

# The Robin and Rupert Hambro Collection

LONDON, 8 JUNE 2023



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# THE ROBIN AND RUPERT HAMBRO COLLECTION

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Thursday 8 June 2023 at 1.00 pm

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

## VIEWING

Saturday	3 June	12.00 pm - 5.00 pm
Sunday	4 June	12.00 pm - 5.00 pm
Monday	5 June	9.00 am - 5.00 pm
Tuesday	6 June	9.00 am - 8.00 pm
Wednesday	7 June	9.00 am - 5.00 pm

Viewing at 8 King Street for all lots, with the exception of lots 79 & 80,  
which will be on view in St. James's Square

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Hugh Creasy  
James Hastie  
Nick Orchard  
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In sending absentee bids or making enquiries, this sale should be referred to as  
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## FRONT COVER

Lot 20  
Artwork: © Francois-Xavier  
Lalanne, DACS 2023

## INSIDE FRONT COVER

Lot 30 (detail)

## OPPOSITE

Robin & Rupert Hambro

## PAGE 4

Lot 118 (detail)

## PAGES 22-23, 29

Lots 20 and 21

## INDEX

Lot 85 (detail)

## BACK COVER

Lot 79

Artwork: © Emily Young

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## SPECIALISTS AND SERVICES FOR THIS AUCTION



**ORLANDO ROCK**  
Chairman,  
Christie's UK  
orock@christies.com  
+44 (0)20 7389 2031



**AMELIA WALKER**  
Co-Head of Sale  
Specialist Head of  
Private & Iconic Collections  
awalker@christies.com  
+44 (0)20 7389 2085



**ADRIAN HUME-SAYER**  
Co-Head of Sale,  
Private & Iconic Collections  
ahume-sayer@christies.com  
+44 (0)20 7389 2696



**NATHANIEL NICHOLSON**  
Specialist,  
Private & Iconic Collections  
nnicholson@christies.com  
+44 (0)20 7389 2519



**BENEDICT WINTER**  
Specialist,  
Private & Iconic Collections  
bwinter@christies.com  
+44 (0)20 7389 2203



**OLIVIA WILSON**  
Cataloguer/Sale  
Coordinator,  
Private & Iconic Collections  
owilson@christies.com  
+44 (0)20 7752 3383



**AGATHE DE BAZIN**  
Specialist,  
Design  
adebazin@christies.com  
+33 140 767 254



**ELIZABETH COMBA**  
Specialist,  
Modern British Art  
ecomba@christies.com  
+44 (0)20 7389 2254



**HENRY BAILEY**  
Head of Department,  
Jewellery  
hbailey@christies.com  
+44 (0)20 7389 2382



**VERONICA SCARPATI**  
Specialist, Impressionist &  
Modern Art  
vscarpatti@christies.com  
+44 (0)20 7389 2365



**STEPHANIE RAO**  
Specialist, Post-War &  
Contemporary Art  
stephanierao@christies.com  
+44 (0)20 7389 2523



**MARY AHEARN**  
Cataloguer,  
Photographs  
mahearn@christies.com  
+44 (0)20 7752 3369



**LAETTIA MASSON**  
Specialist,  
Old Master Drawings  
lmasson@christies.com  
+44 (0)20 7752 3291



**REBECCA ANTHONY**  
Junior Specialist, Victorian  
Pictures and British  
Drawings & Watercolours  
ranthony@christies.com  
+44 (0)20 7389 2334



**LUCY SPEELMAN**  
Junior Specialist,  
Old Master Paintings  
lspeelman@christies.com  
+44 (0)20 7752 3074



**JULIAN WILSON**  
Senior Specialist,  
Books & Manuscripts  
jwilson@christies.com  
+44 (0)20 7389 2157



**ZITA GIBSON**  
Head of Estates, Appraisals  
& Valuations and Private &  
Iconic Collections  
zgibson@christies.com  
+44 (0)20 7389 2488



**DIDO PENNY**  
Business Manager,  
Private & Iconic Collections  
dpenny@christies.com  
+44 (0)20 7389 2794

### EMAIL

First initial followed by last name  
@christies.com (eg. Olivia Wilson =  
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For general enquiries about this auction,  
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### CLIENT SERVICES

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Andrew Smart

# ROBIN & RUPERT HAMBRO



Rupert was a close friend from my school days, but I first met Robin when she, Rupert and I went to the Rembrandt Tercentenary Exhibition in Amsterdam in 1969. She married Rupert the following year and their hospitality in London was legendary – so I was thrilled to be invited to be their son’s godfather.

When Robin first joined Christie’s, her charismatic Philadelphia can-do energy and fashion-editor’s eye for embracing tradition and modernism with creative flair were inspirational. Born Mary Robinson Boyer in Philadelphia in 1934, the daughter of Mr and Mrs Francis Boyer, her father was the Chairman of Smith Kline & French Laboratories, a pharmaceutical company. Educated at Vassar College and Columbia, she moved to New York and married the Chicago industrialist Michael Butler in 1957, a close friend and confidante of John F. Kennedy, and who later produced ‘Hair’ on Broadway. Robin was his second wife (there were to be three) and they lived together in an apartment on 3rd Avenue. Following their divorce a few years later she worked at

Christian Dior in New York, handling public relations, and had an apartment that she filled with eclectic finds from her travels and modern art, including works by the Colombian artist Fernando Botero (see lot 23 for another, early, work by the artist). Her apartment was photographed for Vogue in May 1967, and in the accompanying article her skill at assembling and combining works of art was justly lauded. Very beautiful and incredibly glamorous, Robin was photographed by the leading photographers of the day including Horst P. Horst and Norman Parkinson. Robin joined Vogue as a fashion editor in 1968 and after moving to London about a year later she became the London Editor of Vogue. Shortly afterwards she became engaged to Rupert Hambro, the eldest of three sons of Jocelyn Hambro and great-grandson of Carl Joachim Hambro, who had moved from Denmark to London in 1839 and founded the banking house of C.J. Hambro. Together they lived at various London addresses including Argyll Road, The Boltons and Eaton Place, before settling finally on Ebury Street.

Their London home on Ebury Street was a hidden architectural gem: an early Georgian ‘country house’ in Mozart’s terrace, published in Architectural Digest in 1995, whose restrained façade belies the unique, bold and vibrant artistic vision of Robin and Rupert Hambro within. It was a revelation to step inside. The collection she assembled – whether at Ebury Street, Copse Farm or in Saint-Rémy – is a perfect self-portrait, weaving together all the rich strands of Robin and Rupert’s dynamic and creative life together. The fashion editor’s bold eye is everywhere – both in how the works were juxtaposed, as well as how old favourites were given new life in renewed arrangements.

Robin’s profound knowledge of the art world and the physical act of creation as a painter led her to constantly refresh the collection and take it in an increasingly 20th-century Modernist direction, with a particular focus on sculpture including important works by female artists – Barbara Hepworth and Emily Young, most significantly. The jewellery designer’s understanding of line and craftsmanship – she designed, created and sold a jewellery collection for Hennells of Bond Street – was also evident in her personal choice of jewels. There was an abiding love and loyalty to ‘old friends’ like painted furniture – she herself painted a collection for the celebrated French house of Jansen – and the wonderful group of Old Master drawings, which appeared in different incarnations at every move. There was also an Anglo-American ‘Nancy Lancaster’ inspired taste for blue and white porcelain and especially dogs, painted by everyone from de Dreux to Desportes, although Pekineses were the overwhelming favourites. And finally their beloved Provence, where Rupert had studied as a young man, with its sublime painterly light, North African-inspired art, opera at Aix and Les Lalanne nearby.

Their Collection bears witness to two extraordinary people – and celebrates their life-enhancing legacy.

## The Earl of Halifax



Robin Hambro © Norman Parkinson Ltd.





■-1  
**ALAN WATT (B. 1941)**  
*Abstract Scroll*

unsigned  
 polished and dark stained African walnut  
 16½ in. (42 cm.) high; 25½ in. (65 cm.) wide; 12½ in. (32 cm.) deep  
 Together with an associated painted pedestal: 40 in. (102 cm.)  
 high; 12 in. (30.5 cm.) wide; 14 in. (35.5 cm.) deep  
 £700-1,000 US\$870-1,200  
 €800-1,100

**PROVENANCE:**  
 Acquired from the Craft Council Exhibition, Victoria and Albert  
 Museum.

λ-2  
**MARC RICOURT (B. 1963)**  
*04 Limewood C13*

signed with artist's monogram and numbered to underside 'RM 13'  
 carved limewood  
 12½ in. (32 cm.) high; 14 in. (36 cm.) diameter  
 £800-1,200 US\$1,000-1,500  
 €910-1,400

**PROVENANCE:**  
 Acquired by Robin Hambro from Sarah Myerscough Fine Art,  
 London, May 2013.

Marc Ricourt sources material for his work in the surroundings  
 in which he lives, translating nature into sculpture. He draws  
 his inspiration from the ancient utilitarian object of the vessel  
 form, commenting that, 'I've based my work around a simple but  
 very essential object, as it was the first tool created and used by  
 mankind... Useful yet mysterious, the closed vessel symbolically  
 holds all mysteries and secrets of the human soul. My work on  
 vessels has allowed me to develop a relationship between ancient  
 or geographically remote cultures and civilizations and modern  
 creations. The most important facet of my work is the research and  
 exploration of new forms, colours, textures and finishes.'



λ-3  
**HANS HEDBERG (1917-2007)**  
*Pumpkin*

signed with initials 'HH' (on the underside)  
 glazed stoneware  
 14 in. (35.6 cm.) wide  
 £600-800 US\$750-990  
 €680-900

**LITERATURE:**  
 E. Lambert, 'English Manners, Robin and Rupert Hambro's  
 Country House in the Heart of London', *Architectural Digest*, March  
 1995, p. 125.



λ-4  
**GEOFFREY DASHWOOD (BRITISH, B. 1947)**  
*Cockrel*

signed and numbered 'Dashwood, 7/12'  
 bronze with golden-brown patina  
 19 in. (48.5 cm.) high  
 £2,000-3,000 US\$2,500-3,700  
 €2,300-3,400





Illustrated: Lots 19 and 23



■5

**A LOUIS XVI ORMOLU-MOUNTED ACAJOU MOUCHETE MAHOGANY BUREAU A CYLINDRE**

ATTRIBUTED TO JEAN-JACQUES PAFRAT, CIRCA 1790

The marble top with three-quarter gallery above three drawers and a rising cylinder front concealing a fitted interior with drawers and pigeon-holes above an arrangement of four frieze drawers, the right-hand drawer faced as two and with internal lidded compartment, on fluted cylindrical tapering legs terminating in sabots

47½ in. (121 cm.) high; 63¾ in. (162 cm.) wide; 29 in. (74 cm.) deep

£7,000-10,000

US\$8,700-12,000

€8,000-11,000

**LITERATURE:**

E. Lambert, 'English Manners, Robin and Rupert Hambro's Country House in the Heart of London', *Architectural Digest*, March 1995, pp. 124-5.

Jean-Jacques Pafrat, *maître* in 1785.

Pafrat's *oeuvre* championed neoclassical form and severity, always employing mahogany veneer punctuated by clean-lined ormolu mounts paired with fluted column supports, embracing the prevalent architectural style. A commode by Pafrat, seized from the duc d'Orléans at the château du Rainey during the Revolution and now at the Musée de Versailles, is illustrated in A. Pradère, *Les Ébénistes Français*, 1989, p. 423. A closely-related *bureau à cylindre* stamped by J.L. Cosson and also made from distinctive *acajou moucheté* (plum-pudding mahogany) was sold anonymously at Christian de Quay, Hôtel Drouot, Paris, 31 March 1994, lot 102 (163,000 FF).

■6

**A SET OF THREE LOUIS XV CREAM-PAINTED STOOLS**  
MID-18TH CENTURY, ADAPTED FROM CHAIRS

Each of slightly tapering form, the overstuffed seat covered in 'Concini' ikat cotton in Fleur Rouge by Le Manach, on cabriole legs

17 in. (43 cm.) high; 21½ in. (54 cm.) wide; 19½ in. (49.5 cm.) deep (3)

£2,000-3,000

US\$2,500-3,700

€2,300-3,400

**LITERATURE:**

E. Lambert, 'English Manners, Robin and Rupert Hambro's Country House in the Heart of London', *Architectural Digest*, March 1994, p. 124.





**7**  
**A JAPANESE BRONZE MODEL OF A PEKINESE DOG**  
 BY MITSUHARU SAKU (1871-1962), MEIJI PERIOD (19TH CENTURY)

signed to the underside  
 6½ in. (16 cm.) high

£700-1,000

**PROVENANCE:**  
 Acquired from Sainsbury and Mason, Ebury Street, London.

US\$870-1,200  
 €800-1,100

**8**  
**TWO JAPANESE PATINATED-BRONZE MODELS OF MYTHICAL BEASTS**  
 SHOWA PERIOD (1926-1989), ONE DATED 1942

One a censer, the beast with removable section to back and with paw resting on a cut-glass orb, with etched design overall, the other in recumbent pose and with inscription to the underside in Japanese characters  
 The large beast: 9 in. (22.9 cm.) high; 9½ in. (24.2 cm.) wide; 6½ in. (16.5 cm.) deep  
 The small beast: 7½ in. (19 cm.) long  
 The inscription reads 'Made in Showa 17' (1942). (2)

£800-1,200

US\$1,000-1,500  
 €910-1,400

**PROVENANCE:**  
 The small beast: Acquired from Ben Janssens Oriental Art, London, March 2016.



**9**  
**A GROUP OF NINE VARIOUS SILK AND COTTON SCATTER CUSHIONS**  
 LATE 20TH CENTURY/MODERN

Comprising two red-striped satin cushions, two raspberry ribbed silk cushions, a pair of cushions in 'Concini' ikat silk by Le Manach, two ikat-type pattern cushions and a tulip-embroidered cushion by Rifat Ozbek  
 The first pair: 26 x 20 in. (66 x 51 cm.); the second pair: 21 x 15 in. (53 x 38 cm.); the third pair: 18 x 11 in. (46 x 28 cm.) (9)

£1,000-1,500

US\$1,300-1,900  
 €1,200-1,700



**10**  
**A PAIR OF LACQUERED-BRASS TELESCOPIC FLOOR LAMPS**  
 MODERN

Each with adjustable arm on a telescopic shaft with turned base, together with pleated silk shade  
 47 in. (120 cm.) minimum height; 70 in. (178 cm.) maximum height (2)

£800-1,200

US\$1,000-1,500  
 €910-1,400



**11**  
**A PAIR OF REGENCY-STYLE EBONISED AND PARCEL-GILT TWO-TIER ETAGERES**  
 BY L.R. CLARKE, SECOND HALF 20TH CENTURY

Each tier with reeded edge, on spirally-fluted baluster supports and tripartite pierced base with paw feet, stamped L.R.CLARKE  
 39¼ in. (101 cm.) high; 24 in. (61 cm.) diameter (2)

£1,200-1,800

US\$1,500-2,200  
 €1,400-2,000

**LITERATURE:**  
 E. Lambert, 'English Manners, Robin and Rupert Hambro's Country House in the Heart of London', *Architectural Digest*, March 1995, p. 124.





■12  
**A NORTH-EAST INDIAN BLACK AND GILT-LACQUER OCTAGONAL TRIPOD TABLE**  
 MID-19TH CENTURY, PROBABLY PATNA OR BAREILLY  
 The top on a baluster shaft and silhouette-cut downswept supports, probably slightly reduced in height, three paper labels to the underside, variously numbered  
 27½ in. (70 cm.) high; 24 in. (61 cm.) wide  
 £1,000-1,500 US\$1,300-1,900  
 €1,200-1,700

For a discussion and further examples of the painted (or 'lackered') furniture produced in North-East India from the mid-18th century, which closely resembles lacquered furniture produced for export in China, particularly Canton, see A. Jaffer, *Furniture from British India and Ceylon*, London, 2001, pp. 267-271.

■13  
**A PAIR OF GEORGE IV MAHOGANY OPEN ARMCHAIRS**  
 SECOND QUARTER 19TH CENTURY  
 Each with moulded and reeded tablet top rail above a sphere-moulded splat, the frame reeded overall, the scrolled arms headed by stylised Ionic capitals, on sabre legs, the drop-in seat covered in crimson striped fabric, incised III and IV  
 34¼ in. (87 cm.) high; 23 in. (58.5 cm.) wide; 28¼ in. (71.5 cm.) deep, approx. (2)  
 £1,200-1,800 US\$1,500-2,200  
 €1,400-2,000



■14  
**A LATE VICTORIAN WALNUT ARMCHAIR**  
 LATE 19TH CENTURY  
 The maroon woven cotton upholstery edged in braid-bound velvet, on turned legs with replacement castors  
 34½ in. (88 cm.) high; 29 in. (74 cm.) wide; 35 in. (89 cm.) deep  
 £1,500-2,500 US\$1,900-3,100  
 €1,700-2,800

LITERATURE:  
 E. Lambert, 'English Manners, Robin and Rupert Hambro's Country House in the Heart of London', *Architectural Digest*, March 1995, pp. 124-5.



■15  
**A LOUIS VUITTON CABIN TRUNK**  
 CIRCA 1961  
 Covered in 'LV' monogrammed canvas and painted with the owner's monogram 'MB' and the number '1', with Louis Vuitton label stamped with serial number '778170', handles detached and one broken, the interior of the lid with ribbon lattice, the removable tray with compartments  
 13½ x 44 x 22 in. (34.5 x 112 x 56 cm.)  
 The initials 'MB' are those of Robin Hambro, née Mary Robinson Boyer, when her name was Mary Butler, following her first marriage to Michael Butler of Chicago (between 1957-60).  
 £1,200-1,800 US\$1,500-2,200  
 €1,400-2,000





16

**PAUL CÉSAR HELLEU (FRENCH, 1859-1927)**

*Portrait of Madame Helleu in boating costume*

signed 'Helleu' (lower right)

graphite, sanguine, black pencil and heightened with white chalk on paper

30½ x 16¾ in. (77.6 x 42.7 cm.)

Executed circa 1890

£5,000-7,000

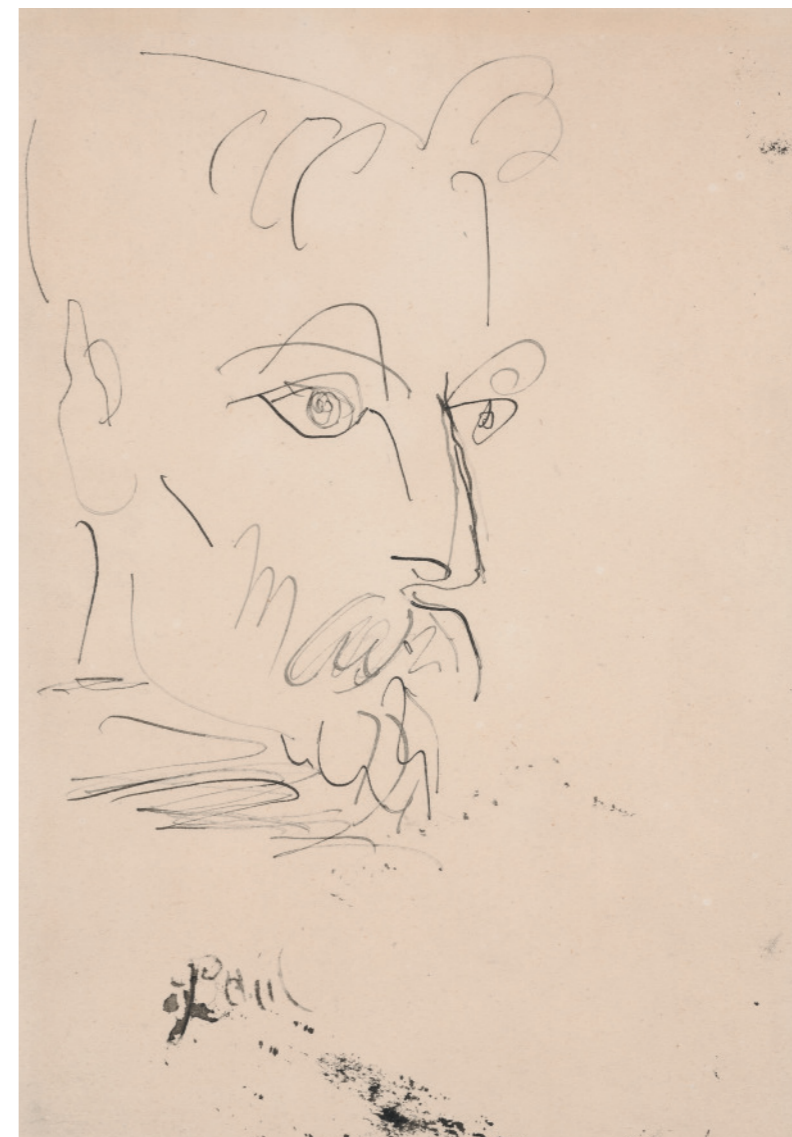
US\$6,200-8,700  
€5,700-7,900

**PROVENANCE:**

with Stephen Spector, New York.

with Maxwell Davidson Gallery, New York.

Purchased from the above by the present owner, 25 September 1980.



λ17

**PABLO PICASSO (1881-1973)**

*Portrait de Stéphane Mallarmé*

inscribed 'Paul' (lower left)

pen and India ink on paper

11¼ x 8 in. (28.5 x 20.3 cm.)

Executed in Paris in April 1943

£15,000-20,000

US\$19,000-25,000  
€17,000-23,000

**PROVENANCE:**

Paul Éluard, Paris, a gift from the artist.

Lionel Prejger, Paris, by June 1971.

Private collection, Italy, by whom acquired from the above; sale, Christie's, London, 28 June 2017, lot 172.

Acquired at the above sale by Robin Hambro.

Claude Picasso has confirmed the authenticity of this work.



λ18

**EMIL NOLDE (1867-1956)**

*Bildnis eines jungen Südseeinsulaners (en face)*

signed 'Nolde.' (lower right)  
gouache, watercolour and brush and ink on rice straw paper  
19¼ x 14¼ in. (48.8 x 36.3 cm.)  
Executed in New Guinea in 1914

£25,000-40,000

US\$32,000-50,000  
€29,000-45,000

**PROVENANCE:**

Nolde Stiftung, Seebüll, until 1963.  
H. Shickman Gallery, New York.  
The Ford Foundation, New York, by whom acquired from the above in January 1967; sale, Christie's, New York, 17 November 2016, lot 1041.  
Acquired at the above sale by Robin Hambro.

Prof. Dr. Manfred Reuther, Klockries, has confirmed the authenticity of this work.



λ19

**BALTHUS (1908-2001)**

*Katia endormie*

signed with the artist's monogram 'Bs.' (lower right)  
pencil on paper  
13½ x 18 in. (34.4 x 45.8 cm.)  
Drawn circa 1974

£20,000-30,000

US\$25,000-37,000  
€23,000-34,000

**PROVENANCE:**

Galleria d'arte il Gabbiano, Rome, by whom acquired directly from the artist.  
Private collection, Italy.  
James Goodman Gallery, New York, by 1986.  
Acquired from the above by Robin Hambro on 11 March 1986.

**EXHIBITED:**

Spoletto, Palazzo Racani-Arroni, *Balthus: disegni e acquarelli*, June - July 1982, no. 127, p. 112 (illustrated; titled 'Fanciulla addormentata' and dated 'circa 1978').  
Paris, Musée national d'art moderne, Centre Georges Pompidou, *Balthus*,

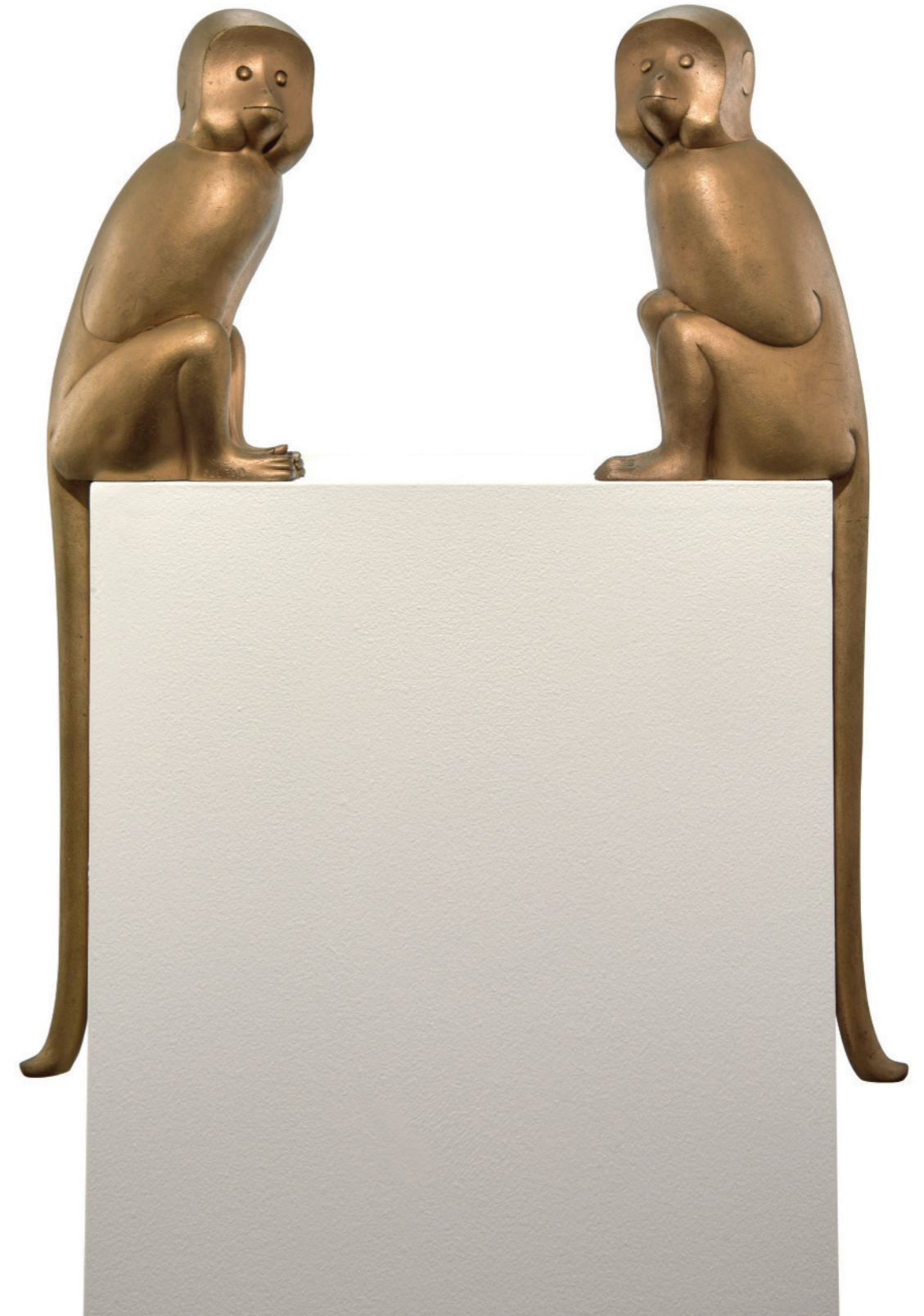
November 1983 - January 1984, no. 96, p. 250 (illustrated; titled 'Jeune fille endormie' and dated 'circa 1978'); this exhibition later travelled to New York, The Metropolitan Museum of Art, February - May 1984.

**LITERATURE:**

J-P. Faye & Balthus, *Balthus, Les dessins*, Paris, 1998, p. 63 (illustrated; titled 'Jeune fille endormie' and dated '1978').  
V. Monnier & J. Clair, *Balthus, Catalogue Raisonné of the Complete Works*, Paris, 1999, no. D 1297, p. 365 (illustrated; with inverted dimensions).



Illustrated: Lots 19, 20, 21, 22, 23, 24, 120



λ20

**FRANÇOIS-XAVIER LALANNE (1927-2008)**

*Singe Alternatif SIII*

monogrammed and numbered 'FxL 8/8' (to the proper right leg)  
and with foundry mark 'bocquel fd.' (above the tail)

gilt bronze

29¾ x 6¼ x 7⅞ in. (74.5 x 16 x 20 cm.)

Executed in 2007

£800,000-1,200,000

US\$1,000,000-1,500,000

€910,000-1,400,000

**PROVENANCE:**

Ben Brown Fine Arts, London.

Acquired from the above by Robin Hambro in 2007.

**LITERATURE:**

For the same model:

*Claude & François-Xavier Lalanne*, exh. cat., Paris, JGM. Gallery,  
March-April 2013, pp. 59, 64-65.

For a similar model:

D. Abadie, *Lalanne(s)*, Paris, 2008, p. 342.

*Les Lalanne*, exh. cat., Paris, Musée des Arts Décoratifs, 17 March - 4 July 2010,  
pp. 108, 112, 114.

*Claude & François-Xavier Lalanne*, New York, 2012 (n. p.).

A. Dannatt, *François-Xavier & Claude Lalanne. In the Domain of Dreams*,  
New York, 2018, p. 18.

In 1949, before he embraced sculpture as a career, François-Xavier Lalanne was employed at the Louvre, where he would wander around the Antiquities galleries. In this austere and formal environment, he would study reliefs and sculptures at night - particularly those of Ancient Egypt - sitting for hours in front of *The Seated Scribe* (inv. E 3023). There, his eye registered shapes, curves and the specific stylisation of ancient statuary; and in his mind the foundations were laid of his future sculptural vocabulary, which can clearly be seen in these two *Singes*: the figures have hieratic features and are illuminated by serene smiles, like that of the figure of *Thoth as a Baboon*, made around 500 BC (inv. AF2350).

"An infinite repertoire of shapes linked to a universal symbolism" (François-Xavier Lalanne in D. Marchesseau, *Les Lalanne*, Paris, 1998, p. 38), the animal motif suffused François-Xavier Lalanne's *Oeuvre*, which throughout his entire career was populated by animals of an exceptionally symbolic nature, the most noteworthy being the sheep and the monkey, with both invading homes and cities far away from their natural habitats; in the same way these two *Singes* have been made to climb fireplace mantels and tables.

A highly sought-after model by Lalanne, only two gilt-bronze pairs of *Singes* have been offered at auction, one pair in 2022 and another pair in 2020, from the Collection of Felix Rohatyn, which established the record for the model. This playful duo therefore represent an exceptional chance to rediscover François-Xavier Lalanne's enchanted world.



λ21

**FRANÇOIS-XAVIER LALANNE (1927-2008)**

*Singe Alternatif SIV*

monogrammed and numbered 'FxL 8/8' (to the proper right leg) and with foundry mark 'bocquel fd.' (above the tail)

gilt bronze

29¼ x 5½ x 7⅞ in. (75.5 x 14 x 20 cm.)

Executed in 2007

£800,000-1,200,000

US\$1,000,000-1,500,000

€910,000-1,400,000

**PROVENANCE:**

Ben Brown Fine Arts, London.

Acquired from the above by Robin Hambro in 2007.

**LITERATURE:**

For the same model :

*Claude & François-Xavier Lalanne*, exh. cat., Paris, JGM. Gallery, March-April 2013 (p. 59, 64-65).

For a similar model :

D. Abadie, *Lalanne(s)*, Paris 2008, p. 342.

*Les Lalanne*, exh. cat., Paris, Musée des Arts Décoratifs, 17 March - 4 July 2010, pp. 108, 112, 114.

*Claude & François-Xavier Lalanne*, New York 2012 (n. p.).

A. Dannatt, *François-Xavier & Claude Lalanne. In the Domain of Dreams*, New York, 2018, p. 18.





λ22

**ALBERTO MORROCCO, R.S.A. R.S.W. (1917-1998)**

*Still Life with Clown*

signed and dated 'Morrocco/96' (upper right)

oil on board

16 1/8 x 23 1/4 in. (41 x 59 cm.)

Painted in 1996.

£8,000-12,000

US\$10,000-15,000

€9,100-14,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 22 May 2014, lot 272, where purchased by the present owner.

'I became much more conscious of the formal values that a still-life can actually give freedom for - so that I began to look at still-life from this point of view, not simply depicting a few apples or oranges or a couple of jugs and so forth, as a kind of theme - but simply the relationship of the shape of a jug to the shape of a compote or the shape of a pear or the colour of a few objects on a white table-cloth against something in the background. You can actually use the shapes within a still-life just as you would in an abstract because they don't necessarily have to tell any story - apart from their own existence' (C.Young and V. Keller, *Alberto Morrocco 1917-1998*, Edinburgh, 2008, p. 92).

In the 1990s Morrocco travelled a great deal and this led to a greater explosion of colour, as is evident in *Still Life with Clown*. The clown on the left of the painting is likely to be his own humorous self-image; as his daughter recalled, 'it wasn't unusual to find Dad dressed up as a clown or wearing a curiosity from his hat collection' (private correspondence, Annalisa Morrocco, 2012).





23

**FERNANDO BOTERO (B. 1932)**

*Sleeping Priests*

signed 'BOTERO' (lower left)

oil on woodblock

7 1/8 x 11 7/8 x 2 1/2 in. (18.2 x 30.1 x 6.5 cm.)

Executed circa 1950-1960

£15,000-25,000

US\$19,000-31,000

€17,000-28,000



24

**MIMMO PALADINO (B. 1948)**

*Untitled*

incised with the artist's signature, number and date 'M. Paladino 1998 3/5'

(on the base); stamped with foundry mark (on the turnover edge)

bronze

12 1/4 x 10 1/4 x 9 5/8 in. (31.5 x 26 x 24.5 cm.)

Executed in 1998, this work is number three from an edition of five

£6,000-8,000

US\$7,500-9,900

€6,800-9,000

**PROVENANCE:**

Waddington Galleries, London.

Acquired from the above by the present owner in 2003.

**EXHIBITED:**

London, Waddington Galleries, *Mimmo Paladino Bronze and Iron Sculpture 1987-2000*, 2003, pp. 24 and 48, no.13 (illustrated in colour, p. 25).

**LITERATURE:**

E. Di Martino, *Mimmo Paladino: La Scultura 1980-2008*, Milan, 2009, no. 182 (another from the edition illustrated, p. 427).





λ25

**CRAIGIE AITCHISON, R.A. (1926-2009)**

*Bird-Vase Still Life on Blue*

oil on board  
25¾ x 8½ in. (65.3 x 21.6 cm.)  
Painted in the mid-1960s.

£20,000-30,000

US\$25,000-37,000  
€23,000-34,000

**PROVENANCE:**

with Marlborough Fine Art, London, where purchased *circa* 1969, and by descent to the previous owner. Their sale; Sotheby's, London, 11 May 2012, lot 183, where purchased by the present owner.



λ26

**DAVID HOCKNEY, O.M., C.H., R.A. (B. 1937)**

*Onions*

signed with initials, inscribed and dated 'DH onions/1972' (lower right)  
coloured pencil on paper  
14 x 17 in. (35.5 x 43.2 cm.)  
Executed in 1972.

£70,000-100,000

US\$87,000-120,000  
€80,000-110,000

**PROVENANCE:**

with André Emmerich Gallery, New York. Annette de la Renta, by whom given to Robin and Rupert Hambro.

Executed in 1972 and rendered in vibrant colour and careful detail, *Onions* is a magnificent example of David Hockney's still life drawings.

In August 1970 in Carennac, while staying at the Kasmin's chateau, and in July 1972 during a road trip through Corsica and Nice with Henry Geldzahler and Nicky Rea, Hockney spent many hours producing a series of coloured pencil drawings of fruit and vegetables. During this period Hockney travelled almost constantly, relishing the unfamiliar surroundings and exotic locations that he experienced, and his devotion to drawing was such that he was rarely seen without a sketchbook in hand.

Hockney spoke of this combination of travel and a constant desire to draw that so inspired his delight in drawing away from the studio: 'I know some people think one leads a glamorous life, but I must admit I've never felt that myself. Even when you're sat here in Hollywood with a swimming pool out there, I still feel my life is just as a working artist, actually. That's the way I see it' (D. Hockney, quoted in exhibition catalogue, Royal Academy of Arts, *David Hockney: A Drawing Retrospective*, London, 1995, p. 130).

*Onions* was produced during this period of intense drawing, following Hockney's split from Peter Schlesinger in the previous year. The onions become an object lesson, allowing the artist to carefully scrutinise his subject's undulating texture and brightly coloured skin - executed in fine and delicate lines of coloured crayon. The isolated nature of the onions also suggests an air of solitude; a common theme for the artist at this time, seen in his unpopulated rooms and empty chairs.

Hockney's drawings, importantly, are not secondary works or preparatory drawings for paintings; rather, they are conceived as independent works of art in their own right, carefully executed over many hours. For Hockney, this committed looking is an important exercise in learning about and relating to the world around him, and drawing underpins all of his art. *Onions* perfectly illustrates Hockney's delight in the detailed observation of the everyday, demonstrating his ability to notice and capture his surroundings in an act which, whether melancholy or joyous, is always playful and technically brilliant.

*Onions* was a gift to Rupert and Robin Hambro from their friend, Annette de la Renta, Oscar de la Renta's widow. A philanthropist, Mrs de la Renta serves on the board of the Metropolitan Museum, New York, amongst other major institutions.



■λ27

**MARC QUINN (B. 1964)**

*Green House*

signed, titled and dated 'Marc Quinn 2006 Green house' (on the reverse)

oil on canvas

65¼ x 94½ in. (167 x 240 cm.)

Painted in 2006

£30,000-50,000

US\$38,000-62,000

€34,000-57,000

**PROVENANCE:**

Gallery Hopkins-Custot, London.

Acquired from the above by Robin Hambro in 2006.



λ28

**IVON HITCHENS (1893-1979)**

*A Circle of Flowers*

signed and dated 'Hitchens/68' (lower left), signed again, inscribed and dated again "'A Circle of Flowers'/1968/by Ivon Hitchens' (on the artist's label attached to the stretcher)

oil on canvas

20¼ x 41½ in. (51.4 x 105.4 cm.)

Painted in 1968

£40,000-60,000

US\$50,000-74,000

€46,000-68,000

**PROVENANCE:**

with Waddington Galleries, London, where purchased by The Readers Digest Association in August 1984.

Their sale; Christie's, London, 19 November 2004, lot 63, where purchased by the present owner.

**EXHIBITED:**

London, Waddington Galleries, *Ivon Hitchens: Retrospective Exhibition*, May - June 1973, no. 23.

Hitchens loved flowers and painted a number of flower still lifes throughout his career, from the more figurative pieces of the 1930s to the heightened abstraction demonstrated in the later works.

As Peter Khoroché has observed, 'Hitchens' treatment of flowers mirrors his treatment of landscape, and over the years they developed in parallel, such that some flower pieces could well be numbered as further variations of a landscape theme... in many ways flowers are the ideal subject for a painter with Hitchens' particular gifts. They invite bravura technique - the magical elision of oil paint with the delicacy of leaf and petal - as well as inventive colour composition, both of which are Hitchens trademarks. And, since flowers are living, moving things, he occasionally disposes them in the typical, panoramic landscape format that gives the viewer a sense of unfettered movement in space and time' (see P. Khoroché, exhibition catalogue, *Ivon Hitchens The Flower Paintings*, London, 2007).

λ29

**GLYN WARREN PHILPOT, R.A. (1884-1937)**

*Seated Model in the Studio (Henry Thomas)*

signed with initials 'G.P.' (lower right)

oil on canvas

30 x 25 in. (76 x 63.5 cm.)

Painted in 1936.

£80,000-120,000

US\$100,000-150,000

€91,000-140,000

**PROVENANCE:**

Gabrielle Cross, the artist's niece, and by descent to Rosemary Smalley.

Anonymous sale; Sotheby's, London, 2 June 2004, lot 57,

where purchased by the present owner.

**EXHIBITED:**

London, Leicester Galleries, *Summer Exhibition*, July - September 1936, no. 82.

London, Redfern Gallery, *Figure Pieces, Portraits, Landscapes and Flower-Pieces in Oil and Watercolour by Glyn Philpot*, November 1937, no. 2.

London, Tate Gallery, *Paintings and Sculpture by the late Glyn Philpot*,

July - August 1938, no. 57.

Warsaw, British Council, Instytut Propagandy Sztuki, *Contemporary British*

*Art*, January - February 1939: this exhibition travelled to Helsinki, Kunsthalle

Helsinki, March 1939; and Stockholm, Liljevalchs Konsthall, April - May 1939.

London, National Gallery, *British Painting since Whistler*, March - August 1940,

no. 119.

London, Leighton House, *Retrospective Exhibition: Drawings, Paintings and*

*Sculpture by Glyn Warren Philpot*, February 1959, no. 58.

Worthing, Worthing Art Gallery, *Paintings and Drawings by Glyn Philpot, R.A.*,

September - October 1962, no. 42.

**LITERATURE:**

D. Philpot, *Manuscript Catalogue of Paintings by Glyn Philpot, circa 1938-57*,

p. 33.

A.C. Sewter, *Glyn Philpot 1884-1937*, London, 1951, p. XI, no. 104, illustrated.

S. Martin, exhibition catalogue, *Glyn Philpot: Flesh and Spirit*, Chichester,

Pallant House Gallery, 2022, p. 188, fig. 203.

The work that Glyn Philpot produced in his final years is widely regarded as some of his most important and captivating, his artistic expression reaching its most authentic and sophisticated.

Painted in 1936, *Seated Model in the Studio (Henry Thomas)* is a magnificent example of Philpot's sensitive later style. While a Black male sitter had been a prevalent subject for Philpot since 1912, this painting belongs to a small series of half-length seated men produced between 1936 and 1937 about which A.C. Sewter comments that they 'for variety and certainty of mood, occupy a high position in his oeuvre' (A.C. Sewter, *Glyn Philpot 1884-1937*, London, 1951, p. 9). Philpot had an enduring interest in painting his friends and the jazz musicians that he watched, without reference to the social exclusivity that was rife in this period. As Simon Martin comments 'Philpot created a space for the sensitive representation of the Black male, not as racist stereotype, but as beautiful, modern, and elevated on to the aesthetic ideal of the nude and portrait in Western culture' (S. Martin, exhibition catalogue, *Glyn Philpot: Flesh and Spirit*, Chichester, Pallant House Gallery, 2022, p. 200).

In Philpot's time, this painting was given the anonymous title '*Negro Model*', however it is in fact Philpot's arguably best known and most sought-after sitter, the Jamaican-born Henry Thomas, who is depicted. Thomas first sat for Philpot in 1929, after the artist's godson, Oliver Messel, met him wandering the halls of the National Gallery having missed his boat home to Jamaica. Thomas was the principal model for Philpot's depictions of Black men in this period and as well as modelling for Philpot, Thomas worked as a domestic servant for him. On Philpot's death in 1937, Thomas left a note on the artist's grave describing his friend as a fatherly figure 'of kind heart and human nature' (R. Gibson, exhibition catalogue, *Glyn Philpot: Edwardian Aesthete to Thirties Modernist*, London, National Portrait Gallery, 1984, p. 142).

Philpot had established a strong reputation as a portrait painter of British and American society in the years before the First World War, including skilful renditions of Siegfried Sassoon, Sir Oswald Mosley, Stanley Baldwin and even the King of Egypt. His success in this area led him to being elected a Royal Academician in 1923 at the age of 38, and in 1927 he became a trustee of the Tate Gallery. While *Henry Thomas in the Studio* retains much of the strength of Philpot's careful expressive portraiture, it is also crucially part of the later period of the artist's work, in which he had begun to forge his own path away from the expectations of a more conservative society. Having secured a hugely successful base for himself painting Edwardian-style portraits in London and the South-East of England, Philpot suddenly moved to Paris and this period of experimentation allowed him to absorb the avant-garde influences of contemporary Continental society, further influencing the development of his work.

Philpot's inimitable ability to capture his sitter's physiognomy is demonstrated in this intimate portrait. With simple yet expressive lines he portrays Thomas's downward gaze which, in conjunction with the attention paid to the shadows of his facial structure, emphasises the sitter's contemplative expression. Reflecting on his Symbolist tendencies, Philpot believed art should echo an emotion or idea rather than an objective visual representation. In this highly intimate painting, we see the sitter through the eyes of the artist: calm and tender, yet strong.

We are very grateful to Charles Beddington, who is preparing the catalogue raisonné on Glyn Philpot, for his assistance in preparing this catalogue entry.



λ30

**DAME BARBARA HEPWORTH (1903-1975)**

*Head (Ra)*

signed, numbered, dated and stamped with foundry mark 'Barbara Hepworth 3/7 /1971' (on the reverse of the base)  
bronze with a green and polished patina, on a bronze base  
20½ in. (52 cm.) high, including base  
Conceived in marble in 1971 and cast in bronze in 1972 by Morris Singer Founders, London.  
This work is recorded as BH 539.

£300,000-500,000

US\$380,000-620,000  
€340,000-560,000

**PROVENANCE:**

The artist's estate, until 2002.  
with New Art Centre, Roche Court, where purchased by Robin Hambro in 2002.

**EXHIBITED:**

St Ives, Penwith Gallery, *Summer Exhibition*, June - September 1972, another cast exhibited.  
Toronto, Marlborough Godard, *Barbara Hepworth: Carvings and Bronzes*, May 1973, no. 13, another cast exhibited.  
New York, Marlborough Gallery, *Barbara Hepworth Carvings and Bronzes*, May - June 1979, no. 49, another cast exhibited.  
New York, Wildenstein, *Barbara Hepworth: Sculptures from the Estate*, October - November 1996, exhibition not numbered, another cast exhibited.

**LITERATURE:**

Exhibition catalogue, *Barbara Hepworth: Carvings and Bronzes*, Toronto, Marlborough Godard, 1973, p. 14, no. 13, another cast illustrated.  
Exhibition catalogue, *Barbara Hepworth Carvings and Bronzes*, New York, Marlborough Gallery, 1979, p. 14, no. 49, another cast illustrated.  
Exhibition catalogue, *Barbara Hepworth: Sculptures from the Estate*, New York, Wildenstein, 1996, pp. 89, 109, another cast illustrated.

Conceived in marble in 1971, and cast in bronze a year later, *Head (Ra)* is an exceptional example of Hepworth's mature work. Highly abstract yet imbued with nature, the sculpture characterises Hepworth's lifelong preoccupation with form, landscape and light.

The undulating surface recalls the rippling waves off the coast of Hepworth's beloved Cornwall, whilst the green element brings to mind the rocks and craggy coves of the coastline that so greatly inspired her. At the heart of the work, a striking piercing allows light to flood through from behind; a point of calm and stillness at the centre of a swirling whirlpool. It is in polished, pierced forms such as *Head (Ra)* that we see some of the artist's most accomplished works, as Hepworth creates a perfect tension between light and darkness, solidity and weightlessness, and the organic and inorganic.

The piercing of the form was an essential device in Hepworth's sculptural vocabulary, and was a technique she had begun to use in the early 1930s to let light and air into her work. The use of negative space was to become a hallmark of her career, and is widely celebrated as one of her greatest contributions to abstract art. In *Head, (Ra)*, Hepworth uses the piercing to explore the counterplay between mass and space, giving the work a dynamic tension. The polished surface allows the light to ripple across the sculpture, drawing us through the pierced hole and emphasising the dynamism of its sculptural form.



(reverse)



The title of the work also has more ancient and symbolic connotations, ostensibly making reference to the Egyptian sun god, Ra. Egyptian iconography had fascinated Hepworth since her early career; she often recalled fondly that it was the ancient Egyptian carvings she saw in a slideshow at school that first inspired her to become a sculptor. With its luxurious golden finish, the surface of *Head (Ra)* seems to almost radiate the sun-god's light. From 1969 onwards, Hepworth began to increasingly refer to the sun and other celestial bodies in her sculpture; this was the year of the moon landings, and the culmination of a decade of incredible scientific development, the exploration of which expanded Hepworth's own conception of landscape. What resulted was a group of beautifully tactile sculptures, which simultaneously feel rooted in the ancient, yet modern in conception, and in *Head (Ra)*, we see the culmination of this artistic vision.

We are grateful to Dr Sophie Bowness for her assistance with the cataloguing apparatus for this work. Dr Sophie Bowness is preparing the revised *catalogue raisonné* of Hepworth's sculpture.



■31  
**A PAIR OF FRENCH OPAQUE GLASS LARGE VASES**  
 CIRCA 1880, LATER MOUNTED AS LAMPS  
 Each with pale ground painted with a parrot amidst exuberant foliage and flowers with later giltwood base and collar mounts, together with a pair of plain cream linen shades, drilled for wiring 24½ in. (62 cm.) high, including giltwood mounts, excluding fittings and shades (2)  
 £2,000-4,000 US\$2,500-5,000  
 €2,300-4,500

■32  
**A PAIR OF IRISH GEORGE I-STYLE GILTWOOD AND CUT-GESSO CENTRE TABLES**  
 LATE 19TH/EARLY 20TH CENTURY  
 Each with later green granite rectangular top above a shallow cavetto frieze with central cut-gesso rosette on a pounced ground, the shell-headed cabriole legs terminating in trifold feet, re-gilt 30 in. (76.5 cm.) high; 46½ in. (118 cm.) wide; 28½ in. (72.5 cm.) deep (2)  
 £6,000-10,000 US\$7,500-12,000  
 €6,800-11,000



■33  
**A PARTIALLY TIN-GLAZED TERRACOTTA FIGURE OF A BOY SEATED ON A CUSHION**  
 SECOND HALF 20TH CENTURY  
 On a moulded panelled waisted pedestal, modelled in three sections 77 in. (196 cm.) high, overall; the base 21 in. (53 cm.) square  
 £2,000-4,000 US\$2,500-5,000  
 €2,300-4,500



■34  
**A PAIR OF FRENCH GILT AND PATINATED-BRONZE ELEPHANTS**  
 LATE 19TH CENTURY  
 Each elephant with scrolling trunk, ridden by a stylised figure, one male, one female, seated on an imbricated saddle-cloth, the naturalistic bases mounted on scrolling plinths with ball feet 26 in. (66 cm.) and 25 in. (64 cm.) high; 19 in. (48 cm.) wide; 11¼ in. (30 cm.) deep (2)  
 £5,000-8,000 US\$6,200-9,900  
 €5,700-9,000





•35  
**A CHINESE WUCAI BALUSTER VASE AND COVER**  
 19TH-20TH CENTURY

Decorated with an official and scholars in a garden setting on a riverbank with a seated fisherman  
 15 in. (38 cm.) high

£800-1,200 US\$1,000-1,500  
 €910-1,400

LITERATURE:  
 E. Lambert, 'English Manners, Robin and Rupert Hambro's Country House in the Heart of London', *Architectural Digest*, March 1995, p. 126.

■36  
**A PAIR OF CHINESE FAMILLE NOIR LARGE BALUSTER VASES AND COVERS**  
 20TH CENTURY

Decorated with alternating arched panels enclosing various birds, butterflies and flowers including prunus blossom, peonies and lotus, the covers similarly decorated  
 24 in. (61 cm.) high, including covers (2)

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



■37  
**A CHINESE COROMANDEL LACQUER FIVE-FOLD SCREEN**  
 LATE 17TH/EARLY 18TH CENTURY, THE BASE PANELS LATER

The front decorated with courtly figures amidst buildings, the reverse decorated with character marks, the panelled lower sections 20th century, added to increase height, originally part of a larger screen  
 Each fold: 97 x 19 in. (246 x 48.5 cm.)

£2,500-4,000 US\$3,100-5,000  
 €2,900-4,500

LITERATURE:  
 'The Uncommon American Working Girl', *Vogue America*, May 1967, p. 252.

■38  
**A CHINESE AUBERGINE-LACQUERED BENCH**  
 18TH CENTURY

The top with moulded edge, the legs headed by brackets and joined at each end by stretchers, reduced in height from a table  
 21 in. (53.5 cm.) high; 67½ in. (171.5 cm.) wide; 12½ in. (32 cm.) deep

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







■39

**A PAIR OF ITALIAN RENAISSANCE REVIVAL CARVED AND STAINED PINE ORNAMENTAL URNS**  
SECOND HALF 19TH CENTURY

Each profusely carved with satyr masks, garlands and acanthus leaves, some repairs to carving and with later stepped base  
27 in. (68.5 cm.) high; the base 9½ in. (24 cm.) square (2)

£4,000-6,000

US\$5,000-7,500

€4,600-6,800

**PROVENANCE:**

Possibly the pair formerly in the Collection of Paolo Asta, Palazzo Mocenigo, Venice; sold Christie's house sale, 7-8 October 1996, lot 108.

A pair of urns of this exact design, which had been later mounted as lamps, were formerly with Axel Vervoordt, Belgium, from whom they were acquired by Eric Albada Jelgersma for his house outside Brussels (sold Christie's, London, 7 December 2018, lot 647, £20,000 including premium).



■40

**A PAIR OF GEORGE II WHITE-PAINTED PEDESTALS**  
CIRCA 1750, IN THE MANNER OF WILLIAM KENT

Each with later *fleur-de-pêcher* marble top with incut corners, the moulded cavetto cornice above a rosette-mounted entablature, the tapering support with acanthus leaves to the base, on a moulded foliate-carved stepped foot and plinth base, later decorated  
51½ in. (131 cm.) high;  
20½ in. (52 cm.) wide;  
14¼ in. (36 cm.) deep (2)

£12,000-18,000

US\$15,000-22,000

€14,000-20,000

Pedestals, or 'terms' such as these, which are festooned with acanthus, were designed to support busts, bronzes or classical vases. They became fashionable in the early 1730s with the introduction of the Palladian or Roman style promoted by Richard Boyle, 3rd Earl of Burlington and his protégé William Kent (d. 1748), and were used as supports for the souvenirs brought back by wealthy patrons and aristocrats from the Grand Tour.





■-41

**A PAIR OF ITALIAN ALABASTER LIDDED URNS**  
19TH CENTURY

Each with removable cover on a Greek key and bead-banded ovoid body, the socle with gadrooned collar and foot, one body repaired  
15½ in. (39 cm.) high; 12 in. (31 cm.) wide; 9 in. (23 cm.) deep (2)

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

■42

**A NEAR PAIR OF FRENCH ENAMEL JARDINIERS**  
ATTRIBUTED TO THE EMAILLERIE DU BOURGET,  
PARIS ET CIE., LATE 19TH CENTURY

Of flared tapering cylindrical form, the sides with lion's-mask handles, on lion's-paw feet, two feet replaced, one detached, differences between the two  
20 in. (50 cm.) high; 15½ in. (39.5 cm.) diameter (2)

£4,000-6,000

US\$5,000-7,400  
€4,600-6,800



■43

**A GEORGE II WHITE-PAINTED SIDE TABLE**  
CIRCA 1750-60, IN THE MANNER OF MATTHIAS LOCK

The later marbled ebonised top above a shallow cavetto frieze edged with rocaille and foliate scrolls and hung with floral garlands issuing from a central bow, the shell-headed conforming cabriole legs with scroll-carved feet, losses and repairs to frieze, originally 'bronzed', later black-painted and parcel-gilt and now white painted

35 in. (89 cm.) high; 45½ in. (115.5 cm.) wide; 27¾ in. (77.5 cm.) deep

£10,000-15,000

US\$13,000-19,000  
€12,000-17,000

**PROVENANCE:**

Acquired by Robin Hambro from Philip Astley-Jones, London, October 1981.





44

■44  
**A BESSARABIAN KILIM CARPET**  
 EASTERN EUROPE, EARLY 20TH CENTURY

The shaded tomato-red field with a central garland and floral sprays in each corner, in a midnight-black border with leafy flowering roses, with a floral inner guard stripe and red zig-zag outer guard stripe  
 10ft.9in. x 9ft.2in. (328cm. x 280cm.)

£2,000-3,000 US\$2,500-3,700  
 €2,300-3,400

■45  
**A BESSARABIAN PILE RUG**  
 SIGNED M. NIZAMI, EASTERN EUROPE, PROBABLY DATED 1963

The midnight-black field with three brightly-coloured bouquets of flowers and crops, in a raspberry-red border with floral sprays, between light blue floral meander minor stripes  
 12ft.2in. x 4ft.11in. (370cm. x 149cm.)

£1,500-2,500 US\$1,900-3,100  
 €1,700-2,800



45

■46  
**A NORTH EUROPEAN SCARLET-JAPANNED BUREAU-CABINET**  
 THIRD QUARTER 18TH CENTURY, LATER JAPANNED

Decorated throughout with Asian figures and animals in landscapes amidst flowering plants and pagodas, the upper section framed with trellis-decorated panels, the mirrored doors enclosing a fitted interior with five small drawers, pigeon-holes and a cupboard with pull-out folding book slide below, the base with sloping fall front enclosing a fitted interior with drawers and pigeon-holes, above two short and three long graduated drawers, on shaped bracket feet  
 90¾ in. (231 cm.) high; 43½ in. (110 cm.) wide; 22 in. (55 cm.) deep

£4,000-6,000 US\$5,000-7,400  
 €4,600-6,800

**LITERATURE:**  
 E. Lambert, 'English Manners, Robin and Rupert Hambro's Country House in the Heart of London', *Architectural Digest*, March 1995, p. 122.





Illustrated: Lot 50

■47

**FRENCH SCHOOL, LATE 19TH CENTURY**

*Athena*

Depicted standing in armour and drapery, with shield and plumed winged helmet, stamped to the underside 4179  
 Patinated-bronze  
 33 in. (84 cm.) high

£3,000-5,000

US\$3,800-6,200  
 €3,400-5,600

**PROVENANCE:**

Acquired from Mallet at Bourdon House, London, June 1992  
 (as Italian, early 19th Century).



■48

**A FRENCH EBONISED AND PARCEL-GILT CENTRE TABLE**

LATE 19TH CENTURY

The rectangular top with moulded gilt edge, above a panelled frieze with drawer to one end, on panelled square baluster legs headed by rosettes and joined by a moulded serpentine X-stretcher, on castors, decoration refreshed  
 29¾ in. (75.5 cm.) high; 44¼ in. (112.5 cm.) wide;  
 33¼ in. (84.5 cm.) deep

£1,500-2,500

US\$1,900-3,100  
 €1,700-2,800

**LITERATURE:**

E. Lambert, 'English Manners, Robin and Rupert Hambro's Country House in the Heart of London', *Architectural Digest*, March 1995, p. 120.





λ49

**ANDREW WICKS (B. 1973)**

*Garniture of Eleven Blue Ombré Vases, 2014*

each vessel with artist's monogram and with label AW147  
thrown and carved porcelain with cobalt oxide  
13 in. (33 cm.) high, the tallest vase

(11)

£4,000-6,000

US\$5,000-7,400

€4,600-6,800

**PROVENANCE:**

Acquired by Mrs Robin Hambro from Adrian Sassoon, London, May 2014.



λ50

**LYNN CHADWICK, R.A. (1914-2003)**

*Maquette II Sitting Couple on Bench*

signed with monogram, numbered and dated 'C9S 84 1/9'  
(on the underside of each figure's cloak)  
bronze with a black and polished patina  
16 1/2 in. (41 cm.) long  
Conceived in 1984 and cast in 1984 by Pangolin Editions, Stroud.

£80,000-120,000

US\$100,000-150,000

€91,000-140,000

**PROVENANCE:**

with Marlborough Fine Art, London, where purchased by the previous owner in 1984.  
Their sale; Sotheby's, New York, 13 November 2018, lot 389, where purchased by Robin and Rupert Hambro.

**LITERATURE:**

*Arts Review*, 9 November 1984, p. 553, another cast illustrated, as 'Maquette II Diamond'.  
D. Farr and E. Chadwick, *Lynn Chadwick Sculptor: With a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, p. 350, no. C9S, another cast illustrated.

Lynn Chadwick redefined the way human forms can be represented in sculpture, and was particularly interested in paired figures, having first approached the theme in the 1950s. It continued to occupy him throughout his career. He initially explored the human form by looking in detail at how a figure moves and at the stances they might take, but in the 1970s he started

to standardise these figures. Eventually, Chadwick developed a kind of visual code, adopting a triangle and square head as a shorthand device for the symbolisation of the male and female forms.

Chadwick has discussed the reasons for blanked faces in his work: he understood body language to have a far greater power in conveying mood and character than facial features, which he felt to be limiting. Commenting in 1991, the sculptor revealed 'the important thing in my figures is always the attitude - what the figures are expressing through their actual stance. They talk, as it were, and this is something a lot of people don't understand' (the artist in an interview with Barrie Gavin broadcast on HTV West, 1991).

We are very grateful to Sarah Chadwick for her assistance in preparing this catalogue entry.



λ51

**MARINO MARINI (1901-1980)**

*Cavallo e cavaliere*

signed and dated 'MARINO 1954' (lower right)  
oil, enamel, gouache, India ink and pebbles on paper  
32¾ x 24¼ in. (82.2 x 61.5 cm.)  
Executed in 1954

£60,000-80,000

US\$75,000-99,000  
€68,000-90,000

**PROVENANCE:**

Frank Perls Gallery, Beverly Hills.  
Private collection, by whom acquired from the above in 1956, and thence by  
descent; sale, Sotheby's, New York, 6 May 2004, lot 389.  
Acquired at the above sale by Robin Hambro.

The Marino Marini Foundation has confirmed the authenticity of this work.



λ52

**ALEXANDER CALDER (1898-1976)**

*Untitled*

signed with the artist's monogram and dated 'CA 75' (lower left),  
dedicated and dated 'a Christine 75' (lower right)  
gouache and ink on paper  
43 x 13¼ in. (109.2 x 33.5 cm.)  
Executed in 1975

£30,000-50,000

US\$38,000-62,000  
€34,000-57,000

**PROVENANCE:**

Private Collection (gifted from the artist in 1975).  
Private Collection, Paris.  
Anonymous sale; Perrin-Royere-Lajeunesse, Versailles,  
2 April 2000, lot 47.  
Omer Tiroche Contemporary Art, London.  
Acquired from the above by the present owner.

**EXHIBITED:**

Paris, Darga & Lansberg Galerie, *Calder*, 2000.  
Lodève, Musée de Lodève, *Calder, gouaches, sculptures, dessins, tapis*, 2003-2004, pp. 164 and 165, no. 89 (illustrated in colour, p. 160).  
Madrid, Centro de Arte Tomás y Valiente, *Calder: La Forma y El Sueño*, 2006-2007, p. 57 (illustrated).  
New York, Gagosian Gallery, *Alexander Calder: Gouaches*, 2014.  
Paris, Brame & Lorenceau, *Calder gouaches*, 2014, p. 68, no. 24 (illustrated in colour, p. 69).  
London, Omer Tiroche Contemporary Art, *Calder: Tapestries and Their Gouaches*, 2015.

This work is registered in the archives of the Calder Foundation, New York, under application number A18925.



λ53

**ALEXANDER CALDER (1898-1976)**

*Pontiac*

signed and dated 'Calder 70' (lower right)  
gouache and ink on paper  
29¼ x 43¾ in. (74.3 x 109.5 cm.)  
Executed in 1970

£40,000-60,000

US\$50,000-75,000  
€46,000-68,000

**PROVENANCE:**

Perls Galleries, New York.  
The Abrams Family, New York (acquired from the above in 1970).  
Their sale; Christie's, New York, 26 September 2002, lot 795.  
Crane Kalman Gallery, London.  
Acquired from the above by the present owner in 2003.

**EXHIBITED:**

New York, Perls Galleries, *Calder: Recent Gouaches - Early Mobiles*, 1970, no. 26 (illustrated p. 19).

This work is registered in the archives of the Calder Foundation, New York, under application number A02625.



λ54

**MIQUEL BARCELÓ (B. 1957)**

*Calcaires*

signed, titled and dated 'IV.05 CALCAIRES Barceló.' (on the reverse)

mixed media on canvas

32½ x 39¾ in. (81.5 x 101.1 cm.)

Executed in 2005

£50,000-80,000

US\$63,000-99,000

€57,000-90,000

**PROVENANCE:**

Galerie Bruno Bischofberger, Zurich.

Ben Brown Fine Arts, Hong Kong.

Acquired from the above by the present owner in 2011.

**EXHIBITED:**

Hong Kong, Ben Brown Fine Arts, *Miquel Barceló: Recent Paintings, Ceramics and Sculpture*, 2011, pp. 16-17 and 110 (illustrated in colour, p. 17).



55

**MARCELLE ACKEIN (FRENCH, 1882-1952)**

*Joueur de balafon*

signed 'ACKEIN' (lower right); signed again and inscribed with title 'Ackein/ Joueur de/ balafon/ (guinée)' (on the reverse)

oil on canvas

80½ x 47 in. (205 x 119 cm.)

£50,000-80,000

US\$62,000-99,000

€57,000-90,000

**PROVENANCE:**

with Eric Lelief, La Châtre.

Acquired from the above by Félix Marcilhac in 1977.

His sale; Sotheby's, Paris, 11 March 2014, lot 57.

**EXHIBITED:**

Boulogne-Billancourt, Musée municipal (later Musée des Années Trente), *Coloniales*, 7 November 1989-31 January 1990.

**LITERATURE:**

Lynne Thornton, *Les peintres de l'Afrique noire*, 1982, illustrated p. 15.

Lynne Thornton, *Les Africanistes, Peintres voyageurs, 1860-1960*, Paris, 1990, p. 88, illustrated p. 101.

exh. cat. *Coloniales*, Musée municipal (later Musée des Années Trente), Boulogne-Billancourt, 1990, illustrated p. 24.



λ56

**ANDRÉ BRASILIER (B. 1929)**

*Grand bouquet de lis*

signed 'André Brasilier.' (lower right); signed again with initials and inscribed

'Grand bouquet de lis A.B.' (on the reverse)

oil on canvas

38½ x 51¼ in. (97 x 130 cm.)

Painted in 1988

£30,000-50,000

US\$38,000-62,000

€34,000-57,000

**PROVENANCE:**

Anonymous sale, Sotheby's, London, 22 October 1997, lot 368.

Acquired at the above sale by Robin Hambro.

**EXHIBITED:**

Paris, Galerie Hopkins-Thomas & Galerie Etienne Sassi, *André Brasilier, Huiles, Aquarelles, Céramiques*, October - November 1988, no. 20, n.p. (illustrated).

**LITERATURE:**

Y. le Pichon, *André Brasilier, ses transfigurations*, Paris, 1989, p. 67 (illustrated; with inverted dimensions).

X. de Coulanges, *André Brasilier, Catalogue Raisonné 1982-2002*, vol. I, Lausanne, 2002, no. 1988/43, p. 120 (illustrated).





**57**

**MARINA B DIAMOND AND LACQUER COLLAR NECKLACE**

Trilliant-cut diamond of approximately 2.95 carats, black lacquer, steel, gold (French marks), signed MB for Marina B

Size/Dimensions: minimum inner circumference 29.0 cm (sprung)  
Gross Weight: 113.2 grams

£6,000-8,000

US\$7,500-9,900  
€6,800-9,000



**58**

**MARINA B DIAMOND AND MABÉ PEARL EARRINGS**

Mabé pearls, pear-shaped and circular-cut diamonds, gold (French marks), signed Marina B, numbered, maker's mark (Pierre Brun), Marina B pouch

Size/Dimensions: 2.5 cm long  
Gross Weight: 30.1 grams

£3,000-5,000

US\$3,800-6,200  
€3,400-5,600



**59**

**MARINA B PAIR OF 'TROIS ORS' CHOKER NECKLACES**

Each sprung choker necklace of tri-coloured triangular-shaped design, signed Marina B, maker's mark MB, numbered

Size/Dimensions: inner circumference 28.0 cm (sprung)  
Gross Weight: 150.1 grams

£6,000-8,000

US\$7,500-9,900  
€6,800-9,000



**60**  
**VERDURA PAIR OF 'CRISS CROSS' CUFF BANGLES**  
 Lattice design, signed Verdura

Size/Dimensions: inner circumference 14.0 cm  
 Gross Weight: 130.8 grams

£8,000-12,000

US\$10,000-15,000  
 €9,100-14,000

**PROVENANCE:**  
 Obsidian, 1990



**61**  
**DIAMOND, PASTE AND CITRINE HEART SHAPED EARRINGS**  
 Circular-cut diamonds, pear-shaped citrine cabochons, interchangeable heart-shaped paste in purple, yellow and green

(2) Size/Dimensions: length 5.0 cm  
 Gross Weight: 31.9 grams (without interchangeable pendants)

£800-1,200

US\$1,000-1,500  
 €910-1,400



**62**  
**VERDURA AMETHYST AND TOURMALINE 'BYZANTINE' EARRINGS**  
 Cabochon and rectangular-shaped amethysts and green tourmalines, signed Verdura

Size/Dimensions: 2.9 cm  
 Gross weight: 34.5 grams

£2,500-3,500

US\$3,200-4,300  
 €2,900-4,000

**PROVENANCE:**  
 Verdura, 2001



**63**  
**VERDURA CURB-LINK BRACELET/WRISTWATCH**  
 Circular-shaped white dial with Roman chapter numerals, polished curb links, quartz movement, dial signed Verdura

Size/Dimensions: case 20 mm, bracelet 18.0 cm  
 Gross Weight: 75.75 grams

£5,000-7,000

US\$6,200-8,700  
 €5,700-7,900



**64**  
**ELIZABETH GAGE HEMATITE AND CULTURED PEARL 'AFRICAN QUEEN' EARRINGS**

Cabochon hematites, grey and white cultured pearls, gold (London hallmarks), 1980s, signed Gage

Size/Dimensions: length 4.0 cm  
 Gross Weight: 36.8 grams

£2,000-3,000

US\$2,500-3,700  
 €2,300-3,400

**PROVENANCE:**  
 Elizabeth Gage, 1988

**65**  
**NECKLACE AND COIN PENDANT**

Woven link necklace, detachable coin pendant depicting Hercules in profile and Zeus holding a sceptre and eagle to the reverse

Size/Dimensions: necklace 38.4 cm; coin pendant 3.7 cm  
 Gross Weight: necklace 141.5 grams; coin pendant 31.4 grams

£3,000-5,000

US\$3,800-6,200  
 €3,400-5,600



**66**  
**ELIZABETH GAGE GOLD 'ZODIAC CAPRICORN' PENDANT**

14 carat gold (London hallmarks), 1980s, signed Gage

Size/Dimensions: 4.0 x 3.7 cm  
 Gross Weight: 47.7 grams

£2,000-3,000

US\$2,500-3,700  
 €2,300-3,400



**67**  
**ELIZABETH GAGE GOLD 'MILLENIUM' EARRINGS & 'PEARL SUN' RING**

Earrings with Millennium London hallmark detail; ring set with a cultured pearl, each signed Gage

Size/Dimensions: earrings 2.8 cm; UK ring size O  
 Gross Weight: earrings 32.1 grams; ring 15.6 grams

£1,000-1,500

(2)  
 US\$1,300-1,900  
 €1,200-1,700



**68**

**BULGARI GEM-SET 'TUBOGAS' COLLAR AND BRACELET SET**

Amethyst, peridot and sapphire cabochons, 'tubogas' stainless steel linking, each signed Bulgari and numbered, Bulgari pouch

Size/Dimensions: collar adjustable, bracelet 14.0 cm (sprung)

Gross Weight: 105.2 grams

(2)

£3,000-5,000

US\$3,800-6,200

€3,400-5,600



**69**

**GOLD AND DIAMOND MAPLE LEAF EARRINGS**

Circular-cut diamonds, gold (London hallmarks), 1990s

Size/Dimensions: 4.0 cm

Gross Weight: 31.2 grams

£1,000-1,500

US\$1,300-1,900

€1,200-1,700



**70**

**TOPAZ AND DIAMOND EARRINGS AND DIAMOND ETERNITY RING**

Oval-cut blue topaz and circular-cut diamonds, the ring set with circular- and baguette-cut diamonds

Size/Dimensions: earrings 3.7cm; UK ring size K ½

Gross Weight: 16.5 grams

(2)

£1,500-2,000

US\$1,900-2,500

€1,700-2,300



71

**GOLD AND DIAMOND HALF HOOP EARRINGS**

Circular-cut diamonds, gold (London hallmarks), 1990s, maker's mark B&W for Butler & Wilson

Size/Dimensions: 3.3 cm  
Gross Weight: 27.4 grams

£1,500-2,000

US\$1,900-2,500  
€1,700-2,300



72

**DIAMOND FLOWER BROOCH**

Circular-cut diamonds

Size/Dimensions: 5.2 cm  
Gross Weight: 50.2 grams

£1,500-2,000

US\$1,900-2,500  
€1,700-2,300



73

**TWO PAIRS OF ROCK CRYSTAL AND GEM-SET EARRINGS**

Citrine, rubellite tourmaline and sapphire cabochons, carved rock crystal

Size/Dimensions: 5.5 cm  
Gross Weight: 64.8 grams

£1,000-1,500

(2)  
US\$1,300-1,900  
€1,200-1,700

74

**DAVID MORRIS CULTURED PEARL AND DIAMOND EARRINGS**

Circular and marquise-cut diamonds, cultured pearls, gold (London hallmarks), 1980s, signed DM for David Morris

Size/Dimensions: 3.3 cm  
Gross Weight: 20.9 grams

£2,000-3,000

US\$2,500-3,700  
€2,300-3,400



75

**CARTIER MOTHER-OF-PEARL AND DIAMOND DRESS-SET**

Comprising a pair of cufflinks, four buttons and two shirt studs en suite, circular-cut diamonds, mother of pearl, each signed Cartier, numbered, fitted red Cartier case

Size/Dimensions: buttons and cufflinks 12 mm, studs 7 mm  
Gross weight: 24.6 grams

**Please note that this lot will be subject to US Fish & Wildlife regulations if it is to be imported into the USA.**

£3,000-5,000

US\$3,800-6,200  
€3,400-5,600



77

**CULTURED PEARL AND DIAMOND JABOT PIN**

Cultured pearls, old-cut diamonds, gold (French marks)

Size/Dimensions: 9.0 cm  
Gross Weight: 12.9 grams

£1,500-2,000

US\$1,900-2,500  
€1,700-2,300



76

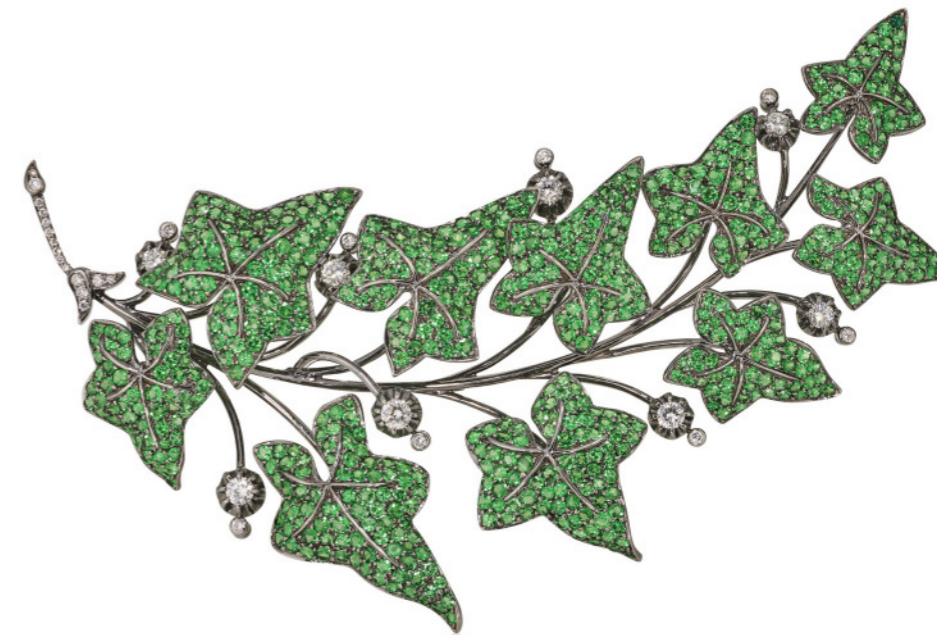
**EMERALD AND DIAMOND DOUBLE CLIP BROOCH**

Rectangular step-cut emeralds, circular-cut diamonds, detachable double-clip brooch fitting, second half of the 20th century

Size/Dimensions: 7.6 cm  
Gross Weight: clips: 38.3 grams

£2,000-3,000

US\$2,500-3,700  
€2,300-3,400



78

**TSAVORITE GARNET AND DIAMOND IVY SPRAY BROOCH**

Circular-cut tsavorite garnets and diamonds

Size/Dimensions: 11.8 cm  
Gross Weight: 59.66 grams

£8,000-12,000

US\$10,000-15,000  
€9,100-14,000



Illustrated: Lot 79



Illustrated: Lot 81



■λ79

**EMILY YOUNG (B. 1951)**

*Time Boy*

Speleothem onyx, unique  
66½ in. (170 cm.) high  
Carved in 2011.

£200,000-300,000

US\$250,000-370,000  
€230,000-340,000

**PROVENANCE:**

with Fine Art Society, London.

**EXHIBITED:**

London, Fine Art Society, *Emily Young: The Metaphysics of Stone*, February - April 2012, no. 3.

**LITERATURE:**

E. Young (intro.), exhibition catalogue, *Emily Young: The Metaphysics of Stone*, London, Fine Art Society, 2012, n.p., no. 3, illustrated extensively.

At almost six feet tall, *Time Boy* is a magnificent example of Emily Young's unique ability to carve serene human forms from ancient hardstones. Characteristic of her most celebrated pieces, in this work, a face imbued with a timeless quality emerges from the exquisite structure of the marbled travertine.

Carved in the first year after Young's move to the Convent of Santa Croce in the Maremma, *Time Boy* is infused with the inspiration Young found in the heritage of the surrounding Tuscan landscape and the convent's religious history. In an old quarry nearby, on the side of a dormant volcano - Mount Amiata, the sculptor sources her monumental blocks of volcanic stone.

Italy and its intertwinement with ancient history has always fascinated Young: 'My family lived in Rome for a while, when I was a very young child. I remember the view from the windows of the red city spreading out away to the horizon, the ruins all around. I saw the remains of the ancient city, and the passage of time, manifested in stone. The smells and look and sounds, the feel, of this time in Italy wove their way into my growing neural pathways and stayed' (E. Young quoted in *Emily Young: A Private Sales Exhibition*, Christie's, London, 2018, p. 12).

In few other artist's works does material play such an important role. Fascinated by the heritage of these stones, their almost unfathomable age and the ancient processes that shaped and created them, Young often leaves whole sections of their surfaces unworked, restraining herself from altering the natural beauty she finds. Instead she relishes the idiosyncrasies, sinuous ripples and pockets of colour that reveal themselves underneath her tools, each mark highlighting the millions of years and long forgotten geological events that have led them to reach their current configuration.

*Time Boy's* delicately marbled veining twists sinuously in line with the curvature of the figure's face, while a pocket of crystalline ochre reveals itself, telling of the many millennia that this stone has experienced. In being so clearly hewn from the ground, the present work encourages the viewer to meditate on our relationship with the natural world and with the passage of time. As Young comments: 'Working with a piece of stone becomes like a dance made of one small human and an ancient rock. It's made of my amazement at the beauty of the stone and its history, the stone's rawness and intransigence as a material, created by nature' (E. Young quoted in *The Metaphysics of Stone: Emily Young*, The Fine Art Society, 2012, n.p.).

Young brings stone carving to the forefront of British contemporary sculpture, building on, and reinventing, the *oeuvre* of 20th Century giants such as Henry Moore and Barbara Hepworth. Her work is held by many private and public collections, with permanent installations on show at St Paul's Churchyard, the Imperial War Museum, Salisbury Cathedral and St James's Church, Piccadilly. She has exhibited at many prestigious museums including The Getty Center, Los Angeles, The Whitworth Art Gallery, Manchester, and The Meijer Gardens and Sculpture Park, Grand Rapids.

We are very grateful to Emily Young for her assistance in cataloguing this lot.

Please note that this work will be exhibited in St. James's Square for the duration of the pre-sale viewing 3-7 June 2023.





■λ80

**SIR CHRISTOPHER LE BRUN, P.P.R.A. (B. 1951)**

*Union (Horse with Two Discs)*

signed, numbered and stamped with foundry mark 'Christopher Le Brun/ 1/3'  
(on the base to the rear of horse)  
bronze with a black patina  
183½ in. (466 cm.) wide  
Conceived in 2000-2001 and cast by AB Foundry, London, in 2001.

£80,000-120,000

US\$100,000-150,000  
€91,000-140,000

**PROVENANCE:**

with New Art Centre, Roche Court, where purchased by Robin Hambro in October 2006.

**EXHIBITED:**

Roche Court, New Art Centre (in association with Marlborough Fine Art),  
*Christopher Le Brun: Painting and Sculpture*, November - December 2001,  
no. 13.  
Tetbury, Highgrove House, 2002 - 2005.

**LITERATURE:**

Exhibition catalogue, *Christopher Le Brun: Paintings and Sculpture*, London,  
Marlborough Fine Art, 2001, n.p., no. 13, illustrated.  
N. Watkins, 'Christopher Le Brun, painter-sculptor', *Sculpture Journal* (Vol. 21,  
Issue 1), 2012, pp. 84-5, illustrated.

In an interview Christopher Le Brun said:

'When you talk about horses and riders in my work, it's important to me that they are *not* seen as real... The motif creates some kind of psychological field, so I think of it as an entrance, or a key, to the place that I want to enter. It's as if 'the horse' enables the journey, rather than providing the final subject' (C. Le Brun, quoted in C. Saumarez Smith, *Christopher Le Brun*, London, 2001, p. 224.)

A commission from Madeleine Bessborough of the New Art Centre in 1999 led Le Brun to transform the central image from the painting *Union* (1984), into his first monumental sculpture - the present work. The hybrid, half San Marco, half romantic charger, huge in the stillness of darkened bronze, restrained by, rather than drawing, the giant discs, straddles the divide between the formal and symbolic, between movement and stasis. The painterly process was reversed. An image that arose intuitively out of the

process of painting, where an actual brushstroke had suggested the blaze down the horse's head, instead began with the image.

In adapting painterly concerns to sculpture Le Brun denied many of the assumptions of modern sculpture. He had always found that he was made restless on the subject of sculpture in that as soon as he began making it people were quick to remind him that it was three-dimensional and not two: 'In other words I was doing it partly to experience my reaction brought from painting that there was a single pre-eminent view.' For example, the front view of *Union*, he maintains, 'displays a symbolic tension that some other views contradict' (Le Brun quoted in N. Watkins, 'Christopher Le Brun, painter-sculptor', *Sculpture Journal*, 2012, p. 85).

Le Brun studied in London at the Slade School of Art and at Chelsea College of Art. One of the leading British artists of his generation, and celebrated internationally since the 1980s, he makes both figurative and abstract work in painting, sculpture and print. He has received numerous major commissions, including from The Royal Opera House, Liverpool Anglican Cathedral and the National Portrait Gallery. Another cast from this edition is displayed on the Barbican Highwalk at London Wall, beside the entrance to the Museum of London.

Please note that this work will be exhibited in St. James's Square for the duration of the pre-sale viewing 3-7 June 2023.





■ 81

**SIR ANTONY GORMLEY, R.A. (B. 1950)**

*6 Times Sky*

signed with initials, numbered, dated and stamped with the artist's reference number 'AMDG 2/5/ 2009' (on the underside of the left foot)

cast iron

75¼ in. (191 cm.) high

Executed in 2009 in an edition of 5, plus the artist's cast.

£250,000-350,000

US\$320,000-430,000

€290,000-400,000

**PROVENANCE:**

with New Art Centre, Roche Court, where purchased by Robin Hambro in 2009.

Executed in 2009, *6 Times Sky* is a poignant and contemplative example of Antony Gormley's most recognised motif: his own body.

The present work belongs to Gormley's *6 Times*: a series comprising six life-size figures that were commissioned by the Scottish National Gallery of Modern Art to stand between the grounds of the Scottish National Gallery of Modern Art, and the sea at Leith Docks, Edinburgh. Another cast of the present work is permanently installed between the picturesque Dean Village and Stockbridge, with the flowing river rushing against it. Typical of Gormley's *oeuvre*, the figures are life-size casts of the artist's body, cast in iron. Each sculpture in the series gazes in a different direction, referenced in their individual titles; in the present work, the figure looks upwards, as if to the skies.

Encouraging contemplation and reflection, *6 Times Sky* quietly draws attention to the natural and man-made environment of the Water of Leith, a bubbling river that passes through the heart of Edinburgh's city centre. A message central to Gormley's practice, the viewer is encouraged to consider how human beings fit into the natural and social environments that they inhabit. Considering this, Gormley said of the works: 'They are simply objects that have been humanly made, that are for imaginative purposes, but are liberated from the special condition of the museum, and allowed to stand for themselves in the elemental world, completely unprotected, and that bareness of exposure is matched in a way I hope by a bareness that is to do with human vulnerability. It demands of the viewer a degree of, in a way, the active exercise of curiosity. So the standard view is 'what the hell is this work doing here?' but of course, implicitly, the work is asking that same question back to the viewer and within that there becomes a kind of circularity.' (A. Gormley quoted in *Antony Gormley: 6 Times*, National Galleries of Scotland, 2010).

Gormley sees his working practice as a vital part of the sculpture's presence, and the way that the sculpture changes a reflection of how it deals with time: 'I don't hide the fact that they are industrially produced, and you could say that what I've tried to do is fold this notion of industrial production with the idea of, in a way, individual life. The rust for example, people have difficulty with rust, for most people it represents neglect, decay and decrepitude. For me, it's a very important principle of acceptable entropy and it's a huge privilege for me to be able to do this in this place. They will change in time' (*ibid*).





82

**ALFRED DE DREUX (FRENCH, 1810-1860)**

*Portrait d'enfant assis avec ses chiens*

signed 'Alfred De Dreux' (lower right)

oil on canvas

21 7/8 x 18 in. (55.7 x 45.8 cm.)

Painted circa 1855-1858.

£30,000-50,000

US\$38,000-62,000

€34,000-57,000

**PROVENANCE:**

with Richard Green, London.

with Bury Street Gallery, London,

Purchased from the above by Robin Hambro, 21 June 1983.

**LITERATURE:**

E. Lambert, 'English Manners, Robin and Rupert Hambro's Country House in the Heart of London', *Architectural Digest*, March 1995, p. 121.

M.C. Renauld, *Alfred de Dreux, le cheval, passion d'un dandy parisien*, Paris, 1997, pp. 148, 165, illustrated.

M.C. Renauld, *L'univers d'Alfred de Dreux, 1810-1860*, catalogue raisonné, Arles, 2008, pp. 75, 217, no. MCR 329 illustrated.

As a child aged 8, Alfred de Dreux sat for a double portrait with his sister Elisabeth for Théodore Géricault (*Portrait d'Alfred et Elisabeth Dedreux*, 1818). This portrait would become the world auction record for a painting by Théodore Géricault when it was offered in Christie's Paris as part of the Yves Saint Laurent et Pierre Bergé collection (23 February 2009, lot 83, 9,025,000 Euros).

The present lot gives a rare insight into de Dreux's studio. Famed for his prized equestrian scenes, a sketch featuring three horses - unfinished but

nevertheless filled with movement and energy - forms the background to this portrait. The three painted horses in the upper background are mirrored by the three lively dogs in the foreground below.

Vibrant colour is created with the considered inclusion of opulent red and blue fabrics with ornate gold detailing around the sitter. These luxuriant fabrics, draped over the monumental gilt frame, bring a richness to the interior. The fabrics appear to be examples of costume which de Dreux used in his powerful Orientalist paintings, such as *Guerrier Ottoman à cheval*. The embroidery and gathered clothing is very close to that of an Ottoman courier and bears a particularly striking resemblance to that worn in a portrait by Delacroix of the singer Paul Baroilhet in Turkish Dress.

The sitter of this painting, who so far remains unidentified, confronts the viewer with a self-assured stare. This stare is paralleled by the assertive gaze of the dog which the boy holds.

Alfred de Dreux's dramatic death in 1860, following a duel over payment for a portrait of the Emperor Napoleon III, ended an artistic career in its prime.



■83

**STUDIO OF SEBASTIAN VRANCX (ANTWERP 1573-1647)**

*Allegory of Water: A Fish Market;  
and Allegory of Air: A Bird and Poultry Market*

the first dated '1632' (upper right, on the fountain)  
oil on canvas

the first: 66 $\frac{1}{8}$  x 94 $\frac{3}{4}$  in. (168 x 240.7 cm.);

the second: 65 $\frac{3}{8}$  x 92 $\frac{3}{8}$  in. (166.2 x 234.5 cm.)

a pair (2)

£60,000-80,000

US\$75,000-99,000

€68,000-90,000

**PROVENANCE:**

Sir Gerald Codrington (1850-1929), 1st Bt., Dodington Park; Christie's, London, 13 July 1923, lot 6 (one of a set of four), as 'Joachim Beuckelaer' (400 gns. to Sherlinan (?) Bros).

Charles Frederick Urschel (1890-1970) and Berenice Slick Urschel (d. 1970), San Antonio, Texas; (!) Sotheby's, New York, 20 May 1971, lots 82 and 84, as 'Sebastian Vrancx'.

Anonymous sale; Christie's, London, 8 December 1972, lots 89 and 89a, as 'Sebastian Vrancx'.

Anonymous sale; Christie's, London, 14 April 1978, lots 8 and 9, as 'Sebastian Vrancx'.

Major Jocelyn Olaf Hambro (1919-1994), and by descent.



**LITERATURE:**

E.A. Honig, *Painting & the Market in Early Modern Antwerp*, New Haven and London, 1998, pp. 144-147, figs. 64 and 65.

Vrancx and his studio returned to the theme of the market throughout his career, and by 1632 he was a well-established artist, whose works were sought-after amongst patrons. These impressive canvases originally belonged to a set of four depicting the elements (water, fire, earth and air). The bustling scenes were evocative not only for their realistic depiction of life, but for the encyclopaedic portrayal of each bird or water-dwelling creature that might be offered at a market. Amongst them mill figures from all walks of life, from 'the wealthy and simple buyers, the official and unofficial sellers, the fish carrier and the market regulator, the foreign merchant and the local gentleman' (Honig, *op. cit.*, p. 146). The imagined setting theatrically combines architecture from Vrancx's native Antwerp with Roman ruins, fountains and churches, presumably influenced by the artist's time in Italy at the end of the sixteenth century.



84

**FRIESIAN SCHOOL, 1596**

*Portrait of Cnier van Douma van Langweer van Oldenboorn (1576/7-1651), three-quarter-length, in a brown dress with black overgown and a ruff, holding a pair of gloves*

oil on canvas  
 38½ x 29 in. (97.8 x 73.6 cm.)  
 inscribed 'ÆTATIS SVÆ 19 / AN-1596' (upper right)

£12,000-18,000

US\$15,000-22,000  
 €14,000-20,000

**PROVENANCE:**

Martena Castle, Kornjum, Friesland, before 1897.  
 Anonymous sale; Sotheby's, London, 8 April 1987, lot 112, one of a pair with her brother, Jancke van Douma van Langweer van Oldenboorn.  
 Anonymous sale; Christie's, London, 1 March 1991, lot 115, one of a pair with her brother, Jancke van Douma van Langweer van Oldenboorn, as 'Attributed to The Friesian-Groningen Master (active 1595-1626)'.  
 Anonymous sale; Christie's, London, 4 July 1997, lot 291, when acquired by Robin and Rupert Hambro.



85

**ENGLISH SCHOOL, LATE 17TH CENTURY**

*Hounds and monkeys trapping partridge in a landscape*

oil on canvas  
 56¼ x 80¾ in. (143 x 204.3 cm.)  
 inscribed variously with the names of the animals 'Excony', 'Phillis', 'Chance', 'Luky', 'Jinny (?)', 'Adonis'.

£15,000-20,000

US\$19,000-25,000  
 €17,000-23,000

**PROVENANCE:**

with Christopher Gibbs Ltd., London, from whom acquired by Robin Hambro, June 1980.

The arrangement of the setter and partridges relates to a mezzotint by John Smith after Francis Barlow in the British Museum from the 1680s (no. 1876,1111.33).

We are grateful to Nathan Flis for his assistance in the cataloguing of this lot.



86

**CIRCLE OF ALEXANDRE-FRANÇOIS DESPORTES  
(CHAMPIGNEULLES 1661-1743 PARIS)**

*A macaw, two terriers, a tortoise and bullfinches in a garden*

oil on canvas  
43¼ x 34 in. (109.8 x 86.3 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 4 July 1990, lot 93, as 'Claude-François Desportes'.

**LITERATURE:**

E. Lambert, 'English Manners, Robin and Rupert Hambro's Country House in the Heart of London', *Architectural Digest*, March 1995, p. 124.



87

**CIRCLE OF REYNAUD LEVIEUX  
(NÎMES 1613-1699 ROME)**

*An interior with flowers and fruit on a draped table, with a macaw teasing two spaniels*

oil on canvas  
39% x 61½ in. (100.7 x 155.2 cm.)

£6,000-8,000

US\$7,500-9,900

€6,800-9,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 30 October 1985, lot 84, as 'Pier Francesco Cittadini', when acquired by Robin and Rupert Hambro.

88

**CIRCLE OF JAKOB BOGDANI  
(EPERJES 1660-1724 LONDON)**

*A King Charles Spaniel, seated, in front of a stone plinth laden with fruit and vegetables, in a landscape*

oil on canvas  
43¼ x 37 in. (109.5 x 94 cm.)  
in an 18th century carved and gilded frame

£4,000-6,000

US\$5,000-7,500

€4,600-6,800





**89**  
**CIRCLE OF JOHANN-GEORG DE HAMILTON**  
**(BRUSSELS 1672-1737 VIENNA)**  
*A groom leading an Arab stallion in a desert landscape with pyramids*  
 oil on canvas, unlined  
 16½ x 22½ in. (42.2 x 57.1 cm.)  
 £6,000-10,000 US\$7,500-12,000  
 €6,800-11,000

**LITERATURE:**  
 E. Lambert, 'English Manners, Robin and Rupert Hambro's Country House in the Heart of London', *Architectural Digest*, March 1995, p. 125.



**90**  
**JAMES FREEMAN (BRITISH, 1828-1858)**  
*A grey mare, a lurcher and a dead hare in a landscape*  
 signed and dated 'Freeman / 1855' (lower right)  
 oil on canvas  
 25½ x 30¾ in. (63.8 x 76.5 cm.)  
 £2,500-4,000 US\$3,100-5,000  
 €2,900-4,500

**PROVENANCE:**  
 Anonymous sale; Christie's, London, 16 October 1970, lot 188 (65 gns. to Smith).



**91**  
**FRENCH SCHOOL, EARLY 19TH CENTURY**  
*A Papillon spaniel, seated on a covered chair next to a goldfish bowl*  
 oil on canvas  
 30¾ x 25¼ in. (76.5 x 64 cm.)  
 £1,500-2,500 US\$1,900-3,100  
 €1,700-2,800

**PROVENANCE:**  
 Anonymous sale; Christie's, London, 11 December 1992, lot 333, as 'Attributed to Pierre-Etienne Falconet (1741-1791)', when acquired by Robin and Rupert Hambro.

**92**  
**ATTRIBUTED TO WILLIAM BARRAUD**  
**(BRITISH, 1810-1850)**  
*A Papillon spaniel in a landscape*  
 signed with initials 'W.B.' (lower right)  
 oil on canvas  
 15½ x 20¾ in. (39.3 x 53 cm.)  
 £3,000-5,000 US\$3,800-6,200  
 €3,400-5,600

**PROVENANCE:**  
 with Kenneth Neame Limited, London, from whom acquired by Robin Hambro, March 1985.

**LITERATURE:**  
 E. Lambert, 'English Manners, Robin and Rupert Hambro's Country House in the Heart of London', *Architectural Digest*, March 1995, p. 124.



**93**  
**ENGLISH SCHOOL, 19TH CENTURY**  
*A spaniel in a landscape*  
 inscribed 'R. Hutchinson / 1879' (lower left) and again inscribed 'R. Hutchinson / 1873' (lower right)  
 oil on canvas  
 28 x 36 in. (71 x 91.6 cm.)  
 £2,000-3,000 US\$2,500-3,700  
 €2,300-3,400

**PROVENANCE:**  
 with Sibyl Colefax & John Fowler Ltd, London, from whom acquired by Robin Hambro, May 1975.







**94**  
**A RESTAURATION ORMOLU STRIKING MANTEL CLOCK**  
 CIRCA 1820, THE DIAL SIGNED LE ROY A PARIS

In the form of a beehive, the movement with silk suspension and countwheel strike to bell; together with two pairs of French bronze and gilt-bronze candlesticks

The clock: 15½ in. (39 cm.) high; 7½ in. (19 cm.) wide

(5)

£1,500-2,500

US\$1,900-3,100

€1,700-2,800

**LITERATURE:**

E. Lambert, 'English Manners, Robin and Rupert Hambro's Country House in the Heart of London', *Architectural Digest*, March 1995, pp. 124-5.

**95**  
**A PAIR OF ITALIAN GILTWOOD HALF-URN FINIALS,**  
**A PAIR OF EMPIRE-STYLE GILT-BRONZE BASKETS AND A PAIR**  
**OF 'THISTLE' GILTWOOD BRACKETS**  
 EARLY 19TH CENTURY AND 20TH CENTURY

The half-urn finials, circa 1800, previously with further knobs; the baskets cast to imitate weaving, on lion's paw feet; the brackets with rectangular platform shelf

Urn finials: 11¼ in. (30 cm.) high; 13 in. (33 cm.) wide; 5½ in. (14 cm.) deep

Baskets: 8 in. (20 cm.) high; 11¼ in. (30 cm.) wide; 9½ in. (24 cm.) deep

Brackets: 13 in. (33 cm.) high; 9¾ in. (24.5 cm.) wide; 8½ in. (21.5 cm.) deep (6)

£1,200-1,800

US\$1,500-2,200

€1,400-2,000





■96  
**A GEORGE II GREEN-PAINTED MIRROR**  
 MID-18TH CENTURY, POSSIBLY NORTH EUROPEAN  
 With foliate and rocaille-decorated scrolling frame, the cresting centred by an apparently contemporary quartered coat-of-arms painted to an integral cartouche, the frame repainted, the plate replaced  
 41 x 23½ in. (104 x 59 cm.)  
 £1,500-2,500 US\$1,900-3,100  
 €1,700-2,800

PROVENANCE:  
 Anonymous sale; Sotheby's Olympia, London, 9 May 2002, lot 156.

■97  
**A PAIR OF GEORGE III-STYLE EBONISED FRET-PIERCED TAPERING WASTE PAPER BASKETS**  
 LATE 20TH CENTURY  
 The baskets later black painted and now with separate hexagonal plinths and removeable inserts supporting removable blue marbled spheres  
 30 in. (76 cm.) high, overall; the baskets 16 in. (41 cm.) high; 15½ in. (39.5 cm.) wide; 18 in. (45.5 cm.) deep (6)  
 £800-1,200 US\$1,000-1,500  
 €910-1,400

LITERATURE:  
 E. Lambert, 'English Manners, Robin and Rupert Hambro's Country House in the Heart of London', *Architectural Digest*, March 1995, p. 121 (where shown as plant stands).



■98  
**CYBELE AND THE FOUR CONTINENTS, NOW MOUNTED AS A FIVE-FOLD ROOM SCREEN**  
 ITALIAN SCHOOL, LATE 17TH/EARLY 18TH CENTURY, MOUNTED AS A SCREEN IN THE 20TH CENTURY  
 Oil on canvas, cut into five sections and extended at the angles for mounting, the panels edged with oversized brass nails, extensive retouching  
 Each panel: 80¼ x 25 in. (204 x 63.5 cm.)  
 £3,000-5,000 US\$3,800-6,200  
 €3,400-5,600

For the subject see the frontispiece for Joannes Blaeu, *Geographia Blaviana Atlas Maior*, 1662.

■99  
**A COLLECTION OF WORKED MARBLE AND HARDSTONE OBJECTS**  
 20TH CENTURY  
 Comprising: a pair of *breccia antica* marble obelisks, a pair of red and green breccia marble spheres on turned fruitwood stands and a collection of marble and hardstone turned eggs and spheres displayed in a late Victorian lobed oak tazza with ivorine design registration label '.../722417'  
 The obelisks: 18½ in. (47 cm.) high; the tazza 10½ in. (27 cm.) diameter (7)  
 £1,000-1,500 US\$1,300-1,900  
 €1,200-1,700





100

**EUGÈNE-LOUIS LAMI (PARIS 1800-1890)**

*An elegant couple resting in a wooded landscape*

signed and dated 'Eugène LAMI 1855' (lower left)  
graphite, watercolour, heightened with white on cardboard  
5½ x 6½ in. (13.7 x 16.5 cm.)

£1,500-2,500

US\$1,900-3,100  
€1,700-2,800

**PROVENANCE:**

Robert Charlier, Paris.  
Charles-Fortunat-Paul Casimir-Périer (1812-1897), Paris;  
sold Paris, 26 April 1898, lot 33.  
Emile Laffon (1868-1931), Paris (cf. L. 877a); sold Zurich,  
Savoy-Hotel, 7-8 April 1938, lot 64.  
with Galerie Dina Vierny, Paris (*Cent aquarelles du XIXe siècle*;  
according to a label on the reverse).  
Anonymous sale; Christie's, London, 24 November 1988, lot 11.

**LITERATURE:**

P.-A. Lemoisne, *L'Œuvre d'Eugène Lami (1800-1890)*.  
*Lithographies, dessins, aquarelles, peintures. Essai d'un catalogue  
raisonné*, Paris, 1914, no. 787.  
E. Lambert, 'English Manners, Robin and Rupert Hambro's  
Country House in the Heart of London', *Architectural Digest*,  
March 1995, p. 122.



101

**AFTER GUIDO RENI**

*The archangel Michael slaying the devil*

graphite, pen and brown ink, brown wash, bodycolour heightened  
with white  
7½ x 5¾ in. (19.2 x 13.8 cm.)

£1,500-2,500

US\$1,900-3,100  
€1,700-2,800

**PROVENANCE:**

Anonymous sale; Christie's, London, 5 July 1988, lot 347.

**LITERATURE:**

E. Lambert, 'English Manners, Robin and Rupert Hambro's  
Country House in the Heart of London', *Architectural Digest*,  
March 1995, p. 124.



102

**EDWARD FRANCIS BURNEY (WORCESTER 1760-1848 LONDON),  
AFTER SIR JOSHUA REYNOLDS**

*Portrait of Mary Horneck (1754-1840), later Mrs. Francis Edward  
Gwyn, full-length, kneeling in an overgown, white silk dress with  
matching turban and a gauze sash*

oil on canvas  
30¼ x 25¼ in. (76.7 x 63.7 cm.)

£2,000-3,000

US\$2,500-3,700  
€2,300-3,400

**PROVENANCE:**

(Probably) By descent to James H.G. Burney Esq.; Christie's, London, 22  
November 1963, lot 44, illustrated.  
Anonymous sale; Christie's, London, 3 July 1964, lot 178.  
Anonymous sale; Sotheby's, London, 4 April 1973, lot 62, where acquired by  
the seller at the following.  
Anonymous sale; Christie's, London, 17 December 1976, lot 23.  
Anonymous sale; Sotheby's, London, 9 July 1980, lot 114.

**LITERATURE:**

E. Lambert, 'English Manners, Robin and Rupert Hambro's Country House in  
the Heart of London', *Architectural Digest*, March 1995, p. 126.  
D. Mannings, *Sir Joshua Reynolds: A Complete Catalogue of his Paintings*, New  
Haven and London, 2000, I, p. 264, no. 936c.

After the picture in the collection of the Cliveden Estate, Buckinghamshire,  
exhibited at the Royal Academy in 1775. Mary, youngest daughter of Kane  
and Hannah Horneck, was Lady of the Bedchamber to Queen Charlotte. She  
was known as the 'Jessamy Bride' from verses written about her by Oliver  
Goldsmith.



**103**  
**GIOVANNI BATTISTA BETTINI GIAMBETTINO**  
**CIGNAROLI (VERONA 1706-1770)**

*Study of a male nude, seated (recto);  
 Study of a pair of legs, seen from behind (verso)*  
 red chalk (recto; verso)  
 13¼ x 11½ in. (35 x 28 cm.)  
 with inscription in pen and brown ink, lower edge: 'Cignaroli [...]  
 f.l.c M. no 2827.'

£2,000-3,000 US\$2,500-3,700  
 €2,300-3,400

**104**  
**JOHANN ELIAS RIDINGER**  
**(ULM 1698-1767 AUGSBURG)**

*Study of a greyhound*  
 signed and dated 'Joh: Elias Ridinger a: 1722.'  
 black chalk, brush and brown wash, incised for transfer  
 6½ x 11½ in. (16.5 x 28 cm.)

£1,500-2,500 US\$1,900-3,100  
 €1,700-2,800

**ENGRAVED:**  
 by the artist



**•105**  
**FRENCH SCHOOL, LATE 18TH CENTURY**

*An elegant lady seen from behind*  
 black and red chalk  
 16 x 10 in. (40.7 x 25.7 cm.)

£800-1,200 US\$1,000-1,500  
 €910-1,400

**PROVENANCE:**  
 Eugène Rodrigues (1853-1928), Paris (L.897).

**LITERATURE:**  
 E. Lambert, 'English Manners, Robin and Rupert Hambro's Country House in the Heart of London', *Architectural Digest*, March 1995, pp. 124-5.



**•106**  
**FRENCH SCHOOL, 18TH CENTURY**

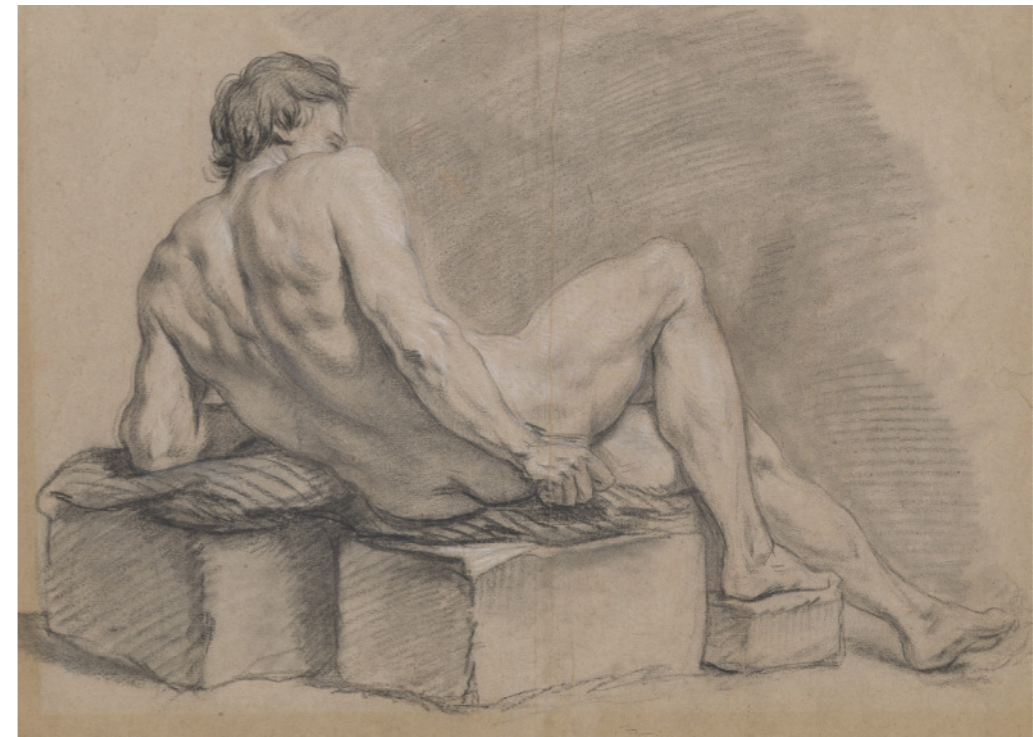
*Study of a male nude seated on pedestals, seen from behind*

with inscription in graphite 'f 291' (upper edge)  
 black chalk heightened with white on brown (formerly blue) paper  
 8 x 20¾ in. (15.5 x 52.5 cm.)

£600-800 US\$750-990  
 €680-900

**PROVENANCE:**  
 Mathias Polakowitz (1921-1987), Paris (cf. L. 3561).  
 Private collection, U.K.  
 with Succi Ltd., London, in 1990 (as attributed to Jean-Jacques Boissière);  
 where acquired by Robin Hambro.

An attribution to Louis de Boullogne (1654-1733) has been suggested.





**107**  
**PIER LEONE GHEZZI (ROME 1674-1755)**

*Caricature of a gentleman seen from behind*

black chalk, pen and brown ink, watermark Orfini arms below a cross  
 10 $\frac{7}{8}$  x 7 in. (27.5 x 18 cm.)

£2,000-3,000

US\$2,500-3,700  
 €2,300-3,400

**PROVENANCE:**

Carlo Prayer (1826-1900), Milan (L. 2044).  
 Maria Bernasconi, acquired in 1977 (handwritten inscription on verso);  
 Juan & Felix Bernasconi; sold Christie's, London, 8 December 1987, lot 49.

**LITERATURE:**

E. Lambert, 'English Manners, Robin and Rupert Hambro's Country House in the Heart of London', *Architectural Digest*, March 1995, pp. 124-5.

There is a drawing in the Lugt Collection, Paris, with a figure holding a similar position, seen from behind (J. Byam Shaw, *The Italian drawings of the Frits Lugt collection*, Paris, 1983, no. 187, pl. 211).



**109**  
**ENGLISH SCHOOL, 18TH CENTURY**

*A gentleman seated*

brown pencil, heightened with white on buff paper  
 8 $\frac{1}{4}$  x 10 $\frac{1}{4}$  in. (21 x 26.1 cm.)

£800-1,200

US\$1,000-1,500  
 €910-1,400

110 NO LOT

**111**  
**GEORGE CUITT THE ELDER (MOULTON 1743-1818 RICHMOND)**

*Ruined ecclesiastical buildings, possibly Easby Abbey*

pencil, watercolour and bodycolour on paper  
 18 $\frac{1}{2}$  x 20 $\frac{5}{8}$  in. (47 x 52.3 cm.), within the artist's framing lines

£1,000-2,000

US\$1,000-1,500  
 €910-1,400

US\$1,300-2,500  
 €1,200-2,300

**PROVENANCE:**

with William Drummond, London, where purchased by Robin Hambro, June 1989.

**EXHIBITED:**

London, Grosvenor House Fair, *World of Watercolours*, June 1985.



**108**  
**AFTER SIR ANTHONY VAN DYCK (ANTWERP 1599-1641 LONDON)**

*A portrait of Charles Herbert, Lord Herbert of Shurland, full-length, looking to the right (recto); Drapery study (verso)*

black chalk, brush and grey ink, on blue-grey paper (recto); black chalk heightened with white (verso)  
 13 x 8 in. (33.5 x 19.7 cm.)

£600-800

US\$750-990  
 €680-900

The drawing records the portrait of Charles Herbert, son of Philip Herbert, in Van Dyck's famous family portrait in Wilton House.





112

**CIRCLE OF PIETER ANDREAS RYSBRACK  
(PARIS 1684-1748 LONDON)**

*The Rotunda and Ranelagh House in Ranelagh Gardens, Chelsea, London*

oil on canvas  
20½ x 40 in. (51.4 x 101.6 cm.)

£4,000-6,000

US\$5,000-7,400

€4,600-6,800

**PROVENANCE:**

Anonymous sale; Christie's, London, 2 August 1973, lot 107, as 'Scott', when acquired by Robin and Rupert Hambro.



(part lot)

113

**A SET OF TWENTY ETCHINGS OF THE EUROPEAN PALACES,  
PAVILIONS AND GARDENS IN THE IMPERIAL GROUNDS OF  
YUANMINGYUAN, THE OLD SUMMER PALACE IN BEIJING**

AFTER YI LANTAI (FL. 1749-1786), PRINTED 1977

five engravings in gold-painted and ebonised frames, fifteen engravings in a folio box

Etching: 20 x 34¾ in. (50.8 x 88.2 cm.)

Paper: 23¾ x 37½ in. (60.4 x 95.2 cm.)

(20)

£2,000-4,000

US\$2,500-5,000

€2,300-4,500

The original etchings were created for the Qianlong Emperor between 1783 and 1786 by Yi Lantai, who trained under the Jesuit missionary to the Chinese court, Giuseppe Castiglione (1688-1766; also known as Lang Shining). The Emperor Qianlong (1735-1796) had commissioned Castiglione to design and lay out the gardens and palaces according to the European model within the old Summer Palace Yu Yuan north of Beijing. The buildings

and gardens were constructed there from 1737-1766. Two hundred copies of the original copperplate engravings were made and given to imperial relatives, high officials and other guests; an album comprising one of these original 18th-century copies is now preserved in the Victoria & Albert Museum (Acc. no. 29452:13).



**114**  
**ANTHONY FREDERICK AUGUSTUS SANDYS**  
**(BRITISH, 1829-1904)**  
*Head of a young woman, probably Marianne Shingles*  
 pencil, red and black chalk, heightened with white on buff paper  
 13½ x 10 in. (34.4 x 25.4 cm.)  
 £12,000-18,000 US\$15,000-22,000  
 €14,000-20,000

**PROVENANCE:**  
 with Fairhurst Gallery, Norwich.  
 with Julian Hartnoll, London.  
 with Christopher Wood Gallery, London, 1978.  
 Purchased from the above by Robin Hambro, 17 September 1985.

**LITERATURE:**  
 Victorian Society, *Nineteenth Century*, Summer 1978, p. 38.  
 B. Elzea, *Frederick Sandys: A Catalogue Raisonné*, Woodbridge, 2001, p. 199, no. 2.A.129.

Betty Elzea dates this drawing to circa 1869, during the period when Sandys was mostly strongly influenced by and aligned with the Pre-Raphaelites. The sitter appears to be the young Norwich woman Marianne Shingles, who also sat for *La Belle Jaune Giroflée* and *Hero*, as well as for Sandys' sister, Emma.



**115**  
**ATTRIBUTED TO JEAN-BAPTISTE RÉGNAULT**  
**(PARIS 1754-1829)**  
*Portrait of a young woman, half-length, wearing a red ribbon in her hair and holding a scarf in her right hand*  
 pastel and chalk on paper, laid down on board  
 17½ x 13¾ in. (43.4 x 34 cm.)  
 £3,000-5,000 US\$3,800-6,200  
 €3,400-5,700

**PROVENANCE:**  
 Anonymous sale; Christie's, London, 1 July 1997, lot 198.

**LITERATURE:**  
 N. Jeffares, *Dictionary of Pastellists before 1800*, online edition (consulted at www.pastellists.com, accessed 3 April 2023), no. J.6124.105, ill.



**116**  
**MADAME PEIGNÉ, NÉE JOUANON**  
**(ACTIVE CIRCA 1790-DIED 1815)**  
*Tulipa Gesneriana; and Primevere Auricule*  
 signed and dated 'M<sup>de</sup> Peigné pinxit l'an 12'; and 'M<sup>de</sup> Peigné pinxit 1810';  
 with inscriptions on the mount 'No 42 Tulipe des jardins. Tulipa Gesneriana';  
 and 'Primevere Auricule. Oreille D'Ours. Primula Auricula Lin.'  
 black chalk and bodycolour; the former with watermark 'D & C Blauw', the  
 latter with watermark 'C & I Honig'  
 17½ x 12½ in. (44 x 32 cm.); and 16½ x 11½ in. (42 x 28 cm.) two (2)  
 £3,000-5,000 US\$3,800-6,200  
 €3,400-5,700

**PROVENANCE:**  
 The Oberkampf family; thence by descent.  
 Anonymous sale; Christie's London, 6 July 1993, lots 152 and 153.

Madame Peigné was a pupil of Jean-Siméon Chardin and Van Spaendonck, before she became an important textile designer in the late 18th century. Her fruit and flower drawings, in which she specialised, were intended as designs for the famous Oberkampf textile factory, established near Versailles in 1760 (see E. Benezit, *Dictionnaire des peintres et sculpteurs dessinateurs et graveurs*, Paris, 1999, X, p. 691).



**117**  
**BRITISH SCHOOL (?), 20TH CENTURY**  
*Four drawings of birds in decorative cages*  
 one signed 'E' (lower right)  
 inscribed in pen and brown in 'Loxia toenioptera' (i); 'Bubo maximus' (ii); 'Elanus furcatus' (iii); 'Astur palumbarius' (iv)  
 one with inscription in pen and brown ink '[...]Juncy Esq 1790'  
 graphite, pen and brown ink, watercolour and arabic gum with additional  
 pieces of marbled paper  
 19¾ x 16¾ in. (50.4 x 42.4 cm.) (each) four (4)  
 £1,500-2,500 US\$1,900-3,100  
 €1,700-2,800

**PROVENANCE:**  
 with Anne Jaudel, Paris, in 1989; where acquired by Robin Hambro.



118

**SNOWY OWL**

JOHN JAMES AUDUBON (1785-1851)

**Snowy Owl (Plate CXXI)**

*Strix nyctea*

One of only three night scenes depicted in *The Birds of America* (the others are the Barn Owl and the American White Pelican), although 'Since Audubon was aware that Snowy Owls typically hunt during the day or early evening, he likely wished the setting in this composition to represent the dusk of a gathering storm rather than a nightscape' (Blaugrund and Stebbins, p.184). Nonetheless, the dramatic background heightens the contrast with the birds' plumage and their stark perch of a dead tree trunk to superb decorative effect.

Hand-coloured engraving with aquatint and etching, on wove paper watermarked 'J Whatman 1831', trimmed unevenly into plate mark, with loss to number at top-left and just touching the lower caption.  
Sheet: 37 3/8 x 24 3/4 in. (950 x 629 mm)

£40,000-60,000

US\$50,000-75,000  
€46,000-68,000







119

**ROSEATE SPOONBILL**

JOHN JAMES AUDUBON (1785-1851)

**Roseate Spoonbill (Plate CCCXXI)**

*Ajaja ajaja*

'As the only spoonbill in the Western Hemisphere and the only pink spoonbill in the world, the roseate has always made a striking impression' (Blaugrund and Stebbins, p.215).

Hand-coloured engraving with aquatint and etching, on wove paper watermarked 'J Whatman 1836'.

Plate: 25¼ x 38 1/8 in. (642 x 968 mm)

Sheet: 25 3/4 x 38 3/4 in. (665 x 985 mm)

£30,000-50,000

US\$38,000-62,000

€34,000-57,000





**λ-120**  
**JONATHAN KENWORTHY (B. 1943)**

*Running Ostrich*  
 signed, numbered and dated '© KENWORTHY 71 4/7'  
 bronze with dark brown patina  
 8 in. (20 cm.) high; 16 in. (41 cm.) long, on base

£800-1,200

US\$1,000-1,500  
 €910-1,400

**PROVENANCE:**  
 Acquired by Mrs Robin Hambro from The Tryon Gallery Ltd., Nairobi, Kenya, March 1972 (shipped from The Tryon Gallery, London, to their gallery in Nairobi).

**LITERATURE:**  
 E. Lambert, 'English Manners, Robin and Rupert Hambro's Country House in the Heart of London', *Architectural Digest*, March 1995, p. 124.

**•121**  
**ROBERT GLEN (KENYAN, B. 1940)**

*Sitting Lion*  
 signed, dated and numbered 'Robert Glen / 1996 © 3/10' and with foundry mark 'N'  
 bronze with brown patina  
 10¾ in. (27.5 cm.) high, on a black granite base

£500-800

US\$620-990  
 €570-900

**PROVENANCE:**  
 Acquired by Mrs Robin Hambro from The Everard Read Gallery, South Africa, March 1997.



**122**  
**DYLAN LEWIS (B. 1964)**

*Striding fragment maquette*  
 signed, numbered and dated 'Dylan Lewis/ 2000 2/12' (on the base)  
 bronze with a brown patina  
 14¾ x 30 x 5¼ in. (37.5 x 76.3 x 13.3 cm.)  
 This work is number two from an edition of twelve plus two artist's proofs.  
 Conceived in 2000.

£5,000-8,000

US\$6,200-9,900  
 €5,700-9,000

**PROVENANCE:**  
 Acquired by Mrs Robin Hambro from Everard Read, Johannesburg, June 2000.



λ-123  
**FREDERICK JAMES HALNON (1881-1958)**  
*The Crown of Victory*  
 signed 'F. Halnon' (on the back of the neck)  
 bronze with a dark green brown patina, on a green serpentine  
 marble base  
 9¼ in. (23.5 cm.) high, excluding base  
 Conceived circa 1919.  
 £800-1,200 US\$1,000-1,500  
 €910-1,400

**EXHIBITED:**  
 London, Royal Academy, 1919, no. 1586, another cast exhibited.  
 Another cast from this edition can be found in the Williamson Art  
 Gallery and Museum, Birkenhead.



-124  
**NAUM ARONSON (1872-1943)**  
*Ludwig van Beethoven*  
 signed and dated 'N Aronson Bonn 1905'  
 bronze with dark brown patina  
 7 in. (18 cm.) high, excluding pedestal  
 on an ebonised pedestal  
 £800-1,200 US\$1,000-1,500  
 €910-1,400

λ125  
**JONATHAN KENWORTHY (B. 1943)**  
*The Start*  
 signed, numbered and dated 'KENWORTHY 4/6 / 66'  
 bronze with brown patina, on verde antico base  
 14¼ in. (36.2 cm.) high, including base;  
 16¼ in. (41.2 cm.) wide  
 £3,000-5,000 US\$3,800-6,200  
 €3,400-5,700



λ-126  
**ELIZABETH MACDONALD-BUCHANAN  
 (1939-2020)**  
*Recumbent Deerhound*  
 signed with initials 'EMB' in the cast  
 patinated bronze, walnut plinth  
 The bronze, 3 in. (8 cm.) high; 12 in. (30.5 cm.) wide;  
 6¼ in. (16 cm.) deep; the base, 13 x 7½ in. (33 x 19 cm.)  
 £600-800 US\$750-990  
 €680-900



-127  
**TWO SILVERED-METAL MODELS OF  
 PEKINESE DOGS**  
 20TH CENTURY  
 One numbered 'L94-7';  
 together with a patinated-bronze model of a pug  
 The Pekinese dogs: 8¼ in. (21 cm.) high  
 The pug: 5¼ in. (13 cm.) high (3)  
 £500-800 US\$620-990  
 €570-900





•128

**CHRISTIAN BÉRARD (1902-1949)**

*Petit chien (recto); Étude de chat (verso)*

signed and inscribed 'à docteur Mery avec toute ma reconnaissance C. Bérard' (recto, lower right)

oil pastel, watercolour and brush and ink on paper (recto); pencil on paper (verso)

11 x 8<sup>7</sup>/<sub>8</sub> in. (27.8 x 22.4 cm.)

£700-1,000

US\$870-1,200  
€800-1,100

**PROVENANCE:**

Dr Fernand Méry, France, a gift from the artist.

Anonymous sale, Issaly-Pichon, Cannes, 10 March 2012, lot 192.

John Adams Fine Art, London (no. 4276), by whom acquired at the above sale.

Acquired from the above by Robin Hambro on 5 November 2014.

**LITERATURE:**

F. Méry, *Âmes de bêtes*, Paris, 1952 (recto, final state illustrated on the cover).



Christian Bérard with his dog in his flat, 1944. Photograph by Herbert List. Photo: © Herbert List / Magnum Photos.



•129

**FEI CHENGWU (B. 1914)**

*My Pekingese 吉兒 Jill*

signed with artist's seal to the centre left, inscribed and dated 'To Dear Mr Nutbourne./ from Cheng-Wu Fei./ 'My Pekingese 吉兒 Jill'/ by: Cheng-wu Fei 1989' on a label on the reverse

pastel on paper laid down on board  
14<sup>1</sup>/<sub>4</sub> x 16<sup>7</sup>/<sub>8</sub> in. (36 x 43 cm.)

£200-300

US\$250-370  
€230-340

**PROVENANCE:**

Anonymous sale; Cheffins, Cambridge, 26 February 2003, lot 566.

λ130

**TONY BEVAN, R.A. (B. 1951)**

*Tree (no. 1) (PP1219)*

signed and dated 'BEVAN 12' (lower right)

acrylic and charcoal on paper

33<sup>1</sup>/<sub>2</sub> x 47<sup>3</sup>/<sub>4</sub> in. (85.1 x 121.3 cm.)

Executed in 2012.

£3,000-5,000

US\$3,800-6,200  
€3,400-5,700

**PROVENANCE:**

with Ben Brown Fine Arts, Hong Kong; purchased from the 2013 exhibition by Robin and Rupert Hambro.

**EXHIBITED:**

Hong Kong, Ben Brown Fine Arts, *Tony Bevan: Chinese Trees*, September - November 2013, exhibition not numbered.

The stimulus for Bevan's series of Chinese trees is rooted in his discovery of an ancient tree in the courtyard of a temple in the district of Dujiangyan, Sichuan Province, while travelling in China. 'What attracted me was the tree's contradictions and the endless forms that came from this, a bit like looking at clouds changing, I set out to explore its full nature, and the forms it held within' (T. Bevan quoted in *Tony Bevan: Chinese Trees*, Ben Brown Fine Arts, Hong Kong, 2013). Bevan's first step into the Asian art scene was in 2007 and 2008, when he travelled extensively throughout China, visiting the cave paintings of Dunhuang, Gansu Province, and the great Buddha at Leshan.

In the present work, Bevan renders the powerful vitality of the tree's twisting form through thick lines and daubs of pure pigmented colour scattered across the surface. His use of charcoal and his own acrylic pigments gives the work an opulent appearance and rhythmic tactility.



λ•131

**FRED CUMING, R.A. (1930-2022)**

*A Winter Landscape*

signed 'Cuming' (lower left)

oil on board

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

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

**PROVENANCE:**

with Nina Zborowska Fine Paintings, Painswick, where purchased by Robin and Rupert Hambro, September 1999.





λ-132

**JOHN BRATBY, R.A. (1928-1992)**

*Billy and Ivy*

signed and inscribed 'Billy & Ivy John Bratby' (lower right)  
pencil, coloured chalk and crayon on paper  
14½ x 21½ in. (37.2 x 54.6 cm.)

£700-1,000

US\$870-1,200  
€800-1,100

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 3 November 1999, lot 169.  
with Coughton Galleries, Market Harborough.  
Anonymous sale; Sotheby's, London, 30 April 2015, lot 1026,  
where purchased by Robin Hambro.

**EXHIBITED:**

London, Sandford Gallery, *John Bratby: 80 Animal Drawings, Recent Works*, October - December 1981, no. 9.



λ-133

**JOAN WARBURTON (1920-1996)**

*Quills in Blue Striped Vase*

signed and dated 'WARBURTON/1949' (lower left)  
ink, watercolour and gouache on paper  
15¾ x 18¾ in. (40 x 47.6 cm.)  
Executed in 1949.

£700-1,000

US\$870-1,200  
€800-1,100

**PROVENANCE:**

The Artist's Estate.  
with Sally Hunter Fine Art, London.

Warburton was born in Edinburgh, but grew up near Colchester. In 1937, she enrolled as one of the first students of Cedric Morris and Arthur Lett-Haines at their now legendary East Anglian School of Painting at Dedham. After the war, Warburton married Peter O' Malley, a ceramics lecturer at the Royal College of Art, and they settled in London. Her work featured in numerous group and solo shows including at the Leicester Galleries, London.



λ134

**JOHN BRATBY, R.A. (1928-1992)**

*Rabbit*

signed 'BRATBY' (lower centre)  
oil on canvas  
16 x 22 in. (39.4 x 54.6 cm.)

£1,200-1,800

US\$1,500-2,200  
€1,400-2,000

**PROVENANCE:**

Anonymous sale; Sotheby's, Olympia, 27 November 2002, lot 192,  
where purchased by Robin Hambro.



λ-135

**EVE KIRK (BRITISH, 1900-1969)**

*The Lily Pond, Kensington Gardens*

oil on canvas  
16 x 24¼ in. (40.5 x 61.5 cm.)

£700-1,000

US\$870-1,200  
€800-1,100

**PROVENANCE:**

with Arthur Tooth & Sons, London.



λ-136

**ATTRIBUTED TO JULIAN BARROW (1939-2013)**

*View of the Queen Victoria Memorial from the roof of Buckingham Palace*

oil on canvas  
10½ x 20½ in. (25.8 x 52 cm.)

£400-600

US\$500-740  
€460-680



λ-137

**JULIAN BARROW (BRITISH, 1939-2013)**

*The Millennium Dome from Canary Wharf*

signed 'Julian Barrow' (lower right)  
oil on canvas  
14 x 19 in. (35.5 x 48.5 cm.)  
Executed in 1999.

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

**PROVENANCE:**

with The Fine Art Society, London.

**EXHIBITED:**

London, The Fine Art Society, *Julian Barrow's London*, 1999, no. 90.



**138**  
**TWO MEISSEN PORCELAIN MODELS OF PIGEONS**  
 19TH CENTURY, BLUE CROSSED SWORDS MARKS,  
 PRESSNUMMERN AND INCISED NUMERALS  
 Naturalistically modelled perched on a grassy mound base  
 8½ in. (21.8 cm.) high (2)  
 £2,000-3,000 US\$2,500-3,700  
 €2,300-3,400

**139**  
**A PAIR OF CHINESE FAMILLE ROSE JARDINIERES**  
 QING DYNASTY, 19TH-20TH CENTURY  
 Each decorated with three circular panels enclosing birds and  
 flowers, in reserve on a geometric ground  
 16 in. (40.5 cm.) diameter (2)  
 £600-1,000 US\$750-1,200  
 €680-1,100



**140**  
**THREE CHINESE BLUE AND WHITE VASES**  
 THE PAIR 19TH-20TH CENTURY, THE SINGLE VASE  
 MODERN  
 The pair decorated with Buddhist lions, monks, clouds and fire  
 scrolls, the single vase decorated with figures in a garden, all  
 adapted as lamps  
 The Buddhist lion vases: 14¾ in. (36.5 cm.) high (3)  
 £1,500-2,500 US\$1,900-3,100  
 €1,700-2,800



**141**  
**A CHINESE BLUE AND WHITE GU-FORM BEAKER  
 VASE**  
 QING DYNASTY, KANGXI PERIOD (1662-1722)  
 Finely decorated in bright shades of cobalt blue with a scholar and  
 attendant within a rocky mountainous landscape with rivers and  
 pavilions, the central section with shaped panels enclosing flowers  
 and insects, the base with a double circle in underglaze blue  
 18½ in. (47 cm.) high  
 £1,500-2,500 US\$1,900-3,100  
 €1,700-2,800

**LITERATURE:**  
 E. Lambert, 'English Manners, Robin and Rupert Hambro's  
 Country House in the Heart of London', *Architectural Digest*, March  
 1995, p. 120.



**142**  
**A PAIR OF CHINESE BLUE AND WHITE BALUSTER  
 VASES AND COVERS**  
 19TH-20TH CENTURY  
 Decorated with stylised flowerheads on undulating leafy stems  
 between bands of upright lappets and pendant ruyi heads  
 16¾ in. (43 cm.) high (2)  
 £600-1,000 US\$750-1,200  
 €680-1,100

**LITERATURE:**  
 E. Lambert, 'English Manners, Robin and Rupert Hambro's  
 Country House in the Heart of London', *Architectural Digest*, March  
 1995, p. 126.

**143**  
**TWO CHINESE BLUE AND WHITE BARREL-FORM  
 GARDEN SEATS**  
 THE LARGER 19TH-20TH CENTURY, THE OTHER MODERN  
 One decorated with lotus heads on undulating leafy scrolls, the  
 other with fish swimming in a lotus and waterweed pond  
 The tallest: 19¾ in. (48.2 cm.) high (2)  
 £800-1,200 US\$1,000-1,500  
 €910-1,400

**PROVENANCE:**  
 The larger: E. Lambert, 'English Manners, Robin and Rupert  
 Hambro's Country House in the Heart of London', *Architectural  
 Digest*, March 1995, p. 126.



144

**A CARVED STONE HEAD OF A LUOHAN**  
CHINA, PROBABLY 20TH CENTURY

8½ in. (21.5 cm.) high; 7 in. (18 cm.) wide; 7 in. (18 cm.) deep, approx.

£1,500-2,500

US\$1,900-3,100  
€1,700-2,800



145

**A CHINESE MING-STYLE CARVED WOOD FIGURE OF A SEATED OFFICIAL**

Seated with one hand across his chest, on an integral block base, previously decorated  
24½ in. (62 cm.) high; 13 in. (33 cm.) wide; 12¼ in. (31 cm.) deep

£1,500-2,500

US\$1,900-3,100  
€1,700-2,800



146

**A PAIR OF GILT-LACQUERED HANDS OF BUDDHA**  
PROBABLY THAI, 20TH CENTURY

Each mounted on a later black lacquered stand  
27¼ in. (69.5 cm.) high; 8¼ in. (21 cm.) wide;  
5¾ in. (14.5 cm.) deep

£600-800

(2)  
US\$750-990  
€680-900

147

**A LARGE BRONZE DOOR KNOCKER**  
PROBABLY SOUTH ASIAN, 20TH CENTURY

Mounted on a perspex and bronze stand  
26¾ in. (68 cm.) high; 18¼ in. (46.5 cm.) wide  
Stand: 30 in. (76 cm.) high; 20½ in. (52 cm.) wide;  
10 in. (25.5 cm.) deep

£400-600

US\$500-740  
€460-680





**•148**  
**A GARNITURE OF FIVE DUTCH DELFT BLUE AND WHITE VASES AND THREE COVERS**

SECOND HALF 18TH CENTURY, BLUE HATCHET MARK FOR 'HET BIJTJE' TO ONE BEAKER VASE AND TWO BALUSTER VASES

Each decorated with a figure boating in a river landscape, within foliate scroll-moulded cartouches, comprising: three faceted baluster vases and three domed covers with bird finial and two flared faceted beaker vases 13 in. (33 cm.) high, the baluster vases and covers, overall (5)

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

**PROVENANCE:**  
 Acquired by Robin Hambro from John Allsopp Antiques Ltd., London, February 1988.

**LITERATURE:**  
 E. Lambert, 'English Manners, Robin and Rupert Hambro's Country House in the Heart of London', *Architectural Digest*, March 1995, p. 127.

**•149**  
**AN ITALIAN VERONA MARBLE FOUNTAIN HEAD IN THE FORM OF A LION**

19TH OR EARLY 20TH CENTURY

11 in. (28 cm.) high; 13¾ in. (35 cm.) wide

£800-1,200 US\$1,000-1,500  
 €910-1,400



**•150**  
**A PAIR OF DUTCH DELFT BLUE AND WHITE ARMORIAL MODELS OF LIONS**

19TH CENTURY, BLUE PVB/2 MARKS

Each modelled seated with one paw raised on an armorial shield, on blue-ground rectangular base 9½ in. (24.1 cm.) high

£800-1,200 US\$1,000-1,500  
 €910-1,400

**LITERATURE:**  
 'The Uncommon American Working Girl', *Vogue America*, May 1967, p. 272.  
 E. Lambert, 'English Manners, Robin and Rupert Hambro's Country House in the Heart of London', *Architectural Digest*, March 1995, p. 126.

**•151**  
**A FRENCH FAIENCE LARGE MODEL OF A LION**

19TH CENTURY, PROBABLY LUNEVILLE

Modelled recumbent with his head turned to one side, on a green rectangular base 18 in. (46 cm.) long

£600-800 US\$750-990  
 €680-900







■152  
**A CHINESE EXPORT FAMILLE ROSE PART-DINNER SERVICE**

QING DYNASTY, 18TH CENTURY

Each piece decorated with a central medallion enclosing birds in a tree and various blue enamel and gilt decorated borders, the service comprising one large terrine, cover and stand, one square terrine and cover, six oval serving dishes of four different sizes, two sauce boats, eight dinner plates, nine soup bowls, ten smaller plates, three saucers, seven small bowls, six cups and saucers  
 The large tureen: 10 in. (25.5 cm.) high  
 The largest dish: 15¾ in. (40 cm.) wide

£2,000-3,000 US\$2,500-3,700  
 €2,300-3,400

**PROVENANCE:**  
 The Dorr family, Boston and Maine.  
 Benjamin Sumner Welles (1892-1961).  
 Acquired from Philip Suval, Inc., New York, by Mrs. Michael Butler (late Mrs. Rupert Hambro) in September 1957.



■153  
**A QUEEN ANNE FEATHER-BANDED WALNUT BUREAU BOOKCASE**  
 EARLY 18TH CENTURY

The upper section with double-domed pediment and moulded cornice mounted with gilt ball finials above arched mirrored doors, the later plates reverse cut with 'garter stars', the interior with a complex arrangement of drawers, hidden compartments and pigeon-holes, the base with fall-front enclosing a fitted interior with a well, above two short and two long drawers, on replaced turned feet, the upper section possibly associated, the doors later, metalwork later, losses and replacements, with paper label 'J.J. ALLEN Ltd. / Furniture Depository BOURNMOUTH / MR., S... / No. 25...', and another numbered '250277'

80 in. (203 cm.) high; 37 in. (94 cm.) wide; 22½ in. (57 cm.) deep  
 £3,000-5,000 US\$3,800-6,200  
 €3,400-5,600

■154  
**A BESSARABIAN KILIM CARPET**  
 EASTERN EUROPE, EARLY 20TH CENTURY

The midnight-black field with a moulded cartouche enclosing a floral spray, encircled by a floral garland, in a dove-grey and raspberry-red border with concentric motifs alternating with stylised plants

12ft.3in. x 7ft.1in. (374cm. x 216cm.)  
 £2,500-3,500 US\$3,100-4,300  
 €2,900-4,000





155

■155

**A BESSARABIAN KILIM CARPET**  
EASTERN EUROPE, DATED 1871

The shaded walnut-brown field with a central floral cartouche, flanked on both sides by paired flowering vases and further floral sprays, in a leafy border

12ft.10in. x 6ft.2in. (391cm. x 187cm.)

£1,500-2,500 US\$1,900-3,100  
€1,700-2,800

■156

**A BESSARABIAN KILIM CARPET**  
EASTERN EUROPE, CIRCA 1900

The tomato-red field with a central flowering vase enclosed by a rhombus formed of stylised flowering stems, with floral sprays in all four spandrels, in a midnight-black border with leafy floral motifs, with ivory floral inner guard stripe and red 'ram's horn' outer guard stripe

10ft.10in. x 8ft.2in. (328cm. x 249cm.)

£1,500-2,500 US\$1,900-3,100  
€1,700-2,800



156

■157

**A PAIR OF LATE GEORGE IV MAHOGANY HALL CHAIRS**

CIRCA 1820-30

Each circular back centred by a crest and motto, above a square seat, on ring-turned legs, the underside of one chalked '6/W'

35½ in. (90 cm.) high; 16 in. (40.5 cm.) wide;

18¼ in. (46.5 cm.) deep (2)

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

**LITERATURE:**

E. Lambert, 'English Manners, Robin and Rupert Hambro's Country House in the Heart of London', *Architectural Digest*, March 1995, p. 123.

The crest and motto are for the Britten family of Kenswick, Worcestershire.



■158

**A RED-JAPANNED REGENCY BOWFRONT CHEST**

EARLY 19TH CENTURY, THE DECORATION 20TH CENTURY

The flush top above two short and two long graduated drawers on integral bracket feet

32¾ in. (83 cm.) high; 40 in. (101.5 cm.) wide;

20 in. (51 cm.) deep

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





■-159  
TWO PAIRS OF TABLE LAMPS  
20TH CENTURY

The first pair cut glass, of candlestick form, with gathered cream linen shades; the second pair brass and of telescopic design, with buff card shades  
Glass: 21 in. (53 cm.) high; brass: 22½ in. (57 cm.) high, including fittings, excluding shades (4)

£800-1,200 US\$1,000-1,500  
€910-1,400

■160  
A PAIR OF CONTINENTAL SIMULATED-ROSEWOOD X-FRAME STOOLS  
CIRCA 1830

Each with padded seat covered in red checked cotton, joined by stretchers, the undersides inked 'X' and 'XI'  
16½ in. (42 cm.) high; 20½ in. (52 cm.) wide; 18½ in. (47 cm.) deep (2)

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



■-161  
AN EMPIRE GILTWOOD BAROMETER  
BY BINDA, PARIS, EARLY 19TH CENTURY

The painted dial within a rectangular giltwood frame surmounted by a pierced cresting carved with foliage and birds, the dial signed 'Par Binda Rue St. Honoré', with mercury tube  
37½ in. (95.5 cm.) high; 23½ in. (60 cm.) wide

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

PROVENANCE:  
Acquired by Robin Hambro from Anne Jaudel, Paris, February 1990.

■-162  
A RESTAURATION MAHOGANY ARCHITECT'S TABLE  
CIRCA 1830

The leather-lined double ratcheted top with removable book-rest above two end slides and a single fitted frieze drawer with internal leather-lined slide and pen-tray with brass inkwell and pounce-pot, on square tapering legs, the secondary ratchet mechanism operated by a knob to the centre of the frieze, with later import stamps 'MADE IN FRANCE' and with various blue crayon and pencil marking to the underside  
29¾ in. (76 cm.) high; 34¾ in. (88 cm.) wide; 21 in. (53 cm.) deep

£800-1,200 US\$1,000-1,500  
€910-1,400

LITERATURE:  
E. Lambert, 'English Manners, Robin and Rupert Hambro's Country House in the Heart of London', *Architectural Digest*, March 1995, p. 127.





**163**  
**A PAIR OF FRENCH GILT-BRONZE-MOUNTED RED, GILT AND BLACK JAPANED TABLE LAMPS**

CIRCA 1880, LATER FITTED FOR ELECTRICITY

Of cylindrical form, the bodies decorated with birds amongst foliage, with pleated cream silk shades, adapted from oil lamps  
 17 in. (43 cm.) high, excluding fittings

£1,500-2,500

(2)  
 US\$1,900-3,100  
 €1,700-2,800

**PROVENANCE:**  
 Anonymous sale; Christie's, South Kensington, 24 June 1998, lot 713.

**164**  
**A FRENCH WALNUT, BEECH AND JAPANED TRAY-TOP TABLE**

THE BASE 18TH CENTURY AND LATER, THE TOP 19TH CENTURY

The fixed shaped tray top of lobed square form, the base with shell-centred frieze with small drawer to each side, on cabriole legs with brass sabots  
 28¾ in. (73 cm.) high; 34 in. (86 cm.) square

£2,000-3,000

US\$2,500-3,700  
 €2,300-3,400



**165**  
**A PAIR OF NEOCLASSICAL EBONISED, PARCEL-GILT AND GILT-COMPOSITION STANDS**  
 LATE 19TH/EARLY 20TH CENTURY

Each circular top above a fluted panelled frieze and honey-pot boss, on square-section panelled tapering legs headed by lion's masks issuing husks, joined by panelled stretchers, on a tripartite plinth and bracket feet  
 39½ in. (101 cm.) high; 14½ in. (37 cm.) diameter

£1,200-1,800

(2)  
 US\$1,500-2,200  
 €1,400-2,000



**166**  
**A PAIR OF GEORGE III-STYLE MAHOGANY OPEN ARMCHAIRS**

LATE 19TH CENTURY, IN THE MANNER OF JOHN COBB

The frames carved with gadrooning overall, each serpentine back and seat covered in striped red embroidered cotton, the cabriole legs headed by cabochon and acanthus clasps, with scrolled feet  
 35 in. (89 cm.) high; 28½ in. (72.5 cm.) wide; 28¼ in. (72 cm.) deep, approx.

£1,500-2,500

(2)  
 US\$1,900-3,100  
 €1,700-2,800

**PROVENANCE:**  
 Anonymous sale; Christie's, South Kensington, 29 November 1995, lot 77.





167

λ•167

**PABLO PICASSO (1881-1973)**

*Le Taureau, from: Eaux-fortes originale pour des textes de Buffon*  
 etching with aquatint, 1936, on laid Montval paper, the second, final state, from the book edition of 226, published by Martin Fabiani, Paris, 1942  
 Plate 395 x 268 mm.  
 Sheet 414 x 329 mm.

£400-600

US\$500-750  
 €460-680

**LITERATURE:**

Bloch 333; Baer 580; Cramer books 37

168 NO LOT



169

169

**DUNCAN JAMES CORROWR GRANT (1885-1978)**

*Standing Woman*

lithograph in colours, 1973-74, on wove paper, signed in pencil, one of ten artist's proofs, aside from the edition of 350  
 Image 746 x 425 mm.  
 Sheet 774 x 575 mm.

£300-500

US\$380-620  
 €340-570

**PROVENANCE:**

with Bloomsbury Workshop, London.  
 Acquired from the above by Reader's Digest Association, Inc., in May 1990;  
 their sale, Christie's, London, 19 November 2004, lot 18 (£3,346).  
 Acquired at the above sale by Robin Hambro.

**EXHIBITED:**

Johannesburg, Art Gallery, *Bloomsbury Artists at Charleston: Paintings from the Reader's Digest Corporate Collection*, November 1992 - February 1993, no. 29.

**LITERATURE:**

T. Bradshaw, *The Bloomsbury Artists' prints and book design*, Aldershot, 1999, p. 64, no. 104.

•170

**EMMANUEL GONDOUIN (FRENCH, 1883-1934)**

*Head of a Young Man*

stamped with atelier stamp 'VENTE GONDOUIN' (lower right)  
 pencil on paper  
 10½ x 8½ in. (26.5 x 21 cm.)

£500-800

US\$630-990  
 €570-900



170

λ•171

**ANDRÉ DERAÏN (1880-1954)**

*Tête de femme aux yeux clairs de face avec les deux mains*

lithograph, 1927, on Arches paper, signed in pencil, numbered 86/100, there were also 25 proofs  
 Image 365 x 295 mm.  
 Sheet 505 x 380 mm.

£500-700

US\$630-870  
 €570-790

**PROVENANCE:**

with Arsène Bonafous-Murat, Paris. Acquired by Robin Hambro, from the above, September 1989.

**LITERATURE:**

Adhémair 1955 / Derain, 71-6.  
 E. Lambert, 'English Manners, Robin and Rupert Hambro's Country House in the Heart of London', *Architectural Digest*, March 1995, p. 127.



171



λ•172  
**JORGE S. LEWINSKI (1913-2012)**  
*Dame Elisabeth Frink, 1973*

gelatin silver print, printed later  
 signed, dated and titled in pencil (margin)  
 image: 16½ x 13in. (41.9 x 33cm.)  
 sheet: 19 x 15in. (49.7 x 39.5cm.)

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



λ•174  
**JORGE S. LEWINSKI (1913-2012)**  
*Dame Barbara Hepworth, Tate, 1966*

gelatin silver print, printed later  
 signed, titled and dated in pencil (margin)  
 image: 16½ x 13in. (41.9 x 33cm.)  
 sheet: 19¾ x 15¾ in. (50.4 x 40.3cm.)

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



λ•173  
**ATTRIBUTED TO JORGE S. LEWINSKI**  
*Felix Topolski, 1975*

gelatin silver print, printed later  
 titled and dated in pencil (margin)  
 image: 12½ x 16½in. (32 x 42.2cm.)  
 sheet: 15¾ x 19½in. (40.2 x 49.5cm.)

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



175  
**EVE ARNOLD, O.B.E., F.R.P.S. (1912-2012)**  
*Father Gregory Wilkins Mowing the Lawn, Kelham, Nottinghamshire, England, 1963*

gelatin silver print, printed later  
 signed in ink (margin); signed, titled, dated and inscribed 'With love on February 14, 2000 Will you be my Valentine?' in pencil (verso)  
 image: 9½ x 14in. (24 x 35.5cm.)  
 sheet: 12 x 16in. (30.3 x 40.3cm.)

£2,000-3,000 US\$2,500-3,700  
 €2,300-3,400

176  
**EVE ARNOLD, O.B.E., F.R.P.S. (1912-2012)**  
*Marilyn Monroe, Hollywood Studio Shot, California, 1960, during filming of The Misfits*

gelatin silver print, printed later  
 signed in ink (margin); signed, titled, dated, dedicated 'To Rupert With affection and Great Regard, Eve' in pencil (verso)  
 image: 14 x 9½in. (35.5 x 24.3cm.)  
 sheet: 16 x 12in. (40.3 x 30.3cm.)

£4,000-6,000 US\$5,000-7,400  
 €4,600-6,800



176

177  
**EVE ARNOLD, O.B.E., F.R.P.S. (1912-2012)**  
*Marilyn Monroe in New York, 1961*

gelatin silver print, printed later  
 signed in ink (margin); signed, titled, dated, inscribed 'The last time I photographed her - with her hairdresser, the famous Kenneth' and dedicated 'To Rupert, With fond memories of happy days - the 60's in London - Fondly, Eve' in pencil (verso)  
 image: 14 x 9½in. (35.5 x 24cm.)  
 sheet: 16 x 12in. (40.3 x 30.3cm.)

£3,000-5,000 US\$3,800-6,200  
 €3,400-5,600



177



178

■λ-178

**RACHEL COLLISHAW**

*La Hosteria del Laurel II*

signed, titled and dated "LA HOSTERIA DEL LAUREL II" RACHEL COLLISHAW 1995' (on the reverse)

acrylic and polyurethane foam on canvas

94 $\frac{7}{8}$  x 92 $\frac{1}{8}$  in. (241 x 234 cm.)

Executed in 1995

£1,000-2,000

US\$1,300-2,500  
€1,200-2,300



180

■λ-180

**PIERRE MARIE BRISSON (B. 1955)**

*Love V*

signed 'BRISSON' (lower right), inscribed with title 'LOVE V' (on the reverse)

pencil and gouache paper laid down on canvas

39 $\frac{1}{2}$  x 39 $\frac{1}{2}$  in. (100.5 x 100.5 cm.)

Painted in 2011

£1,000-2,000

US\$1,300-2,500  
€1,200-2,300

**PROVENANCE:**

with Galerie Ho, Saint Remy de Provence, from whom acquired by Robin and Rupert Hambro, December 2011.



181

■181

**NOGAH ENGLER (B. 1970)**

*Stag in a forest*

signed and dated 'Nogah Engler 2007' on the overlap, signed again 'NOGAH ENGLER' on the stretcher

pencil and oil on canvas

67 x 74 $\frac{3}{4}$  in. (170.5 x 189.8 cm.)

£2,000-4,000

US\$2,500-5,000  
€2,300-4,500

**PROVENANCE:**

with Ritter/Zamet Gallery, London, where acquired by Robin Hambro in 2007.



179

■-179

**ANON., 20TH CENTURY**

*Untitled*

inscribed 'USA 65 Protagonist Robin' (lower left)

oil on canvas

79 $\frac{7}{8}$  x 74 $\frac{3}{4}$  in. (203 x 190 cm.)

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

■-182

**MAO WEN BIAO (B. 1950)**

*Way Out I*

signed and dated 'MAO 94' (lower left); signed twice and dated 'W. B. MAO 1994 MAO' (on the reverse)

oil on canvas

58 $\frac{3}{4}$  x 54 $\frac{3}{4}$  in. (149.3 x 139 cm.)

Painted in 1994

£1,000-2,000

US\$1,300-2,500  
€1,200-2,300

**PROVENANCE:**

Christopher Hull Gallery, London.  
Acquired from the above by the present owner.



182



183

•183

**ROBIN HAMBRO (1934-2022)**

*A Northern Cardinal*

acrylic on canvas  
30 x 40 in. (76 x 101.5 cm.), unframed  
£400-600

US\$500-740  
€460-680



184

•184

**ROBIN HAMBRO (1934-2022)**

*Red bird*

oil on canvas  
16¼ x 20⅞ in. (41.4 x 51.2 cm.)  
£300-500

US\$380-620  
€340-570

•185

**ROBIN HAMBRO (1934-2022)**

*Untitled (bird)*

acrylic and pencil on canvas  
29½ x 29⅞ in. (75 x 76cm.)  
£400-600

US\$500-740  
€460-680



185



•186

**ROBIN HAMBRO (1934-2022)**

*A lady in a blue dress with a monkey*

acrylic/oil and pen on board  
23¼ x 33 in. (59 x 84 cm.)  
£500-700

λ•187

**EMILY PATRICK (B. 1959)**

*Angora goat from the Docklands City Farm*

signed 'E Patrick' upper left  
oil on panel  
25½ x 30⅞ in. (64.8 x 78.2 cm.)  
In a twisted rope frame  
£1,000-2,000

US\$620-870  
€570-790

US\$1,300-2,500  
€1,200-2,300

**PROVENANCE:**

Acquired from Modern & Contemporary Art London, 1997.







**■-188**  
**RIVERS, 20TH CENTURY SCHOOL**  
*Portrait of a man on a camel*  
 signed 'Rivers' (lower left)  
 acrylic on canvas  
 39½ x 39½ in. (100.5 x 100.5 cm.)  
 £1,000-2,000                      US\$1,300-2,500  
    €1,200-2,300

188



**■-189**  
**RIVERS, 20TH CENTURY SCHOOL**  
*Man in a doorway*  
 signed 'Rivers' (lower right)  
 acrylic on canvas  
 39½ x 39¼ in. (100 x 99.8 cm.)  
 £1,000-2,000                      US\$1,300-2,500  
    €1,200-2,300

189



**λ190**  
**RÉAL LESSARD (B. 1939)**  
*Portrait of a woman*  
 signed 'Réal LESSARD' (lower right)  
 oil on canvas  
 36¼ x 32 in. (92.5 x 81.3 cm.)  
 £2,000-3,000                      US\$2,500-3,700  
    €2,300-3,400



191

**191**  
**GEORGES JULES VICTOR CLAIRIN (FRENCH, 1843-1919)**

*Figures resting in the mountains*

signed 'G. Clairin' (lower left)  
 oil on canvas  
 21¾ x 24 in. (55 x 61 cm.)

£5,000-7,000

US\$6,200-8,700  
 €5,700-7,900



193

■λ-193  
**THIERRY BOSQUET (B. 1937)**

*Sanctuary Lamps*

signed and dated 'Thierry Bosquet/ 2006' (lower right)  
 distemper on canvas  
 45 x 67 in. (114.3 x 170 cm.)

£1,000-2,000

US\$1,300-2,500  
 €1,200-2,300

**PROVENANCE:**  
 Acquired by Rupert Hambro from the artist, April 2007.



192

λ-192  
**THIERRY BOSQUET (B. 1937)**

*View of an Arab market*

signed and dated 'T Bosquet 2006' (lower right)  
 gouache on wood grained paper  
 19¼ x 27 in. (49 x 68.5 cm.)

£500-1,000

US\$630-1,200  
 €570-1,100

**PROVENANCE:**  
 Acquired by Rupert Hambro directly from the artist,  
 April 2007.

■λ-194  
**THIERRY BOSQUET (B. 1937)**

*Portrait of an Arab Prince*

signed 'Thierry Bosquet' lower right  
 oil on linen  
 59¼ x 44¾ in. (150.5 x 113.7 cm.)

£500-1,000

US\$630-1,200  
 €570-1,100



194



λ195

**RALPH COWAN (AMERICAN, 1931-2018)**

*Portrait of Mary (Robin) Boyer, later Mrs. Robin Hambro*  
signed and dated 'Raph Cowan / 1957' and with artist's monogram  
(lower right)  
oil on canvas  
78¼ x 30¼ in. (199 x 77 cm.)  
Executed in 1957.

£2,500-4,000

US\$3,100-5,000  
€2,900-4,500

Ralph Cowan (1931-2018) was a celebrated American portrait artist, particularly of society and celebrity figures. With his typical dramatic style, his most notable commissions included Princess Grace of Monaco, Marilyn Monroe and various US Presidents.

λ•196

**MARCUS CORNISH (B. 1964)**

*Portrait bust of Rupert Hambro, Esq.*

incised 'Mr Rupert Hambro, Chairman of the Board of Governors  
[sic] 1998-2005, Sculpture Marcus Cornish RCA2005'  
bronze with a brown patina, with ebonised base  
19 in. (48 cm.) high; 13¾ in. (35 cm.) wide

£500-800

US\$630-990  
€570-900



END OF SALE

## INDEX

### A

Ackein, M. 55  
Aitchison, C. 25  
Arnold, Eve. 175, 176, 177  
Aronson, N.L. 124

### B

Balthus 19  
Barceló, M. 54  
Barraud, W. 92  
Barrow, J. 137  
Bevan, T. 130  
Biao, M.W. 182  
Bogdani 88  
Bosquet, T. 192, 193, 194  
Botero, F. 23  
Brasilier, A. 56  
Bratby, J. 132, 134  
Brisson, P.M. 180  
Bérard, C. 128

### C

Calder, A. 52, 53  
Chadwick, L. 50  
Chengwu, F. 129  
Cignaroli, G.B.G. 103  
Clairin, G. 191  
Collishaw, R. 178  
Cornish, M. 196  
Cowan, R. 195  
Cuitt, G. 111  
Cuming, F. 131

### D

Dashwood, G. 4  
de Dreux, A. 82  
de Hamilton 89  
Derain, A. 171  
Desportes 86

### E

Engler, N. 181  
English School 85

### F

Freeman, J. 90  
French 91  
French School 47  
Friesian School 84

### G

Ghezzi, P.L. 107  
Glen, R. 121  
Gondouin, E. 170  
Gormley, Sir A. 81  
Grant, D.J.C. 169

### H

Halnon, F.J. 123  
Hambro, R. 183, 184, 185, 186  
Hedberg, H. 3  
Helleu, P.C. 16  
Hepworth, Dame B. 30  
Hitchens, I. 28  
Hockney, D. 26  
Hutchinson, R. 93

### K

Kenworthy, J. 120, 125  
Kirk, E. 135

### L

Lalanne, F.-X. 20, 21  
Lami, E-L. 100  
Lantai, Y. 113  
Le Brun, Sir C. 80  
Lessard, R. 190  
Levieux 87  
Lewinski, J.S. 172, 173, 174  
Lewis, D. 122

### M

Macdonald-Buchanan, E. 126  
Marini, M. 51  
Morrocco, A. 22

### N

Nolde, E. 18

### P

Patrick, E. 187  
Peigné 116  
Philpot, G.W. 29  
Picasso, P. 17, 167

### Q

Quinn, M. 27

### R

Reni, G. (after) 101  
Reynolds 102  
Ricourt, M. 2  
Ridinger, J.E. 104  
Rivers 188, 189  
Rysbrack 112  
Régnauld, J.-B. 115

### S

Sandys, A.F.A. 114

### V

Van Dyck, A. (after) 108  
Vrancx 83

### W

Warburton, J. 133  
Watt, A. 1  
Wicks, A. 49

### Y

Young, E. 79



# CONDITIONS OF SALE • BUYING AT CHRISTIE’S

## CONDITIONS OF SALE

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

Unless we own a **lot** (A symbol), Christie’s acts as agent for the seller.

## A BEFORE THE SALE

### 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.

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### 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.

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(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).

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### 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](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

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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>.

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

### 8 SUCCESSFUL BIDS

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

### 9 LOCAL BIDDING LAWS

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

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

### 1 THE BUYER’S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer’s premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 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) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay loss more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

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

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

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

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

(iii) books not identified by title;

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

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

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

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

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

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

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

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

### 3 YOUR WARRANTIES

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

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

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

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

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

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

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

## F PAYMENT

### 1 HOW TO PAY

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

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

(ii) the **buyer’s premium**;

# 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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> 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 <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
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"> <li>If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the <b>buyer's premium</b> and shown on the invoice.

## VAT refunds: what can I reclaim?

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

1. We CANNOT offer refunds of VAT 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](mailto:info@christies.com) Tel: +44 (0)20 7389 2886.

Fax: +44 (0)20 7839 1611.

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](http://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](http://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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

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

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

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

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

### (c) Lots made of protected species

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

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

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish &

Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

### (e) Lots of Iranian origin

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

### (f) Gold

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

### (g) Jewellery over 50 years old

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

### (h) Watches

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

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

## I OUR LIABILITY TO YOU

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

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

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

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

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

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

## 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

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

## 8 WAIVER

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

## 9 LAW AND DISPUTES

This agreement, and any contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the English courts; however, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

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

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

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

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

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

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

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical **condition** of a **lot**.

**due date:** has the meaning given to it in paragraph F1(a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

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

**Subheading:** has the meaning given to it in paragraph E2.

**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

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

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

**provenance:** the ownership history of a **lot**.

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

**reserve:** the confidential amount below which we will not sell a **lot**. **saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular lot is auctioned.

**UPPER CASE type:** means having all capital letters.

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

## SYMBOLS USED IN THIS CATALOGUE

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

### o

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

### Δ

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

### ◆

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

### ⌘

Bidding by interested parties.

### λ

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

### •

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

### ~

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

### Ψ

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

### †, \*, Ω, α, ‡

See VAT Symbols and Explanation.

### ■

See Storage and Collection Page.

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

## IMPORTANT NOTICES

### CHRISTIE’S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

#### Δ **Property Owned in part or in full by Christie’s**

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

#### o **Minimum Price Guarantees**

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

#### ◆ **Third Party Guarantees/ Irrevocable bids**

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

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

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

#### ⌘ **Bidding by parties with an interest**

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

#### • **Post-catalogue notifications**

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

#### ◆ **Other Arrangements**

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

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector’s items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the “Regulations”). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

### EXPLANATION OF CATALOGUING PRACTICE FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited

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

#### **Name(s) or Recognised Designation of an Artist without any Qualification**

In Christie’s opinion a work by the artist.

\*“Attributed to ...”

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

\*\*“Studio of ...”/“Workshop of ...”

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

\*\*“Circle of ...”

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

\*\*“Follower of ...”

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

\*\*“Manner of ...”

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

\*\*“After ...”

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

“Signed ...”/“Dated ...”/

“Inscribed ...”

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

“With signature ...”/“With date ...”/

“With inscription ...”

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

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

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

## EXPLANATION OF CATALOGUING PRACTICE

### FOR FURNITURE

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

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

### FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

“By...”

In our opinion a work by the artist.

“Cast from a model by...”

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

“Attributed to...”

In our opinion a work probably by the artist.

“In the style of...”

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

“Ascribed to...”

A work traditionally regarded as by the artist.

“In the manner of...”

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

“After...”

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

“Signed...”/“Dated...”/“Inscribed...”/“Stamped...”

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

“Bearing the signature...”/“Bearing the date...”/ “Bearing the Inscription...”/“Bearing the stamp...”

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

### FOR SILVER

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

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

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

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

A GEORGE II SILVER CUP AND COVER  
circa 1735

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

A GEORGE II SILVER CUP AND COVER

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

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

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

### FOR CLOCKS

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

### FOR GLASS AND CERAMICS

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

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

“A plate in the Worcester style”

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

“A Sèvres-pattern plate”

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

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

“A Meissen cup and saucer”

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

“A Meissen cup and a saucer”

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

“Modelled by...”

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

“After the model by...”

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

“Painted by...”

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

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

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

#### **Qualified Headings**

In Christie’s opinion a work by the artist.

\*“Attributed to ...”

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

\*\*“Studio of ...”/ “Workshop of ...”

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

\*“Circle of ...”

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

\*\*“Follower of ...”

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

\*\*“Manner of ...”

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

\*\*“After ...”

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

“Signed ...”/“Dated ...”/“Inscribed ...”

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

“With signature ...”/ “With date ...”/ “With inscription ...”

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

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

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## STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

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

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

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

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

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

### COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

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

### SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

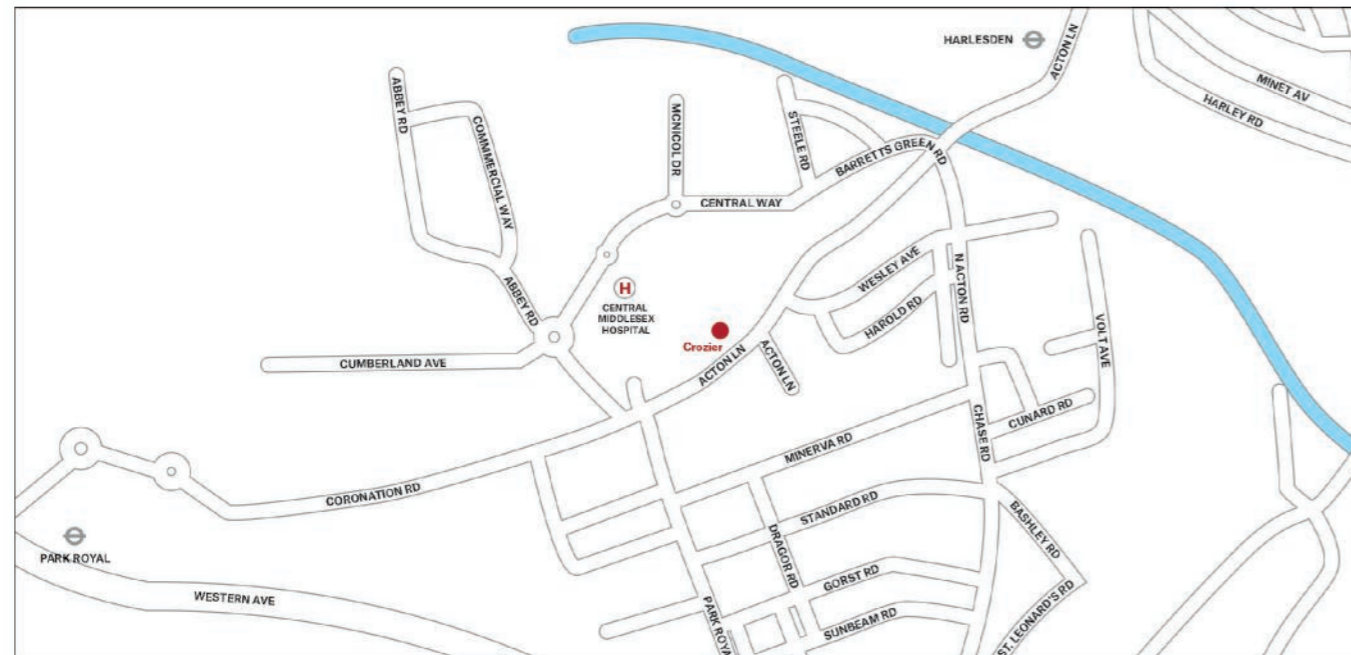
### CROZIER PARK ROYAL

Unit 7, Central Park  
Central Way  
London NW10 7FY

Vehicle access via Central Way only, off Acton Lane.

### COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and lots transferred are not available for collection at weekends.



BEN NICHOLSON, O.M. (1894-1982)  
*The Red Necklace*  
with inscription 'THE RED NECKLACE / BENJAMIN NICHOLSON  
1916-19' (on the reverse)  
oil on canvas  
34 x 27 in. (86.4 x 69.5 cm.)  
Painted in 1916-19.  
£100,000-150,000

### THREE PRIVATE COLLECTIONS: BELGRAVIA, BERKSHIRE AND GUERNSEY

*London, 25 May 2023*

**VIEWING**  
19-24 May  
8 King Street  
London SW1Y 6QT

**CONTACT**  
AMELIA WALKER  
awalker@christies.com  
+44 (0)20 7389 2085

NATHANIEL NICHOLSON  
nnicholson@christies.com  
+44 (0)20 7389 2519

**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

**CONTACT**

Flavien Gaillard  
fgaillard@christies.com  
+33 (0)1 40 76 84 43

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](mailto:info@christies.com) or provide them in person.*

**Organisations:**

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

*Please email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

CHRISTIE'S

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## WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

### AMERICAS

**BOGOTA**  
+571 635 54 00  
Juanita Madrinan  
(Consultant)

**BUENOS AIRES**  
+54 11 43 93 42 22  
Cristina Carlisle

**CHICAGO**  
+1 312 787 2765  
Catherine Busch

**DALLAS**  
+1 214 599 0735  
Caperia Ryan

**HOUSTON**  
+1 713 802 0191  
Jessica Phifer

**LOS ANGELES**  
+1 310 385 2600  
Sonya Roth

**MEXICO CITY**  
+52 55 5281 5446  
Gabriela Lobo

**MIAMI**  
+1 305 445 1487  
Jessica Katz

**NEW YORK**  
+1 212 636 2000

**PALM BEACH**  
+1 561 777 4275  
David G. Ober (Consultant)

**SAN FRANCISCO**  
+1 415 982 0982  
Ellanor Notides

**SANTIAGO**  
+56 2 2 2631642  
Denise Ratinoff de Lira

**SÃO PAULO**  
+55 21 3500 8944  
Marina Bertoldi

**TORONTO**  
+1 647 519 0957  
Brett Sherlock (Consultant)

**ASIA PACIFIC**  
**BANGKOK**  
+66 (0) 2 252 3685  
Prapavadee Sophonpanich

**BEIJING**  
+86 (0)10 8583 1766  
Rebecca Yang

**HONG KONG**  
+852 2760 1766

**JAKARTA**  
+62 (0)21 7278 6268  
Charmie Hamami

**KUALA LUMPUR**  
+62 (0)21 7278 6268  
Charmie Hamami

**MUMBAI**  
+91 (22) 2280 7905  
Sonal Singh

**SEOUL**  
+82 2 720 5266  
Jun Lee

**SHANGHAI**  
+86 (0)21 6355 1766  
Rebecca Yang

**SINGAPORE**  
+65 6715 9358  
Kim Chuan Mok

**TAIPEI**  
+886 2 2736 3356  
Ada Ong

**TOKYO**  
+81 (0)3 6267 1766  
Katsura Yamaguchi

### EUROPE, THE MIDDLE EAST AND AFRICA

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Arno Verkade

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Venenti (Consultant)

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Virginie Gregory

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Marine Desproges-Gotteron

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Alessandra Allaria  
(Consultant)

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**DUBAI**  
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Arno Verkade

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zu Rantzau

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(Consultant)

**LISBON**  
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Mafalda Pereira Coutinho  
(Consultant)

+974 7731 3615  
Farah Rahim Ismail  
(Consultant)

**LONDON**  
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Carmen Schjaer  
Dalia Padilla

**MILAN**  
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+7 495 937 6364  
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Marie Christine Gräfin Huyn

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AND WALES**  
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Jane Blood

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Roni Gilat-Baharaff

**TURIN**  
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**VENICE**  
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Bianca Arrivabene Valenti  
Gonzaga (Consultant)

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