## 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

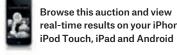
Thursday Friday Saturday Sunday Monday Tuesday Wednesday Thursday

AUCTIONEERS

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

### **AUCTION RESULTS** UK: +44 (0)20 7839 9060

christies.com



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

Opposite: Lots 1002, 1033 and 1064



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  $\lambda$ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

19 May	9:00am-5:00pm
20 May	9:00am-5:00pm
21 May	12:00pm-5:00pm
22 May	12:00pm-5:00pm
23 May	9:00am-5:00pm
24 May	9:00am-8:00pm
25 May	9:00am-5:00pm
26 May	9:00am-5:00pm

Henry Bailey, Piers Boothman and Olivia Ghosh

#### CONDITIONS OF SALE

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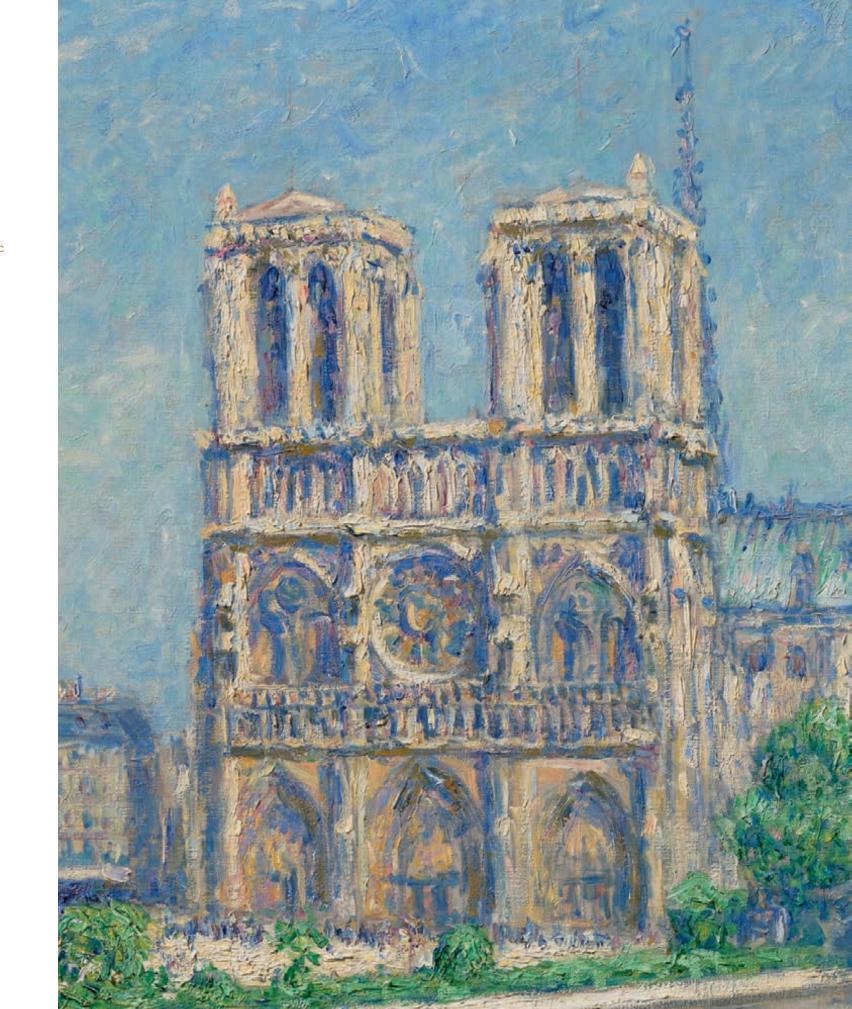
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#### **AUCTION RESULTS**

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Photography: Julio Leipnitz Jnr.

Opposite : Lot 1025 (detail)





# 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 muchcelebrated 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.



© 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.



Townhill Park, Hampshire, 1923 © Country Life

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





The Hon. Nellie lonides (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 18thcentury 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 polychromedecorated 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 MONTAGU FAMILY TREE







COL. ALBERT EDWARD WILLIAMSON GOLDSMID 1846-1904 M. IDA STEWART HENDRICKS 1859-1929 2 Daughters **GLADYS HELEN** MURIEL ETHEL CARMEL RACHEL GOLDSMID GOLDSMID 1879-1965 1881-1943 M. LESLIE HADEN-GUEST

**1ST BARON HADEN-GUEST** 1877-1960

2 Sons/1 Daughter





#### 1001 A PAIR OF CHINESE FAMILLE VERTE WALL CISTERNS

KANGXI PERIOD (1662-1722) The fluted pear-shaped bodies brightly decorated in enamels and gilt with birds on blossoming prunus branches between geometric bands with roundels in reserve enclosing butterflies and birds to the rim and the base, the lower band centred by a large moulded animal-mask, the flat back surmounted by confronted dragon-headed fish supporting a scallop shell between their tails 17% in. (45.4 cm.) high and 18 in. (45.7 cm.) high (2)

£3,000-5,000

US\$3,900-6,500 €3,600-6,000

#### 1002

#### A CHINESE FAMILLE VERTE LARGE BOWL

KANGXI PERIOD (1662-1722)

Decorated with shaped panels of mythical beasts alternating with flowering plants, all between a geometric band of flower heads below the rim and a band of *ruyi* heads to the foot, the interior with a central cartouche enclosing scaly mythical beasts, the base with a seal mark in underglaze blue within double circles 13% in. (33.3 cm.) diameter

£1,500-2,500

US\$2,000-3,200 €1,800-3,000





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



#### A GEORGE III GILTWOOD OVAL MIRROR CIRCA 1775

The oval central plate surrounded by a beadedborder 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



ROR edthin 1-7,800 1-7,200 BINET vers, the d feet ide; 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 13% in. (35.2 cm.) diameter

£600-800

US\$780-1,000 €720-960

#### 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

£2,000-3,000

(2)

US\$2 €2

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  $\lambda$  symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

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1006





## 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.)

£1,500-2,500

US\$2,000-3,200 €1,800-3,000

(3)

## THE FIRST LORD SWAYTHLING'S HEIRLOOMS FROM KENSINGTON PALACE GARDENS



#### 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.

#### 1010

A GEORGE III SILVER EPERGNE MARK OF ROBERT HENNELL, 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.

## 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 5% 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, eggcups, salt-cellar and casters 13% 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 Swavthling

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)

## 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

#### PROVENANCE:

1014

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

# €4,800-7,200

(£138 12s to 'Davis'). Samuel Montagu (1832-1911), 1st Baron Swaythling, 12 Kensington Palace Gardens, London and thence by descent.

#### LITERATURE:

£2,000-3,000

PROVENANCE:

**■1015** 

DESSERT-SERVICE

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

A CHELSEA-DERBY PORCELAIN PART

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,

circular dish, an oval sauce-tureen and cover, thirty

William Douglas-Hamilton, 12th Duke of Hamilton

US\$2,600-3,900

€2,400-3,600

two kidney-shaped dishes, two lozenge-shaped

dishes, two shaped square dishes, a shaped

soup-plates and seventeen dessert-plates

12¼ in. (31 cm.) long, the shaped oval dishes

(d.1895) Hamilton Palace, Lanarkshire; sold

Christie's, 18 July 18 1882, lot 1892 (part-lot)





## 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.)

00 02. 4 uwi. (2,000 į

£8,000-12,000

US\$11,000-16,000 €9,600-14,000

(8)

#### 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

US\$3,900-6,500 €3,600-6,000

(4)



#### 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 9% in. (23.8 cm.) diameter 24 oz. 2 dwt. (750 gr.)

£2,000-3,000

US\$2,600-3,900 €2,400-3,600



#### 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.

£1,000-1,500

#### 1020

£1,500-2,500

(2)

US\$1,300-1,900

€1,200-1,800

#### 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.) 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 flowerheads and foliage, each signed and dated, marked on interior; together with a shaped circular flowerhead dish, signed 'Gilbert Marks 1898', unmarked The dishes - 8 in. (20.3 cm.) wide; the salt-cellars - 3% 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

#### 1022

#### A COMPOSITE SILVER TABLE-SERVICE VARIOUS MAKERS AND DATES, LONDON AND SHEFFIELD, 1771 TO 1963

Old English thread pattern comprising: Eighteen dessert spoons: Eighteen dessert forks Eight table spoons; Eighteen table forks and with filled handles and steel blades: Twelve dessert spoons; Eleven dessert forks Twelve table knives; Twelve dessert knives Two serving spoons; A soup ladle Twelve table knives; Twelve cheese knives Ten teaspoons; Four condiment spoons Twelve fish forks: Twelve fish knives A sauce ladle; And a pair of sugar tongs and other plated flatware, in a pair of two-drawer Hanoverian and Old English patterns comprising; canteens Twenty-four fruit forks; Twenty-four fruit knives fully marked Eighteen table spoons; Eighteen table forks

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

£7,000-10,000



fee are also payable if the lot has a tax or  $\lambda$  symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

26



(297)

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)

£2,500-4,000

#### PROVENANCE:

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

#### 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



US\$3,300-5,200

€3,000-4,800

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.



#### λ**1025**

#### 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 28% 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).





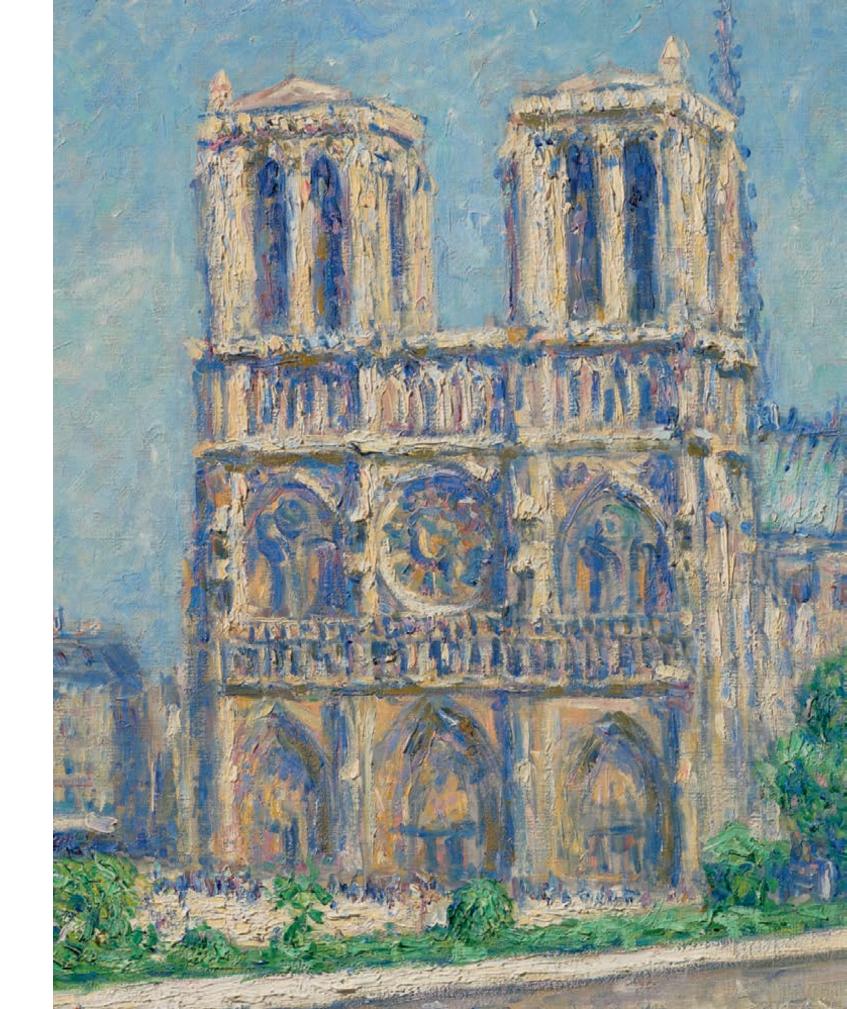
Francis Picabia, Untitled (Notre-Dame, Paris), 1906. Private collection. Artwork: © ADAGP, Paris and DACS, London 2022.



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 a 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 - effect 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, guoted in M. L. Borràs, *Picabia*, London, 1985, p. 49).



#### λ**1026**

#### 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:

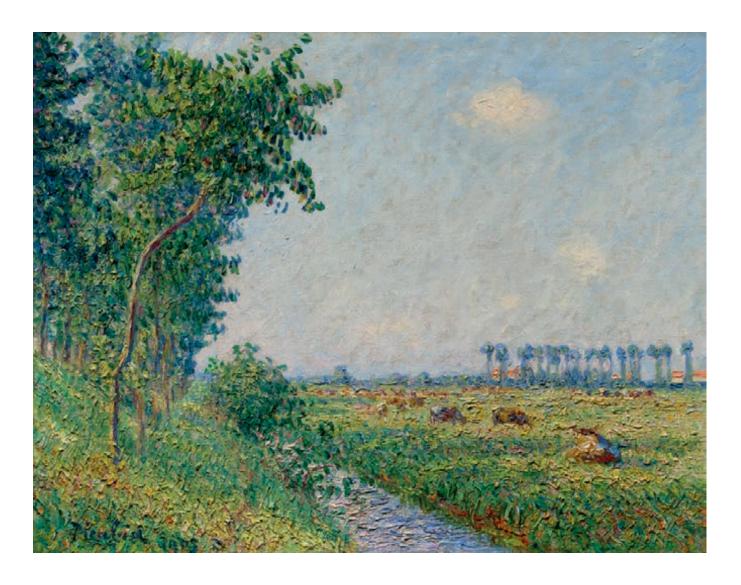
Madrid, Salas Pablo Ruiz Picasso, *Francis Picabia, Exposició Antològica,* January - March, 1985, no. 7, p. 365 (titled 'Vaches dans les plains de Normandie' and with incorrect dimensions); this exhibition later travelled to Barcelona, Fundació Caixa de Pensions, April - May 1985.

#### 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).



#### λ**1027** 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 28% 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).



#### λ**1028**

#### 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 21% 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 23% in. (92.2 x 60.2 cm.) Painted *circa* 1890

£20,000-30,000

#### 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.

40 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.

US\$26,000-39,000 €24,000-36,000



#### 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

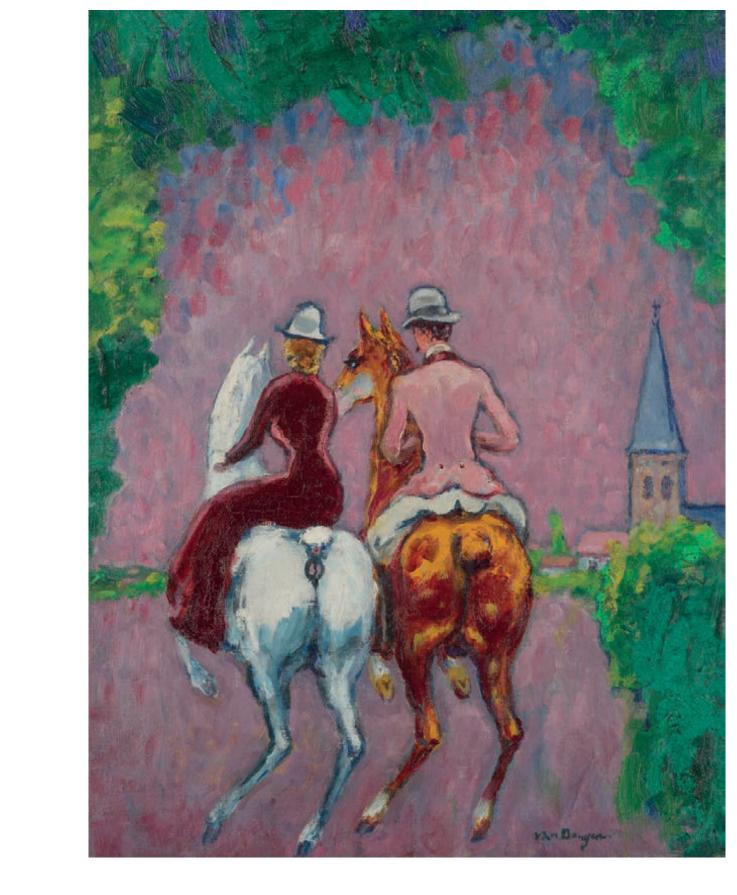
US\$200,000-330,000 €190,000-300,000

#### 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.

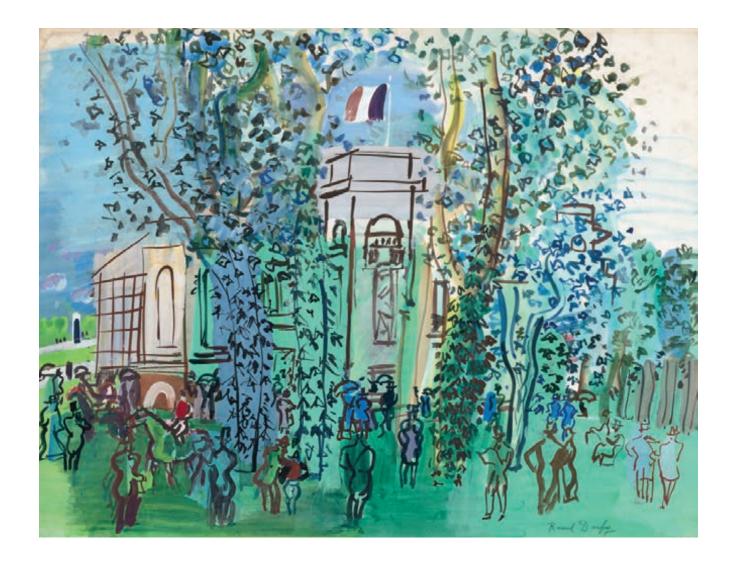
When looking at this picture, it is certainly not surprising to learn that in 1920 several critics described Van Dongen as 'un nouveau Boldini' (A. Hopmans, *Van Dongen. Fauve, anarchiste et mondain,* exh. cat., Paris 2011, pp. 169-170), comparing him to one of the most fashionable society painters of 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.



#### RAOUL DUFY (1877-1953)

Le Pesage à Deauville signed 'Raoul Dufy' (lower right) gouache on paper 1978 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 1978 x 2578 in. (50.5 x 65.5 cm.) Executed circa 1923

£12,000-18,000

#### PROVENANCE:

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

#### EXHIBITED:

no. 8 (titled 'Chapelle au bords de la mer').

to her Raoul Dufy catalogue raisonné.

US\$16,000-23,000 €15,000-22,000

London, Leicester Galleries, Artists of Fame and Promise, Part I, July 1952,

Fanny Guillon-Laffaille will include this work in the forthcoming supplement

#### **■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 toprail 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 'IB' 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 lonides (*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

48 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  $\lambda$  symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





(detail of back)





### ALTAR ORNAMENTS QING DYNASTY, 19TH/20TH CENTURY

Each modelled as a lotus bud supported on a ribboned vase and double lotus base 10% in. (27 cm.) high

A PAIR OF CHINESE CLOISONNÉ ENAMEL AND GILT-METAL BUDDHIST

£4,000-6,000

1035

1034

US\$5,200-7,800 €4,800-7,200

(2)

£700-1,000

€840-1,200

A CHINESE CLOISONNE 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**

£4,000-6,000

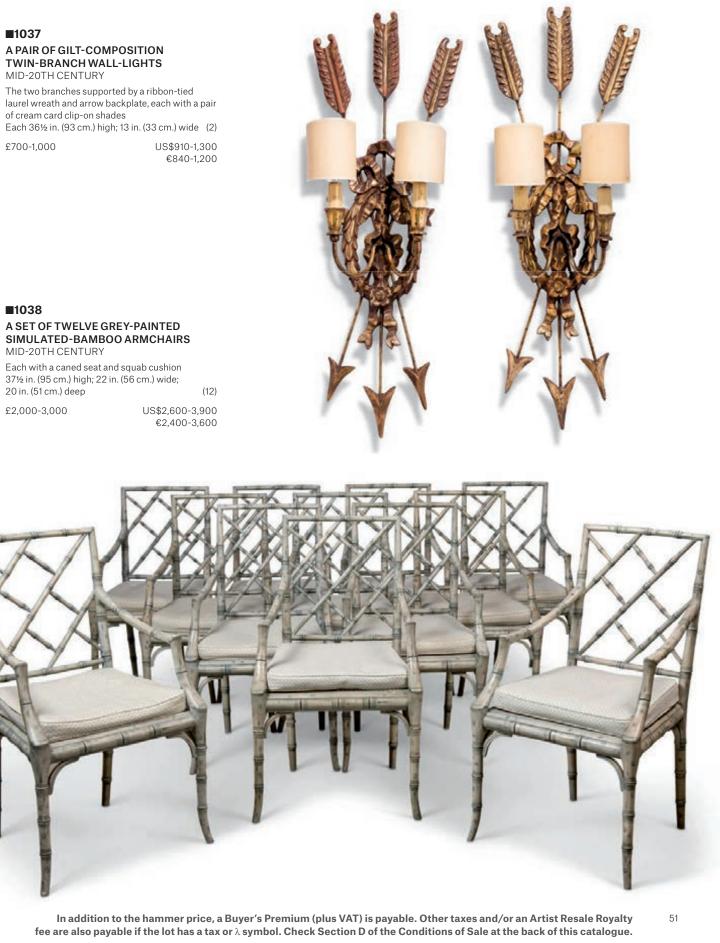
A REGENCY BRASS-INLAID BRAZILIAN ROSEWOOD CENTRE TABLE EARLY 19TH CENTURY, IN THE MANNER

OF GILLOWS The circular tilt-top supported by four brassmetal-mounted out-splayed legs joined by a

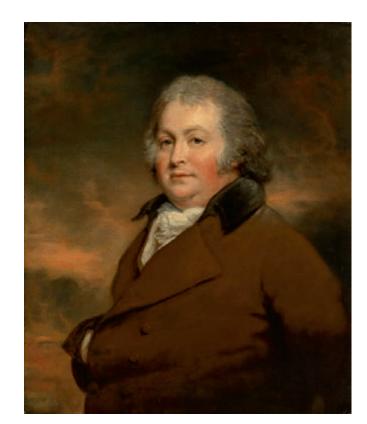
concave stretcher centred by a brass laurel wreath, the castors stamped 'BSN&P PATENT' 281/2 in. (72 cm.) high; 46 in. (117 cm.) diameter

US\$5,200-7,800 €4,800-7,200

PROVENANCE: Acquired from Jeremy Ltd., London.







#### 1039 SIR WILLIAM BEECHEY, R.A. (BURFORD 1753-1839 LONDON)

Portrait of Benjamin Goldsmid (c.1753-1808), half-length, in a brown coat with a black collar

oil on canvas 29 x 24½ in. (73.5 x 62.5 cm.)

£3,000-5,000

US\$3,900-6,500 €3,600-6,000

#### 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.

For information on the sitter please see the essay for lot 1041.



#### **■~1040**

#### A GEORGE III SATINWOOD, PADOUK, TULIPWOOD AND MARQUETRY PEMBROKE TABLE

CIRCA 1775, IN THE MANNER OF INCE AND MAYHEW

The rounded rectangular twin-flap crossbanded top inlaid with a central oval medallion emitting flames, above a frieze drawer, the flaps with ribbon-tied beaded swags with a pair of oval fan medallions, on square tapering legs with brass caps and castors, one side rail stamped 'PFC' 29% in. (75 cm.) high; 37½ in. (94.5 cm.) wide; 30 in. (76 cm.) deep, open

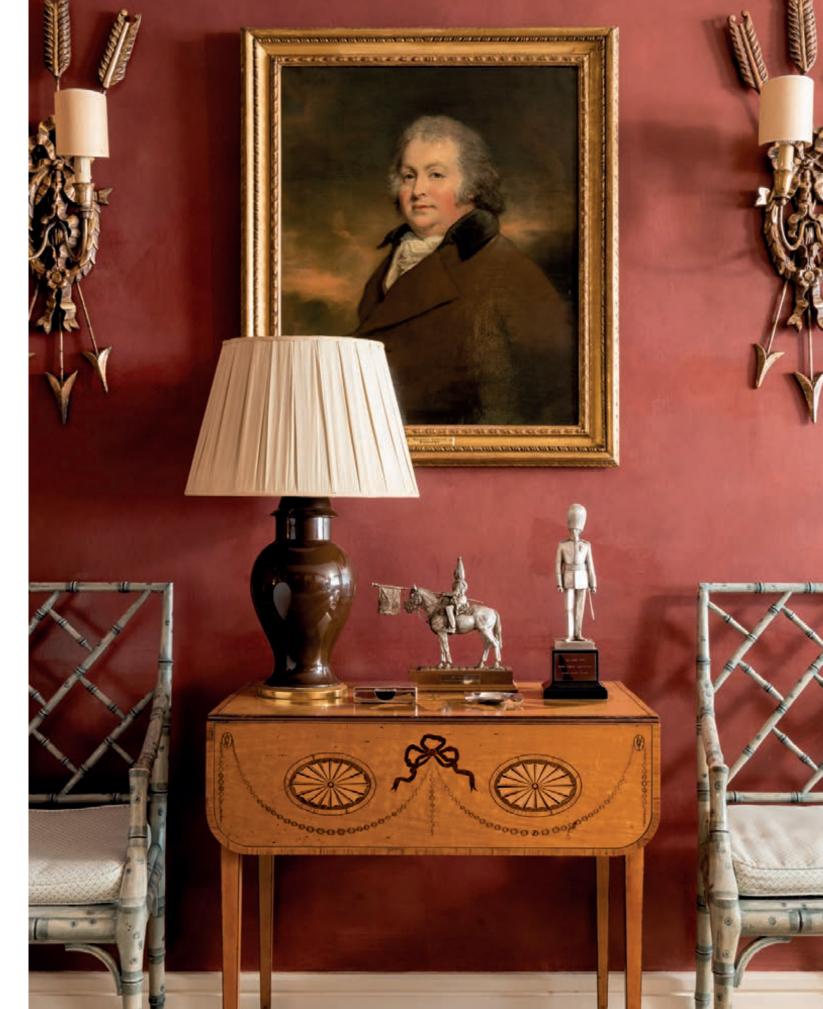
£6,000-9,000

US\$7,800-12,000 €7,200-11,000

#### PROVENANCE:

Probably The Hon. Nellie lonides (*née* Samuel) (1883-1962), Buxted Park, Sussex, and by descent to her daughter Mary Elliott-Blake (*née* Levy) (1904-1996), formerly Lady Swaythling, and thence by descent.





## 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.





#### 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\$

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.





**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

(illustrated as a necklace)





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



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

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  $\lambda$  symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

US\$5,200-7,800 €4,800-7,200

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US\$20,000-26,000 €18,000-24,000



#### 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 craftmanship. 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.











### GEORGIAN DIAMOND AND ENAMEL

MOURNING RING Old cushion-shaped and rose-cut diamonds, dark purple enamel, gold, closed setting, circa 1800, SJ Phillips case

US\$2,600-3,900

€2,400-3,600

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

£2,000-3,000

### 1050

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

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

SJ Phillips case

US\$3,900-5,200 £3,000-4,000

#### 1051

€3,600-4,800

#### 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

#### 1053

#### GEORGIAN AMETHYST AND DIAMOND RING Rectangular step-cut amethyst, old cushion-

circa 1800, SJ Phillips case Size/Dimensions: UK ring size K Gross Weight: 11.6 grams

£2,500-3,500

US\$9,100-13,000 €8,400-12,000

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

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shaped diamonds, closed setting, silver and gold,

US\$3,300-4,500 €3,000-4,200



1053



(illustrated as a necklace)

#### 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











#### 1055

#### EARLY 20TH CENTURY EMERALD AND DIAMOND RING

Rectangular- and calibré-cut emeralds, single-cut diamonds, circa 1910, SJ Phillips case

Size/Dimensions: UK ring size I1/2 Gross Weight: 2.7 grams

£2,000-3,000

Old- and single-cut diamonds, 1930s, numbered

Size/Dimensions: UK ring size O Gross Weight: 10.6 grams

1056

£1,500-2,000 US\$2,000-2,600

ART DECO DIAMOND RING

€1,800-2,400

1057

£2,000-3,000

Size/Dimensions: UK ring size O Gross Weight: 6.7 grams

EMERALD AND DIAMOND RING

Cabochon emerald, baguette diamonds

US\$2,600-3,900 €2,400-3,600

#### 1058

**BELLE EPOQUE DIAMOND TIARA** Garland design, old-cut, cushion-shaped and rose-cut diamonds, *circa* 1905, cardboard Hancocks box

Size/Dimensions: inner circumference 26.0 cm. Gross Weight: 77.8 grams

£15,000-20,000

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  $\lambda$  symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

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US\$20,000-26,000 €18,000-24,000

# THE HON. NELLIE IONIDES' FURNITURE FROM BUXTED PARK



### 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, (6)

33¼ in. (84.5 cm.) high; 22 in. (56 cm.) wide; 20½ in. (52 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. 444, fig. 5.



Buxted Park, Sussex, 1934 © Country Life



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

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty 72 fee are also payable if the lot has a tax or  $\lambda$  symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



#### **■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

32¾ 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

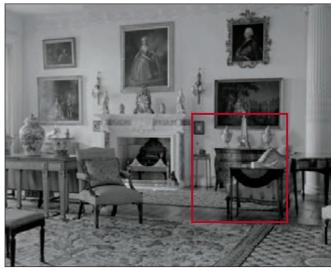
#### PROVENANCE:

The Hon. Nellie lonides (*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 marquetry 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-marker, 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 marquetry 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 marquetry 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. lonides' 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. lonides' children from her first marriage to Major Walter Henry Levy. The Hon. Nellie lonides' eldest daughter, Mary Levy (d. 1996), married Stuart Montagu, later 3rd Baron Swaythling (1898-1990) and the commode passed by descent to David Montagu.



#### 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









#### 78 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 $\lambda$ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

#### **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; 141/2 in. (36.8 cm.) wide; 9 in. (22.9 cm.) deep; the candelabra - 22 in. (55.8 cm.) high

£8,000-12,000

#### PROVENANCE:

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

(3)

US\$11,000-16,000 €9,600-14,000

#### **■~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 ivorine escutcheons, flanked by pilasters with Indian rosewood capitals, the top drawer enclosing a gilt-tooled dark blue slide with ratcheted mirror and various fitted lided 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 33% 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

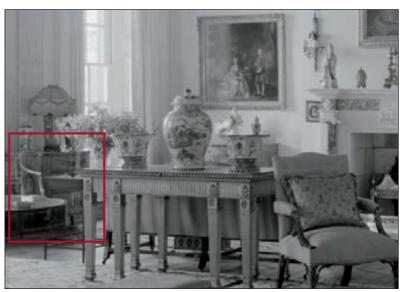
#### PROVENANCE:

The Hon. Nellie lonides (*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



### 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* 11% in. (30 cm.) high; 5% in. (14.5 cm.) wide

£6,000-10,000

PROVENANCE:

The Hon. Nellie lonides (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.

fee are also payable if the lot has a tax or  $\lambda$  symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

US\$7,800-13,000 €7,200-12,000

# In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty





#### A GEORGE III GILT-METAL-MOUNTED ENAMEL LARGE CIRCULAR CASKET 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

PROVENANCE

US\$2,000-2,600 €1,800-2,400

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 CASKET 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.

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

### 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:

Maior 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 1¾ 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.









#### 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'

US\$1,300-1,900

€1,200-1,800

The snuff-box: 1<sup>3</sup>/<sub>4</sub> x 3<sup>1</sup>/<sub>2</sub> x 2<sup>1</sup>/<sub>4</sub> in. (4 x 9 x 6 cm.) (2) £1,000-1,500

#### PROVENANCE:

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

#### 1071

#### TWO GEORGE III GILT-METAL-MOUNTED PAINTED-ENAMEL CADDIES CIRCA 1760

**■1072** 

TABLES

18 in. (45.5 cm.) deep

£1,200-1,800

A PAIR OF BLACK AND GILT-DECORATED SIMULATED-BAMBOO LOW DISPLAY

SECOND HALF 20TH CENTURY

Each with a hinged top and mirrored base

Each 18 in. (45.5 cm.) high; 30 in. (76 cm.) wide;

(2)

US\$1,600-2,300

€1,500-2,200

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 (2)

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 lonides (née Samuel) (1883-1962) Buxted Park, Sussex and thence by descent.

1072

86 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  $\lambda$  symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





#### 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;  $1 \times 234 \times 2$  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 lonides (*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 lonides (*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 Mijn, 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 1¾ 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.

#### 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 pinkground 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)

> US\$2,000-3,200 €1,800-3,000

#### PROVENANCE:

£1,500-2,500

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

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 '0/d 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 lonides (*née* Samuel) (1883-1962), Buxted Park, Sussex and thence by descent.







#### 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'; 'Umber'; '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; 1¾ 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 2¼ in. (6 cm) wide

#### £500-800



### 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' + 17/- in (1 7 cm) wide

The largest 1% 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

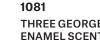
#### A GROUP OF SEVEN GEORGE III GILT-METAL-MOUNTED **ENAMEL OVAL PATCH-BOXES**

LATE 18TH CENTURY

(7)

(6) £500-700 US\$650-910 €600-840 US\$650-1,000 €600-960

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 1¾ in. (4.5 cm) wide



#### 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 giltembossed '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: 4¼ in. (10.25 cm.) high (3)

£500-800

US\$650-1,000 €600-960

#### PROVENANCE

The first two: The Hon. Nellie lonides (née Samuel) (1883-1962), Buxted Park, Sussex and 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 plague 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.)

£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.

90

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#### 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.





#### **■1085**

A GEORGE III MAHOGANY AND FRUITWOOD PARQUETRY SEMI-ELIPTICAL 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.



#### 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





#### **■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-foliate cotton, on fluted tapering legs Each: 36 in. (91.5 cm.) high; 23% in. (60.5 cm.) wide; 21 in. (53.5 cm.) deep (2)

£700-1,000

US\$910-1,300 €840-1,200

92 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 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. Briére-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 Briére-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

#### 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\$

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% x 12¼ 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.

#### 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

10¼ x 14% 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.

#### 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 31¼ x 21½ in. (80 x 64.8 cm.)

£4,000-6,000

US\$5,200-7,800 €4,800-7,200

**PROVENANCE:** with Richard Green, London.



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  $\lambda$  symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



1091

#### 1092 CONSTANTIJN NETSCHER (THE HAGUE 1668-1723)

Portrait of a gentleman, small three-quarterlength, seated, in a brown cloak, a seascape beyond signed and dated 'Const: Netscher 1695'

(lower right) oil on canvas, oval, unframed 20½ x 16 in. (52 x 40.5 cm.)

£2,000-4,000

US\$2,600-5,200 €2,400-4,800

















#### 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 17% 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

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

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







#### A GEORGE III SILVER AND ORMOLU-MOUNTED AGATE CASKET 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; 2% 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



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: 41/2 in. (11.5 cm.), handle to spout (24)

£1,200-1,800

US\$1,600-2,300 €1,500-2,200

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

DAOGUANG 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% 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 DAOGUANG 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 41/8 in. to 41/4 in. (10.6 cm to 10.8 cm.) diameter (4)

£8,000-12,000

US\$11,000-16,000 €9,600-14,000







#### 1101

#### 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

#### 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

US\$660-1,000 €610-960

#### 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 14% in. (36.5 cm.) high

£500-800



PROVENANCE: Christie's London valuation dated 10 September 1987

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#### 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% in. (10.5 cm.) high (2)

£800-1,200	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 9¼ in. (23.4 cm.) high (2)

#### £1,000-1,500

### 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% in. (12 cm.) high

£600-1,000

US\$780-1,300 €720-1,200

#### 1107

US\$1,300-1,900 €1,200-1,800

# 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% 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% in. (16.8 cm.) high

£800-1,200

US\$1,100-1,600 €960-1,400





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#### ~1108 TWO CHINESE FAMILLE VERTE BISCUIT FIGURE GROUPS OF THE LAUGHING TWINS, HEHE ERXIAN

KANGXI PERIOD (1662-1722)

Each pair of immortals modelled seated on a rocky base, their robes open at the chest, carrying various ornaments including a fly whisk, open clam and lotus stem, one on a later Hongmu base 5½ in. (14.2 cm.), high, one Hongmu stand (2)

£600-1,000

US\$780-1,300 €720-1,200



#### 1110 A PAIR OF CHINESE FAMILLE ROSE FIGURES OF SHOULAO

QING DYNASTY, 18TH-19TH CENTURY

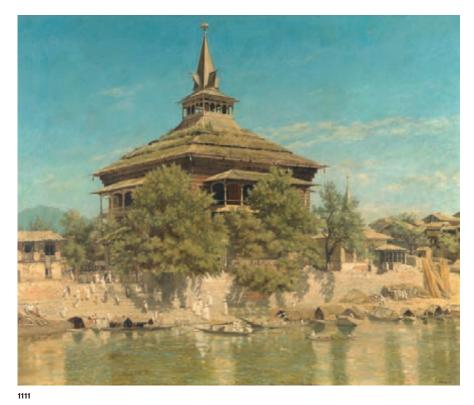
Each supported on a base, carrying a lotus stem and decorated in bright enamels with flowing robes

10% in. (27 cm.) high

£1,200-1,800

US\$1,600-2,300 €1,500-2,200

(2)



## 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 29% x 35¼ in. (74.6 x 89.5 cm.)

£2,000-3,000

1111

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.

#### λ**1112**

#### 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.



1113

#### λ**1113**

#### 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

US\$9,100-13,000 €8,400-12,000

PROVENANCE: with Arthur Tooth & Sons, London.



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1114

### λ1114

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

Dorelia looking up signed 'John' (lower left) pencil on paper 151/2 x 8 in. (39.4 x 20.3 cm.)

£6,000-8,000

US\$7,800-10,000 €7,200-9,600

#### 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.



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 toprail 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





#### **■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; 531/2 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.



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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: 13% x 8% 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

#### λ**1122**

### 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



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1122









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 MOIGNIEZ (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

US\$780-1,200

€720-1,100

### 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





#### 1127 THREE ELIZABETH II SILVER CIGAR BOXES

FIGURE OF A WELSH GUARDS OFFICER MARK OF PADGETT & BRAHAM LTD., LONDON, 1960 AND 1963, RETAILED BY GARRARD; AND MARK OF

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'

AN ELIZABETH II SILVER AND RESIN

SHEFFIELD, 1989, RETAILED

**BY MAPPIN & WEBB** 

1126

£600-800

US\$780-1,000

€720-960



19-9-63'; and 'TO A DEAR FRIEND / Neil, William / CHRISTMAS 1976'.

£700-1,000

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S. J. ROSE & SON, LONDON, 1976

Each of oblong outline with domed hinged cover, presentation inscriptions, marked to outer end, side

(3)

US\$910-1,300 €840-1,200

#### 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

1131

US\$3,300-5,200 €3,000-4,800



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



#### 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

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#### 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); 41/8 in. (10.5 cm.) wide; 35/8 in. (9.2 cm.) deep

£800-1,200

US\$1,100-1,600 €960-1,400



#### 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

#### 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



#### 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 rocaille borders, each engraved with a crest, each fully marked on underside of shell 51% in. (15 cm.) wide

31 oz. 4 dwt. (971 gr.) £5,000-8,000

(4) US\$6,500-10,000 €6,000-9,600



### 1136



118 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  $\lambda$  symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



#### 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

(2) US\$2,000-3,200 €1,800-3,000



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 'ASPREY, 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.

# 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 silverplated napkin rings, a silver-plated Christofle 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

# 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

£1,000-1,500

(2)

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, twentytwo soup-bowls and sixty-six dinner-plates 20¾ in. (52.5 cm.) long, the largest serving-platter

£3,000-5,000





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1140 (part lot)









(alternate view)



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

#### 1144

#### ART DECO SAPPHIRE AND DIAMOND CUFFLINKS

Circular-cut diamonds, calibré-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

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

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



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

#### 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





1147







(2)

US\$780-1,000 €720-960

#### 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

£600-800

1150 ENAMEL, PEARL AND DIAMOND BRACELET Black enamel, old cushion-shaped diamonds, pearls

603

FOR A SEGMAN AND

Size/Dimensions: 21.0 cm. Gross Weight: 19 grams

£800-1,200

#### 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 $\lambda$ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

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US\$1,100-1,600 €960-1,400



#### 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 1/2 Gross Weight: 9.1 grams

£6,000-8,000

### 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

DIAMOND RING

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  $\lambda$  symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

US\$7,900-10,000

€7,300-9,600

128

Size/Dimensions: UK ring size N Gross Weight: 8.1 grams US\$14,000-20,000 £10,000-15,000 €13,000-18,000





1155

#### 1155

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

### 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







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

#### 1157

CANADIAN 1979 FINE GOLD MAPLE LEAF 50 DOLLAR COIN Inscribed 999 Fine Gold, 1979

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

US\$11,000-16,000 €9,600-14,000 £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

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty 130 fee are also payable if the lot has a tax or  $\lambda$  symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

US\$1,100-1,600 €960-1,400







(part lot)

#### 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

Gross Weight: 88.6 grams

£1,200-1,800

Size/Dimensions: diameter 35 mm., length 17.5 cm.

1160

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

Size/Dimensions: UK ring size N 1/2 Gross Weight: 15.4 grams £1,000-1,500

US\$1,300-1,900 €1,200-1,800

#### 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

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty 132 fee are also payable if the lot has a tax or  $\lambda$  symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

US\$1,600-2,300

€1,500-2,200

US\$2,000-2,600 €1,800-2,400





#### 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

#### 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

€1,800-2,400



1164



1165

# 1165

#### DIAMOND RING

£800-1,200

Circular-cut, baguette and tapered baguette diamonds

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

US\$1,100-1,600 €960-1,400

US\$1,100-1,600 €960-1,400



#### 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: Asprey14.6 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

#### 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



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

£1,000-2,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or  $\lambda$  symbol. Check Section D of the Conditions of Sale at the back of this catalogue. 138



(7)

US\$1,300-2,600 €1,200-2,400

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### CONDITIONS OF SALE · BUYING AT CHRISTIE'S

#### CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**. Unless we own a lot (A symbol), Christie's acts as agent for the seller.

#### A BEFORE THE SALE DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue

 (b) Our description of any **lot** in the catalogue. (b) On description any other the catalogue, any common report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or condition, artist, period, materials, approximate dimensions or provenance are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

#### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

#### 3 CONDITION

(a) The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and ware and tear. Their nature means that they will rarely be in perfect **condition**. Lots are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller. (b) Any reference to **condition** in a catalogue entry or in a **condition** 

eport will not amount to a full description of **condition**, and images ma not show a lob clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and reports are provided in the or drage as a commence to outputs and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

#### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a lot, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its condition. We recommend you get your own advice from a restorer or other professional adviser. (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

#### 5 ESTIMATES

Estimates are based on the condition, rarity, quality and provenance of the lots and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else, may rely on any estimates as a prediction or guarantie anyone ese, may rely on any estimates as a prediction or guarantie of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

#### 6 WITHDRAWAI

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any

#### 7 JEWELLERY

r >CWELLERT (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the inter-national jewellery trade but may make the gemstone less strong and/or require special care over time. (b) dll time of agenetance methods have in a second structure to b) dll time of agenetance methods have in a second structure. (b) All types of gemstones may have been improved by some method

You may request a generalize report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a germological report for every germstone sold in our auctions. Where we do get germological reports from internationally accepted germological laboratories, such reports will be described in the catalogue. Reports from American germological laboratories will describe any improvement or treatment to the genstone. Reports from European germonological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. d) For jewellery sales, estimates are based on the information any gemmological report or, if no report is available, assume that the

#### 8 WATCHES & CLOCKS

Opposite: Lot 1042 (detail

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch or clock is authentic. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

remstones may have been treated or enhanced.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a warranty that any watch or clock is in good working order Certificates are not available unless described in the catalogue (c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g)

#### B REGISTERING TO BID 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following: (i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement)

(ii) for corporate clients: Your Certificate of Incorporation or equivalen document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements

#### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on 40 (402 2020 0000) Department on +44 (0)20 7839 9060.

#### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we and indice require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

#### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) As authorised bidder. If you are bidding on behalf of another person who will pay Christie's directly, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. and supply a signed letter automsing you to bid for imity fiel. (b) As agent for a principal: If you register in your own name but are acting as agent for someone else (the "ultimate buyer(s)") who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may

6 BIDDING SERVICES

#### these services.

(c) Written Bids

C. CONDUCTING THE SALE

(a) Phone Bids

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only f our staff are available to take the bids. If you need to bid in a I aguage other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale. (b)Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For The certain advector base wisi https://www.christies.com/buying-services/buying-guide/register-and-bid/ As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE<sup>III</sup> Terms of Use which are available on https://www.christies.com/ LiveBidding/OnlineTermsOfUse aspx

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, us will be **lot** to the bid or unbece written bids on the reservent first we will sell the lot to the bidder whose written bid we received first

#### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

#### 2 RESERVES

less otherwise indicated, all lots are subject to a **reserve**. We identify lots that are offered without reserve with the symbol . next to the lot number. The reserve cannot be more than the lot's low estimate

#### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**; (c) withdraw any lot:

(d) divide any lot or combine any two or more lots;

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

#### 4 BIDDING

The auctioneer accepts bids from: (a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction

#### 5 BIDDING ON BEHALF OF THE SELLER

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

#### 6 BID INCREMENTS

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

#### 7 CURRENCY CONVERTER

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

#### 8 SUCCESSFUL BIDS

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

#### 9 LOCAL BIDDING LAWS

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

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

#### THE BUYER'S PREMIUM

1 THE BUYER'S PREMIUM In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots we charge 26% of the hammer price over £700,000, 20% on that part of the hammer price aver £700,000, and up to and including £4,500,000, and 14,5% of that part of the hammer price above £4,500,000. VAT will be added to the buyer's premium and is payable by you. For lots offered under the VAT Margin Scheme or Temporary Admission VAT rules, the VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the lot is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

#### 2 TAXES

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

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

#### 3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate In certain countries, local away endue to a last of the and the artist of second to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol  $\lambda$  next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf. The artist's resale royalty applies if the **hammer price** of the **lot** is 1.000 euro or more. The total royalty for any lot cannot be more than

12,500 euro. We work out the amount owed as follows: Royalty for the portion of the hammer price (in euros)

4% up to 50,000

3% between 50.000.01 and 200.000

% between 200,000.01 and 350,000

0.50% between 350.000.01 and 500.000 over 500,000, the lower of 0.25% and 12,500 euro.

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

#### E WARRANTIES

#### SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller: (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or joint owner of the lot, has the permission of the owner to sell the t, or the right to do so in law; and (b) has the right to transfer ownership of the **lot** to the buyer without

my restrictions or claims by anyone else

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

#### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic judget to the train below, have the total and a are authentic jour authenticity warranty). If, within five years of the date of the auction, you give notice to us that your lot is not authentic, subject to the terms below, we will refund the purchase price paid by you. The meaning of authentic can be found in the plossary at the end of these Conditions of Sale. The terms of the authenticity warranty are as follows: (a) It will be honoured for claims notified within a period of five years

rom the date of the auction. After such time, we will not be obligated

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

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

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

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

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

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

(h) In order to claim under the authenticity warranty, you must i) give us written notice of your claim within five years of the date

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of the auction. We may require full details and supporting evidence of any such claim: (ii) at Christie's option, we may require you to prov

opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the **lot** is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

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

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

Books. Where the lot is a book, we give an additional warranty r 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your purchase price subject to the following terms: (a) This additional warranty does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements damage in respect of bindings, stains, spotting, marginal tears or other

defects not affecting completeness of the text or illustration; (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title

(iv) lots sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject

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

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

#### k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting. In these categories, the authenticity warranty does not apply

because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **Iot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim these categories

#### (I) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery). In these categories, paragraph E2 (b) – (e) above shall be amended

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

#### 3 YOUR WARRANTIES

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

who will put you in funds before you pay Christie's for the lot(s), you warrant that

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money

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

(iii) the arrangements between you and the ultimate buyer(s) in elation to the lot or otherwise do not, in whole or in part, facilitate

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

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

#### F PAYMENT

1 HOW TO PAY

) Immediately following the auction, you must pay the purchase price being: i) the hammer price and

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

(iii) any amounts due under section D3 above; and (iv)any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accent navment from the registered hidder. Once the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence. (c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

#### (i) Wire transfer ou must make payments to

Loyals Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDEB22CTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card. We accept most major credit cards subject to certain conditions. You

way make payment via credit card in person. You may also 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies mychristies. Details of the conditions and restrictions applicable o credit card payments are available from our Post-Sale Service: Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you hink this may apply to, you, please check with your credit card issue before making the payment. Please note that for sales that permit online payment, certain

transactions will be ineligible for credit card payment (iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to con (iv)Banker's draft

You must make these payable to Christie's and there may be conditions. v) Cheque

(ou must make cheques payable to Christie's Cheques must be from accounts in pounds sterling from a United Kingdom bank. (d) You must quote the sale number, lot number(s), your invoice Normal and the sale failed in th (e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

#### 2 TRANSFERRING OWNERSHIP TO YOU

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

#### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following: (a) When you collect the lot: or

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

#### 4 WHAT HAPPENS IF YOU DO NOT PAY

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

i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due ) we can cancel the sale of the **lot**. If we do this, we may sell he **lot** again, publicly or privately on such terms we shall think ecessary or appropriate, in which case you must pay us any shortfall between the **purchase** price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the eller's commission on the resale:

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

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

 (v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us); vi)we can, at our option, reveal your identity and contact details to

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

accepting any bids:

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

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or othe part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction (c) If you make payment in full after the **due date**, and we choose

to accept such payment we may charge you storage and transpor costs from the date that is 30 calendar days following the auctio in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

#### 5 KEEPING YOUR PROPERTY

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

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

#### G COLLECTION AND STORAGE

### (a) You must collect purchased lots within thirty days from the (a) too hids concer parenased to swill not be released to you until you have made full and clear payment of all amounts due to us). (b) Information on collecting lots is set out on the Storage and

Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Sen Department on +44 (0)20 7752 3200. (c) If you do not collect any **lot** within thirty days following the auction

e can, at our option (i) charge you storage costs at the rates set out at www.christies

com/storage

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

(iii) sell the lot in any commercially reasonable way we think appropriate (d) The Storage Conditions which can be found at www.christies. com/storage will apply.

#### H TRANSPORT AND SHIPPING TRANSPORT AND SHIPPING

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

#### 2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or the country. may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or (a) You alone are responsible for getting advice about and meeting. the requirements of any laws or regulations which apply to a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out t www.christies.com/shipping or contact us at arttransport on@christies.com.

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

#### c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certai species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a Into on age and you will never to obtain these at you own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import o property containing such protected or regulated material.

#### d) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any ot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory valrus ivory, helmeted hornbill ivory) can only be imported into th Wallds work neuronal work of the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains Africar elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for imporinto the USA at your own cost. If such scientific test is inconclusive confirms the material is from the African elephant, we will not obliged to cancel your purchase and refund the **purchase price**. (e) Lots of Iranian origin

that apply to you.

ewellerv licence.

h) Watches

(g) Jewellery over 50 years old

I OUR LIABILITY TO YOU

or breakdown in these services.

1 OUR ABILITY TO CANCEL

I OTHER TERMS

2 RECORDINGS

3 COPYRIGHT

rights to the **lot** 

4 ENFORCING THIS AGREEMENT

(f) Gold

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

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

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

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

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

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

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

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

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE<sup>m</sup>, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omissior

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

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

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

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

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

If a court finds that any part of this agreement is not valid or is illega impossible to enforce, that part of the agreement will be tre being deleted and the rest of this agreement will not be affect

#### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

#### 6 TRANSLATIONS

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

#### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/ contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at https:// www.christies.com/about-us/contact/ccpa.

#### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other sight or the further exercise of that or the further exercise of the further exercise of that or the further exercise of the furt any other right or remedy.

#### 9 LAW AND DISPUTES

This agreement, and any contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure If the dispute will be referred to and dealt with exclusively in the English courts; however, we will have the right to bring proceedings against you in any other court.

#### 10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www christies.com

#### K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:

i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or

(ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period o

(iii) a work for a particular origin source if the **lot** is described in the Heading as being of that origin or source; or (iv) in the case of gems, a work which is made of a particula

material, if the lot is described in the Heading as being made of that material

authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in section E2 of this agreement. buyer's premium: the charge the buyer pays us along with the

hammer price. catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

the auction, as amended by any saleroom notice. Christie's Group: Christie's International PIc, its subsidiaries and

other companies within its corporate group condition: the physical condition of a lot.

due date: has the meaning given to it in paragraph F1(a). estimate: the price range included in the catalogue or any saleroom otice within which we believe a lot may sell. Low estimate means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctionee ccepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2.

Subheading: has the meaning given to it in paragraph E2. lot: an item to be offered at auction (or two or more items to be

offered at auction as a group).

other damages: any special, consequential, incidental or indirec damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E2 and Qualified Headings means the section headed Qualified Headings on the nage of the catalogue headed (Important Notices and Explanatio of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the ng of the sale, or before a particular lot is auctioned UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

### VAT SYMBOLS AND EXPLANATION

#### Important Notice

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale

#### VAT Pavable

AT Payable	
Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These 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: • 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 <sup>1</sup> symbol above)
ŧ	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer</b> <b>price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the <b>buyer's premium</b> and shown on the invoice.

#### VAT refunds: what can I reclaim?

Non-UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	t and $lpha$	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	$\star$ and $\Omega$	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We CANNOT offer refunds of VAT mounts 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: a) have registered to bid with an address outside of the UK: and b) provide immediate proof of correct export out of the UK within the

address below.

export/shipping.

required time frames of: 30 days via a 5. Following the UK's departure 'controlled export' but no later than 90 days from the date of the sale for \* and from the EU (Brexit), private buyers will only be able to secure VAT-free Ω lots. All other lots must be exported invoicing and/or VAT refunds if they instruct Christie's or a third party within 90 days of the sale. 4. Details of the documents which commercial shipper to export out of the UK on their behalf. you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the 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. We charge a processing fee of £35.00 per invoice to check shipping/ export documents. We will waive this 7. If you appoint Christie's Art processing fee if you appoint Christie's Shipping Department to arrange your 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 rder for us to cancel the applicable VAT or duties outlined above. 8. If you ask us to re-invoice you under normal LIK 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 reinvoicing 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

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### 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'.

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

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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.

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.

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

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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 <sup>0</sup> next to the **lot** number

#### • Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol 0.

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 p. 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

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 nouncement 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.

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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.

Artist's Resale Right. See Section D3 of

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

In certain instances, after the catalogue has been

### **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

"Bv..."

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 gualified 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.

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### 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 SHIPPING AND DELIVERY by pre-booked appointment only.

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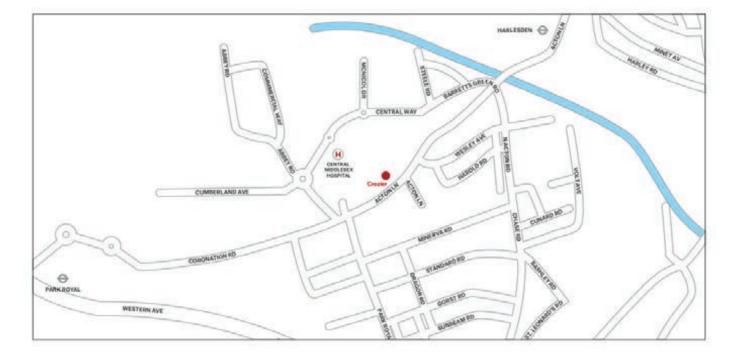
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#### **CROZIER PARK ROYAL**

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.



#### **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

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Sale for further detail.

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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 €

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# CHRISTIE'S



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# CHRISTIE'S

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

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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

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 UK£30,000 to UK£50,000

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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.

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

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