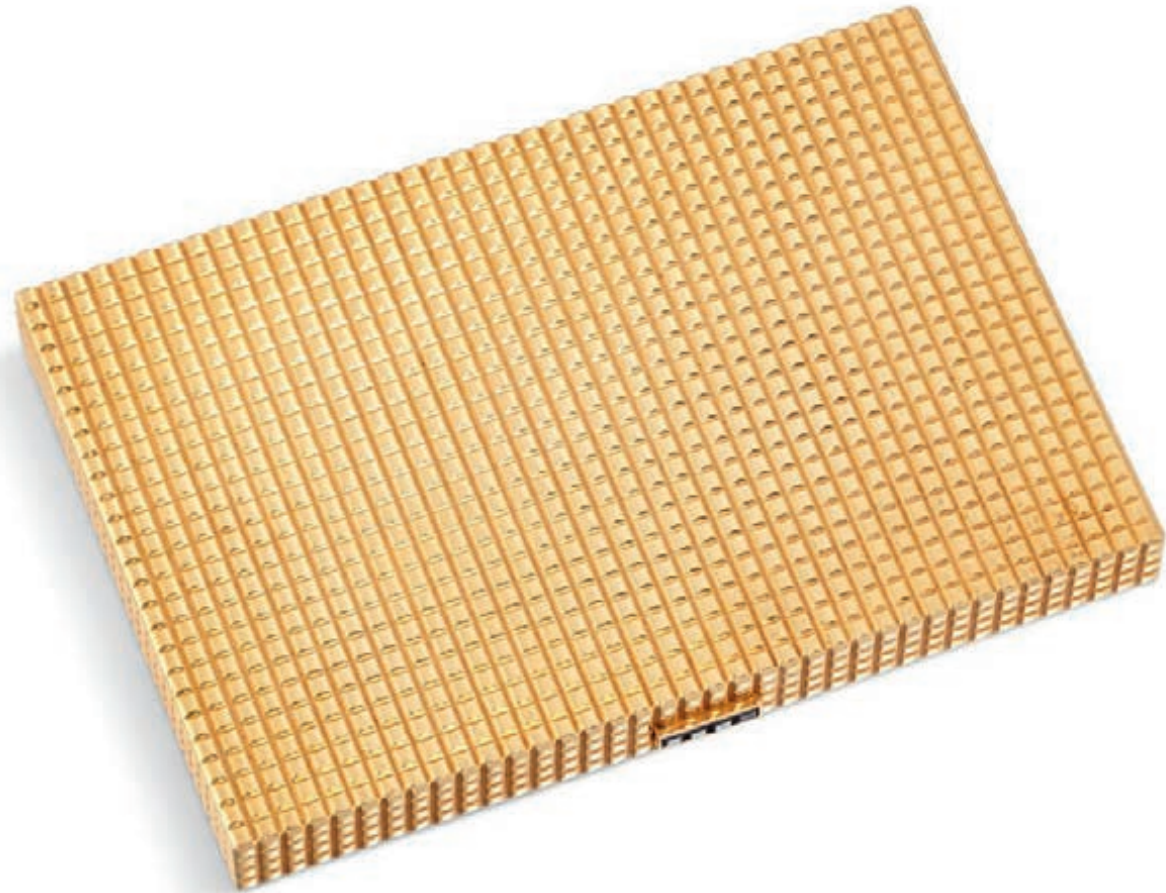
DIAMOND DRESS SET, TWO PAIRS OF CUFFLINKS AND A SET OF SHIRT STUDS

Dress set comprising a pair of cufflinks, four buttons and two studs, single-cut diamonds, early 20th century, fitted case
Pair of cufflinks with onyx and split pearls, early 20th century
Pair of cufflinks with red and white enamel and cushion-shaped diamonds, late 19th century
Four shirt studs and a clip, late 19th century, fitted case

Size/Dimensions: dress set cufflink and button terminals 1.2cm.
Gross Weight: 49.5 grams

£2,000-3,000

US\$2,600-3,900
€2,400-3,600



1146

VAN CLEEF & ARPELS SAPPHIRE CIGARETTE CASE
 Calibré-cut sapphire thumbpiece, signed Van Cleef & Arpels NY,
 numbered

Size/Dimensions: 11.1 x 7.6 x 1.0 cm.
 Gross Weight: 208.0 grams

£5,000-7,000

US\$6,500-9,100
 €6,000-8,400

1147

CARTIER 'TANK AMERICAINE' WRISTWATCH

Quartz movement, sapphire crown, deployant clasp, gold
 (Swiss and European control marks), dial, caseback and clasp
 signed Cartier, maker's mark, numbered 1710 CC348477

Size/Dimensions: inner circumference 16.0 cm.
 Gross Weight: 39.4 grams

**Please note the endangered strap is shown for display purposes
 only and is not for sale.**

£2,000-3,000

US\$2,700-3,900
 €2,500-3,600



1147

1148

CARTIER 'PENELOPE' GOLD BRACELET

Woven links, gold (French and Swiss marks), signed Cartier,
 maker's mark, numbered, red Cartier pouch

Size/Dimensions: 18.0 cm.
 Gross Weight: 58.4 grams

£3,000-5,000

US\$4,000-6,600
 €3,700-6,000



1148



1149

**A MUST DE CARTIER 'ART DECO BASCULANTE' AND
A 'BAIGNOIRE 1920' DESK CLOCK**

Red and black enamel, black lacquer, gilt metal, quartz movement, alarm,
dial and case signed Cartier, numbered, fitted Must de Cartier case

Gilt metal, quartz movement, alarm, dial and case signed Cartier, numbered,
Cartier suede pouch

Size/Dimensions: height 9.6 cm.; 9 cm.

Gross Weight: 803.8 grams

(2)

£600-800

US\$780-1,000

€720-960

1150

ENAMEL, PEARL AND DIAMOND BRACELET

Black enamel, old cushion-shaped diamonds, pearls

Size/Dimensions: 21.0 cm.

Gross Weight: 19 grams

£800-1,200

US\$1,100-1,600

€960-1,400



1151
CARTIER AQUAMARINE AND SAPPHIRE RING
 Rectangular step-cut aquamarine, carré-cut sapphires, platinum (French marks), signed Cartier, numbered, red Cartier case

Size/Dimensions: UK ring size O ½
 Gross Weight: 9.1 grams

£6,000-8,000

US\$7,900-10,000
 €7,300-9,600

1152
DEAKIN & FRANCIS FOR ANNABEL JONES TOPAZ AND SAPPHIRE BRACELET AND EARRING SET
 Rectangular step-cut topaz and carré-cut sapphires, gold (Birmingham hallmark), 1995, maker's mark for Annabel Jones, each with Annabel Jones case

Size/Dimensions: bracelet 18.0 cm.; earrings 3.2 cm.
 Gross Weight: 56.5 grams

£3,000-5,000

US\$3,900-6,500
 €3,600-6,000



1153
DIAMOND BOW BROOCH
 Circular-cut and baguette diamonds, 1950s, SJ Phillips case

Size/Dimensions: 4.9 cm.
 Gross Weight: 16.3 grams

£2,000-3,000

US\$2,600-3,900
 €2,400-3,600



1154

1154
DIAMOND RING
 Circular-cut diamond of 4.02 carats, baguette and tapered baguette diamonds, SJ Phillips case

Size/Dimensions: UK ring size N
 Gross Weight: 8.1 grams

£10,000-15,000

US\$14,000-20,000
 €13,000-18,000



1155

1155
LADY'S ART DECO DIAMOND COCKTAIL WATCH
 Manual movement, rectangular dial, circular, single-, baguette and carré-cut diamonds, 1920s

Size/Dimensions: 16.5 cm.
 Gross Weight: 35.4 grams

£6,000-8,000

US\$7,800-10,000
 €7,200-9,600



1156



1157



1156

LADY'S DIAMOND SET EVENING BAG

Single-cut diamonds, opening to reveal a mirror, 1960s

Size/Dimensions: 17.5 x 9.4 cm.
Gross Weight: 432 grams

£8,000-12,000

US\$11,000-16,000
€9,600-14,000

1157

CANADIAN 1979 FINE GOLD MAPLE LEAF 50 DOLLAR COIN

Inscribed 999 Fine Gold, 1979

Size/Dimensions: 30 mm.
Gross Weight: 31.0 grams

£1,000-1,500

US\$1,300-1,900
€1,200-1,800

1158

CITRINE AND SEED PEARL NECKLACE AND CITRINE AND AMETRINE RING

Necklace: seed pearls, oval citrines, leather case
Ring: rectangular step-cut citrine and ametrine

Size/Dimensions: Necklace 34.5 cm.; UK ring size P
Gross Weight: 94.0 grams

£800-1,200

US\$1,100-1,600
€960-1,400



1159

1159
MOVADO 'TEMPOMATIC' WRISTWATCH AND GOLD IWC WRISTWATCH

Movado: manual movement, leather strap, inscribed 'Ninette to David 26.VII.51', signed Movado, maker's mark
 IWC: manual movement, gold (London import hallmark), circa 1967, signed International Watch Company, maker's mark

Size/Dimensions: diameter 35 mm., length 17.5 cm.
 Gross Weight: 88.6 grams

£1,200-1,800

US\$1,600-2,300
 €1,500-2,200



1160

1160
DIAMOND RING

Circular-cut diamonds, rope twist, 1960s, SJ Phillips case

Size/Dimensions: UK ring size N ½
 Gross Weight: 15.4 grams

£1,000-1,500

US\$1,300-1,900
 €1,200-1,800



(part lot)

1161
GROUP OF EVENING BAGS, A SNUFF BOX AND A COMPACT

Silver mesh evening bag, London import hallmark, circa 1923, maker's mark
 Gold plated mesh evening bag, synthetic sapphire cabochons
 Brass evening bag, synthetic sapphire cabochons
 Coin purse, inscribed 'Thomas to Mary' 'Ernest to Marianne'
 Silver mesh pouch
 Snuff box, 18 carat gold (London hallmark), 1807, indistinct maker's mark, inscribed 'This box is presented to James Dixon Esq as a sense of gratitude'
 Silver compact, London hallmark, 1950, maker's mark, opening to reveal a mirror, inscribed 'Ninette with love David' (7)

£1,500-2,000

US\$2,000-2,600
 €1,800-2,400



1162
GROUP OF JEWELS
 Cultured pearl and garnet necklace; cultured pearl bracelet; imitation pearl necklace, silver compact with mirror

Size/Dimensions: 51.0 cm., 18.0 cm., 37.0 cm.; 8.3 cm.
 Gross Weight: 286.0 grams (4)

£400-600 US\$520-780
 €480-720



1163

1163
SAPPHIRE AND DIAMOND CLUSTER RING
 Oval and circular-cut sapphires, circular-cut diamonds

Size/Dimensions: UK ring size O
 Gross Weight: 8.6 grams

£1,500-2,000 US\$2,000-2,600
 €1,800-2,400



1164

1164
ELEGANCE DIAMOND COCKTAIL WATCH
 Manuel movement, single-cut diamonds, brushed bracelet, signed Elegance

Size/Dimensions: 17.5 cm.
 Gross Weight: 35.1 grams

£800-1,200 US\$1,100-1,600
 €960-1,400



1165

1165
DIAMOND RING
 Circular-cut, baguette and tapered baguette diamonds

Size/Dimensions: UK ring size N ½
 Gross Weight: 8.1 grams

£800-1,200 US\$1,100-1,600
 €960-1,400



1166

GROUP OF SMOKING ACCESSORIES

Asprey & Co rectangular cigarette case with slide mechanism to open, gold (London hallmark), 1961, signed Asprey London, A&CoLtd maker's mark, suede pouch

Rectangular engine turned cigarette case, gold (Birmingham hallmark), 1946, maker's mark

Michael Gosschalk rectangular cigarette case, gold (London hallmark), 1960, signed Michael Gosschalk

Dupont cigarette lighter, signed Dupont Paris, numbered

Size/Dimensions: Asprey 14.6 x 8.2 x 0.9 cm.; Rectangular 13.8 x 8.5 x 0.9 cm.; Gosschalk 7.8 x 6.8 x 1.7 cm.; Lighter 5.6 x 3.6 x 1.0 cm.

Gross Weight: 582 grams

(4)

£5,000-7,000

US\$6,500-9,100

€6,000-8,400



1167



1168



1167

SWISS GOLD MUSICAL AND QUARTER REPEATING POCKET WATCH, CIRCA 1820

Roman numerals, chased chapter ring, unsigned, case back no. 29708

Size/Dimensions: 5.6cm
Gross Weight: 77.4 grams

£2,000-3,000

US\$2,600-3,900
€2,400-3,600

1168

TWO GOLD POCKET WATCHES

1st: Barraud & Lunds, London: half-hunter-cased keyless lever pocket watch, signed, London hallmark for 1911, movement no. 8054, case back no. 40
2nd: John Cashmore, London: keyless open faced pocket watch with subsidiary seconds, signed, London hallmark for 1877, movement no. 6469, case back no. 6496, fitted maker's case

Size/Dimensions: 1st: 6.2 cm. 2nd: 5.6 cm
Gross Weight: 215.8 grams (combined)

£3,000-5,000

US\$3,900-6,500

€3,600-6,000



1169

NECKLACE, BRACELET AND EARRINGS

Bi-coloured links, necklace and bracelet 18 carat gold (Birmingham import mark), circa 1993, David Morris case

Size/Dimensions: necklace inner circumference 36.0 cm.; bracelet 19.0 cm.; earrings 2.5 cm.

Gross Weight: 186.9 grams

£6,000-8,000

US\$7,800-10,000
€7,200-9,600



-1170

GROUP OF ACCESSORIES AND JEWELLERY

Two longchains, one with a clasp set with coral cabochons

A pillbox set with sapphires, gold (French marks)

A compass, T-bar attachment gold (UK standard mark), maker's mark

A wedding ring, UK ring size M 1/2

A mechanical pencil and ink pen

A swizzle stick, gold (Birmingham hallmark), 1950, maker's mark (Deakin & Francis)

Gross weight: 171.2 grams

(7)

£1,000-2,000

US\$1,300-2,600
€1,200-2,400

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.
† ø	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 instruct Christie's or a third party commercial shipper to export out of the UK on their behalf.

6. **Private buyers** who choose to export their purchased lots from the UK 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.

If you export via a third party commercial shipper, you must provide us with sufficient proof of export in order for us to cancel the applicable VAT or duties outlined above.

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'.

o

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

Δ

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

Δ **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 Δ 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.

o **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 o next to the **lot** number.

o◆ **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 o◆.

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.

EXPLANATION OF CATALOGUING PRACTICE

FOR FURNITURE

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

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

FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

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

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

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

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

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

"After..."

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

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

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

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

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

FOR SILVER

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

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

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

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

A GEORGE II SILVER CUP AND COVER
circa 1735

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

A GEORGE II SILVER CUP AND COVER

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

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

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

FOR CLOCKS

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

FOR GLASS AND CERAMICS

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

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

"A plate in the Worcester style"

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

"A Sèvres-pattern plate"

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

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

"A Meissen cup and saucer"

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

"A Meissen cup and a saucer"

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

"Modelled by..."

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

"After the model by..."

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

"Painted by..."

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

Qualified Headings

In Christie's opinion a work by the artist.

*'Attributed to ...'

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

*'Studio of ...'/ 'Workshop of ...'

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

*'Circle of ...'

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

*'Follower of ...'

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

*'Manner of ...'

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

*'After ...'

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

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

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

'With signature ...'/ 'With date ...'/ 'With inscription ...'

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

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) will, at our option, be removed to 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.





FRIEDENSREICH HUNDERTWASSER (1928-2000)

Arcade house with yellow tower

gouache sur deux feuilles de papier marouflées sur toile préparées à la craie, au zinc et à la colle de poisson

123 x 89,5 cm.

Réalisé en 1953.

250 000-350 000 €

**POST WAR & CONTEMPORARY ART
EVENING SALE**

Paris, 28 juin 2022

EXPOSITION

23-28 juin 2022
9, avenue Matignon
75008 Paris

CONTACT

Étienne Sallon
+33 (0)1 40 76 86 03
esallon@christies.com

CHRISTIE'S



The Collection of
Sir Nicholas Goodison

British Art: Innovation and Craftsmanship

LONDON, 25 MAY 2022

VIEWING

19-24 May 2022
8 King Street
London SW1Y 6QT

CONTACT

Amelia Walker
awalker@christies.com
+44 (0) 20 7389 2085

CHRISTIE'S



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account:

click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S

THE COLLECTION OF THE LATE LORD AND LADY SWAYTHLING FRIDAY 27TH MAY AT 10.30 AM

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

CODE NAME: MONTAGU
SALE NUMBER: 21042

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

[BID ONLINE FOR THIS SALE AT CHRISTIES.COM](https://www.christies.com)

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The **auctioneer** may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 26% of the **hammer price** of each **lot** up to and including £700,000, 20% on any amount over £700,000 up to and including £4,500,000 and 14.5% of the amount above £4,500,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS FORM CHRISTIE'S LONDON

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

21042

Client Number (if applicable) _____ Sale Number _____

Billing Name (please print) _____

Address _____

Postcode _____

Daytime Telephone _____ Evening Telephone _____

Fax (Important) _____ E-mail _____

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature _____

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