

THREE PRIVATE COLLECTIONS
BELGRAVIA, BERKSHIRE AND GUERNSEY

London 25 May 2023

CHRISTIE'S



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Three Private Collections Belgravia Berkshire and Guernsey

Thursday 25 May 2023

AUCTION

Thursday 25 May 2023 at 10 am

8 King Street, St. James's
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VIEWING

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

AUCTIONEERS

Arlene Blankers, Piers Boothman, Eugenio Donadoni, Clementine Sinclair and Emily Younger

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FRONT COVER

Interior, Belgravia

INSIDE FRONT COVER

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Interior, Guernsey

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Lot 128 (detail)

BACK COVER

Interior, Berkshire



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***1**

A DANISH WATER PITCHER DESIGNED BY HENNING KOPPEL
 MARK OF GEORG JENSEN, COPENHAGEN, 1979

'Swan belly' pattern, of bulbous form with elongated handle, engraved on underside with inscription M/S HYDROLOCK/ BURMEISTER & WAIN SKIBSVAERPT a/s / 1st APRIL 1981, marked underneath and stamped DENMARK STERLING, 992
 11¼ in. (28.7 cm.) high
 47 oz. 12 dwt. (1,482 gr.)

£3,000-5,000

US\$3,800-6,300
 €3,500-5,700

Burmeister & Wain was a Danish shipyard and leading diesel engine producer founded by two Danes and an Englishman in 1865 and headquartered in Copenhagen, Denmark. The company grew very successfully through the end of the 1960s before competition, particularly from the Far East, forced the company to go into partnership with the

German corporation MAN AG. In 1980, B&W became MAN B&W Diesel A/S, part of MAN B&W Diesel Group, a subsidiary of MAN AG, with operations worldwide. The company still maintains operations at three main sites in Denmark for manufacturing, servicing, and licensing of its two-stroke engines and complete propulsion systems.

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.



***2**
A CHELSEA PORCELAIN KAKIEMON LEAF-SHAPED BOWL OR SAUCEBOAT
 CIRCA 1755
 On four feet, the exterior moulded with flowering strawberry plants, the handle with leaf and berry terminals, painted with the 'Quail' pattern, with a pair of birds among flowering plants and bamboo and a bird in flight, the interior with scattered sprigs
 7 $\frac{1}{2}$ in. (19.3 cm.) wide
 £800-1,200

US\$1,100-1,500
 €910-1,400



***3**
A CHELSEA PORCELAIN KAKIEMON TEAPOT AND COVER
 CIRCA 1755
 Of hexagonal form, painted with flowering branches and bamboo issuing from banded hedges, the cover with flower sprays
 5 in. (12.6 cm.) high
 £2,500-3,500

US\$3,200-4,400
 €2,900-4,000



***4**
TWO CHINESE BLANC-DE-CHINE PORCELAIN PAGODAS
 20TH CENTURY

Of hexagonal tiered form
 15 $\frac{3}{4}$ in. (40 cm.) high
 12 in. (30.5 cm.) high

£1,500-2,500

(2)
 US\$1,900-3,100
 €1,800-2,800

*5

JOSEPH WRIGHT OF DERBY, A.R.A. (1734-1797)*Portrait of a gentleman in a red fur-trimmed coat, frogged waistcoat and a white turban*oil on canvas
25 x 21 in. (63.5 x 53.5 cm.)

£25,000-35,000

US\$32,000-44,000
€29,000-40,000**PROVENANCE:**John Blackwood, and by descent to the following,
Major-General A.H. Farrar-Hockley; Sotheby's, London, 18 November 1970,
lot 43, where acquired by the following,
with Spink & Son, London, 1976, where purchased.**LITERATURE:**B. Nicolson, 'Wright of Derby: Addenda and Corrigenda', *The Burlington Magazine*, CXXX, no. 1027, October 1988, pp. 749-50, fig. 29.

Joseph Wright of Derby's pioneering investigations into the depiction of light in the 1760s helped to establish his reputation as one of the most innovative artists of his generation. This portrait, painted towards the end of the same decade, shows evidence of these experiments in *chiaroscuro*; a concentrated, unidentified source of light illuminates the sitter's contemplative expression, strong features and fanciful costume. The light catches the gold thread in the scarf wrapped around the sitter's head and picks out the embroidered frogging on his blue waistcoat and buttonhole attached to the fur trim of his red jacket. His dress vaguely resembles a 'Hussars' uniform, which was fashionable during the late 1760s and early 1770s. Presumably his costume was not intended to be militarily accurate but instead decorative and whimsical, characteristic of Wright, who painted several self-portraits wearing similar headpieces (see for instance, the self-portraits in the National Gallery of Art, Victoria, and Derby Museums).

The unknown sitter has previously been identified as author and political campaigner Thomas Day, who Wright painted twice during his career. The painting also appears to relate to the full-length *Portrait of a Man, Known as the 'Indian Captain'* (Yale Center for British Art), and although it is unlikely the two paintings depict the same sitter, there are evident similarities in the fanciful costume, romantic atmosphere and contemplative expression.

We are grateful to Martin Postle for confirming the attribution on the basis of first-hand inspection.



AN OUTSTANDING GROUP OF PAINTINGS
AND DRAWINGS BY GEORGE CHINNERY
(LONDON 1774-1852 MACAU)
LOTS 6-26, 64-73

Spanning several decades, the notable group of works by George Chinnery shown here illustrates the diverse talents of that remarkable man. Unlike most young Europeans who travelled eastwards in search of novel and 'exotic' subject matter, Chinnery was the man who never returned. Having embarked for Madras (Chennai) in 1802 at the age of 28, he remained in India for 23 years and then decamped to the China coast, where he lived—to the astonishment of all—for a further 27 years.

His towering monument presides over the Protestant cemetery in Macau, with a plaque and trilingual inscription added in 1974, two centuries after his birth.

Chinnery's art changed direction several times during the course of his long career. At the age of 18, he enrolled at the Royal Academy Schools in London, having already begun to exhibit his portrait miniatures in the Royal Academy. After moving to Dublin in 1796, he expanded his repertoire to include larger portraits and landscapes on canvas; his five years in Ireland (and his Irish wife) led to the rumour—which he seems to have encouraged—that he was an Irishman.

A ROMANTIC ARTIST IN INDIA

In Madras, where his brother John was employed by the East India Company, Chinnery turned his hand to any artistic project that might advance his career. These included a series of etchings, portrait miniatures, oils, drawings, sketches of Hindu and Islamic architecture, European colonial buildings and the durbar of the Nawab Azim-ud-Daula. His major work from this period is the celebrated and unsettling over-life-size portrait of the Kirkpatrick children, about to be sent away to England but still dressed in the gold-fringed robes of the Hyderabad court.

Few watercolours by Chinnery from this period survive, but those that do (including the two seen here) are in a freely-handled style; foreground figures and architectural features are suggested by dashes, dots and quick strokes—a style closer to Thomas Girtin and some of his English contemporaries of the 1790s than to the more careful and detailed work of his later years. It was only in Calcutta (Kolkata), in the second decade of the 19th century, that Chinnery established himself as the leading artist in British India. His income was derived almost entirely from portraiture, and he received lucrative commissions from judges, officers, merchants and governors-general.

Yet he had no desire to be limited to portraiture; 'he likes landscape painting a thousand times better than portrait painting', reported Lady Harriet Paget, wife of the commander-in-chief. In the countryside near Calcutta Chinnery found a fresh source of subjects. While his contemporaries travelled through Britain in search of crumbling abbeys and fallen columns, preferably overgrown with ivy, Chinnery—driven by the same impulse—took his sketchbook to the villages of Bengal, where he drew the precarious banglas with thatched roofs awry, dilapidated brickwork and ruinous tombs which were quickly overgrown in the tropical climate. He was no less in thrall to the Romantic Movement than Wordsworth and Coleridge, Lawrence, Turner and Constable, all born within five years of George Chinnery himself.

SUCCESS, DEBT, AND ESCAPE TO CHINA

Despite his considerable earnings in Calcutta, Chinnery contrived—for reasons that remain unclear—to become indebted on a massive scale. In 1814 he wrote to the 1st Earl of Minto, the outgoing governor-general who had been the artist's friend and patron, for assistance to the tune of £7,500 or £8,000 'to settle me in England'. Minto died before he was able to receive the letter. Having tried every other means to evade his creditors, Chinnery sailed to the China coast, arriving in Macau in 1825.

In Macau (and in Canton, which he visited on several occasions) he found, once again, a fresh range of pictorial themes. This new merchant community contained a smaller but more diverse group of potential sitters for his portraits: Americans, Chinese, Europeans and Parsis. A study for a portrait of one of the Cantonese 'Hong merchants' is included here. Among the British merchants, the most influential figure was William Jardine, whose seated portrait is seen here: behind a desk piled with ledgers and inkwells is a framed picture of the Canton trading bases known as 'Factories', in which Jardine played a dominant role. Long after Chinnery had left India, William Jardine and his partner James Matheson continued to assist the elderly artist, making payments on his behalf to the artist's Calcutta creditors, who continued to press their claims.

Although Chinnery might never have come to the China coast had it not been for his debts, it transpired that the streets and beaches of Macau offered him a plethora of new subjects: market vendors, boat people, gamblers and game-players, blacksmiths, travelling barbers and stonemasons, together with the Portuguese-built forts and Jesuit churches of the city. He began to draw obsessively, making repeated studies—of clasped hands

for example, the prow of a boat, or the angle at which a barber attended to his customer—to satisfy his own increasingly high standards. Beside his pencil sketches he added notes in the shorthand he had learned from his father, to remind himself of any special features or improvements that might be required.

Although he often returned to his favourite themes, they would be freshly considered and sketched on each occasion. Chinnery prided himself on going out each morning and making one or two new studies before he allowed himself to return for breakfast. Of particular interest were the Tanka boats: small covered crafts with semi-circular covers of bamboo and rattan which might be dragged up the shore and adapted for use as dwellings in many ingenious ways. They provided a rich source of material for Chinnery, who depicted these boat-dwellings together with the boatwomen in their red headscarves, their children, and their cooking stoves.

In Macau Chinnery also developed a quite different genre of picture-making, of which several examples feature in this group: small oil sketches, artfully composed with a minimum of detail, in which groups of figures stand or crouch together at street corners—not individuals so much as archetypes, reminding us perhaps of the stooping figures later conceived by Jean-François Millet. Painted in muted shades of blue, brown and off-white, they are the work of a versatile artist who, for all his emphasis on small-scale precision in pencil and pen, could also stand back from his subject and view it as—he insisted—every artist should: 'with a poet's eye'.

Patrick Conner
April 2023



***6**

GEORGE CHINNERY (1774-1852)

A street scene in Macau with three men gambling

oil on canvas

7¼ x 8⅞ in. (18.2 x 22.7 cm.)

£7,000-10,000

US\$8,800-13,000

€8,000-11,000

PROVENANCE:

John Bryson, by 1963.
with Hazlitt, Gooden & Fox, London, 1973, where purchased.

LITERATURE:

H. & S. Berry-Hill, *George Chinnery 1774-1852: Artist of the China Coast*,
Leigh-on-Sea, 1963, pl. 50, where dated c. 1832.



***7**

GEORGE CHINNERY (1774-1852)

A street scene in Macau with five men gambling

oil on canvas

6½ x 6½ in. (15.4 x 16 cm.)

£7,000-10,000

US\$8,800-13,000

€8,000-11,000

PROVENANCE:

with Spink & Son, London, where purchased, June 1970.



*8

GEORGE CHINNERY (1774-1852)

A Chinese Barber; and The Ear Specialist

the first inscribed 'C' (lower right) and with the artist's shorthand 'correct 14 June [18]27' (upper right); the second inscribed with the artist's shorthand (upper right) both pencil on paper both 3¼ x 2½ in. (8.3 x 6.4 cm.)

(2)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

PROVENANCE:

with Spink & Son, London, where purchased.



*9

GEORGE CHINNERY (1774-1852)

Three studies of a Chinese barber

inscribed in the artist's shorthand 'sentiment perfect/ correct November 14th [18]40/ filled in 14th December [18]50' (throughout) pencil, pen and brown ink on oatmeal paper 7¼ x 6¾ in. (18.5 x 17.2 cm.)

£1,500-2,500

US\$1,900-3,100

€1,800-2,800



*10

GEORGE CHINNERY (1774-1852)*A landscape in Macau with a herdsman walking along a track*oil on canvas
12¼ x 10⅞ in. (31.1 x 27.8 cm.)

£30,000-50,000

US\$38,000-63,000

€35,000-57,000

LITERATURE:P. Conner, *George Chinnery 1774-1852: Artist of India and the China Coast*, Woodbridge, 1993, pp. 208-9, pl. 80.

This painting and Lot 16 are amongst the finest of Chinnery's landscapes depicting the rural environs of Macau. In contrast to his more tonal, closely cropped street scenes peopled by locals working or playing games, his landscapes are vibrant in colour and give a very different and beautifully atmospheric impression of the peninsula and its broad, rolling hills and mountains.

Although Chinnery often took certain liberties with the topography of these scenes, several motifs reoccur: for example herdsman leading cattle, or at rest while their animals water nearby. Cows were a significant import to Macau from Britain and North America; Chinese cows were smaller and not as accustomed to milking as their western counterparts, and were unable to supply the demand from the large expatriate community, many of whom had been raised on a western diet rich in dairy. Angular white buildings often feature in the far distance, and occasionally a fire, with the artist's characteristic touches of vivid red vermillion.





***11**

GEORGE CHINNERY (1774-1852)

Tanka boatpeople and a vendor on the coast at Macau

oil on canvas

4½ x 5¾ in. (11.5 x 15 cm.)

£7,000-10,000

US\$8,800-13,000

€8,000-11,000

PROVENANCE:

with P. Polak, London, where purchased, July 1968.



***12**

GEORGE CHINNERY (1774-1852)

A landscape in Macau with a herdsman by a lake

oil on canvas

6¼ x 9¾ in. (15.7 x 23.2 cm.)

£8,000-12,000

US\$11,000-15,000

€9,100-14,000



***13**
GEORGE CHINNERY (1774-1852)
Junks and Tanka boats in a bay, with a beached junk and cooking fire beyond
 pencil and watercolour on paper
 4¾ x 7½ in. (11.1 x 19.2 cm.)
 £3,000-5,000 US\$3,800-6,300
 €3,500-5,700

PROVENANCE:
 S. Rowland Pierce (his collector's mark verso).
 with P. Polak, London, where purchased, February 1969.

EXHIBITED:
 The Arts Club, 1959.
 Brighton, Brighton Art Gallery, 1962, no. 22.

***14**
GEORGE CHINNERY (1774-1852)
A Tanka boatwoman, Macau
 oil on canvas
 6½ x 5½ in. (16.5 x 14 cm.)
 £3,000-5,000 US\$3,800-6,300
 €3,500-5,700

PROVENANCE:
 with Quay Gallery, Guernsey, where purchased.



***15**
GEORGE CHINNERY (1774-1852)
Figures by a boat dwelling on the beach, Macau
 pencil, pen and brown ink and watercolour on paper
 4¾ x 7 in. (11.1 x 17.8 cm.)
 £7,000-10,000 US\$8,800-13,000
 €8,000-11,000

PROVENANCE:
 Mr Henry Warren, and by descent to his daughter, Mrs Emily Wrighton.
 with Hazlitt, Gooden & Fox, London, where purchased, August 1976.



***16**

GEORGE CHINNERY (1774-1852)

A landscape in Macau with a herdsman and cattle watering, a stand of bamboo beyond

oil on canvas
12 $\frac{3}{4}$ x 10 $\frac{7}{8}$ in. (31.4 x 27.6 cm.)

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

Please refer to the note for Lot 10.



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.



***17**

GEORGE CHINNERY (1774-1852)

A street scene in Macau with two figures playing a game

oil on canvas

3¾ x 5 in. (9.3 x 12.7 cm.)

£5,000-8,000

US\$6,300-10,000
€5,700-9,100

PROVENANCE:

with Spink & Son, London, where purchased.



***18**

GEORGE CHINNERY (1774-1852)

A street scene in Macau with three men gambling

oil on canvas

4½ x 3 in. (11.4 x 7.6 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

with Spink & Son, London, where purchased, June 1970.

*19

GEORGE CHINNERY (1774-1852)

Portrait of William Jardine (1774-1852), full-length, seated, in a black coat, white waistcoat and trousers, his left arm resting on a table, before a red curtain, a landscape beyond

oil on canvas, in a Chinese export frame
25 x 19 in. (63.4 x 48.2 cm.)

£40,000-60,000

US\$51,000-75,000
€46,000-68,000

PROVENANCE:

Harriet Lyall, *née* Matheson (1817-1882), wife of Charles Lyall, and possibly by descent to the following, Major Henry Lyall (b. 1849), and by inheritance through his daughters to the following, Major Sir Torquhil Alexander Matheson, 6th Bt. (1925-1993). with Universal Galleries Limited, Monrovia, Liberia.

LITERATURE:

P. Conner, *George Chinnery 1774-1852: Artist of India and the China Coast*, Woodbridge, 1993, pp. 213-15, col. pl. 87.

ENGRAVED:

In mezzotint, by T. Lupton ('William Jardine Esqr.').

This portrait shows Chinnery's most prominent patron, William Jardine, a wealthy merchant whom the artist had first met in Goa, India. When Jardine co-founded the eastern trade conglomerate Jardine, Matheson & Co., Chinnery was appointed the official painter to the firm, drawing on it for cash advances against future paintings. The merchant communities resident in Macau and trading in Canton proved a fruitful source of sitters for Chinnery, and Jardine proved instrumental in recommending clients for commissions. Although the artist's true passion lay in landscape painting, portraiture provided a much-needed income that he could not earn from his rural landscapes or street scenes of local life.

Jardine's initial training was in surgery in his native Scotland; after earning a diploma from the Royal College of Surgeons in Edinburgh in 1802, he signed up as a surgeon's mate on the East India Company's *HCS Brunswick*. On his first voyage to the East, he was to discover that trading in opium

and other commodities was far more profitable than practicing medicine. The East India Company at that time held a monopoly on British trade with the Far East, granted by the Crown; they controlled the opium trade but contracted out its transport to independent traders, and Jardine left the Company to take advantage of this policy in 1817.

In 1832, Jardine co-founded Jardine, Matheson & Co., in partnership with fellow Scotsman James Matheson (1796-1878). They skilfully navigated the complex web of trade restrictions laid down by the Chinese government and its Viceroy whilst remaining amicable with the East India Company. By the time the latter's trade monopoly was terminated in 1833, Jardine, Matheson & Co. was in a prime position to grow into the largest British trading Hong in Asia. In this painting, Chinnery's own view of the British Hongs on the waterfront at Canton hangs on the wall behind Jardine. The firm enjoyed success from its export of tea, cotton, silk and other basic commodities, but also, alongside many of the western merchants, in the trading of opium. In the West at that time, opium was legal and considered relatively safe; in China, demand was strong but its import was prohibited, which the British merchants viewed as an affront to the principles of free trade.

Despite Jardine's prestigious standing in the merchant community, only a handful of portraits of him have survived, at least two of them by Chinnery (including the present work) and others by his Chinese imitators. There is another version of this portrait, probably a copy by Lamqua, in the Jardine Collection, for which see M. Keswick, (ed.), *The Thistle and the Jade: A Celebration of 150 Years of Jardine, Matheson & Co.*, London, 1982, p. 8 (illustrated).





***23**

GEORGE CHINNERY (1774-1852)

Portrait of a Hong merchant in winter dress

oil on canvas

10 1/8 x 8 3/4 in. (25.6 x 22.2 cm.)

£7,000-10,000

US\$8,800-13,000
€8,000-11,000

PROVENANCE:

Anonymous sale; Sotheby Parke Bernet, Hong Kong, 28 May 1980, lot 218.



***24**

GEORGE CHINNERY (1774-1852)

A Hong merchant, seated in an interior

pencil on paper

6 3/4 x 4 3/4 in. (17.2 x 11.1 cm.)

£1,200-1,800

US\$1,600-2,300
€1,400-2,000

PROVENANCE:

David Villiers,
with Hazlitt, Gooden & Fox, London, where purchased, November 1973.



***25**

GEORGE CHINNERY (1774-1852)

A market outside the railings of St. Dominic's Church, Macau

inscribed 'Lot. 2 15. n°. 4./ 73/ Senate Square/ Macao' (on the reverse)

pencil, brown ink and watercolour on paper

6 x 5 in. (15.2 x 12.7 cm.)

£4,000-6,000

US\$5,100-7,500

€4,600-6,800

PROVENANCE:

Colonel Hugh Beach.

with P. Polak, London, where purchased, August 1968.



***26**

GEORGE CHINNERY (1774-1852)

A sketch of a market outside the railings of St. Dominic's Church, Macau

inscribed and dated in the artist's shorthand 'an excellent picture / ... in the time/ correct May 15th 1841' (centre)

pencil on paper

9 1/8 x 5 3/8 in. (23.2 x 13.7 cm.)

£1,500-2,000

US\$1,900-2,500

€1,800-2,300

CHINESE 'EXPORT' PAINTINGS

Already skilled in adapting porcelain designs for overseas markets, Cantonese artists were producing Westernised paintings on glass for Western clients by the 1740s.

By the 1780s, they had become adept in painting such 'export pictures' in oils on canvas. Their subjects included the ports involved in the China trade: Canton, Macau, the Western anchorage at Whampoa, and (later) Hong Kong. Garden scenes in which Chinese figures take their leisure amid terraces, lakes and flowers were also popular subjects, as were snow scenes suggestive of the imperial parks of northern China. Portraits of both Chinese and Western sitters could also be obtained. The most prominent 'export' portrait painter between 1825 and 1850 was known to the Westerners as Lamqua; he developed a thriving practice skilfully adopting the style of George Chinnery, the British artist resident in Macau.

Perhaps the 'classic' Chinese export composition is that of the Western trading bases—known as the Factories or Hongs—along the waterfront of Canton (Guangzhou). It was here that, for nearly

a century, all trade between China and the West was conducted. While this sequence of buildings with western-styled façades underwent many changes over the years, at each stage they were depicted (with the latest alterations) by Canton's export artists. The Western flags on the quayside indicate those nations involved in the 'China trade' at that time.

Shown here are three such paintings: one from the 1820s (before the devastating fire of 1822), one from the late 1830s, and one from the 1850s, painted shortly before the Factories' destruction in the second 'Opium War'. The second of these carries the name 'Sunqua', a name which became associated with some of the most finely detailed paintings of ports and ships. In this painting, we see Chinese officials in procession past the Factories; the Pearl River crowded with Chinese craft; chop-boats, Tanka boats, a flower-boat with its female attendants, and a crowded ferry; and the quayside populated with Chinese, Parsis and Western figures.

Patrick Conner
April 2023



27*SUNQUA (FL. 1830-1870)***The Hong of Canton, showing the French, American, British and Dutch flags*signed 'SUNQUA' (lower right)
oil on canvas
30¼ x 41¾ in. (77 x 105.2 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Anonymous sale; Sotheby's, Hong Kong, 20 May 1982, lot 36.

In the 19th century, the Canton waterfront rapidly developed and became an important trading location, leading to economic affluence. This was largely due to the introduction of the *hongs* in Canton - factories where western traders were allowed to trade. As a result, for nearly a century Canton was the only Chinese port at which westerners were permitted to buy and sell goods. In this painting by Sunqua, the flags of France, the United States of America, Great Britain and Holland mark their respective factories. The central cleared area was variously known as Respondentia Square, Factory Square and The Esplanade, and grew in size as land was reclaimed from the river.

This painting, from the late 1830s, depicts the *hongs* at their zenith, with large numbers of traders on the foreshore, as well as the busy traffic of both local and foreign ships in the foreground. Sunqua combines both traditional Chinese artistic methods, with European ideas of perspective and *chiaroscuro*. The use of this hybrid style echoes the narrative - representing Canton as a unique port with different cultures interacting.





***28**

CHINESE SCHOOL, CIRCA 1815-1822

The Hongs at Canton with the Spanish, American, British and Dutch flags

oil on canvas
9 7/8 x 12 in. (23.8 x 30.5 cm.)

£3,000-5,000

US\$3,800-6,300
€3,500-5,700

PROVENANCE:

Anonymous sale; Sotheby's, Hong Kong, 28 November 1977, lot 10.



***29**

CHINESE SCHOOL, CIRCA 1848-56

The Hongs at Canton with the American, French, British and Danish flags

oil on canvas
11 x 18 1/2 in. (28 x 46.4 cm.)

£8,000-12,000

US\$11,000-15,000
€9,100-14,000



***30**

CHINESE SCHOOL, CIRCA 1800

Winter: a frozen river landscape with a lady on a horse crossing a bridge

oil on canvas
30¾ x 44¾ in. (78.1 x 113.7 cm.)

£8,000-12,000

US\$11,000-15,000
€9,100-14,000

PROVENANCE:

Anonymous sale; Christie's Swire, Hong Kong, 30 September 1992, lot 1908, where purchased.



***31**

CHINESE SCHOOL, CIRCA 1800

Summer: a family fishing by a lake

oil on canvas
30¾ x 44¾ in. (78.1 x 113.7 cm.)

£8,000-12,000

US\$11,000-15,000
€9,100-14,000

PROVENANCE:

Anonymous sale; Christie's Swire, Hong Kong, 30 September 1992, lot 1909, where purchased.



32
LAMQUA (1801-1860) OR STUDIO

A scholar in his study
oil on canvas
18 x 14½ in. (46 x 36.5 cm.)

£4,000-6,000

US\$5,100-7,500
€4,600-6,800

PROVENANCE:
Anonymous sale; Christie's, London, 18 October 1985, lot 104, as 'Attributed to Lamqua' (one of a pair).
with The Asian Collector Gallery, Hong Kong, where purchased.



33
CHINESE SCHOOL, 19TH CENTURY

Portrait of a young lady
oil on canvas
20½ x 16¾ in. (52 x 43 cm.)

£1,500-2,000

US\$1,900-2,500
€1,800-2,300

34
CHINESE SCHOOL, CIRCA 1810

Whampoa Anchorage taken from Dane's Island; and Macau from Penha Hill

oil on copper
4¾ x 6 in. (11.8 x 15 cm.) a pair (2)

£3,000-5,000

US\$3,800-6,300
€3,500-5,700

Macau and Whampoa were important stopping points on the busy trade route from the West to Canton. Western ships were not permitted to sail up to Canton itself, and would drop anchor at Whampoa (Huangpu), about a dozen miles away, where customs would be paid and goods transferred into smaller 'chop boats' to be taken up to Canton. Many of the ships are depicted with their topmasts lowered, which facilitated repair work while stationed at Whampoa.

Cantonese trade regulations dictated that western merchants could not remain in Canton outside of the winter trading season; rather than embark on the long journey home, many chose to spend the rest of the year in Macau, some eighty miles away down the Pearl River. Although the majority of its population were Chinese, the Portuguese had been allowed to settle in Macau in the 1550s and it played host to a thriving community of western merchants and their families.





***35**

CHINESE SCHOOL, MID-19TH CENTURY

Three ladies in a walled garden, beside a red-painted bridge over a lake

oil on canvas
18½ x 23¾ in. (46 x 60.5 cm.)

£5,000-8,000

US\$6,300-10,000

€5,700-9,100

PROVENANCE:

Anonymous sale; Sotheby's, Hong Kong, 28 November 1977, lot 30.



***36**

CHINESE SCHOOL, LATE 19TH CENTURY

Three ladies in a pavilion, in a walled garden

oil on canvas
18 x 23½ in. (45.7 x 59.8 cm.)

£3,000-5,000

US\$3,800-6,300

€3,500-5,700

PROVENANCE:

with Quay Gallery, Guernsey, where purchased.





■-*37
A PAIR OF CHINESE ELM (YUMA) AND HONGMU ARMCHAIRS
 19TH/20TH CENTURY
 Each pierced scrolled back with inset panels, above solid seats
 38 in. (96.5 cm.) high; 24 in. (61 cm.) wide; 19 in. (48.5 cm.) deep (2)
 £1,500-2,500 US\$1,900-3,100
 €1,800-2,800



*38
A SET OF FOUR ORMOLU-MOUNTED MEISSEN PORCELAIN FIGURES EMBLEMATIC OF THE CONTINENTS
 THE GROUPS OF EUROPE, AMERICA AND ASIA, THE PORCELAIN PROBABLY CIRCA 1750 AND THE DECORATION LATER, THE GROUP OF AFRICA 19TH CENTURY, BLUE CROSSED SWORDS MARKS
 After the models by *J.J. Kändler*, each modelled holding their Continent's respective attributes, Europe riding a horse and America an alligator, Asia a camel and Africa a lion
 8¾ in. (22 cm.) high, America (4)
 £4,000-6,000 US\$5,100-7,500
 €4,600-6,800

*39
A CHINESE EXPORT FAMILLE ROSE ARMORIAL TEAPOT AND COVER
 QING DYNASTY, QIANLONG PERIOD (1736-1795)
 Decorated in bright enamels and gilt with a coat-of-arms to each side flanked by flower sprays
 8½ in. (21.8 cm.) wide, handle to spout
 The arms are for the Hare family of Norfolk.
 £1,200-1,800 US\$1,600-2,300
 €1,400-2,000





40
FOUR MEISSEN PORCELAIN GROUPS FROM A SERIES OF THE MUSES
 19TH CENTURY, BLUE CROSSED SWORDS MARKS, ONE INCISED 'CALIOPE' AND ONE 'POLYMINIA' TO THE REVERSE
 Each modelled as a classical maiden seated before a tree-stump accompanied by putti, one, probably Thalia, with a mask in her hand and a monkey taking snuff at her feet, another playing a pipe and two, Calliope and Polymnia, with musical scores
 11 in. (28 cm.) high, the tallest (4)
 £1,200-1,800 US\$1,600-2,300
 €1,400-2,000



***41**
TWO MEISSEN PORCELAIN CHINOISERIE GROUPS
 19TH CENTURY, BLUE CROSSED SWORDS MARKS, PRESSNUMMERN AND INCISED NUMERALS
 One modelled as a seated woman holding a bowl, a child on her lap and another at her side, the other as a couple reading in an elaborate flower-encrusted rocaille arbour
 7½ in. (19 cm.) high, the arbour group (2)
 £800-1,200 US\$1,100-1,500
 €910-1,400



***42**
A REGENCY MAHOGANY SOFA TABLE
 EARLY 19TH CENTURY
 The rounded rectangular twin-flap top with reeded edge, above two frieze drawers opposing false drawers, on solid end-supports with brass paw feet and castors, joined by a turned baluster stretcher
 28½ in. (72.5 cm.) high; 61¼ in. (157 cm.) wide, open; 27¾ in. (70.5 cm.) deep
 £2,000-3,000 US\$2,600-3,800
 €2,300-3,400
PROVENANCE:
 Acquired from Ronald Phillips Ltd., London, August 1998.



■*43

A GEORGE III MAHOGANY CONCERTINA-ACTION CARD TABLE
CIRCA 1775

The hinged serpentine top with ribbon and rosette carved edge, enclosing green baize, above a plain frieze with beaded edge on square tapering legs headed by fluting and block feet, one hinge stamped 'H.TIBATS'
28¾ in. (73 cm.) high; 36½ in. (92.5 cm.) wide; 18¼ in. (46.5 cm.) deep, closed

£1,500-2,500

US\$1,900-3,100
€1,800-2,800

Many fine pieces of mid-18th Century case furniture, particularly card-tables, have the stamp 'TIBATS' to their concertina-action hinges, which is regarded as a sign of quality. Peter Thornton first suggested that Tibats may have been based in Birmingham, perhaps a rival to the rapidly expanding firm of Boulton and Fothergill (P. Thornton, *Furniture History*, 1966, vol. II, pp. 44-45, pl. XXII). The stamp probably refers to Hugh Tibbats or Tibats (the spelling varies), 'Hinge and Sash fastening maker' of Bell Street, Wolverhampton, listed in the Birmingham, Wolverhampton, Walsall, Dudley, Bilston and Willenhall Directory, 1781.



■*44

A GEORGE III MAHOGANY SERPENTINE CHEST
CIRCA 1760-80

The shaped top with moulded edge and canted angles, above a slide and four graduated drawers, on bracket feet
33¾ in. (85.5 cm.) high; 44¾ in. (113.5 cm.) wide; 24½ in. (62 cm.) deep

£5,000-8,000

US\$6,300-10,000
€5,700-9,100

PROVENANCE:

Acquired from Lewis & Lloyd, London, September 1998.



*45

CHARLES TOWNE (1763-1840)

A saddled bay hunter with two hounds outside a stable

signed and dated 'C.Towne.Pinxit / 1815' (upper right, on the stone above the stable door)

oil on canvas
32½ x 40 in. (82.5 x 101.5 cm.)

£15,000-20,000

US\$19,000-25,000
€18,000-23,000

PROVENANCE:

Sir Humphrey de Trafford, 3rd Bt. (1862-1929); (†) Christie's, London, 13 December 1929, lot 147 (130 gns. to Banks).
James Buchanan, 1st Baron Woolavington (1849-1935), Lavington Park, Sussex, and by descent to the following,
Sir Reginald (1898-1981) and the Hon. Lady Catherine Macdonald-Buchanan (1895-1987); Christie's, London, 18 June 1971, lot 90.
with Arthur Ackermann & Son, London, 1972, where purchased by the following,
Lt. Col. and Mrs Stephen Eve, Ashwell Lodge, Oakham, Rutland; their sale, Christie's, London, 1 July 1996, lot 253.
with Richard Green, London, 1998, where purchased.

LITERATURE:

G. Pawsey, *A Supplementary Catalogue of Lord Woolavington's Collection of Paintings by Sporting Artists at Lavington Park*, London, 1927, p. 131, illustrated.

This painting was previously in the collections of two prestigious racehorse breeders and owners. Sir Humphrey de Trafford, 3rd Bt. (1862-1929), ran a stud of prize-winning horses at Trafford Park and was considered a pioneer of modern racehorse breeding. Sir James Buchanan (1849-1935), Bt., afterwards Lord Woolavington, founded a stud at Lavington Park, Sussex and was a successful racehorse owner and breeder. He assembled one of the finest collections of sporting art in the world, including paintings by George Stubbs, Sir Alfred Munnings and Benjamin Marshall.

Please see lot 46 for a note on the artist.



*46

CHARLES TOWNE (1763-1840)

Mr Charles Taylor's chestnut colt 'Regulus', by 'Young Morwick' out of 'Princess', with a jockey up at Chester

signed and dated 'Chas. Towne... Pinxit. / 1793' (lower left)

oil on canvas
34¾ x 46¾ in. (88.5 x 119 cm.)

£12,000-18,000

US\$16,000-23,000
€14,000-20,000

PROVENANCE:

Private collection, USA.
with Richard Green, London, 1998, where purchased.

Charles Towne was one of the leading horse portraitists of his generation and was particularly admired for his sensitive and detailed rendering of landscapes. In the present work the towers of Chester Cathedral and Chester Castle are identifiable in the background.
Regulus was an award-winning chestnut colt foaled in 1788. Between 1791 and 1794, the horse won seventeen races. Towne painted Regulus in 1793, the same year the horse won the Gold Cup at Chester on 1 May, and the City and Corporation Plate two days later on 3 May.

47*JAN MIJTENS (C. 1614-1670)***Double portrait of two children in a landscape, a dog at their side*

signed and dated 'Joan Mytens / 1655' (lower left)

oil on canvas

31 x 40 3/4 in. (78.7 x 102.1 cm.)

£40,000-60,000

US\$51,000-75,000

€46,000-68,000

PROVENANCE:

Macalester Loup, The Hague; Frans Johannes Bosboom, The Hague, 20 August 1806, lot 109 (bt. Gram).
 William Makepeace Thackeray (1811-1863), and by descent to the following,
 Mrs. Edward Fisher, Welby Warren, Grantham; Sotheby's, London, 8 July 1930,
 lot 53 (124 gns. to Pyke).
 with Arthur Tooth & Sons, 1933.
 Mrs. Robert Tritton, Godmersham Park, Kent; (!) Christie's, London, 15 July
 1983, lot 82.
 with Richard Green, London, 1983, where purchased.

LITERATURE:

R. Edwards, *Early Conversation Pictures from the Middle Ages to about 1730. A Study in Origins*, London, 1954, pp. 88, 143, no. 30.
 A. Peter, *Überlegungen zur holländischen Bildnis- und Genremalerei am Ende ihres 'Goldenen Zeitalters'*, PhD thesis, Justus-Liebig University, Gießen, 1996, p. 167.
 A.N. Bauer, *Jan Mijtens (1613/14-1670), Leben und Werk*, Petersberg, 2006, pp. 258, 416, no. A135.

The eminent portraitist Jan Mijtens may have trained under two of his uncles, Daniel Mijtens the Elder (c.1590-c.1647) and Isaac Mijtens (c.1602-1666), both successful portrait painters in their own right. Daniel the Elder had worked for the court of Charles I in England, where he encountered Sir Anthony van Dyck who would later supersede him as leading court portraitist.

After his admission to The Hague's Guild of Painters in 1639, Mijtens quickly established a successful career working for prominent citizens, members of the nobility and high-placed government officials from the Stadholder's circle, and those loyal to the House of Orange-Nassau. Here Mijtens presents his subjects in typically vibrant colours and a playful yet elegant manner, particularly reminiscent of van Dyck's mature style.



■*48

A. MOLENAER (ACTIVE 1641-1652)*Group portrait of a Mennonite family from the Zaanstreek*

indistinctly signed and dated '[...]NAER/ 44' (lower left)

oil on canvas

53¾ x 77 in. (136.5 x 195.5 cm.)

£30,000-50,000

US\$38,000-63,000

€35,000-57,000

PROVENANCE:

James Whitney Barney (1878-1948), New York; Parke-Bernet, New York, 24 October 1946, lot 41, as 'Jan Miense Molenaer'.

Henry Pearlman (1895-1974), New York, by 1969.

Anonymous sale [Property from a Private Foundation]; Christie's, New York, 29 January 1998, lot 249.

with Richard Green, London, 1998, where purchased.

LITERATURE:B.J.A. Renckens, 'Een onbekende Noordhollandse portretschilder: A. Molenaer', *Oud Holland*, LXXXIV, no. 1, 1969, pp. 76-80.

Formerly attributed to Jan Miense Molenaer, presumably on the basis of the partial signature, this fascinating family portrait is now given to a northern Dutch painter of whom very little is known; the most comprehensive study of his work can be found in a 1969 article by Bernard Renckens (*op. cit.*)

The façade of the building on the right displays the coat-of-arms of Amsterdam above the central window, and above the second row of windows, an unusual detail: a bust of a man with a turban. Renckens proposes that the figure might indicate the profession of the head of the family depicted, for example as a trader in foreign goods. At some point in the 20th Century, a sculpture of a man was added to the plinth on the upper left corner of the building, and subsequently removed.

Jan Duyvetter, former head of the Traditional Costumes department at the Nederlands Openluchtmuseum in Arnhem, proposed that the family might be from the Zaan region on the basis of similar portraits in Zaandijk, their sober attire and austere demeanour perhaps reflective of their Anabaptist faith (see Renckens, *op. cit.*). A similar painting by the artist was sold at Christie's, South Kensington, 10 May 1990, lot 105.





***49**

MASTER B (MOST PROBABLY BERNAERT DE RIJCKERE, 16TH CENTURY)

Portrait of a lady, bust-length, in a black dress with a white ruff and cap

dated and monogrammed '1573. / ·B·' (upper right)

oil on panel
20 x 15½ in. (51 x 39.2 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

with Hazlitt, Gooden & Fox, London, 1973, where purchased.

We are grateful to Prof. Dr. Rudi Ekkart and Claire van den Donk for proposing the attribution to the Master B (on the basis of a photograph) and their assistance in the preparation of this catalogue entry. They add the present portrait to the master's small body of work, each signed with the initial B, who was active in the second half of the sixteenth century

and was historically believed to have worked in Utrecht. However, in a 1977 article on the drawings of the Antwerp painter Bernaert de Rijckere, Karel Boon identified the present artist and De Rijckere as one and the same. Subsequently, in 1979, Frits van Kretschmar went on to identify an interesting portrait of a man and wife with their children (first published by de Vries), dated 1573, as Adriaan van Santvoort and Anna van Hertsbeeke with their children, securely linking the master to the city of Antwerp, and further accepting Boon's suggestion of his identity as Bernard de Rijckere.

Ekkart and Van den Donk note the similarity of the present work to other portraits by the Master B, particularly that of the portrait of a lady in the collection of the Centraal Museum in Utrecht (see L. Helmus, *De verzamelingen van het Centraal Museum Utrecht: Schilderkunst tot 1850*, V, Utrecht, 1999, pp. 1146-1147, no. 428), also monogrammed with a 'B' and dated 1573 in characteristic handwriting matching the present, with the portrait's rendering also nearly identical to this, bar the woman's white ruff.



***50**

KARL WILHELM DE HAMILTON (C. 1668-1754)

A forest floor with a snake, frog, snail, butterflies and other insects

signed 'C.W.B.V. Hamilton' (lower right)

oil on panel
15¾ x 10¾ in. (40.4 x 27.6 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Count Adam Gottlob Moltke (1710-1792), Copenhagen, according to a label on the reverse.

Chr. Stausholm, Copenhagen, by 1965.

with Hazlitt, Gooden & Fox, London, 1973, where purchased.

EXHIBITED:

Copenhagen, Kunstforeningen, *Hollandske og flamske stilleben fra 1600 - tallet i dansk øje*, 30 January-28 February 1965, no. 42.



***51**

CORNELIS DE HEEM (1631-1695)

A melon, peaches, grapes, medlars, sunflowers, roses, peonies and other flowers with butterflies and other insects on a stone ledge

signed 'C. DE. HEEM.' (lower centre, on the ledge)

oil on canvas

20 1/8 x 25 3/8 in. (51 x 64.5 cm.)

£40,000-60,000

US\$51,000-75,000

€46,000-68,000

PROVENANCE:

with Richard Green, London, 1983, where purchased.

Dr. Fred G. Meijer, to whom we are grateful, has proposed a dating to the 1670s on the basis of photographs.



***52**

JOHN WOOTTON (1686-1764)

'The Bloody Shoulder'd Arabian'

signed 'J.Wootton Fect.' (lower right) and inscribed 'BLOODY SHOULDERD ARABIAN.' (upper right)
oil on canvas
39½ x 50 in. (101 x 127 cm.)

£50,000-80,000

US\$63,000-100,000
€57,000-91,000

PROVENANCE:

(Probably) painted for Thomas Osborne, 4th Duke of Leeds (1713-1789), Hornby Castle, Yorkshire, and by descent to John Osborne, 11th Duke of Leeds (1901-1963); Sotheby's, London, 14 June 1961, lot 18 (£1,000 to the following), with Frost & Reed, London. with the Rutland Gallery, London, 1963. James F. Lewis Jr., Florida; (!) Sotheby's, New York, 10 June 1983, lot 150. with Richard Green, London, 1984, where purchased.

EXHIBITED:

London, Grosvenor Gallery, *Sport Illustrated by Art*, 1890, no. 230.

LITERATURE:

Historical and descriptive catalogue of pictures belonging to His Grace The Duke of Leeds, London, 1902, p. 12, no. 19, in the Billiard Room.
W. Shaw Sparrow, *British Sporting Artists from Barlow to Herring*, London, 1922, pp. 89 and 110.
A. Bury, 'Celebrated Sires', *The Connoisseur*, CXLVIII, no. 595, September 1961, p. 162.
A. Meyer, *John Wootton 1628-1764: Landscapes and sporting art in early Georgian England*, exhibition catalogue, London, 1984, p. 34, under no. 5.

John Wootton was the pre-eminent artist specialising in sporting and landscape subjects for most of the first half of the eighteenth century. His classic single-horse portraits, such as the present picture, were an original formula presenting his subjects in profile, in a landscape setting. The *Bloody Shoulder'd Arabian*, so-called because of the distinctive red markings on his right side, was bought in Aleppo by Nathaniel Harley, who had settled there as a merchant in 1686. Arabian horses were great status symbols, on account of their success as stallions and the considerable problems and costs associated with importing them. The stallion passed through different ownerships, as was commonplace; at one time he was owned by the 4th Duke's uncle, Edward Harley, 2nd Earl of Oxford, one of Wootton's most important patrons. The artist painted several portraits of the stallion, always depicted in this profile.

Thomas Osborne, 4th Duke of Leeds, and his father, the 3rd Duke, were both important patrons of Wootton and Hornby Castle, the principal seat of the Dukes of Leeds after Kiveton Hall was demolished in 1812, housed a considerable collection of works by the artist. In 1902, the present work was listed in the Billiard Room of Hornby Castle.

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.



***53**

JAN-PIETER VAN BREDAEL (1654-1745)

A village festival with figures dancing and playing games, a wedding ceremony beyond

signed and dated 'JP. Van / Breda- / 1715' (lower right, on the wooden table)
oil on copper
14¾ x 21 in. (36.6 x 53.5 cm.)

£15,000-20,000

US\$19,000-25,000
€18,000-23,000

PROVENANCE:

with Richard Green, London, 1984, where purchased.



***54**

LIEVE PIETERSZ. VERSCHUIER (C. 1630-1686)

Sailing barges off the coast with figures standing on the shore

indistinctly signed 'V...' (lower left, in the foliage)
oil on panel
16¾ x 21¼ in. (42.8 x 55.2 cm.)

£4,000-6,000

US\$5,100-7,500
€4,600-6,800

PROVENANCE:

with Hal O'Nians, London, 1973, where purchased.

***55**

CIRCLE OF ANDREAS SCHELFHOUT (DUTCH, 1787-1870)

A winter scene with skaters on a canal, with a distant windmill

with signature and indistinctly dated 'A Schelfhout / 1...' (lower left)
oil on canvas
23¾ x 29¾ in. (60 x 75.5 cm.)

£1,500-2,500

US\$1,900-3,100
€1,800-2,800

PROVENANCE:

with W.H. Patterson, London.





***56**

PIETER CASTEELS III (1684-1749)

A peacock, turkey, cockerel, hen, pigeons, other birds and rabbits in a park landscape

signed and dated 'PCasteels F. / 1721' ('PC' linked, centre right, on the plinth)
oil on canvas
25¼ x 30½ in. (64 x 77.5 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

PROVENANCE:

with Richard Green, London, 1982, where purchased.



***57**

A GEORGE II SILVER EPERGNE

MARK OF HENRY DUTTON, LONDON, 1754

On four shell and scroll feet, the shaped oval frame applied with large garlands of flowers and fitted with four detachable leaf-capped scroll branches terminating with a dish holder and a shaped circular dish, the raised centre pierced with scrolls and chased with two entwined ribbons, the detachable boat-shaped basket with rocaille handle and Chinese figure terminals, the dishes and basket each with pierced foliate scroll borders, the dishes and frame engraved with a crest, the basket with a coat-of-arms, *marked on basket, dishes, branches and frame*

14½ in. (37 cm.) high; 20⅙ in. (51 cm.) wide

151 oz. 1 dwt. (4,699 gr.)

The arms are those of Trevor, for Richard Trevor, Bishop of Durham (1707-1771).

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

PROVENANCE:

Richard Trevor, Bishop of Durham (1707-1771).

Acquired from Jane Crawford Ltd, Hong Kong, December 1984.

Richard Trevor (1707-1771), a celebrated Bishop of Durham, was widely regarded for his solicitude and promotion of religious tolerance during his prelacy. His 'saintliness' was acknowledged by the diarist Horace Walpole and his acquaintances, who in jest, cited Trevor as 'St. Durham' in their correspondence.

He championed the importance of charity as is evident in his five published sermons, a number of which also supported the supremacy of Hanoverian rule. Renowned for his benevolence, Trevor continued to aid the community in which he lived after his death, leaving a munificent bequest to several charities in his will (Public Record Office Mss. PROB 11/968/346)

Born in 1707 at Glynde, Sussex, the youngest son of Thomas Trevor, first Baron Trevor (bap. 1658, d.1730) and his second wife Anne (d.1746), he was educated at Queen's College, Oxford graduating in 1727. Trevor was elected a fellow of All Souls College, Oxford, before his appointment as Canon of Christ Church in 1735. Following his consecration as Bishop of St David's in 1744, Trevor was later translated to the see of Durham in 1752 and remained Bishop there until his death in 1771.

Throughout his bishopric Trevor was actively involved in the restoration and development of Auckland Castle, the ancient episcopal seat. His works included the impressive arched gateway which marks the entrance south

of the castle. He greatly expanded the art collection, acquiring in 1756 a magnificent series of twelve paintings by the Spanish master Francisco de Zurbarán depicting the twelve sons of Jacob. Arranged in a non-hierarchical manner and with a variety of expressions and poses, the Old Testament figures form a coherent group, akin to a procession. Hung in the dining room of Auckland Castle, these large-scale biblical portraits had more than a decorative effect. Guests would have dined beneath the gaze of these biblical figures, perhaps whilst listening to Bishop Trevor extol on the importance of religious justness and tolerance. He campaigned for the proper treatment of English Jews and was a noted advocate of the Jewish Naturalization Bill passed in 1753, unfortunately repealed the following year.

A statue by Joseph Nollekens of the seated figure of Bishop Trevor was placed in the Bishop's Chapel, Bishop Auckland in 1775. A three-quarter-length portrait of him in clerical robes by Thomas Hudson hangs in Christ Church College, Oxford with further versions in the dining room of Auckland Castle and at his family estate at Glynde Place, Sussex.

In recent years The Auckland Project has funded extensive renovations to Auckland Castle and the town of Bishop Auckland, promoting the heritage of the castle and town. In addition to preserving the Zurbarán portraits and restoring the castle, two new art galleries have been established in the town – a Mining Art Gallery and a gallery dedicated to the art of the Spanish Golden Age, opened by the then Prince of Wales, now King Charles III and the Queen of Spain in 2022.





***58**
A PAIR OF GEORGE III SILVER STIRRUP CUPS
 MARK OF JOHN EDWARDS, LONDON, 1802

Each realistically modelled as a fox's head, engraved on underside with crest and inscription, *marked on rims*
 5½ in. (14 cm.) long
 17 oz. 18 dwt. (557 gr.)
 The crest is possibly that of Wynn.
 The inscription reads SUCCESS TO THE FOX HUNTING AND TO ALL FRIENDS ROUND THE WREKIN. (2)
 £3,000-5,000 US\$3,800-6,300
 €3,500-5,700

PROVENANCE:
 Acquired from Mark Steele, London, November 1980.

The Wrekin is a prominent hill close to the Attingham Park estate in east Shropshire, England, located some five miles west of Telford. "To all friends round the Wrekin" was the rousing toast heard amongst the people of Shropshire whilst fox-hunting. It appears to have taken root both in North and South Shropshire around 1770 as the toast can be found on a similar fox-mask stirrup cup of 1769 by Thomas Pitts with the inscription 'Success to Fox hunting and all Friends Round the Wrekin'. J. Bannister notes that the first pack of foxhounds was established in the area by Squire Forester of Willey Hall, whose family has for many generations occupied the post of Foresters of the Royal Forest of Wrekin ('Cups of the Chase', *Country Life*, vol. 162, issue 4195, 1 December 1977, p. 1613). The article also illustrates a stirrup cup of 1802 by the same maker as the present lot. Two pairs of stirrup cups dating from 1769 and 1770, similarly engraved, were recorded in the collection of Sir Watkin Williams-Wynn (E. Alfred Jones, 'The Plate at Wynnstay of Sir Watkin Williams-Wynn Bart.', *Connoisseur*, vol. 96, no. 407, July 1935, p. 14). It is possible the cups offered here are early 19th-century replicas of the 1769 and 1770 pairs cited by Jones.



***59**
A WILLIAM IV IRISH SILVER 'CHINOISERIE' TEA CADDY
 MARK OF ROBERT W. SMITH, DUBLIN, 1836

Upright rectangular, cast and chased with scrolling cartouches centred on the front and reverse panels with Chinese figure harvesting tea beneath large lion mask, the sides with small pagodas, the corners chased with stylised trelliswork, the sliding cover applied with flower finial, *marked underneath and on cover*
 6 in. (15.2 cm.) high
 17 oz. 18 dwt. (557 gr.)
 £1,000-1,500 US\$1,300-1,900
 €1,200-1,700

This caddy is modelled after the original design produced by Paul de Lamerie in the mid-1740s, with a pair dated 1751 now in the Virginia Museum of Fine Arts, in the Gans Gallery (Jerome and Rita Gans Collection of English Silver).



***60**
A PAIR OF GEORGE IV SILVER ENTRÉE DISHES AND COVERS
 MARK OF PAUL STORR, LONDON, 1822

Each kidney shaped with gadrooned border, the cover with foliate cast loop handle, engraved on covers and bodies with initial C in gothic lettering, *marked on sides of bodies, covers and on ring handles, stamped underneath STORR & MORTIMER NEW BOND STREET LONDON and numbered 1 and 3*
 13½ in. (34.2 cm.) wide
 108 oz. 5 dwt. (3,367 gr.) (2)
 £4,000-6,000 US\$5,100-7,500
 €4,600-6,800



***61**

A GEORGE III SILVER MEAT DISH

MARK OF RICHARD SIBLEY, LONDON, 1812

Shaped oval with gadrooned border, engraved with a coat-of-arms within foliate cartouche, the underside with an inscription, *marked underneath* 20¼ in. (51.5 cm.) long
68 oz. 15 dwt. (2,139 gr.)

The inscription reads 'BOUGHT WITH LEGACY BEQUEATHED TO JOHN HEATHCOTE ESQ. BY SHUCKBURGH ASHBY APREECE ESQ. r'. Shuckburgh Ashby Apreece (1773-1807) was the son of Sir Thomas Hussey Apreece (1744-1833), 1st Baronet of Apreece of Washingley in the County of Huntingdon. Shuckburgh Ashby Apreece married Jane Kerr (1780-1855) who was a British heiress and socialite who, after Apreece's death, married Sir Humphry Davy, a British chemist and inventor.

The arms are those of Heathcote quartering Moyer impaling Thornhill, for John Heathcote M.P. (1767-1838), of Conington Castle, co. Huntingdon and his wife Mary Anne Thornhill (d.1854), the daughter of George Thornhill, whom he married in 1799. The sum of £100 was bequeathed to John Heathcote in grateful thanks by Shuckburgh Ashby Apreece (1773-1807) for his role as an executor of the latter's will proved on the 13 February 1808.

£1,200-1,800

US\$1,600-2,300
€1,400-2,000



***62**

A PAIR OF GEORGE III SILVER WAITERS

MARK OF JOHN CARTER II, LONDON, 1768

Each shaped circular on three pad feet and with raised moulded border, later engraved with a coat-of-arms within a rococo cartouche, *marked underneath* 7½ in. (19 cm.) diameter
19 oz. 2 dwt. (595 gr.)

The arms are those of Howard quartering Brotherton, Warren and Mowbray impaling Maxwell of Nithsdale, quartering Maxwell of Terregles quartering Herries, quartering Constable and Haggerston, presumably for Philip John Canning Howard (d.1934) of Corby Castle and his wife Alice Clare (d.1941), daughter of Peter Constable Constable-Maxwell, whom he married in 1875. (2)

£1,500-2,500

US\$1,900-3,100
€1,800-2,800



***63**

A LARGE VICTORIAN SILVER TWO-HANDLED TRAY

MARK OF JOHN SAMUEL HUNT, LONDON, 1859

Octafoil, with raised lobed border and ribbon-tied reed edge, the centre engraved with scrolling foliage framing a coat-of-arms and a presentation inscription, *marked underneath* 29 in. (74 cm.) wide over the handles
196 oz. 18 dwt. (6,125 gr.)

£4,000-6,000

US\$5,100-7,500
€4,600-6,800

PROVENANCE:

Acquired from J.H. Bourdon-Smith Ltd., London, December 1993.

Michael Seymour was the third son of Admiral Sir Michael Seymour, 1st Baronet (1768-1834). He entered the Royal Navy in 1813, making lieutenant in 1822, commander in 1824 and captain in 1826. On 19 February 1856 he was appointed commander-in-chief of the East Indies and China Station. On HMS Calcutta, he conducted operations arising from the attack on the British coaster Arrow. He went on to command the Battle of the Bogue in

November 1856, helped destroy the Chinese fleet in the Battle of Fatshan Creek in June 1857, captured Canton in December, and in 1858 he captured the forts on the Baihe (Hai River), compelling the Chinese government to consent to the Treaty of Tientsin. He was made GCB in 1859. This tray commemorates his contribution in the Arrow War in China and was given to him by the merchants of Hong Kong who subscribed 2000 guineas for him to have various pieces of silver made by the London firm Hunt and Roskell.

AN OUTSTANDING GROUP OF PAINTINGS
AND DRAWINGS BY GEORGE CHINNERY
(LONDON 1774-1852 MACAU)

LOTS 6-26, 64-73

GUERNSEY



***64**

GEORGE CHINNERY (1774-1852)

Ruined mausoleum in North India

pencil, pen and brown ink and watercolour on paper
7¼ x 6½ in. (18.4 x 16.5 cm.)

£2,500-3,500

US\$3,200-4,400
€2,900-4,000

PROVENANCE:

The Brownrigg family,
with Hazlitt, Gooden & Fox, London, where purchased, August 1973.



***65**

GEORGE CHINNERY (1774-1852)

Rocks and overgrown masonry, Bengal

signed 'G. Chinnery' (lower right, on the mount)
pencil, pen and brown ink and watercolour on paper
4 x 3½ in. (10.2 x 8.9 cm.)

£600-800

US\$760-1,000
€690-910



***66**

GEORGE CHINNERY (1774-1852)

A watchman at a lookout post, Bengal

pencil and watercolour on paper

5¾ x 8½ in. (14.6 x 21.6 cm.)

£2,500-3,000

US\$3,200-3,800

€2,900-3,400

PROVENANCE:

Lady Brownrigg.

R.H. Weeks.

with Hazlitt, Gooden & Fox, London, where purchased, November 1973.



***67**

GEORGE CHINNERY (1774-1852)

Bengal landscape with a soldier and a distant shrine

inscribed 'By G. Chinnery/ 4 guineas Guaranteed Genuine./W. Hastings D'oily /Bart/10 Chilworth Street/ London .W.' (on an old mount attached to the reverse)

pencil and watercolour on an oatmeal paper

4¾ x 9¾ in. (11 x 25.2 cm.)

£2,500-3,500

US\$3,200-4,400

€2,900-4,000

PROVENANCE:

Sir Warren Hastings D'Oily, 10th Baronet.

with Martyn Gregory, London, where purchased, May 1986.

EXHIBITED:

London, Martyn Gregory, *Canton and the China Trade*, Summer, 1986, no. 46.



***68**

GEORGE CHINNERY (1774-1852)

*The entrance to 'the Honourable East India Company's pagoda',
Madras*

pencil, pen and brown ink and watercolour on paper
5 x 7¼ in. (12.7 x 18.4 cm.)

£1,500-2,000

US\$1,900-2,500
€1,800-2,300

PROVENANCE:

Sir Thomas Elderton,
with Hazlitt, Gooden & Fox, London, where purchased, November 1973.

LITERATURE:

P. Conner, *George Chinnery, Artist of India and the China Coast*, Woodbridge,
1993, p. 70, pl. 40, illustrated.



***69**

GEORGE CHINNERY (1774-1852)

Madras, a street scene

pencil, brown ink and watercolour with scratching out on paper
6¾ x 8¾ in. (16.2 x 22.5 cm.)

£1,500-2,500

US\$1,900-3,100
€1,800-2,800

PROVENANCE:

with Hazlitt, Gooden & Fox, London, where purchased, November 1973.

LITERATURE:

P. Conner, *George Chinnery, Artist of India and the China Coast*, Woodbridge,
1993, pl. 38, illustrated.



***70**

GEORGE CHINNERY (1774-1852)

A Bengal scene with a thatched dwelling and a goat beside a bridge

pencil and watercolour on paper

3 7/8 x 4 7/8 in. (8 x 12.4 cm.)

£800-1,200

US\$1,100-1,500

€910-1,400

PROVENANCE:

with Martyn Gregory, London, where purchased, May 1986.

EXHIBITED:

London, Martyn Gregory, *Canton and the China Trade*, Summer, 1986, no. 50.



***71**

GEORGE CHINNERY (1774-1852)

A hut by a river with a cow, Bengal

pencil, and watercolour on paper

4 5/8 x 8 7/8 in. (11.7 x 22.6 cm.)

£2,500-3,500

US\$3,200-4,400

€2,900-4,000

PROVENANCE:

with Hazlitt, Gooden & Fox, London, where purchased, August 1973.



***72**

GEORGE CHINNERY (1774-1852)

Portrait of a young girl, traditionally identified as 'Miss Marchbanks of Bushey'

oil on canvas
14½ x 11¼ in. (36.8 x 30 cm.)

£7,000-10,000

US\$8,800-13,000
€8,000-11,000

PROVENANCE:

Dr. John Robert Jones (1887-1976); (*) Sotheby's, Hong Kong, 23 November 1976, lot 93.
with Frost and Reed, London, where purchased.

EXHIBITED:

Hong Kong, City Hall Art Gallery, *George Chinnery, 1774-1852*, 1 March - 28 April 1965, no. 33.
Hong Kong Museum of Art, *George Chinnery: His Pupils and Influence*, 15 March - 14 April 1985, no. 12.

LITERATURE:

P. Conner, *George Chinnery 1774-1852: Artist of India and the China Coast*, Woodbridge, 1993, p. 300, under note 24.

The sitter has been identified in the past as the daughter of Charles Albany Marjoribanks (1794-1833), who held the position of President of the Select Committee of the East India Company in Canton from 1829 until 1832, when he was elected MP for Berwickshire.



73

GEORGE CHINNERY (1774-1852)

Portrait of Margaret Wood (1810-1899) and her sister Mary (1811-1858), full-length, seated in a landscape

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

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

By descent to Margaret Wood's grandson, Basil Wood Bourne, Leintwardine, Shropshire, by 1957.
Anonymous sale; Christie's, Hong Kong, 25 October 1993, lot 1229, where purchased.

EXHIBITED:

London, Arts Council Gallery, *George Chinnery: 1774-1852*, 21 August - 21 September 1957, no. 7.

LITERATURE:

H. & S. Berry-Hill, *George Chinnery 1774-1852: Artist of the China Coast*, Leigh-on-Sea, 1963, pl. 10, where dated c.1818.



***74**

GEORGE SMITH OF CHICHESTER (C. 1714-1776)

*A wooded landscape with fishermen and shepherds by a pond,
a ruined castle beyond*

signed 'Geo · Smith' (lower left)
oil on canvas
45 $\frac{7}{8}$ x 58 $\frac{1}{2}$ in. (116.5 x 147.8 cm.)

£15,000-25,000

US\$19,000-31,000
€18,000-28,000

PROVENANCE:

Anonymous sale; Christie's, London, 4 February 1924, lot 126 (9 gns. to Hester).
Audrey Brokaw, New York; (†) Sotheby's, New York, 6 October 1995, lot 129
(\$90,500).
with Richard Green, London, 1998, where purchased.



***75**

FREDERICK WATERS WATTS (1800-1870)

Dedham Lock on the River Stour

oil on canvas
41 $\frac{1}{4}$ x 65 $\frac{1}{2}$ in. (104.8 x 166.4 cm.)

£8,000-12,000

US\$11,000-15,000
€9,100-14,000

PROVENANCE:

The 1st Viscount Kemsley.
with Richard Green, London, where purchased, August 1983.

EXHIBITED:

London, Richard Green, *Annual Exhibition of British Landscape Paintings*,
5 May -28 May 1983, no. 9, illustrated.



***76**

GEORGE VICAT COLE, R.A. (1833-1893)

Wargrave

signed with monogram and dated '18VC81' (lower left)

oil on canvas

35 $\frac{7}{8}$ x 57 $\frac{1}{8}$ in. (91.4 x 144.8 cm.)

£5,000-8,000

US\$6,300-10,000

€5,700-9,100

PROVENANCE:

John Hargreaves Esq.,
His sale; Christie's, London, 2 May 1896, lot 39 (500 gns.).
The Ralli Collection, Pamplin Manor, Wimbourne, Dorset.
Anonymous sale; Christie's, London, 25 October 1991, lot 7,
with Richard Green, London, where purchased.

EXHIBITED:

London, Royal Academy, 1881, no. 203.

LITERATURE:

Art Journal, 1881, p. 188.
H. Blackburn, *Academy Notes*, 1881, p. 27.
R. Chignell, *The Life and Paintings of Vicat Cole*, RA, London, Paris and
Melbourne, 1898, vol. III, pp. 75-79, illustrated.

Vicat Cole spent the summer of 1880 at Wargrave, a village on the Thames, south of Henley, making preparatory sketches and studies for this picture, which was then displayed at the Royal Academy the following year. In June 1880, Cole was elected to full membership of the Royal Academy, signifying that he had reached the peak of his artistic maturity.



***77**

WILLIAM SHAYER SEN. (1787-1879)

A travellers' encampment

signed 'W Shayer' (lower left)

oil on canvas

51 x 42 in. (129.5 x 106.7 cm.)

£5,000-8,000

US\$6,300-10,000

€5,700-9,100

PROVENANCE:

with Richard Green, London, where purchased, October 1998.



***78**

A PAIR OF GEORGE II SILVER SAUCEBOATS
 MARK OF JAMES SHRUDER, LONDON, 1737

Each of helmet shape, on three rococo shell feet, with leaf capped scroll handle and shaped moulded border, engraved with a coat-of-arms, *marked underneath*
 8¼ in. (20.5 cm.) long
 40 oz. 14 dwt. (1,266 gr.)

£3,000-5,000

PROVENANCE:
 Acquired from Partridge, London, November 1976.

■~*79

A GEORGE III MAHOGANY AND TULIPWOOD-BANDED SERPENTINE SIDEBOARD
 CIRCA 1785

The crossbanded top above a central drawer flanked by deep drawers inlaid with circles, on square tapering legs headed by batwing paterae, on spade feet
 36 in. (21 cm.) high; 69½ in. (177 cm.) wide; 28½ in. (72.5 cm.) deep

£3,000-5,000

PROVENANCE:
 Acquired from Ronald Phillips Ltd, London, March 1999.

(2)
 US\$3,800-6,300
 €3,500-5,700

US\$3,800-6,300
 €3,500-5,700



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.



■*80
A SET OF EIGHT GEORGE III MAHOGANY LADDERBACK DINING-CHAIRS

CIRCA 1760, ONE ARMCHAIR LATER

Including two open armchairs, each shaped top rail pierced and carved with foliage, above conforming splats, the serpentine seat covered in yellow silk damask, on channelled square legs joined by stretchers, one chair stamped 'IC', one chair inscribed in ink '3258/1'

Armchairs: 36¼ in. (92 cm.) high; 27¼ in. (69 cm.) wide; 23 in. (58.5 cm.) deep
 Side chairs: 37 in. (94 cm.) high; 22¾ in. (58 cm.) wide; 22¼ in. (56.5 cm.) deep
 (8)

£6,000-10,000

US\$7,600-13,000
 €6,900-11,000

PROVENANCE:

Acquired from Ronald Phillips Ltd, London, August 1998.



***81**

A SET OF FOUR GEORGE III SILVER SALT CELLARS
 MARK OF PAUL STORR, LONDON, 1798

Each rectangular on a pedestal foot, the baluster body partly fluted and with gadrooned border and shell motifs at the corners, *marked underneath and three stamped with workshop number 22*

4¼ in. (10.8 cm.) wide
 20 oz. 1 dwt. (624 gr.)

£2,000-3,000

US\$2,600-3,800
 €2,300-3,400

■*82

A GEORGE III MAHOGANY TWIN-PEDESTAL DINING-TABLE
 EARLY 19TH CENTURY, THE TOP RE-SHAPED

The rounded rectangular top with reeded edge and two associated leaves, on turned pedestals with four reeded splayed legs terminating in brass paw caps and castors

28¼ in. (72 cm.) high; 45 in. (114¼ in.) wide; 110 in. (280 cm.) long, fully extended

£2,000-3,000

US\$2,600-3,800
 €2,300-3,400

PROVENANCE:

Acquired from Ronald Phillips Ltd, London, August 1998.





***83**

A VICTORIAN SILVER KETTLE, STAND AND LAMP
 MARK OF JOHN SAMUEL HUNT, LONDON, 1853

Pear-shaped body cast and chased overall with tavern scenes and musicians, in the Teniers style, the stand on three claw and ball feet with Bacchus mask terminal, the openwork apron centred by female masks within foliate scrolls and floral garlands, the hinged domed cover with barrel and seated figure finials cast and chased with village scenes, the swing handle chased to simulate tree bark and applied at each end with two male figures, engraved with a crest on lamp and kettle, *marked on stand, pin, kettle, inside cover, on terrace, swing handle and lamp*

17¾ in. (45 cm.) high
 gross weight 120 oz. 6 dwt. (3,743 gr.)

£3,000-5,000

US\$3,800-6,300
 €3,500-5,700

PROVENANCE:

Acquired from J.H. Bourdon-Smith Ltd., London, November 1996.



***84**

A GEORGE II SILVER-GILT KETTLE, STAND AND LAMP
 MARK OF WILLIAM GRUNDY, LONDON, 1758

In the Chinoiserie taste, the inverted pear shaped body cast and chased with scrolls, rocaille and flowers framing two large cartouches featuring on one side figures picking tea leaves and on the other a tea drinking party, the lid with kneeling figure holding a bird finial, the swing handle with half Chinese male figure terminal and with woven cane handle, the stand on three shell feet, the apron pierced with flower garlands holding a pagoda temple, the baluster plain lamp with detachable cover, *marked underneath the kettle, in cover and underneath the lamp*

17½ in. (44.5 cm.) high on handle
 gross weight 109 oz. 4 dwt. (3,398 gr.)

£3,000-5,000

US\$3,800-6,300
 €3,500-5,700

PROVENANCE:

Acquired from Jane Crawford Ltd., Hong Kong, December 1984.



***85**

WILLIAM BARRAUD (1810-1850) AND HENRY BARRAUD (1811-1874)

The Earl Granville, Master of the Royal Buckhounds (1847-1849), with the Earl of Chesterfield, Master (1834-1836), and hunt servants at a meet

signed 'Barraud' (lower centre)
oil on canvas
32 x 49 1/4 in. (81.3 x 126.5 cm.)

£25,000-35,000

US\$32,000-44,000
€29,000-40,000

PROVENANCE:

Major Harold Morton (1894-1972), The Abbey, Aston Abbotts, Buckinghamshire; and by descent.
with Richard Green, London, where purchased, September 1998.

William Barraud was reputed to have worked in the Customs House for a short period, but left to devote his time entirely to painting. He was a pupil of Abraham Cooper and became known primarily for his pictures of horses and dogs. He established a successful practice and exhibited frequently at the Royal Academy from 1828 to 1850 and at the British Institution from 1828 to 1849.

William often collaborated and exhibited with his younger brother, Henry, as evidenced in the present lot. The duo shared a studio from 1836 until William's death in 1850. Henry, a portrait, sporting and genre painter, studied under the portraitist, J.J. Middleton, and exhibited at the Royal Academy between 1833 and 1859 and at the British Institution from 1831 to 1864.

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.

***86**

JOHN ATKINSON GRIMSHAW (1836-1893)

A lane near Chester

signed and dated 'Atkinson Grimshaw/ 1881+' (lower right)

oil on board

18 $\frac{7}{8}$ x 14 $\frac{1}{4}$ in. (48 x 36.3 cm.)

£70,000-100,000

US\$88,000-130,000

€80,000-110,000

PROVENANCE:

with W.H. Patterson, London, November 1972.

A Lane Near Chester showcases Grimshaw's interest in the varying effects of moonlight in night scenes. This is evidenced in the sensitive inclusion of luminous puddles, complete with reflections and silhouettes of trees. The precise detailing within Grimshaw's landscapes recalls the Pre-Raphaelites mantra of 'Truth to Nature,' so coined by John Ruskin. In keeping with Grimshaw's other works from this series, the scene is populated by one, solitary figure, a housemaid dressed in her cap and apron returning home.





***87**

JOHN ATKINSON GRIMSHAW (1836-1893)

Corner of the Old Road, Claughton, near Scarborough

signed and dated 'Atkinson Grimshaw 1882 +' (lower left); and inscribed and further dated 'Corner of the old road/ Claughton nr Scarboro/ Atkinson Grimshaw/ 1882' (on the reverse)

oil on panel

9½ x 7¾ in. (24 x 18.7 cm.)

£30,000-50,000

US\$38,000-63,000

€35,000-57,000

PROVENANCE:

with Richard Green, London, where purchased, February 1973.





***88**

JOHN ATKINSON GRIMSHAW (1836-1893)

Glasgow docks, at twilight

signed 'Atkinson Grimshaw' (lower left)

oil on canvas

12 $\frac{7}{8}$ x 19 in. (32.7 x 48.1 cm.)

£70,000-100,000

US\$88,000-130,000

€80,000-110,000

PROVENANCE:

with MacConnal-Mason & Son, London, where purchased, July 1970.

This composition, featuring the Glasgow docks (probably Broomielaw Street), was one that Grimshaw revisited many times during his artistic career. The artist successfully developed his urban night scenes in this setting through the employment of strong contrasts; the lights from the shops create depth, whilst casting the figures and the ships' masts into darkness. This painting is particularly atmospheric, as the artist has carefully painted in the clock face and the shop windows but left other elements of the architecture more sketch-like, evoking a haunting quality.





λ*89

DEREK GEORGE MONTAGUE GARDNER, V.R.D., R.S.M.A. (1914-2007)

A Bold Manoeuvre: H.M. Frigate 'Brilliant', 28 guns, engaging the French Frigates 'Regeneree', 40 guns, and 'Vertu', 36 guns in the Bay of Santa Cruz, Tenerife

signed 'Derek.G.M./ GARDNER' (lower right)

oil on canvas

32 x 48 in. (81.3 x 121.9 cm.)

£7,000-10,000

US\$8,800-13,000

€8,000-11,000

PROVENANCE:

with P. Polak, London, December 1970, where purchased.





*90

EDWARD WILLIAM COOKE, R.A. (1811-1880)

Dutch sailing boats on the Zuyder Zee with a distant windmill

signed and dated 'E.W.Cooke. RA. 1864' (lower right) and further signed, inscribed, and dated 'Dutch Boats on the/ Zuyder Zee./ E.W. Cooke. RA. 1865.' (on the reverse)

oil on paper laid down on board
6 7/8 x 11 1/4 in. (17.5 x 28.7 cm.)

£3,000-5,000

US\$3,800-6,300
€3,500-5,700

The present lot relates to a large series of Cooke's works described as 'calms'. It bears particular relation to *A Zuider Zee Fishing Haven* (J. Munday, *E.W. Cooke: A Man of his Time*, Woodbridge, 1999, pl. 76).

■*91

A GEORGE II MAHOGANY TRIPOD KETTLE STAND
CIRCA 1740

The later circular top with a moulded edge, above a plain shaft, on cabriole legs with pad feet
25 in. (62 cm.) high; the top 12 1/4 in. (31.5 cm) diameter

£800-1,200

US\$1,100-1,500
€910-1,400

PROVENANCE:

Acquired from Alistair Sampson Ltd, London, December 1998.

■*92

A LATE VICTORIAN MAHOGANY PARTNER'S PEDESTAL DESK

BY MAPLE & CO LTD, CIRCA 1900

The rectangular top with inset gilt-tooled green leather, with two drawers to each end and one drawer to each side flanked by arched cupboard doors enclosing three drawers and dividers to each pedestal, with stop-fluted canted corners, on a plinth base and recessed castors, stamped 'MAPLE & Co. LTD, the locks stamped 'HOBBS & Co. / LONDON'

30 1/4 in. (77 cm.) high; 60 1/4 in. (153 cm.) wide; 41 3/4 in. (106 cm.) deep

£4,000-6,000

US\$5,100-7,500
€4,600-6,800

PROVENANCE:

Acquired from Harrods, London, May 1999.





***93**
A COLLECTION OF TWENTY-TWO CHINESE BRONZE SCROLL WEIGHTS
 MING DYNASTY AND LATER

Comprising mythical beasts, horses, a goat, a boy and buffalo group, Buddhist lions, seated and reclining figures
 The largest 2¾ in. (7.2 cm.) high (22)

£5,000-8,000 US\$6,300-10,000
 €5,700-9,100

PROVENANCE:
 Acquired from Y.F. Yang & Co., Hong Kong: four in December 1972, twelve in April 1973 and four in July 1979.



***94**
TWO CHINESE DEHUA PORCELAIN STANDING FIGURES
 20TH CENTURY

Each figure modelled wearing an elaborate headdress and a dragon robe belted at the waist, sword to one side, carrying ceremonial banners, the details finely moulded
 10¾ in. (27.4 cm.) high (2)

£800-1,200 US\$1,100-1,500
 €910-1,400



***95**
TWO CHINESE DEHUA PORCELAIN STANDING MODELS OF ARCHERS
 20TH CENTURY

Each archer modelled standing on an oval base wearing a brimmed hat and armour, the details finely moulded, sword to one side, carrying the bow
 12½ in. (32 cm.) high (2)

£1,000-1,500 US\$1,300-1,900
 €1,200-1,700





***96**

EDWARD LEAR (1812-1888)

Cheddar Cliffs, Somerset

signed, inscribed and dated 'Tcheddacliphs [sic] / Edward Lear. del. Aug. 25. 1849.' (lower right)

pencil, pen and brown ink and watercolour heightened with white on buff paper

6 $\frac{7}{8}$ x 11 $\frac{1}{8}$ in. (17.5 x 28.9 cm.)

£3,000-5,000

US\$3,800-6,300

€3,500-5,700

PROVENANCE:

Mrs. D.M. Edwards.
with Hazlitt, Gooden & Fox Ltd, London, where purchased, August 1976.

***97**

A SINO-SHAN BRONZE RAIN DRUM

PROBABLY 18TH-19TH CENTURY, MYANMAR

With later glass top, mounted on ebonised base
29 $\frac{1}{4}$ in. (74 cm.) high; 29 in. (73.5 cm.) diameter

£1,500-2,500

US\$1,900-3,100

€1,800-2,800

PROVENANCE:

Acquired from Mrs Shwicker, Hong Kong, 26 January 1979.





***98**

DULLAH (1919-1996)

Legong dancer

signed, inscribed and dated 'Dullah/Bali '79.' (lower right), again signed, inscribed and dated 'original painting by Dullah/ Dullah/ Bali 1979' (on the reverse)

oil on canvas

45½ x 30 in. (115 x 76.4 cm.)

In a Balinese red-painted and parcel-gilt foliate-carved frame

£5,000-7,000

US\$6,300-8,800

€5,700-7,900

PROVENANCE:

with Neka Art Gallery, Bali, April 1979, where acquired.



***99**

DULLAH (1919-1996)

Legong dancer

signed, inscribed and dated 'Dullah/Bali 79' (lower right), again signed, inscribed and dated 'original painting by Dullah/Dullah/ Bali 1979' (on the reverse)

oil on canvas

23¼ x 19½ in. (59 x 49.5 cm.)

In a Balinese pierced ebonised and giltwood frame

£3,000-5,000

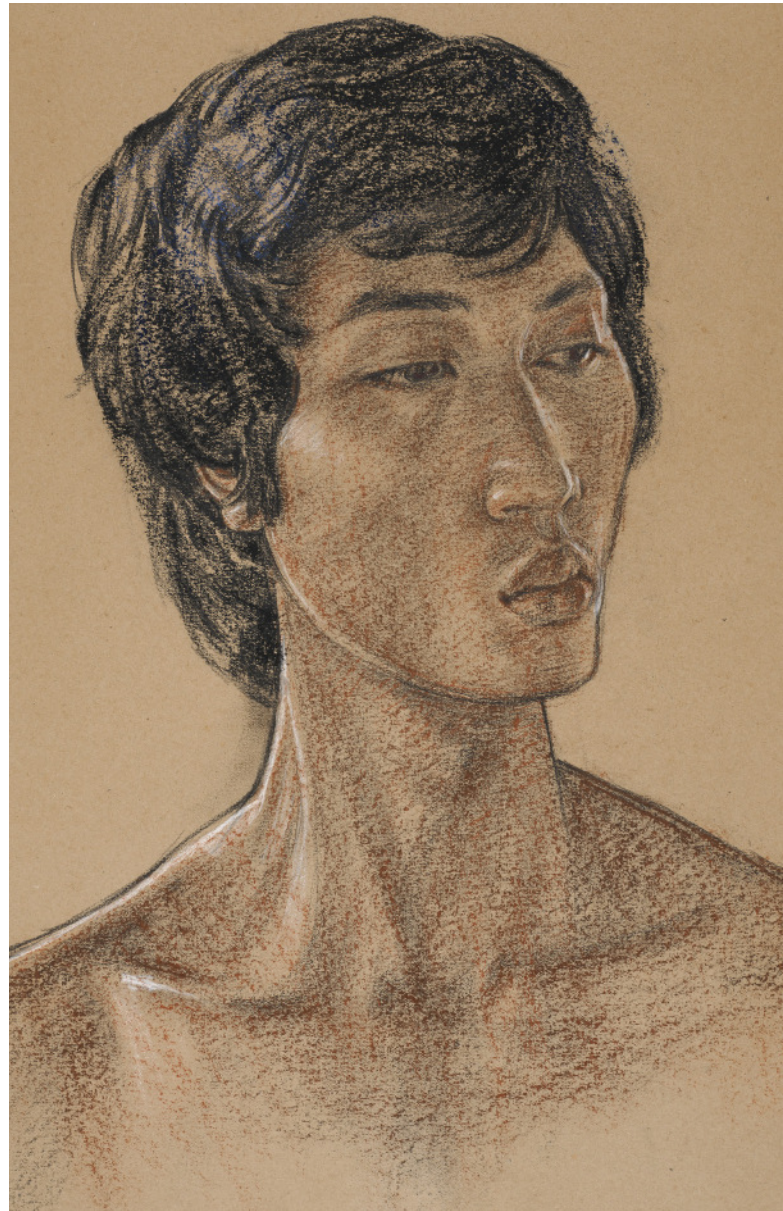
US\$3,800-6,300

€3,500-5,700

PROVENANCE:

with Neka Art Gallery, Bali, 1979, where acquired.





λ*100
RUDOLF BONNET (1895-1978)

Portrait of a man

signed, inscribed and dated 'R.BONNET/BALI 1973' (lower right)
charcoal and pastel on paper
19¾ x 12¼ in. (49.3 x 31.1 cm.)

£2,000-3,000

US\$2,600-3,800
€2,300-3,400



λ101
RUDOLF BONNET (1895-1978)
Ni Ketut

signed, inscribed and dated "'NI KETUT'/ BALI 1975/
R. BONNET' (lower right)
red chalk on paper
28½ x 14½ in. (72.4 x 36.8 cm.)

£3,000-5,000

US\$3,800-6,300
€3,500-5,700

PROVENANCE:
with Neka Art Gallery, Bali, April 1976, where acquired.

λ*102
RUDOLF BONNET (1895-1978)

Resting grasscutter

signed, inscribed and dated 'RESTING
GRASSCUTTER'/'BALI 1976/R.BONNET'
(upper left)
pencil, charcoal and pastel on paper
sheet: 27¾ x 22 in. (70.5 x 55.8 cm.)

£3,500-5,500

US\$4,400-6,900
€4,000-6,200

PROVENANCE:
with Neka Art Gallery, Bali, April 1976, where acquired.





***103**

LAWRENCE M. DAWS (B. 1927)

Night bird

signed 'DAWS' (lower right)

oil on board

40½ x 48¾ in. (102.8 x 123 cm.)

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

PROVENANCE:

with Barry's Art Gallery, Brisbane, April 1977, where purchased by the present owner.



***104**

ARTHUR MERRIC BLOOMFIELD BOYD (1920-1999)

Figure with red dog and book

signed 'A Merric Boyd' (lower right)

oil on canvas

36½ x 48 in. (91.8 x 122 cm.)

Painted in 1973.

£40,000-60,000

US\$51,000-75,000

€46,000-68,000

PROVENANCE:

with Barry's Art Gallery, Brisbane, April 1977, where purchased by the present owner.





■105

**A VICTORIAN-STYLE WHITE-PAINTED AND PARCEL-GILT
OTTOMAN STOOL**

SUPPLIED BY ROBERT KIME LTD., MODERN

Upholstered in close-nailed antique blue and red woven wool fabric, on ring-
turned fluted legs and castors

19 in. (48 cm.) high; 49 in. (125 cm.) wide; 36 in. (92 cm.) deep

£2,500-4,000

US\$3,200-5,000

€2,900-4,500

PROVENANCE:

Supplied by Robert Kime Ltd., London.



■106
A CHINESE BLUE AND WHITE LARGE KRAAK BOWL
 MING DYNASTY, WANLI PERIOD (1573-1619)

Decorated to the centre with a bird on a rock below prunus blossom, the cavetto with shaped panels enclosing stylised flowers, the exterior decorated with alternating panels of landscapes, birds and flowers
 14 in. (35.5 cm.) diameter

£300-500

US\$380-630
 €350-570



■107
A VICTORIAN ARTS AND CRAFTS MAHOGANY CENTRE TABLE
 BY MORRIS & CO., CIRCA 1890

The circular top with moulded and reeded edge, on ring-turned tapering legs joined by shaped stretchers, stamped underneath 'MORRIS & CO/449 OXFORD STW' and numbered '752'
 28¼ in. (72 cm.) high; 42 in. (106 cm.) diameter

£3,000-5,000

US\$3,800-6,300
 €3,500-5,700

The lower stretcher of this table is typical of the work of George Washington Jack (1855-1932) and the legs and turned spindles of Philip Webb (d. 1915), who had been a founding member of Morris & Co. together with William Morris (d. 1896) in the 1860s. Jack worked with Philip Webb from 1880. He was a noted wood carver and inlayer, publishing *Wood Carving: Design and Workmanship*, 1903. He became Chief Designer for Morris and Co. in 1890, remaining there after Morris' death in 1896 and then taking over Webb's architectural practice in 1900.



■108
A PAIR OF JAPANESE IMARI BLUE AND WHITE BALUSTER VASE LAMPS
 EDO PERIOD (LATE 17TH CENTURY)

Each of octagonal form, decorated with figures and foliage in landscapes, with removable electrical fittings, pleated silk shades, restorations
 The vases: 19½ in. (49.5 cm.) high; 13½ in. (34.5 cm.) diameter (2)

£2,500-4,000

US\$3,200-5,000
 €2,900-4,500

PROVENANCE:
 Probably supplied by Robert Kime Ltd., London.



The Duke of Kent and his bride, Princess Marina of Greece, after their marriage in Westminster Abbey, 29 November 1934
 ©Chronicle / Alamy Stock Photo

■109

A NEAR PAIR OF GEORGE II GILT-GESSO AND GILTWOOD PIER MIRRORS

CIRCA 1740, IN THE MANNER OF WILLIAM KENT

Each with cartouche-centred broken pediment above a shaped frieze with central tablet applied with the mask of Diana, flanked by ribbon-tied oak garlands, the rectangular bevelled plate in an eared frame with strapwork band on a pounced ground with ribbon-and-rossette inner border and egg-and-dart outer border, the base with scrolling shell-centred apron, partial red and black printed transit label to one 'WITH MUCH CARE/To.../W1', inscribed 'No. 12...', variations in carving, size and construction, adapted to form a pair, some elements later, repairs to crestings, redecorated

One: 75¾ in. (192.5 cm.) high; 39 in. (99 cm.) wide
 The other: 75¼ in. (191 cm.) high; 38¾ in. (98.5 cm.) wide (2)

£50,000-80,000 US\$63,000-100,000
 €57,000-91,000

PROVENANCE:

With W. Turner Lord & Co., 20 Mount Street, London, 1932.
 Acquired by T.R.H. The Duke and Duchess of Kent, probably acquired following their marriage in 1934.
 H.R.H. The Duchess of Kent; sold Christie's, London, 12-14 March 1947, lot 367 (£262 10s to H.R. Lee).
 The late Mrs. Robert Tritton, Godmersham Park, Kent; Christie's house sale, 6-9 June 1983, lot 132.
 Anonymous sale; Christie's, London, 5 December 1991, lot 220, where purchased by the present owner.

EXHIBITED:

London, Christie, Manson & Woods, *Art Treasures Exhibition 1932*, no. 120 (exhibited by W. Turner Lord & Co.).

H.R.H. The Duchess of Kent (*née* Princess Marina of Greece and Denmark) (1906-1968) married the younger son of H.M. King George V in 1934, settling at 3 Belgrave Square and The Coppins, Buckinghamshire. Celebrated for their impeccable taste and style, the couple epitomised the glamour of the 1930s, before the Duke of Kent's early death, during the Second World War.

These mirrors were later bought by the celebrated collector Mrs. Robert Tritton, for her home at Godmersham, Kent. Built in 1732, for Thomas May Knight, Godmersham Park is the epitome of an 18th-century country house of medium size. Eventually inherited by Edward Austen, the brother of Jane Austen, the novelist; Godmersham is often cited as the inspiration for *Mansfield Park*. After years of neglect it was purchased in 1935 by Robert Tritton and his wife Elsie, who, with the help of the architect Walter Sorrell, set about much needed renovations and creating 'the 1930s ideal of what constituted 18th-century taste' and building a superb collection of French and English 18th-century furniture, which 'was Robert Tritton's particular joy'.





110
A PAIR OF OLD SHEFFIELD PLATE THREE-LIGHT CANDELABRA

BY AARON HATFIELD, SHEFFIELD, CIRCA 1815

Each on shaped circular fluted base with scrolls and flowerhead border, the baluster column stem with acanthus leaves terminal, the tulip-shaped socket with shell detail, the detachable foliate scrolling branches with corresponding sockets and foliate nozzles, with filled base, *marked on branches and inside sockets*
 21¼ in. (55 cm.) high (2)

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



111
A PAIR OF VICTORIAN SILVER CANDLESTICKS
 MARK OF ROBERT GARRARD, LONDON, 1842

Each on shaped circular base chased with matted scrolls and stylised fleur-de-lys and applied with flower buds and leaves, the baluster stem chased on the shoulder with three cartouches with flower garlands and raised flowers, the socket slightly everted with detachable nozzle, engraved with two crests on base and nozzles, *marked on foot-rims and nozzles*
 13¼ in. (33 cm.) high
 86 oz. 10 dwt. (2,692 gr.)

The crests are those of Lowndes and Gorst, for Thomas Mee Lowndes (formerly Gorst) (1801-1853), who assumed by Royal License the name of Lowndes *in lieu* of Gorst in 1841, under the terms of the will of his great uncle Robert Lowndes of Palterton Hall, Derbyshire. (2)

£4,000-6,000 US\$5,100-7,500
 €4,600-6,800



~112
A GEORGE III SILVER PART TABLE SERVICE IN A PAIR OF GEORGE III TULIPWOOD-CROSSBANDED FIGURED MAHOGANY KNIFE OR CUTLERY BOXES

LONDON, WITH MARKS OF GEORGE SMITH, 1797, MICHAEL BARNETT, AND WILLIAM ELEY, WILLIAM FEARN AND WILLIAM CHAWNER, 1812; THE BOXES, LATE 18TH CENTURY, ONE SILVER MOUNT WITH MARK OF JOHN BROCKWELL, LONDON, 1797

Old English pattern, comprising:
 Eleven table spoons
 Twenty-four table forks, one silver-plated
 Eleven dessert spoons
 Twelve dessert forks
and with filled handles and of thread pattern:
 Twenty-four table knives, with steel blades
 Twelve fruit knives, with silver blades
 most with a coat-of-arms, *all fully marked*

The boxes each with hinged sloping cover enclosing a boxwood and fruitwood chequer strung interior fitted for knives, forks and spoons, the ogee-shaped front mounts with white-metal ring-handle and escutcheon engraved with a lozenge-of-arms, on ogee bracket feet

The boxes: 15 in. (38.5 cm.) high; 9¼ in. (24.5 cm.) wide; 11¼ in. (28.5 cm.) deep
 The arms in a lozenge are those of Hervey of Tiddington, co. Oxford, for Miss Barbara Hervey (1740-1813) of Chilton, the unmarried daughter and heir of George Hervey of Tiddington (1705-1774) and his first wife Penelope Chernock (1704-1743). (96)

£4,000-6,000 US\$5,100-7,500
 €4,600-6,800



■113

A GROUP OF FOUR BRONZE TABLE LAMPS
TWO 19TH CENTURY, THE PAIR MODERN

Comprising: an early Victorian gothic revival gilt-lacquered example of octagonal form; an embossed example, and a pair of modern gilt and patinated examples, possibly by Robert Kime Ltd.; three with cream pleated silk shades, one with a card frame

The octagonal example: 14½ in. (37 cm.) high, excluding fitments

The pair: 19 in. (48 cm.) high, excluding fitments

(4)

£1,500-2,500

US\$1,900-3,100

€1,800-2,800

PROVENANCE:

Probably supplied by Robert Kime Ltd., London.

■114

A LATE VICTORIAN OAK OCTAGONAL CENTRE TABLE
BY HOWARD & SONS, LATE 19TH CENTURY

The octagonal parquetry top on hexagonal supports by a quatrefoil stretcher, stamped 'HOWARD & SONS/BERNER...'

27 in. (68.5 cm.) high; 38¼ in. (97 cm.) wide; 38¼ in. (97 cm.) deep

£1,500-2,500

US\$1,900-3,100

€1,800-2,800



■115

A PAIR OF AUBUSSON-STYLE TAPESTRY CUSHIONS
20TH CENTURY

Together with four other various scatter cushions

The tapestry cushions: 22 in. (56 cm.) wide; 18½ in. (47 cm.) deep

£400-600

(6)

US\$510-750

€460-680

■116

A NORTH EUROPEAN PARCEL-GILT AND WHITE-PAINTED CARVED WOOD AND COMPOSITION SOFA
LATE 19TH/EARLY 20TH CENTURY

Of box form, the arms headed by lion's masks descending to Egyptian herms on foliate-decorated turned tapering legs, covered in light brown cotton, redecorated, restorations

34¼ in. (87 cm.) high; 61¼ in. (155.5 cm.) wide; 29¼ in. (74.5 cm.) deep

£2,000-3,000

US\$2,600-3,800

€2,300-3,400





■117
A SET OF FOUR EARLY VICTORIAN GOTHIC REVIVAL OAK DINING-CHAIRS
 THREE MID-19TH CENTURY, ONE OF LATER DATE AND MADE TO MATCH, AFTER DESIGNS BY A.W.N. PUGIN
 Each with brass-studded padded back and seat covered in green leather with inset handle to the reverse, on chamfered square legs joined by stretchers
 36¼ in. (92 cm.) high; 19¾ in. (50 cm.) wide; 19¼ in. (49 cm.) deep (4)
 £800-1,200 US\$1,100-1,500
 €910-1,400

PROVENANCE:
 Probably acquired from Robert Kime Ltd., London.

These chairs would appear to be an iteration, with slight modification, of the 'light but strong chamfered chair' invented in 1850 at the architect Charles Barry's request by A.W.N. Pugin (d. 1852) for general use in the Commons lobbies at the New Palace of Westminster and executed by firms such as Holland and Sons, Gillows of London and Lancaster and Crace. A sketch of the chair pattern appears in a letter of November 1850, to J.G. Crace (d. 1889) from Pugin concerning the standard chair for the House of Commons (A. Wedgwood, *A.W.N. Pugin*, London, 1985, no. 481 and I. Ross (ed.), *The Houses of Parliament: History, Art, Architecture*, London, 2000, pp. 166-172).



■118
A PAIR OF GERMAN GILT-BRASS ADJUSTABLE OIL LAMPS
 BY VESTA, WILD & WESSEL, BERLIN, LATE 19TH CENTURY, ADAPTED FOR ELECTRICITY
 Each with green pleated silk shade, modelled as an antique lamp, one inscribed 'VESTA/WILD&WESSEL/BERLIN' and the other inscribed with initials 'PF'; together with a gilt-bronze colza lamp, by James Smethurst, 19th Century, inscribed 'SMETHURST/MANUFACTURER/159 NEW BOND ST', fitted for electricity
 The pair: 20¾ in. (52.5 cm.) high; 9 in. (23 cm.) wide; 5½ in. (14 cm.) diameter
 The single: 12 in. (30.5 cm.) high; 9¼ in. (23.5 cm.) wide; 4¼ in. (11 cm.) diameter (3)

£1,200-1,800 US\$1,600-2,300
 €1,400-2,000

■119
A REFORMED GOTHIC WALNUT CENTRE TABLE
 THIRD QUARTER 19TH CENTURY, PROBABLY EUROPEAN
 The moulded rectangular top on chamfered A-frame trestle end-supports headed by C-scroll brackets and joined by a stretcher
 30 in. (76 cm.) high; 58½ in. (149 cm.) wide; 36½ in. (193 cm.) deep

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





■120

A MID-VICTORIAN GOTHIC-REVIVAL OAK WRITING-TABLE
CIRCA 1865, IN THE MANNER OF BRUCE TALBERT

The top with green inset writing surface and serrated lower edge above two frieze drawers, the frieze with quatrefoil panels and fruiting ivy-carved angle-brackets on spiral fluted legs and conforming quatrefoil panelled block feet
30¼ in. (77 cm.) high; 39 in. (99 cm.) wide; 32¼ in. (82 cm.) deep

£3,000-5,000

US\$3,800-6,300
€3,500-5,700

■121

AN EARLY VICTORIAN GOTHIC REVIVAL BURR-WALNUT, SYCAMORE, HOLLY, BOXWOOD, AMARANTH AND MARQUETRY OCTAGONAL CENTRE TABLE

BY CRACE & CO., CIRCA 1855, AFTER THE DESIGNS OF A.W.N. PUGIN

The crossbanded and line-inlaid top with foliate marquetry border on canted legs and shaped supports with foliate brackets joined by chamfered peripheral stretchers and a central x-shaped stretcher, the rosette-carved shaped feet on recessed brass 'patent' castors

29¼ in. (74.5 cm.) high; 63¼ in. (160.5 cm.) diameter

£25,000-40,000

US\$32,000-50,000

€29,000-45,000

PROVENANCE:

The Knyfton family, Uphill Manor, Weston-Super-Mare, from the Drawing Room built in 1855, commissioned as a wedding present by Thomas Tutton Knyfton for his second wife, Georgina Colston, and by descent. The Estate of Miss Edith Marjorie Graves-Knyfton, Uphill Manor, Weston-super-Mare; Greenslade Hunt Fine Art Auctioneers house sale, 10-11 December 1992, lot 758. Acquired from Jonathan Harris, London.

EXHIBITED:

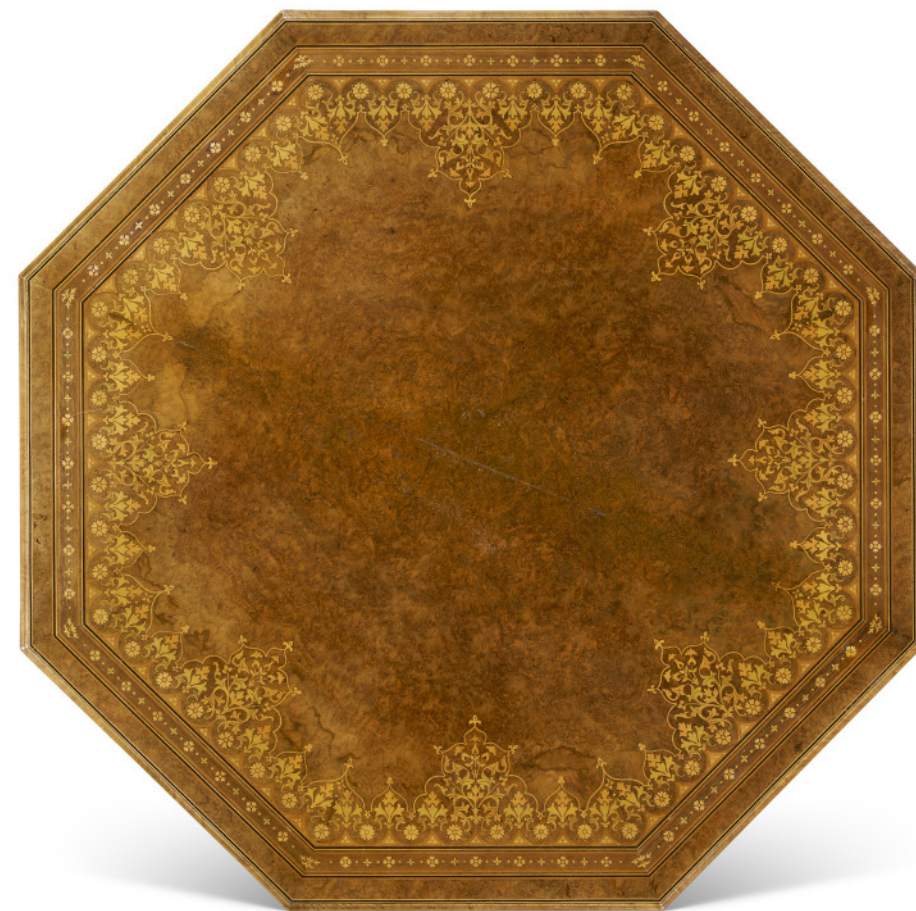
London, Royal Academy, *Pre-Raphaelite and Other Masters*, 2003, no. 183.

LITERATURE:

M. Aldrich, 'Marquetry in the Medieval Court: The Octagonal Tables of Pugin and Crace', *The Journal of the Decorative Arts Society 1850 - the Present*, 2001, pp. 55-56 & 58.
D. Breuer et. al., *Pre-Raphaelite and Other Masters*, London, 2003, pp. 237, 309, cat. no. 183.

COMPARATIVE LITERATURE:

A. Wedgwood, *A.W.N. Pugin and the Pugin Family: Catalogues of the Architectural Drawings in the Victoria and Albert Museum*, London, 1985, p. 262, cat. nos. 779-81.
J. Cooper, *Victorian and Edwardian Furniture and Interiors: From the Gothic Revival to Art Nouveau*, London, 1987, p. 91, fig. 90.
A. Wedgwood, 'J.G. Crace and A.W.N. Pugin', ed. M. Aldrich, *The Craces: Royal Decorators 1768-1899*, Brighton, 1990, pp. 137-145.
C. Wainwright, 'Eastnor Castle, Herefordshire-II: The Seat of Mr. James Hervey-Bathurst', *Country Life*, 20 May 1993, pp. 90-93.
J. Musson, 'Knebworth House, Hertfordshire: The Home of the Hon. Henry and Mrs. Lytton Cobbold', *Country Life*, 24 April 2003, pp. 104-107.
B. Coleman, *The Best of British Arts & Crafts*, Atglen, PA, 2004, p. 87.





A.W.N. Pugin's design for the marquetry border for the octagonal table produced by Crace for the Mediaeval Court at The Great Exhibition, 1851 © The Victoria & Albert Museum, London



Octagonal walnut table made for Leighton Hall, Welshpool, by J.G. Crace using designs by A.W.N. Pugin, c. 1853-55 (sold Halls Fine Art Auctioneers, Shrewsbury, 1998)

This table forms part of an important group of Gothic Revival octagonal marquetry tables that illustrate and result from the successful collaboration from circa 1842-52 between the designer Augustus Welby Northmore Pugin (1812-52), 'perhaps the greatest of all architect-designers of the Gothic Revival', and the decorating/furniture-making firm of John Gregory Crace (1809-89) of 14 Wigmore Street, Cavendish Square, London (Aldrich, 2001, *op. cit.*, p. 48).

Pugin was the maverick designer, well-versed in the medieval idiom, while the Crace firm, established in 1768, were decorators to the Royal family, most notably at Brighton Pavilion where Frederick Crace was the Prince Regent's decorator. Almost all of Crace's furniture in the Gothic Revival style was produced exclusively from Pugin's designs, and, as these design sketches were done at speed and with little detail, it was Crace who interpreted and developed the designs (Wedgwood, 1990, *op. cit.*, p. 138). In the Pugin/Crace partnership, Gothic furniture was to become a fundamental bedrock of their business. During the 1840s and 50s, Gothic furniture including octagonal tables, some with marquetry, such as the one offered here, became the firm's leading manufacture at their London premises, and were generally produced in oak and walnut.

One of the first joint commissions was for Pugin's own house, The Grange, at Ramsgate, Kent, which the designer saw as a preliminary 'show house' for prospective clients (Aldrich, 2001, *op. cit.*, p. 49). However, the most important by far was the interior decoration of the Houses of Parliament, undertaken in conjunction with Charles Barry, from 1844-45. Thereafter, Pugin and Crace worked for a number of aristocratic patrons, including: Colonel Middleton Biddulph at Chirk Castle, Clywd (1846-47), Earl Somers at Eastnor Castle, Herefordshire (1849-50), and the 6th Duke of Devonshire at Lismore, Co. Waterford. The Gothic Revival was celebrated and propagated yet further at the 1851 Great Exhibition, London, in the Mediaeval Court - a dedicated exhibition space given to Pugin.

In his early career, Pugin included designs for Gothic octagonal tables in his published works: on the title page of Pugin's *Gothic Furniture*, published by Rudolph Ackermann in 1827, and in his *Gothic Furniture in the Style of the Fifteenth Century* (1835). The marquetry design of the octagonal table-

top is illustrative of Pugin's development of elaborate marquetry designs. It features the bold combination of marquetry set in contrast with darker ground timber common to this series of tables and employed to great effect to the oak octagonal table, now in the Portsmouth City Museum, which can be dated to c. 1849, based on several unidentified designs for tables by Pugin that were sent to Crace (Wedgwood, 1985, *op. cit.*, p. 262, cat nos. 779-81). Pugin's bold polychromatic watercolour design for a related border, which is held in the collection of The Victoria & Albert Museum, is signed and dated 1850, a time that Aldrich (*op. cit.*) records that Pugin 'devoted a number of designs to working out the form, materials and ornamentation of the table for the Mediaeval Court, and states that on that occasion Crace followed the unusually detailed designs much more closely, suggesting the importance that both designer and maker placed on the success of this important table as a manifestation of the very best that the partnership could produce.

This mode of decoration can also be found to the top of a walnut and oak octagonal table made for the Drawing Room at Abney Hall, Cheshire, supplied in April 1853 (*ibid.*, pp. 54-55, figs. 10-11; Victoria & Albert Museum, CIRC.334-1958), and on another octagonal walnut table made in 1853 for Leighton Hall, Welshpool, both tables having been made by Crace using the designs of Pugin after his death in 1852 (*ibid.*, p. 55, fig. 12).

The present table was created as part of a suite of Gothic furniture commissioned by Thomas Tutton Knyfton (1798-1887), who employed J.G. Crace in 1855 to remodel the drawing room, octagonal hall and tower of his house Uphill Manor, Weston-Super-Mare in the 'High-Gothic' style (Aldrich, 2001, *op. cit.*, p. 55). Knyfton had purchased Uphill in 1853 and commissioned the table as a wedding present for his second wife, Georgina Colston (d. 1887), whom he married in 1855. The table was to remain at Uphill Manor with the family until sold from the estate Miss Edith Marjorie Graves-Knyfton in 1992.

This table belongs to the small group of important octagonal tables produced by J.G. Crace based on the designs of A.W.N. Pugin, made both during the 1850s in Pugin's own lifetime and after his death, with Crace's continuing posthumous use and reinterpretation of Pugin's designs in the Gothic style, something which the firm would successfully continue into the 1860s.





■122

A LATE VICTORIAN ARTS AND CRAFTS WALNUT AND EMBROIDERY TWO-PANELLED SCREEN
 ATTRIBUTED TO MORRIS & CO., THE EMBROIDERY PROBABLY DESIGNED BY MAY MORRIS, LATE 19TH CENTURY

The leaves each with pediment flanked by finials above an embroidered panel depicting a vase and floral arrangement above a folding shelf with later circular holes, on turned legs joined by a stretcher, previously with further brass rails below shelves

54¼ in. (138 cm.) high; 48 in. (122 cm.) wide; 1¼ in. (3 cm.) deep

£2,500-4,000

US\$3,200-5,000
 €2,900-4,500

PROVENANCE:

Anonymous sale; Sotheby's, Australia, 24 May 1993, lot 219.

These panels are stitched in the Morris & Co. house style (darning with a stem stitch outline) and are typical of the high quality work produced by the embroidery department under the direction of William and Jane Morris's younger daughter May Morris (1862-1938), between 1885-1896. Morris & Co. also produced embroidery kits that could be worked at home.

Whilst this exact design is apparently not recorded, there are several references to 'tulip' in the Morris & Co. embroidery department day book in the National Art Library at the V&A and the striped pistil in two of the flowers in the right-hand panel closely resembles the Peony panel in the Morris & Co. *Embroidery Work* catalogue, circa 1912, which also illustrates a variety of single, two and three-fold screens for mounting embroideries, with related pediments and turned finials.

A very closely related panel to that depicted on the right-hand fold, the frame of which is stamped 'MORRIS & CO.', was sold anonymously, Christie's, South Kensington, 1 December 2005, lot 96.





■124

A 'HAMMERSMITH' CARPET

DESIGNED BY WILLIAM MORRIS, WOVEN BY MORRIS & CO., CIRCA 1890

The shaded indigo field with a three-plane lattice of flowering vines, in a shaded red border with entwined tulips, fritillaries, and scrolling vine, with a broad shaded sea-green outer border, full pile throughout, localised restorations

16ft. x 15ft.6in. (489 x 473 cm.) not including fringes

£70,000-100,000

US\$88,000-130,000
€80,000-110,000



The Dining Room at Kelmscott House, showing Morris' own 17th century Safavid 'Vase' carpet (William Morris Gallery, Walthamstow; the carpet now in the V&A)



In seeking intellectual escape from the age of mass production, design reformers of the nineteenth century often looked eastwards for inspiration. Many were particularly struck by Persian carpets from the classical age of Safavid weaving, seeing in the skill of their manufacture and the elegance of their design a cure for this modern malaise. Observing the declining quality of carpets woven in nineteenth-century Iran and the Ottoman Empire, a result of the introduction of the new manufacturing methods which they so deplored, Morris and his contemporaries hoped to revive the art of carpet weaving.

Morris' starting point was the close observation of classical carpets. His friend F.S. Ellis remembered in 1902 that he had 'set himself to study not only the scheme of design and colour, but also the method of manufacture' (M. Haslam, *Arts and Crafts Carpets*, London, 1991, p. 53). He encouraged the South Kensington Museum (today the Victoria and Albert Museum) to purchase the 'Ardabil' and 'Chelsea' carpets, and was instrumental in raising the funds. He was also a collector himself: a large 'vase' carpet hung in the dining room in Kelmscott House, and is today in the Victoria and Albert Museum (719-1897). The large flowerheads and interwoven multi-plane

lattice on the present lot may have been inspired by this iconic seventeenth-century design. The close observation of Persian prototypes, with designs incorporating a central medallion, is typical of William Morris' own work rather than that of his associates (L. Parry, 'William Morris Hammersmith Carpets', *HALI* 28, p. 16).

'Hammersmith' carpets – as the name suggests – were originally woven in Morris' Georgian townhouse in the borough of Hammersmith. Production moved to Merton Abbey in Surrey in 1882, where the greater space allowed Morris & Co. weavers to attempt designs on a larger scale. The design of the present lot resembles that of the 'Holland Park' carpet, which was woven in 1883 for the drawing room of Alexander Ionides, a third-generation Greek merchant who lived in Kensington (Haslam, *op cit.*, p. 74). Similar carpets to the present lot were produced on a commission basis: potential clients of Morris & Co. would select a field pattern based on a former commission, which they could combine with a border pattern and colour scheme of their choice. A carpet with a similar field and border commissioned by Mrs. Lucius Gubbins of Eastbourne was sold by Lyon and Turnbull, London, 19 April 2005, lot 386.

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.

■125

A 'HAMMERSMITH' CARPET

DESIGNED BY JOHN HENRY DEARLE, WOVEN BY MORRIS & CO.,
CIRCA 1890

The sea-green field with an overall design of tulips and flowering tendrils woven horizontally, in a ruby-red border of alternate facing leaves enclosing smaller flowerheads, between narrow guard stripes, light surface marks, full pile throughout
7ft.5in. x 5ft.3in. (226 x 160cm.)

£30,000-50,000

US\$38,000-63,000
€35,000-57,000

PROVENANCE:

Commissioned by Robert and Joanna Barr Smith, Auchendarroch, Mount Barker, South Australia.
Sold Sotheby's, Australia, 24 May 1993, lot 221.

EXHIBITED:

London, *Royal Academy, Pre-Raphaelite and Other Masters*, 2003, no. 195

LITERATURE:

C. Menz, exh. cat., *Morris & Company: Pre-Raphaelites and the Arts & Crafts Movement in South Australia*, Adelaide, 1994, pl. 144 (photograph of Mrs Barr Smith, c. 1897, seated in the morning room at Auchendarroch, showing this carpet).

C. Menz, exh. cat., *Morris & Co.*, Adelaide, 2002, p. 165.

D. Breuer et. al., *Pre-Raphaelite and Other Masters*, London, 2003, pp. 247, 310, cat. no. 195.

Though Morris & Co. rug designs were influenced by Middle Eastern examples, the present lot illustrates how this was fused with influences closer to home. In 1881, Morris wrote that in his designs he wanted to use 'the rose, the lily, the tulip, the oak, the vine, and all the herbs and trees that even we cockneys know about' (S.B. Sherrill, *Carpets and Rugs of Europe and America*, New York, 1995, p. 295). The directional design of the present lot is typical of the work of Henry Dearle, who took over as Artistic Director of Morris & Co. on the death of its founder in 1896.

In the 1890s Morris & Co. designs enjoyed global popularity. Carpets were commissioned for the Chicago home of John G. Glessner, and four runners were woven for Cornelius Vanderbilt II's Rhode Island retreat, 'the Breakers'. This particular rug was one of a set woven for the homes of Robert and Joanna Barr Smith, with this one specifically intended to decorate the morning room of Auchendarroch, their country house in South Australia, and was photographed *in situ*, circa 1897 (C. Menz, *op. cit.*, Adelaide, 1994 and 2002).



126

**SIR EDWARD COLEY BURNE-JONES, BT., A.R.A., R.W.S.
(1833-1898)**

Justitia, for a stained-glass window at St Paul's Cathedral, Calcutta

pencil, black and coloured chalk and pastel on buff paper
65 x 23⁵/₈ in. (165 x 60 cm.) *sight size*

£60,000-100,000

US\$76,000-130,000

€69,000-110,000

PROVENANCE:

Lady Rossmore.
with MacConnal Mason, London, 2006.

LITERATURE:

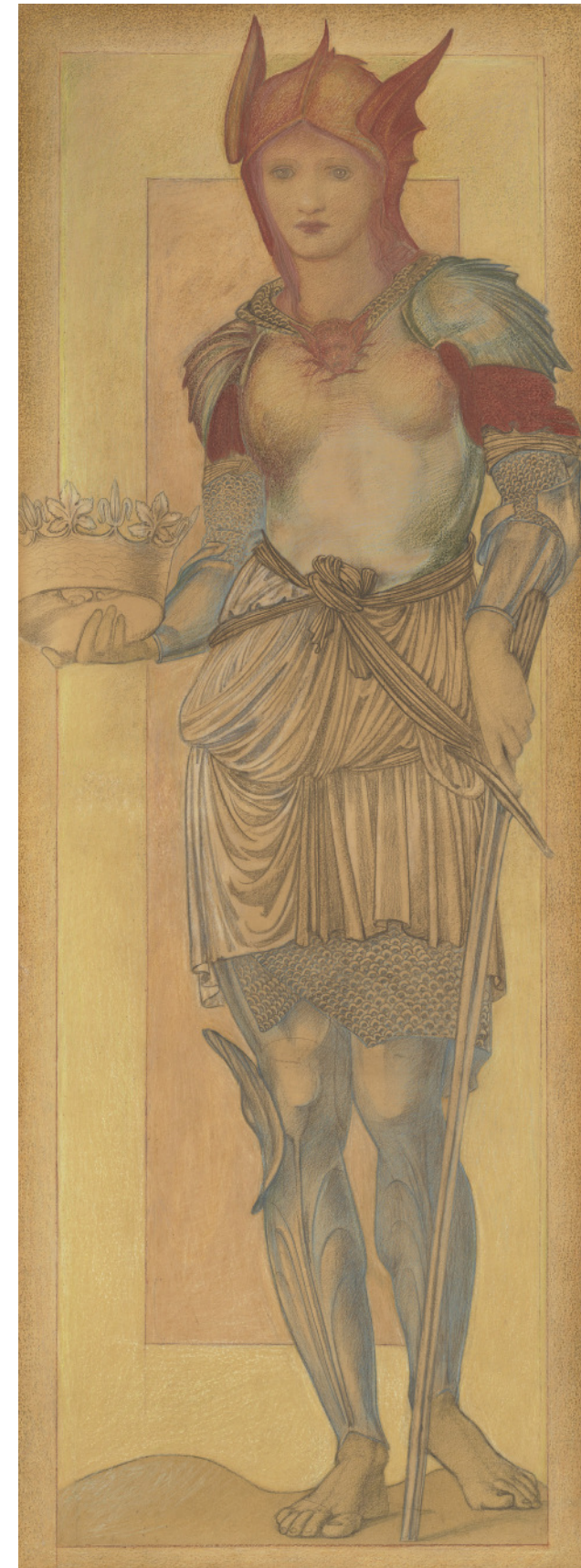
A.C. Sewter, *The Stained Glass of William Morris and His Circle*, New Haven and London, 1974, p. 219.

Justice was a subject Burne-Jones depicted many times in stained glass window designs for Marshall, Morris, Faulkner & Co. Often taking very different compositions and poses, he explored the subject in relation to those it would sit alongside. The present drawing is a study for the west windows of St Paul's Cathedral, Calcutta.

Morris & Co. were commissioned in 1873 by the Bishop of Calcutta, Robert Milman, to design the west window of St Paul's as a memorial to the 6th Earl Mayo, Viceroy of India, who died in 1872. It seems likely that Burne-Jones was recommended as the designer by his brother-in-law, John Lockwood Kipling, who was heavily involved in the world of art in India.

The window was designed with five figures in the upper tier: Enoch, David, Salvator Mundi, Solomon and Elijah; and five in the lower tier: St Thomas, Charity, St Michael Weighing Souls, and St Paul. Burne-Jones's account book also makes reference to '5 subjects' having been designed, including 'Reception of the Souls into Paradise', 'St Paul Preaching' and 'Calling of St Peter', although these were not realised. A preparatory pencil sketch for the ten final figures is at Birmingham Museum and Art Gallery (1927P440), and a nude preparatory sketch for the present design was sold at Sotheby's, 11 July 2019, lot 1.

This design for Justice, as a woman in armour holding a crown and a sword, was reused by Morris & Co. several times, including for windows at St Stephen's at Gateacre in Lancashire in 1883, the Albion Congregational Church in Ashton-Under-Lyne in 1893 and for the church of St Andrew and St Paul in Montreal in 1903.



127

**EDWARD REGINALD FRAMPTON, R.O.I., R.B.A.
(BRITISH, 1870-1923)**

The Passage of the Holy Grail to Sarras

signed and dated 'E Reginald Frampton 1907.' (lower right)

oil on canvas

48¼ x 60¼ in. (122.7 x 152.9 cm.)

£70,000-100,000

US\$88,000-130,000

€80,000-110,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 21 June, 1988, lot 70, where purchased by the present owner.

EXHIBITED:

London, New Gallery, 1907, no. 58.

Liverpool, Autumn exhibition, 1907.

Paris, Salon, 1911, no. 756.

London, Royal Academy, *Pre-Raphaelite and Other Masters*, 2003, no. 84.

LITERATURE:

'Pictures of 1907', *Pall Mall Magazine Extra*, p. 111.

R. Dircks, *Art Journal*, 1907, pp. 291, 296.

D. Breuer et. al., *Pre-Raphaelite and Other Masters*, London, 2003, pp. 25, 103, 118, no. 84, illustrated.



To the second and third generation of Pre-Raphaelite artists, Thomas Malory's *Le Morte d'Arthur*, served as a prime source of inspiration. The text was revered by William Morris and Burne-Jones, who poured over their copy while students at Oxford. It subsequently served as the foundation for much of their art. Frampton saw Burne-Jones's memorial exhibition in 1898 as a young man, and the experience struck him 'with the force of a revelation'. Much of his later work shows a debt to Burne-Jones: this picture in particular echoes his *San Graal* tapestries, commissioned from Morris & Co. by William Knox D'Arcy for the dining room of Stanmore Hall, Essex.

In this substantial canvas, shown at the New Gallery in 1907, and subsequently at the Paris Salon of 1911, Frampton has chosen a subject from Arthurian myth. The Holy Grail was, according to legend, the chalice that Joseph of Arimathea held to Christ's side on the cross, to catch his blood. In a vision, Sir Galahad, the purest of all the knights, and Sir Launcelot's son by Elaine, was told that the Grail was in Britain, but Camelot, King Arthur's seat, was unworthy to keep it. It was to be returned to Sarras (thought to be modern day Smyrna, just north of Ephesus, to where St Paul had directed his epistles). When he awoke from his dream and returned to his ship he found the Grail waiting for him guarded by two angels: alongside Sir Bors and Sir Perceval, he embarked. Once they reached Sarras a great light appeared in the sky and the Grail was lifted up into Heaven, forever out of reach of mortal men. All the knights were greatly affected by what they had seen. Sir Perceval chose to live the rest of his life as a hermit outside Sarras, and Sir Galahad died shortly thereafter so that he could remain pure. Only Sir Bors returned to Camelot to relay all that had passed, and ensure the legend lived on.

The Passage of the Holy Grail to Sarras is one of Frampton's finest works, full of carefully modulated colour and touching detail. Violets, symbolic of innocence and spiritual passion, surround the grail casket while around the boat is a Latin inscription that roughly translates as 'If you are faithful ... you will enter ...'. Born the son of a stained-glass artist, Frampton was educated at Brighton Grammar School where he was an exact contemporary of Aubrey Beardsley. He then attended the Westminster School of Art (again like Beardsley) and after working with his father for seven years, spent lengthy periods studying in Italy and France. His highly formalised style owes much to his involvement with stained glass (which continued at least until 1918). He also acknowledged the influence of the early Italians, and Puvis de Chavannes. He showed regularly at the Royal Academy (1895-1923), the New Gallery, the Royal Society of British Artists, and the Royal Institute of Oil Painters. He also belonged to the Tempera Society and the Art Worker's Guild. He was a keen sailor, with a love of the sea that inspired many of his major works: *The Voyage of St Brandan* (1908) is another example, in which the Irish monk encounters Judas Iscariot on an iceberg.

Aymer Vallance, the distinguished critic, and biographer of William Morris, noted in the *Studio* of 1918, p. 68, that Frampton's work never failed to exhibit 'a restful and dignified serenity, no less satisfying than transcendental'. Richard Dorment, writing in the catalogue to the 2003 RA exhibition (*op. cit.*, p. 25), put it thus 'Looking at these pictures reveals the deep sincerity of British art, its touching lack of cynicism, its batty belief that this island is a Never-Never Land peopled with saints and squires and damsels in need of rescue. Suddenly, Stanley Spencer no longer looks like a lone eccentric, but registers as part of a long-established tradition of visionary painters stretching back through Rossetti and Burne-Jones to Blake. It is the sheer madness and innocence of this art that catches the viewer by the throat'.



128

JOHN WILLIAM WATERHOUSE, R.A. (BRITISH, 1848-1917)*The Necklace*oil on canvas
39 x 26 in. (99 x 66 cm.)

£150,000-250,000

US\$190,000-310,000
€180,000-280,000**PROVENANCE:**

The artist's widow.
 Artist Studio Sale; Christie's, London, 23 July 1926, lot 33. (9 gns. to Sampson).
 K.L. Greener.
 His sale; Christie's, London, 6 June 1980, lot 106.
 with Pawsey and Payne.
 with MacConnal Mason, London.
 Purchased by the present owner, 1980.

EXHIBITED:

London, Royal Academy, *Pre-Raphaelite and Other Masters*, 2003, no. 92, as
The Necklace (Study for Lamia).

LITERATURE:

A. Hobson, *The Art and Life of J.W. Waterhouse, R.A.*, London, 1980, p. 128, pl.
 125 and no. 283, as *The Necklace (Study for Lamia)*.
 A. Hobson, *J.W. Waterhouse*, Oxford, 1989, p. 89, pl. 73.
 D. Breuer et. al., *Pre-Raphaelite and Other Masters*, London, 2003, pp. 128,
 308, no. 92, illustrated.

This is a preliminary idea for an illustration to Keats's *Lamia* (Royal Academy, 1909), the tale of a nymph trapped in the body of a serpent. Hermes sets her free, and revives her human form. The picture is a reprise of others by Waterhouse in which a beautiful nymph is seated at the edge of a pool. The series began with *Nymphs Finding the Head of Orpheus* in which two figures are seated beside a pool. This was shown at the Royal Academy in 1901. In *Psyche*, shown at the Royal Academy in 1903, we see the nymph seated on a rocky outcrop, opening the casket seen in the present picture. Later in 1911, Waterhouse returned to the theme, painting *The Charmer*, in which the figure seen in the present picture appears in reverse, playing a harp which attracts the attention of fish.

All of the figures wear loose classical drapery, and bear enigmatic expressions. While the wooded landscape and much of the silhouette in the present picture is loosely touched in, the sitter's face is well resolved. She is a characteristic 'Waterhouse' beauty, possibly based on a likeness of his favourite model at the time, Muriel Foster. The unfinished work clearly demonstrates how the artist built up his compositions, boldly sketching outlines, but nevertheless indulging in several changes of mind and flights of the imagination. The picture remained in his studio until his death, tantalising subsequent viewers about how the picture might have evolved.



■129

SIR SAMUEL LUKE FILDES, R.A. (BRITISH, 1843-1927)

Venetian Life

signed and dated 'Luke Fildes 1884' (lower right)

oil on canvas

84½ x 62 in. (214 x 158 cm.)

£120,000-180,000

US\$160,000-230,000

€140,000-200,000

PROVENANCE:

Commissioned by Sir John Aird, 1st Bt., and thence by descent. Anonymous sale; Christie's, London, 24 November 1989, lot 91, where purchased by the present owner.

EXHIBITED:

London, Royal Academy, 1884, no. 390.
London, Royal Academy, *Winter Exhibition*, 1928, no. 255.
Keele, Keele University, Staffordshire, until 1988.
London, Royal Academy, *Pre-Raphaelite and Other Masters*, 2003, no. 166.

LITERATURE:

H. Blackburn, *Royal Academy Notes*, London, 1884, p. 37.
Magazine of Art, 1884, p. 351.
The Times, 3 May 1884, p. 7.
The Times, 12 May 1884, p. 4.
Art Journal, 1887, p. 24, illustrated (Frontispiece).
L.V. Fildes, *Luke Fildes, R.A., A Victorian Painter*, London, 1968, pp. 90-101.
D. Breuer et. al., *Pre-Raphaelite and Other Masters*, London, 2003, pp. 210, 221, 299, no. 166, illustrated.

ENGRAVED:

C.O. Murray.

This picture was one of the most popular shown at the Royal Academy in the 1880s. It was celebrated by critics for its 'Gorgeousness of colour, seldom seen in the work of English painters, masterly drawing and masterly painting'. According to L.V. Fildes' biography of his father: 'By general consent Fildes, still a junior in the Academy, was again ranked with Leighton and Millais, and now with Orchardson, as the painters of the 'pictures of the year''. Indeed, although Fildes' reputation has now somewhat been eclipsed by Leighton and Millais, he was in his day their equal: he had a studio house adjacent to theirs in Melbury Road, Holland Park; he was knighted by Edward VII; and he painted the coronation portraits of both Edward VII and George V.

The picture reinforced a departure, marked by *A Village Wedding*, shown the previous year at the RA, from Dickensian subjects of brutal realism such as *Applicants for Admission to a Casual Ward* (Royal Holloway College, London). As *The Times* observed 'he has gone to the extreme of gaiety and brilliance of colour. ...The faces are all as attractive as Mr Fildes could make them, and the dresses as strongly coloured and as sharply contrasted as could be. There has been no hesitation about using the very brightest reds on the most dazzling yellow, blues and greens: and with all this the painter has secured a composition that is singularly harmonious as well as vivid.'

The scene is set in the doorway of a crumbling Venetian palazzo, now a tenement building, in which a group of women have assembled in the evening to sew and chat and bathe their children. The central motif is the making of lace, which is a *tour de force* of technique, a truly bravura piece of painting. As *The Art Journal* noted 'scantiness of money in Venice does not carry with it that depression and misery that overwhelm the English poor. There is a natural peace and beauty and a brightness and gaiety with these Venetians that appear to envelop them, and is so characteristic to those who perceive it...'

The picture was admired by Sir John Aird, a civil engineer whose first coup was to disassemble and reassemble the Crystal Palace in a new location. He served as an MP and was created a baronet in 1901. Known to artists as 'St John Aird of the large heart', he was a generous patron, and amassed a significant picture collection, mainly of large, powerful and complex compositions shown at the Royal Academy. His collection numbered works by Leighton, Poynter, Dicksee and Waterhouse, but he acquired his most celebrated masterpiece in 1891: Alma-Tadema's *The Roses of Heliogabalus*. In 1902, to celebrate the completion of the Aswan Dam, across the River Nile, Aird commissioned from Alma-Tadema *The Finding of Moses*. Both of these pictures now hold the records for the top two works from the period sold at auction.





■130

CHARLES FAIRFAX MURRAY (BRITISH, 1849-1919)

The Concert

signed with initials '+ C.F.M. +' (upper left)
oil on canvas
25 x 96 in. (63.5 x 243.8 cm.)

£70,000-100,000

US\$88,000-130,000

€80,000-110,000

PROVENANCE:

Thomas Collcutt, 1890.
Purchased by the present owner, 1983.

EXHIBITED:

London, New Gallery, 1890, no. 252, as *The Music Party*.
London, Royal Academy, *Pre-Raphaelite and Other Masters*, 2003, no. 65.

LITERATURE:

D.B. Elliott, *Charles Fairfax Murray: The Unknown Pre-Raphaelite*, Lewes, 2000, p. 115.
D. Breuer et al., *Pre-Raphaelite and Other Masters*, London, 2003, pp. 102, no. 65, illustrated.

Murray was an intimate of the Pre-Raphaelite circle, having come to the notice of Ruskin at an early age. He had grown up in Sudbury, Gainsborough's home town in Suffolk, and it was possibly Gainsborough's great nephew, Gainsborough Dupont, who taught him to draw. After being taken up by Ruskin at the age of 16, he progressed to being Burne-Jones's first studio assistant in 1867. He was given work as an artist and glass painter for Morris, Marshall, Faulkner and Co. working to Burne-Jones's designs, and he also illuminated Morris's manuscripts.

When still associated with Ruskin, Murray worked as his copyist in Rome, Siena, Pisa and Venice, recording Old Masters and leaving England for Italy in 1872. There he married and settled in Florence. He acted as agent for Sir Frederick Burton, Director of the National Gallery, and also for Dr Wilhelm von Bode, Director of Berlin's Gemaldegalerie in sourcing works for the nascent national collections. He partnered with Thomas Agnew, the dealer, to bring pictures to market in London and returned there in 1882, feted as a respected connoisseur. He amassed a number of important pictures of his own including Rembrandt's *Portrait of his Brother*, Botticelli's *Infant Jesus with the Virgin and St John* and Van Dyck's *Lucas Vosterman*. Determined

that his works should enter public collections, he sold his collection of more than 800 Pre-Raphaelite drawings to Birmingham Museum and Art Gallery. The Fitzwilliam Museum, Cambridge, was given Titian's *Tarquin and Lucretia*, more than a dozen Constables, four early Gainsboroughs and a Corot, along with Morris proofs and manuscripts from William Morris's collection. The Dulwich Picture Gallery received 46 English portraits alongside other gifts.

Shown at the New Gallery in 1890, this picture was bought by the architect Thomas Collcutt for Richard D'Oyly Carte, as decoration for the foyer of the latter's new Palace Theatre, Cambridge Circus, London, which opened in 1891. It shows Fairfax Murray's deep appreciation for Italian painting, but also demonstrates a central tenet of the Aesthetic Movement that art should be devoid of narrative and seek instead to be beautiful and to evoke mood. It also echoes Walter Pater's famous dictum that 'all art should aspire to the condition of music'.

For another version of the same subject, see lot 131. In addition to these two, a further version is known (Finarte auctions, Milan, 13 October 1987, lot 197, as *Concerto campestre*).



131

CHARLES FAIRFAX MURRAY (BRITISH, 1849-1919)

Study for 'The Concert'

oil on panel

7¼ x 28 in. (19.8 x 71.1 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

with J.S. Maas & Co. Ltd., London.

Purchased from the above by the present owner, March 1988.

This work is either a preliminary study for, or a later replica of the larger version of *The Concert*, lot 130.

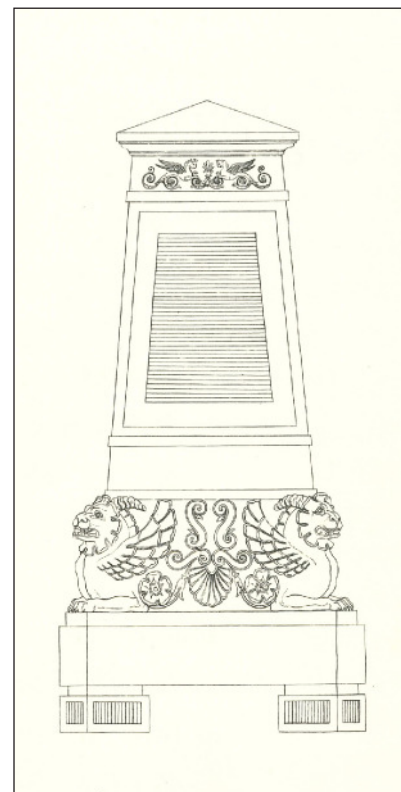




■132
A PAIR OF REGENCY BRASS-MOUNTED EBONISED SPOON-BACK CHAIRS
 EARLY 19TH CENTURY
 Each back mounted with palmettes flanking a roundel and with reeded edge, on panelled sabre legs with brass caps and castors, restorations, covered in floral embroidered silk
 34¾ in. (88 cm.) high; 22½ in. (57 cm.) wide; 25½ in. (65 cm.) deep, approx. (2)
 £1,500-2,000 US\$1,900-2,500
 €1,800-2,300

■133
A REGENCY MAHOGANY PLINTH
 CIRCA 1810, AFTER THE DESIGN BY THOMAS HOPE, NOW FITTED AS A STOOL
 With later buttoned brown leather seat, the base carved to the corners with winged lions divided by S-scrolls, scallop shells and rosettes, on a concave-sided base, conceived as the base for a dining room pedestal, one side later carved, now finished in the round
 18¾ in. (47.5 cm.) high; 28¼ in. (71.5 cm.) square
 £10,000-20,000 US\$13,000-25,000
 €12,000-23,000

The design for this plinth relates directly to a design by Thomas Hope (1769-1831) for a dining room pedestal, published in *A Collection of Designs for Household Furniture and Interior Decoration*, 1807, plate XXIV, no. 6, which he noted as being 'imitated from an Etruscan altar in the villa Borgese'. The plan (or cross-section from above) of this pedestal was also published as plate 55, no. 2. At some point this pedestal was adapted to form a stool, and carving was added to what had been the fourth uncarved side, originally intended to be placed against the wall in a dining room.



Thomas Hope's design for a dining room pedestal



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.

■134

A MID-VICTORIAN REFORMED GOTHIC EBONY-INLAID, AMBOYNA AND WALNUT CENTRE TABLE
CIRCA 1870

The moulded octagonal top with broad banded border on four turned legs joined by a quadripartite base issuing eight extended supports with lacquered-brass caps and castors
28¾ in. (73 cm.) high; 38½ in. (98 cm.) diameter

£3,000-5,000

US\$3,800-6,300
€3,500-5,700

PROVENANCE:

Acquired from Puritan Values, London, 5 March 2021.



■135

A GEORGE III MAHOGANY AND BEECH SOFA
LATE 18TH CENTURY AND LATER

The waved back above outscrolled arms, on chamfered square front legs joined by H-stretchers, with two bolster cushions and upholstered in close-nailed duck-egg blue and cream striped Robert Kime 'Blue Ecru' fabric
39¼ in. (101.5 cm.) high; 83½ in. (212 cm.) wide; 28 in. (71 cm.) deep, approx.

£5,000-8,000

US\$6,300-10,000
€5,700-9,100



■136
A REGENCY MAHOGANY STRIKING LONGCASE CLOCK WITH MUSICAL MOVEMENT AND AUTOMATON
 SAMUEL SMITH, COVENTRY, EARLY 19TH CENTURY

The hood with swan-neck pediment and sphere finials, the trunk with shaped door flanked by outset cluster columns, the plinth raised on bracket feet, the arched dial painted with Roman hours and quarter hours, pastoral scenes to the spandrels, signed 'Samuel Smith / Coventry', date ring to centre, the arch with Britannia and lion with automaton eyes, tune selection 'See The Conquering Hero Comes', 'Glorius (sic) Apollo', and 'Tom Bowling', dummy winding hole at '9', the twin train movement with strike to bell, with linkage to single train musical movement with pin barrel activating eight hammers on eight bells
 96 in. (244 cm.) high; 24 in. (61 cm.) wide; 10½ in. (26.7 cm.) deep

£3,000-5,000 US\$3,800-6,300
 €3,500-5,700

Samuel Smith of Coventry, active circa 1800-1814.

■137
A WILLIAM IV MAHOGANY PEDESTAL CABINET
 SECOND QUARTER 19TH CENTURY

The rectangular top above panels with raised moulding with concave corners, the single door enclosing three later shelves, on a plinth base, probably conceived as a folio cabinet
 40¼ in. (102.5 cm.) high; 18¾ in. (47.5 cm.) wide; 28 in. (71 cm.) deep

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



■138
A NEAR PAIR OF ENGLISH MAHOGANY FOLIO CABINETS
 19TH CENTURY

Each with inset surface, one leather, one canvas, with moulded edge above two deep open bays, each with an adjustable shelf, on a plinth base, minor differences, restorations and possible alterations when paired
 35¾ in. (91 cm.) high; 49¼ in. (125 cm.) wide; 26¾ in. (67 cm.) deep (2)

£2,500-4,000 US\$3,200-5,000
 €2,900-4,500



■139

A PAIR OF GOTHIC REVIVAL GILT-BRASS TABLE LAMPS

19TH/20TH CENTURY

Each with a pleated cream silk shade, fitted for electricity
24 in. (61.5 cm.) high; 7¼ in. (18.5 cm.) diameter, excluding fittings
(2)

£1,500-2,500

US\$1,900-3,100
€1,800-2,800



■140

A MATCHED PAIR OF TEAK AND WALNUT OCCASIONAL TABLES

ONE DATED 1928, BY J. PENNY, DESIGNED BY HENRY STUART GOODHART RENDEL, THE OTHER LATER MADE TO MATCH

Each with moulded rectangular top on four supports and an X-framed base, one with label inscribed in black ink 'made to the design of: /H.S.Goodhart.Rendel/F.R.I.B.A./by: J. Penny/at Token Works 1928./Portsmouth'
26½ in. (67.5 cm.) high; 24 in. (61 cm.) wide; 23½ in. (59.5 cm.) deep
(2)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

PROVENANCE:

Acquired from Robert Kime Ltd., 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 λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■141
A GROUP OF FOUR TELESCOPIC BRASS STANDARD LAMPS
 ONE LATE 19TH CENTURY, THE OTHERS MODERN
 The late Victorian example with mahogany shelf and green pleated silk shade, marked with 'RD493522' to metalwork, all fitted for electricity
 The first: 56¼ in. (143 cm.) high; 22 in. (56 cm.) diameter; the three: 61½ in. (156 cm.) high; 9½ in. (24 cm.) diameter, tallest fully extended (4)
 £1,500-2,500 US\$1,900-3,100
 €1,800-2,800

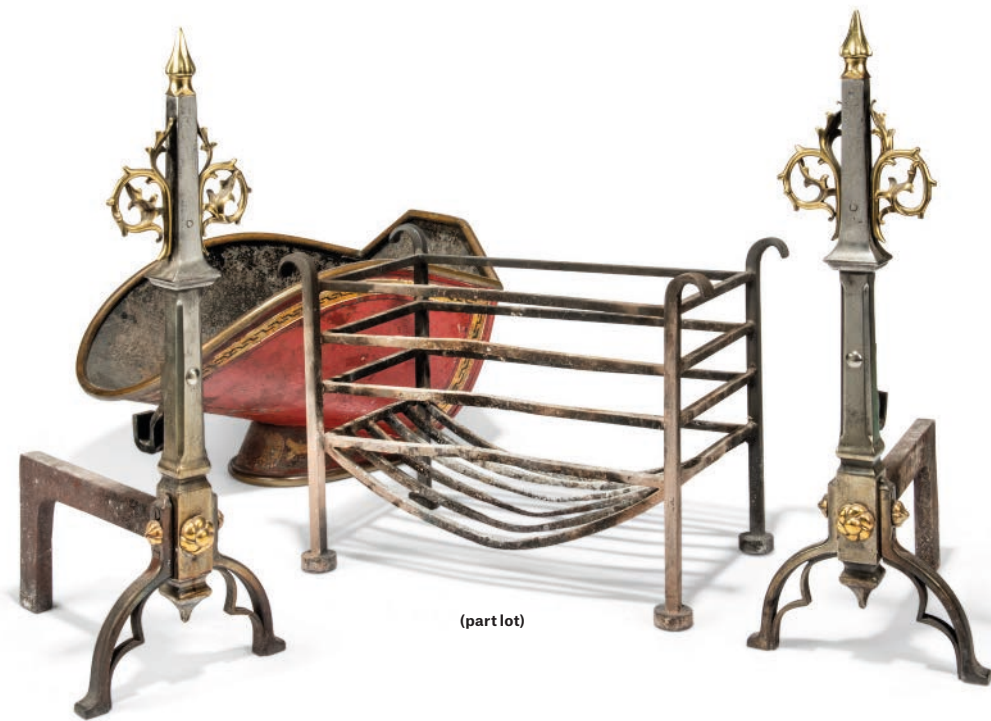
■142
A CHINESE AUBERGINE-LACQUERED ELM LOW TABLE
 19TH CENTURY
 The rectangular top above a moulded frieze on square supports and key pattern block feet
 21 in. (53.5 cm.) high; 79¼ in. (201.5 cm.) wide; 24¾ in. (63 cm.) deep
 £2,500-4,000 US\$3,200-5,000
 €2,900-4,500
PROVENANCE:
 Acquired from Robert Kime Ltd., London, 1999.



■143
THREE MODERN OCCASIONAL TABLES
 BY ROBERT KIME LTD.
 Two with rounded burr-ash veneered tiers mounted with raised galleries on fluted supports, the taller with three tiers, the smaller 'Langley' table with two tiers, and an oak two-tier circular 'Naval' table
 The 'Langley' two-tier table: 25¼ in. (64 cm.) high; 29¾ in. (75.5 cm.) wide; 17¾ in. (45 cm.) deep
 The three-tier table: 33½ in. (85 cm.) high; 18¾ in. (47.5 cm.) square
 The 'Naval' table: 28¾ in. (73 cm.) high; 19¼ in. (49 cm.) diameter (3)
 £1,500-2,500 US\$1,900-3,100
 €1,800-2,800
PROVENANCE:
 Supplied by Robert Kime Ltd., London.

■144
AN ENGLISH WALNUT CENTRE TABLE
 SUPPLIED BY ROBERT KIME, MODERN, IN THE MANNER OF A.W.N. PUGIN
 The circular top above an octagonal carved foliage stem flanked by buttress supports on chamfered feet and ceramic castors
 30¼ in. (77 cm.) high; 53½ in. (136 cm.) diameter
 £2,000-3,000 US\$2,600-3,800
 €2,300-3,400
PROVENANCE:
 Supplied by Robert Kime Ltd., London.





(part lot)

■145
A PAIR OF MID-VICTORIAN GOTHIC REVIVAL BRASS-MOUNTED STEEL ANDIRONS AND A COLLECTION OF FIRE ITEMS

THE ANDIRONS THIRD QUARTER 19TH CENTURY

Together with a Victorian red and gilt-decorated tole coal scuttle, by Parnell and Sons Ltd, Bristol, mid-19th century; a pair of wrought iron firedogs and two modern iron fire baskets

The andirons: 27½ in. (70 cm.) high; the firedogs: 19½ in. (49.5 cm.) high; 7½ in. (19 cm.) wide; 17 in. (43 cm.) deep; one fire basket 15½ in. (39 cm.) high, 20 in. (50.5 cm.) wide, 12 in. (30.5 cm.) deep; the other 15½ in. (39.5 cm.) high, 23 in. (58 cm.) wide, 12½ in. (31 cm.) deep (7)

£1,500-2,500

US\$1,900-3,100
€1,800-2,800

■-146
A CHINESE HONGMU AND RATTAN LOW TABLE
19TH CENTURY

The rectangular top inset with a panel of rattan, on moulded legs
16¾ in. (42.5 cm.) high; 78¾ in. (200 cm.) wide; 29½ in. (75 cm.) deep

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:
Acquired from Robert Kime Ltd., London, 1999.





■147

AN ENGLISH POLISHED STEEL FIRE GRATE OF LARGE SIZE
LATE 18TH/19TH CENTURY

With lozenge pierced frieze, the flanking andirons modelled as tapering columns headed by turned vase-shaped finials
39 in. (99 cm.) high; 42¾ in. (108 cm.) wide; 19 in. (48.5 cm.) deep

£5,000-8,000

US\$6,300-10,000
€5,700-9,100





■148
AN EARLY VICTORIAN GOTHIC REVIVAL OAK HEXAGONAL TRIPOD TABLE
 MID-19TH CENTURY

The top with moulded edge, on a hexagonal column and chamfered downswept legs terminating in rounded feet carved with flowerheads
 29 in. (74 cm.) high; 34¼ in. (87 cm.) wide; 30½ in. (76.5 cm.) deep

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



■149
THREE LATE VICTORIAN OCCASIONAL TABLES
 LATE 19TH CENTURY, THE BOOK STAND BY LIBERTY

Comprising: an oak book stand with three tiers and trellis end panels on turned baluster feet; a walnut three-tier table of tapering form, on slender turned supports; and a square oak centre table with chamfered top on splayed ring-turned supports with silhouette-cut frieze and stretchers
 The first: 29¾ in. (75.5 cm.) high; 23¼ in. (59 cm.) wide; 13¼ in. (33.5 cm.) deep
 The second: 32¾ in. (83 cm.) high; 15½ in. (39.5 cm.) square
 The third: 27 in. (68.5 cm.) high; 30 in. (76 cm.) wide; 29¼ in. (74.5 cm.) deep

(3)
 £1,000-1,500 US\$1,300-1,900
 €1,200-1,700

PROVENANCE:
 The Liberty book stand supplied by Robert Kime Ltd., London, 1999.

■150
A CAUCASIAN KILIM-COVERED AND WALNUT OTTOMAN STOOL
 BY ROBERT KIME LTD., MODERN, THE KILIM PROBABLY EARLY 20TH CENTURY

On ring-turned baluster legs and brass caps and castors
 18 in. (46 cm.) high; 46 in. (117 cm.) wide; 34¼ in. (87 cm.) deep

£2,000-3,000 US\$2,600-3,800
 €2,300-3,400

PROVENANCE:
 Supplied by Robert Kime Ltd., London.

151 No Lot





■152
A SET OF EIGHT EARLY VICTORIAN GOTHIC REVIVAL OAK SIDE CHAIRS

MID-19TH CENTURY

Each back and seat covered in studded red leather, on octagonal section legs joined by block and faceted H-stretchers, some inscribed '7489(?)' and with various pencil inscriptions

34¾ in. (88.5 cm.) high; 19½ in. (49.5 cm.) wide; 21½ in. (55 cm.) deep (8)

£3,000-5,000

US\$3,800-6,300
 €3,500-5,700

PROVENANCE:

Probably acquired from Robert Kime Ltd., London.



■153

A MODERN WALNUT OCTAGONAL LARGE CENTRE TABLE
 BY ROBERT KIME LTD., IN THE MANNER OF A.W.N. PUGIN

The moulded top above buttress supports joined by canted stretchers
 30¼ in. (76.5 cm.) high; 72½ in. (184 cm.) diameter

£3,000-5,000

US\$3,800-6,300
 €3,500-5,700



■154
**A PAIR OF FRENCH TULIPWOOD, EBONY AND KINGWOOD
 DEMI-LUNE SIDE CABINETS**
 19TH CENTURY
 Each with *breccia* marble top above a frieze drawer and a door, on square tapering legs and brass caps
 32½ in. (82.5 cm.) high; 22 in. (56 cm.) wide; 12¼ in. (32.5 cm.) deep (2)
 £2,000-3,000 US\$2,600-3,800
 €2,300-3,400

■155
AN ENGLISH MAHOGANY LARGE OTTOMAN STOOL
 BY ROBERT KIME LTD., MODERN, REUSING 19TH-CENTURY LEGS
 With close-nailed foliate and trellis-pattern cotton buttoned seat, on six ring-turned reeded tapering legs
 19 in. (48.3 cm.) high; 72 in. (183 cm.) long; 40½ in. (103 cm.) wide
 £2,000-3,000 US\$2,600-3,800
 €2,300-3,400
PROVENANCE:
 Supplied by Robert Kime Ltd., London.



■156
A PAIR OF FRENCH WHITE-PAINTED BERGERES
 LATE 19TH CENTURY
 Each with padded buttoned back, seat and arms covered in red and white candy-stripe cotton, redecorated
 33¾ in. (85.5 cm.) high; 29¼ in. (74.5 cm.) wide; 29½ in. (75 cm.) deep (2)
 £1,000-1,500 US\$1,300-1,900
 €1,200-1,700





■157

A PAIR OF FRENCH PATINATED-CAST-IRON AND MARBLE STANDS
LATE 19TH CENTURY

Each later circular grey-veined white marble top supported on three Vestal herms with entrelac-cast fronts and hoof feet on a concave-sided triform base, the insides of two legs cast with indistinct inscriptions 'St. Clair (?)', with later verdi-gris patina overall, minor differences
40½ in. (103 cm.) high; 21¼ in. (55.5 cm.) diameter (2)

£4,000-6,000

US\$5,100-7,500
€4,600-6,800



■158

A VICTORIAN GILT-LACQUERED-BRONZE HALL LANTERN

SECOND HALF 19TH CENTURY

Of canted square form, cast overall with foliage and C-scrolls, the corner panels concave, one arched side with hinged door, later electrical fitting

33 in. (84 cm.) high, excluding fittings; 14¾ in. (37.5 cm.) square

£4,000-6,000

US\$5,100-7,500

€4,600-6,800



■159

A GEORGE III BLACK-PAINTED WROUGHT-IRON AND GILT-COPPER PAWN BROKER'S TRADE SIGN

EARLY 19TH CENTURY

The three gilt spheres suspended from a scrolling frame
49 in. (124.5 cm.) high; 58 in. (147.5 cm.) wide, excluding spheres

£1,500-2,500

US\$1,900-3,100

€1,800-2,800



■160

A SET OF FOUR TOILE PEINTE THREE-BRANCH WALL-LIGHTS

SECOND HALF 20TH CENTURY, PROBABLY ITALIAN

Modelled with oak leaves and acorns, with associated brass internal nozzles
16 in. (41 cm.) high; 16 in. (41 cm.) wide; 10 in. (25 cm.) deep (4)

£400-600

US\$510-750

€460-680



■161
A PAIR OF EUROPEAN TURNED FRUITWOOD CHAIRS
18TH/19TH CENTURY

Each with ring-turned backrest above a rush seat with sqaub-cushion covered in blue and white striped cotton, on tapering pegged legs joined by stretchers 43½ in. (110.5 cm.) high; 25¼ in. (64 cm.) wide; 18½ in. (47 cm.) deep (2)

£500-800

US\$630-1,000
€570-910

■162
A GEORGE IV OAK SERVING-TABLE
CIRCA 1825

The eared rectangular top above two frieze drawers, on square panelled legs headed by foliate capitals, on block feet, the top replaced 37¼ in. (94.5 cm.) high; 78½ in. (199.5 cm.) wide; 24¾ in. (63 cm.) deep

£1,200-1,800

US\$1,600-2,300
€1,400-2,000

PROVENANCE:

By repute the Barons Digby, Minterne Magna, Dorset.
Acquired from Robert Kime Ltd., London.



■163
AN ALPINE OAK, WALNUT, FRUITWOOD AND
GREY-PAINTED AVIARY
FIRST HALF 20TH CENTURY

Modelled as a chateau, the central roof section with a patinated-iron weather vane above an inset timepiece, gilt-metal mount and stained-glass windows to the right side elevation, losses and restorations 90 in. (228.5 cm.) high; 48¾ in. (124 cm.) wide; 20¼ in. (51.5 cm.) deep

£3,000-5,000

US\$3,800-6,300
€3,500-5,700





164

JAMES BAKER PYNE, R.B.A., (BRITISH, 1800-1879)*Pallanza on Lake Maggiore*

signed, dated and numbered 'J B PYNE 18.../239' (lower right)
oil on canvas
44 x 72½ in. (111.7 x 184.1 cm.)

£30,000-50,000

US\$38,000-63,000

€35,000-57,000

PROVENANCE:

with Agnew's, Manchester, 12 August 1848. (bought directly from the artist for £200).

Private Collection, USA, until 1992.

with Agnew's, London.

Purchased from the above by the present owner, 1993.

EXHIBITED:

London, Society of British Artists, 1848.

James Baker Pyne, a great admirer and imitator of Turner, often travelled in his footsteps, emulating his dramatic effects and echoing his use of pale yellow tones. Pyne was born in Bristol and lived there until the age of 35, giving painting lessons to William James Muller who later became a leader of the 'Bristol School'. He thereafter moved to London and exhibited at the Royal Academy, The British Institution, and The New Watercolour Society for over two decades. His record of works produced from 1840 to 1868 is held in the Victoria & Albert Museum.

A related view to this, in watercolour and dated 1847, was acquired by the Government Art Collections Fund in 1968.



■165

GAVIN HAMILTON (1723-1798)

The Death of Lucretia

oil on canvas
82¾ x 107¼ in. (210.5 x 272.5 cm.)

£40,000-60,000

US\$51,000-75,000
€46,000-68,000

PROVENANCE:

The Theatre Royal, Drury Lane, London.

EXHIBITED:

London, Kenwood House, *British Artists in Rome, 1700-1800*, 1974, no. 72.

LITERATURE:

R. Rosenblum, 'Gavin Hamilton's Brutus and its Aftermath', *Burlington Magazine*, CIII, 1961, pp. 8-16.
D. Irwin, 'Gavin Hamilton: Archaeologist, Painter and Dealer' *The Art Bulletin*, 44, No. 2, June 1962, p. 96, fig. 14.
D. Irwin, *English Neo-Classical Art*, London, 1966, p. 11, no. 16, illustrated.
R. Rosenblum, *Transformations in Late Eighteenth Century Art*, Princeton, 1967, pp. 69, 162, fig. 70.
H. Honour, *Neo-classicism*, London, 1968, p. 147, fig. 77.
R. Rosenblum, 'A Source for David's Horatii', *Burlington Magazine*, CXII, 1970, pp. 269-273, discusses the composition in general.
J.L. Williams, *Gavin Hamilton 1723-1798*, Edinburgh, 1994, pp. 11-12.
E.P. Bowron and J.J. Rishel (ed.), *Art in Rome in the Eighteenth Century*, Philadelphia and London, 2000, under no. 231, pp. 381-2.
D. Dawson and P. Morère (ed.), *Scotland and France in the Enlightenment*, Lewisburg and London, 2004, pp. 129, 131.

ENGRAVED:

D. Cunego, 1768, as 'Brutus'.

Gavin Hamilton spent the great majority of his life in Italy, primarily in Rome, where he became one of the leading forces in the emergence of neo-classicism in European painting at the time. Visits to Herculaneum and the recently discovered archaeological site of Pompeii are likely to have had a profound effect on his subsequent career painting large, impressive scenes from Classical antiquity on commission for a range of major patrons.

R. Rosenblum (1961, *op. cit.*, p. 11) believed the present work to have been commissioned by James Hope-Johnstone (1741-1816), later 3rd Earl of Hopetoun, whilst Bowron and Rishel (*op. cit.*, pp. 381-2) published the painting in the Yale Center for British Art, New Haven, as commissioned by James's brother, Charles Hope, Lord Granton (1763-1851). Bowron and Rishel link the present work to one of two other versions painted by Hamilton, commented on in the artist's studio by Antonio Canova in 1780: 'Vidi un quadro rappresentante la morte di Lucrezia benissimo inventato e di bei caratteri secondo l'uso antico' (Rosenblum, 1961, *op. cit.*, p.11).





■166

ENGLISH SCHOOL, CIRCA 1820, AFTER GUIDO RENI

The Chariot of Aurora

oil on canvas
56½ x 115¼ in. (143.5 x 294 cm.)

£3,000-5,000

US\$3,800-6,300
€3,500-5,700

PROVENANCE:
The Theatre Royal, Drury Lane, London.

After the fresco of circa 1612/14 in the Casino Rospigliosi Pallavicini, Rome.

■167

ALBERT HENRY COLLINGS (BRITISH, 1868-1947)

Portrait of Miss Gertie Millar, later Countess of Dudley, full-length, seated, in a blue dress and feathered hat

signed and dated 'A (in ligature) Collings/ 1905' (lower right)
oil on canvas
70 x 51½ in. (177.8 x 130.8 cm.)

£5,000-8,000

US\$6,300-10,000
€5,700-9,100

PROVENANCE:
Toby and Millie Rowland, by whom gifted to The Theatre Royal, Drury Lane, London.

Gertie Millar (1879-1952) was one of the greatest stars of her day. She was known for her performances in Edwardian musical comedies, many of them written by her husband, the composer Lionel Monckton. They had titles such as *The Dancing Mistress* (1912), *The Marriage Market* (1913) and *A Country Girl* (1914). After Monckton's death in 1924, she married the second Earl of Dudley.





■168

A SET OF FOUR GILT-BRONZE LARGE THREE-BRANCH WALL-LIGHTS

LATE 20TH CENTURY

Each with S-shaped branches with cast scrolling acanthus decoration, the branches with teardrop shape acid-etched and cut glass shades

25 in. (63 cm.) high; 26 in. (66 cm.) wide and similar (4)

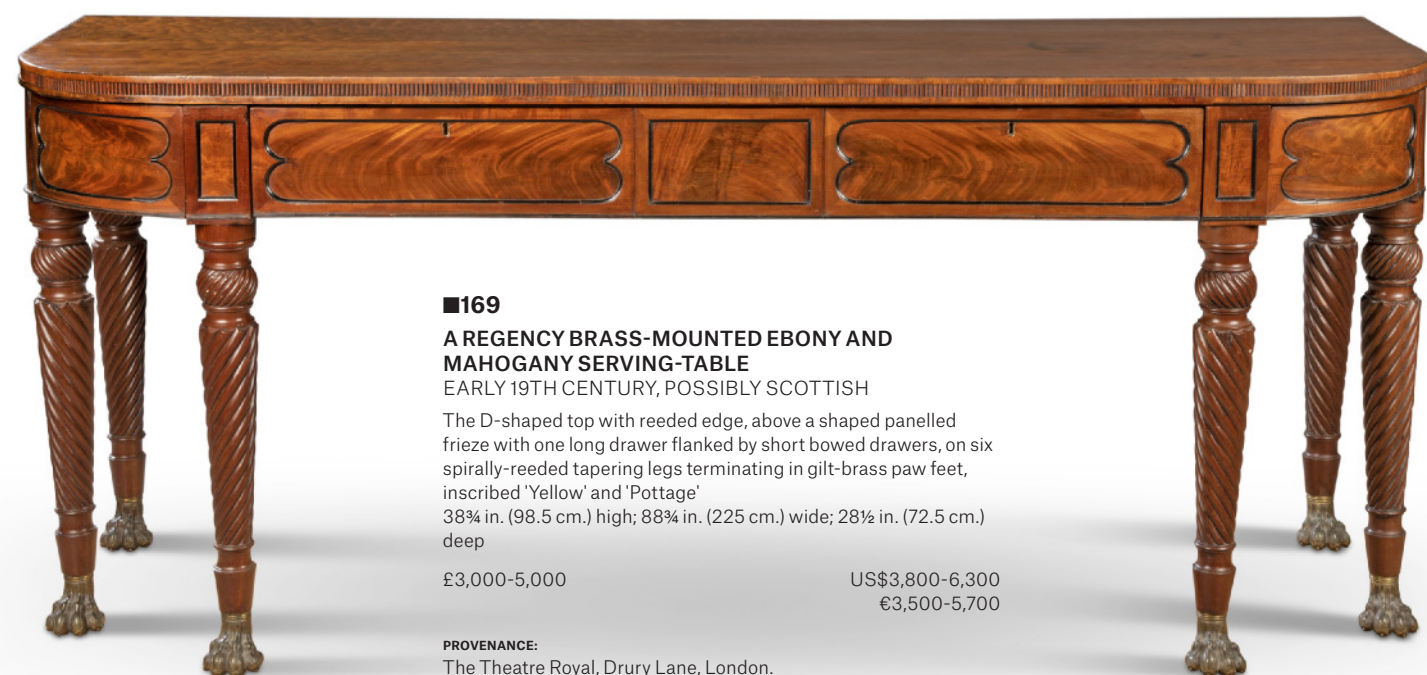
£2,000-4,000

US\$2,600-5,000

€2,300-4,500

PROVENANCE:

The Theatre Royal, Drury Lane, London.



■169

A REGENCY BRASS-MOUNTED EBONY AND MAHOGANY SERVING-TABLE

EARLY 19TH CENTURY, POSSIBLY SCOTTISH

The D-shaped top with reeded edge, above a shaped panelled frieze with one long drawer flanked by short bowed drawers, on six spirally-reeded tapering legs terminating in gilt-brass paw feet, inscribed 'Yellow' and 'Pottage'

38¾ in. (98.5 cm.) high; 88¾ in. (225 cm.) wide; 28½ in. (72.5 cm.) deep

£3,000-5,000

US\$3,800-6,300

€3,500-5,700

PROVENANCE:

The Theatre Royal, Drury Lane, London.



■170

AN EDWARDIAN GILT-BRONZE LARGE SIX-LIGHT CHANDELIER

LATE 19TH CENTURY

The corona above an urn issuing rosettes hung with six chains, suspending a frosted glass drum-form body with egg-and-dart cast frieze surmounted by anthemions and issuing six scrolled branches suspending frosted glass shades, fitted for electricity

81 in. (206 cm.) high, excluding corona fitment; 45 in. (114 cm.) diameter

£5,000-8,000

US\$6,300-10,000

€5,700-9,100

PROVENANCE:

The Theatre Royal, Drury Lane, London.



■171

**A SET OF EIGHT PATINATED-BRONZE LARGE
THREE-BRANCH WALL-LIGHTS**
LATE 20TH CENTURY

Each with S-shaped branches applied with scrolling acanthus
decoration supporting a fluted nozzle issuing a part acid-
etched tall glass 'flue' shade
25 in. (63 cm.) high; 23 in. (59 cm.) wide, and similar (8)

£3,000-5,000

US\$3,800-6,300
€3,500-5,700

PROVENANCE:
The Theatre Royal, Drury Lane, London.

■172

**A SET OF EIGHT PATINATED-BRONZE LARGE
THREE-BRANCH WALL-LIGHTS**
LATE 20TH CENTURY

Each with S-shaped branches applied with scrolling acanthus
decoration supporting a fluted nozzle issuing a part acid-
etched tall glass 'flue' shade, two with slightly lighter-coloured
finish
25 in. (63 cm.) high; 23 in. (59 cm.) wide, and similar (8)

£2,500-4,000

US\$3,200-5,000
€2,900-4,500

PROVENANCE:
The Theatre Royal, Drury Lane, London.



■173

A GEORGE IV MAHOGANY THREE-PEDESTAL DINING-TABLE
FIRST HALF 19TH CENTURY

The rounded rectangular top with reeded edge, with three fixed sections and two associated leaves, on turned columns each with four hipped reeded legs, brass caps and castors stamped 'COCKEN', with later oak loper supports, restorations

28½ in. (72 cm.) high; 134¼ in. (341 cm.) long, fully extended; 57¾ in. (147 cm.) wide

£1,200-1,800

US\$1,600-2,300

€1,400-2,000

PROVENANCE:

The Theatre Royal, Drury Lane, London.



■174

A SET OF SIXTEEN GEORGE III-STYLE MAHOGANY DINING-CHAIRS
EARLY 20TH CENTURY

Including a pair of armchairs, each with pierced waisted splat above a drop-in seat covered in red and buff striped ticking, on channelled square legs joined by an H-shaped stretcher, minor variations to three chairs, possibly near contemporary additions to the set

The armchairs: 39¾ in. (101 cm.) high; 23¾ in. (60.5 cm.) wide; 23½ in. (60 cm.) deep

The side chairs: 38½ in. (98 cm.) high; 22¼ in. (57 cm.) wide; 21¼ in. (54 cm.) deep (16)

£2,500-4,000

US\$3,200-5,000

€2,900-4,500

PROVENANCE:

The Theatre Royal, Drury Lane, London.



λ175

JOSEPH MCWILLIAMS (1938-2015)

Drumcree Sunset

signed and dated 'Joseph McWilliams 2003' (lower right)

oil on canvas

48 x 60 in. (121.8 x 152.4 cm.)

Painted in 2003.

£4,000-6,000

US\$5,100-7,500

€4,600-6,800

PROVENANCE:

Anonymous sale; Sotheby's, London, 30 October 2007, lot 47.
with MacConnal Mason & Son, London, where purchased by the present
owner.

EXHIBITED:

Belfast, Royal Ulster Academy, *Annual Exhibition*, 2003, no. 30.

λ176

DONALD GRANT (BRITISH, 1924-2001)

A pair of polo scenes: Going for the ball; and Riding off

both signed 'Donald Grant' (lower right)

oil on canvas

24 x 36 in. (61 x 91.5 cm.)

£3,000-5,000

a pair (2)

US\$3,800-6,300

€3,500-5,700

PROVENANCE:

with MacConnal-Mason & Son, London.
Purchased from the above by the present owner.



■177

JULES CHERET (1836-1932)

Casacabel (i); Les Misères des Enfants Trouvés (ii); Lire dans L'Eclair Zezette par Oscar Méténier (iii)

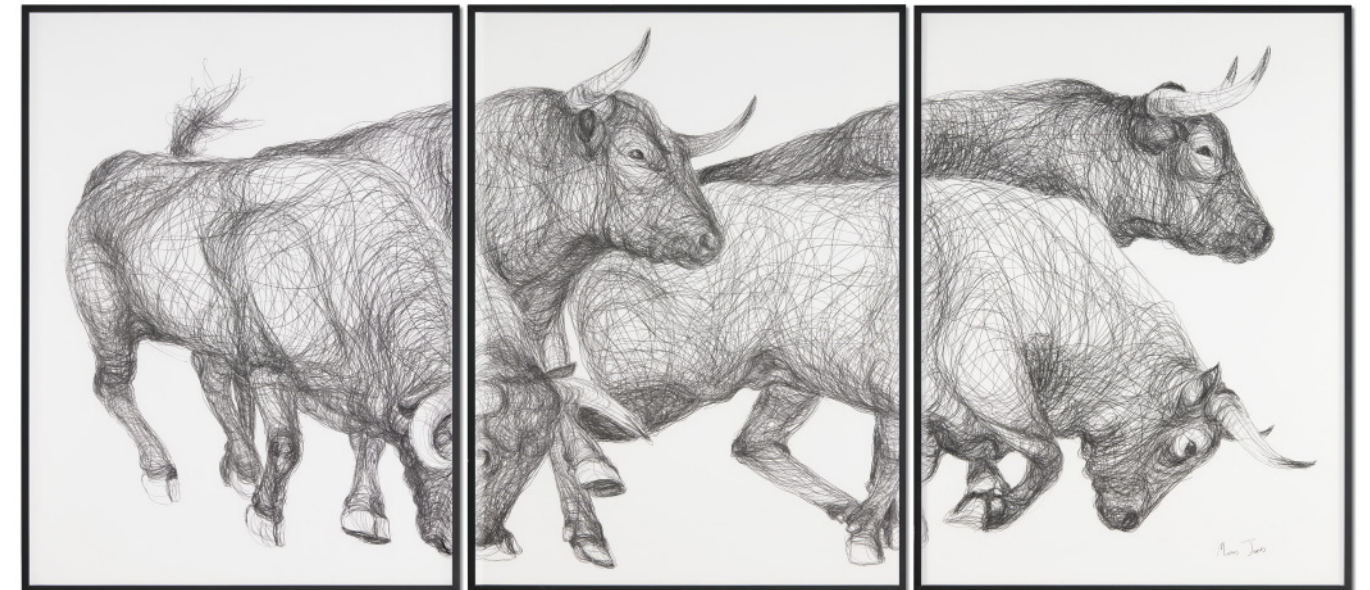
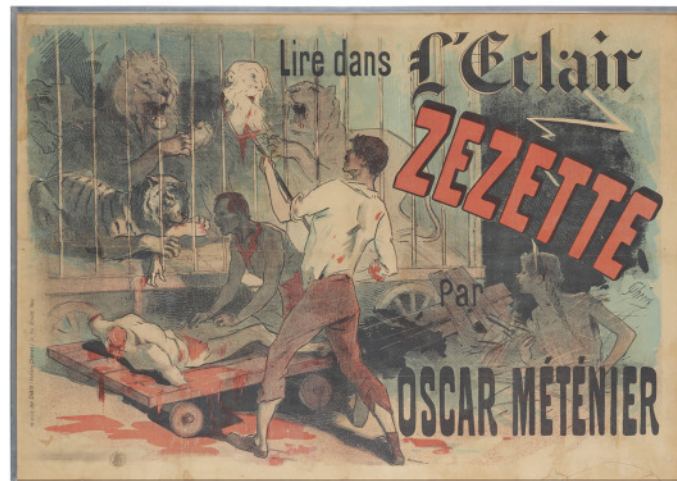
lithograph in colours, 1877-79, printed by J. Cheret & Cie., Paris, condition C-, backed on linen (i)
 lithograph in colours, 1886, printed by Chaix, Paris, condition C-, backed on linen (ii)
 lithograph in colours, 1890, printed by Chaix, Paris, condition C-, backed on linen (iii)
 46 x 32½ in. (117 x 83 cm.) (i)
 51 x 41 in. (129.5 x 104.2 cm.) (ii)
 34 x 48 in. (86.4 x 122 cm.) (iii)
 Together with; Caran d'Ache (Emmanuel Poiré), Exposition Russe Champs de Mars, 1895,
 printed by Herold, Paris, condition C-, backed on linen
 54½ x 34¾ in. (138.5 x 88.4 cm.)

(4)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700



■178

MARCUS JAMES (B. 1973)

Untitled (Triptych)

signed 'Marcus James' (lower right)
 graphite pencil on paper
 64¼ x 47½ in. (163.5 x 127 cm.) (each)
 Drawn in 2015.

(3)

£3,000-5,000

US\$3,800-6,300

€3,500-5,700



λ179

KATE MALONE (B. 1959)

Pumpkin

signed and numbered 'Kate Malone 11/30' (on the underneath)

crystalline-glazed stoneware

6 3/8 x 6 3/8 x 6 1/4 in. (16.2 x 16.8 x 15.8 cm.)

£800-1,200

US\$1,100-1,500

€910-1,400

PROVENANCE:

with Adrian Sassoon, London, November 2015, where acquired by the present owner.

**180**

A PAIR OF JAPANESE BRONZE QUAIL
MEIJI PERIOD (LATE 19TH CENTURY)

Naturalistically modelled, both signed on the underside 'Harayoshi Saku, Maruki Kaisha Sei'
4½ in. (11.5 cm.) high, and smaller (2)

£2,000-3,000

US\$2,600-3,800
€2,300-3,400**PROVENANCE:**

Acquired from Mallett, London, 3 February 2014.

The Maruki workshop was based in Sukiya Street, Nihonbashi ward-Tokyo and made fine quality bronzes and carvings during the Meiji Era, and exhibited at many domestic and international exhibitions.

λ181

GEOFFREY DASHWOOD (B. 1947)

Scops Owl

signed, numbered and stamped with foundry mark 'Dashwood 7/12 PE' (on the base)

bronze with a speckled green patina

14½ in. (37 cm.) high

This work is number seven from an edition of twelve and cast by Pangolin Editions, Stroud.

£1,500-2,500

US\$1,900-3,100
€1,800-2,800**PROVENANCE:**

Acquired from Sladmore Contemporary, December 2012.

**182**

A GROUP OF FOUR COLOURED GLASS VASES
MID-20TH CENTURY

Comprising:

A Val St Lambert blue and clear glass beaker vase, Belgium, circa 1930

A Murano Sommerso glass vase, by Luigi Mandruzzato, circa 1950

A Murano Sommerso glass vase, attributed to Seguso D'Arte, circa 1950

A ruby and blue glass ribbed vase, by Oldrich Lipsky (1922-1987), Bohemia, circa 1960

9 in. (23 cm.) high, the Val St Lambert vase (4)

£2,500-4,000

US\$3,200-5,000
€2,900-4,500**PROVENANCE:**

Acquired from Mallet London, 2013.

■183

A CHINESE WALLPAPER PANEL MOUNTED AS A LOW TABLE
19TH/20TH CENTURY, THE 'COBHAM' TABLE BASE BY MALLETT,
MODERN

The panel painted in watercolour with numerous figures in groups in the gardens and on the terraces of a pavilion in a mountainous landscape, the base painted to simulate rattan, with a glass top
15 in. (38 cm.) high; 70 in. (178 cm.) wide; 46¼ in. (117.5 cm.) deep

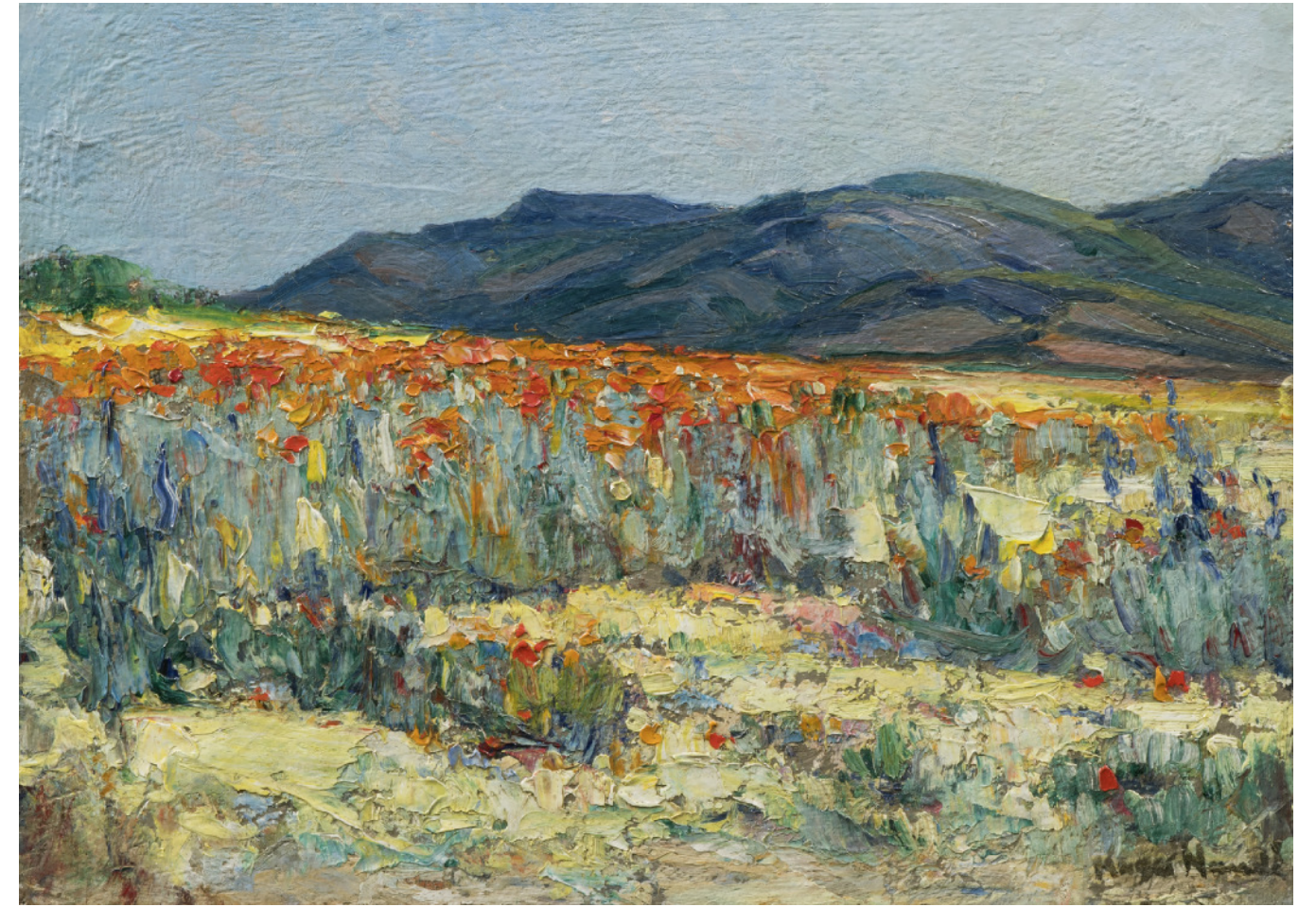
£4,000-6,000

US\$5,100-7,500

€4,600-6,800

PROVENANCE:

Acquired from Mallett, London, February 2014.



184

PIETER HUGO NAUDE (1868-1941)

Springtime, Namaqualand

signed 'Hugo Naudé' (lower right)

oil on board

10⅞ x 13⅞ in. (25.7 x 35.3 cm.)

£7,000-10,000

US\$8,800-13,000

€8,000-11,000

PROVENANCE:

Anonymous sale; Aspire Art Auction, Inaugural Auction, Johannesburg, 31 October 2016, lot 6.

Pieter Hugo Naudé was one of South Africa's leading impressionist painters. He studied at the Slade School of Fine Art in London (1889-1890) and the Kunst Akademie in Munich (1890-1894) and spent a year mixing with the Barbizon painters in Fontainebleau, France. His initial works focused on portraiture, however, with his strong interest in nature and landscape, his *oeuvre* developed into what are his more renowned paintings *en plein air*. Naudé's most celebrated paintings are of Namaqualand in Spring, which bring together the vivid colours of the area's wild landscapes. Naudé travelled throughout South Africa, but he lived mainly in Worcester in the Western Cape for the majority of his life. His house and garden became a community art centre after his death.

■-185

A PAIR OF VICTORIAN BRAZILIAN ROSEWOOD THREE-TIER ETAGERES
MID-19TH CENTURY

Each of serpentine outline, the upper tier with pierced baluster gallery, on turned spindle uprights with turned toupie feet, brass caps and castors
30¼ in. (77 cm.) high; 15¼ in. (39 cm.) wide;
13 in. (33 cm.) deep (2)

£3,000-5,000 US\$3,800-6,300
€3,500-5,700

PROVENANCE:
Acquired from Mallett London, 2015.



■186

A GEORGE III MAHOGANY BARREL-BACK WING ARMCHAIR AND A LATER STOOL
THE ARMCHAIR LATE 18TH CENTURY, THE STOOL MODERN

Each covered in indigo 'Symi' linen by Soane, on tapering square legs and castors
46¼ in. (117.5 cm.) high; 30 in. (76.5 cm.) wide;
32¼ in. (82 cm.) deep (2)

£3,000-5,000 US\$3,800-6,300
€3,500-5,700

PROVENANCE:
The chair acquired from Humphrey Carrasco, London, July 2012.
The stool acquired from A.T. Cronin Workshop, London, August 2013.



■187

A PAIR OF THREE-SEAT 'BALDWIN' SOFAS
MODERN, SUPPLIED BY ADAM BRAY

Each covered in cream chenille, together with four floral pattern scatter cushions
33¼ in. (84.5 cm.) high; 81½ in. (207 cm.) wide; 35½ in. (90 cm.) deep (2)

£3,000-5,000 US\$3,800-6,300
€3,500-5,700

PROVENANCE:
Acquired from Adam Bray, London, July 2017.



λ188

WINIFRED NICHOLSON (1893-1981)

Wild Rose, Hadrian's Wall

signed and inscribed 'by Winifred Nicholson/Wild Rose Hadrian's Wall'
(on a label attached to the reverse)

oil on canvas

20 x 30 in. (50.8 x 76 cm.)

Painted circa 1965.

£18,000-25,000

US\$23,000-31,000

€21,000-28,000

PROVENANCE:

Purchased directly from the artist by a private collector, Cumbria, and by descent to the previous owner.
with Crane Kalman Gallery, London, where purchased by the present owner in February 2016.

We are very grateful to Jovan Nicholson for his assistance in cataloguing this lot.



λ189

BEN NICHOLSON, O.M. (1894-1982)*The Red Necklace*

oil on canvas
 34 x 27³/₈ in. (86.4 x 69.5 cm.)
 Painted in 1916-19.

£100,000-150,000

US\$130,000-190,000
 €120,000-170,000

PROVENANCE:

Lady Edith Nicholson, by April 1933.
 Mary Taylor, 1939.
 Sam Graves, 1975.
 Anonymous sale; Christie's, London, 16 November 2007, lot 23.
 with Bernard Jacobson Gallery, London, where purchased by the present owner in May 2012.

EXHIBITED:

London, Grosvenor Gallery, *25th Exhibition of the International Society of Sculptors, Painters & Gravers*, May - July 1919, no. 58.
 Cambridge, Kettle's Yard, *Ben Nicholson: the years of experiment 1919-39*, July - August 1983, no. 1; this exhibition travelled to Bradford, Cartwright Hall, September - October 1983; Canterbury, Royal Museum, October - November 1983; Plymouth, City Museum and Art Gallery, December 1983 - January 1984.

LITERATURE:

J. Lewison, exh. cat., *Ben Nicholson: the years of experiment 1919-39*, Cambridge, 1983, pp. 11, 52, no. 1, illustrated.
 N. Lynton, *Ben Nicholson*, London, 1993, p. 19.
 J. Lewison, exh. cat., *Ben Nicholson*, London, 1993, p. 14.

Painted between 1916 and 1919, *The Red Necklace* is representative of Ben Nicholson's earliest still lifes, and is an extremely rare example of the paintings he produced at this time.

The present work represents the very beginning of a theme that would appear throughout Nicholson's *oeuvre*: the still life. Nicholson's application of white pigment, denoting reflected light, and the slightly off-centre composition are reminiscent of his father, William Nicholson's most characteristic techniques. As he himself stated, 'But of course I owe a lot to my father - especially to his poetic idea and his still-life theme. That didn't come from Cubism, as some people think, but from my father - not only from what he did as a painter but from the very beautiful striped and spotted jugs and mugs and goblets, and octagonal and hexagonal glass objects which he collected. Having those things throughout the house was an unforgettable early experience for me' (Ben Nicholson quoted in N. Lynton, *op. cit.*, p. 12).

The Red Necklace marks an intriguing point in Nicholson's career, as he explored the academic still life genre so mastered by his father, before moving into the abstraction of his later work. Retaining the iridescent handling of light and spatial arrangement so characteristic of William, Ben's addition of the dangling red necklace provides an informal and original touch of visual interest, suggesting a departure from the pure influence of William's formal still-lives. A painting by William Nicholson entitled *The Silver Casket*, 1916 (private collection) also features a red beaded necklace in the lower right corner of the composition, and it is likely that this necklace is the same one that hangs down into the composition of the present lot.

Commenting on the painting, Norbert Lynton describes the 'jug on a table in front of a curtain and, hanging just in front of that, a fringed shawl and a long necklace, all done in a smooth manner that explains Ben Nicholson's later reference to some of his early paintings as 'slick and Vermeer' (*ibid*). The scene is certainly reminiscent of Dutch Golden Age domestic interior scenes. *The Red Necklace* is one of only three surviving still lifes from this time, another example of which is *Striped Jug*, 1914 (Leeds University Art Collection).

We are very grateful to Rachel Smith for her assistance in preparing this catalogue entry.





■193

**A WILLIAM AND MARY WALNUT AND MARQUETRY
CUSHION-MOULDED MIRROR**
CIRCA 1690

The frame inlaid with entwined foliage surmounted by a cresting panel depicting opposing eagles beneath an openwork crown, surrounded by pierced fretwork, plate apparently original, with a brown paper label inscribed in brown ink 'Not For Sale'
38½ x 23 in. (98 x 58.5 cm.)

£8,000-12,000

US\$11,000-15,000
€9,100-14,000**PROVENANCE:**

With Alistair Sampson Antiques, London (according to label).
Acquired from Mallett, London, October 2013.

Towards the end of the reign of Charles II, mirrors of this type occupied a conspicuous position in luxuriously appointed bedroom apartments, where they were placed between windows with a dressing-table below and flanked by a pair of candlestands. Mirror frames were made from a variety of materials, ranging from veneers of walnut, olivewood, laburnum, and other

fruitwoods to ebony, tortoiseshell, and silver. This mirror's scrolling foliate cushion frame is closely related to a mirror belonging to Percy Macquoid (d. 1925) the cresting of which is also inlaid with eagles, although their heads are turned away from one another as opposed to towards each other, as in the present mirror (P. Macquoid, *A History of English Furniture: The Age of Walnut*, London, 1905, p. 157, pl. Xld.; sold anonymously, Christie's London, 16 September 1999, lot 201). The fact that this mirror retains its pierced foliate-carved cresting above the marquetry eagles makes it an extremely rare survival.

Amongst other related pier-glasses is the 'Looking glasse frame of Ebony flower'd' listed in the 1679 inventory of Ham House, Middlesex (P. Thornton, 'The Furnishing and Decoration of Ham House', *Furniture History*, 1980). A bedroom suite was supplied by the Ludgate Hill cabinet-maker Thomas Pistor to James Grahme of Levens Hall, Cumbria in 1684 at a cost of £9.0.0: 'Large wall(nut) flowerd Looking glass & Tables and stands flowered' (A. Bowett, *English Furniture from Charles II to Queen Anne*, London, 2002, pl. 4.19; and A. Turpin, 'Thomas Pistor, Father and Son, and Levens Hall', *Furniture History*, 2000, pp. 43-60 and fig. 2).



■~194

**A WILLIAM AND MARY OYSTER-VENEERED KINGWOOD AND
INDIAN ROSEWOOD CABINET-ON-CHEST**
ATTRIBUTED TO THOMAS PISTOR, CIRCA 1690

Crossbanded overall, the moulded cornice above a cushion drawer and two doors with circular geometric veneers, enclosing a fitted interior of eleven drawers around a small cupboard door with four drawers, the base with two short and two long drawers on later bun feet, the handles replaced
65 in. (165 cm.) high; 40¼ in. (102.5 cm.) wide; 19½ in. (49.5 cm.) deep

£10,000-15,000

US\$13,000-19,000
€12,000-17,000**PROVENANCE:**

Acquired from W R Harvey Antiques Ltd, Witney, April 2016.

An 'oyster-veneered princeswood' (kingwood) fall-front bureau or 'escritoire', that can be closely related to this cabinet on chest, was illustrated in *Country Life* (11 August 1950, p. 44) in one of a series of articles on Buxted Park, a house recently reconstructed by the architect Basil Lonides following a serious fire. The bureau, the location of which is currently unknown, was inscribed to the interior 'Mr. Thomas Pistor, Ludgate Hill, London' (C. Gilbert, *The Dictionary of Marked London Furniture*, Leeds, 1996, p. 44). The Buxted

escritoire and this cabinet share several features rendering an attribution to Pistor for the latter probable – the use of exotic kingwood or 'princeswood' veneers, the wavy decoration to the cushion drawer, the same geometric patterns to the inlay of the sides and to the drawers of the base, and the same pattern to the inlay of the front of the upper sections.

The relatively obscure name of the Moorfields and Ludgate Hill joiner and cabinetmaker Thomas Pistor – in fact two craftsmen, a father and son of the same name – first came to light in the announcement of Mr Pistor's (junior) posthumous stock sale in the *Spectator* on 22 March 1711, which was published by R.W. Symonds in 1929. Their obscurity is in no small part due to the fact that neither worked for the Royal Household (A. Turpin, 'Thomas Pistor, Father and Son, and Levens Hall', *Furniture History*, 2000, pp. 43-60). Further research has revealed a documented commission by Thomas Pistor now at Levens Hall, Cumbria – in particular a suite of furniture made for James Grahme, a friend and member of the household of James, Duke of York (later King James II 1685-88), with bills dating from August 1684 to 1687 and probably relating to his London home or Bagshot Lodge, including for a '... Large wall(nut) flowerd Looking glass & Tables and Stands flowered... 09 10 00', delivered in April 1685 (*ibid.*, p. 44, figs. 1-3).

■195

A WILLIAM AND MARY BURR-YEW AND YEW LOWBOY
LATE 17TH CENTURY

The rectangular cross-banded moulded top centred by an inlaid four-pointed star, the central drawer above a shaped arch and flanked by two deep drawers above cusps, on baluster and cup turned legs joined by a shaped X-stretcher, on bun feet, the handles and back feet replaced
29 in. (73.5 cm.) high; 30¼ in. (77 cm.) wide; 19¼ in. (49 cm.) deep

£6,000-10,000

US\$7,600-13,000
€6,900-11,000

PROVENANCE:

Acquired from Mallett London, 2013.



■196

A DUTCH BRASS WINE COOLER
18TH CENTURY

With everted lip and gadrooned body with lion's mask handles to each end, on a sphere cast base and paw and ball feet, with removable liner
14½ in. (37 cm.) high; 26 in. (66 cm.) wide; 19¼ in. (50 cm.) deep, approx.

£2,000-4,000

US\$2,600-5,000
€2,300-4,500

PROVENANCE:

Mallett at Home; sold Dreweatts, Ely House, London, 7 July 2017, lot 56.



197
**A CHINESE BLUE AND WHITE REVERSE-DECORATED
 LARGE JAR**
 QING DYNASTY, KANGXI PERIOD (1662-1722)
 Decorated with bright shades of cobalt blue with shaped panels enclosing
 stylised lotus blooms on leafy scrolls
 12½ in. (30.9 cm.) high
 £1,500-2,500 US\$1,900-3,100
 €1,800-2,800
PROVENANCE:
 Acquired from James Graham-Stewart, London, September 2013.

198
**A PAIR OF DUTCH DELFT BLUE AND WHITE VASES
 AND COVERS**
 19TH CENTURY
 Of fluted hexagonal form, painted with alternating panels of
 flowering plants and foliate scrolls between husk borders, the
 covers with lion finials
 19¾ in. (50 cm.) high (2)
 £2,000-3,000 US\$2,600-3,800
 €2,300-3,400

PROVENANCE:
 Acquired from Mallett London, September 2014.



199
A PAIR OF DUTCH DELFT BLUE AND WHITE VASES
 19TH CENTURY
 Decorated with panels of stylised flowers between lappet
 borders
 21½ in. (54.5 cm.) high (2)
 £1,500-2,500 US\$1,900-3,100
 €1,800-2,800



λ200

NICK BIBBY (B. 1960)

Wild boar

signed, numbered and stamped with foundry mark 'Bibby 2/12 PE' (on the underside)
bronze with a light green patina, on a marbelised bronze base
Wild boar: 8¾ x 16¼ x 5¾ in. (22.5 x 41.5 x 14.7 cm.)
Base: 3 x 14¾ x 6¾ in. (7.7 x 37.5 x 16.8 cm.)
Conceived in 2012 and cast by Pangolin Editions, Stroud.

£2,500-4,000

US\$3,200-5,000
€2,900-4,500

PROVENANCE:

Acquired from Sladmore Contemporary, London, September 2012.



λ201

NICK BIBBY (B. 1960)

Large Sow: Ingrid

signed, numbered and stamped with foundry mark 'Bibby 1/12 PE' (on the base)
bronze with a black patina, on a green-patinated bronze plinth base
Sow: 5½ x 11½ x 3½ in. (14 x 29.5 x 9 cm.)
Base: 2¾ x 9¾ x 4¼ in. (6 x 25 x 11 cm.)
Conceived in 2012 and cast by Pangolin Editions, Stroud.

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Acquired from Sladmore Contemporary, London, September 2012.

λ202

NICK BIBBY (B. 1960)

Middle White Pig: Alice

signed, numbered and stamped with the foundry mark 'Bibby 2/12 PE' (on the underneath)
bronze with a white patina, on a bronze base
Pig: 7 x 13¼ x 5¼ in. (17.8 x 33.6 x 13.4 cm.)
Base: 2½ x 12½ x 5½ in. (6.5 x 31.7 x 13 cm.)
Conceived in 2012 and cast by Pangolin Editions, Stroud.

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

Acquired from Sladmore Contemporary, London, 25 September 2012.





■203
A GEORGE III MAHOGANY AND EBONY TWO-TIER OCCASIONAL TABLE
 CIRCA 1800

The tray top with galleried edge and rising fire-screen lined with olive-green silk, above a frieze drawer, a back panel with ebony moulding and an undertier, on angled square legs with scrolled feet
 28¼ in. (72 cm.) high; 12¼ in. (31 cm.) wide; 11¼ in. (28.5 cm.) deep; 16 in. (41 cm.) square at the base

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

PROVENANCE:
 Acquired from Mallett, London, 2014.

■204
A MATCHED PAIR OF ENGLISH BOX ARMCHAIRS
 ONE LATE 19TH CENTURY, THE OTHER MODERN, MADE TO MATCH

Each with arched buttoned back, arms and seat covered in paisley-pattern biscuit linen, on baluster legs joined by stretchers with brass caps and castors, one in oak and mahogany, the other in walnut
 39½ in. (100.5 cm.) high; 27 in. (68.5 cm.) wide; 27¼ in. (70.5 cm.) deep (2)

£2,000-3,000 US\$2,600-3,800
 €2,300-3,400

PROVENANCE:
 The 19th-century chair acquired from Howe, London, August 2011. The modern chair made to match by A.T. Cronin, August 2013.



■205
AN AESTHETIC MOVEMENT EBONISED AND SYCAMORE OCCASIONAL TABLE
 ATTRIBUTED TO E.W. GODWIN, CIRCA 1870

The square top with moulded edge, above a panelled frieze with two drawers, above two undertiers, the upper tier with fretwork corners, between square-section fluted uprights and on ring-turned tapering legs
 28¾ in. (73 cm.) high; 21 in. (53.5 cm.) wide; 20¼ in. (52.5 cm.) deep

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

PROVENANCE:
 With Paul Reeves, London. Acquired from Adam Bray, 2016.



■206
A GEORGE III MAHOGANY WING ARMCHAIR
 EARLY 19TH CENTURY

The padded back, arms and seat covered in red and gold 'Mary Isobel' printed floral cotton by Morris & Co., on chamfered square legs and brass caps and castors
 42¾ in. (109 cm.) high; 31¼ in. (81 cm.) wide; 28¾ in. (73 cm.) deep

£2,000-3,000 US\$2,600-3,800
 €2,300-3,400

PROVENANCE:
 Acquired from Humphrey Carrasco, London, February 2013.



207
A CLICHY PATTERNED MILLEFIORI WEIGHT
 MID-19TH CENTURY

The clear glass set with a cinquefoil garland and evenly spaced florettes with a large central pink and green 'Clichy' rose set on an upset muslin ground on a bed of horizontal cable
 3 in. (7.8 cm.) diameter

£3,000-5,000

US\$3,800-6,300
 €3,500-5,700

PROVENANCE:
 The Neustadter Collection; sold Christie's, New York, 8-20 April 2016, lot 19.

**208**

A CLICHY PATTERNED MILLEFIORI COLOUR-GROUND WEIGHT
MID-19TH CENTURY

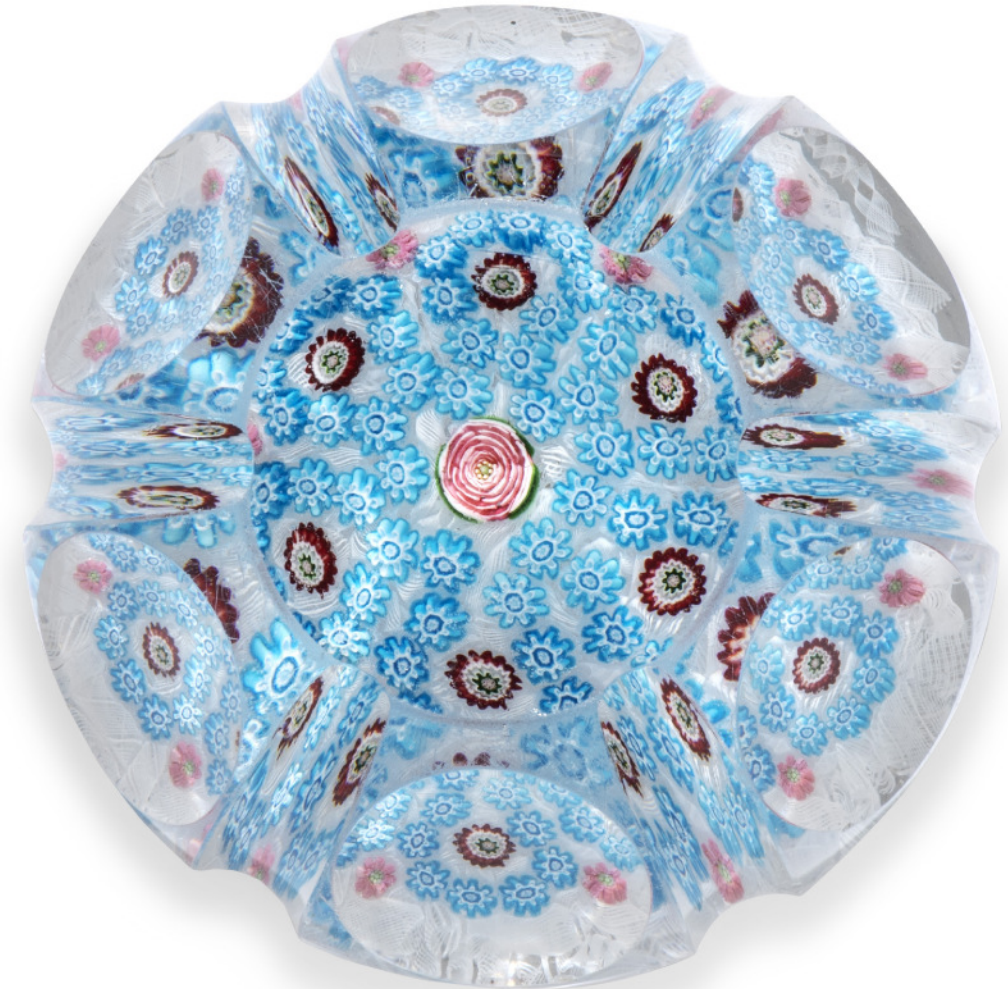
The clear glass set with two interlocking garlands, one of shaded pink canes, the other of large white and green 'Clichy' style roses, enclosing a central pale-green cane enclosed by two circlets of claret and white canes, set on an opaque turquoise ground
3½ in. (8 cm.) diameter

£2,000-4,000

US\$2,600-5,000
€2,300-4,500

PROVENANCE:

The Neustadter Collection; sold Christie's, New York, 8-20 April 2016, lot 7.

**209**

A CLICHY FACETED PATTERNED MILLEFIORI WEIGHT
MID-19TH CENTURY

The clear glass set with a garland of shaded turquoise and white florettes, each loop enclosing a claret, white and green cane with six pink and green florets at the periphery, with a large central pink and green 'Clichy' rose, all set on an upset muslin ground, cut with top and six side printies, divided by vertical flutes
3¼ in. (8.2 cm.) diameter

£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

The Neustadter Collection; sold Christie's, New York, 8-20 April 2016, lot 41.



210

A BACCARAT DATED CLOSE MILLEFIORI WEIGHT AND A BACCARAT CLOSE MILLEFIORI MUSHROOM WEIGHT

THE FIRST DATED 1846, INITIALED AND DATED ON A SINGLE CANE 'B 1846', THE SECOND MID-19TH CENTURY

The first of clear glass set with multi-coloured, tightly-packed assorted millefiori canes, the second with the tuft composed of numerous tightly-packed, multi-coloured elongated millefiori canes set within a mercury band and a torsade of white laccinio cable entwined with cobalt-blue ribbon, star-cut base

2 7/8 in. (7.3 cm.) diameter, the dated weight

2 3/4 in. (7 cm.) diameter, the mushroom weight

(2)

£1,500-2,500

US\$1,900-3,100

€1,800-2,800

PROVENANCE:

The dated weight: The Neustadter Collection; sold Christie's, New York, 8-20 April 2016, lot 13.

The mushroom weight: The Neustadter Collection; sold Christie's, New York, 8-20 April 2016, lot 49.



211

A SAINT LOUIS FACETED UPRIGHT BOUQUET WEIGHT

MID-19TH CENTURY

The bouquet composed of a central white single clematis with a red and pale-green bud on either side and four millefiori canes, set amongst green leaf tips, enclosed by a salmon-pink torsade entwined with a white laccinio spiral and within mercury bands, the sides cut with geometric facets

3 in. (7.7 cm.) diameter

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

PROVENANCE:

The Neustadter Collection; sold Christie's, New York, 8-20 April 2016, lot 51.



212

A CLICHY BOUQUET WEIGHT
MID-19TH CENTURY

The clear glass set with three flowers and two buds growing from entwined green stalks and numerous green leaves, tied at the base with a pink ribbon
3 in. (7.7 cm.) diameter

£6,000-8,000

US\$7,600-10,000
€6,900-9,100

PROVENANCE:

The Neustadter Collection; sold Christie's, New York, 8-20 April 2016, lot 53.



213

A BACCARAT RED AND WHITE CLEMATIS WEIGHT
MID-19TH CENTURY

The flower composed of six white-ridged petals lined with a further six red petals about a red and white honeycomb centre, with numerous green leaves growing from a long green stalk
3 in. (7.7 cm.) diameter

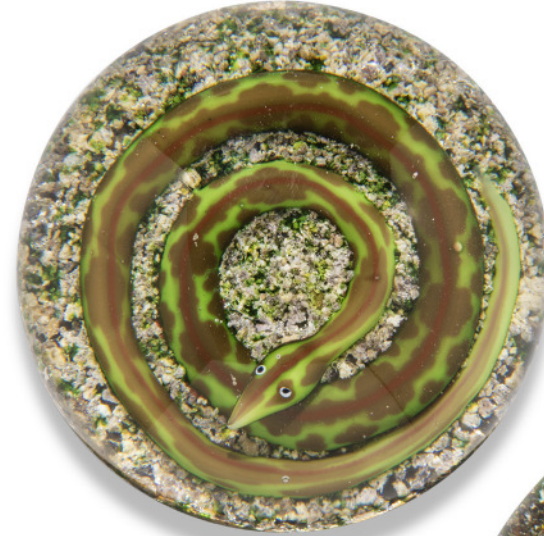
£2,000-3,000

US\$2,600-3,800
€2,300-3,400

PROVENANCE:

The Neustadter Collection; sold Christie's, New York, 8-20 April 2016, lot 48.

See Paul Dunlop, *Baccarat Paperweights: Two Centuries of Beauty*, Statesville, NC, 2013, p. 80, fig. 255.



214

A BACCARAT SNAKE WEIGHT
MID-19TH CENTURY

The large red reptile with dark stripe and spotted markings, black and white eyes lying coiled on an iridescent green and beige sandy ground; together with a Continental glass snake weight

2 7/8 in. (7.3 cm.) diameter, the Baccarat snake weight
3 in. (7.5 cm.) diameter, the Continental snake weight (2)

£4,000-6,000 US\$5,100-7,500
€4,600-6,800

PROVENANCE:

The Neustadter Collection; sold Christie's, New York, 8-20 April 2016, lot 33.

For a similar example see, Patricia K. McCawley, *Antique Glass Paperweights from France*, London, 1968, p. 53, pl. 13, fig. 90 (b).

215

A BACCARAT SNAKE WEIGHT AND A DELMO TARSITANO MAGNUM SALAMANDER WEIGHT

THE BACCARAT EXAMPLE MID-19TH CENTURY, THE DELMO TARSITANO EXAMPLE 20TH CENTURY, INITIALLED 'DT' ON A SINGLE CANE

The Baccarat weight with a green reptile with reddish-brown markings, black and white eyes, lying coiled on an iridescent green and beige sandy ground, the Delmo Tarsitano weight with a multi-coloured reptile standing amongst flowers, leaves and branches, on an earthy ground

3 in. (7.7 cm.) diameter, the Baccarat weight
3 3/4 in. (9.5 cm.) diameter, the Delmo Tarsitano weight (2)

£3,000-5,000 US\$3,800-6,300
€3,500-5,700

PROVENANCE:

The Baccarat Weight: The Neustadter Collection; sold Christie's, New York, 8-20 April 2016, lot 44.

The Delmo Tarsitano weight: The Neustadter Collection; sold Christie's, New York, 8-20 April 2016, lot 45.



216
A BACCARAT BUTTERFLY AND FLOWER WEIGHT
 MID-19TH CENTURY

The clear glass set with a large white wheatflower with blue spots with numerous green leaves growing from conjoined stalks, the butterfly with multi-coloured marbled wings, deep-purple body and antennae, and pale-turquoise eyes hovering over the flower, star-cut base

2½ in. (6.7 cm.) diameter

US\$3,200-5,000
 €2,900-4,500

PROVENANCE:
 The Neustadter Collection; sold Christie's, New York, 8-20 April 2016, lot 55.



217
A BACCARAT GARLANDED BUTTERFLY WEIGHT
 MID-19TH CENTURY

The insect composed of a dark purple body, black head and grey blue antennae, slightly lighter coloured eyes, and multi-coloured marbled wings, set on an upset muslin ground with a garland of alternating blue and white and red and white millefiori canes at the periphery

3½ in. (8 cm.) diameter

US\$3,800-6,300
 €3,500-5,700

PROVENANCE:
 The Neustadter Collection; sold Christie's, New York, 8-20 April 2016, lot 42.



218
TWO CLICHY MINIATURE CONCENTRIC MILLEFIORE WEIGHTS, A SAINT LOUIS PELARGONIUM WEIGHT AND A SAINT LOUIS VEGETABLE WEIGHT
 MID-19TH CENTURY

The first Clichy example with central turquoise and white cane enclosed by a circlet of seven pink and green 'Clichy' roses with an outer circle of green and pink canes alternating with purple, pink and white canes; the second Clichy example with central deep-purple, bluish cane with green, white and pink center, enclosed by a circlet of nine pink florettes with a further circle of alternating crimson, green and white millefiori canes at the periphery; The Saint Louis examples set on a swirling white laticinio ground; the flower weight composed of five opaque white petals lined with deep shaded crimson, with a yellow centre and black stamen, five leaves about the flower, growing

from a straight green stalk with two further leaves at the base; the vegetable weight with two turnips, a carrot, a radish and two beetroots, each with a short green stalk

1¼ in. (4.5 cm.) diameter, the Clichy weights
 2½ in. (6.5 cm.) diameter, the pelargonium weight
 3 in. (7.7 cm.) diameter, the vegetable weight

(4)

£1,200-1,800

US\$1,600-2,300
 €1,400-2,000

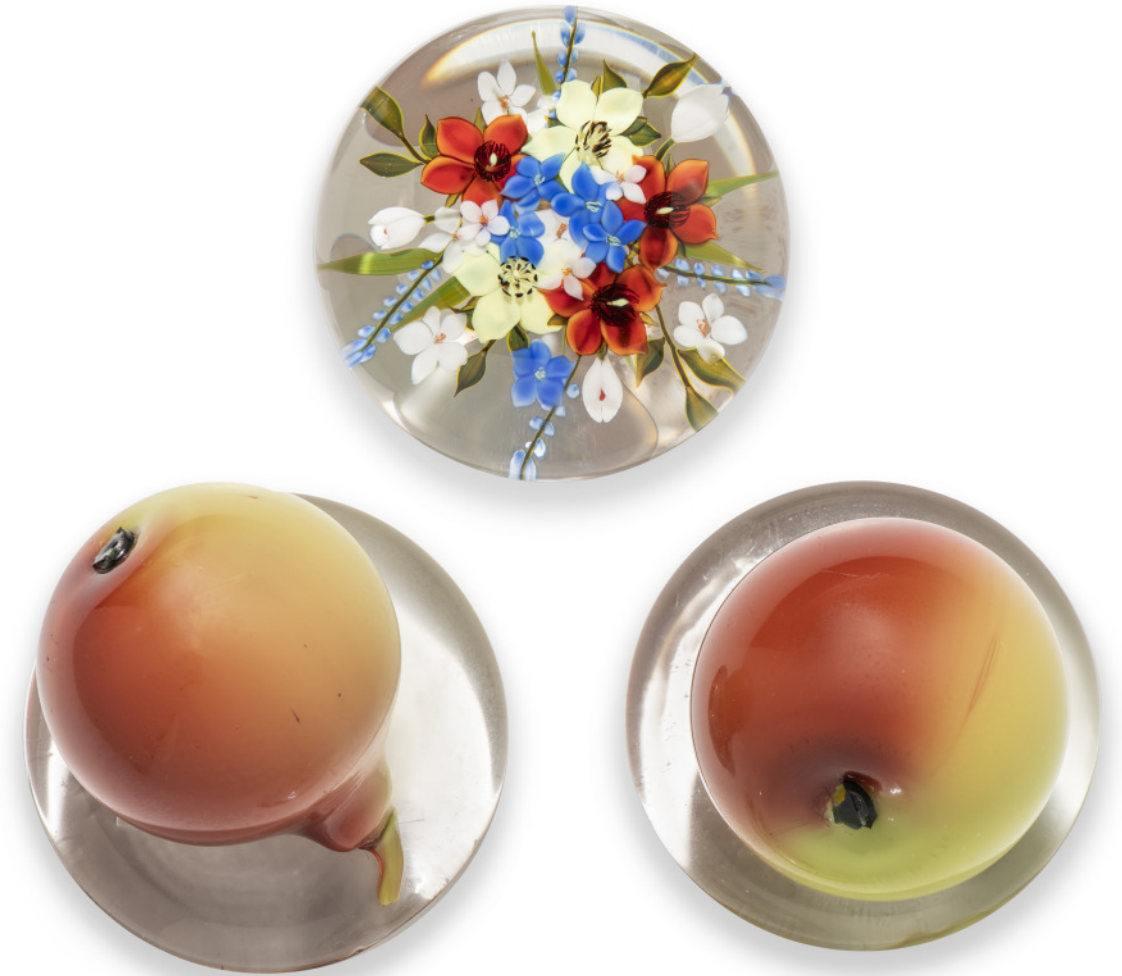
PROVENANCE:
 The Neustadter Collection; sold Christie's, New York, 8-20 April 2016, lots 10 and 52.



219
THREE CONTINENTAL GLASS WEIGHTS
 LATE 19TH/20TH CENTURY

One with a knopped stem foot and red, green, yellow, blue and white canes to the ball top, one with blue and yellow canes and marked to the underside 'VINI / Murano' and '17/50', the other with a kingfisher perched in a tree and marked to the underside 'Kingfisher Caithness, Scotland 227/250'

7 7/8 in. (20 cm.) high, the tall footed example (3)
 £1,500-2,500 US\$1,900-3,100
 €1,800-2,800



220
A PAUL STANKARD 'FIRST BOUQUET' WEIGHT AND TWO NEW ENGLAND FRUIT WEIGHTS
 THE PAUL STANKARD WEIGHT DATED 1978, SIGNED WITH A SINGLE RED 'S' CANE, INCISED B 147 1978, THE NEW ENGLAND WEIGHTS MID-19TH CENTURY

The Paul Stankard weight with wild roses, St. Anthony's Fire blossoms, violets and buds, forget-me-not blossoms and buds and assorted foliage, the New England weights modelled as an apple and a pear

2 3/4 in. (7.5 cm.) diameter, the Paul Stankard weight 3 in. (7.7 cm.) diameter (of base), the New England weights (3)
 £1,500-2,500 US\$1,900-3,100
 €1,800-2,800

PROVENANCE:
 The Neustadter Collection; sold Christie's, New York, 8-20 April 2016, lots 63 and 58.



λ221

LINO TAGLIAPIETRA (B. 1934)

Green Africa

signed and dated 'Tagliapietra 2015' (on the base)

green filigrana glass

13½ x 18 in. (34.5 x 45.8 cm.)

£5,000-8,000

US\$6,300-10,000

€5,700-9,100

PROVENANCE:

Acquired from Mallett, London, June 2015.



■222
A LARGE CIRCULAR CONVEX MIRROR
 MODERN
 With patinated foxing to the edges
 63 in. (160 cm.) diameter
 £2,000-3,000
 US\$2,600-3,800
 €2,300-3,400
PROVENANCE:
 Acquired from Collier Webb, London, March 2013,



■223
AN EBONISED OAK AND BUTTONED LEATHER SQUARE LOW 'GALICIA' TABLE
 BY CHRISTIAN LIAIGRE, MODERN
 The upholstered top on baluster supports joined by stretchers
 17 in. (43 cm.) high; 43¼ in. (110 cm.) square
 £800-1,200
 US\$1,100-1,500
 €910-1,400
PROVENANCE:
 Acquired from Christian Liaigre Ltd, January 2012.

■224
A STAINED-OAK AND BLACK-LACQUERED 'CONSOLE GALION'
 BY STUDIO LIAIGRE, MODERN
 31 in. (79 cm.) high; 70¾ in. (180 cm.) wide; 17¾ in. (45 cm.) deep
 The model was designed in 2005.
 £2,000-3,000
 US\$2,600-3,800
 €2,300-3,400
PROVENANCE:
 Acquired from Christian Liaigre Ltd., January 2012.





■225

A PAIR OF 'EDWIN NAPOLEON' ARMCHAIRS
MODERN, AFTER THE DESIGN BY EDWIN LUTYENS

Covered in dark blue woven horsehair, on square tapering fluted legs with castors
33 in. (84 cm.) high; 43 in. (110 cm.) wide; 26¼ in. (67 cm.) deep (2)

£2,000-3,000 US\$2,600-3,800
€2,300-3,400

The original model was designed by Edwin Lutyens (1869-1944) for his home in 1919.

■226

A HERIZ CARPET
NORTH WEST PERSIA, CIRCA 1880

The shaded red field enclosing a floral central medallion radiating flowering buds and leafy branches, the spandrels similar, in a red turtle-palmette border between double floral meander minor stripes, even overall wear
12ft.5in. x 9ft.4in. (379 x 284 cm.)

£15,000-20,000 US\$19,000-25,000
€18,000-23,000

PROVENANCE:
Acquired from Mansour, London, June 2013.





■227

TWO CHINESE WALLPAPER PANELS
19TH CENTURY

Each decorated with pencil and gouache on paper, depicting birds, butterflies, chrysanthemum and peony trees growing from rocky outcrops, each with a differently modelled vase planted with flowers, later laid down on canvas and in Mallett giltwood frames

99½ x 53¼ in. (253 x 135.5 cm), framed

(2)

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

PROVENANCE:

Purchased from Mallett, London, October 2012.



■228

A VICTORIAN EMBROIDERED SILK PANEL

DESIGNED BY GERTRUDE JEKYL 1874-75, WORKED BY THE ROYAL SCHOOL OF ART NEEDLEWORK, 1875-82

Executed in longstitch and running stitch, depicting a wheat sheaf above a ribbon-tied spray of profusely scrolling acanthus and flowers including cornflowers, irises, convolvulus and carnations, on a gold ground, with the VR/RSAN monogram beneath a crown to the lower centre, minor repairs, in a later moulded giltwood frame by Mallett, the back of the stretchers inscribed in pencil 'North End of Room, Right Hand Side of Arch' and 'Right of Entrance No. 1/107'

95 x 76¼ in. (242.5 x 193.5 cm.) including frame

£6,000-10,000

US\$7,600-13,000
€6,900-11,000

PROVENANCE:

The Dukes of Westminster, The Ebury Rooms, Eaton Hall, Cheshire.
Sold as a set of thirteen panels, Christie's, London, 13 September 2007, lot 1100.
Acquired from Mallett London, 2012.

This panel, one of a set of thirteen panels in total, formed the dado to the Great drawing room commissioned by the Duke of Westminster at Eaton Hall, Cheshire; the rest of the walls and the ceiling were painted. A detailed description of the room can be found in Rupert H. Morris, *The Guide to Eaton Hall* ([1885]), pp. 29-30. Incorporating the emblem of the Grosvenor Family - the wheat sheaf - with foliate floss silk arabesques on a formal grand scale, the panel also incorporates a monogram which comprises the initials VR and RSAN entwined. Queen Victoria became patron of the Royal School of Art Needlework in 1875.

It is known that the Eaton Hall needlework hangings were designed by Gertrude Jekyll, commissioned by the Duke of Westminster and made by the Royal School of Needlework between 1875 and 1882. The hangings feature in the Eaton Hall inventory made for the Duke of Westminster in 1885. There is no record of them after 1910 at Eaton Hall and no further records of them elsewhere are known. They were not taken to Grosvenor House in London (demolished 1926).

We are very grateful to Dr Lynn Hulse, independent scholar and former Archivist at the Royal School of Needlework, for her assistance in preparing this catalogue entry. The Eaton Hall panels are discussed in detail in her forthcoming book *Reviving the Art of Embroidery: Lady Victoria Welby and the Founding of the Royal School of Needlework, 1872-1881*.





■229

A DUTCH BRASS TWELVE-BRANCH CHANDELIER
PROBABLY PART LATE 17TH CENTURY AND LATER

The baluster stem issuing two tiers of scrolled branches with drip-pans, engraved with a coat-of-arms and inscription 'D:D: MICHAEL ET HELENA BRAGART CONIUGES / PRIMUS CLEROMONTIS ET HENRICI CAPPELLAE / SCABINUS DEO OPT MAX ET BEATISSIMI S / VIRGINI ET JOSEPHO ME DEDICAUERUNT / AO 1688 PAX EIS', lacking nozzles
48 in. (122 cm.) high; 51 in. (130 cm.) diameter

The inscription celebrates the marriage of Michael and Helena Bragart in 1688.

£7,000-10,000

US\$8,800-13,000
€8,000-11,000

PROVENANCE:

Acquired from Denton Antiques, London, October 2012.



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.



230
TWO CONTINENTAL BLUE AND WHITE CERAMIC VASES
 18TH CENTURY AND LATER ADAPTED AS TABLE LAMPS

Each with card shade, fitted for electricity
 The larger: 13¾ in. (35 cm.) high, excluding fitments
 The smaller: 12 in. (30.5 cm.) high, excluding fitments

£800-1,200 (2) US\$1,100-1,500
 €910-1,400

PROVENANCE:
 Both acquired from McWhirter Antiques, London, February 2013.

231
A GROUP OF NINE CHINESE BLUE AND WHITE CYLINDRICAL VESSELS
 MODERN

A set of three decorated with pavilions in a river landscape, a set of four decorated with panels of dragon and phoenix, two decorated with stylised flowerheads on leafy scrolls
 The largest 10⅞ in. (25.8 cm.) high

£2,000-4,000 (9) US\$2,600-5,000
 €2,300-4,500



232
A PAIR OF CHINESE BLUE AND WHITE LARGE GU-FORM BEAKER VASES
 QING DYNASTY, KANGXI PERIOD (1662-1722)

Decorated in shades of bright cobalt blue with arched panels enclosing stylised flowers and leafy scrolls between floral bands, each base with an artemisia leaf within double circles in underglaze blue
 21 in. (53.3 cm.) high (2)

£6,000-10,000 US\$7,600-13,000
 €6,900-11,000

PROVENANCE:
 Acquired from Mallett London, February 2014.



■233
A GROUP OF SIX SUSANI OBLONG CUSHIONS
 BY ROBERT KIME, MODERN, SOME INCORPORATING EARLIER FRAGMENTS
 All in the same pattern of red serrated leaves encircling a blue and red foliate motif and with further flowers and blue borders, with linen backs; comprising a pair of large bolsters with single central motif, a slightly smaller example with tasselled corners, a large bolster with two motifs and tasselled corners, and a pair of smaller cushions with tasselled corners
 The small pair: 12½ x 19 in. (32 x 48 cm.)
 The large pair: 16½ x 34 in. (42 x 87 cm.)
 (6)
 £1,000-1,500 US\$1,300-1,900
 €1,200-1,700

■234
A MODERN SUSANI OCTAGONAL OTTOMAN STOOL
 BY ROBERT KIME
 On brass castors
 17¼ in. (45 cm.) high; 37½ in. (95.5 cm.) diameter
 £1,500-2,500 US\$1,900-3,100
 €1,800-2,800
PROVENANCE:
 Acquired from Robert Kime Ltd, London, May 2012.



■235
A GROUP OF EIGHT SUSANI CUSHIONS
 BY ROBERT KIME, MODERN
 Comprising a pair of double-sided red palmette oblong cushions, a pair of one-sided blue palmette oblong cushions, a pair of trellis and tulip oblong cushions, a bolster cushion with double motif of serrated Saz leaves about a pinecone, and a square cushion with trailing foliage around a red foliate lozenge
 The red palmette pair: 16½ x 22 in. (42 x 56 cm.)
 The bolster cushion: 14¾ x 28¾ in. (37.5 x 73 cm.)
 (8)
 £800-1,200 US\$1,100-1,500
 €910-1,400

■236
A QUEEN ANNE WALNUT AND FEATHERBANDED DOUBLE-DOMED BUREAU-CABINET
 CIRCA 1710
 The moulded cornice with later giltwood finials above two mirrored doors enclosing three adjustable shelves with candle slides below, the slope front enclosing a fitted interior with an inset green leather writing-surface and an arrangement of shelves and pigeon-holes surrounding a well, above two short and two long drawers, on later bun feet, the handles replaced, the plates replaced, the fall front reveneered
 84 in. (213.5 cm.) high; 39½ in. (100.5 cm.) wide; 23¾ in. (60.5 cm.) deep
 £5,000-8,000 US\$6,300-10,000
 €5,700-9,100

PROVENANCE:
 Acquired from Reindeer Antiques, London, June 2013.





■237

A GROUP OF SUZANI EMBROIDERED CURTAINS
THE FABRIC SUPPLIED BY ROBERT KIME

Comprising:
 A near pair of complete Suzani pattern with borders and central field in crimson, light blue, ochre and pale green, pleated to top edges, lined in red ticking
 70 in. (178 cm.) high; 57 in. (145 cm.) wide at bottom; 31 in. (79 cm.) wide at top
 A single complete Suzani pattern curtain with borders and central field in crimson, ochre, pink, green, blue and purple and including birds, hooks to top edge, lined in red ticking
 82 x 56 in. (208 x 142 cm.)
 A pair of curtains with red serrated leaves around blue and polychrome flowers, within blue cusped borders, pleated to top edges, lined in blue ticking
 83 in. (211 cm.) high; 61 in. (155 cm.) wide at bottom; 31 in. (79 cm.) wide at top
 A near pair of curtains with alternating red and blue large flowers, one with small yellow flowers and the other with small red flowers, within blue cusped borders, pleated to top edges, lined in blue ticking
 83 in. (211 cm.) high; 54 in. (137 cm.) wide at bottom; 31 in. (79 cm.) wide at top
 A pair of curtains with red serrated leaves around wreathed yellow pomegranates, within blue cusped borders, pleated to top edges, lined in red ticking
 85 in. (216 cm.) high; 57 in. (145 cm.) wide at bottom; 31 in. (79 cm.) wide at top
 A pair of elaborately embroidered silk curtains with polychrome trailing flowers including poppies, carnations and long leaves on a blue silk ground, pleated to top edges, lined in blue ticking
 82½ in. (210 cm.) high; 75 in. (191 cm.) wide at bottom; 32¼ in. (82 cm.) wide at top
 A single wide curtain depicting large tulips on undulating blue and floral wide stems issuing further leaves and flowers, pleated to top edge, lined in blue ticking
 82 in. (208 cm.) high; 132 in. (335 cm.) wide at bottom; 57½ in. (146 cm.) wide at top (12)

£2,500-4,000 US\$3,200-5,000
 €2,900-4,500



■ λ 238

STUART HAYGARTH (B. 1966)

'Tide' (Clear) Chandelier, 2013

signed, numbered and dated 'STUART HAYGARTH/3/5 2013' (on a plaque secured to the platform)

sourced plastic objects, monofilament line, painted MDF ceiling platform
113½ in. (288 cm.) high, full drop from platform; 41 in. (104 cm.) diameter

This work is number three from an edition of five plus two artist's proofs.

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Acquired from Haunch of Venison, London, 2013.

For the past two decades the British artist Stuart Haygarth has been creating beautiful installations, often in the form of chandeliers, from marine detritus collected across Britain's beaches.

'I used to go down to Dungeness, on the Kent coast, with my dog, and I started noticing interesting objects washed up on the beach. I began collecting them, building up an archive in my studio, categorising them by colour, utility or material.

In 2005, the first *Tide* chandelier evolved from arranging some of these pieces of translucent plastic so that light would travel through them. The work's spherical shape is a reference to the Moon, which affects the tides washing up this debris onto the coastline. I'm also interested in the diversity of the objects represented in each work, thinking about how they came to be on a beach — whether it's a child's spectacles or a shoe, for instance. They each have an interesting narrative, and the finished work is an archive of these stories.' (Interview with Christie's, April 2023).

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■ 239

STUART HAYGARTH (B. 1966)

'Drop' chandelier, 2011

signed, numbered and dated 'STUARY HAYGARTH/2011 2/3' (on a plaque secured to the platform)

PET water containers, sand, monofilament line and painted MDF ceiling platform

94 in. (239 cm.) high, full drop from the platform; 56 in. (142 cm.) diameter

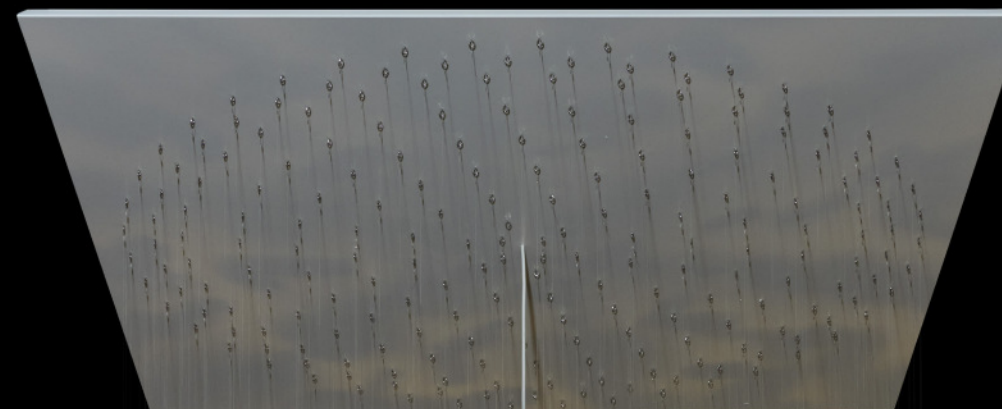
This work is number two from an edition of three plus two artist's proofs.

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

Stuart Haygarth: 'Back when I first made *Drop*, in 2007, airport security was very strict about not taking liquids through. I'd been to lots of airports and was thinking about the volume of wasted plastic as people put their half-drunk bottles in the bin, and I wanted to create something that drew attention to this problem. Stansted Airport in London agreed to give me a week's worth of its plastic-bottle waste, so I drove a big van there and loaded it up. I only used the ends of the bottles, because they're the most interesting, moulding-wise. That bit is quite sculptural. I used thousands of these ends to create the chandelier in the shape of a water droplet.' (Interview with Christie's, April 2023).



λ240

ROB AND NICK CARTER (B. 1968 & B. 1969)

Transforming Still Life Painting

digital animation and Apple Mac, in artist's frame

3 hour continuous loop

overall: 28½ x 13 x 4¾ in. (71.3 x 58.7 x 11 cm.)

Executed in 2009-2012, this work is number twelve from an edition of twelve plus five artists' proofs

£20,000-40,000

US\$26,000-50,000

€23,000-45,000

PROVENANCE:

The Fine Art Society, London.

Purchased from the above by the present owner in 2012.

EXHIBITED:

London, Fine Art Society Contemporary, *Transforming*, 2013-2015 (another from the edition exhibited). This exhibition later travelled to Virginia, Virginia Museum of Contemporary Art.

New York, The Frick Collection, *Vermeer, Rembrandt, and Hals: Masterpieces of Dutch Painting from the Mauritshuis*, 2013-2014 (another from the edition exhibited).

Munich, Kunsthalle München, *Flowers Forever*, 2023 (another from the edition exhibited). This exhibition will later travel to Giverny, Musée des Impressionismes Giverny.

Rob and Nick Carter's *Transforming Still Life Painting* (2009-2012) is a three-hour looped film depicting a digital rendering of Ambrosius Bosschaert the Elder's Baroque still life, *Vase with Flowers in a Window* (1618). Housed within the artists' own frame and displayed on an Apple Mac screen, the scene evolves gradually with night replacing day, a caterpillar making its way across the vase for food and a butterfly coming in to land, without taking away from the vase of flowers as the main focus. Each detail of Bosschaert's Golden Age masterpiece was meticulously transferred into the digital medium over three years from 2009-2012.

Transforming Still Life Painting exemplifies the Carters' practice, which for over twenty-five years has been focused on exploring the boundaries between analogue and digital, often harnessing the latest technology to reinterpret works made hundreds of years ago by artists who could not take advantage of modern-day digital tools.

'By painstakingly re-rendering every component of the painting,' the Carters explain, 'the whole process draws attention to the mastery of the original and allows the viewer to consider it in a new light. We wanted the changes to be perceptible only with sustained looking, to ignite a subtle anticipation in the viewers' gaze.'

Emilie E.S. Gordenker, Director of the Royal Picture Gallery Mauritshuis, said of the work: 'Rob and Nick Carter have literally animated this flower painting, creating an image that moves and changes slowly over the course of three hours. In doing so, they bring out the fragility and transitoriness of the flowers and insects in the original work, and also suggest the passage of time by constantly changing the light cast over the landscape in the background. The care with which the Carters made their film calls attention to the extraordinary quality of Bosschaert's painting.' From the edition of twelve, one of the works resides in the permanent collection of the Mauritshuis as does Bosschaert's original painting.

Rob and Nick Carter are a husband-and-wife artist duo whose work is housed in the collections of the Mauritshuis, The Hague; the Frans Hals Museum, Haarlem; the Victoria & Albert Museum, London; the David Roberts Foundation, London; the Städel Museum, Frankfurt; and the Foundation Custodia, Paris. They are also among the only living artists to have shown work at the Frick Collection, which they did in 2013 displaying another edition from *Transforming Still Life Painting* for the exhibition *Vermeer, Rembrandt and Hals: Masterpieces of Dutch Painting from the Mauritshuis*.

This work is accompanied by a certificate of authenticity signed by the artists.





■241
**A MATCHED PAIR OF INDIAN PALMWOOD, SATINWOOD,
 EBONY AND EBONISED THREE-TIER ETAGERES**

ONE LATE 19TH CENTURY, THE OTHER LATER MADE TO MATCH

Each with three tiers between spindle and block uprights
 30½ in. (77.5 cm.) high; 13½ in. (34.5 cm.) square

£3,000-5,000

US\$3,800-6,300
 €3,500-5,700

PROVENANCE:
 Supplied by Soane Britain, 2012.

■242
**AN ANGLO-INDIAN SINGLE PLANK SATINWOOD REFECTORY
 TABLE**

THE TOP PROBABLY 18TH CENTURY, ON A LATER BASE

On square section end supports joined by a stretcher
 29¼ in. (74 cm.) high; 80 in. (203 cm.) wide; 33½ in. (85 cm.) deep

£6,000-10,000

US\$7,600-13,000
 €6,900-11,000

PROVENANCE:
 Acquired from Richard Steenberg, London, November 2009.



■243
A PATINATED-BRONZE 'PULP' TABLE
 BY CHRISTIAN LIAIGRE, MODERN

On a stained oak stand
 12¼ in. (31 cm.) high; 31½ in. (80 cm.) diameter

£2,000-3,000

US\$2,600-3,800
 €2,300-3,400

PROVENANCE:
 Acquired from Christian Liaigre, London, 2012.

■244
A PATINATED-BRONZE 'NAJA' LOW TABLE
 BY ERIC SCHMITT FOR CHRISTIAN LIAIGRE, MODERN

On stained oak stands
 14 in. (35.5 cm.) high; 46½ in. (118 cm.) wide; 15½ in. (39.5 cm.) deep

£8,000-12,000

US\$11,000-15,000
 €9,100-14,000

PROVENANCE:
 Acquired from Christian Liaigre Ltd, January 2012.





■245
FOUR PAIRS OF EMBROIDERED LINEN CURTAINS
 MODERN

Comprising: a pair of lined and interlined wide curtains in 'Layla' by Alidad, depicting Saz leaves, tulips and carnations; and three pairs of lined polychrome-woven and cream linen curtains depicting scrolling stylised poppies, carnations and other flowers and foliage
 Layla curtains: 87¼ x 104½ in. (222 x 266 cm.); 250 in. (635 cm.), the width at floor
 The other curtains: 83½ x 35 in. (212 x 89 cm.); 77½ in. (197 cm.), the width at floor (8)

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

(three pairs of this design)



■246
A REGENCY GILTWOOD AND GILT-COMPOSITION CONVEX MIRROR
 BY HENRY RUSSELL, CIRCA 1820

The replaced convex plate with beaded frame and ebonised slip, the label on the reverse inscribed 'HENRY RUSSELL, / CARVER & GILDER, / PICTURE FRAME MAKER, / CATHEDRAL YARD, / CANTERBURY'
 32¼ in. (82 cm.) diameter

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

PROVENANCE:
 Acquired from Humphrey Carrasco, London, February 2013.

■-247
A GEORGE IV MAHOGANY LIBRARY TABLE
 ATTRIBUTED TO GILLOWS, CIRCA 1830

The moulded top with inset tooled coral-red leather, with three frieze drawers to either side with Indian rosewood handles, on ring-turned tapering legs and brass caps and castors
 30 in. (76.5 cm.) high; 67¼ in. (171 cm.) wide; 39¼ in. (100 cm.) wide

£4,000-6,000 US\$5,100-7,500
 €4,600-6,800

PROVENANCE:
 Acquired from James Graham-Stewart, London, October 2012.



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■248
A LACQUERED-BRASS HEXAGONAL HALL LANTERN
 20TH CENTURY
 Fitted for electricity
 29 in. (73.5 cm.) high; 17½ in. (44.5 cm.) diameter
 £1,000-1,500 US\$1,300-1,900
 €1,200-1,700

PROVENANCE:
 Acquired from Humphrey Carrasco, London, July 2012.

■249
A TWO-SEAT SOFA
 BY GEORGE SMITH, MODERN
 Covered in calico and with loose covers in cream linen/cotton fabric with panels of embroidered Alidad Roya fabric, on turned beech legs and castors
 32½ in. (82 cm.) high; 60 in. (153 cm.) wide; 38 in. (96.5 cm.) deep
 £1,500-2,500 US\$1,900-3,100
 €1,800-2,800



■250
A REGENCY OAK AND HOLLY WARDROBE
 BY GEORGE BULLOCK, CIRCA 1817
 The block pediment above a moulded cornice, the panelled doors enclosing a hanging rail, above a hinged compartment and plinth base, originally with linen slides
 75¼ in. (191 cm.) high; 47 in. (120 cm.) wide; 22¼ in. (56.5 cm.) deep
 £2,000-3,000 US\$2,600-3,800
 €2,300-3,400

PROVENANCE:
 Matthew Robinson Boulton (1770-1842), commissioned for Great Tew Park circa 1817, and by descent to Major Eustace Robb, Great Tew Park, Oxfordshire; Christie's house sale, 27-29 May 1987, lot 269.
 Acquired from Humphrey Carrasco, 2013.

This linen press was part of the commission of furniture made in oak and holly by George Bullock (1777/8-1818) for Matthew Robinson Boulton of Great Tew Park, Oxfordshire, between 1816 and 1817. In total seven wardrobes were invoiced in 1817, five at £21 each, described as of oak with holly mouldings, and two of wainscot at £20 each. In a letter of 23

December 1817 Boulton's Clerk Walker commented that 'It is observed that the charges for the Wardrobes of common Wainscot Oak are within One Pound of those for the Dark-Oak. Pray is there no mistake in this respect?' Having queried the matter again on 8 January 1818, Bullock replied on 13 January that 'the dark Oak Wardrobes cost one pound more in *workmanship* than the Wainscot ones, *to you* I have made no difference in the price of the wood, which is not of the Richest kind altho [*sic*] we do in general charge it at considerably more'.

Correspondence initially began between Boulton and Bullock in December 1815 when Bullock was invited to visit Tew 'with a view to the preparation of the furniture', although it is evident that the two men had been in contact with one another prior to this occasion. This letter is just the first recorded in a sequence of thirty-four letters between the cabinetmaker and client and which accompany a forty-two-page bill for furnishing the three principal rooms. Much of the furniture Bullock supplied to Tew Park is rendered distinctive by its considered simplicity, particularly when this group is compared with Bullock's commissions for the Duke of Atholl and the Duke of Palmella.



251

WILLIAM ASHFORD (1746-1824)*Sportsmen in a wooded river landscape, a country house beyond*oil on canvas
36 x 50 $\frac{1}{2}$ in. (91.4 x 127.3 cm.)

£40,000-60,000

US\$51,000-75,000
€46,000-68,000**PROVENANCE:**

Sir John Reiss (according to a label on the reverse), probably Sir John Anthony Ewart Reiss (1909-1989), Rutland, with Clarendon Gallery, London (according to a label on the reverse).

Anonymous sale [Property of a Gentleman]; Sotheby's, London, 9 July 1980, lot 97, with Frost and Reed, London, 1981.

LITERATURE:A. Crookshank, 'A Life Devoted to Landscape Painting: William Ashford', *Irish Arts Review Yearbook*, 11, 1995, no. 80.



■252

AN ENGLISH OAK CONVERTIBLE SETTLE TABLE

BY EDWARD BARNSELY (1900-1987), CIRCA 1920S

30 in. (78 cm.) high; 66 in. (168 cm.) wide; 29 in. (75.7 cm.) deep, closed

£5,000-8,000

US\$6,300-10,000

€5,700-9,100

PROVENANCE:

A gift from Edward Barnsley to Miles Tomalin Esq. (1903-1983), and by descent. Anonymous sale; Christie's, South Kensington, 2 May 2001, lot 94. with The Fine Art Society, London. Anonymous sale; Christie's, London, 3 May 2012, lot 36.

Miles Tomalin, poet and documentary scriptwriter, met Edward Barnsley during the 1920s when he moved to Hampshire. He lived with his wife in a cottage attached to Barnsley's property. This convertible table/settle is listed in the client register and job books at the Barnsley workshop. It was a gift to Tomalin.



■253

A JAPANESE IRON ARTICULATED MODEL OF A DRAGON
 BY MYOCHIN NOBUMASA, EDO PERIOD (18TH-19TH CENTURY)

The russet-iron dragon finely constructed of numerous hammered plates jointed inside the body; the mouth opens, the tongue, limbs and claws move, the body bends, the head is applied with elaborate horns, spines and whiskers, the details are carved and chiselled and the eyes are of *shakudo* embellished with gilt, signature on underside of jaw; on a later burr-elm base with later cradle

13 in. (33 cm.) high, on base; 42½ in. (108 cm.) long, the dragon overall; 4½ in. (11.5 cm.) wide, in cradle, excluding base

£120,000-180,000

US\$160,000-230,000
 €140,000-200,000

PROVENANCE:

Acquired from a private collector in Boston in the 1990s.
 Anonymous sale; Christie's, New York, 25 March 2014, lot 534, where acquired by the present owner.

It is not clear why articulated animals and insects were first made in the workshops of armour makers in the early 18th century. The dragon model in the Tokyo National Museum made by Myochin Muneaki in 1713 is the earliest dated example. Typically, the artists of articulated figures made in this period were members of the Myochin family, prominent armour makers particularly skilled at forging and tempering steel, whose activities are documented to the 16th century but probably extend further back. By the middle of the Edo period, Japan was at peace after centuries of civil war and the demand for arms significantly decreased. This in turn influenced many Myochin-school metalsmiths to turn their skills to the manufacture of ornamental sword

guards and arms, tea utensils and decorative objects in iron, such as the present *Jizai okimono*. Some of the articulated objects produced may have evolved from ornaments originally intended for helmets and other accoutrements.

Another example signed by a Myochin artist can be found in the Tokyo National Museum (Harada Kazutoshi, ed., *Jizai okimono Articulated Iron Figures of Animals*, vol. 11 of *Rokusho*, special issue Kyoto: Maria Shobo, Ltd., 2010, pl. 1). There is a further smaller example, also signed by Myochin Nobumasa, in the Victoria and Albert Museum, London (M.37-1947; *ibid.*, pl. 7).





■254

A JAPANESE TWO-FOLD SCREEN

EDO PERIOD, 19TH CENTURY

Decorated with gold leaf and gouache on paper, depicting three cranes within a foliate brocade border and ebonised frame, losses and retouching
58½ x 52½ in. (148.5 x 133.5 cm.) overall

£5,000-8,000

US\$6,300-10,000
€5,700-9,100

PROVENANCE:

Purchased from BCI Fine Arts, Johannesburg, January 1998.



255

KISHI GANKU (1749-1839)

A Japanese scroll depicting a cockerel and hen

signed and dated 'Tsuchinoe sara ebisu Utanosuke Ganku 1788' (centre right)
ink and watercolour on gold leaf paper in four sections
53½ x 37 in. (136 x 94 cm.)

£50,000-70,000

US\$63,000-88,000
€57,000-79,000

PROVENANCE:

Purchased from Leighton R. Longhi Inc. Oriental Fine Art, New York, January 2010.



■-256

A JAPANESE IVORY ARTICULATED DRAGON

MEIJI PERIOD (1868-1912), CIRCA 1880

Modelled as a *Jizai Okimono*, the body finely engraved and carved overall as a serpent with polychrome-decorated flaming wings, the scales of a carp, the claws of an eagle and the antlers of a deer, jointed inside, the mouth opens, the tongue, limbs and claws move, the body bends, on a later charred burr-oak base

14¾ in. (37.5 cm.) high; 29¼ in. (74.5 cm.) long; 8¼ in. (21 cm.) wide (in cradle, excluding base)

£30,000-50,000

US\$38,000-63,000

€35,000-57,000

PROVENANCE:

Acquired from Peter Petrou Works of Art, London, March 2020.

Complete dragons (*Jizai Okimono*) of this form and scale in ivory are very rare and seldom come onto the market. Amongst other factors, this is due to their fragility and the technical skill and time that was required to make them in the late 19th century. This example is particularly important – the modelling and carving are exquisite, and it includes tinted red highlights and incredibly detailed engraving to the scales of the back, feet, mouth, face and horns, giving added three-dimensionality and the impression of different textures; having this engraving and colouring is particularly unusual – with only one other comparable example to be found in a museum collection in the US. This *Jizai Okimono* is therefore an extremely rare survival, which appears to be almost completely intact and in good condition.

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.



■257

A PAIR OF JAPANESE GOLD LEAF SLIDING DOORS (FUSUMA)
EDO PERIOD (18TH/19TH CENTURY)

Each with an ebonised frame and inset hexagonal bronze *hikite* (door pull)
Each: 68 x 38 in. (172.5 x 96.5 cm.) (2)

£4,000-6,000 US\$5,100-7,500
€4,600-6,800

PROVENANCE:

Purchased from Gregg Baker, London, November 2009.

In Japanese architecture, *fusuma* are vertical rectangular panels which can slide from side to side to redefine spaces within a room, or act as doors. They typically measure about 69 inches (180 cm) high by 36 inches (90 cm) wide, the same size as a *tatami* mat, although the height has tended to increase in recent years. They consist of a lattice-like wooden structure covered in layers of paper on both sides. Typically they have a black lacquer border and *hikite* (handles) in bronze. Historically, *fusuma* were painted, often with scenes from nature such as mountains, forests or animals. Both *fusuma* and *shoji* (sheer, translucent, paper room dividers) run on wooden rails at the top (*kamoi*) and bottom.



■258

A JAPANESE BOXWOOD LARGE ARTICULATED DRAGON
MEIJI PERIOD, CIRCA 1880

Modelled as *Jizai Okimono*, a freely moving decorative object, the carved dragon has the body of a serpent, scales of a carp, claws of an eagle and the antlers of a deer joined together by an internal rope and metal cord, with museum accession number 'FL140-1974a' underneath the lower jaw, on later iron cradles and burr-elm base
15½ in. (39.5 cm.) high, on cradle; 66 in. (167.5 cm.) long, fully extended; 50 in. (127 cm.) long, on cradle; 5¼ in. (13.5 cm.) deep, on cradle

£20,000-30,000 US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 31 March 1984, lot 67.
Anonymous Private Collection, 973 Fifth Avenue, New York; 'A Taste for Luxury: Two Great Houses from America's Gilded Age', sold Christie's, New York, 21 June 2012, lot 1024.
Acquired from Peter Petrou Ltd. Works of Art, London, June 2020.



■259

A PAIR OF SOUTH AFRICAN TEAK HALL ARMCHAIRS

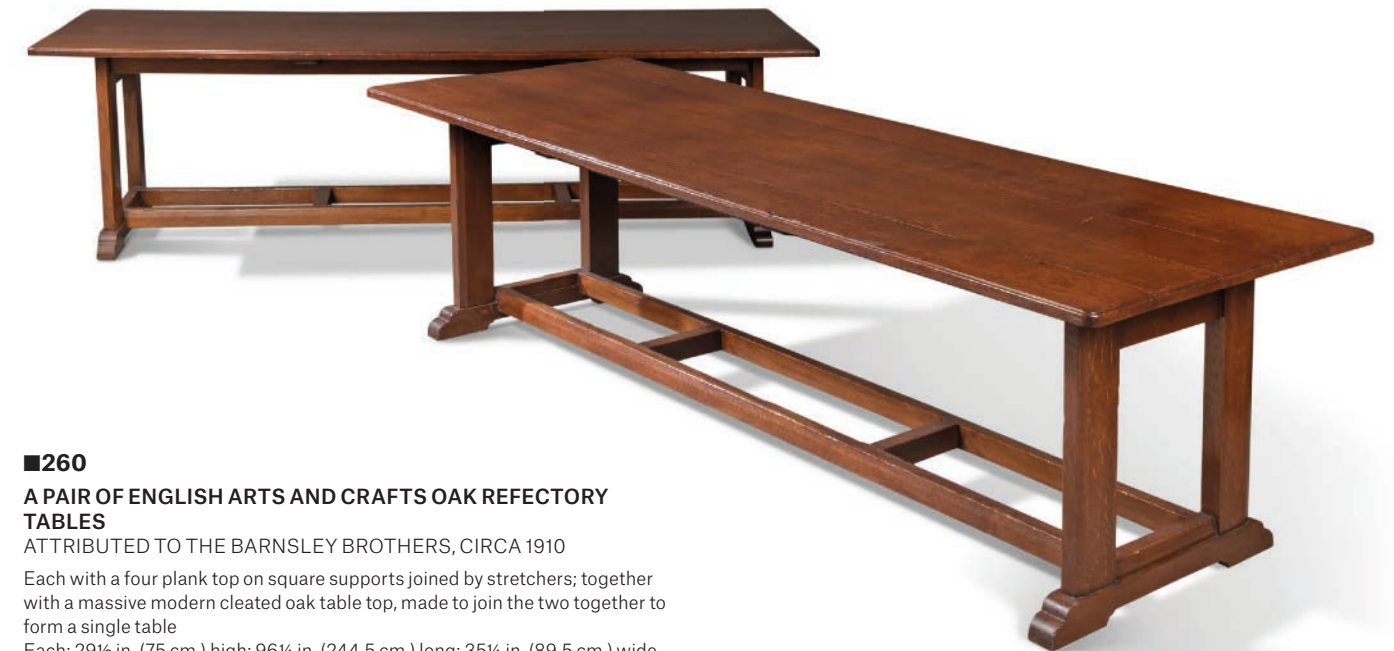
EARLY 20TH CENTURY, AFTER DESIGNS BY HERBERT BAKER

Each with panelled and open lattice back, the curved arms on square legs joined by stretchers
43½ in. (111 cm.) high; 28 in. (71 cm.) wide; 22 in. (56 cm.) deep (2)

£1,000-1,500 US\$1,300-1,900
€1,200-1,700

PROVENANCE:

Acquired from Pier Rabe Antiques, Stellenbosch, July 2007.



■260

A PAIR OF ENGLISH ARTS AND CRAFTS OAK REFECTORY TABLES

ATTRIBUTED TO THE BARNESLEY BROTHERS, CIRCA 1910

Each with a four plank top on square supports joined by stretchers; together with a massive modern cleated oak table top, made to join the two together to form a single table

Each: 29½ in. (75 cm.) high; 96¼ in. (244.5 cm.) long; 35¼ in. (89.5 cm.) wide
The modern top: 265 in. (673 cm.) long; 47¼ in. (120 cm.) wide (3)

£6,000-10,000 US\$7,600-13,000
€6,900-11,000

PROVENANCE:

Acquired from Glaisher & Nash, London, June 2012.

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.



■261
TWO VINTAGE SILK IKAT CURTAINS
 INCORPORATING 19TH AND 20TH CENTURY
 FRAGMENTS

One side of one made up of various old fragments and with different fabric to borders and reverse in a contrasting pattern, hanging hooks to top, the other with full pattern to each side, the reverse in cotton; together with three pairs of ikat-pattern woven curtains in 'Samarkand' by Turnell & Gigon, lined and interlined 80 x 52¼ in. (203 x 133 cm.) and 79½ x 47½ in. (202 x 121 cm.)
 The three modern pairs: 89 in. (226 cm.) high; 42 in. (107 cm.) wide at top; 114 in. (290 cm.) wide at bottom

(8)

£1,500-2,500

US\$1,900-3,100
 €1,800-2,800



■262
A SILK TIE-DYE LARGE WALL PANEL
 BY ROCIO MORENO, MODERN

Design no. 11/1, in an ebonised frame
 75 x 104¼ in. (190.5 x 265 cm.) overall

£1,000-1,500

US\$1,300-1,900
 €1,200-1,700

PROVENANCE:

Purchased from Rocio Moreno Textiles, Sotogrande, 2008.



λ263

WILLIAM KENTRIDGE (B. 1955)

Universal Archives (Six Birds)

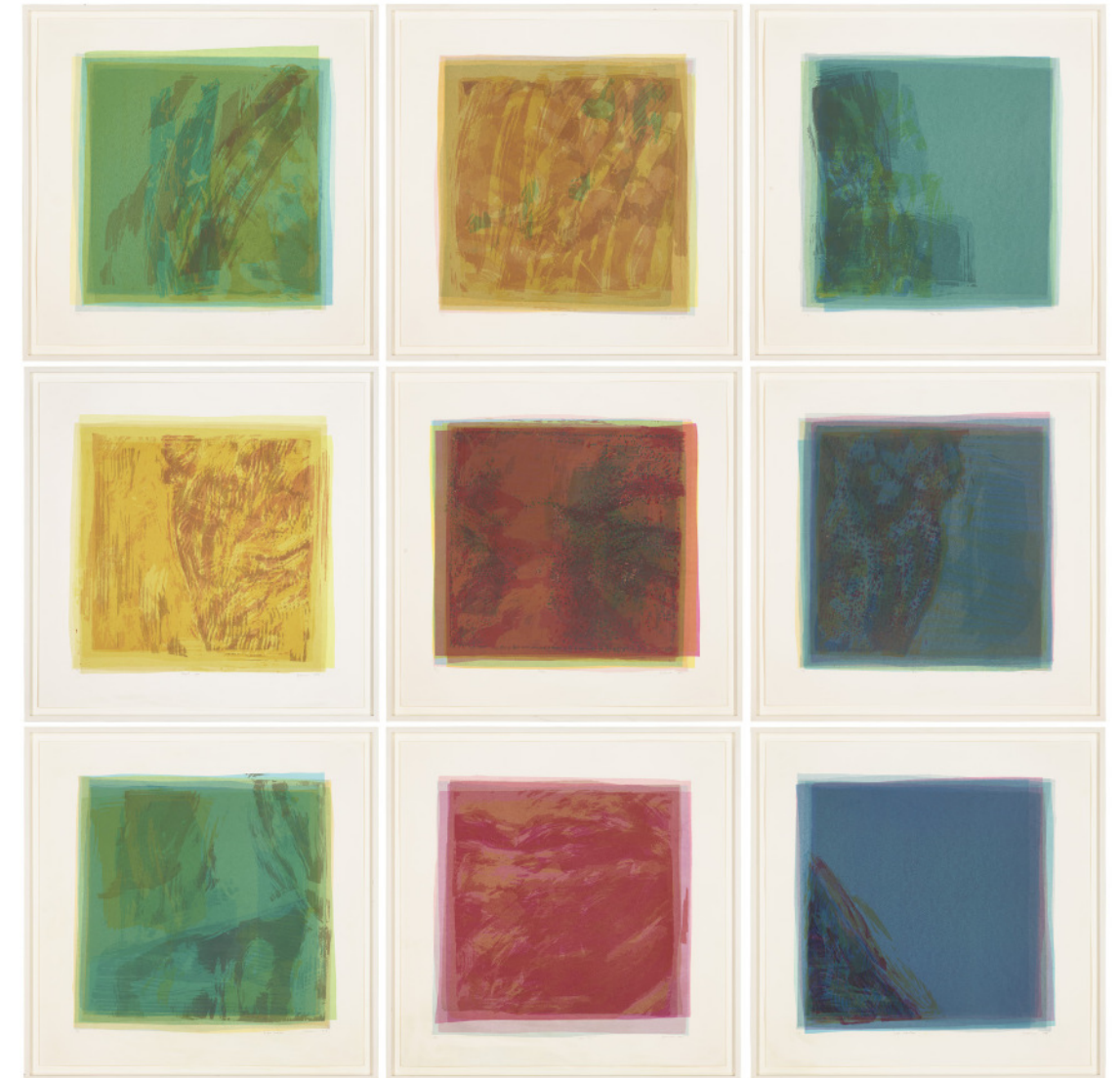
linocuts printed on pages from the Shorter Oxford English Dictionary, mounted on one sheet of wove paper (as issued), 2012, signed in pencil, numbered 7/30, published by David Krut, Johannesburg, with their blindstamp
Sheet 724 x 789 mm.

£6,000-8,000

US\$7,600-10,000
€6,900-9,100

PROVENANCE:

Donated by David Krut Gallery to the World Wildlife Fund Auction; Strauss & Co., Johannesburg, 17 September 2013, lot 5.



264

JANET WILSON (B. 1968)

Nelson Mandela

a set of nine screenprints in colours, 1999, each signed in pencil, numbered 2/3

Image 553 x 575 mm. (and similar)

Sheet 697 x 699 mm. (and similar)

(9)

£2,000-4,000

US\$2,600-5,000
€2,300-4,500



λ265

JOHN KENNY (B. 1975)

Untitled (Mother and Child), 2009

chromogenic print face-mounted to Perspex
signed and editioned '1/9' in ink on artist's label (verso)
39¼ x 39¼ in. (99.5 x 99.5 cm.)

This work is number one from an edition of nine

£400-600

US\$510-750
€460-680

PROVENANCE:

Capital Culture Gallery, London.
Purchased from the above by the present owner in 2010.



λ266

JOHN KENNY (B. 1975)

A Set of Twelve Photographs, 2012

- i) *Genetics and tradition combine in Turmi*
- ii) *Youth, ceremony and Mursi life*
- iii) *Magnificence in the markets of Key Afar*
- iv) *Round clay and a circular tradition*
- v) *Smiling Rendile lady*
- vi) *Rendile lady with startling eyes*

- vii) *Samburu shepherd*
- viii) *Ltiryan Samburu moran*
- ix) *Lemoroko – Rendile moran*
- x) *The Fulani bapteme ceremony*
- xi) *Lines that lead to perfection*
- xii) *Hause and Fulani cultures collide*

twelve chromogenic prints face-mounted to Perspex
signed and editioned in ink on artist's label (verso)
each: 26¼ x 17¾ in. (67 x 45.4 cm.)

These works are all numbered from an edition of 25

£2,500-4,000

(12)

US\$3,200-5,000
€2,900-4,500

PROVENANCE:

Capital Culture Gallery, London.
Purchased from the above by the present owner.



■ λ.267

WALTER VOIGT (B. 1971)

First Light, Nwanedi Game Reserve, Limpopo

signed and dated 'Walter Voigt '13' (lower right), inscribed with title 'FIRST LIGHT, NWANEDI GAME RESERVE, LIMPOPO' (on the stretcher)

oil on canvas
51½ x 99¾ in. (131 x 252 cm.)

£4,000-6,000

US\$5,100-7,500
€4,600-6,800

PROVENANCE:

World Wildlife Fund Auction; Strauss & Co., Johannesburg, 17 September 2013, lot 1.

Walter Voigt grew up on the Lowveld escarpment near Nelspruit in Mpumalanga. His work draws on the landscapes of his youth which he imbues with the dramatic unpredictability of nature. "The early morning sunlight warming its way across a cold, wintry Limpopo landscape is what inspired me to paint this scene. The horizon bathed in sunlight, contrasting cleanly with the shadowy foreground provided me with a clear insight into nature's celebration of a new day" (2013 WWF auction catalogue).



λ.268

CECIL EDWIN FRANS SKOTNES (1926-2009)

Landscape

signed and dated 'C.Skotnes 04' (lower left)
oil on board
24 x 24½ in. (61 x 62.3 cm.)

£7,000-10,000

US\$8,800-13,000
€8,000-11,000

PROVENANCE:

Anonymous sale; Sotheby's, Cape Town and Stephan Welz & Co., 5 October 2010, lot 566.



λ269

IAN GREENSITT (B. 1971)

Black Rhino

signed, numbered, dated and stamped with foundry mark 'I Greensitt 08 4/12
L' (on the reverse)
bronze with a brown patina
8¼ x 12¼ x 5 in. (21 x 31.2 x 12.7 cm.)
Conceived in 2008.

£1,500-2,000

US\$1,900-2,500
€1,800-2,300

PROVENANCE:

Acquired from Rowles Fine Art, Welshpool, July 2013.



■270

LAURENCE CHAIT (SOUTH AFRICAN, B. 1943)

Buffalo Herd

signed and numbered 'L Chait/2/5' (on the base)
bronze with a brown patina, on a teak base
buffalo: 8½ x 29¾ x 11.34 in. (21.5 x 76 x 30 cm.)
base: ¾ x 30¾ x 12½ in. (2 x 77.8 x 31.7 cm.)

£2,500-4,000

US\$3,200-5,000
€2,900-4,500

PROVENANCE:

Acquired from Crake Gallery, Johannesburg, South Africa, February, 2007.



■ 271

CAESAR CARL HANS HENKEL (1837-1913)

Panoramic view of Umtata and the Drakensberg Mountains, Eastern Province

signed and dated 'C.C.Henk./1913. (lower left)

oil on canvas

42½ x 72 in. (107.5 x 183 cm.)

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

PROVENANCE:

The South African sale; Bonhams, London, 30 January 2008, lot 14, where purchased by the present owner.



272

JERVIS MCENTEE (1828-1891)

Near Kennebunkport, Maine

dated 'Oct 6.77' (lower right), inscribed with title 'near Kennebunkport' (on the reverse)

oil on canvas

11½ x 16 in. (29 x 40.7 cm.)

Painted in 1877.

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

PROVENANCE:

By descent from the artist to his executors, by whom sold at the following: Catalogue of paintings by the late Jervis McEntee, N.A.: Ortgies & Co., New York, 30 March 1892, lot 150.

Private Collection, Darien, Connecticut, by 1980.

With Hirsch & Adler Galleries, Inc., New York, by whom acquired from the above.

SBC Communications, Inc., Texas, 1986-2007, by whom acquired from the above.

With Menconi & Schoelkopf Fine Art, LLC, New York.

With Questroyal Fine Art, LLC, New York, February 2013, where purchased by the present owner.

EXHIBITED:

New York, Debra Force Fine Art, Inc., *A Diary Illuminated: Oil Sketches by Jervis McEntee*, 12 November - 21 December 2007.

LITERATURE:

SBC Communications, Inc., *American Images: The SBC Collection of Twentieth-Century American Art*, New York, 1996, p. 296.

A prominent artist of the Hudson River School, Jervis McEntee was known for his grand depictions of nature, specifically the Catskill Mountains and various locations throughout the American Northeast. Throughout his career, he befriended many other American painters, such as Eastman Johnson, with whom he travelled to Maine for artistic inspiration. In an 1877 diary entry, McEntee wrote: "Thursday Sept. 27 I went to Kennebunkport in Maine to join Eastman Johnson who recommended me to come there for sketching... remained there until Wednesday Oct 10 when I left...I made a number of sketches of the shore in combination with the sea and did not have a bad day of weather" (*The Jervis McEntee Diaries*, October 15, 1877, Archives of American Art, Smithsonian Institution). The present work reflects McEntee's mastery in capturing the American landscape, made more true-to-life by his practice of oil sketching *en plein air*.



■273

A SET OF TEN SCOTTISH MAHOGANY LADDERBACK CHAIRS
ATTRIBUTED TO GEORGE WALTON (1867-1933), CIRCA 1900

Including a pair of armchairs, all with turned uprights and spirally reeded finials above close-nailed leather upholstered seats on turned front legs with pad feet joined by a turned stretcher

The armchairs: 42½ in. (108 cm.) high; 23¼ in. (59 cm.) wide; 19½ in. (50 cm.) deep
(10)

£3,000-5,000

US\$3,800-6,300
€3,500-5,700

PROVENANCE:

Anonymous sale; Lyon & Turnbull, Edinburgh, 10 November 2010, lot 343.

LITERATURE:

J. Cooper, *Victorian & Edwardian Furniture & Interiors*, London, 1987, pl. 618.

In 1896 Miss Cranston (1849-1934) commissioned George Walton to refurbish her Buchanan Street tea rooms in Glasgow, whilst Charles Rennie Mackintosh was employed to decorate the walls of the ladies tea room. Chairs similar to these can be seen in contemporary photographs of the tea room.



■274

A PAIR OF COTSWOLD SCHOOL OAK OPEN WING ARMCHAIRS
MID-20TH CENTURY, IN THE MANNER OF EDWARD BARNESLEY

One chair later covered in William Morris 'Granada' linen, the other in William Morris 'Chrysanthemum Toile' linen, on brass castors
34¾ in. (88.5 cm.) high; 30.5 in. (77.5 cm.) wide; 35¼ in. (89.5 cm.) deep (2)

£1,500-2,500

US\$1,900-3,100
€1,800-2,800

PROVENANCE:

Acquired from Reed Creative Services, February 2013.

■-275

AN ARTS AND CRAFTS OAK, AFRICAN BLACKWOOD AND MARQUETRY SIDE CABINET
BY LIBERTY & CO., CIRCA 1910

The D-shaped top with plate channels above a frieze drawer and two central cupboard doors flanked to either side by stylised grape and vine pattern inlay and a bowed cupboard door, on four sets of four ring-turned columns on a moulded plinth base, the brass locks stamped 'LIBERTY/Co LTD/LONDON' and with printed label 'ELYS...WIM.../DEPOSITORIES' stamped 'F73922' and with indistinct pencil inscription, with BENTALLS furniture depository label inscribed 'Deen...9-11-29'

38½ in. (98 cm.) high; 72 in. (183 cm.) wide; 23½ in. (60 cm.) deep

£2,500-4,000

US\$3,200-5,000
€2,900-4,500

PROVENANCE:

Acquired from Richard Steenberg, London, November 2009.





■276

A SET OF FOUR SILVERED-BRASS 'WINCHESTER' STANDARD LAMPS
BY ROBERT KIME, CIRCA 2012

Each with adjustable arm above a hexagonal shaft and moulded base, with beige card shade
58 in. (147.5 cm.) high; 10 in. (25.5 cm.) diameter, the base (4)

£2,000-3,000 US\$2,600-3,800
€2,300-3,400

PROVENANCE:
Supplied by Robert Kime, 2012.

■277

A SET OF TWELVE MODERN OAK 'LADBROKE' DINING-CHAIRS
BY ROBERT KIME, CIRCA 2012

Each with close-nailed buttoned tan leather back and seat, on turned channelled baluster legs, with brass caps and castors to front legs
35½ in. (90 cm.) high; 20 in. (51 cm.) wide; 24 in. (61 cm.) deep (12)

£4,000-6,000 US\$5,100-7,500
€4,600-6,800

PROVENANCE:
Supplied by Robert Kime Ltd. in 2012.



■278

AN ELIZABETH II 'MOUSEMAN' OAK AND STEEL DINING-TABLE
BY ROBERT THOMPSON OF KILBURN, 2012

The oval top with a carved mouse to the edge, above concave legs joined by X-stretchers
30 in. (76 cm.) high; 75¼ in. (192 cm.) wide; 48¼ in. (124 cm.) deep

£2,000-3,000 US\$2,600-3,800
€2,300-3,400

PROVENANCE:
Acquired from Robert Thompson's Craftsmen Ltd, Kilburn, Yorkshire, March 2012.





279

A MURANO GLASS PART TABLE-SERVICE
MODERN

Decorated with gilt diagonal crossing bands, comprising:

- A footed tazza
- Twelve large goblets
- Twelve flared champagne-flutes
- Twelve flared red wine-glasses
- Twelve flared white wine-glasses
- 7 in. (18 cm.) high, the tazza

£4,000-6,000

US\$5,100-7,500
€4,600-6,800

(49)

PROVENANCE:

Acquired from Ars Cenedese, Murano, Italy, November 2005.

280

A GEORGE II OAK GATE-LEG DINING-TABLE
18TH CENTURY

The hinged oval top above a frieze drawer to either end, on baluster turned legs joined by moulded stretchers and shaped feet, the feet replaced

£6,000-10,000

US\$7,600-13,000
€6,900-11,000

PROVENANCE:

Acquired from Reindeer Antiques, London, January 2013.



281

A VICTORIAN SILVER NOVELTY BISCUIT OR BONBON BOX
MARK OF HUKIN AND HEATH (JOHN THOMAS HEATH AND JOHN HARTSHORNE MIDDLETON), LONDON, 1889

Realistically shaped and chased as a nutmeg resting on crossed twigs base, the hinged leaf-formed lid with twig finial held in a pivoting branch shaped swing handle, *marked on body, in cover and on swing handle*

5½ in. (14 cm.) long
319 gr. (10 oz. 5 dwt.)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

PROVENANCE:

Acquired from Mallett London, February 2014.

Hukin and Heath, established in Birmingham in 1855, are remembered for their pieces produced in the 1870s and 1880s under the guidance of Christopher Dresser as well as for their inventive novelty items constructed in naturalistic shapes and textures which included nut, fruit, bark, leaf and flower forms.



(part lot)

282

A VICTORIAN SILVER TABLE SERVICE

MARK OF GEORGE ADAMS, LONDON, 1867, 1875 AND 1881; THE KNIVES WITH MARK OF TERRY SHAVERIN, LONDON, 2013

King's pattern comprising:

- Twenty-four table spoons
- Twenty-four table forks
- Twenty-four dessert spoons
- Twenty-four dessert forks
- Twenty-four teaspoons
- and with filled handles and steel blades:
- Twenty-four table knives and
- Twenty-four cheese knives
- marked on stems and handles
- weighable silver 281 oz. 1 dwt. (8,743 gr.)

(168)

£3,000-5,000

US\$3,800-6,300

€3,500-5,700

PROVENANCE:

Acquired from Langfords, London Silver Vaults, July 2013.



283

A VICTORIAN SILVER MONTEITH AND A GEORGE V SILVER MONTEITH

LONDON, ONE WITH MARK OF WALTER AND JOHN BARNARD, 1888 AND THE OTHER WITH MARK OF D. & J. WELLBY, 1910

Each on spreading gadrooned base, the body chased with flutes and centred by a foliate vacant cartouche, with lion's mask drop-ring handles, the rims scalloped, one detachable with female masks, the other with foliate and shell border, marked on bowl near handle, flange of rim, and both handles, one stamped underneath NOBLE & CHIVERS BATH/ J/ 339

11¼ in. (27 cm.) wide
92 oz. 15 dwt. (2,886 gr.)

(2)

£2,500-4,000

US\$3,200-5,000

€2,900-4,500

PROVENANCE:

Acquired from Langfords, London Silver Vaults, March 2013.



■284

A DUTCH-COLONIAL TEAK LARGE ARMOIRE
PROBABLY SOUTH AFRICAN, 18TH CENTURY

The moulded arched top above two panelled doors enclosing three shelves and three small drawers, the base with two cupboard doors enclosing a shelf, on bun feet
99 in. (251.5 cm.) high; 67¼ in. (171 cm.) wide; 27¼ in. (69.5 cm.) deep

£3,000-5,000

US\$3,800-6,300
€3,500-5,700

PROVENANCE:

Anonymous sale; Stephan Welz & Co., Cape Town, 21 October 2008, lot 541.



■285

A MAHAL CARPET
WEST PERSIA, CIRCA 1880

The shaded red field with an overall pattern of alternating floral medallions arranged in five columns, in an indigo palmette and leaf and flowerhead border, between ivory floral meander and purple *boteh* guard stripes
13ft.10in. x 11ft. (421cm. x 335cm.)

£2,000-3,000

US\$2,600-3,800
€2,300-3,400



■286

A MODERN CARPET
20TH CENTURY

Of Tekke Turkman design, the red field arranged with four columns of ten octagonal major *guls* arranged in four columns, with minor *guls* in the interstices, in a red border of floral medallions divided by a variety of geometric chevron patterns, between geometric minor stripes, overall excellent condition 10ft. x 8ft.4in. (305cm. x 254cm.)

£1,500-2,500

US\$1,900-3,100
€1,800-2,800



■287

THREE PURBECK STONE 'JURASSIC' TABLE LAMPS
BY SOANE BRITAIN, LONDON, MODERN

Each with card shade
Each 11¼ in. (28.5 cm.) high, excluding fittings

£1,200-1,800

(3)
US\$1,600-2,300
€1,400-2,000

PROVENANCE:

Acquired from Soane Britain, London, July 2012.

■288

AN ENGLISH OAK SINGLE PLANK TOP REFECTORY TABLE
PROBABLY 18TH CENTURY

The rectangular top on square chamfered legs united by an H-shaped stretcher

29 in. (74 cm.) high; 78 in. (198 cm.) wide; 25½ in. (65 cm.) deep

£3,000-5,000

US\$3,800-6,300
€3,500-5,700

PROVENANCE:

Acquired from Rose Uniacke, London, July 2011.





■289
A GROUP OF SIX IKAT SILK AND CREAM LINEN SQUARE CUSHIONS
BY ROBERT KIME, MODERN

Comprising two sets of three, the first set with panels of Ikat red carnation, the other set with burgundy, blue and cream ikat pattern
The carnation examples: 25 in. (64 cm.) square
The other examples: 24 in. (61 cm.) square

£500-800

(6)
US\$630-1,000
€570-910

■290
A NEAR PAIR OF STAINED-BEECH EASY ARMCHAIRS
BY GEORGE SMITH, MODERN

One chair covered in cream and pink 'Tashkent' linen by Vaughan and with matching cushion, the other chair covered in 'Manton Navy' by William Yeoward and with a striped linen loose cushion
33 in. (84 cm.) high; 31½ in. (80 cm.) wide; 41½ in. (105.5 cm.) deep (2)

£1,500-2,500

US\$1,900-3,100
€1,800-2,800



■291
A GEORGE II MAHOGANY BOOKCASE
CIRCA 1750

The moulded cornice above a pair of triple-pane doors enclosing four adjustable shelves, the base with three graduated drawers, on shaped bracket feet
80 in. (203 cm.) high; 32¾ in. (83 cm.) wide; 15¾ in. (40 cm.) deep

£3,000-5,000

US\$3,800-6,300
€3,500-5,700

PROVENANCE:
Acquired from Hawker Trading, 2013.





■295

A SET OF TEN MODERN OAK 'CASINO' DINING-CHAIRS
BY SOANE BRITAIN

Each covered with close-nailed tan goatskin and with carrying-handle
34¼ in. (87 cm.) high; 22 in. (56 cm.) wide; 24 in. (61 cm.) deep (10)

£5,000-8,000

US\$6,300-10,000
€5,700-9,100

PROVENANCE:

Acquired from Soane Britain, London, 2012.

■296

**A MODERN NICKLE-PLATED
THREE-TIER BESPOKE SIMPLIFIED
'NUREYEV' DRINKS TROLLEY**
SUPPLIED BY SOANE BRITAIN

With three bevelled glass shelves
32 in. (81 cm.) high; 25 in. (63.5 cm.) wide;
15¼ in. (39 cm.) deep

£1,500-2,500

US\$1,900-3,100
€1,800-2,800

PROVENANCE:

Acquired from Soane Britain, London, February 2012.



■297

**FOUR MODERN NICKLE-PLATED
THREE-TIER BESPOKE SIMPLIFIED
'NUREYEV' ETAGERES**
SUPPLIED BY SOANE BRITAIN

Each with three bevelled glass shelves
32½ in. (82.5 cm.) high; 13½ in. (34.5 cm.) wide;
11 in. (28 cm.) deep (4)

£3,000-5,000

US\$3,800-6,300
€3,500-5,700

PROVENANCE:

Acquired from Soane Britain, London, February 2012.





■298
**A VERDIGRIS PATINATED-COPPER
 SMALL 'PAGODA' LANTERN**
 BY JAMB, MODERN
 Fitted for electricity
 27 in. (68.5 cm.) high; 12½ in. (31.5 cm.) wide
 £1,000-1,500 US\$1,300-1,900
 €1,200-1,700

PROVENANCE:
 Acquired from Jamb, London, September 2012.

■299
**A TWO-SEAT SOFA, AN EASY ARMCHAIR
 AND AN 'AIRDRIE' ARMCHAIR**
 BY GEORGE SMITH, MODERN
 Each covered in red, green and cream paisley
 pattern 'Samarkand' linen by Peter Dunham, on
 brass castors
 Sofa: 32 in. (81 cm.) high; 59 in. (150 cm.) wide; 40
 in. (101.5 cm.) deep
 Easy armchair: 33 in. (84 cm.) high; 28½ in. (72.5
 cm.) wide; 38½ in. (97.5 cm.) deep
 Airdrie chair: 31 in. (79 cm.) high; 33 in. (83.5 cm.)
 wide; 32½ in. (82.5 cm.) deep (3)
 £2,500-4,000 US\$3,200-5,000
 €2,900-4,500



(two pairs)

■300
SIX PAIRS OF PRINTED LINEN CURTAINS
 MODERN

Comprising: four pairs of lined and interlined curtains in 'Indian Flower' linen
 by Jasper by Michael Smith; and two pairs of lined and interlined curtains in
 red, green and cream paisley pattern 'Samarkand' linen by Peter Dunham, with
 linings of seagreen and cream cotton ticking by Ian Mankin
 Indian Flower curtains: 92 x 33 in. (234 x 84 cm.); 68½ in. (174 cm.), the width
 at floor
 Samarkand curtains: 77 x 38½ in. (196 x 98 cm.); 105 in. (267 cm.), the width at
 floor (12)
 £1,500-2,500 US\$1,900-3,100
 €1,800-2,800



(four pairs)



■301

A GROUP OF ELEVEN SILK, SUSANI, VELVET AND LINEN CUSHIONS BY RIFAT OZBEK, MODERN

Comprising two pairs of silk ikat cushions with striped linen backs, one pair of double-sided silk ikat cushions, one pair of susani cushions with silk ikat backs, a single double-sided silk ikat cushion and a pair of velvet cushions, all with 'Yastik' by Rifat Ozbek labels; together with four various embroidered cotton square cushions with linen backs and a chevron-pattern patchwork cotton square cushion

The silk ikat cushions: 13 x 22½ in. (33 x 57 cm.)

The square cushions: 15 x 18½ in. (38.5 x 47 cm.)

(16)

£800-1,200

US\$1,100-1,500

€910-1,400

■302

A GROUP OF NINE SILK IKAT OBLONG CUSHIONS BY ROBERT KIME, MODERN

Comprising two pairs of cushions with polychrome silk and linen panels, one pair with polychrome silk and repp panels, one pair of polychrome silk tasselled cushions and a single further small polychrome silk tasselled cushion

The largest pair: 17 x 25 in. (43 x 63.5 cm.)

The smallest cushion: 11½ x 18½ in. (29 x 47 cm.) (9)

£800-1,200

US\$1,100-1,500

€910-1,400



■303

FOUR PAIRS OF 'CARACAS SANGRIA' BY PIERRE FREY LINEN CURTAINS MODERN

Comprising three pairs of the same size and a very large pair en suite, with pleated tops, all lined and interlined

Three pairs: 87½ in. (222 cm.) high; 46 in. (117 cm.) width at top;

108 in. (274 cm.) width at bottom

Wide pair: 107 in. (272 cm.) high; 128 in. (325 cm.) width at top;

321 in. (815 cm.) width at bottom

(8)

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

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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** (Δ symbol), Christie’s acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** 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 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 guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer’s premium** or any applicable taxes.

6 WITHDRAWAL

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 decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

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

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

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

(b) As collectors’ watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person who will pay Christie’s directly, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for a principal:** If you register in your own name but are acting as agent for someone else (the “ultimate buyer(s)”) who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie’s Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/> As well as these Conditions of Sale, internet bids are governed by the Christie’s LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(c) Written Bids

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot’s low estimate**, unless the lot is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦▲.

3 AUCTIONEER’S DISCRETION

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

(a) refuse any bid;

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

(c) withdraw any **lot**;

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

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer’s** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie’s ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in Section B(3), E(2)(i), F(4) and J(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 **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

The saleroom video screens (and 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 only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER’S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer’s premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including £800,000, 21% on that part of the **hammer price** over £800,001 and up to and including £4,500,000, and 15% of that part of the **hammer price** above £4,500,001. VAT will be added to the **buyer’s premium** and is payable by you. For lots offered under the VAT Margin Scheme or Temporary Admission VAT rules, the VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the “VAT refunds: what can I reclaim?” section of ‘VAT Symbols and Explanation’ for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer’s premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer’s responsibility to ascertain and pay all taxes

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

3 ARTIST’S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist’s estate to a royalty known as ‘artist’s resale right’ when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller’s behalf.

The artist’s resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price (in euros)

4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.

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

E WARRANTIES

1 SELLER’S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

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

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

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

(ii) at Christie’s option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not

authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

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

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

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

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

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

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

(iii) books not identified by title;

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

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

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

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

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

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

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

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

3 YOUR WARRANTIES

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

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

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

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

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

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

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

F PAYMENT

1 HOW TO PAY

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

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

(ii) the **buyer’s premium**; and

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

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

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

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

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier’s Department Department only (subject to conditions).

(iv) Banker’s draft

You must make these payable to Christie’s and there may be conditions.

(v) Cheque

You must make cheques payable to Christie’s. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie’s client account number when making a payment. All payments sent by post must be sent to: Christie’s, Cashiers Department, 8 King Street, St James’s, London, SW1Y 6QT.

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie’s Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie’s Group** company in any way we are allowed to by law.

We will only release your property to you after you pay us or the relevant **Christie’s Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

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

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

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

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

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

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

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

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

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

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

(c) **Lots made of protected species**

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

(d) **US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish &

Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(e) **Lots of Iranian origin**

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

(f) **Gold**

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

(g) **Jewellery over 50 years old**

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

(h) **Watches**

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

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

I OUR LIABILITY TO YOU

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

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or
(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

VAT SYMBOLS AND EXPLANATION

Important Notice

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

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

VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: <ul style="list-style-type: none"> • If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

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

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-UK buyer must:

- have registered to bid with an address outside of the UK; and
- provide immediate proof of correct export out of the UK within the

required time frames of: 30 days via a 'controlled export' but no later than 90 days from the date of the sale for * and Ω **lots**. All other **lots** must be exported within 90 days of the sale.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. Following the UK's departure from the EU (Brexit), **private buyers** will only be able to secure VAT-free invoicing and/or VAT refunds if they instruct Christie's or a third party commercial shipper to export out of the UK on their behalf.

6. **Private buyers** who choose to export their purchased lots from the UK by hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.

7. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an

export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

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

8. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may

become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

9. All re-invoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com Tel: +44 (0)20 7389 2886.

Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

○

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

Δ

Property in which Christie's or another **Christie's Group** company has an ownership or financial interest. See Important Notices and Explanation of Cataloguing Practice.

◆

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

◻

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**.

λ

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

•

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

~

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

Ψ

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

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ Property in which Christie's has an ownership or financial interest

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

○ Minimum Price Guarantees

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

○◆ Third Party Guarantees/Irrevocable bids

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

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

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

◻ Bidding by parties with an interest

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

Post-catalogue notifications

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

Other Arrangements

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

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00pm on the day of the sale will, at our option, be removed to Crozier Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

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

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

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

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

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SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

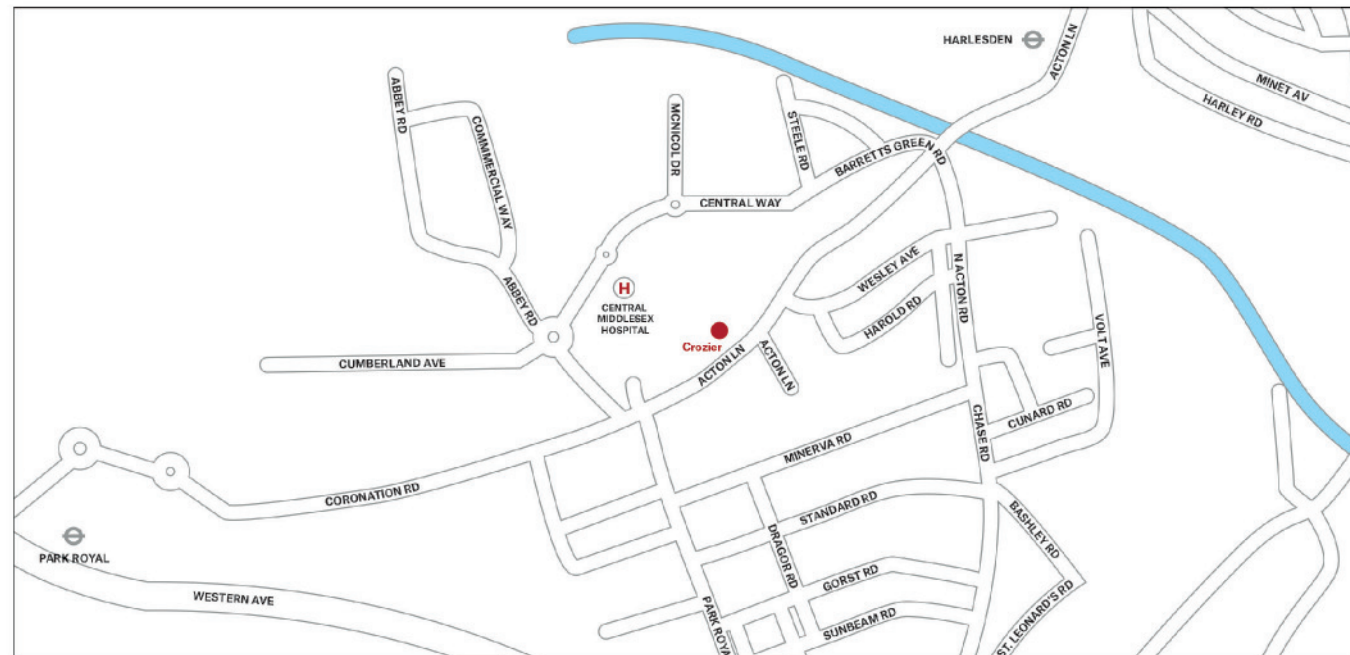
CROZIER PARK ROYAL

Unit 7, Central Park
Central Way
London NW10 7FY

Vehicle access via Central Way only, off Acton Lane.

COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and lots transferred are not available for collection at weekends.



THE ROBIN AND RUPERT HAMBRO COLLECTION
London, 8 June 2023

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ALFRED DE DREUX (FRENCH, 1810-1860)
Portrait d'enfant assis avec ses chiens
signed 'Alfred De Dreux' (lower right)
oil on canvas
21 $\frac{1}{8}$ x 18 in. (55.7 x 45.8 cm.)
Painted circa 1855-1858
£30,000-50,000

CHRISTIE'S



CLAUDE LALANNE (1925-2019)
 'Lotus et Singes' table, 2013
 Gilt bronze
 74 x 112 cm (29 1/8 x 44 1/8 in)
 €300,000-500,000

DESIGN

Paris, 26 May 2023

VIEWING

22-26 May 2023
 9, Avenue Matignon
 75008 Paris

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CHRISTIE'S



IDENTITY VERIFICATION

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

Private individuals:

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

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

Organisations:

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

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