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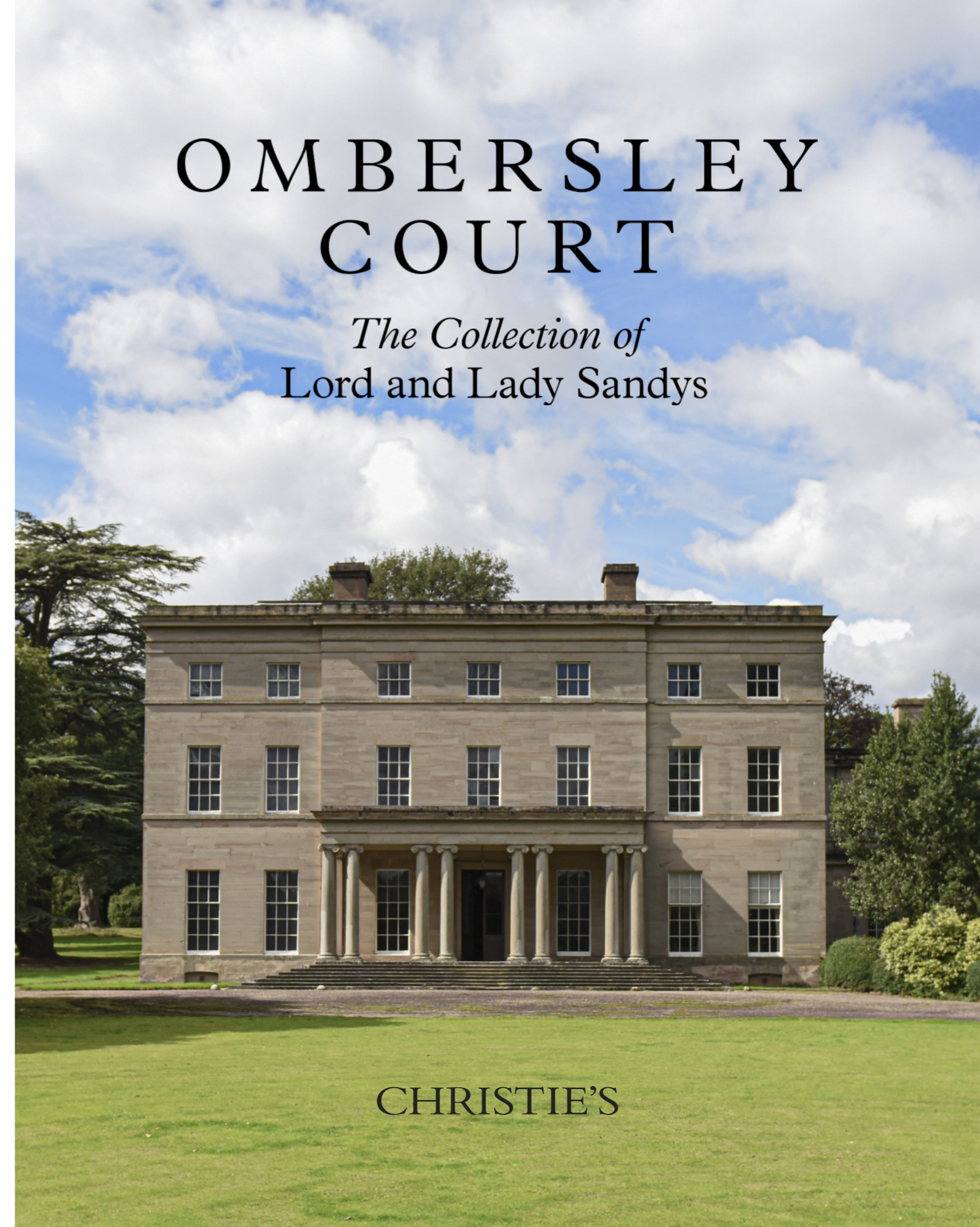
OMBERSLEY COURT: THE COLLECTION OF LORD AND LADY SANDYS

29 NOVEMBER 2023

21052

OMBERSLEY COURT

*The Collection of
Lord and Lady Sandys*



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The Saloon, photographed for *Country Life*, 1953 © *Country Life* Picture Library / Future Publishing Ltd



The Great Hall, Ombersley Court

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OMBERSLEY COURT



*The Collection of
Lord and Lady Sandys*

AUCTION

Wednesday 29 November 2023 at 10.30 am

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

VIEWING

Friday	24 November	11.00 am - 5.00 pm
Saturday	25 November	12.00 pm - 5.00 pm
Sunday	26 November	12.00 pm - 5.00 pm
Monday	27 November	9.00 am - 5.00 pm
Tuesday	28 November	9.00 am - 8.00 pm

AUCTIONEERS

Peter Flory, Olivia Ghosh, James Hastie, Clementine Sinclair

LOTS SOLD WITHOUT RESERVE

Please note that lots with a low auction estimate of £1000 and below will be sold without reserve. These lots are denoted by a '•' symbol and are highlighted in red.

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Please note that 100% of the hammer proceeds from this auction will be paid to the Sandys Trust, registered charity number: 1168357, with the exception of limited deductions towards sale costs across the auction which cannot be accurately calculated at this time, capped at a total of £10,000.

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FRONT COVER

Ombersley Court, Main Front
© RORYRAEPHOTOGRAPHY

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Detail of Plasterwork, The
Great Hall, Ombersley Court
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BACK COVER

Detail of Coat-of-Arms, The
Great Hall, Ombersley Court
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The Saloon or Drawing Room, Ombersley Court
© RORYRAEPHOTOGRAPHY

OMBERSLEY COURT

Seat of The Lords Sandys



Ombersley Court as built by Smith of Warwick, before being altered and re-cased in the 19th century, engraving from a drawing by Valentine Green, dated 1782

'We came to Lord Sandys's at Ombersley, where we were treated with great civility. The house is large. The hall is a very noble room.'

Dr Johnson, 1774

The Sandys family began their long association with Ombersley, a place which dates back to at least 706 AD, when Edwin Sandys (1519-88), Bishop of Worcester, acquired the nearby manor at Powers in the 1560s. During the course of the following centuries, the family would go on to play a notable part in both the history of Ombersley and of England. The bishop, a fervent Protestant, mentioned in Foxe's *Book of Martyrs*, survived a spell in the Tower during the persecution of 'Bloody' Mary before seeking safety in Strasbourg. He returned on her death to become one of the most notable divines of the Elizabethan age, serving successively as Bishop of Worcester and of London before he was appointed Archbishop of York in 1576. The archbishop was one of the translators of the Bishops' Bible, and his own bible, printed by Richard Jugge in 1574, with its handsome title page, and an inscription at the back in the bishop's hand with the names, dates of birth and godparents of his seven sons and two daughters, was one of the finest books in the library at Ombersley. Fittingly, his portrait hung in the room (see lots 15 & 16). One of the great treasures of the collection, the Bishops' Bible has now been given to Worcester Cathedral by the Sandys Trustees so that it may be preserved in context.

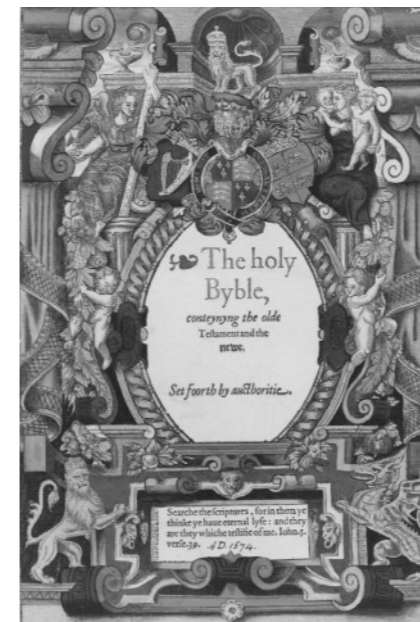
George, the youngest of the archbishop's sons, was a traveller and poet whose translation of Ovid's *Metamorphoses* is said to have given Alexander Pope a taste for poetry. Both he and his elder brother Edwin served as treasurers of the Virginia Company, Sir Edwin holding office when the Company set up a representative, self-governing assembly at Jamestown in 1619, the first in America and a key influence on the Constitution drawn up by the Founding Fathers of the United States in the 1780s. James I was highly suspicious of the independent spirit of this assembly and refused to sanction Edwin's re-election as treasurer of the Virginia Company, stating: 'Choose the devil if you will, but not Sir Edwin Sandys.' Undeterred, Sir Edwin continued to involve himself in American affairs as a Patron of the Pilgrim Fathers and one of the charterers of the *Mayflower*. Both his sons were to fight for Parliament against Charles I in the Civil War. As a result of George Sandys' role in the Virginia Company many Americans regard him as their first poet and the trustees of The Sandys Trust have recently given a portrait of him by Cornelius Johnson, to Corpus Christi College Oxford, where he studied as an undergraduate. It is the eldest brother Sir Samuel Sandys, however, who is more important to the story of Ombersley. Sandys had originally obtained a 31 year lease of the property in 1594, though this was not designed to start until 1619. Fate was, however, to play into Sandys' hands. As a measure of Ombersley's importance, James I granted the property to his son Henry, Prince of Wales in 1610, but his tragically early death just two years later led to Sir Samuel receiving the grant of the manor in 1614 for just £26 19s. 3d. Sandys paid the sum, so it was said, with the fortune of his wife Mercy Culpepper.

Sir Samuel was a prominent landowner in Worcestershire and served as Member of Parliament and Sheriff of the county. He died in 1623, the same year as his son Sir Edwin, who owned land in Kent, Yorkshire, Westmoreland and London. Sir Samuel was therefore succeeded by his grandson Samuel II, at the tender age of eight, who lived at Ombersley for two generations, dying in 1685. Samuel II, MP for Droitwich like his father, proved to be a firm Royalist, leaving his post as Governor of Evesham on the outbreak of the First Civil War in 1642 to join Charles I's army, commanding a troop of horse at the Battle of Edgehill,



The principal front of Ombersley Court © Country Life Picture Library/Future Publishing Ltd.

where his brother Richard was killed. Sandys then served as lieutenant-governor of Worcester under Prince Maurice, nephew of Charles I. Prince Maurice's brother, Prince Rupert was depicted in William Dobson's celebrated Civil War triple portrait alongside Colonel John Russell, commander of the prince's elite Blue Coats. That painting, which came to Ombersley following the inheritance received by Laetitia, Lady Sandys (*née* Tipping – see lot 97, *illustrated*), from the Earl of Orford, who died in 1727, was accepted in lieu of inheritance tax in 2017 and now hangs in The Ashmolean Museum, Oxford. After the Royalist cause was defeated, he was fined £1,445 by Parliament. This hefty fine no doubt influenced Samuel's decision not to partake in the Battle of Worcester in 1651, when Charles II, at the head of a Scottish army, was comprehensively defeated by Cromwell, after which the king fled, passing through Ombersley. At the Restoration, however, Sandys was rewarded by the king with the excise of Devonshire, worth £6,000, and served throughout Charles II's reign as MP for Droitwich and Worcestershire.



The frontispiece of *The Bishop's Bible*

The Sandys family were certainly consistent, not only in their political loyalties, but also in their choice of names, with Samuel III succeeding his father in 1685 and serving, like his forebears, as MP for Droitwich. He was custodian of the property for just 16 years, dying in 1701, compared with the tenure of 62 years enjoyed by his father and 69 by his grandson, yet another Samuel, who succeeded aged just four years old. Samuel IV was to play an active role in politics, serving as MP for Worcester. An opponent of the long-serving Prime Minister Robert Walpole, Sandys proposed the motion which led to Walpole's resignation, earning the nickname of the 'motion-maker', an event that is supposedly commemorated in the nursery rhyme *Who killed Cock Robin?* (Robin being a diminutive for Robert). As a reward for his part in bringing down the Prime Minister he was appointed Chancellor of the Exchequer in 1742 and created Baron Sandys the following year, later serving as Speaker of the House of Lords. Horace Walpole, younger son of the Prime Minister, was incensed at Sandys' part in his father's downfall. He penned a series of waspish pen-portraits of the new baron to his cousin Horace Mann, British representative at the Court of Tuscany in Florence. Walpole contended that Sandys 'never laughed but once, and that was when his best friend broke his thigh'. He bitterly complained of his ejection from Downing Street, where his father had taken up residence, by 'the good woman Sandys [who] took my lodgings over my head, and was in such a hurry to junket her neighbours, that I had scarce time to wrap up my old china in a little hay'. Robert Walpole, who had been elevated to the Peerage, took the title of Earl of Orford, much to the annoyance of Sandys, since the title had been held by his wife's great-uncle.

Samuel IV was a key figure in the history of Ombersley, employing Francis Smith of Warwick to rebuild the house, described as 'strong, handsome and convenient' by Nash in his history of *Worcestershire*. Smith's initial design of 1723 envisaged a seven bay house linked to two pavilions (the house was



Enoch Seeman, *Group Portrait of Letitia, Lady Sandys, and her two Eldest Sons*, lot 97.

founding trustee of the British Museum, Sandys was a friend of such luminaries as Dr Johnson, the playwright Oliver Goldsmith, the philosopher Edmund Burke and the actor David Garrick. They would meet regularly at the home of Johnson's friends Henry and Hester Thrale and were known as the Streatham Worthies. The members were painted by Sir Joshua Reynolds and his portrait of Edwin Sandys was one of Ombersley's greatest treasures (lot 96, illustrated).

Dr Johnson came to Ombersley when returning from his tour of North Wales with Mr and Mrs Thrale, and their daughter Queenie, in the autumn of 1774. The party arrived on 13 September and the good doctor was soon tucking into half a dozen peaches from the garden for his breakfast. The peaches were so delicious that Johnson was later to recall, in conversation with Hester Thrale's second husband Gabriele Piozzi that the best wall-fruit he had ever tasted was 'when we were all together at Ombersley'. Not surprisingly, Johnson much enjoyed his stay, recording: 'We came to Lord Sandys's at Ombersley, where we were treated with great civility. The house is large. The hall is a very noble room.' The 2nd Lord Sandys died childless in 1797 and so the title became extinct. On his wife's death in 1806, Ombersley passed to Mary, the daughter of his younger brother Martin. Mary was said to be the greatest heiress of her day, inheriting her fortune, estimated at £2,000,000 from the Sandys, Trumbull, Blundell, Russell, Cheke and Stirling families. She married Arthur Hill, 2nd Marquess of Downshire, an Anglo-Irish peer whose ancestor had served under the Earl of Essex in Ireland during the reign of Elizabeth I. That ancestor's daughter, Penelope Hill, was the mother of Letitia Tipping and her brother Edward Russell 1st Earl of Orford, which means that Mary married her 5th cousin. Mary carried two titles: besides being Marchioness of Downshire (her husband died in 1801), she was ennobled in her own right as Baroness Sandys of Ombersley under a new creation, with the title passing in favour of her younger sons.

The marchioness enjoyed a close relationship with the royal family. George III and Princess Augusta were sponsors to her youngest son, born posthumously and named George Augusta, who married two of Jane Austen's nieces: Cassandra Knight and then her sister Louisa (see lot 209). The second match caused quite a scandal in Victorian society, as it was illegal under English law, and the couple were obliged to go abroad and marry in Holstein. Other royal connections include the future George IV and his brother the Duke of Sussex who were entertained lavishly when they came to stay at Ombersley in 1807. A few years later the eight-year old Princess Victoria wrote a charming letter to Lady Downshire thanking her for 'all the very pretty things you and

radically changed when re-cased in the early 19th century). The house appears in a drawing by Valentine Green, engraved by Francis Jukes for Nash's *Worcestershire*, dated 1782 (*illustrated*). The total cost of the work on the house amounted to £8,116 14s. 10d. The reason that Samuel IV was able to spend this amount of money on his house was due to his advantageous marriage to the wealthy heiress Letitia Tipping. She possessed a fortune estimated at £170,000 and many of the outstanding paintings at Ombersley were part of her inheritance. They include portraits of the Tipping and Cheeke families, inherited by her father Sir Thomas Tipping of Wheatfield (see lots 98-101 & 123), Oxfordshire, and her mother Anne Cheeke of Pirgo, Essex (see lots 43, & 122), and the wonderful collection of naval pictures by William van de Velde which were displayed on the walls of the dining-room (lots 51-54). The latter came to Letitia from her great-uncle Edward Russell, 1st Earl of Orford (there is a double Russell connection as Letitia's second marriage was to her cousin Lord Robert Russell, fifth son of the 1st Duke of Bedford) (see lots 21, 22, 55, 57, 58 & 182).

When Samuel IV died in 1770, he was succeeded by his son Edwin, 2nd Baron Sandys, who was MP successively for Droitwich, Bossiney in Cornwall and finally Westminster. An amiable and agreeable man, a noted Greek scholar and



Sir Joshua Reynolds, *Edwin, 2nd Baron Sandys (1726-1797)*, lot 96



The gallery of the Great Hall, mid-20th century © *Country Life* Picture Library/Future Publishing Ltd.

Lady Mary have sent me'. Although records of her visits are scant, the marchioness is known to have paid summer visits. She renovated many of the houses in the village, was instrumental in the nearby ferry over the river Severn being replaced by an iron bridge designed by Thomas Telford, and commissioned Thomas Rickman to rebuild the church in the Gothic Revival style. The house itself was completely altered, the wings pulled down and the main block was faced in stone, as it stands today (*illustrated*). The fashionable architect John Nash was commissioned to provide designs but his idea for a building with two attached pavilions, fronted by an Ionic colonnade, was not carried out.

Instead, Lady Downshire chose John Webb, who began work by at least 1809. His alterations appear two years later in John Britton's *Worcestershire* volume of *The Beauties of England and Wales*, where he records how the house 'will be much improved by a new stone coating, which it is at present receiving...The present repair it is undergoing is far from finished'. The main feature is the portico of paired Ionic columns. The flanking colonnades and pavilions were demolished, and a new wing was added, containing the dining-room and additional bedrooms, together with a stable court to the north-east.

The marchioness died in 1836, and was succeeded by her second son Arthur Moyses William Hill, 2nd Baron Sandys, who was a career soldier, serving in the Peninsular War, where he fought at the Battle of Vitoria and acted as aide-de-camp to the Duke of Wellington at the Battle of Waterloo. The story passed down through the family is that, having been summoned by the duke just a few days before the battle, Hill was compelled to hire a boat to row him across the Channel at a cost of 20 gns, and the bill for hiring the boat remained at Ombersley (Wellington, in his usual laconic style, commented: 'If there hadn't been a boat, Arthur would have swum.') – another letter penned by the duke, is included in this sale, lot 160. More importantly, there was also displayed in the house a vivid letter, written by Arthur to his mother on the night of 18 June, immediately after the battle: 'I have just time to say that I am quite well after the hardest battle that was ever fought. Bonaparte was present and completely beaten. Lord Wellington expects Blucher is pursuing them [the French] all night.' After the battle Hill came across Napoleon's coach and tried on his cocked hat.

The Iron Duke was to come frequently to stay at Ombersley and his favourite bedroom over the library was known as the Duke's Room. A *wellingtonia* dominates the front lawn. Wellington's former aide-de-camp, despite his military prowess, was reputed to be the fattest man in the British army. Lord Arthur Hill, as he was known before he inherited his title, ended his military career as lieutenant-general, and Colonel of the the Scots Greys and 7th Dragoon Guards. Hill also served as MP for County Down. He never married and was succeeded by his brother in 1860. Arthur Marcus Cecil Hill, 3rd Baron Sandys, known as Marcus, was a Whig politician, like so many previous owners of Ombersley. He spent his early years in the diplomatic corps, serving in Madrid, Verona, Paris, Florence, Lisbon, Rio de Janeiro, and St Petersburg. His Byronic portrait by Sir Thomas Lawrence which hung in the Rose Boudoir gives the feel of an attractive, well-travelled man and has now been given to Historic Royal Palaces, so that it may be displayed at Hillsborough Castle, the historic seat of the Hills, Marquesses of Downshire, which is now the official residence of the monarch in Northern Ireland. Hill became an MP in 1832 and sat for Newry and then Evesham for almost three decades (this reflects the twin centres of power for the Hill family in County Down and Worcestershire), changing his surname from Hill to Sandys in 1861 after becoming 3rd Baron Sandys the previous year.

Two of Marcus' sons would inherit the title: Augustus Frederick, 4th Baron Sandys (1840-1904) who served in the 2nd Life Guards and was Honorary Colonel of the Worcestershire Yeomanry Cavalry, lived quietly at Ombersley for many years, and his brother, Michael Edwin Sandys, 5th Baron (1855-1948). Both brothers died childless, and the title therefore passed to their first cousin once removed, Colonel Arthur Fitzgerald Sandys Hill, 6th Baron Sandys (1876-1961), of Himbleton Manor, grandson of Lord George Augusta, godson of George III. His son, the 7th Baron Richard Michael Oliver Hill was a politician who served the Conservative Government as Deputy Chief Whip in the House of Lords; he was also Captain of the Yeomen of the Guard. He and his wife Patricia worked hard to restore the house and the out-buildings to their former glory. On Sandys' death without issue in 2013, the Sandys title passed back to the main line of the Hill family with the 9th Marquess of Downshire, Arthur Francis Nicholas Wills Hill, then also becoming the 8th Baron Sandys.



The Great Hall, Ombersley Court

Despite the complexity of the family history, the architecture and decoration of Ombersley Court is relatively easy to follow. In essence it comprises two periods: the era of Samuel Sandys and Smith of Warwick, when the original house was rebuilt in the early 18th century and the ground floor rooms decorated, and the era of Mary, Marchioness of Downshire, who refaced the exterior and redecorated much of the interior, particularly the bedrooms on the first floor in the early 19th century. It is also to these two periods that we owe many of the works of art in the coming pages. To take these two eras in sequence, the main rooms on the ground floor, with the exception of the library and the dining-room, bear the stamp of Smith of Warwick. The handsome two-storey hall is typical of English Palladian architecture but somewhat rare in Smith's oeuvre. It has a series of Ionic pilasters interspersed between arched doorways and recesses, with scrolls acting as keystones, and stone fireplaces displaying the coats-of-arms of Sandys quartering others with tipping quartering others in pretence (*illustrated on the back cover of this catalogue*). These cannot therefore predate 1725, when Samuel Sandys married Letitia Tipping.

The major room on the ground floor added by Webb for the marchioness is the dining-room beyond the small dining-room. It housed the magnificent collection of naval paintings by William van de Velde the Younger, father and son being the most celebrated maritime artists working in England in the 17th century (lots 51-54). They were commissioned by Edward Russell, 1st Earl of Orford (1653-1727), great-uncle of Letitia Tipping, and were almost certainly brought to Ombersley from her town-house in London by the Marchioness of Downshire (see lot 55). Russell was one of the foremost sailors and politicians of his age and played a key role in the Glorious Revolution of 1688 as one of the Seven Immortals who invited William III to come over to England from Holland to depose James II. He was appointed commander-in-chief of the Anglo-Dutch fleet in the subsequent war with France and led it to victory at the Battles of Barfleur and La Hogue, as recorded on canvas by Van de Velde. Russell was created Earl of Orford in 1697 and was appointed First Lord of the Admiralty on three occasions, forming part of the Whig Junto that dominated English politics during the reigns of William and Mary and Queen Anne. Lord Orford commissioned and was depicted in John James Baker's, *The Whig Junto 1710*, which was another treasure of the collection at Ombersley: negotiated in lieu of inheritance tax in 2018 the painting now forms part of the permanent collection at Tate Britain.

The scale and quality of the rooms upstairs made them some of the outstanding examples in England of Regency decoration. Much of the decoration dates from *circa* 1814, which is when Tatham, Bailey & Saunders are thought to have been commissioned to decorate and furnish Lady Downshire's new 'Chinese Room', ranging from the upholstery to the carpet and including the imitation bamboo framing and delightful Chinese panels. The bamboo seat furniture from that room compares with similar examples in the Royal Collection, commissioned from an earlier incarnation of the celebrated firm in 1802 for the Pavilion at Brighton. Other rooms were decorated in the Grecian taste, the French Empire style, and with 'Chinese' wallpaper.

Following the deaths of Lord and Lady Sandys, despite the executors exploring numerous alternatives, sadly it was not possible to preserve the house and collection intact and so in 2017 the house had to be sold. It was the intention that many of the items be sold or loaned to the new owner but ultimately this proved unachievable. Subsequently, as the collection has been dispersed, the trustees have endeavoured to preserve the legacy of the Sandys family through the offers in lieu and gifts of both key historically and artistically important works from the collection to appropriate public collections, such as the gift of Sir Thomas Lawrence's portrait of Arthur Marcus Cecil Hill, 3rd Baron Sandys to Historic Royal Palaces and Hillsborough Castle and the larger part of the important Regency furnishings of the 'Chinese Room' to be divided between the collections of The Victoria & Albert Museum and Leeds City Art Galleries, the latter for display at Temple Newsam: the four remaining chairs are included in this sale (lot 175).

In 1993 the late Lord Sandys established the Ombersley Conservation Trust with the substantial and generous gift of the majority of the Ombersley Estate and village. This is a charity set up *for the benefit of the people and heritage of the Parishes of Ombersley, Uphampton and Doverdale in the County of Worcestershire and the areas adjacent thereto*. Following this auction, it is the hope of the trustees of The Sandys Trust, to fund and work with the Ombersley Conservation Trust to establish in the parish a way of displaying some of the core group of items retained from the collection to tell the story of the Sandys family. In this way, it is hoped that the legacy of the Sandys and Hill families at Ombersley can be preserved for generations to come. Since the sale of the house, many grants and donations have also been made by The Sandys Trust to support a wide range of charitable causes from environmental projects to respite care, in line with the varied philanthropic interests of the late Lord and Lady Sandys. The funds from this sale will be used to continue their rich philanthropic legacy both in the immediate vicinity of Ombersley and beyond.

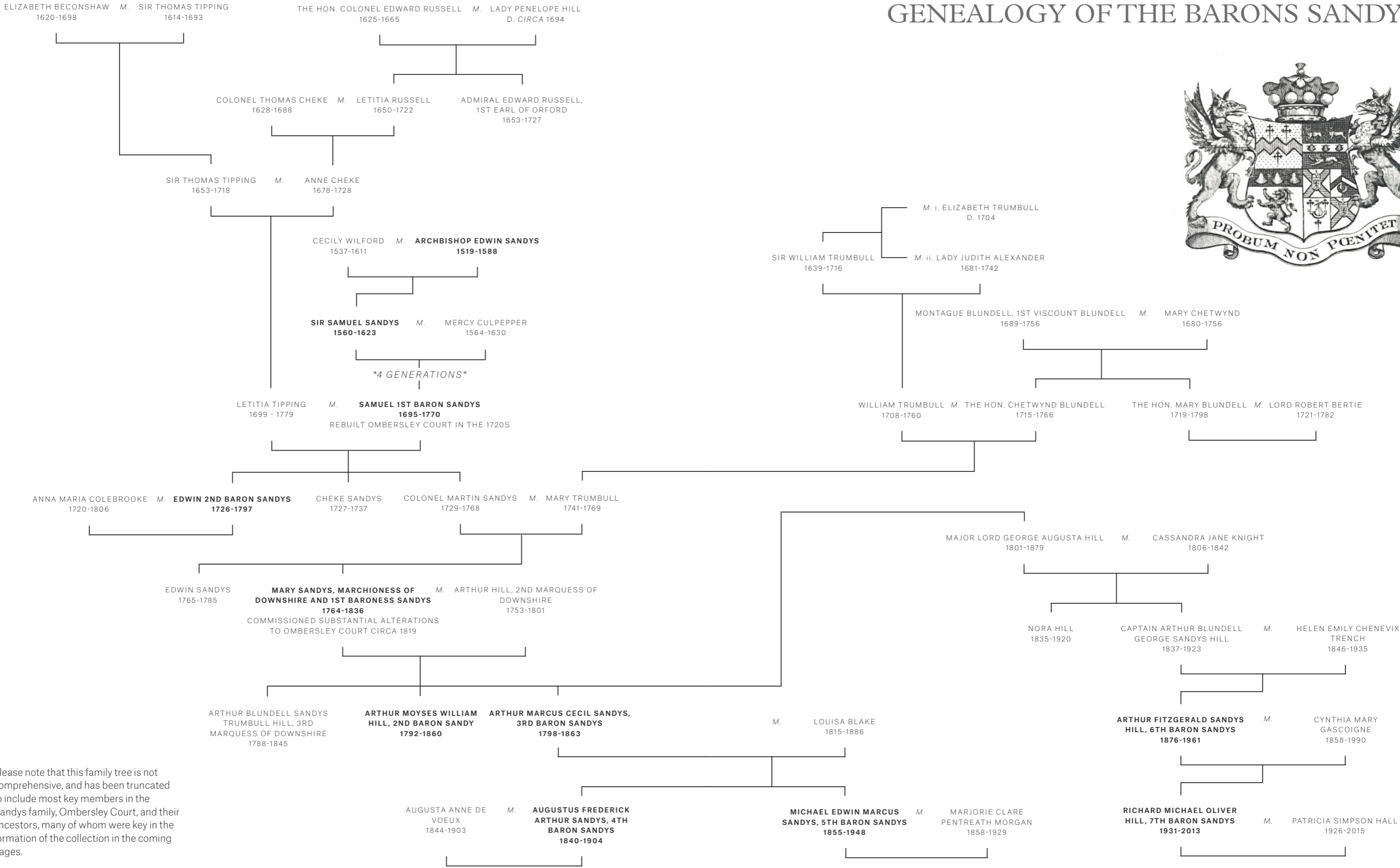
Charles FitzRoy

Full Titles of Literature Frequently Cited in this Catalogue
(*abbreviated in places in the following pages*)

- W. Comyns, *An Inventory and Valuation of the pictures at the house in Hanover Square, taken 5th November 1801*, Ombersley MS.
- Ombersley Court Inventory, circa 1750-1775*, Ombersley MS.
- Ombersley Court Inventory*, June 1963, Ombersley MS.
- Ombersley Court Catalogue of Pictures*, undated, Ombersley MS.
- T.R. Nash, *Collections for the History of Worcestershire*, London, 1781-2, II.
- ONM/1/2/7, journal entry for a visit to Ombersley Court, 25 August 1950, Oliver Millar Archive, Paul Mellon Centre, London.
- A. Oswald, 'Ombersley Court, Worcestershire - I', *Country Life*, 2 January 1953.
- A. Oswald, 'Ombersley Court, Worcestershire - II', *Country Life*, 9 January 1953.
- A. Oswald, 'Ombersley Court, Worcestershire - III', *Country Life*, 16 January 1953.
- J. Grego, *Inventory of Pictures: Portraits, Paintings, etc.*, Ombersley MS., 1905

Christie's would like to acknowledge the important research carried out by Martin Davis, whose series of papers on the history of the Sandys and Hill families and their ancestors: *The Sandys of Ombersley: Fragments of Nine Lives*, have proved invaluable in the compilation of this catalogue.

GENEALOGY OF THE BARONS SANDYS



Please note that this family tree is not comprehensive, and has been truncated to include most key members in the Sandys family, Ombersley Court, and their ancestors, many of whom were key in the formation of the collection in the coming pages.



The Great Hall, circa 1900/1910 © Country Life Picture Library / Future Publishing Ltd.

1

THE 2ND BARON SANDYS' CHINESE ARMORIAL PORCELAIN PART-TEA SERVICE

QING DYNASTY, QIANLONG PERIOD, CIRCA 1770

Each piece is decorated with arms painted in *famille rose*, iron-red and gilt decoration; comprising: teapot and cover; cream jug; two bowls in sizes; two cylindrical jars; baluster form jar and cover; a large saucer-shaped dish; two scalloped hexagonal dishes; eleven tea bowls; four coffee cups; and seven saucers

The teapot: 9¼ in. (23.5 cm.) wide
 The large dish: 8 in. (20.5 cm.) diameter
 The cylindrical jars: 5½ in. (13 cm.) high
 The seven saucers: 4¾ in. (12.5 cm.) diameter

£2,000-3,000
 US\$2,500-3,600
 €2,300-3,400

PROVENANCE:
 Commissioned by Edwin Sandys, 2nd Baron Sandys (1726-1797) and by descent.

LITERATURE:
Ombersley Inventory, 1963.

The arms are those of Sandys quartering others impaling Colebrooke, for Edwin Sandys, 2nd Baron Sandys (1726-1797), and his wife Anna Maria (d. 1806), daughter of James Colebrooke (1680-1752), whom he married in 1769.

(35)



2

A SET OF SIX WILLIAM III WALNUT SIDE CHAIRS

CIRCA 1700, IN THE MANNER OF DANIEL MAROT

The high backs with crestings centred by *fleur-de-lis*, the central pierced foliate splats centred by a carved rosette flanked by plain columns above caned seats on tapering, bulbous turned supports joined by an x-shaped stretcher, together with five pink damask seat pads each with a 19th century needle-work panel, old repairs and restorations

52½ in. (133.5 cm) high; 23½ in. (60 cm.) wide; 22½ in. (58 cm.) deep (6)

£5,000-8,000
 US\$6,100-9,700
 €5,800-9,200

PROVENANCE:
 By repute: Anna Maria Sandys, *née* Colbrooke, 1720-1806, wife of Edwin Sandys, 2nd Baron Sandys (1726-1797) and by descent.

LITERATURE:
Ombersley Inventory, 1963, in 'The Grand Hall'.

The decoration of these chairs follows closely the fashionable Louis Quatorze Roman style, popularised by the *Livres d'Appartements* issued by Daniel Marot (d. 1752), 'architect' to William III. The triumphal arched backs with ornately scrolled foliate carving is typical of the designs produced by the great Huguenot draughtsman and echoes the work of Thomas Roberts, appointed chief supplier to the Royal Household in 1686. A related set of six William & Mary walnut chairs was sold, Chirk Castle, Wrexham, Christie's House Sale, 21 June 2004 lot 129.





■-3
A MID-VICTORIAN ASH FRAMED BRONZE DINNER GONG
 CIRCA 1860, THE GONG POSSIBLY OF EARLIER DATE
 The turned frame suspending a substantial dinner gong; together with associated beater
 49 in. (124.5 cm.) high; 28½ in. (72 cm.) wide; 22½ in. (57 cm.) deep
 £600-900
 US\$730-1,100
 €690-1,000

■4
A PAINTED AND GILT SILK HERALDIC BANNER
 LATE 18TH/ EARLY 19TH CENTURY
 Decorated with the arms of Trevor quartering Hill impaling Morres, for the Hon. Arthur Hill Trevor (1738-1770) and his wife the Hon. Letitia Morres, daughter of Hervey Morres, 1st Viscount Mountmorres and Lady Letitia Ponsonby, whom he married in 1769, on fluted walnut pole with brass 'spearhead' finial, textile fragile with historic conservation
 The banner: 35½ x 47 in. (90 x 119 cm.)
 The shaft: 108½ in. (276 cm.) long
 £1,200-1,800
 US\$1,500-2,200
 €1,400-2,100

LITERATURE:
 Oswald, Ombersley - I, *Country Life*, 1953.



5
A LATE 16TH/EARLY 17TH CENTURY CLOSE HELMET
 ENGLISH OR FLEMISH
 With one piece skull and a raised comb pierced with two holes, the visor with divided sight and pierced circular breaths, the inner visor with split, losses to helm, the gorget with raised edge, (old armourer's repairs), fitted with a crimson and gilt wood griffin sergeant armorial crest for the Sandys family, from a funerary achievement
 25 in. (63.5 cm.) high including crest; x 13½ in. (34.5cm.) wide
 £5,000-8,000
 US\$6,100-9,700
 €5,800-9,200
 LITERATURE:
 Oswald, Ombersley - I, *Country Life*, 1953.



6
A LATE 16TH/EARLY 17TH CENTURY CLOSE HELMET
 ENGLISH OR FLEMISH
 The skull with raised roped comb and pierced with one hole, the visor with rope edge border and divided sight, with two splits, the chin piece with split, losses to the rear lames, (old armourer's repairs including an area of brazing to the comb), fitted with a crimson and gilt wood griffin sergeant armorial crest for the Sandys family, from a funerary achievement
 25 in. (63.5 cm.) high including crest; 13½ in. (34.5 cm.) wide
 £5,000-8,000
 US\$6,100-9,700
 €5,800-9,200
 LITERATURE:
 Oswald, Ombersley - I, *Country Life*, 1953.



7

A PAIR OF JAPANESE PAGODA-FORM GILT-METAL-MOUNTED, BLACK AND GILT LACQUER TABLE CASKETS
17TH CENTURY

Decorated with river landscapes with stilted pavilions and storks in gold *maki-e* lacquering, the angles with floral-decorated gilt-metal mounts, each casket with hinged lid with sliding top panel enclosing a compartment, the covers each with an internal central vacant mirror recess above a *nashiji*-lacquer interior, one end panel sliding to reveal a concealed drawer to the base, the canted angles with turned pilasters on turned feet
10½ in. (26.5 cm.) high; 12½ in. (32 cm.) wide; 8¾ in. (22 cm.) deep (2)

£30,000-50,000
US\$37,000-61,000
€35,000-57,000

PROVENANCE:
Possibly Mary Sandys, Marchioness of Downshire, Baroness Sandys (1764-1836), and by descent.

LITERATURE:
A. Oswald, 'Ombersley Court, Worcestershire - III', *Country Life*, 16 January 1953, p. 135, pl. 3. *Ombersley Inventory*, 1963., in 'The Chinese Chippendale Room'.

These jewel-like caskets would always have always been highly prized for their exquisitely detailed lacquer decoration and for a pair to survive in such an untouched state is especially rare. Whilst their early provenance has not been traced, they were present in the 'Chinese Room' at Ombersley Court from at least the early-mid 20th century – a room that had changed very little from its creation *circa* 1814. The room retained its original decorative scheme and furnishings until the sale of the house in 2017 – so it would seem most likely that that these caskets were likely acquired by Mary, Marchioness of Downshire (1764-1836) for that room and formed part of its furnishings from its inception under her direction. In the early 19th century caskets such as these would have been especially prized due to the scarcity of Japanese works of art thanks to Japan's isolationist policies, which had starved Europeans of Japanese art for more than 150 years.

Similar caskets are illustrated and discussed in: Exhibition catalogue, *The Beauty of Black and Gold Japanese Lacquer: Makie*, Kyoto, National Museum, 1995, pp. 202-216, including a closely related casket that is held in the collection of The Victoria & Albert Museum, London, (accession number: 628 to G-1868). A further similar casket, fitted in Europe as a necessaire, was sold, Christie's, Paris, 3 October 2012, lot 36 (265,000 Euros).



Paris, 3 October 2012, lot 36.



8

A PAIR OF CHINESE BLUE AND WHITE 'SOLDIER' VASES AND COVERS

QING DYNASTY, KANGXI PERIOD, 1662-1722

Each with domed cover, the tall tapered baluster bodies decorated in rich blue, the neck with a border of upright plantain leaves, the banded decoration below depicting *chilong* amidst foliage and lotus scrollwork, with stylised lotuses around the foot, paper label '47' and with brown enamel inscription to the inside cover 'L343'
40 in. (102 cm.) high (2)

£60,000-80,000
US\$73,000-97,000
€69,000-91,000

LITERATURE:
Oswald, Ombersley - I, *Country Life*, 1953.

Vases from this series are often referred to as 'soldier' or 'dragoon' vases following an event in 1717, when Augustus the Strong (1670-1733), King of Poland, Elector of Saxony and porcelain collector, exchanged a regiment of 600 soldiers for a group of porcelain including several blue and white Kangxi

period vases of this monumental size. Those vases came from the collection of Friedrich Wilhelm I of Prussia and had been housed within his own porcelain collection at Schloss Oranienburg.

A set of seven, formerly in the collection of Augustus the Strong and now in the Staatliche Kunstsammlungen, Dresden, is illustrated in *China. Japan. Meissen. The Dresden Porcelain Collection*, Dresden, 2006, p. 6. There is a pair of near identical vases, of conforming dimensions, from this series in The Royal Collection (RCIN 43929). Those vases were acquired by Princess Sophia (1777-1848), fifth daughter of George III and are on display in the Queen's Audience Chamber, Windsor Castle and are illustrated in John Ayers, *Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen*, vol. 1, London, 2016, pls. 352, 353. A single vase, also from this series, lacking cover, was sold, Sotheby's, London, 6 November 2019, lot 194 (£106,250).



■9
A SET OF FOUR WILLIAM AND MARY WALNUT SIDE CHAIRS

CIRCA 1700, IN THE MANNER OF DANIEL MAROT

The high backs with crestings centred by vases above lambrequin drapery, the central pierced scrolling foliate splats flanked by tapering stop-fluted Corinthian columns above caned seats on tapering, cup-and-cover supports joined by a conformingly carved arched stretcher, together with four polychrome foliate wool-work seat pads, with some old repairs and restorations
 52½ in. (132.5 cm) high; 22 in. (56 cm.) wide; 21½ in. (57 cm.) deep (4)

£4,000-6,000
 US\$4,900-7,300
 €4,600-6,900

PROVENANCE:
 By repute: Anna Maria Sandys, née Colebrooke, 1720-1806, wife of Edwin Sandys, 2nd Baron Sandys (1726-1797).

LITERATURE:
 Oswald, Ombersley - I, *Country Life*, 1953.
Ombersley Inventory, 1963.

■10
A WILLIAM AND MARY OAK GATELEG TABLE
 LATE 17TH/EARLY 18TH CENTURY

With oval drop-leaf top on bobbin-turned supports joined by foot stretchers, conceived with drawer, feet replaced
 29½ in. (75 cm.) high; 50 in. (127 cm.) wide; 41 in. (104 cm.) deep

£500-800
 US\$610-970
 €580-910

LITERATURE:
Ombersley Inventory, 1963.



■11
A PAIR OF MEXICAN POLYCHROME-DECORATED AND PARCEL-GILT EARTHENWARE OVOID JARS OR BUCAROS
 17TH CENTURY, POSSIBLY TONALA, ON LATE 17TH-CENTURY ENGLISH EBONISED STANDS

Each with everted rim flanked by small loop handles, one side to each decorated with three arches, the bases of the vases or jars, rounded; the wrought-iron-mounted ebonised stands each with three figural supports. The vases: 34½ in. (87 cm.) high; 22.5 in. (57 cm.) wide; the stands 20 in. (51 cm.) high; 22 in. (56 cm.) diameter; 48 in. (122 cm.) high overall, and similar (4)

£30,000-50,000
 US\$37,000-61,000
 €35,000-58,000

PROVENANCE:
 Possibly Admiral Edward Russell, 1st Earl of Orford (1653-1727), Chippenham Hall, Cambridgeshire, and by inheritance to his great niece Laetitia, Lady Sandys (née Tipping, 1699-1779).
 At Ombersley Court, Worcestershire, by circa 1750, and by descent.

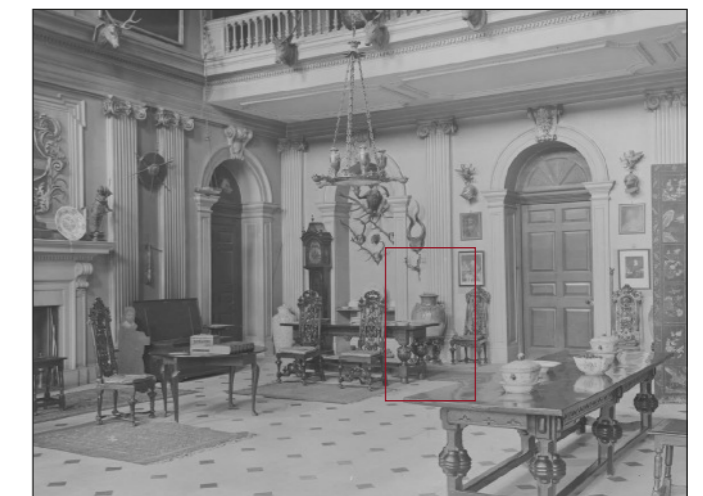
LITERATURE:
Ombersley Inventory, c. 1750-75, where listed in 'The Great Hall', as 'two large cherry jarrs, brown & gold'.

During the 17th and 18th centuries exotic earthenware water jars or *búcaros de Indias* produced in Mexico became popular amongst European collectors both for their exotic appearance and because they were believed to give water a pleasing flavour. In Diego Velazquez' masterpiece *Las Meninas* (Museo del Prado, Madrid) a small 'búcaros' of water can be seen being offered to the infanta Margarita. It was also thought that the unglazed ceramic from which they were made would promote a paler complexion so much so that it became fashionable in Spain and Italy for ladies to consume fragments of of such pottery to improve their 'broken' colour.

These enigmatic monumental ovoid jars can be confidently identified as the 'two large cherry jarrs, brown & gold: on black carved frams' [sic.] listed in *The Great Hall* in the circa 1750 *Inventory of The Contents of Ombersley Court*. Although the entry for the jars has been corrected, it appears to be



a contemporary correction in the same hand, rather than one of the later updates to the document, most of which date to 1775. Although the entry does not give further provenance it is likely that they may have entered the collection as part of the group of important works inherited by Laetitia, Lady Sandys (née Tipping, 1699-1779) in 1749 which originally belonged to her great uncle, Admiral Edward Russell, 1st Earl of Orford (1653-1727) of Chippenham Hall.



The Great Hall, circa 1900/1910, showing these jars in situ © *Country Life* Picture Library / Future Publishing Ltd.



12
STUDIO OF MARCUS GHEERAERTS THE YOUNGER
(BRUGES 1561/62-1635 LONDON)

Portrait of Sir Henry Lee (1533-1611), half-length, in a white and gold doublet and gilt embroidered black cape, wearing the Garter Collar and Great George of the Order of the Garter

oil on canvas
 44 x 34¼ in. (111.8 x 87 cm.)
 inscribed 'Fide · et · constantia' (upper left) and 'Ann° Dom: 1600 / Ætatis Sua. 68' (upper right)

£5,000-8,000
 US\$6,100-9,700
 €5,800-9,200

PROVENANCE:
 By descent in the family to Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

LITERATURE:
 O. Millar, 'Ombersley Court', 25 August 1950, PMC, pp. 22 and 23.
 R. Strong, *Tudor and Jacobean Portraits*, London, 1969, I, p. 191, as 'a copy'.
Ombersley Inventory, 1963, where listed in the Study.
Ombersley Pictures Inventory, undated, p. 12, where listed in the Study.

Between 1570 and 1590, Lee, of Ditchley, was champion to Queen Elizabeth I, and organised elaborate festivities to celebrate her ascension to the throne. In 1597, he was made a Knight of the Garter, which he proudly proclaims through the Garter Chain and Great George in this portrait. The painting is a studio version of Gheeraerts' prime, on loan to the Tate Britain.

We are grateful to Professor Karen Hearn for her assistance in the cataloguing of this lot. For a complete note on this painting, please see christies.com.



13
FOLLOWER OF FRANS POURBUS THE YOUNGER
Portrait of Sir Roger Bertie (d. 1654), bust-length, in a white and red doublet, wearing the badge of a Knight of the Bath

oil on canvas
 23¾ x 19¼ in. (60.5 x 49 cm.)
 with identifying inscription 'S: Roger Bertie, second / sonn: to Robert: Earle of / Lindssey Lord Great / Chamberlin of :- / -: England :-' (upper left)

£2,000-3,000
 US\$2,500-3,600
 €2,300-3,400

PROVENANCE:
 (Presumably) by descent in the sitter's family, to Lord Robert Bertie (1721-82) and by inheritance to his wife, Lady Robert Bertie (1719-98), and by descent in the family to, Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

For complete provenance, please see christies.com.

LITERATURE:
Hanover Square Inventory, 1801 no. 9, as 'C. Johnson'.
Ombersley Pictures Inventory, 1905, where listed in the Library.
 O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 21.
Ombersley Inventory, 1963, as 'English School', where listed in the Library.
Ombersley Pictures Inventory, undated, p. 18, as 'French School', where listed in the Library.

Sir Roger Bertie was the second son of Robert Bertie, 1st Earl of Lindsey and Elizabeth Montagu. He was made a Knight of the Bath at the Coronation of King Charles I in 1626.



14
ANGLO-FLEMISH SCHOOL, 17TH CENTURY
Portrait of a child, traditionally identified as Princess Anne, later Queen Anne (1665-1714), full-length, seated on a red cushion

oil on canvas
 45 x 34 in. (104.3 x 86.3 cm.)

£5,000-8,000
 US\$6,100-9,700
 €5,800-9,200

PROVENANCE:
 Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), Hanover Square, by 1801, and thence by descent in the family to, Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

LITERATURE:
Hanover Square Inventory, 1801, no. 57, as 'Queen Anne when a Child'.
Ombersley Pictures Inventory, 1905, where listed in the Grand Staircase.
 O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 23, as 'Dutch and not far from Jan Mytens'.
Ombersley Inventory, 1963, as 'English School', where listed in the State Bedroom.
Ombersley Pictures Inventory, undated, p. 48, where listed in the Stateroom.

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



15
ENGLISH SCHOOL, 1571

Portrait of Edwin Sandys, Bishop of London and later Archbishop of York (1519-1588), half-length, in a black fur-trimmed gown and hat, holding a page in a book

oil on panel
30¾ x 24¼ in. (77.1 x 61.8 cm.)
inscribed 'ÆTATIS SVÆ 52 / AN.º DOM / 1571' (upper right)

£10,000-15,000
US\$13,000-18,000
€12,000-17,000

PROVENANCE:
(Presumably) by descent in the Sandys family to, Samuel Sandys, 1st Baron Sandys (1695-1770), and by descent to his son, Edwin Sandys, 2nd Baron Sandys (1726-1797), and by inheritance to his niece, Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), and by descent to her second son, Lieutenant-General Arthur Hill, 2nd Baron Sandys (1792-1860), and by inheritance to his younger brother, Arthur Marcus Sandys, 3rd Baron Sandys (1798-1863), and by descent in the family to, Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

LITERATURE:
M. Rosenheim and G.F. Hill, 'Notes on Some Italian Medals', *The Burlington Magazine for Connoisseurs*, XII, October 1907-March 1908, p. 150.
Ombersley Pictures Inventory, 1905, where listed in the Library.
O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 17.
A. Oswald, 'Ombersley Court - I', *Country Life*, pp. 35 and 37, pls. 3 and 11.
Ombersley Inventory, 1963, as 'Guilliam Streets', where listed in the Library.
R. Strong, *Tudor and Jacobean Portraits*, London, 1969, I, p. 276, pl. 543.
J. Ingamells, *The English Episcopal Portrait 1559-1835*, London, 1981, p. 345, no. A1.
Ombersley Pictures Inventory, undated, p. 38, where listed in the Main Staircase.

ENGRAVED:
Herwologia, 1620.



16
ENGLISH SCHOOL, 1571

Portrait of Cicely Sandys, née Wilford (d. 1611), three-quarter-length, seated, in a black dress and hood, holding a page in a book

oil on panel
30¾ x 23½ in. (76.5 x 59.5 cm.)
inscribed 'ÆTATIS SVÆ 36 / AN.º DOM. / 1571' (upper right)

£6,000-9,000
US\$7,300-11,000
€6,900-10,000

PROVENANCE:
For complete provenance, please see lot 15.

LITERATURE:
Ombersley Pictures Inventory, 1905, where listed in the Library.
O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 17.
Ombersley Inventory, 1963, where listed in the Library.
Ombersley Pictures Inventory, undated, p. 38, where listed in the Library.

Edwin Sandys was born at Esthwaite Hall near Hawkshead. His tenure in academia and the Church brought him several titles; Vice-Chancellor of Cambridge University, Bishop of Worcester, Bishop of London, and finally Archbishop of York. Sandys was staunchly Puritan and anti-Catholic, and preached in favour of Lady Jane Grey's claim to the throne. However, when the coup failed, Mary Tudor ascended the throne and Sandys was imprisoned in the Tower of London. He later escaped to Antwerp and eventually to Strasbourg.

Upon his return to England in 1559, Sandys married Cicely (d. 1611), daughter of Sir Thomas Wilford of Cranbrook, Kent. The marriage produced nine children; the eldest of their seven sons was Samuel, who established the family seat at Ombersley, and the youngest was the eminent writer and traveller George Sandys. In 1571, Sandys was one year into his term as Bishop of London.

For a complete note on this painting, please see christies.com.

17
THOMAS LEIGH (ACTIVE 1634-1656)

Portrait of Chetwynd Blundell, aged 4, full-length, in a richly embroidered green gown, a dog at his side, with a pochette and a game of skittles on a stool beside him

oil on canvas
62 x 44¾ in. (157.5 x 112.7 cm.)
inscribed 'Ao. Dmi. 1637. / Æt^{is} Suæ, 4.' (upper left) and with the coat of arms of the Chetwynd family (upper right); further inscribed 'Chetwynd / by / Tho..º Leigh. / 1637.' (reverse, on the lining canvas)

£20,000-30,000
US\$25,000-36,000
€23,000-34,000

PROVENANCE:
(Presumably) commissioned by a member of the Blundell family, and by descent in the family to, Viscountess Blundell, née Mary Chetwynd (1680-1756) and by descent to her daughter, Chetwynd Trumbull, née Blundell (1715-1766), and by descent to her daughter, Mary Sandys, née Trumbull (1741-1769), and by descent to her daughter, Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), and by descent to her second son, Lieutenant-General Arthur Hill, 2nd Baron Sandys (1792-1860), and by inheritance to his younger brother, Arthur Marcus Sandys, 3rd Baron Sandys (1798-1863), and thence by descent in the family to, Richard Hill, 7th Baron Sandys (1931-2013), at Ombersley Court, Worcestershire.

LITERATURE:
(Possibly) *Ombersley Inventory*, c.1750-1775 as 'A Boy with a Dog by Mittins'.
Ombersley Pictures Inventory, 1905, where listed in the Great Dining Hall.
ONM/1/2/7, journal entry for a visit to Ombersley Court, 25 August 1950, Oliver Millar Archive, Paul Mellon Centre, London, p. 21.
Ombersley Inventory, 1963, as 'Dutch School', where listed in the Staircase Hall.
Ombersley Pictures Inventory, undated, p. 34, where listed in the Main Staircase Hall.

This charming portrait of a young boy shows him surrounded by amusements; a game of skittles, a musical instrument, and his dog. It is presumed to be a portrait of a relation of Mary Chetwynd (see lot 128).

For a complete note on this painting, please see christies.com.



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



18
A GERMAN PARCEL-GILT SILVER RÖMER OR BEAKER
 MARK OF ISACK DE VOEGHELAER, EMDEN, CIRCA 1603

The lower part chased and embossed with stylised prunts on a matted ground, the bowl engraved with scrolling strapwork and fruit and flower garlands, marked on rim
 3 3/4 in. (8 cm.) high
 3 oz. 2 dwt. (97 gr.)

£2,000-3,000
 US\$2,500-3,600
 €2,300-3,400

The marks are recorded in W. Scheffler, *Goldschmiede Niedersachsens, Daten, Werke, Zeichen*, vol. 1, Berlin, 1965, p. 307, no. 592 and 593.

19
A PAIR OF WILLIAM AND MARY SILVER CANDLESTICKS
 MARK OF THOMAS ALLEN, LONDON, 1691

Each on octagonal base, with fluted column stem and octagonal socket, with swirling fluted borders, engraved on base with the crest of a goat passant, marked underneath, each engraved with scratchweight 7.12
 6 3/4 in. (17 cm.) high
 14 oz. 17 dwt. (463 gr.)

£3,000-5,000
 US\$3,700-6,100
 €3,500-5,800

LITERATURE:
 Oswald, Ombersley - I, *Country Life*, 1953.
 Ombersley Inventory, 1963., in 'The Study'.



20
TWO GEORGE IV SILVER SEAL BOXES
 LONDON, ONE WITH MARK OF PHILIP RUNDELL, 1822 AND ONE WITH MARK OF JOHN BRIDGE, 1827

Each circular with hinged cover, chased with the Royal Arms of King George IV, marked on sides, bezel and in cover, stamped inside with number 2 or 4
 7 in. (17.8 cm.) diameter
 35 oz. 10 dwt. (1,105 gr.)

£4,000-6,000
 US\$4,900-7,300
 €4,600-6,900



21
WILLIAM III (1650-1702), KING OF ENGLAND, IRELAND AND SCOTLAND, PRINCE OF ORANGE

Letters patent, creating Edward Russell Baron of Shingay, Viscount Barfleur and Earl of Orford, Westminster, 7 May 1697.

In Latin, on vellum, two membranes, approx. 650 x 810mm, stitched at foot, large coloured initial letter portrait of the king on the lower membrane, margins illuminated with heraldic decorations, great seal in brown wax pendant on cords. Contemporary leather and wooden box.

William III grants the Earldom of Orford to a key supporter and naval hero. William Russell, 1st Earl of Orford (1653-1727) was one of the 'Immortal Seven' who issued the formal invitation to the future William III to depose James II in the Glorious Revolution: Russell served as William's secretary during his invasion of England, and was later commander-in-chief of the Anglo-Dutch fleet which destroyed the French at the Battles of Barfleur and La Hogue (19 May and 4 June 1692). He subsequently served on three occasions as First Lord of the Admiralty. The barony of Shingay is here created with remainder to Russell's nephew, Edward Cheeke of Pirgo, but Cheeke predeceased his uncle and all his titles therefore lapsed on Russell's death - although the Earldom of Orford was to be revived by his protégé, Sir Robert Walpole. Russell's heiress was Letitia Sandys (née Tipping), his great-niece.

£1,000-1,500
 US\$1,300-1,800
 €1,200-1,700



21

22
ST GEORGE, SIR THOMAS (1615-1703), GARTER PRINCIPAL KING OF ARMS

Illuminated document signed ('Tho. St George, Garter Principall king of Armes'), grant of supporters to the arms of Edward Russell, 1st Earl of Orford, 10 June 1697.

In English, blazoned arms at upper left, illuminated border with royal arms and heraldic figures, one membrane, 390 x 560mm, signed on fold-up, seal (broken) in metal case attached on cords. Contemporary leather and wooden box.

Grant of arms to a naval hero and prominent supporter of William III. The supporters newly granted comprise 'On the Dexter side A Lion Gules reposing his dexter Paw before on the head of an Anchor Or, and the sinister Paw behind on the Flewk thereof, and on the Sinister side An Antelope Gules, horned and hoofed Or, tusked Argent, reposing the contrary Feet on an Anchor Gold'. The grant specifies that in the absence of any children born to the Earl, the new arms may pass with his subsidiary title of Baron Russell of Shingay to his nephew Edward Cheeke of Pirgo.

William Russell, 1st Earl of Orford (1653-1727) was one of the 'Immortal Seven' who issued the formal invitation to the future William III to depose James II in the Glorious Revolution: Russell served as William's secretary during his invasion of England, and was later commander-in-chief of the Anglo-Dutch fleet which destroyed the French at the Battles of Barfleur and La Hogue (19 May and 4 June 1692). He subsequently served on three occasions as First Lord of the Admiralty, and was created Baron Shingay, Viscount Barfleur and Earl of Orford on 7 May 1697. The titles lapsed on Russell's death (his nephew having predeceased him), although the Earldom of Orford was revived by his protégé, Sir Robert Walpole. Russell's heiress was Letitia Sandys (née Tipping), his great-niece.

£700-1,000
 US\$850-1,200
 €810-1,100



22



23

23
A FLINTLOCK BLUNDERBUSS
 BY NOCK, CIRCA 1830

With brass barrel and flared muzzle, Birmingham proof marks, fitted with spring bayonet, walnut full stock, engraved lockplate signed Nock, brass trigger guard engraved with military trophies and acorn finial
 14 in. (35.5 cm.) barrel, 30 in. (76.5 cm.) long overall

£800-1,200
 US\$970-1,500
 €920-1,400



24

24
A CASED PAIR OF FLINTLOCK PISTOLS
 BY BISHOP & HEELEY, LONDON, CIRCA 1825

With octagonal barrels, walnut full stocks, chequered butts, engraved lock plates signed Bishop & Heeley, engraved trigger guards, brass tipped ramrods, in original mahogany case, the lid with brass plaque engraved 'Thos. Newman Hunt 1825', with owner's crest, and recessed carrying handle, fitted with accessories including a copper powder flask and bullet mould
 Each: 6½ in. (15.5 cm.) barrels; 11 in. (28 cm.) long overall
 The case: 16 in. (41 cm.) wide

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

(2)



25

25
AN ITALIAN INK-DECORATED CYPRESS WOOD CASSONE
 LATE 16TH CENTURY, REDUCED IN SIZE

The planked top with densely decorated interior centred by winged figures supporting a monogrammed cartouche flanked by figures in landscapes, the ink decoration to the front panel with outline carved in low relief on a punched ground, the central scene with horse-drawn chariot flanked by guarding attendants, the oak plinth base with bracket feet, English, 18th century, losses to decoration
 24 in. (61 cm.) high; 53¼ in. (136 cm) width; 25¼ in. (65.5 cm) deep

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



26

26
A SET OF GEORGE I WALNUT SEAT FURNITURE
 CIRCA 1725

The tall padded backs and seats upholstered in pink silk damask on turned, tapering front legs with pad feet; together with a matching stool with wool-work seat, possibly constructed from four chair legs, later rails, all with some repair and restoration, the chairs later sprung
 42½ in. (108 cm.) high; 22¼ in. (57 cm.) wide; 26 in. (66 cm.) deep

£4,000-6,000
 US\$5,000-7,400
 €4,600-6,900

PROVENANCE:
 Almost certainly Samuel, 1st Baron Sandys (1695-1770), and by descent.

LITERATURE:
Ombersley Inventory, 1963, where listed in 'The East Bedroom'.

Please see note on lot 49.



■27

A GEORGE I WALNUT ARMCHAIR

CIRCA 1720-30

The rounded rectangular back above issuing splayed scrolling arms above a stuff-over seat on cabriole legs with pad-feet, covered in a pale green silk damask, partially re-railed 41½ in. (105.5 cm.) high; 28½ in. (72 cm.) wide; 30 in. (76 cm.) deep

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

PROVENANCE:

Probably Samuel, 1st Baron Sandys (1695-1770), and by descent.

LITERATURE:

Oswald, Ombersley - II, *Country Life*, 1953.
Ombersley Inventory, 1963, in 'The Grand Hall'.

■28

A GEORGE I FEATHER-BANDED WALNUT SIDE TABLE

CIRCA 1720

The rectangular quarter-veneered top with single frieze drawer on cabriole legs 30½ in. (78 cm.) high; 36 in. (91 cm.) wide; 21.5 in. (55 cm.) deep

£800-1,200
US\$970-1,500
€920-1,400

PROVENANCE:

Probably Samuel, 1st Baron Sandys (1695-1770), and by descent.

LITERATURE:

Ombersley Inventory, 1963, in 'The State Bedroom'.



■29

A GEORGE I WALNUT MUSICAL STRIKING LONGCASE CLOCK

WINDMILLS & ELKINS, LONDON, CIRCA 1725

The arched glazed hood and concave cresting with sphere and vase finials, the trunk with arched moulded door above stepped plinth and skirting, the 13 inch brass dial with silvered chapter ring, inner subsidiary seconds and date aperture, eagle and vase spandrels, the arch with twelve tune selection 'This Great World/ Brittans Strike Home/Dame of Honour/The Spanish Jigg/The Happy Clown/3 Generals Healths/A Rig Adoon/A Minuet by Mr. Handell/O Lonely Charmer/A Young Virgin of 15/Beautifull Phillis/Bright Aurelia', signed within the arch 'Wilkins & Elkins / London', the substantial three-train movement with T-shaped plates joined by seven pillars, with anchor escapement, hour bell mounted to the side, pin barrel activating twenty-five hammers striking on thirteen bells, pendulum and three brass cased weights 108 in. (274.3 cm.) high; 24 in. (61 cm.) wide; 11¼ in. (30 cm.) deep

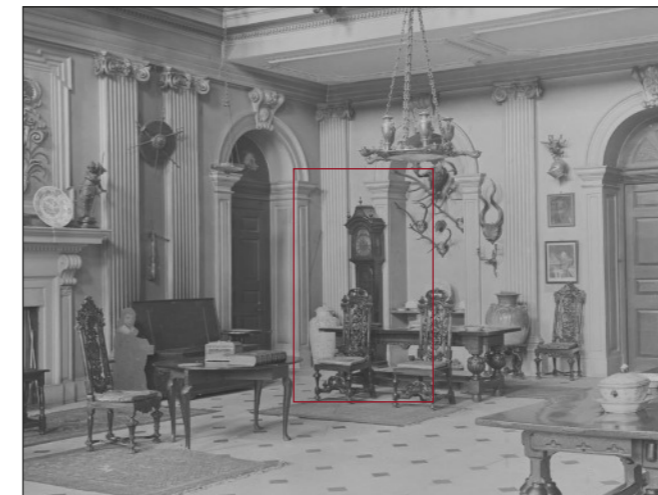
£4,000-6,000
US\$4,900-7,300
€4,600-6,900

PROVENANCE:

Probably Samuel, 1st Baron Sandys (1695-1770), and by descent.

LITERATURE:

Probably, *Ombersley Inventory*, c. 1750-75, where listed on 'The Great Staircase', as 'a Large eight dat clock in a wallnut tree case'. Oswald, Ombersley - I, *Country Life*, 1953.
Ombersley Inventory, 1963., in 'The Staircase Hall'.



The Great Hall, circa 1900/1910, showing this clock in situ © *Country Life* Picture Library / Future Publishing Ltd.



30

■30

A DUTCH FLORAL MARQUETRY, FRUITWOOD, OAK AND WALNUT DISPLAY CABINET

LATE 18TH CENTURY AND ADAPTED, LATER VENEERED

Of canted form with later floral cresting above a single astragal glazed door with central rocaille-carved panel enclosing three shaped shelves, the lower section enclosed by a pair of paneled doors on later turned feet

83 in. (211 cm.) high; 56¾ in. (144 cm.) wide; 13¾ in. (35 cm.) deep

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

LITERATURE:
Oswald, *Ombersley - I, Country Life*, 1953.



31

■-31

A DUTCH FLORAL MARQUETRY, FRUITWOOD, INI ROSEWOOD AND AMARANTH DISPLAY CABINET

LATE 18TH CENTURY, LATER ADAPTED AND INLAID

Of canted form with lion's mask cresting above a pair of glaze doors the lower section with shelf enclosed by a pair of panel doors, the upper doors previously a single door with glazing b

84 in. (213.5 cm.) high; 52½ in. (133 cm.) wide; 14½ in. (37 cm.) deep

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

LITERATURE:
Oswald, *Ombersley - I, Country Life*, 1953.
Ombersley Inventory, 1963, in 'The Study'.

34

■32

A GERMAN POLYCHROME PAINTED WROUGHT-IRON STRONGBOX

LATE 16TH/EARLY 17TH CENTURY, POSSIBLY NUREMBERG

The riveted hinged cover with concealed central key-hole enclosing an elaborate sprung lock, the front with faux key-hole and locking straps, the sides with carrying handles on a 19th century carved and painted wooden stand, the internal lock plate probably replaced

The box: 14¼ in. (36.5 cm.) high; 26 in. (66 cm.) wide; 17 in. (43.5 cm.) deep
26½ in. (67.5 cm.) including stand

£1,000-1,500
US\$1,300-1,800
€1,200-1,700

LITERATURE:
Ombersley Inventory, 1963, in 'The Staircase Hall'.



■33

A DUTCH BONE, FRUITWOOD AND OLIVEWOOD MARQUETRY WALNUT CENTRE TABLE

19TH CENTURY

The top with central oval medallion with birds amidst a floral arrangement within conforming borders above a single frieze drawer on twist-turned legs joined by an x-shape stretcher

27¼ in. (69 cm.) high; 39½ in. (100.5 cm.) wide; 30¼ in. (76 cm.) deep

£3,000-5,000
US\$3,700-6,100
€3,500-5,800

LITERATURE:
Oswald, *Ombersley - I, Country Life*, 1953.



■34

TWO DUMMY BOARDS

THE BOY 19TH CENTURY, THE GIRL WILLIAM & MARY, LATE 17TH CENTURY, THE BOY 19TH CENTURY

The larger painted as seated a boy, the smaller as a kneeling girl with a rose

The boy: 44½ in. (113 cm.) high; 26¾ in. (68 cm.) wide; 6 in. (15 cm.) deep; the girl: 30¾ in. (78 cm.) high; 20½ in. (52 cm.) wide; 6½ in. (16 cm.) deep (2)

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

LITERATURE:
Oswald, *Ombersley - I, Country Life*, 1953.
Ombersley Inventory, 1963, in 'The Adam Room'.





The Saloon, photographed for *Country Life*, 1953 © Country Life Picture Library / Future Publishing Ltd.

DANIEL MYTENS THE ELDER (DELFT C. 1590-1647 THE HAGUE)

Portrait of Henry de Vere, 18th Earl of Oxford KB (1593-1625), full-length, in a purple suit, with his wand of office leaning against a table

oil on canvas
83 x 61½ in. (210.7 x 156.5 cm.)
with identifying inscription 'Vere. / Earl of Oxford' (lower left)

£70,000-100,000
US\$86,000-120,000
€81,000-110,000

PROVENANCE:

(Possibly) Lady Susan de Vere (1587-1629), the sitter's sister and wife of William Herbert, 4th Earl of Pembroke (1584-1650), Wilton House, Wiltshire, and by descent at Wilton until 1685 when sold at auction following the death of Philip Herbert, 7th Earl of Pembroke, and where possibly acquired by the following, Admiral Edward Russell, 1st Earl of Orford (1657-1627), and by inheritance to his great-niece, Letitia Tipping (1699-1779), wife of Samuel Sandys, 1st Baron Sandys (1695-1770), and by descent to their son, Edwin Sandys, 2nd Baron Sandys (1726-1797), and by inheritance to his niece, Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), and by descent to her second son, Lieutenant-General Arthur Hill, 2nd Baron Sandys (1792-1860), and by inheritance to his younger brother, Arthur Marcus Sandys, 3rd Baron Sandys (1798-1863), and by descent to, Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

LITERATURE:

(Probably) *Hanover Square Inventory*, 1801 no. 52, as 'A Lord Chamberlain to Charles I Vandyke'.

Ombersley Pictures Inventory, 1905, where listed in the Great Hall.

O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 19.

A. Oswald, 'Ombersley Court - I', *Country Life*, 1953, p. 34, pl. 2, where shown hanging in the Entrance Hall.

Ombersley Inventory, 1963, where listed in the Grand Hall.

O. Millar, *Tudor, Stuart and Early Georgian Pictures in the Royal Collection*, London, 1963, I, p. 92, under no. 139.

Ombersley Pictures Inventory, undated, p. 8, as 'School of Van Dyck', where listed in the Central Hall.

This commanding full-length portrait is a fine example of the artist's work that revolutionised court portraiture in England and secured his reputation as the leading portraitist in the reigns of both King James I and Charles I before Van Dyck's arrival in 1632.

Henry de Vere, 18th Earl of Oxford, was heir to an ancient noble line, dating back to the 12th century, when his ancestor was awarded the title of Earl of Oxford. He was the only son of Edward de Vere, 17th Earl (1550-1604), a courtier and poet at the court of Elizabeth I who has been credited by some scholars with authorship of the plays of William Shakespeare.

Oxford was a champion of the Protestant cause during the Jacobean period and a keen supporter of James I's brother-in-law the Elector Palatine, the short-lived King of Bohemia, during the early part of the Thirty Years'

War. He fought in the Low Countries, and there is a print in the National Portrait Gallery of Oxford in armour on his horse, alongside the 3rd Earl of Southampton, the notable patron of Shakespeare.

As a prominent figure at James I's court, he was created Knight of the Bath and succeeded his father as Lord Great Chamberlain, serving from 1604 to 1625 (this had been a hereditary post of the Earls of Oxford throughout the Middle Ages). There was much rivalry among the king's favourites at court, and Oxford engaged in a prolonged quarrel with the king's chief favourite George Villiers, 1st Duke of Buckingham, leading to his imprisonment in the Tower of London in 1622-23.

Oxford died of fever in the Hague in early June 1625, most probably brought on by a wound he received at Terheiden while in command of a regiment in the elector palatine's service. It is a measure of Oxford's stature that he should have earned the signal honour of being buried in Westminster Abbey.

Born into a family of artists, Mytens trained in The Hague, possibly with Michiel van Miereveld and Jan Anthonisz van Ravesteyn. By 1618 he was in London and working for the Earl and Countess of Arundel, the celebrated collectors who sat to the artist for the pair of remarkable full-lengths at Arundel Castle (on loan from the National Portrait Gallery, London), arguably two of the most important portraits painted in the reign of King James I. Mytens's position as the pre-eminent portraitist at court continued after Charles I's accession to the throne in 1625. His full-lengths of courtiers and royalty dominated the Bear Gallery at Whitehall Palace and his self-portrait (c.1630; London, Royal Collection), a work almost certainly commissioned directly from the King himself and which hung at Whitehall alongside self-portraits by Rubens and van Dyck, further demonstrates Charles I's regard for the Dutch artist. Mytens's lucid sense of design, sensitivity to texture and surface, and free handling of paint brought a groundbreaking naturalism to court portraiture in England. The artist's restrained palette, employed here to dramatic effect, is characteristic of his work and has led some scholars to draw parallels with the portraiture of Velázquez at the court of Philip IV of Spain.

This may be one of the portraits of 'severall Earles of Oxford' recorded by John Aubrey in the Long Gallery at Wilton in his *Natural History of Wiltshire*, the manuscript of which was completed in 1691 (*Aubrey's Natural History of Wiltshire*, ed. J. Britton, London, 1847, pp. 84-5). These were sold at the auction at Wilton in 1685, which followed the death of the homicidal and heavily indebted 7th Earl of Pembroke and had no doubt gone to Wilton after the succession of his grandfather, William, 4th Earl of Pembroke in 1630, who inherited the possessions of his first wife, Lady Susan de Vere, sister and co-heiress of the sitter, on her death in 1628/9. Many of the pictures at Ombersley had been acquired by Admiral Edward Russell, 1st Earl of Orford (1653-1727), who might have purchased the portrait at or after the 1685 sale.





■36

AFTER EDWARD BOWER

Portrait of King Charles I (1600-1649), half-length, at his trial, seated in a red velvet chair, wearing the garter, sash and star of the Order of the Garter

oil on canvas
88¼ x 52¾ in. (224.2 x 133.9 cm.)
with identifying inscription 'Charles the 1st / Painted during his trial' (lower left)

£7,000-10,000
US\$8,500-12,000
€8,100-11,000

PROVENANCE:
By descent to Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

LITERATURE:
Ombersley Pictures Inventory, 1905, where listed in the Great Hall.
O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 23.
Ombersley Court Inventory, annotated Ombersley MS., June 1963, where listed in the Grand Hall.

O. Millar, *Tudor, Stuart and Early Georgian Pictures in the Royal Collection*, London, 1963, I, p. 114, under no. 208.
Ombersley Pictures Inventory, undated, p. 8, where listed in the Central Hall.

In January 1649, the king was on trial for his life in the Great Hall at the Palace of Westminster. Edward Bower attended the trial and made several drawings which he later worked up into paintings in his studio. Signed and dated three-quarter-length portraits of the subject by Bower are at Belvoir Castle, Antony, Cornwall and in the Royal Collection, with slight variations in the position of the king's hands and expression. The present painting relates most closely to the portrait in the Royal Collection (RCIN 405913) and appears to have been extended to a full-length from similar original dimensions.



■37

AFTER SIR PETER LELY

Portrait of Thomas Wriothesley, 4th Earl of Southampton (1607-1667), full-length, seated, wearing the star and ribbon of the Order of the Garter, holding his staff of office

oil on canvas
87¾ x 53 in. (221.7 x 134.5 cm.)
with identifying inscription 'Thomas Wriothesley; / Earl: of Southamton;' (lower left)

£5,000-8,000
US\$6,100-9,700
€5,800-9,200

PROVENANCE:
Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), Hanover Square, by 1801, and thence by descent in the family to, Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire

LITERATURE:
Hanover Square Inventory, 1801 no. 32.

Ombersley Pictures Inventory, 1905, where listed in the Great Hall.
O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 25.
Ombersley Inventory, 1963, as 'School of Van Dyck', where listed in the Grand Hall.
Ombersley Pictures Inventory, undated, p. 10, as 'Sir Peter Lely', where listed in the Central Hall.

The present work derives from the double portrait of Southampton with his third wife, Lady Frances Seymour, at Welbeck Abbey, painted after he was appointed Lord Treasurer.

For a complete note on this painting, please see christies.com.

■38

**STUDIO OF DANIEL MYTENS
THE ELDER (DELFT C. 1590-
1647 THE HAGUE)**

*Portrait of Thomas Howard, 14th
Earl of Arundel (1585-1646),
full-length, in black, wearing the
ribbon of the Garter*

oil on canvas
86½ x 54½ in. (220 x 137.4 cm.)
with erroneous identifying inscription
'Hen: Howard Son of the 4.th Thomas
/ Earle of Arundel Surrey & Norfolk'
(lower right)
in a frame of foliate carved and pierced
giltwood, applied to an ebonised
subframe

£8,000-12,000
US\$9,800-15,000
€9,200-14,000

PROVENANCE:

Edwin, 2nd Baron Sandys (1726-1797),
Ombersley Court, Worcestershire, by
circa 1750-75, and by descent in the
family to,
Richard Hill, 7th Baron Sandys
(1931-2013), Ombersley Court,
Worcestershire.

LITERATURE:

*Ombersley Court Inventory, c.1750-
1775, MS.*, where listed in the Left
Hand Parlour Green Room.
T.R. Nash, *Worcestershire, 1781-2, II,*
1781-2, II, p. 223, where listed in the
Breakfast parlour.
O. Millar, 'Ombersley Court', 25 August
1950, PMC, p. 19, as 'Daniel Mytens'.
Ombersley Inventory, 1963, as 'School
of Van Somer', where listed in the
Saloon.
O. ter Kuile, 'Daniel Mijtens: "His
Majesties Picture-Drawer"',
Nederlands Kunsthistorisch Jaarboek,
XX, 1969, p. 100, as a repetition of the
portrait at Welbeck Abbey.
Ombersley Pictures Inventory, undated,
p. 22, as 'Daniel Mytens', where listed
in the Saloon.

The Earl of Arundel was one of the
foremost art collectors and patrons
of his time; fundamental in forming
the taste of the Stuart royal family, he
also launched the careers of artists
including Van Dyck and Rubens.
Mytens was one of the artists
to whom Arundel dedicated his

patronage, and the artist went on to paint several portraits of the Earl. Oliver
Millar called the present work 'of good quality and a good head' (*op. cit.*, p.
19). It relates most closely to a full-length at Welbeck Abbey, and a bust-
length portrait at Boughton House.

For a complete note on this painting, please see christies.com.



■39

**FOLLOWER OF SIR ANTHONY
VAN DYCK**

*Portrait of James Stuart, 4th
Duke of Lennox and 1st Duke of
Richmond (1612-1655), full-length,
wearing the star and Garter of
the Order of the Garter, with his
hound at his feet*

oil on canvas
87¾ x 52¾ in. (222.8 x 134 cm.)
with identifying inscription 'Villers.
Duke of Richmond' (lower left)

£5,000-8,000
US\$6,100-9,700
€5,800-9,200

PROVENANCE:

By descent to Richard Hill, 7th Baron
Sandys (1931-2013), Ombersley Court,
Worcestershire.

LITERATURE:

Ombersley Pictures Inventory, 1905,
where listed in the Great Hall.
O. Millar, 'Ombersley Court', 25 August
1950, PMC, p. 24.
Ombersley Court Inventory, annotated
Ombersley MS., June 1963, as 'School
of Van Dyck', where listed in the Grand
Hall.
Oliver Millar in S.J. Barnes, *et al.*, *Van
Dyck. A Complete Catalogue of the
Paintings*, New Haven and London,
2004, p. 584, under no. IV.200.
Ombersley Pictures Inventory, undated,
p. 8, as 'Van Dyck', where listed in the
Central Hall.

James Stuart inherited the Scottish
title of Duke of Lennox from his
father in 1624, at the age of twelve.
As his nearest male relative, the
ageing King James I became his
guardian. He was made a Gentleman
of the Bedchamber in 1625 and was
knighted in 1630. King Charles I
appointed him a Privy Councillor in
1633 and in the same year installed
him as a Knight of the Garter,
England's highest order of chivalry.
This painting relates to van Dyck's
earliest and most celebrated portrait
of the sitter, now in the Metropolitan
Museum of Art, New York (inv. no.
89.15.16).

For a complete note on this painting,
please see christies.com.





40
CIRCLE OF SIR PETER LELY (SOEST, WESTPHALIA 1618-1680 LONDON)

Portrait of Mary Bagot, Countess of Falmouth and Dorset (1645-1679), three-quarter-length, in a white chemise and blue cloak

oil on canvas, unlined
 50¼ x 40⅞ in. (127.6 x 102.2 cm.)
 with identifying inscription 'Lady Denham.' (lower left)

£6,000-9,000
 US\$7,300-11,000
 €6,900-10,000

PROVENANCE:
 Edwin, 2nd Baron Sandys (1726-1797), Ombersley Court, Worcestershire, by 1781-2, and by descent in the family to, Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

LITERATURE:
 T.R. Nash, *Worcestershire*, 1781-2, II, p. 223, where listed in the 'Dining Parlor', as 'Lady Denham'.
Ombersley Pictures Inventory, 1905, where listed in the State Parlor.

O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 25, as 'Lady Denham'.
 O. Millar, *Tudor, Stuart and Early Georgian Pictures in the Royal Collection*, London, 1963, I, p. 126, under no. 264, as a copy of Lady Denham.
Ombersley Court Inventory, 1963, as 'Sir Peter Lely', where listed in the small Dining Room.
Ombersley Pictures Inventory, undated, p. 26, as 'Sir Peter Lely', where listed in the Dining Room.

This painting relates to a portrait of Mary Bagot in the Royal Collection (RCIN 404958), one of the Windsor Beauties painted by Sir Peter Lely around 1662-5, probably for Anne Hyde, Duchess of York. The sitter is currently identified as Mary Bagot, Countess of Falmouth and Dorset, but has also previously been called Margaret Brooke, Lady Denham. The latter was the daughter of Penelope Hill with her second husband, Sir William Brooke. Penelope later married Edward Russell (see lot 56).



41
CIRCLE OF SIR ANTHONY VAN DYCK (ANTWERP 1599-1641 LONDON)

Portrait of Lady Lucy Percy, Countess of Carlisle (1599-1660), three-quarter-length, in a red dress with a chaplet of flowers in her hair

oil on canvas
 52½ x 42½ in. (132.4 x 107.9 cm.)
 with identifying inscription 'Lady Lucy Piercy Countess / of Carlisle' (lower left)

£6,000-9,000
 US\$7,300-11,000
 €6,900-10,000

PROVENANCE:
 By descent to Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

EXHIBITED:
 Birmingham, City Museum and Art Gallery, *Commemorative Exhibition of the Art Treasures of the Midlands*, 1934, no. 458, lent by Lord Sandys.

LITERATURE:
Ombersley Pictures Inventory, 1905, where listed in the State Parlor.

O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 24.
 A. Oswald, 'Ombersley Court - II', *Country Life*, 1953, p. 94, where listed in the Rose Boudoir.
Ombersley Inventory, 1963, where listed in the small Dining Room.
 O. Millar, in S.J. Barnes *et al.*, *Van Dyck: A Complete Catalogue of the Paintings*, New Haven and London, 2004, p. 455, under no. IV.38.
Ombersley Pictures Inventory, undated, p. 26, where listed in the Dining Room.

Lady Lucy Percy's influential position in the Stuart court was well-established. Her celebrated wit and beauty, friendship with Queen Henrietta Maria, and involvement in political affairs cemented her status as one of the most admired and best-known women of her day. This painting relates to a portrait at Petworth House, Sussex.

For a complete note on this painting, please see christies.com.



■42

CIRCLE OF DANIEL MYTENS THE ELDER (DELFT C. 1590-1647 THE HAGUE)

Portrait of Edward Denny, 1st Earl of Norwich (1569-1637), full-length, seated, wearing black silk Court dress, holding a book beside a table draped with red velvet

oil on canvas
74¾ x 48½ in. (189 x 123.2 cm.)
with identifying inscription 'to the right Honor.^{ble} / Edward Denne / Earle of Norwich / Baron of Waltham' (centre right, on white letter)

£10,000-15,000
US\$13,000-18,000
€12,000-17,000

PROVENANCE:

Edwin, 2nd Baron Sandys (1726-1797), Ombersley Court, Worcestershire, by 1781-2, and by descent in the family to, Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

LITERATURE:

T.R. Nash, *Worcestershire*, 1781-2, II, 1781-2, II, p. 224, where listed in a bedchamber below stairs.
Ombersley Pictures Inventory, 1905, where listed in the State Parlor.

O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 23, as 'not unlike Mytens'.
A. Oswald, 'Ombersley Court - II', *Country Life*, 1953, p. 94 and pl. 1, as 'Van Somer'.
Ombersley Inventory, 1963, as 'School of Van Somer', where listed in the small Dining Room.
Ombersley Pictures Inventory, undated, p. 26, as 'Daniel Mytens', where listed in the Dining Room.

Edward Denny, 1st Earl of Norwich was a courtier and Member of Parliament, being raised to the Earldom in 1626. However, posterity best remembers him for his protests at the time of the publication of Lady Mary Wroth's prose romance *The Countess of Montgomery's Urania*, the first known work of its genre to be written by a woman.

For a complete note on this painting, please see christies.com.



■43

JOHN RILEY (LONDON 1646-1691) AND JOHN CLOSTERMAN (OSNABRÜCK 1660-1711 LONDON)

Portrait of Colonel Thomas Cheke of Pyrigo Park, Essex (1628-1688), Lieutenant of the Tower of London, full-length, in armour with a red sash, the Tower beyond

oil on canvas
85½ x 54 in. (217.2 x 137.2 cm.)
inscribed 'Thomas Cheeke / apoynted Leif. / of the Tower' (centre left, on the white paper)

£15,000-25,000
US\$19,000-30,000
€18,000-29,000

PROVENANCE:

(Presumably) by descent to the sitter's daughter, Anne Tipping, née Cheke (1678-1728), and by descent to her daughter, Letitia Tipping (1699-1779), wife of Samuel Sandys, 1st Baron Sandys (1695-1770), and by descent to their son, Edwin Sandys, 2nd Baron Sandys (1726-1797), and by inheritance to his niece, Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), and by descent to her second son, Lieutenant-General Arthur Hill, 2nd Baron Sandys (1792-1860), and by inheritance to his younger brother, Arthur Marcus Sandys, 3rd Baron Sandys (1798-1863), and by descent to,

Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

LITERATURE:

Ombersley Inventory, c.1750-1775, where listed in the Salon Room.
T.R. Nash, *Worcestershire*, 1781-2, II, 1781-2, II, p. 224.
Ombersley Pictures Inventory, 1905, as 'Kneller?', where listed in the Grand Saloon.
O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 27.
Ombersley Inventory, 1963, as 'Michael Dahl', where listed in the Saloon.
Ombersley Pictures Inventory, undated, p. 24, where listed in the Saloon.

In 1679, Thomas was appointed Lieutenant of the Tower of London under King Charles II, a position he held until 1687 when James II removed him from office. Riley and Closterman worked together in partnership from the 1680s, after Closterman arrived in England and was appointed to paint the drapery in Riley's portraits.

For a complete note on this painting, please see christies.com.



The Saloon, photographed for Country Life, 1953, showing the torcheres in situ © Country Life Picture Library / Future Publishing Ltd.



■44

A PAIR OF GEORGE II GILTWOOD TORCHERES
SECOND QUARTER 18TH CENTURY

Each with scalloped circular top above a canted triform scrolling shaft with floral pendants on three conforming C-scroll supports decorated with *rocaille*, re-gilt
52 in. (132 cm.) high; the tops: 13¼ in. (33.5 cm.) diameter; the base: 22 in. (56 cm.) wide (2)

£20,000-40,000
US\$25,000-49,000
€23,000-46,000

PROVENANCE:
Probably Samuel, 1st Baron Sandys (1695-1770), and by descent.

LITERATURE:
A. Oswald, 'Ombersley Court - I', *Country Life*, 1953 pp. 35, pl. 4. *Ombersley Inventory*, 1963, in 'The Saloon'.

These refined *torchères* or candle stands appear to bridge the gap between the Baroque and *Rococo*. The basic form closely relates to the outline of late 17th century prototypes, such as those in silver retained by Charles Sackville, 6th Earl of Dorset as a perquisite of office, following his tenure as Lord Chamberlain to William III, which survive at Knole House, Kent, or those in

giltwood supplied by Jean Pelletier for the King's apartments at Hampton Court Palace in 1701 (RCIN 57029).

The basic form remained popular throughout the first two-thirds of the 18th century. The Ombersley *torchères* relate closely to a small group of known candle stands, including, perhaps most closely, to a pair sold from the collection of the Earls of Warwick, Warwick Castle, Christie's, London, 21 March 1968, maker unidentified. A further pair of very closely related design, but later date, was supplied to Nathaniel Curzon, 1st Lord Scarsdale, for Kedleston Hall, Derbyshire, one of which is illustrated in, A. Coleridge, *Chippendale Furniture*, 1968, pl. 289. The Kedleston pair may have been supplied by William Linnell, who supplied furniture for both Kedleston and Lord Scarsdale's London house in Audley Square. Further related *torchères* survive from the collection of the Lords Egremont at Petworth, possibly supplied by James Whittle and Samuel Norman but again these are of slightly later date. A closely related pair, apparently of similar date, was sold anonymously, Christie's, New York, 11 October 2007, lot 60 (\$103,000).



■45

A NEAR PAIR OF GEORGE I GILT-GESSO SIDE TABLES
CIRCA 1725, IN THE MANNER OF JAMES MOORE

The rectangular tops with re-entrant corners the surface decorated with cut-gesso scrolling foliage about a lambrequin drapery panel, the acanthus decorated friezes centred by a bold scrolling cartouche, on conforming cabriole legs with braganza feet, minor variations but apparently from the same workshop, re-gilt

31¼ in. (78 cm.) high; 36 in. (91.5 cm) wide; 19¼ in. (50.5cm) deep
30¼ in (77.5 cm.) high; 34¼ in. (87 cm.) wide; 19¼ in. (50.5 cm.) deep

£60,000-100,000
US\$74,000-120,000
€69,000-110,000



Detail

LITERATURE:

A. Oswald, 'Ombersley Court, Worcestershire - I', *Country Life*, 2 January 1953, p.35, pl. 3, illustrated in 'The Saloon'.

PROVENANCE:

Possibly Samuel, 1st Baron Sandys (1695-1770), and by descent.

(2)

The tops of these tables, with their finely cut *bas-relief* strapwork are typical of the fashion for 'antique' decoration favoured by the court of Louis XIV. This mode of decoration was popularised in Britain by engravings published by William III's court architect Daniel Marot (d.1752).

James Moore (c.1670-1726) is recorded as working at Nottingham Court, Short's Gardens, St Giles in the Fields and is thought to have undertaken private commissions from around 1700. It is likely that he trained under the Gumleys, who were cabinet-makers and manufacturers of mirrored glass, so he would have gained valuable early experience in the use of sophisticated gilt-gesso work, generally used in the production of frames and employed in the decoration of the present tables. Moore was one of the leading exponents of this kind of work, and he is known to have supplied gilt-gesso furniture to both Queen Anne and George I for Kensington Palace, the latter whilst in partnership with John Gumley. He later went on to supply similar furniture to John Churchill, 1st Duke of Marlborough (1650-1722) and also took over the supervision of the building work at Blenheim Palace after the dismissal of the architect Sir John Vanbrugh - where he became known as Sarah, Duchess of Marlborough's 'Oracle' (G. Beard, *Dictionary of English Furniture Makers, 1660-1840*, Leeds, 1986, p. 618-619).

Described as a near pair, these tables appear to have been made to the same design, apparently in the same workshop, as evidenced by the many shared constructional details. The minor differences in detail and execution likely suggest that they were either originally intended for different rooms or, more likely, that the second/additional table was commissioned to make up the pair almost immediately following the delivery of the first but after the first had left the workshop.

A gilt-gesso table of *circa* 1715 signed 'Moore' survives in the Royal Collection (Tessa Murdoch, 'The King's Cabinet Maker: the giltwood furniture of James Moore the Elder', *The Burlington Magazine*, June 2003, p 409, pl 5); another related table attributed to Moore, is illustrated and discussed in E. Lennox-Boyd, *Masterpieces of English Furniture The Gerstenfeld Collection*, ed., London, 1998, p. 73-75, and a further related pair of related tables, perhaps of slightly earlier date, but employing a closely related distinctive central cartouche to the frieze, was sold from the collection of Duarte Pinto Coelho, Christie's, South Kensington, 20 July 2011, lot 111 (£121,250).





■46
A GEORGE I GILTWOOD AND CUT-GESSO PIER MIRROR

CIRCA 1725, POSSIBLY BY JOHN BELCHIER

The elaborate cresting with scallop-shell-centred plume flanked by eagle's masks above a divided bevelled plate, the upper double-arched section stepped, the frame with cut-gesso strapwork decoration, pencil inscription 'Lady...room', minor losses, re-gilt 78¼ in. (199 cm.) high; 31 in. (79 cm.) wide

£25,000-40,000
 US\$31,000-49,000
 €29,000-46,000

PROVENANCE:
 Almost certainly Samuel, 1st Baron Sandys (1695-1770), and by descent.

LITERATURE:
 Probably, *Ombersley Inventory*, c. 1750-75., where listed in 'The Drawing Room' as 'A Large Looking Glass in a Gilt Frame between the windows'.
Ombersley Inventory, 1963, in 'The Boudoir'.

This sophisticated pier mirror can be attributed on stylistic grounds to John Belchier (fl.1699 - d.1753). Described by a contemporary as 'a very eminent cabinetmaker', he is recorded with premises at 'The Sun' on the south side of St. Paul's Churchyard London from at least 1717. Renowned for supplying mirrors, one of his printed trade bills records that he was making up and providing 'all sorts of fine Peer and Chimney-Glasses and Glass Sconces' (Ed. Geoffrey Beard and Christopher Gilbert, *Dictionary of English Furniture Makers 1660-1840*, Furniture History Society, Leeds, 1986, pp. 59-60). Belchier's most significant known commissions include the provision of mirrors to St. Paul's Cathedral and during the same period, between 1722 and 26, of pier glasses and furniture to John Meller at Erddig in Clwyd, North Wales. Of the extant mirrors at Erddig, one in carved and gilded gesso and of the 'most expensive glass' at a cost of £50 was installed in the Best Bedchamber. The flattened arch to the top of the Erddig mirror incorporates a bold double-scroll flourish that is reflected in the ornamentation of the example offered here (Adam Bowett, *Early Georgian Furniture 1715-1740*, Antique Collectors Club, Woodbridge, 2009, p. 292). A second mirror, on a less impressive scale but surmounted in a similar fashion and also attributed to Belchier was sold from the Pearson collection, Dunecht House, Aberdeen, in that case the plume was centred by a mask, rather than the clam shell seen here (sold, The Cowdray Sale, Christie's House Sale, 13-15 September, 2011, lot 211 - £21,250). A further related mirror with a similar plumed mask, also attributed to Belchier, formerly in the Untermyer Collection, is now at the Metropolitan Museum of Art New York, (Yvonne Hackenbroch, *Highlights of the Untermyer Collection of English and Continental Decorative Arts*, The Metropolitan Museum of Art, New York 1977, p. 73, no. 126).

It is interesting to note that this mirror, the outer frame of the pier mirror, lot 50, and the two triple-plate overmantel mirrors all appear to have been supplied by the same maker, with the three larger sharing the same distinctive corner bracing to the reverse (see also lots 110 & 120) suggesting that they were all commissioned together, possibly for Ombersley, by Samuel, 1st Baron Sandys when the house was built and remained there since. Furthermore, the table in the following lot, may also have formed part of the same commission. It seems likely that this mirror may have hung between the windows in the boudoir (or drawing room, as it appears to have been called in the 18th century inventory), for most of its existence and it is possible that it was commissioned for that room and hung there from new till the house was sold in 2017.



'The Rose Boudoir, Ombersley Court', (c) Private Collection



■47
A GEORGE I GILTWOOD AND CUT-GESSO SIDE TABLE

CIRCA 1720, POSSIBLY BY JOHN BELCHIER

The rectangular top centred by octofoil medallion surrounded by foliage and arabesque strapwork on a pounced ground, with an acanthus and scallop shell decorated frieze, on square-section cabriole legs with braganza feet, decoration refreshed 27¼ in. (70.5 cm.) high; 29¾ in. (77.5 cm.) wide; 17¼ in. (45.5 cm.) deep

£12,000-18,000
 US\$15,000-22,000
 €14,000-21,000

PROVENANCE:
 Possibly Samuel, 1st Baron Sandys (1695-1770), and by descent.

LITERATURE:
 Possibly, *Ombersley Inventory*, c. 1750-75., in 'The Dressing Room', described as 'a gilt table between the windows, carved'.

A pair of tables of closely related design, was sold Christie's, New York, 14-15 April 2011, lot 550 (\$80,500; see also G. Beard and J. Goodison, *English Furniture 1500-1840*, London, 1987, p. 53, fig. 6.). For the full catalogue note see www.christies.com



48 & 49

■48

EIGHT GEORGE II WALNUT HIGH-BACK CHAIRS

SECOND QUARTER 18TH CENTURY, POSSIBLY BY SAMUEL BOLUS, WORCESTER

With high backs and stuff-over seats on cabriole legs, variously covered in damask, minor variations, repairs and restoration, three chairs with replaced back lags, some later sprung
Each: 42¾ in. (107.5 cm.) high; 22 in. (55.5 cm.) wide; 25½ in. (65 cm.) deep (6)

£4,000-6,000
US\$5,000-7,400
€4,600-6,900

PROVENANCE:
Almost certainly Samuel, 1st Baron Sandys (1695-1770), and by descent.

LITERATURE:
Possibly *Ombersley Inventory*, c. 1750-75, listed in 'The Wardrobe'.
Oswald, *Ombersley - I, Country Life*, 1953.
Oswald, *Ombersley - II, Country Life*, 1953.
Ombersley Inventory, 1963, in 'The Staircase Hall', in 'The Duke of Wellington Bedroom' and in 'The Adam Room'.

One of the stools from this set of seat furniture has the name 'Samuel Bolus, Worcester' inscribed in large writing to the under-cloth. That stool has been re-railed, probably during the second half of the 20th century, however, it can be identified in a photograph from the early 20th century owing to its distinctive needlework covering making it likely that the under-cloth was preserved, along with the somewhat fragile needlework which it retains today, when the restoration took place, something that would be in keeping with the approach to the restoration of the collection when the last two

■49

A PAIR OF GEORGE II WALNUT STOOLS

SECOND QUARTER 18TH CENTURY, POSSIBLY EITHER BY OR UPHOLSTERED BY SAMUEL BOLUS, WORCESTER

Each covered in wool-work, one stool reframed and with inscribed, apparently contemporary undercloth
One stool: 18 in. (45.5 cm.) high; 21 in. (53 cm.) wide; 17 in. (43.5 cm.) deep; the other: 17½ in. (44.5 cm.) high; 21¾ in. (55 cm.) wide; 17¾ in. (45 cm.) deep (2)

£2,000-3,000
US\$2,500-3,600
€2,300-3,400

PROVENANCE:
Almost certainly Samuel, 1st Baron Sandys (1695-1770), and by descent.

LITERATURE:
Possibly in *Ombersley Inventory*, c. 1750-75., where listed in 'The Wardrobe'.
Ombersley Inventory, 1963, where listed in 'The Chinese Room' and 'The Dressing Room'.

Lords Sandys gradually awoke Ombersley Court from its long slumber. It is possible that Bolus could have supplied the suite of furniture, although given his known dates (fl. 1740-58), by which time this would have been somewhat old fashioned, it seems likely that he may simply have reupholstered it in the middle years of the 18th century. The suite, along with lot 26 in this sale, is most likely one of the several sets of 'walnut tree' chairs and stools indigenous to the house, which are recorded in the manuscript inventory of the contents of Ombersley Court taken circa 1750 and updated in 1775.

■50

A WILLIAM AND MARY GILTWOOD PIER MIRROR

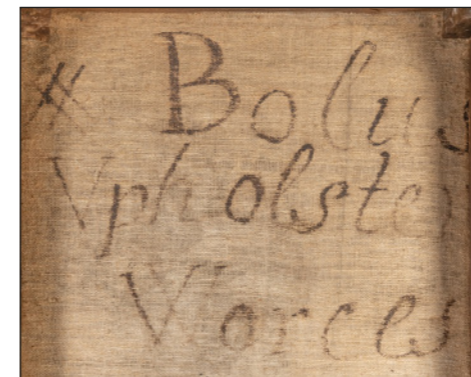
LATE 17TH CENTURY, PARTIALLY REFRAMED CIRCA 1725, POSSIBLY BY JOHN BELCHIER

With elaborate pierced strapwork cresting, centred by a stylised plume above a divided bevelled plate with double-arched upper section, the rectangular lower section with strapwork-decorated, cut-gesso frame, the inner slip replaced in the early 19th century, minor losses, re-gilt
84¾ in. (215 cm.) high; 33¾ in. (85.5 cm.) wide

£15,000-25,000
US\$19,000-30,000
€18,000-29,000

PROVENANCE:
Probably, Samuel, 1st Baron Sandys (1695-1770), and by descent.

The outer frame with refined cut-gesso decoration appears to have been commissioned to encase the original slender outer frame of the earlier plates and has been designed to visually support the William & Mary cresting, contemporary with this earlier mirror. Close examination of the structure of this additional outer framing of the lower part of the mirror, notably the method of bracing employed to the reverse of the joints to the bottom corners, suggests that this was carried out in the same workshop as lot 46 was made and it is on these grounds that the possible association with John Belchier (fl.1699 - d.1753) has been established (see also lots 110 & 120). Interestingly, the earlier mirror at the core appears to have more in common with the work Belchier's contemporaries, James Moore (1670-1726) and his business partner, John Gumley (fl. 1691-1727), the cresting bears particularly close comparison with mirrors associated with the partnership in the collection of The National Trust at Beningborough Hall, North Yorkshire (NT 1190823.1).



Detail of inscription to undercloth, lot 49



The Large Dining Room, photographed for *Country Life*, 1953 © *Country Life* Picture Library / Future Publishing Ltd.

THE OMBERSLEY VAN DE VELDES LOTS 51-54

The following four lots belong to a series of seven paintings commissioned of the great Dutch marine painter Willem van de Velde the Younger by Admiral Edward Russell for his house, Chippenham Hall, near Cambridge between circa 1693 and 1698. Russell was the nephew of the 1st Duke of Bedford and a member of the 'Immortal Seven' who had invited William III to come to England. He was made treasurer of the Navy in 1689 and famously defeated the French at the Battle of La Hogue in 1692. He was later an influential MP from Cambridgeshire and was made Earl of Orford in 1697. Russell's house, which was substantially altered in the eighteenth and nineteenth centuries, is generally thought to have been built around 1690 following his acquisition of the estate from a distant relative, Sir William Russell, 4th Baronet, in 1688. Sir William's family owned the hall since the late sixteenth century and had there entertained such dignitaries as Cosimo III, Grand Duke of Tuscany, whose visit on 10 May 1669 was recorded by Count Magalotti.

The Count described how 'The villa stands in a delightful plain, in the midst of a lawn, which surrounds it on every side; and both with respect to the materials of which it is built, the ornaments with which it is decorated, and the arrangement of its domestic conveniences, it will bear a comparison with the most distinguished country seats of the principal gentry of the kingdom.' He further noted how Cosimo 'went over all the apartments, and found them handsomely furnished...Amongst other things that the house contains, the gallery, which faces the South, is not the least remarkable; for besides the view which it commands from its windows, there is upon the top of it an open promenade, that, being connected with the roof of the house, which is covered in lead, affords on every side a prospect of the surrounding country.' (Count L. Magalotti, *Travels of Cosmo the Third, Grand Duke of Tuscany, through England, during the Reign of King Charles the Second (1669)*, translated by J. Mawman, London, 1821, pp. 212-213.)

Surviving descriptions of Chippenham Hall, including that of Celia Fiennes who described it in her diary when visiting while traveling from Cambridge to Lichfield in 1698, suggest that, save for the addition of new offices and stables, the house described by Magalotti remained largely the same when Russell inhabited it twenty years later (C. Fiennes, *Through England on a Side Saddle, in the Time of William and Mary, being the diary of Celia Fiennes*, London, 1888, pp. 125-7). Indeed, the E-plan house that appears in a 1712 survey of the park laid out by Lord Orford would have been old-fashioned for a house built in the 1690s.

In addition to the four works offered here, a fifth, significantly smaller painting was sold at Sotheby's, London, 5 December 2008, lot 39 (£125,000), while two additional large-scale, upright paintings depicting *An English ship at sea running before a gale* and *The English ship Britannia coming to anchor*, both dated 1697, are today in a private collection. Together, the seven paintings constitute one of the largest and most ambitious commissions ever undertaken by Van de Velde for a private patron. By virtue of their imposing scale and the sheer number of works painted for Russell in such a short period, they would inevitably have been carried out with varying degrees of assistance from his studio, the most important member of which at the time was his son Cornelis van de Velde (1675-1729). The earliest painting in the group is probably the birds-eye view depicting The Soleil Royal on fire at the Battle of La Hogue, 1 June 1692, which Rimmelt Daalder has recently dated to circa 1693 by French King (*op. cit.*, p. 171). It was this painting that Fiennes singled out for particular praise in her diary as 'Ye Stair Case is wanscoated, very noble, fine Pictures, there is ye battle at la Hogue a Large sea piece wth an jnscription of ye admiralls valour when ye great ship ye Gunn was burnt and mightily valued by ye ffrench King'. The evident success of this painting may also have been the impetus for artist and patron to become better acquainted.



Thomas Gibson, *Admiral Edward Russell*, 1652-1727, 1st Earl of Orford, c. 1715, National Maritime Museum, Greenwich, London

In 1694, during the Nine Years' War, van de Velde, then sixty years old, received his first opportunity to familiarize himself with life aboard a ship during a long voyage by joining a fleet of sixty-three ships that Russell, then First Lord of the Admiralty, was leading to engage the French in combat in the Mediterranean. Following the artist's request to go to sea, Russell received on 18 May the following orders, which had been drawn up by the Admiralty Board two days previously:

Orders to Admll Russell to cause Mr Wm Vande Veld junr to be borne aboard some of ye Ships in the Fleet in order to his makeing Draughts & Figures or Imitations of what shall pass & happen at Sea by Battle or Fight of ye Fleet, and that he have such an Allowance for the same as his Father had in Holland, upon some Proposals from him now read. [Russell also had to ensure that] Mr Vande Veld & a Serv[an]t...be born in Victualls on board such ship as he desires.

While Russell's squadron did not return to England until the summer of 1695, van de Velde must have arrived before then, as a painted view of a North African harbour dated 1694, probably based on one or more drawings made during his voyage with Russell's fleet, is today at the National Maritime Museum, Greenwich.

Russell retired from the navy after the Mediterranean expedition, devoting himself to the decoration of his country estate. Of the seven paintings van de Velde and his studio produced for Chippenham Hall, one of the upright paintings in a private collection is dated 1697, while the English three-decker at anchor in a seaway with a Royal Yacht arriving in the fleet (lot 51) bears a date of 1698. Following Russell's death in 1727, the paintings passed to his grand-niece, Letitia Tipping, Lady Sandys, in whose family they have descended until the present day.



■51

WILLEM VAN DE VELDE THE YOUNGER (LEIDEN 1633-1707 WESTMINSTER) AND STUDIO

An English three-decker at anchor in a seaway with a Royal Yacht arriving in the fleet

signed and dated 'A°1698 W.V. Veld°f.' (on driftwood, lower right)
oil on canvas
64½ x 120½ in. (164.2 x 306 cm.)

£150,000-250,000
US\$190,000-300,000
€180,000-290,000

PROVENANCE:

Commissioned by Admiral Edward Russell, 1st Earl of Orford (1652-1727) for Chippenham Hall, Cambridgeshire, and by inheritance to his great-niece, Letitia Tipping (1699-1779), wife of Samuel Sandys, 1st Baron Sandys (1695-1770), and by descent to their son, Edwin Sandys, 2nd Baron Sandys (1726-1797), and by inheritance to his niece, Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), and by descent to her second son, Lieutenant-General Arthur Hill, 2nd Baron Sandys (1792-1860), and by inheritance to his younger brother, Arthur Marcus Sandys, 3rd Baron Sandys (1798-1863), and by descent in the family to, Richard Hill, 7th Baron Sandys (1931-2013), at Ombersley Court, Worcestershire.

EXHIBITED:

London, Earl's Court, *Naval, Shipping and Fisheries Exhibition*, 1905, no. 418 or 420, both described as 'Naval Battle'.

LITERATURE:

Ombersley Pictures Inventory, 1905, where listed in the Great Dining Hall.
O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 29.
A. Oswald, 'Ombersley Court - II', *Country Life*, 1953, p. 96, pl. 8.
Ombersley Court Inventory, annotated Ombersley MS., June 1963, where listed in the Dining Room.
M.S. Robinson, *Van de Velde: A Catalogue of the Paintings of the Elder and Younger Willem van de Velde*, Greenwich, 1990, II, pp. 968 and 969, no. 636.
Ombersley Pictures Inventory, undated, p. 28, where listed in the Ballroom.

Michael Robinson (*op. cit.* p. 968) plausibly speculated that this painting, which is signed and dated 1698, may represent the occasion on which Edward Russell was sent to escort the queen of Spain along the northern coast of Galicia *en route* to Coruña. In December 1689, Russell travelled to Holland to pick up the Spanish queen aboard the *Fubbs*, a ketch-rigged yacht, and alongside several fourth-rates and frigates. The party departed Holland in mid-January 1690 and, upon reaching the Downs, Russell returned with the queen to his flagship, the *Duke*, a three-decker, aboard which they continued their journey. Due to contrary winds, the squadron was delayed, only arriving in Coruña on 16 March 1690.

As Robinson noted, the three-decker in this painting cannot be identified with Russell's most famous flagship, the *Britannia*, whose figurehead depicted a horse and rider. Instead, the ship shown here employs a figurehead of a crowned lion with a small rider on its back, a figurehead typical of the ones employed on nine three-deckers that were built under the 1677 building programme. The *Duke* itself was built in 1682. A drawing of the *Duke* by van de Velde the Younger (sold Sotheby Mak van Waay, Amsterdam, 3 May 1976, lot 162) suggests it is the one portrayed in this painting.

The use of the Union flag on this ship is consistent with Russell's command of a detached squadron. While no special flags for the queen are evident, the flagship employs pendants at the mastheads and yardarms, which likely signifies that we are witnessing some important occasion.

According to Robinson, the ketch-rigged yacht seen from the stern at left may well be the *Fubbs*, on which Russell sailed on his trip to meet the queen. A drawing showing a starboard broadside view of this ship is in the Museum of Fine Arts, Budapest (inv. no. 1916-50). As here, the vessel has two square windows on the stern with a small royal arms between them and a coat-of-arms flanked on either side by a horse and rider on the tafferel above.

We are grateful to Rammelt Daalder for his assistance in the cataloguing of this lot.





■52

WILLEM VAN DE VELDE THE YOUNGER (LEIDEN 1633-1707 WESTMINSTER) AND STUDIO

An English Two-Decker at Sea

oil on canvas
95½ x 137¾ in. (243 x 350 cm.)

£300,000-500,000
US\$370,000-610,000
€350,000-570,000

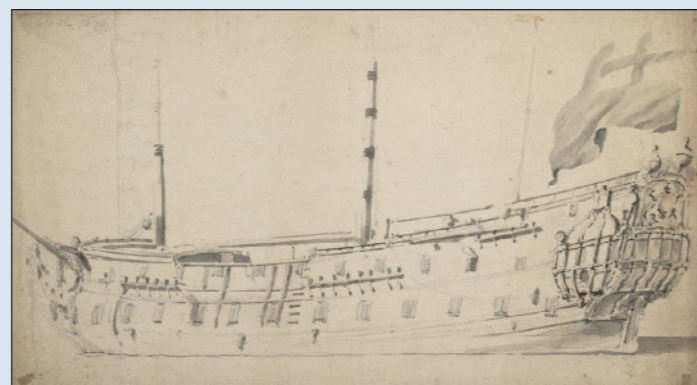
PROVENANCE:

Commissioned by Admiral Edward Russell, 1st Earl of Orford (1652-1727) for Chippenham Hall, Cambridgeshire, and by inheritance to his great-niece, Letitia Tipping (1699-1779), wife of Samuel Sandys, 1st Baron Sandys (1695-1770), and by descent to their son, Edwin Sandys, 2nd Baron Sandys (1726-1797), and by inheritance to his niece, Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), and by descent to her second son, Lieutenant-General Arthur Hill, 2nd Baron Sandys (1792-1860), and by inheritance to his younger brother, Arthur Marcus Sandys, 3rd Baron Sandys (1798-1863), and by descent in the family to, Richard Hill, 7th Baron Sandys (1931-2013), at Ombersley Court, Worcestershire.

LITERATURE:

Ombersley Pictures Inventory, 1905, where listed in the Great Dining Hall.
O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 29.
A. Oswald, 'Ombersley Court - II', *Country Life*, 1953, pp. 96 and 97, pls. 7 and 9.
Ombersley Court Inventory, annotated Ombersley MS., June 1963, where listed in the Dining Room.
M.S. Robinson, *Van de Velde: A Catalogue of the Paintings of the Elder and Younger Willem van de Velde*, Greenwich, 1990, II, p. 969, no. 637.
Ombersley Pictures Inventory, undated, p. 28, where listed in the Ballroom.

This impressive marine painting is among van de Velde the Younger's largest paintings. Arguably the most famous marine painter of the second half of the seventeenth century, Willem the Younger moved to Weesp in circa



Willem van de Velde the Younger, *Portrait of the 'Newcastle'*, drawing, 1676, National Maritime Museum, Greenwich, London



1648. There, he is thought to have studied under Simon de Vlieger, whose subtle and atmospheric seascapes were a crucial influence alongside the more academic training of his father, Willem van de Velde the Elder. Back in Amsterdam by 1652, Willem the Younger took up work in his father's studio, where his prodigious talent rapidly became clear. In 1672, the van de Veldes arrived in England on the invitation of King Charles II, who provided them with an annual salary, lodgings in Greenwich and allowed them to use the Queen's House as their studio. The van de Veldes enjoyed frequent royal commissions, and undertook work for aristocratic and naval patrons. Father and son revolutionised marine painting in England; their work established the importance of the genre in the cultural and artistic identity of the nation and inspired future generations of artists for centuries to come.

Evidently known to Robinson only through photographs, the present painting is notably similar in style and composition to the preceding lot. Working

under the assumption that the painting depicts ships commanded by Russell, Robinson tentatively posited that the main ship on the left may be the 64-gun *Defiance*, which was built in 1675 and commanded by Russell in 1677-78 (*op. cit.*, p. 969). Unfortunately, no certain drawing of the ship by van de Velde with which it can be compared is known.

Alternatively, the ship could plausibly be identified as either the similarly sized *Swiftsure*, built in 1673 and commanded by Russell from March 1678, or the *Newcastle*, which he commanded from August 1680. A pair of offset drawings of both ships as well as a freely worked drawing in black chalk and wash of the *Newcastle*, all viewed from the port side, are in the collection of the National Maritime Museum, Greenwich (inv. nos. PAG6235, PAG6243 and PA17268).

We are grateful to Rammelt Daalder for his assistance in the cataloguing of this lot.

WILLEM VAN DE VELDE THE YOUNGER (LEIDEN 1633-1707 WESTMINSTER) AND STUDIO

The Burning of the Soleil Royal during the Battle of La Hogue, 22 May 1692

oil on canvas
79½ x 120½ in. (201.9 x 306.5 cm.)
in original frame with the arms of Admiral Edward Russell

£120,000-180,000
US\$150,000-220,000
€140,000-210,000

PROVENANCE:
Commissioned by Admiral Edward Russell, 1st Earl of Orford (1652-1727) for Chippenham Hall, Cambridgeshire and by inheritance to his great-niece, Letitia Tipping (1699-1779), wife of Samuel Sandys, 1st Baron Sandys (1695-1770), and by descent to their son, Edwin Sandys, 2nd Baron Sandys (1726-1797), and by inheritance to his niece, Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), and by descent to her second son, Lieutenant-General Arthur Hill, 2nd Baron Sandys (1792-1860), and by inheritance to his younger brother, Arthur Marcus Sandys, 3rd Baron Sandys (1798-1863), and by descent in the family to, Richard Hill, 7th Baron Sandys (1931-2013), at Ombersley Court, Worcestershire.

EXHIBITED:
London, Earl's Court, *Naval, Shipping and Fisheries Exhibition*, 1905, no. 416.

LITERATURE:
Ombersley Pictures Inventory, 1905, where listed in the Great Dining Hall.
O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 29, as 'certainly by the Elder'.
A. Oswald, 'Ombersley Court - II', *Country Life*, 1953, p. 96, pls. 6 and 7, as 'William van de Velde the Elder'.
Ombersley Court Inventory, annotated Ombersley MS., June 1963, where listed in the Dining Room.
M.S. Robinson, *Van de Velde: A Catalogue of the Paintings of the Elder and Younger Willem van de Velde*, Greenwich, 1990, I, p. 215, no. 635, as Willem van de Velde the Elder with studio assistance.
R. Daalder, *Van de Velde & Son, Marine Painters*, rev. ed., Leiden, 2020, p. 171, fig. 118.
Ombersley Pictures Inventory, undated, p. 28, as 'van de Velde the Elder', where listed in the Ballroom.

Although most of the paintings van de Velde undertook for Admiral Russell were ship portraits, this particular work commemorates one of his key naval victories. Russell led the Anglo-Dutch fleet to success against the French in the Battle of La Hogue, one of three major naval engagements that took place in the English Channel during the so-called War of the English Succession (1689-97), fought as a result of the accession of the Dutch Prince

of Orange to the English throne (as William III) and the consequent alliance of England with Holland against the territorial ambitions of Louis XIV.

The battle took place from late May to early June 1692, concluding with fighting in the open bays of Cherbourg and La Hogue, where Admiral Russell and his large Anglo-Dutch alliance of nearly one hundred ships faced a French fleet of just forty-four ships. Russell and his fleet forced the French ships to scatter, eventually capturing or destroying many of them, including the flagship, the huge 104-gun *Soleil Royal*. With French supremacy in the Channel temporarily eclipsed, this was not only a decisive victory against France within sight of her own shores but it also caused such major damage to the French fleet, effectively ending any hope of invasion and thus the restoration of the Jacobite House of Stuart to the English throne. It also brought great recognition and appreciation of Russell; he was elevated to Admiral of the Fleet in November 1693, made First Lord of the Admiralty in April 1694, and later Earl of Orford in 1697.

The painting takes a view over the bay of La Hogue. The *Soleil Royal* and other ships from the French fleet burn near the coast, whilst the combined Dutch and English fleet are visible in the foreground. Robinson attributed this painting to Willem van de Velde the Elder and Studio, acknowledging that it would have to date to the last year of the artist's life (*op cit.*, p. 215). Instead, as R Emmelt Daalder has proposed, it is more likely that it was painted by the Younger, with studio assistance, possibly with input from the Elder in the design (*op cit.*, p. 171). The Younger would have been well versed in this particular genre of birds-eye view marine paintings and it is plausible that Russell himself advised van de Velde on details of the battle.

The delicate original frame with naval motifs is indicative of Russell's ornate taste, and the original furnishing of Chippenham Hall. The series of naval scenes were not the only commission Russell made to mark his naval career; a baroque mirror frame now in the Fitzwilliam Museum, Cambridge (inv. no. M.2-2017), decorated with personifications of fame and the figures of Mercury and Hercules, was also presumably intended to celebrate Russell's appointments as Admiral of the Fleet and First Lord of the Admiralty.

We are grateful to R Emmelt Daalder for his assistance in the cataloguing of this lot.



54

WILLEM VAN DE VELDE THE YOUNGER (LEIDEN 1633-1707 WESTMINSTER) AND STUDIO

An English fleet running along a high coast in a moderate breeze

oil on canvas
57½ x 71 in. (146.2 x 180.3 cm.)

£40,000-60,000
US\$49,000-73,000
€46,000-69,000

PROVENANCE:

Commissioned by Admiral Edward Russell, 1st Earl of Orford (1652-1727) for Chippenham Hall, Cambridgeshire, and by inheritance to his great-niece, Letitia Tipping (1699-1779) wife of Samuel Sandys, 1st Baron Sandys (1695-1770), and by descent to their son, Edwin Sandys, 2nd Baron Sandys (1726-1797), and by inheritance to his niece, Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), and by descent to her second son, Lieutenant-General Arthur Hill, 2nd Baron Sandys (1792-1860), and by inheritance to his younger brother, Arthur Marcus Sandys, 3rd Baron Sandys (1798-1863), and by descent in the family to, Richard Hill, 7th Baron Sandys (1931-2013), at Ombersley Court, Worcestershire.

EXHIBITED:

London, Earl's Court, *Naval, Shipping and Fisheries Exhibition*, 1905, no. 417.

LITERATURE:

Ombersley Pictures Inventory, 1905, where listed in the Great Dining Hall.
O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 29.
A. Oswald, 'Ombersley Court - II', *Country Life*, 1953, p. 96, p. 97, pl. 10.
Ombersley Court Inventory, annotated Ombersley MS., June 1963, where listed in the Dining Room.
M.S. Robinson, *Van de Velde: A Catalogue of the Paintings of the Elder and Younger Willem van de Velde*, Greenwich, 1990, II, p. 969-70, no. 638.
Ombersley Pictures Inventory, undated, p. 28, where listed in the Ballroom.

It is unclear exactly which two-decker ship takes centre stage in this work, but it was presumably at one time under the command of Admiral Russell. Robinson points out that possible candidates include the *Defiance*, which Russell captained in 1677, or the *Swiftsure*, of which Russell was captain in 1678 (*op. cit.*, p. 969). In Ombersley inventories, the subject of the painting has traditionally been identified as the capture of French ships by the British, possibly during the Battle of Barfleu, but as Robinson acknowledges it is unlikely that this is the case, and is more probably a 'convoy or escort' near the Spanish or Portuguese coast (*op. cit.*, p. 970). A crowd of people watch the ships from between two buildings on top of the cliffs. The exact location has not been identified, and although Robinson suggests that they show some resemblance with Dover, he concedes that because of van de Velde's acquaintance with the area it is unlikely that he would have painted an erroneous view of it (*loc. cit.*).

We are grateful to R Emmelt Daalder for his assistance in the cataloguing of this lot.





■55

ATTRIBUTED TO THOMAS GIBSON (LONDON C. 1680-1751)

*Portrait of Admiral Edward Russell, 1st Earl of Orford (1652-1727), full-length, in peerage robes, with drapery and architecture beyond oil on canvas
86¾ x 53¾ in. (220.4 x 136.4 cm.)
with identifying inscription 'The R^t Hon^{ble} Edward Russell / Earl of Orford' (lower right)*

£7,000-10,000
US\$8,500-12,000
€8,100-11,000

PROVENANCE:

By descent to the sitter's great-niece, Letitia Tipping (1699-1779), wife of Samuel Sandys, 1st Baron Sandys (1695-1770), and by descent to their son, Edwin Sandys, 2nd Baron Sandys (1726-1797), and by inheritance to his niece, Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), and by descent to her second son, Lieutenant-General Arthur Hill, 2nd Baron Sandys (1792-1860), and by inheritance to his younger brother, Arthur Marcus Sandys, 3rd Baron Sandys (1798-1863), and thence by descent in the family to, Richard Hill, 7th Baron Sandys (1931-2013), at Ombersley Court, Worcestershire.

LITERATURE:

Ombersley Inventory, c.1750-1775, where listed in the Salon Room.
Ombersley Pictures Inventory, 1905, as 'Kneller?', where listed in the Grand Saloon.
ONM/1/2/7, journal entry for a visit to Ombersley Court, 25 August 1950 and 26 May 1996, Oliver Millar Archive, Paul Mellon Centre, London, pp. 26 and 27, as 'conceivably by Murray', and 'could be worked up from a Gibson head'.
A. Oswald, 'Ombersley Court - I', *Country Life*, 1953, p. 37.
Ombersley Inventory, 1963, as 'School of Kneller', where listed in the Staircase Hall.
Ombersley Pictures Inventory, undated, p. 22, as 'Sir Godfrey Kneller / Gibson', where listed in the Saloon.

A grandson of the 4th Earl of Bedford, Admiral Edward Russell was a distinguished Royal Navy officer and politician. The head in the present work appears closest to a three-quarter-length painting given to Thomas Gibson, in the National Maritime Museum, Greenwich (inv. no. BHC2991).

For a complete note on this painting, please see christies.com.

56

ATTRIBUTED TO JOHN HAYLS (ACTIVE LONDON 1640-1679)

Portrait of The Hon. Edward Russell (1625-1665), three-quarter-length, in a buff jacket with gold sleeves, breastplate and a red sash, with a helmet resting on a ledge and a castle in a landscape beyond

oil on canvas
53½ x 53¾ in. (136 x 135.5 cm.)
with identifying inscription 'The Hon.^{ble} Edward Russell / 4.th Son to Francis Earle / of Bedford' (lower left)

£7,000-10,000
US\$8,500-12,000
€8,100-11,000

PROVENANCE:
(Presumably) by descent to the sitter's son, Admiral Edward Russell, 1st Earl of Orford (1652-1727), and by descent to his great-niece, Letitia Tipping (1699-1779), wife of Samuel Sandys, 1st Baron Sandys (1695-1770), and by descent to their son, Edwin Sandys, 2nd Baron Sandys (1726-1797), and by inheritance to his niece, Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), and by descent to her second son, Lieutenant-General Arthur Hill, 2nd Baron Sandys (1792-1860), and by inheritance to his younger brother, Arthur Marcus Sandys, 3rd Baron Sandys (1798-1863), and thence by descent in the family to, Richard Hill, 7th Baron Sandys (1931-2013), at Ombersley Court, Worcestershire.



LITERATURE:
Ombersley Pictures Inventory, 1905, where listed in the Grand Staircase.
Ombersley Inventory, 1963, as 'William Wissing', where listed on the Principal Staircase and Landing.
Ombersley Pictures Inventory, undated, p. 40, as 'John Hayls', where listed on the Main Staircase.

The sitter was the fourth, and youngest, son of Francis Russell, 4th Earl of Bedford and his wife, Catherine Brydges. Edward married Penelope Hill, daughter of Sir Moyses Hill of Hillsborough Castle and they had four children, including Admiral Edward Russell, 1st Earl of Orford (see lot 55). The present work appears to have been worked up from an oval into a square format soon after its inception, as the handling appears consistent across the painting

For a complete note on this painting, please see christies.com.

57

PETER MONAMY (LONDON 1681-1749)

Sketch of a ship

with inscription '58' (on the mount, lower centre)
pencil and grey wash, heightened with white, on blue paper
12¼ x 8¾ in. (30.8 x 22.7 cm.)

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



58

SIR GODFREY KNELLER (LÜBECK 1646-1723 LONDON)

Portrait of William Russell, 1st Duke of Bedford (1616-1700), full-length, in garter robes

signed and dated 'G. Kneller fe 1692' (lower left)
oil on canvas, unlined
93 x 58¾ in. (236 x 149.1 cm.)
with identifying inscription 'William Rufsell the first / Duke of Bedford of that name' (lower left)

£15,000-25,000
US\$19,000-30,000
€18,000-29,000

PROVENANCE:
(Presumably) by descent to the sitter's nephew, Admiral Edward Russell, 1st Earl of Orford (1657-1627), and by inheritance to his great-niece, Letitia Tipping (1699-1779), wife of Samuel Sandys, 1st Baron Sandys (1695-1770), and by descent to their son, Edwin Sandys, 2nd Baron Sandys (1726-1797), and by inheritance to his niece, Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), and by descent to her second son, Lieutenant-General Arthur Hill, 2nd Baron Sandys (1792-1860), and by inheritance to his younger brother, Arthur Marcus Sandys, 3rd Baron Sandys (1798-1863), and by descent in the family to, Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

EXHIBITED:
Birmingham, City Museum and Art Gallery, *Commemorative Exhibition of the Art Treasures of the Midlands*, 1934, no. 466, lent by Lord Sandys.

LITERATURE:
Ombersley Inventory, c.1750-1775, where listed in the Salon Room.
T.R. Nash, *Worcestershire*, 1781-2, II, p. 224.
Ombersley Pictures Inventory, 1905, where listed in the Grand Saloon.
(Presumably) G. Scott Thomson, *Life in a Noble Household 1641-1700*, New York, 1937, p. 297, which records 'January 1603...Earld of Bedford forty pounds due in full for his lordship's picture in length by me, G. KNELLER £40'.
O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 25.
A. Oswald, 'Ombersley Court - I', *Country Life*, 1953, pp. 35 and 37, pl. 3.
Ombersley Inventory, 1963, where listed in the Saloon.
J. Douglas Stewart, *Sir Godfrey Kneller and the English Baroque Portrait*, Oxford, 1983, pp. 94 and 143, no. 82, pl. 43b.
Ombersley Pictures Inventory, undated, p. 22, where listed in the Saloon.

Executed in 1692, this imposing portrait of William Russell, 1st Duke of Bedford, in Garter Robes, dates from a period when the sitter was once again in royal favour, having returned to public life at the time of the Glorious



Revolution and carried the sceptre at the coronation of William and Mary. The Duke's relationship with the Crown prior to this had been a chequered one after he mostly sided with the Parliamentarians during the English Civil War.

For a complete note on this painting, please see christies.com.

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



■59

A SET OF TEN MAHOGANY DINING CHAIRS
FOUR REGENCY, EARLY 19TH CENTURY, SIX OF THE SIDE CHAIRS OF LATER DATE AND MADE TO MATCH

Including two open armchairs, each with close-nailed padded bar top rail, x-form splats and reeded stiles above close-nailed red leather seats on ring-turned tapering legs, one side chair with old ink written card label 'M. Sandys/ Percy House/ Gt. Portland St./ London/ (two chairs)'

The open armchairs chairs: 33½ in. (85 cm.) high; 22 in. (55.8 cm.) wide; 19 in. (48.5 cm.) deep
The side chairs: 33½ in. (85 cm.) high; 21 in. (53.5 cm.) wide; 18½ in. (47 cm.) deep (10)

£3,000-5,000
US\$3,700-6,100
€3,500-5,700

PROVENANCE:
By repute, the four period chairs, Emma, Lady Hamilton (1765-1815).
The period chairs probably acquired by, and the later chairs probably commissioned by Michael Sandys, 5th Baron (1855-1948) and by descent.

LITERATURE:
Oswald, Ombersley - II, *Country Life*, 1953.
Ombersley Inventory, 1963, in 'The Dining Room'.

■~60

A GEORGE III BOXWOOD STRUNG, TULIPWOOD AND INDIAN ROSEWOOD CROSSBANDED, MAHOGANY SERPENTINE SIDEBOARD
CIRCA 1800

With central frieze drawer flanked to the left by two shallow drawers and to the right by a single deep cellarette drawer faced as two shallow drawers on tapering square legs
35½ in. (90 cm.) high; 74 in. (188 cm.) wide; 30 in. (76 cm.) deep

£1,500-2,500
US\$1,900-3,000
€1,800-2,900



■61

A GEORGE III MAHOGANY TRIPLE-PEDESTAL DINING TABLE
EARLY 19TH CENTURY

The rounded rectangular top on turned and tapering pedestals each with four reeded downswept supports terminating in square brass caps and castors, together with two additional leaves, the tops hinged to tilt
28½ in. (73 cm.) high; 66 in. (167½ cm.) wide; 188 in. (477 cm.) long (extended); 136¼ cm (346 cm.) long (unextended)

£8,000-12,000
US\$9,800-15,000
€9,200-14,000

LITERATURE:
Oswald, Ombersley - II, *Country Life*, 1953.
Ombersley Inventory, 1963., in 'The Dining Room'.



THE OMBERSLEY COURT CABINET MAKER

There is a core of simple but good early 19th century furniture which shares numerous characteristics and idiosyncrasies, clearly emanating from a common source. Largely made of mahogany, this furniture is what might be considered as the supporting cast which is needed by any large house and clearly dates to the second of the two main schemes in the history of Ombersley Court, that undertaken for Mary, dowager Marchioness of Downshire (1764-1836) following her inheritance of Ombersley in 1806. Whilst much is owed to the designs of the better known makers of the time, such as Gillows of London and Lancaster, the workshop practices are not consistent with that source and it is more likely that the enigmatic maker was based closer by, perhaps in Worcester.

■62

A LATE GEORGE III CALAMANDER CROSSBANDED MAHOGANY SMALL DINING TABLE

EARLY 19TH CENTURY, POSSIBLY BY THE OMBERSLEY COURT CABINET MAKER

The deeply crossbanded rounded rectangular tilt-top on a turned shaft and four downswept supports

28½ in. (73 cm.) high; 60¼ in. (153 cm.) wide; 47½ in. (120.5 cm.) deep

£2,000-3,000
US\$2,500-3,600
€2,300-3,400

PROVENANCE:
Commissioned by Mary, Marchioness of Downshire and 1st Baroness Sandys of Ombersley (1764-1836) and by descent.

LITERATURE:
Ombersley Inventory, 1963., in 'The Small Dining Room'.



62

■--63

TWO REGENCY MAHOGANY PEDESTAL PEMBROKE TABLES, ONE WITH INDIAN ROSEWOOD CROSSBANDING

EARLY 19TH CENTURY, ATTRIBUTED TO THE OMBERSLEY COURT CABINET MAKER

Each with two drop leaves above a single frieze drawer opposed by a conforming *faux*-drawer on a shaped square tapering pedestal and four downswept supports

The crossbanded example: 28½ in. (72 cm.) high; 34½ in. (87 cm.) wide; 21¼ in. (55 cm.) deep; the other: 29¼ in. (74.5 cm.) high; 34¼ in. (87 cm.) wide; 21¼ in. (55 cm.) deep (2)

£800-1,200
US\$970-1,500
€920-1,400

PROVENANCE:
Commissioned by Mary, Marchioness of Downshire and 1st Baroness Sandys of Ombersley (1764-1836) and by descent.



63



■64

A REGENCY MAHOGANY DEMI-LUNE SIDE CABINET

EARLY 19TH CENTURY, ATTRIBUTED TO THE OMBERSLEY COURT CABINET MAKER

The hinged top enclosing a compartment with vacant wash-set apertures above a *faux* frieze drawer, a double cupboard, and a lower frieze drawer, flanked by fixed panels on turned legs joined by a stretched undertier

35¾ in. (91cm.) high; 40 in. (101.5 cm.) wide; 20 in. (50.5 cm.) deep

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

PROVENANCE:
Commissioned by Mary, Marchioness of Downshire and 1st Baroness Sandys of Ombersley (1764-1836) and by descent.

LITERATURE:
Ombersley Inventory, 1963, in 'The State Bedroom'.



64



65

■-65

A REGENCY BOXWOOD-STRUNG MAHOGANY GAMES TABLE

EARLY 19TH CENTURY, ATTRIBUTED TO THE OMBERSLEY COURT CABINET MAKER

With fold-over green baize-lined D-shape top with single frieze drawer on four ring-turned tapering legs, the rear legs hinged to support the open top

29¼ in. (74 cm.) high; 36¼ in. (93 cm.) wide; 18 in. (45.5 cm.) (closed) deep

£800-1,200
US\$970-1,500
€920-1,400

PROVENANCE:
Commissioned by Mary, Marchioness of Downshire and 1st Baroness Sandys of Ombersley (1764-1836) and by descent.

LITERATURE:
Oswald, 'Ombersley' - II, *Country Life*, 1953.
Ombersley Inventory, 1963., in 'The Staircase Hall' and in 'The Duke of Wellington Bedroom'.

■66

A REGENCY MAHOGANY SIDE OR WRITING TABLE

EARLY 19TH CENTURY, ATTRIBUTED TO THE OMBERSLEY COURT CABINET MAKER

The rounded rectangular top above two shallow frieze drawers on slender turned and tapering legs

31 in. (78.5 cm.) high; 57 in. (145 cm.) wide; 23¼ in. (68 cm.) deep

£2,000-3,000
US\$2,500-3,600
€2,300-3,400

PROVENANCE:
Commissioned by Mary, Marchioness of Downshire and 1st Baroness Sandys of Ombersley (1764-1836) and by descent.



66



The Large Dining Room, photographed for *Country Life*, 1953, showing the serving table in situ © *Country Life* Picture Library / Future Publishing Ltd.



■ 67

A REGENCY PAIR OF GRAINED MAHOGANY SERVING TABLES
EARLY 19TH CENTURY, ATTRIBUTED TO THE OMBERSLEY COURT
CABINET MAKER, ONE TOP REPLACED

The D-shaped tops on a grained bases with lozenge-headed slender tapering turned legs, the top to one table mahogany with ebony line-inlay, the top to the other a near contemporary stained and polished pine replacement
One: 34¼ in. (88.5 cm.) high; 66 in. (167.5 cm.) wide; 25½ in. (65 cm.) deep; the other: 34½ in. (88 cm.) high; 66¼ in. (168 cm.) wide; 24½ in. (62.5 cm.) deep (2)

£4,000-6,000
US\$4,900-7,300
€4,600-6,900

PROVENANCE:

Commissioned by Mary, Marchioness of Downshire and 1st Baroness Sandys of Ombersley (1764-1836) and by descent.

LITERATURE:

Oswald, 'Ombersley - II', *Country Life*, 1953.
Ombersley Inventory, 1963, in 'The Dining Room'.

■ 68

**A REGENCY LARGE EBONY LINE-INLAID MAHOGANY AND
GRAINED MAHOGANY SERVING TABLE**
EARLY 19TH CENTURY, ATTRIBUTED TO THE OMBERSLEY COURT
CABINET MAKER

The D-shaped mahogany top on a grained base with lozenge-headed slender tapering turned legs
34¼ in. (88.5 cm.) high; 107¼ in. (274 cm.) wide; 29¼ in. (74 cm.) deep

£3,000-5,000
US\$3,700-6,100
€3,500-5,800

PROVENANCE:

Commissioned by Mary, Marchioness of Downshire and 1st Baroness Sandys of Ombersley (1764-1836) and by descent.

LITERATURE:

Oswald, 'Ombersley - II', *Country Life*, 1953.
Ombersley Inventory, 1963, in 'The Dining Room'.



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THE SANDYS DINNER SERVICE LOTS 70-78



69
A GEORGE III SILVER EPERGNE
 MARK OF THOMAS PITTS, LONDON, 1767

Shaped oval, on four scrolling openwork rocaille feet, with cast flower and foliage apron, with a central boat-shaped basket and four branches with shaped circular dishes and two branches for the circular baskets and swing handles, pierced with basket weave and with foliage scroll rims, the central basket engraved with a coat-of-arms, the dishes with a crest, all with baron's coronet above, in original fitted wood case, *marked on stand, basket, dishes, branches and swing handles, the branches all numbered, the central basket with scratchweight 154=0*
 15¼ in. (38.8 cm.) high
 148 oz. 9 dwt. (4,618 gr.)
 The arms are those of Sandys quartering others impaling Colebrooke, for Edwin Sandys, 2nd Baron Sandys (1726-1797), and his wife Anna Maria (d. 1806), daughter of James Colebrooke (1680-1752), whom he married in 1769.

£12,000-18,000
 US\$15,000-22,000
 €14,000-21,000

PROVENANCE:
 Edwin Sandys, 2nd Baron Sandys (1726-1797), thence by descent.

LITERATURE:
 A. Oswald, 'Omersley Court - II', *Country Life*, 1953, p. 96, pl. 7.



Sir Joshua Reynolds, *Edwin, 2nd Baron Sandys* (1726-1797), lot 96

The Sandys dinner service is engraved with the arms of Sandys quartering others impaling Colebrooke, for Edwin Sandys, 2nd Baron Sandys (1726-1797), and his wife Anna Maria (d. 1806), daughter of James Colebrooke (1680-1752), whom he married in 1769. The service illustrates the complex relationships between the London goldsmiths. Presumably commissioned from Thomas Heming, Principal Goldsmith to the King, a number of pieces have the mark of Sebastian and James Crespell overstruck by Heming, who no doubt outsourced the making of the dinner plates to Crespell, as can also be seen on the plates made for Frances Williams-Wynn (d.1803), widow of Sir Watkin Williams-Wynn, 3rd Bt. (d. 1749). Similarly Fogelberg supplied Heming with dishes, for a dinner service made for Sir Edward Astley (1729-1802), 4th Bt. of Melton Constable Hall, Norfolk.



70
A SET OF TWELVE GEORGE III SILVER DINNER PLATES FROM THE 2ND BARON SANDYS' DINNER SERVICE
 MARK OF SEBASTIAN AND JAMES CREPELL OVERSTRUCK BY THE MARK OF THOMAS HEMING, LONDON, 1770

Each shaped circular with gadrooned rims, engraved with a coat-of-arms with baron's coronet above, *marked underneath and with scratchweights 16:7/ 16:16Ω/ 16:17Ω/ 16:14Ω/ 17:2/ 17:7/ 17:4Ω/ 17:11/ 16:17/ 17:24/ 17:12 and 17:5Ω*
 9½ in. (24.4 cm.) diameter
 201 oz. 9 dwt. (6,266 gr.)

£8,000-12,000
 US\$9,700-15,000
 €9,200-14,000

PROVENANCE:
 Edwin Sandys, 2nd Baron Sandys (1726-1797), then by descent.

71
A SET OF SIX GEORGE III SILVER MEAT DISHES FROM THE 2ND BARON SANDYS' DINNER SERVICE
 MARK OF THOMAS HEMING, LONDON, 1770

In three sizes, each shaped oval with gadrooned border, engraved with a coat-of-arms with baron's coronet above, *marked underneath and further engraved with scratchweights 44=1/ 45=4/ 61=11/ 59=2/ 86=4 and 88=9*
 2 - 17½ in. (43.5 cm.), 2 - 18½ in. (47.5 cm.) and 2 - 21¼ in. (55 cm.)
 376 oz. 14 dwt. (11,718 gr.)

£8,000-12,000
 US\$9,800-15,000
 €9,200-14,000

PROVENANCE:
 Edwin Sandys, 2nd Baron Sandys (1726-1797), then by descent.



THE SANDYS DINNER SERVICE LOTS 70-78



72

72
A SET OF TWELVE GEORGE III SILVER DINNER PLATES FROM THE 2ND BARON SANDYS' DINNER SERVICE
 MARK OF SEBASTIAN AND JAMES CRESPELL OVERSTRUCK BY THE MARK OF THOMAS HEMING, LONDON, 1770

Each shaped circular with gadrooned rims, engraved with a coat-of-arms with baron's coronet above, *marked underneath and with scratchweights 17:8/ 16:16/ 17:2/ 17:6/ 16:18Ω/ 17:3Ω/ 17:1/2/ 16:19/ 17/ 17:11Ω/ 17:8 and 17:19Ω*
 9½ in. (24.4 cm.) diameter
 201 oz. 5 dwt. (6,261 gr.)

(12)

£8,000-12,000
 US\$9,800-15,000
 €9,200-14,000

PROVENANCE:
 Edwin Sandys, 2nd Baron Sandys (1726-1797), then by descent.



74

74
A SET OF TWELVE GEORGE III SILVER DINNER PLATES FROM THE 2ND BARON SANDYS' DINNER SERVICE
 MARK OF SEBASTIAN AND JAMES CRESPELL OVERSTRUCK BY THE MARK OF THOMAS HEMING, LONDON, 1770

Each shaped circular with gadrooned rims, engraved with a coat-of-arms with baron's coronet above, *marked underneath and with scratchweights 17:13Ω/ 16:17Ω/ 17:3Ω/ 17:3/ 17:7/ 17:4Ω/ 17:11/ 16:12/ 17:3/ 17:9 and 17:10*
 9½ in. (24.4 cm.) diameter
 202 oz. 10 dwt. (6,299 gr.)

(12)

£8,000-12,000
 US\$9,800-15,000
 €9,200-14,000

PROVENANCE:
 Edwin Sandys, 2nd Baron Sandys (1726-1797), then by descent.



73

73
A SET OF TWELVE GEORGE III SILVER DINNER PLATES FROM THE 2ND BARON SANDYS' DINNER SERVICE
 MARK OF SEBASTIAN AND JAMES CRESPELL OVERSTRUCK BY THE MARK OF THOMAS HEMING, LONDON, 1770

Each shaped circular with gadrooned rims, engraved with a coat-of-arms with baron's coronet above, *marked underneath and with scratchweights 17:8Ω/ 17:4Ω/ 17:11/ 17:1/2/ 17:3Ω/ 17:2/ 17:6/ 16:19Ω/ 16:18/ 16:17/ 17 and 17:10*
 9½ in. (24.4 cm.) diameter
 201 oz. 6 dwt. (6,262 gr.)

(12)

£8,000-12,000
 US\$9,800-15,000
 €9,200-14,000

PROVENANCE:
 Edwin Sandys, 2nd Baron Sandys (1726-1797), then by descent.



75

75
A SET OF FOURTEEN GEORGE III SILVER DINNER PLATES FROM THE 2ND BARON SANDYS' DINNER SERVICE
 MARK OF SEBASTIAN AND JAMES CRESPELL OVERSTRUCK BY THE MARK OF THOMAS HEMING, LONDON, 1770

Each shaped circular with gadrooned rims, engraved with a coat-of-arms with baron's coronet above, *marked underneath and with scratchweights 17:5/ 17:8Ω/ 16:19/ 17:14Ω/ 17:6/ 16:16/ 17:1/ 17:3Ω/ 17:8Ω/ 16:19/ 17:1Ω/ 17:2/ 17:8Ω/ and 16:13Ω*
 9½ in. (24.4 cm.) diameter
 235 oz. 5 dwt. (7,318 gr.)

(14)

£8,000-12,000
 US\$9,800-15,000
 €9,200-14,000

PROVENANCE:
 Edwin Sandys, 2nd Baron Sandys (1726-1797), then by descent.

76
FOURTEEN GEORGE III SILVER SOUP PLATES FROM THE 2ND BARON SANDYS' DINNER SERVICE
 EIGHT WITH MARK OF WILLIAM CRIPPS, LONDON, 1762, AND SIX WITH MARK OF FRANCIS CRUMP, LONDON, 1767
 Each shaped circular with gadrooned rims, later engraved with a coat-of-arms with baron's coronet above, *marked underneath and with scratchweights 14=16/ 14=7/ 15=1/ 14=11/ 14=4/ 14=5/ 14=13/ 15=4/ 14=18/ 15=0/ 14=18/ 15=0/ 15=0 and possibly 11=8*
 9½ in. (24 cm.) diameter
 201 oz. 12 dwt. (6,272 gr.)

(14)

£5,000-8,000
 US\$6,100-9,700
 €5,800-9,200

PROVENANCE:
 Edwin Sandys, 2nd Baron Sandys (1726-1797) then by descent.



76

77
A SET OF FOUR GEORGE III SILVER VEGETABLE DISHES FROM THE 2ND BARON SANDYS' DINNER SERVICE
 MARK OF THOMAS HEMING OVERSTRICKING ANOTHER, LONDON, 1770
 Each shaped circular with gadrooned border, engraved with a coat-of-arms, *marked underneath, further engraved with scratchweights 21=7/ 21=10/ 21=1/ 21=12*
 9½ in. (24.5 cm.) diameter
 84 oz. 15 dwt. (2,637 gr.)

(4)

£4,000-6,000
 US\$4,900-7,300
 €4,600-6,900

PROVENANCE:
 Edwin Sandys, 2nd Baron Sandys (1726-1797), then by descent.



77

78
A SET OF FOUR GEORGE III SILVER DISHES FROM THE 2ND BARON SANDYS' DINNER SERVICE
 MARK OF ANDREW FOGELBERG, LONDON, 1770
 Each shaped quatrefoil with gadrooned border, engraved in centre with a coat-of-arms, *marked underneath, with scratchweights 24=16/ 24=17/ 24=18 and 24=16*
 12¼ in. (31 cm.) long
 98 oz. 3 dwt. (3,053 gr.)

(4)

£4,000-6,000
 US\$4,900-7,300
 €4,600-6,900

PROVENANCE:
 Edwin Sandys, 2nd Baron Sandys (1726-1797), then by descent.



78



79
A SET OF THREE OLD SHEFFIELD PLATE THREE-LIGHT CANDELABRA
 MID 19TH CENTURY

Each on a circular base with gadrooned rim, with tapering baluster stem and detachable three-light branches with detachable flame finial, with detachable nozzles; together with a larger similar Sheffield plate candelabra with detachable vase and flame finial. The largest, 20 3/4 in. (51.7 cm.) high (4)

£1,500-2,500
 US\$1,900-3,000
 €1,800-2,900

79

80
A VICTORIAN SILVER TABLE SERVICE
 THE MAJORITY WITH MARK OF GEORGE ADAMS, LONDON, 1853; WILLIAM THEOBALDS, LONDON, 1840; JOHN HUNT AND ROBERT ROSKELL, LONDON, 1866; JOHN BINGHAM, LONDON, 1877

Admiralty pattern, die stamped with an anchor and with a Government bench mark, the majority engraved with two crests, comprising: seventeen table spoons; twenty-three table forks; eight dessert spoons; eight dessert forks; eleven teaspoons; a soup ladle; four sauce ladles; two gravy spoons; a fish slice; four salt spoons; two mustard spoons; two pairs of sugar tongs; two sugar spoons; in an associated wood case, applied with a plaque engraved 'Lord Sandys' 210 oz. 12 dwt. (6,272 gr.) The crests are those of Sandys and Hill. (85)

£5,000-8,000
 US\$6,100-9,700
 €5,800-9,200



81
A GEORGE III SILVER-GILT CHAMBERSTICK AND FOUR VICTORIAN SILVER DRESSING TABLE CANDLESTICKS

THE CHAMBERSTICK, MARK OF REBECCA EMES AND EDWARD BARNARD, LONDON, 1808; THE VICTORIAN CANDLESTICKS WITH MARK OF JOHN ROUND & SON, SHEFFIELD, 1877

The chamberstick shaped rectangular with gadrooned border, scroll handle and chained conical extinguisher, engraved with initials 'MD' below a marquess' coronet, marked on base, nozzle and extinguisher; Corinthian column candlesticks, on stepped square bases with foliate borders, with filled bases, marked on foot-rims and nozzles

5 3/4 in. (14.5 cm.) high, and smaller gross weight 49 oz. 18 dwt. (1,553 gr.)

The initials MD is for Mary, Marchioness of Downshire and Baroness of Ombersley (1764-1836). She was the daughter of Colonel the Honourable Martin Sandys (b.c.1729-1768). She married Arthur Hill, 2nd Marquess of Downshire (1750-1801) in 1786. She was created Lady Sandys, Baroness of Ombersley in 1802 with a special remainder to her second and successive sons. (5)

£800-1,200
 US\$970-1,500
 €920-1,400

PROVENANCE:
 The chamberstick: Mary, Marchioness of Downshire and Baroness of Ombersley (1764-1836), then by descent to Her second son Lt. Gen. Arthur Moyses William Hill, 2nd Lord Sandys, Baron of Ombersley (1792-1860), then by descent.



80
 (part lot)

82
A GEORGE I AND A GEORGE II SILVER PUNCH LADLE AND THREE GEORGE III SILVER MEAT SKEWERS
 VARIOUS MAKERS, LONDON, 18TH CENTURY

The George I ladle, with a turned ebony handle, mark of George Greenhill Jones, London, 1725; the George II ladle, double-lipped, engraved with a crest, with a turned ebony handle, mark of Bennett Bradshaw and Robert Tyrrell, London, 1738; the meat skewers, one engraved with a crest, marked on blades, London, 1764 and 1782, maker's mark lacking. The largest ladle, 16 1/4 in. (41.5 cm.) long gross weight 13 oz. 7 dwt. (416 gr.) The crest on the George II ladle is probably that of Raymond, for Robert Raymond, 2nd Baron Raymond (b.c.1717-1756). (5)

£800-1,200
 US\$970-1,500
 €920-1,400



83
A GROUP OF FRENCH AND ENGLISH SILVER DRINKWARE
 VARIOUS MAKERS, MID-18TH / 19TH CENTURY

Comprising three French silver wine tasters, circular, handles shaped as snakes, one unengraved with mark of Etienne-Nicholas Ducoudre, Tours, 1778; one inscribed 'Vincente & Cagnie, P.D. E.Vernai-Le Chetif', mark of Pierre Carreau, Tours, 1778; another one inscribed 'Jean Martin', mark of Jean Lecestre of Nantes only, mid-18th century; three silver wine funnels, one mark of Charles Aldridge and Henry Green, London, 1773, marked on bowl only; one Irish, marked on side of bowl with partial harp mark only; one with everted rim, engraved with a crest, unmarked, late 18th century; a set of six Victorian liqueur cups, in the form of miniature tankards, engraved with initial 'S' beneath baron's coronet, in original fitted case, mark of Richard Sibley, London, 1872, retailed by L.W. and F.B. Thomas; three George III silver wine labels, inscribed 'Port', 'Madeira', 'Sherry', each engraved with crest, mark of John Raymond, late 18th century

The wine funnel, 4 3/4 in. (11 cm.) high 21 oz. 18 dwt. (682 gr.) The crest on the unmarked funnel is that of Bertie, possibly for General Lord Robert Bertie (1721-1782). (15)

£1,500-2,500
 US\$1,900-3,000
 €1,800-2,900



84
A SET OF FORTY-EIGHT GEORGIAN SILVER TABLE KNIVES
 MID 18TH CENTURY

Each with filled pistol reeded handle, engraved with a crest, with later scimitar-shaped steel blades stamped 'ER Garrard London', some marked on handles with lion passant only 10 in. (25.5 cm.) long. The crest is that of Sandys, possibly for Michael Sandys (1855-1948), late 5th Lord Sandys, Baron of Ombersley. (48)

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



(part lot)



85
(part lot)

85
A QUANTITY OF IRISH AND ENGLISH SILVER FLATWARE
 VARIOUS MAKERS, DUBLIN AND LONDON, 19TH CENTURY; THE MAJORITY WITH MARK OF WILLIAM ELEY I AND WILLIAM FEARN, LONDON, 1804-1805

Of various patterns, comprising: seven table forks, *mark of William Eley I and William Fearn, London, 1805, engraved with the Gascoigne crest*; six dessert spoons, *mark of William Eley I and William Fearn, London, 1805, engraved with the Gascoigne crest and a running fox*; six dessert forks, *mark of William Eley I and William Fearn, London, 1804-1805, engraved with the Gascoigne crest and a running fox*; six teaspoons, *mark of William Eley I and William Fearn, London, 1805, engraved with the Gascoigne crest and a running fox*; sixteen fruit knives, *unmarked, the plated blades stamped 'Silk' twice, engraved with the Trench crest*; thirteen fiddle pattern dessert forks, *mark of Richard Whitford and Samuel Neville, Dublin, 1812 and 1821, engraved with the Trench crest*; eight reeded Old English pattern table forks, *mark of John Daly and Samuel Neville, Dublin, 1820 and 1832, engraved with the Trench crest*; four egg spoons, *mark 'W.W.', Dublin, one damaged*; three table spoons, *various makers, variously engraved*; five miscellaneous table knives with steel blades, *various makers*; a butter knife, *mark of Joseph Rodgers & Sons, Sheffield, 1894*

77 oz. 5 dwt. (2,403 gr.) weighable silver (75)

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



86

86
A GEORGE III SILVER TWO-HANDLED TEA URN
 MARK OF THOMAS WHIPHAM AND CHARLES WRIGHT, LONDON, 1766

The inverted pear shaped body engraved with a coat-of-arms, with two leaf-capped scroll handles, a spout with ivory handle, supported on a square base with an openwork gallery and four scroll feet, the detachable cover with a fluted rim and finial, *marked inside body and on cover, engraved with scratchweight 82:11*

19½ in. (49.5 cm.) high
 Gross weight 80 oz. 12 dwt. (2,507 gr.)
 The arms are those of Sandys with a label of cadency quartering others impaling Colebrooke, for Edwin Sandys, 2nd Baron Sandys (1726-1797), and his wife Anna Maria (d. 1806), daughter of James Colebrooke (1680-1752), whom he married in 1769.

£1,500-2,500
 US\$1,900-3,000
 €1,800-2,900

PROVENANCE:
 Edwin Sandys, later 2nd Baron Sandys (1726-1797), then by descent.

This lot has been registered as an item made before 3 March 1947 with less than 10% ivory; submission reference: MVR681N1.

87
A GEORGE III SILVER PART TABLE SERVICE
 MARK OF ELEY, FEARN AND CHAWNER, LONDON, MOSTLY 1807

Fiddle and thread pattern, mostly engraved with a crest, comprising: twenty-nine table spoons; forty table forks, *one with mark of Richard Whitford, Dublin, 1812, five with mark of William Eley and William Fearn, London, 1804*; eighteen dessert spoons, *fifteen with mark of George Adams, London, 1870*; thirty dessert forks, *thirteen with mark of George Adams, London, 1870*; ten teaspoons, *five with mark of Richard Crossley and George Smith IV, London, 1808*; a fish knife, *mark of William Eaton, London, 1838*

273 oz. 13 dwt. (8,512 gr.)
 The crest and motto on the majority is that of Oliver of Castle Oliver, co. Limerick, for Richard Oliver, later Oliver Gascoigne (1763-1843) of Parlington Hall, Yorkshire and Castle Oliver, co. Limerick.
 The crest on the 1804 and 1812 table forks, and five 1808 teaspoons is that of Trench. The two crests on 1870 dessert spoons and forks is that of Trench Gascoigne. (89)

£2,000-3,000
 US\$2,500-3,600
 €2,300-3,400

PROVENANCE:
 Richard Philip Oliver, later Oliver Gascoigne (1763-1843) of Parlington Hall, Yorkshire and Castle Oliver, co. Limerick, then by descent to their daughter, Mary Isabella Oliver Gascoigne (d.1891) who married Fredrick Charles Trench Gascoigne (1814-1905), by descent to, Cynthia, Baroness Sandys (d.1990), the only daughter of Colonel Frederick Richard Trench Gascoigne D.S.O. (1851-1937) of Parlington Hall, Lotherton Hall and Craignish Castle, and wife of Arthur Sandys, 6th Baron Sandys (1876-1961), then by descent.



87
(part lot)

88
A GEORGE III SILVER TWO-HANDLED ENTRÉE DISH AND COVER, AND TWO VEGETABLE DISHES AND COVERS

THE ENTRÉE DISH WITH MARK OF WILLIAM LAVER, LONDON, 1809; THE VEGETABLE DISHES WITH MAKER'S MARK 'RS', LONDON, 1810

The entrée dish, plain oval with reeded rims, the cover with a baluster-shaped finial, the vegetable dishes, each plain circular with reeded rims, the cover with a leaf-capped reeded ring handle, all engraved with a crest and initials MH within collar and order beneath, *all marked on body and cover*
 Entree dish, 14¾ in. (36.5 cm.) wide
 65 oz. 13 dwt. (2,043 gr.)

The crest is that of Hill and the initials are for Marcus Hill (1798-1863), later 3rd Lord Sandys, Baron of Ombersley, Knight Commander of the Military Order of the Tower and Sword (Portugal). He was the second son of Mary Sandys, Baroness of Ombersley (1764-1836). (3)

£800-1,200
 US\$970-1,500
 €920-1,400

PROVENANCE:
 Marcus Hill (1798-1863), later 3rd Lord Sandys, Baron of Ombersley, then by descent.



89
A GEORGE III SILVER-GILT DESSERT SERVICE
 MARK OF WILLIAM ELEY AND WILLIAM FEARN, LONDON, 1807

King's Hourglass pattern, each engraved with initial 'S' with baron's coronet above, comprising: twenty-four dessert spoons; twenty-four dessert forks; twenty-four large teaspoons; twenty-four dessert knives, *mark of Moses Brent, London, 1807*; twenty-two cheese knives, by the same; twelve table knives, by the same; twelve tablespoons; four serving spoons; two ice spoons; two sauce ladles; two pairs of sugar tongs; two sugar spoons
 268 oz. 18 dwt. (8,364 gr.) weighable silver
 The initial is presumably for Mary Hill, dowager Marchioness of Downshire, Baroness Sandys (1764-1836). (154)

£4,000-6,000
 US\$4,900-7,300
 €4,600-6,900



(part lot)

PROVENANCE:
 Mary Hill, dowager Marchioness of Downshire, Baroness Sandys (1764-1836), then by descent.



■90

A GEORGE II MAHOGANY ARMCHAIR

CIRCA 1750

With shaped square back above padded open arms and a serpentine seat on scrolling cabriole legs, covered in a pale green silk damask
38 in. (97 cm.) high; in. 27¼ (69.5 cm.) wide; 29 in. (73.5 cm.) deep

£3,000-5,000
US\$3,700-6,100
€3,500-5,700

PROVENANCE:

Possibly, Samuel, 1st Baron Sandys (1695-1770), and by descent.

LITERATURE:

Oswald, Ombersley - II, *Country Life*, 1953.
Ombersley Inventory, 1963, in 'The Grand Hall'.

■91

TWO SIMILAR EARLY GEORGE III MAHOGANY PEMBROKE TABLES

CIRCA 1760-70

Each with rectangular top with twin drop-leaves above a single frieze drawer opposed by a conforming *faux*-drawer on square-section supports, one with shaped undertier, enclosed with later mesh panels to three sides, the other with X-shape stretcher
The first: 27¼ in. (70.5 cm.) high; 26 in. (66 cm.) wide; 21 in. (53 cm.) deep; the second: 28 in. (71 cm.) high; 26 in. (66 cm.) wide; 21½ in. (54.5 cm.) deep (2)

£1,000-1,500
US\$1,300-1,800
€1,200-1,700



■92

A GEORGE III GILTWOOD LARGE ATHENIENNE TORCHÈRE OR STAND

CIRCA 1770, ATTRIBUTED TO INCE AND MAYHEW

The circular top with fluted frieze and acanthus carved underside with foliate pendant on three slender reeded supports headed by rams' masks issuing pendant and swags of fruiting vine, the supports with serpent intertwined above cloven hoof feet on a triform base, the gilding two tone, with the serpent of greenish tone, re-decorated
49¾ in. (126.4 cm.) high; the top: 18¾ in. (47.5 cm) diameter; the base: 25¾ in. (65 cm.) wide

£7,000-10,000
US\$8,500-12,000
€8,100-11,000

PROVENANCE:

Probably acquired or commissioned by Edwin, 2nd Baron Sandys (1726-1797) and by descent.

LITERATURE:

Oswald, 'Ombersley - I', *Country Life*, 1953.
Ombersley Inventory, 1963, in 'The Saloon'.

This striking neoclassical *torchère* or tripod stand is closely related to several examples produced by the renowned London firm of cabinet makers, Ince & Mayhew. Of the documented examples illustrated in H. Roberts and C. Cator, *Industry and Ingenuity: The Partnership of William Ince and John Mayhew*, London, 2022, pp. 394-396, it is pl. 419 that is closest, being of near identical form to the example offered here. That stand, now lacking the serpent ornament, is one of a set of four supplied to the Earl of Exeter for Burleigh House, Lincolnshire in April 1768 '4 Tripods for the Hall, very richly Carv'd and Gilt...' invoiced at the princely sum of £120; the set remains in the collection at Burleigh (*ibid.* p. 93), also illustrated is a pair of *torchères*, also from a set of four, of similar design which were supplied to the Earl of Kerry in 1772, which retain the complexly carved serpent to the base (*ibid.* pl. 421) - interestingly the invoice for the latter states '...Gilt in the best double two Colour'd Burnish'd Gold', suggesting a scheme similar to that presently employed to the Ombersley tripod stand. Further comparison can be drawn with the stand for a Sèvres ewer and basin carved in mahogany for the Earl of Coventry, (*ibid.* p. 394, pls. 417 & 418).



~93

AN OTTOMAN TURKISH TORTOISESHELL, BONE AND MOTHER-OF-PEARL INLAID WALNUT TABLE CABINET DATED AUGUST 1690

Elaborately inlaid to all sides with tessellated designs and geometric borders, fitted with eight small drawers, previously with detachable front cover, one drawer inscribed in black ink 'This cabinet I brought out of Turkey, it was made there, August 1690, Eliz: Trumbull', the carcass with further ink markings and the drawers with later locating pencil inscriptions, minor losses 9¼ in. (23.5 cm.) high; 16¼ in. (41 cm.) wide; 9 in. (22 cm.) deep

£12,000-18,000
US\$15,000-22,000
€14,000-21,000

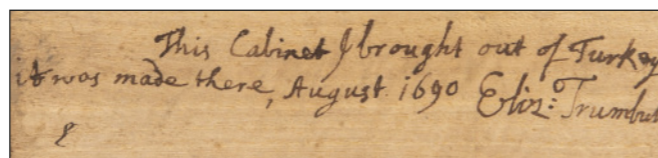
PROVENANCE:

Acquired by Elizabeth Trumbull, August 1690 (according to inscription) and by descent in the Sandys and Hill families at Ombersley Court.

LITERATURE:

A. Oswald, 'Ombersley Court - II', *Country Life*, 1953, p. 96, pl. 5.

The earliest appearance of tortoiseshell in Ottoman art appears to be on a bookbinding dated circa 1560 and was widely used after the third quarter of the 16th century (E. Atil, *The Age of Sultan Suleyman the Magnificent*, exhibition catalogue, Washington, 1987, cat. 49a). The combination of tortoiseshell with mother-of-pearl became extremely popular by 1600. A similar scribe's cabinet on bracket feet is in the Louvre (*L'Art du livre arabe*, exhibition catalogue, Paris, 2002, cat. 53, p. 82).



Detail of Elizabeth Trumbull's inscription, dated 1690

This table cabinet or casket was previously photographed with a detachable fall front, now sadly lost. That fall front was inlaid to the inside with the star of David. The late Lord Sandys recorded that Kathleen Stolar, a scholar, visiting with the Georgian Group in 1966, suggested that it 'almost certainly belonged to a Jewish family [originally], as the symbol would be unlikely to be used by anyone else...'; however, it seems likely that the cabinet was new when acquired, so it may be that in fact it was either made by a Jewish craftsman or intended for the Jewish market. Lord Sandys also noted that the inscription revealing the route by which this cabinet made its way to England in 1690 was found by the famed furniture historian Arthur Negus during a visit to Ombersley Court in 1962.

■94

A GILTWOOD LARGE PIER MIRROR EARLY 18TH CENTURY AND LATER, POSSIBLY ADAPTED AND EMBELLISHED IN THE EARLY 19TH CENTURY

The pierced cresting centred by a shell flanked by eagle's masks above a double-arched bevelled divided plate flanked by female term supports above Ionic capitals and plain framed pilasters hung with tapering husk-pendants, the base gadrooned, the cresting, figures and capitals early 18th century, the plates possibly 18th century and reused 105 in. (268 cm.) high; 46½ in. (118 cm.) wide

£15,000-25,000
US\$19,000-30,000
€18,000-29,000

PROVENANCE:

Probably Mary, Marchioness of Downshire and 1st Baroness Sandys of Ombersley (1764-1836) and by descent.

LITERATURE:

Ombersley Inventory, 1963, in 'The State Bedroom'.

This large and impressive mirror, was likely 'improved' for Mary, Marchioness of Downshire, possibly by the fashionable royal cabinet makers Tatham, Bailey & Saunders, as part of her extensive program of works and renovation at Ombersley after she inherited the estate in 1806. The work is in line with the deep respect she showed for the history of the house. Whilst she re-cased the exterior in the severely classical style fashionable in the early years of the 19th century, she respected the principal interiors of the original house leaving them unaltered and generally resisted the common temptation to further 'improve' them whilst adding additional spaces, such as the new dining room and redecorating lesser rooms completely in contemporary styles, such as the 'Chinese Room' on the first floor, see also lot 175.



■95

A PAIR OF GEORGE II GILTWOOD PEDESTALS

CIRCA 1735, POSSIBLY BY WILLIAM KENT

Each with square top above a foliate and lozenge decorated frieze on acanthus-decorated scrolling volute and plinth base, redecorated 54 in. (137 cm.) high; 13 in. (33 cm.) wide; 10½ in. (27 cm.) deep

£30,000-50,000
US\$37,000-61,000
€35,000-57,000

PROVENANCE:

Possibly Samuel, 1st Baron Sandys (1695-1770), and by descent.

LITERATURE:

Possibly, *Ombersley Inventory*, c. 1750-75, in 'The Salon Room'.

A. Oswald, 'Ombersley Court - I', *Country Life*, 1953, p. 35, pl. 3.
Ombersley Inventory, 1963, in 'The Saloon'.

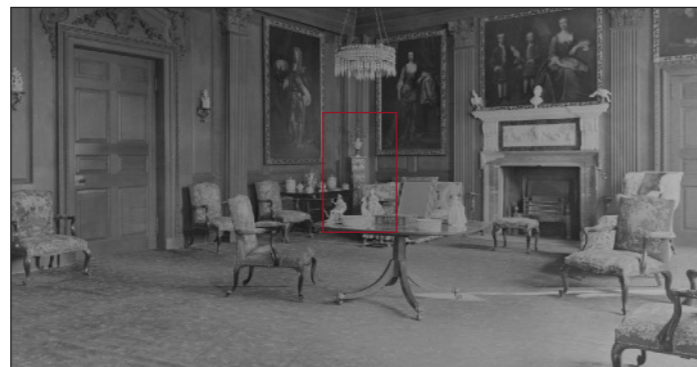
These distinctive architectural pedestals are closely related to the designs of the famed architect-designer and arbiter of 'Roman' taste, William Kent (1685-1748). Their bold scrolling design is a signature feature of his known *oeuvre*. These pedestal brackets bear particularly strong comparison elements central to the design of the Stone Hall at Houghton Hall, Norfolk, which was completed by Kent between 1726 and 1735 for Robert Walpole, 1st Earl of Orford (second creation) (1676-1745), who as First Lord of the Treasury, Chancellor of the Exchequer and Leader of the House of Commons, is regarded as the first Prime Minister of Great Britain. Specifically worthy of reference are the oversized wall-mounted bust brackets and also the profile scrolls which are employed (albeit inverted) to the sides of the chimney piece. Kent's design for the latter is held in the British Architectural Library, RIBA, and is illustrated in ed. S. Weber, *William Kent, Designing Georgian Britain*, New Haven and London, 2013, fig 21.8, p. 596.

Such brackets were central to a Kent interior and 'when busts were placed upon them they accentuated

(2)

the classicism of his designs' (*ibid*, p. 508). Kent would undoubtedly have seen such architectural devices in the Roman palace interiors he visited during his extensive Italian sojourn. A Kent design for a wall bracket for the display of a bust, *circa* 1730-1735, is in The Victoria & Albert Museum, London (E.373-1986), and another similar design was featured in John Vardy's *Some Designs of Mr. Inigo Jones and Mr. Wm. Kent* (1744), plate 20. Kent designed twelve giltwood wall brackets for the Dome Room at Chiswick House, and probably another set of twelve for the Library at Chiswick (Weber, *op. cit.*, p. 509, fig. 18.57). Carved, painted and parcel-gilt 'console wall brackets' were designed for Tottenham House, *circa* 1729-31, two of which are now in The Victoria & Albert Museum, (*ibid.*, fig. 18.56; museum nos. W.1-1988, W.1A-1988); these are particularly worthy of comparison as there are many parallels, notably the divided bands of stiff-leaf carving to the front flanking a central line, in this case of husks, to those brackets bead-and-reel has been employed.

A related pair of wall brackets designed and supplied by William Kent for Lieutenant-General James Dormer (1679-1741) *circa* 1740 for Rousham Park, Oxfordshire, executed in mahogany, were sold from the collection of Jasper Conran, Christie's, London, 14 September 2021, lot 27 (£87,500) a further pair of related bust-pedestals, or *torchières*, of slighter design, possibly designed by William Kent and almost certainly supplied by Benjamin Goodison (*circa* 1700-1767) to Jacob Bouverie, 1st Viscount Folkestone (1694-1761) for Longford Castle, Wiltshire, between 1737 and 1743, were sold from The Collection of Paul F. Walter, Christie's, New York, 26 September 2017, lot 110; \$100,000.



The Saloon, *circa* 1900/1910, showing a pedestal in situ © *Country Life* Picture Library / Future Publishing Ltd.





96

**SIR JOSHUA REYNOLDS, P.R.A. (PLYMPTON 1723-1792
LONDON)**

Portrait of Edwin, 2nd Baron Sandys (1726-1797), half-length, in a pink and green velvet waistcoat and jacket

oil on canvas, unlined
29 $\frac{7}{8}$ x 25 in. (76 x 60.5 cm.)

£200,000-300,000
US\$250,000-360,000
€230,000-340,000

PROVENANCE:

Commissioned by Henry (1728-1781) and Hester Thrale (1741-1821) in 1773 for the library at Streatham Park, Surrey; sale, on the premises, George Squibb, 10 May 1816, lot 56, where acquired by the following, Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), and by descent to her second son, Lieutenant-General Arthur Hill, 2nd Baron Sandys (1792-1860), and by inheritance to his younger brother, Arthur Marcus Sandys, 3rd Baron Sandys (1798-1863), and by descent in the family to, Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

EXHIBITED:

London, National Portrait Gallery, *Mr Boswell*, 1967, no. 52.

LITERATURE:

A. Graves and W.V. Cronin, *A History of the Works of Sir Joshua Reynolds, P.R.A.*, London, 1899, III, p. 866.
Ombersley Pictures Inventory, 1905, where listed in the Library.
O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 29.
Ombersley Inventory, 1963, where listed in the Boudoir.
M. Hyde, *The Impossible Friendship: Boswell and Mrs Thrale*, London, 1972, p. 58.
M. Hyde, 'The Library Portraits at Streatham Park', *The New Rambler. Journal of the Johnson Society of London*, C, 1979, pp. 14, 15, 21 and 23.
N. Tscherny, 'Reynolds' Streatham Portraits and the Art of Intimate Biography', *The Burlington Magazine*, CXXVIII, no. 994, January 1986, p. 4, no. 7.
D. Mannings, *Sir Joshua Reynolds, A Complete Catalogue of his Paintings*, New Haven and London, 2000, I, p. 404, no. 1574; II, p. 436, pl. 1086.
M. Hallett, *Reynolds: Portraiture in Action*, New Haven and London, 2014, pp. 288, 290, 305 and 306, fig. 269.
Ombersley Pictures Inventory, undated, p. 20, where listed in the Rose Boudoir.

Painted in 1773, this unlined and exceptionally well-preserved canvas was one of the first portraits to be executed for the artist's 'Streatham Worthies'



series, a commission that constitutes one of Reynolds' most innovative achievements as a portraitist.

Reynolds' portrait of Sandys formed part of the commission from the sitter's friend Henry Thrale, the son of a wealthy London brewer, and his wife Hester Thrale, the celebrated diarist and literary hostess. Painted between 1772 and 1781, the series of portraits were hung in the library at Streatham Park, the Thrale's residence a few miles outside London, and depicted the circle of literary, musical and artistic figures who came to be known as the 'Streatham Worthies'. Reynolds first met his patrons in 1766 and was a frequent guest at Streatham Park, along with other friends from their circle, notably Dr Samuel Johnson, the great eighteenth century man of letters, who became 'something like an intellectual-in-residence within the Thrale's own household' (M. Hallet, 2014, *op. cit.*, p. 298).

The thirteen portraits hung in a single row above the presses of the newly-built library, the books for which had been selected by Johnson and included volumes by many of Reynolds' sitters for the series. As Mark Hallet has observed (*ibid.*, p. 288), the west end of the library was dominated by three large bay windows, suggesting Reynolds' portraits were distributed across the room's north, east and south walls. In her journal for 10th January 1781, just as Reynolds was finishing the last of the pictures, Hester made a list of the full set of portraits 'in ye order they are to hang'. The present picture leads the list - 'Lord Sandys appears first, at the head of the tribe' - a position no doubt accorded to the sitter on account of his long-standing friendship with Henry Thrale. 'Next to him on the right hand', Hester notes, was the artist's portrait of William Henry Lyttleton (1772; Viscount Cobham, Worcestershire, Hagley Hall), another friend from her husband's days at Oxford. To his right, above the mantelpiece, hung a full-length portrait of Hester herself with her daughter Queeney in a landscape (1777-8; Fredericton, New Brunswick, Canada, Beaverbrook Art Gallery; fig. 1). Serving as a counterbalance to the Sandys and Lyttleton pictures, this full-length was flanked by two portraits showing the actor and playwright Arthur Murphy (1773-9; Sotheby's, London, 9 December 2009, lot 50) and the Irish novelist, playwright and poet Oliver Goldsmith, the latter a studio version of the portrait painted in 1770 and now in the National Gallery of Ireland, Dublin. Three further half-lengths are thought to have hung along the east wall; the remarkable *Self-portrait as a deaf man* (c. 1775; London, Tate Britain; fig. 2), in which the famously hard of hearing Reynolds shows himself cupping his ear while leaning towards the viewer in order to hear the conversation; his portrait of the scholar and lawyer Sir Robert Chambers (1773; private collection); and that of the actor and playwright David Garrick, a studio copy of the picture now at Knole, Kent (National Trust). Hallet suggests the remaining five pictures from the series were distributed across the library's south wall (*ibid.*). These showed Henry Thrale himself (1777; Cambridge, Massachusetts, Houghton Library, Harvard University); the Italian scholar and translator Giuseppe Baretti (1773; private collection) - one of the artist's great masterpieces of half-length portraiture; the musical historian and composer Charles Burney (1781; London, National Portrait Gallery); the Irish statesman and writer Edmund Burke (1774; Edinburgh, Scottish National Portrait Gallery); and, finally, Samuel Johnson (1772-8; London, Tate Britain; fig. 3), the individual who, along with his hostess, occupied an epicentral role within the circle. It was Charles Burney's daughter, the celebrated novelist Fanny Burney, who, sometime after their installation in the Thrale's new library, christened Reynolds' portraits the



Fig. 2 Sir Joshua Reynolds, P.R.A., *Self-portrait as a deaf man*, c. 1775, Tate Britain, London



Fig. 3 Sir Joshua Reynolds, P.R.A., *Samuel Johnson*, 1772-8, Tate Britain, London © Tate, Photo: Tate

'Streatham Worthies' in an allusion to the famous Temple of British Worthies at Stowe, designed by William Kent earlier in the century.

Reynolds' portraits of the Thrale's circle have been long considered as successors to Godfrey Kneller's famous portraits of members of the Kit-Cat Club, painted earlier in the century and hung together in the house of the club's secretary, the London publisher Jacob Tonson. Although Chambers and Burney are both depicted in the dress of their respective professions, Reynolds largely eschews the traditional trappings of conventional portraiture, showing his sitters much as they might have appeared in the library at Streatham Park, imbuing them with an informality and, in some cases, uncompromising naturalism. This is most strikingly borne out in the artist's own portrait, that of the near-sighted Baretti, shown with a book pressed to his nose, and in that of Johnson, arguably the least decorous of the series, whose ungainly frame crowds the picture plane while his furrowed brow and open mouth suggest the Streatham set's protagonist is in concentrated conversation.

The sitter was the son of Samuel, 1st Baron Sandys (1695-1770) and his wife Letitia Tipping (see lots 97 and 101), the eldest daughter and co-heiress of

Sir Thomas Tipping (see lot 98) and his wife Anne, née Cheke (see lot 99). Edwin's maternal grandfather served as MP for Oxfordshire and became an infamous figure in contemporary society after attempting to marry his ward to a prostitute of his acquaintance (see lot 98). Sandys' father, who served as Chancellor of the Exchequer and Leader of the House of Commons, built the present house at Ombersley, designed by Francis Smith of Warwick and completed in 1730. Edwin inherited from his mother a substantial fortune, which enabled him 'to live very handsomely, hospitably and charitably, which he always did'. After his education at Eton and New College, Oxford, Sandys was a prominent Member of Parliament from 1747 to 1770, when he succeeded his father to the House of Lords, while also serving briefly in 1757 as Lord Commissioner of the Admiralty. Hester Thrale described Sandys as 'versed in many Branches of Learning: and an admirable scholar'. On 26 January 1769, he married Anna Maria King, daughter of James Colebrooke and widow of William Payne King of Fineshade Abbey, Northamptonshire. The marriage produced no children and the estate passed to his niece, Mary, Marchioness of Downshire, later created *suo jure* Baroness Sandys in 1802, who acquired this portrait at the Streatham Park sale in 1816 (see provenance).



Fig. 1 Sir Joshua Reynolds, P.R.A., *Mrs Thrale and her Daughter Hester (Queeney)*, 1777-1778, Beaverbrook Art Gallery, Fredericton, New Brunswick, Canada © Bridgeman Images



97

ENOCH SEEMAN (DANZIG C. 1694-1744 LONDON)

Group portrait of Letitia, Lady Sandys, née Tipping (1699-1779) with her two eldest sons, Edwin, later 2nd Baron Sandys (1726-1797), with a cockatoo in his left hand, and Cheke Sandys (1727-1737), in brown coats and breeches with red waistcoats

oil on canvas
 60¾ x 74½ in. (154.3 x 189 cm.)
 in a frame of foliate carved and pierced giltwood, applied to an ebonised subframe

£30,000-50,000
 US\$37,000-61,000
 €35,000-57,000

PROVENANCE:
 (Presumably) by descent to, Edwin Sandys, 2nd Baron Sandys (1726-1797), and by inheritance to his niece, Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), and by descent to her second son, Lieutenant-General Arthur Hill, 2nd Baron Sandys (1792-1860), and by inheritance to his younger brother, Arthur Marcus Sandys, 3rd Baron Sandys (1798-1863), and thence by descent in the family to, Richard Hill, 7th Baron Sandys (1931-2013), at Ombersley Court, Worcestershire.

LITERATURE:
Ombersley Inventory, c.1750-1775, where listed in the Salon Room.
Ombersley Pictures Inventory, 1905, as 'Kneller?', where listed in the Grand Saloon.
 O. Millar, 'Ombersley Court', 25 August 1950, PMC, pp. 26 and 27.
 A. Oswald, 'Ombersley Court - I', *Country Life*, 1953, pp. 35 and 37, visible in pls. 3 and 4, where incorrectly identified as a portrait of Lady Anne Tipping by Thomas Hudson.
Ombersley Inventory, 1963, as 'Thomas Hudson', where listed in the Saloon.
Ombersley Pictures Inventory, undated, p. 24, as 'Thomas Hudson', where listed in the Saloon.

This group portrait was recorded in the same position over the chimney in the Saloon at Ombersley Court from circa 1750 to the 21st century. Letitia Sandys, née Tipping (see lot 101), is shown next to two of her children; Edwin, who later became 2nd Baron Sandys (see lots 96 and 191), and Cheke. Edwin and Cheke were the eldest of 10 children Letitia and her husband, Samuel Sandys, 1st Baron Sandys, had together. An 18th century Ombersley account book kept by Richard Callowhill gives an insight into their fulfilling childhood, including orders for 'Fiddeles for masters', 'the welch harp for the Children' and 'a bumbling bay for masters' (Martin Davis, *Samuel, 1st Baron Sandys of Ombersley 1695-1770*, rev. 2021 https://www.academia.edu/45446155/Samuel_1st_Baron_Sandys_of_Ombersley_1695_1770 [accessed October 2023]). The idyllic pastoral setting of the painting, and the cockatoo, reinforce the idea that their childhood involved fresh air and play.

The son of a portrait painter, Enoch Seeman travelled to London with his father as a boy in 1704, and soon established himself a portraitist in St. Martin's Lane. From 1717 to the end of his career he received aristocratic and royal commissions, and completed portraits of several members of the family, including coronation portraits of King George II and Queen Caroline of Ansbach. The present work was probably painted in the 1730s, when Seeman was a well-established artist.



98

ATTRIBUTED TO SIR GODFREY KNELLER (LÜBECK 1646-1723 LONDON)

Portrait of Sir Thomas Tipping, 1st Bt. (1653-1718), three-quarter-length, in a russet jacket and cloak

oil on canvas
49½ x 40¼ in. (126 x 102 cm.)
inscribed 'S: Thomas Tipping Bar: / Wheatfield Co. Oxon.' (lower left)

£4,000-6,000
US\$4,900-7,300
€4,600-6,900

PROVENANCE:

(Presumably) by descent to the sitter's daughter, Letitia Tipping (1699-1779), wife of Samuel, 1st Baron Sandys (1695-1770), and by descent to their son, Edwin Sandys, 2nd Baron Sandys (1726-1797), and by inheritance to his niece, Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), and by descent to her second son, Lieutenant-General Arthur Hill, 2nd Baron Sandys (1792-1860), and by inheritance to his younger brother, Arthur Marcus Sandys, 3rd Baron Sandys (1798-1863), and by descent to, Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

LITERATURE:

Ombersley Pictures Inventory, 1905, where listed in the Grand Staircase.
O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 25.
Ombersley Inventory, 1963, where listed in the Alcove in the Hall.
Ombersley Pictures Inventory, undated, p. 38, where listed in the Main Staircase.

The sitter was the son of Sir Thomas Tipping (see lot 123) and Elizabeth Beconshaw. From 1669, he studied at Trinity College, Oxford, followed by Lincoln's Inn in 1672. When Oliver Millar saw the painting in 1950, he called it 'probably Kneller of about 1680-85' (Millar, *op. cit.*, p. 25). Around the same time, in 1685, Tipping was elected MP for Oxfordshire and he subsequently represented Wallingford from 1689-1701, becoming well-known for his Whig views. In 1698, Tipping was made a baronet by the King, and in the same year married Anne Cheke (see lot 99). They had three children, including Letitia (see lots 97 and 101), who married Samuel Sandys, 1st Baron Sandys, of Ombersley Court.

For a complete note on this painting, please see christies.com.



99

CIRCLE OF SIR GODFREY KNELLER (LÜBECK 1646-1723 LONDON)

Portrait of Anne, Lady Tipping, née Cheke (1678-1727), full-length, in a blue gown, standing beside a draped pedestal

oil on canvas, unlined
86½ x 53½ in. (220 x 135.8 cm.)
with identifying inscription 'Lady Tipping / Daughter of Coll. Cheek' (lower right)

£6,000-9,000
US\$7,300-11,000
€6,900-10,000

PROVENANCE:

By descent to the sitter's daughter, Letitia Tipping (1699-1779), wife of Samuel Sandys, 1st Baron Sandys (1695-1770), and by descent to their son, Edwin Sandys, 2nd Baron Sandys (1726-1797), and by inheritance to his niece, Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), and by descent to her second son, Lieutenant-General Arthur Hill, 2nd Baron Sandys (1792-1860), and by inheritance to his younger brother, Arthur Marcus Sandys, 3rd Baron Sandys (1798-1863), and thence by descent to, Richard Hill, 7th Baron Sandys (1931-2013), at Ombersley Court, Worcestershire.

LITERATURE:

Ombersley Court Inventory, c. 1770-1775, Ombersley MS., where listed in the Salon Room.
Ombersley Pictures Inventory, 1905, as 'Kneller?', where listed in the Grand Saloon.
O. Millar, 'Ombersley Court', 25 August 1950, PMC, pp. 26 and 27.
Ombersley Inventory, 1963, as 'Thomas Hudson', where listed in the Saloon.
Ombersley Pictures Inventory, undated, p. 22, as 'Hudson', where listed in the Saloon.

The sitter was the daughter of Colonel Thomas Cheke (see lot 43) and his wife Letitia, née Russell. At the age of 22 she married Sir Thomas Tipping

(see lot 98), with whom she had three children, including Letitia (see lots 97 and 101). Through her father, Anne inherited the manor of Pyrgo in the village of Havering-atte-Bower, Essex, which had previously belonged to Henry VIII.

For a complete note on this painting, please see christies.com.





-100

DALE, ROBERT, BLANCHE LYON PURSUIVANT (1666-1722)

Genealogical roll of the Tipping family, 1700

Title at head in cartouche illuminated with colours and liquid gold, large blazoned coat of arms at the foot, names and arms of 12 generations of the Tipping family, beginning with William Tipping of Tipping Hall, Lancashire. On vellum, four membranes, approx. 2770 x 640mm.

Illuminated genealogy of the Tipping family. The senior branch of the family settled at Wheatfield, Oxfordshire: its most prominent members were the religious writer William 'Eternity' Tipping (1560-1627), Sir Thomas Tipping (1614-1693), a prominent Parliamentarian during the Civil War, and Sir Thomas Tipping, 1st Bt (1653-1718), a notorious Whig and perhaps the sponsor of the present genealogy.

Title in full: 'The latter part of the GENEALOGIE of the Ancient and Worthy FAMILY of TIPPING, originally of TIPPING-HALL, in the County Palatine of LANCASTER from whence they came to MERTON, in Com' OXON, and having remov'd thence to DRAICOT, the eldest Branch settled at WHEATFIELD, in the same County of OXFORD, about the Year of our Lord 1580./The several Houses of SHOBINGTON, CHEQUERS, WOLLEY, DRAYCOT and EWELM, are all Collateral Descend[an]ts of the same Family, as herein is most truly set forth./Faithfully Collected out of the Books of Visitation and Antiquities, remaining in the Heralds Office, London; And from other Authentic Informations, Enlarged and carefully Deduced to the present time,/By Robert Dale Gent. Blanch Lion Pursuivant, and Dep. Register of the College of Arms, 1700'.

£500-800
US\$610-970
€580-910



101

ENOCH SEEMAN (DANZIG C. 1694-1744 LONDON)

Portrait of Letitia, Lady Sandys, née Tipping (1699-1779), three-quarter-length, in peeress robes

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

£8,000-12,000
US\$9,800-15,000
€9,200-14,000

PROVENANCE:

(Presumably) by descent to the sitter's son, Edwin Sandys, 2nd Baron Sandys (1726-1797), and by inheritance to his niece, Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), and by descent to her second son, Lieutenant-General Arthur Hill, 2nd Baron Sandys (1792-1860), and by inheritance to his younger brother, Arthur Marcus Sandys, 3rd Baron Sandys (1798-1863), and thence by descent in the family to, Richard Hill, 7th Baron Sandys (1931-2013), at Ombersley Court, Worcestershire.

LITERATURE:

(Probably) *Ombersley Pictures Inventory*, 1905, where listed in the Grand

Staircase.
Ombersley Inventory, 1963, as 'Thomas Hudson', where listed in the Principal Staircase and Landing.
Ombersley Pictures Inventory, undated, p. 38, as 'Thomas Hudson', where listed on the Main Staircase.

Letitia, daughter of Sir Thomas Tipping and his wife Anne Cheke, married Samuel Sandys, 1st Lord Sandys, Baron Ombersley in 1725. The couple went on to have ten children. She is depicted here in peeress robes, the ceremonial costume required for members of the aristocracy on state occasions. These robes had been standardised at the end of the Sixteenth Century. For women the costume was a long-trained crimson velvet mantle, edged with miniver. The length of the wearer's train denoted their rank. As a baroness, Letitia would have had a train of three feet, and the back of her cape would have been adorned with two rows of ermine. In comparison, a duchess was allowed a train of six feet with a luxurious four rows of ermine. It is possible that this portrait was painted to celebrate the elevation of her husband to his baronetcy in 1743.

■102

A LOUIS XV FLORAL MARQUETRY INLAID STAINED FRUITWOOD, TULIPWOOD AND KINGWOOD TABLE-EN-CHIFFONNIERE

THIRD QUARTER 18TH CENTURY

The shaped top above three shallow drawers and an open undertier on tapering slender square-section cabriole legs, the top drawer fitted, re-mounted

28½ in. (72 cm.) high; 17½ in. (44.5 cm.) wide; 13½ in. (34.5 cm.) deep

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

LITERATURE:

Oswald, Ombersley - II, *Country Life*, 1953.
Ombersley Inventory, 1963, in 'The State Bedroom'.



■103

A LOUIS XV ENGRAVED FLORAL MARQUETRY-INLAID TULIPWOOD, SYCAMORE, FRUITWOOD AND KINGWOOD TABLE-EN-CHIFFONNIERE

THIRD QUARTER 18TH CENTURY

The shaped top above three shallow drawers and an open undertier on tapering square-section cabriole legs, the top drawer fitted for writing, re-mounted

28½ in. (72 cm.) high; 17 in. (43 cm.) wide; 13 in. (33.5 cm.) deep

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

LITERATURE:

Oswald, Ombersley - II, *Country Life*, 1953.
Ombersley Inventory, 1963, in 'The State Bedroom'.



The Rose Boudoir, circa 1900/1910, showing this tables in situ © *Country Life* Picture Library / Future Publishing Ltd.



■104
A PAIR OF ORMOLU-MOUNTED CONTINENTAL PORCELAIN THREE-LIGHT CANDELABRA
 MID-19TH CENTURY
 Each with lily-form nozzles and branches of lilies above a gilt-decorated pink and white porcelain baluster vase with two ram's heads, decorated with polychrome floral frieze and a central vignette of a hoopoe bird on front and back, on an acanthus leaf base and a further socle, regilt
 30 in. (76 cm.) high; 21½ in. (54.5 cm.) wide; 8 in. (20 cm.) deep (2)

£1,500-2,500
 US\$1,900-3,000
 €1,800-2,900

■105
A PAIR OF GEORGE III SATINWOOD AND PARTRIDGEWOOD CROSSBANDED MAHOGANY GAMES TABLES
 CIRCA 1800

Each with fold-over green baze-lined D-shape top on four tapering square-section legs, the rear legs hinged to support the open top
 Each: 28½ in. (72 cm.) high; 35¼ in. (89 cm.) wide; 17¼ in. (44 cm.) deep (2)

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

LITERATURE:
Ombersley Inventory, 1963, where listed in 'The East Room'.



■106
A PAIR OF LATE GEORGE III MAHOGANY SOFAS
 CIRCA 1800

Each with padded arch back arm-supports and deep bowed seat on square tapering legs with brass caps and castors, covered in yellow cotton damask, together with six matching scatter cushions
 Each: 37 in. (94 cm.) high; 72½ in. (184 cm.) wide; 27½ in. (70 cm.) deep (2)

£3,000-5,000
 US\$3,700-6,100
 €3,500-5,800

LITERATURE:
Ombersley Inventory, 1963, in 'The Library'.



■107
A LOUIS XV ORMOLU-MOUNTED KINGWOOD, TULIPWOOD, SATINE AND FRUITWOOD MARQUETRY BUREAU-DE-DAME
 CIRCA 1750, IN THE MANNER OF BERNARD II VAN RIJSEN BURGH, THE MARQUETRY 19TH CENTURY

The shaped slope lined with gilt-tooled green leather enclosing an interior fitted with stationary compartments above a well, the shaped frieze on tapering cabriole legs terminating in sabot, probably re-mounted in England in the 19th century
 37¾ in. (96 cm.) high; 35½ in. (90 cm.) wide; 18½ (47 cm.) deep

£4,000-6,000
 US\$4,900-7,300
 €4,600-6,900

PROVENANCE:
 By repute, Michael Edwin Sandys, 5th Baron Sandys of Ombersley (1904-48) and by descent.

LITERATURE:
 Oswald, Ombersley - II, *Country Life*, 1953.
Ombersley Inventory, 1963, in 'The State Bedroom'.



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

■108

A SET OF TEN GEORGE III PARCEL-GILT, RED AND WHITE PAINTED DRAWING ROOM CHAIRS

CIRCA 1770, IN THE MANNER OF INCE & MAYHEW

Including two armchairs, each with cartouche-shaped padded back and generous stuff-over seat, the channeled frame with floral cresting on slender, tapering cabriole legs, batten-carrying holes and chisel and pencil numbering to underside, four covered in red and gold silk damask and six covered in Burgundy damask

The arm chairs: 36½ in. (92.5 cm.) high; 26½ in. (67 cm.) wide; 26½ in. (67 cm.) deep; the side chairs: 35 in. (89 cm.) high; 24½ in. (62 cm.) wide; 22½ in. (57 cm.) deep (10)

£8,000-12,000
US\$9,800-15,000
€9,200-14,000

PROVENANCE:

Samuel, 1st Baron Sandys (1695-1770), and by descent.

LITERATURE:

Ombersley Inventory, c. 1750-75., in 'The Drawing Room', where listed as '10 Cabriole chairs, white and red painted and covered with varnish...'

A. Oswald, 'Ombersley Court - II', *Country Life*, 1953, p. 94, pl. 2.

Ombersley Inventory, 1963, in 'The Boudoir'.

Whilst it is generally difficult to conclusively identify items of furniture from the 18th century inventory of the contents of Ombersley due to the brevity of the descriptions, in the case of these chairs it is possible to identify them with certainty because of their distinctive red and white decoration, which they retain today. They were recorded in 'The Drawing Room', which later became known as the 'Rose Boudoir' where the chairs remained until the house was sold in 2017. The fact that they have been so little moved throughout their existence, being almost certainly commissioned for that very room when the Edwin, 2nd Baron Sandys acceded in 1770, means that these chairs have survived, not only with their original painted and varnished decoration but are generally in exceptional unrestored original condition. Whilst a conclusive attribution has not been possible, they do bear comparison with the output of the renowned cabinet makers Ince & Mayhew (see, H. Roberts and C. Cator, *Industry and Ingenuity: The Partnership of William Ince and John Mayhew*, London, 2022, armchairs pl. 308, p. 358 and pl. 328, p. 365 and stool, pl. 348, p. 371).



■109

A GEORGE II GILTWOOD MIRROR

DATED 1746

The profusely carved foliate frame, the sun-burst centred cresting decorated with '777' symbol to a triangular panel above a waisted plate, the apron modelled as a water-stoop, the reverse inscribed in black ink '1746' and '3-25-10' and with batten-carrying holes, the plate probably an early 19th century replacement, regilt

47½ in. (120 cm.) high; 25 in. (64 cm.) wide

£7,000-10,000
US\$8,500-12,000
€8,100-11,000

PROVENANCE:

Possibly Samuel, 1st Baron Sandys (1695-1770), and by descent.

It has been suggested that the symbol to the cresting may be intended to represent Masonic values such as Justice, Prudence, Benevolence, Equality and Impartiality. Whilst the craftsmanship of the mirror is typically English, with the carving deeply accomplished and executed to a high standard, the form is somewhat unusual and it is possible that it may have been conceived as a large girandole,



lot 108 in situ, Rose Boudoir, © Country Life



■110
A GEORGE I GILTWOOD TRIPLE PLATE OVERMANTEL MIRROR

CIRCA 1725, POSSIBLY SUPPLIED BY JOHN BELCHIER
 With beveled plates in a simple stiff-leaf decorated moulded frame, regilt
 22 in. (56 cm.) high; 48 in. (122 cm.) wide

£3,000-5,000
 US\$3,700-6,100
 €3,500-5,800

PROVENANCE:
 Almost certainly Samuel, 1st Baron Sandys (1695-1770), and by descent.

LITERATURE:
Ombersley Inventory, 1963.



■111
A GEORGE III MAHOGANY 'SPIDER' GATELEG TABLE
 CIRCA 1800

With rectangular drop-leaf top on slender turned supports, the end of one gate and one foot replaced
 28 in. (71 cm.) high; 28 in. (71 cm.) wide; 12¾ in. (32.5 cm.) deep

£800-1,200
 US\$980-1,500
 €920-1,400

LITERATURE:
Ombersley Inventory, 1963, in 'The State Room'.



■112
EIGHT ENGLISH PORCELAIN 'OMBERSLEY COURT' COFFEE-CUPS

ONE, CIRCA 1800, SEVEN OF LATER DATE AND MADE TO MATCH
 Painted with a floral border on a yellow ground with a view of Ombersley Court in sepia within an oval reserves with the cypher 'S' with coronet above; and seven matching porcelain coffee-cups, probably early 20th Century
 2¾ in. (6.5 cm.) high

£500-800
 US\$610-970
 €580-910

LITERATURE:
Ombersley Inventory, 1963.

■113
A GEORGE III HOLLY-STRUNG MAHOGANY STRAIGHT-STRUNG GRAND PIANO, WITH EBONY AND IVORY KEY COVERINGS
 BY THOMAS TOMKINSON, CIRCA 1800

The hinged top in three sections opening to reveal a straight-strung mechanism and sliding ratcheted music rest flanked by candle-stands, the keyboard compartment with removable front panel, lined with figured maple-banded with amaranth with oval central maker's label 'Thomas Tomkinson/Grand & Square/Piano Forte/Maker/Dean Street/Soho', above three central pedals on a detachable base frame with four square-section supports, the soundboard stamped 'T TOMKINSON/435'
 34¾ in. (88 cm.) high; 90 in. (229 cm.) long; 42½ in. (108 cm.) deep

£1,500-2,500
 US\$1,900-3,000
 €1,800-2,900

This lot has been registered as an item made before 1975 with less than 20% ivory; submission reference: 2WNB5DG5.



LOT 114, NO LOT



115
A PAIR OF GEORGE II SILVER-GILT WAITERS
 MARK OF DAVID WILLAUME, LONDON, 1729

Each shaped square on four bracket feet and with gadrooned borders, engraved with a band of Régence strapwork and cartouches with shells or putto masks, engraved with a coat-of-arms beneath a viscount's coronet, marked underneath and further engraved with scratchweights 25=17 and 26=8 9/16 in. (26.8 cm.) wide
 51 oz. 13 dwt. (1,606 gr.)
 The arms are those of Blundell quartering Chetwynd, for Sir Montague Blundell, 4th Bt. (1689-1756), and his wife Mary, daughter of John Chetwynd of Grendon, co. Warwick, whom he married in 1709. (2)

£3,000-5,000
 US\$3,700-6,100
 €3,500-5,800

PROVENANCE:
 Sir Montague Blundell, 4th Bt. (1689-1756), then by descent to his niece, Mary Hill, Marchioness of Downshire and Baroness Sandys in her own right (1764-1836), who married Arthur Hill, 2nd Marquess of Downshire (1757-1801), then by descent to their second son, Arthur Moses William Hill, 2nd Baron Sandys (1792-1860), then by descent.



116
THREE GEORGE III SILVER HOT WATER JUGS
 VARIOUS MAKERS, LONDON, SECOND HALF 18TH CENTURY

One hot water jug, plain pear-shaped with domed cover and wood handle, engraved with lozenge-of-arms with baroness' coronet above, mark of Charles Kandler II, London, 1786; another, spirally fluted pear-shaped body and cover, wicker-covered handle, engraved with initials 'GAH' and crest, maker's mark 'IBWB' (unidentified, Grimwade 3626), London, 1765; another, plain pear-shaped with gadrooned rim and domed cover, wicker-covered handle, engraved with a coat-of-arms, mark of Thomas Whipham and Charles Wright, London, 1764

10½ in. (26.6 cm.) high
 gross weight 58 oz. 3 dwt. (1,810 gr.)
 The lozenge-of-arms is those of Raymond quartering another, with Blundell in pretence, for Mary, Baroness Raymond (b.c.1719-1789) widow of Robert, 2nd Baron Raymond (b.c.1717-1756) and widow of General Lord Robert Bertie (1721-1782), fifth son of Robert, 1st Duke of Ancaster.
 The initials GAH are for Major Lord George Augusta Hill (1801-1879).
 The arms on the 1764 hot water jug are those of Sandys with label for the

eldest son, quartering others, impaling Colebrooke, for Edwin Sandys (1726-1797), late Lord Sandys, Baron of Ombersley and his wife Anna Maria King, daughter of James Colebrooke, whom he married in 1769. (3)

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

PROVENANCE:
 The 1786 hot water jug: Mary, Baroness Raymond (b.c.1719-1789), then by bequest to Mary Hill, Marchioness of Downshire and Baroness Sandys in her own right (1764-1836), by descent to her second son, Arthur Moses William Hill, 2nd Baron Sandys (1792-1860), then by descent.
 The 1765 hot water jug: Major Lord George Augusta Hill (1801-1879), then by descent.
 The 1764 hot water jug: Edwin Sandys (1726-1797), then by descent.



117

A SET OF THREE GEORGE III SILVER TWO-HANDLED SUGAR VASES AND COVERS
 MARK OF DANIEL SMITH AND ROBERT SHARP, LONDON, 1784

Each vase-shaped with beaded borders, on square base, the body engraved with a coat-of-arms, the covers with a crest, each beneath baron's coronet, with two leaf capped scroll handles, the detachable covers with a baluster finial, *marked on bases and covers, with scratch weight 37:16*
 The largest, 8 in. (20.3 cm.) high
 35 oz. 11 dwt. (1,106 gr.)

The arms are those of Sandys quartering others impaling Colebrooke, for Edwin Sandys, 2nd Baron Sandys (1726-1797), and his wife Anna Maria (d. 1806), daughter of James Colebrooke (1680-1752), whom he married in 1769. (3)

£1,500-2,500
 US\$1,900-3,000
 €1,800-2,900



118

A COMPOSITE SUITE OF FIVE GEORGE II SILVER WAITERS

TWO WITH MARK OF JOHN TUIE, LONDON, 1726 AND 1727; THREE WITH MARK OF GEORGE WICKES, LONDON, TWO 1744 AND ONE 1746

In three sizes, each square shaped, on four scroll feet and with gadrooned border, engraved with a coat-of-arms, *marked underneath, the three largest further engraved with scratchweights 26:11 / 29:6 and 41:3*

2 - 6½ in. (15.5 cm.), 2 - 9¾ in. (25 cm.) and 1 - 11¼ in. (28 cm.) wide
 108 oz. 7 dwt. (3,371 gr.)

The arms are those of Sandys with a label of cadency quartering others impaling Colebrooke, for Edwin Sandys, 2nd Baron Sandys (1726-1797), and his wife Anna Maria (d. 1806), daughter of James Colebrooke (1680-1752), whom he married in 1769. (5)

£7,000-10,000
 US\$8,500-12,000
 €8,100-11,000

PROVENANCE:

Edwin Sandys, later 2nd Baron Sandys (1726-1797), then by descent.

119

A GEORGE II PARCEL-GILT SILVER CHARGER
 MARK OF WILLIAM CRIPPS, LONDON, 1762

Circular, the rim chased with a frieze of scrolling acanthus foliage, the centre embossed with two Bacchic putti leading a goat ridden by a putto holding a palm frond, *marked on rim and underneath, further engraved with scratchweight 70:16*

20 in. (51 cm.) diameter
 gross weight 71 oz. 15 dwt. (2,233 gr.)

£4,000-6,000
 US\$4,900-7,300
 €4,600-6,900

A similar scrolling flower border of sunflowers rather than acanthus can be found on the magnificent Kedleston dinner service also by William Cripps delivered to Sir Nathaniel Curzon by the retailer Phillips Garden in 1758. Sold by Kedleston Estate Trust at Christie's, London, 30 April 1996, lots 107-118.





The Library, photographed for *Country Life*, 1953 showing this table in situ © *Country Life* Picture Library / Future Publishing Ltd.



■120

A GEORGE I GILTWOOD TRIPLE PLATE OVERMANTEL MIRROR
CIRCA 1725, POSSIBLY SUPPLIED BY JOHN BELCHIER

The simple frame with bevelled plates, ink inscription to reverse '...24 by 8½', also with some pencil numbering, regilt
22 in. (69 cm.) high; 60½ in. (54 cm.) wide

£3,000-5,000
US\$3,700-6,100
€3,500-5,800

PROVENANCE:

Almost certainly Samuel, 1st Baron Sandys (1695-1770), and by descent.

■121

A REGENCY EBONY INLAID AND BOXWOOD STRUNG MAHOGANY DRUM LIBRARY TABLE
CIRCA 1815-20

The circular top with stylised foliate border above four numbered drawers alternating with conforming *faux* drawers on a turned shaft and four reeded downswept supports terminating in brass caps and castors
29½ in. (75 cm.) high; 49½ in. (126 cm.) diameter

£3,000-5,000
US\$3,700-6,100
€3,500-5,800

LITERATURE:

Oswald, Ombersley - II, *Country Life*, 1953.
Ombersley Inventory, 1963., in 'The Library'.





122

122
CIRCLE OF GERLACH FLICKE (OSNABRÜCK C. 1495-1558 LONDON)

Portrait of Sir John Cheke (1514-1557), half-length, in black with a fur collar, holding a letter and gloves

oil on panel
 41¾ x 31 in. (105 x 78.8 cm.)
 with identifying inscription 'S: John Cheek Preceptor / to King Edward the Sixth' (lower left)

£6,000-9,000
 US\$7,300-11,000
 €6,900-10,000

PROVENANCE:
 (Presumably) by descent in the Cheke family to the sitter's great-great granddaughter, Anne, Lady Tipping, née Cheke (1678-1728), and by descent to her daughter, Letitia Tipping (1699-1779), wife of Samuel Sandys, 1st Baron Sandys (1695-1770), and thence by descent in the family to, Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

LITERATURE:
 J. Strype, *The Life of the Learned Sir John Cheke*, London, 1705, frontispiece, where described as in the possession of the Dowager Marchioness of Downshire.
 T.R. Nash, *Worcestershire*, 1781-2, II, p. 223, where listed in the Dining Parlor.
Ombersley Pictures Inventory, 1905, where listed in the Grand Staircase.
 O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 21.
 A. Oswald, 'Ombersley Court - II', *Country Life*, 1953, pp. 94 and 96, pl. 5, where listed in the Library.
Ombersley Inventory, 1963, as 'English School', where listed in the Study.
 R. Strong, *Tudor and Jacobean Portraits*, London, 1969, I, pp. 48-49, II, pl. 86.
Ombersley Pictures Inventory, undated, p. 36, as 'Zucchero (Guillem Streets?)', where listed in the Main Staircase.

ENGRAVED:
 J. Fittler, 1705.

For a note on this painting, please see christies.com.

123
ENGLISH SCHOOL, MID-17TH CENTURY

Portrait of Sir Thomas Tipping (1614-1693), three-quarter-length, in armour with a red sash, holding a baton

oil on canvas
 48¾ x 40 in. (123.7 x 101.8 cm.)
 with identifying inscription 'S: Tho: Tipping.' (lower right)

£2,000-3,000
 US\$2,500-3,600
 €2,300-3,400

PROVENANCE:
 (Presumably) by descent to the sitter's son, Sir Thomas Tipping, 1st Bt. (1653-1718), and by descent to his daughter, Letitia Tipping (1699-1779), wife of Samuel Sandys, 1st Baron Sandys (1695-1770), and thence by descent in the family to, Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

EXHIBITED:
 Birmingham, City Museum and Art Gallery, *Commemorative Exhibition of the Art Treasures of the Midlands*, 1934, no. 470, lent by Lord Sandys, as 'Robert Walker'.

LITERATURE:
Ombersley Pictures Inventory, 1905, where listed in the Grand Staircase.
 O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 23.
 A. Oswald, 'Ombersley Court - II', *Country Life*, 1953, p. 95, visible in pl. 4.
Ombersley Inventory, 1963, as 'Robert Walker', where listed in the Principal Staircase and Landing.
Ombersley Pictures Inventory, undated, p. 36, as 'Robert Walker', where listed in the Main Staircase.

For a complete note on this painting, please see christies.com.

LOT 124, NO LOT



123



125

125
SIR PETER LELY (SOEST, WESTPHALIA 1618-1680 LONDON)

Portrait of a gentleman, traditionally identified as James Hay, 2nd Earl of Carlisle (1612-1660), half-length, in black

oil on canvas
 33¼ x 28½ in. (84.5 x 71.3 cm.)

£2,000-3,000
 US\$2,500-3,600
 €2,300-3,400

PROVENANCE:
 Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), Hanover Square, by 1801, and thence by descent in the family to, Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

LITERATURE:
 (Possibly) Hanover Square Inventory, 1801, no. 66, where described as 'A Kitt Catt of a Gentleman by Sir P. Lily'.
Ombersley Pictures Inventory, 1905, where listed in the Grand Staircase.
 O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 25.
Ombersley Inventory, 1963, as 'English School', where listed in the Wellington Bedroom.
Ombersley Pictures Inventory, undated, p. 54, where listed in Lady Sandys' Room.

126
CORNELIS JOHNSON (LONDON 1593-1661 UTRECHT)

Portrait of a lady of the Betenson family, half-length, in a black dress, black cap and veil and flat white collar

oil on canvas
 30½ x 24¾ in. (77.5 x 62.8 cm.)
 inscribed 'Ætatis Sua. 70' (upper left)

£2,500-4,000
 US\$3,100-4,900
 €2,900-4,600

PROVENANCE:
 (Presumably) by descent in the Betenson family to, Albinia, Duchess of Ancaster and Kesteven, née Farrington (c.1689-1745), and by descent to her son, Lord Robert Bertie (1721-1782), and by inheritance to his wife, Lady Robert Bertie (1719-1798), and by inheritance to her great-niece, Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), and by descent to her second son, Lieutenant-General Arthur Hill, 2nd Baron Sandys (1792-1860), and by inheritance to his younger brother, Arthur Marcus Sandys, 3rd Baron Sandys (1798-1863), and by descent at Ombersley Court, Worcestershire.

LITERATURE:
 Hanover Square Inventory, 1801, no. 31.
Ombersley Pictures Inventory, 1905, where listed in the Great Hall.
 O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 17.
 A. Oswald, 'Ombersley Court - I', *Country Life*, 1953, p. 34, where visible in pl. 2.
Ombersley Court Inventory, 1963, where listed in the Corridor outside the Chinese Bedroom.
Ombersley Pictures Inventory, undated, p. 46, where listed in the Upper Gallery.

We are grateful to Professor Karen Hearn for her assistance in the cataloguing of this lot. For a note on this painting please see christies.com.

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



126



127

ATTRIBUTED TO CHARLES JERVAS (DUBLIN C. 1675-1739 LONDON)

Portrait of Montague Blundell, 1st Viscount Blundell (1689-1756), three-quarter-length, in a blue coat and waistcoat with a white shirt and a tricorne hat tucked under his arm

oil on canvas, unlined
49¾ x 39 in. (125.5 x 99.1 cm.)
with identifying inscription 'The Viscount Blundell' (lower left)

£6,000-9,000
US\$7,300-11,000
€6,900-10,000

PROVENANCE:

(Presumably) by inheritance to the sitter's great-granddaughter, Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), and by descent to her second son, Lieutenant-General Arthur Hill, 2nd Baron Sandys (1792-1860), and by inheritance to his younger brother, Arthur Marcus Sandys, 3rd Baron Sandys (1798-1863), and by descent in the family to, Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

LITERATURE:

Ombersley Pictures Inventory, 1905, where listed in the Great Hall.
O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 31, as 'possibly Dahl'.
Ombersley Inventory, 1963, as 'School of Kneller', where listed in the Grand Hall.
Ombersley Pictures Inventory, undated, p. 8, as 'Kneller', where listed in the Central Hall.



128

CIRCLE OF MICHAEL DAHL (STOCKHOLM C. 1659-1743 LONDON)

Portrait of Viscountess Blundell, née Mary Chetwynd (1680-1756), three-quarter-length, seated in a blue dress, holding a sprig

oil on canvas, unlined
49½ x 39¼ in. (125.8 x 99.6 cm.)
with erroneous identifying inscription 'The Hon.^{ble} Miss Blundell' (lower left)

£4,000-6,000
US\$4,900-7,300
€4,600-6,900

PROVENANCE:

(Presumably) by inheritance to the sitter's great-granddaughter, Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), and by descent to her second son, Lieutenant-General Arthur Hill, 2nd Baron Sandys (1792-1860), and by inheritance to his younger brother, Arthur Marcus Sandys, 3rd Baron Sandys (1798-1863), and by descent to, Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

LITERATURE:

O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 31, as 'possibly Dahl'.
Ombersley Inventory, 1963, as 'School of Kneller', where listed in the Grand Hall.
Ombersley Pictures Inventory, undated, p. 10, as 'School of Kneller', where listed in the Central Hall.

Montague Blundell, son of Sir Francis Blundell and his wife Anne Ingoldsby, sat in the House of Commons from 1715-1722 as one of the representatives for Haslemere in Surrey. On his father's death in 1707 he had inherited his baronetcy, and he was subsequently elevated to the peerage of Ireland first as Baron then Viscount Blundell. In 1709, he married Mary Chetwynd (see lot 128), the daughter of John Chetwynd and Lucy Roane. Montague and Mary had three daughters, including Mary (see lot 129), and Chetwynd, grandmother of Mary, Marchioness of Downshire. Their son, Montague Blundell junior, pre-deceased his father, so the Viscount's titles died with him.

For a complete note on these paintings, please see christies.com.



129

ENGLISH SCHOOL, MID-EIGHTEENTH CENTURY

Portrait of Lord Robert Bertie (1721-82), half-length, in armour with a red ermine-trimmed cloak, in a feigned oval; and Portrait of Lady Robert Bertie (1719-98), half-length, in a white dress, blue sash and blue ermine-trimmed robes, in a feigned oval

oil on canvas
30 x 25 in. (76.2 x 63.5 cm.)
with erroneous identifying inscriptions, the first 'Lord Robert Bertie / brother of / the Duke of Doncaster' (upper left); the second 'Lady Robert Bertie / Sister of Viscount Blundell' (upper left) and 'Knaption / pinxit' (reverse, on the lining canvas) two

£15,000-25,000
US\$19,000-30,000
€18,000-29,000

PROVENANCE:

(Presumably) by inheritance to Lady Robert Bertie's great-niece, Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), and by descent to her second son, Lieutenant-General Arthur Hill, 2nd Baron Sandys (1792-1860), and by inheritance to his younger brother, Arthur Marcus Sandys, 3rd Baron Sandys (1798-1863), and by descent in the family to, Richard Hill, 7th Baron Sandys (1931-2013), at Ombersley Court, Worcestershire.

LITERATURE:

Ombersley Pictures Inventory, 1905, where listed in the Library and the Grand Staircase.

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



O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 29, as 'probably Cotes'.
Ombersley Inventory, 1963, as 'English School, 18th century', where listed in the Library.
Ombersley Pictures Inventory, undated, pp. 16-18, as 'Francis Cotes', where listed in the Library.

General Lord Robert Bertie was the fifth son of Robert Bertie, 1st Duke of Ancaster and the third son by his second wife, Albinia Farrington. Bertie joined the Coldstream Guards as ensign in 1737 and was promoted to General in 1777. He also held the position of Lord of the Bedchamber to the Prince of Wales, later King George III, from 1751.

In 1762 Bertie married Mary, youngest daughter of Montague Blundell, 1st Viscount Blundell (see lot 127) and Mary Chetwynd (see lot 128). The Berties' marriage was without issue and Mary, Marchioness of Downshire became the sole Blundell heir. There is some confusion with the identifying inscriptions as Mary's sister-in-law, the Duchess of Ancaster, was also called Mary Bertie.

For a complete note on these paintings, please see christies.com.



130

CIRCLE OF GEORGE KNAPTON (LONDON 1698-1778)

Portrait of Lady Robert Bertie, née The Hon. Mary Blundell (1719-98), when Lady Robert Raymond, bust-length, in an ermine trimmed gown, in a feigned oval

oil on canvas
30 x 24⁷/₈ in. (76.2 x 63.2 cm.)

£2,000-3,000
US\$2,500-3,600
€2,300-3,400

PROVENANCE:

(Presumably) by descent to the sitter's great-niece, Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), and by descent to her second son, Lieutenant-General Arthur Hill, 2nd Baron Sandys (1792-1860), and by inheritance to his younger brother, Arthur Marcus Sandys, 3rd Baron Sandys (1798-1863), and by descent in the family to, Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

LITERATURE:

Ombersley Inventory, 1963, as 'School of Hudson', where listed in the Study. *Ombersley Pictures Inventory*, undated, p. 12, as 'School of Hudson', where listed in the Study.

For a note on the sitter, please see lot 129.



131

ENOCH SEEMAN (DANZIG, NOW GDANSK C. 1694-1744 LONDON)

Portrait of a gentleman, half-length, probably The Hon. Montague Blundell, in a white shirt, red waistcoat and blue naval jacket, in a feigned oval

oil on canvas
30¹/₂ x 24⁷/₈ in. (76.5 x 63.3 cm.)
in an 18th century Maratta frame

£5,000-8,000
US\$6,100-9,700
€5,800-9,200

PROVENANCE:

By descent to Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

LITERATURE:

O. Millar, 'Ombersley Court', 26 May 1996, PMC, p. 24. *Ombersley Inventory*, June 1963, as 'Thomas Bardwell', where listed in the Library. *Ombersley Pictures Inventory*, undated, p. 16, where listed in the Library.



132

WILLEM WISSING (AMSTERDAM 1656-1687 STAMFORD) AND STUDIO

Portrait of a lady, half-length, in a white shirt and blue dress with a red cloak, in a feigned oval

oil on canvas, unlined
30 x 24⁷/₈ in. (76.2 x 63.2 cm.)

£4,000-6,000
US\$4,900-7,300
€4,600-6,900

PROVENANCE:

By descent to Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

LITERATURE:

O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 27. *Ombersley Inventory*, 1963, where listed in the Library. *Ombersley Pictures Inventory*, undated, p. 16, where listed in the Library.



133

CHARLES JERVAS (DUBLIN C. 1675-1739 LONDON)

Portrait of Lady Judith Trumbull (1681-1742), three-quarter-length, in a gold gown and blue cloak, before a classical architectural background

oil on canvas, unlined
49¹/₂ x 40¹/₄ in. (125.7 x 102.3 cm.)

£12,000-18,000
US\$15,000-22,000
€14,000-21,000

PROVENANCE:

(Presumably) by inheritance to the sitter's great-granddaughter, Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), and by descent to her second son, Lieutenant-General Arthur Hill, 2nd Baron Sandys (1792-1860), and by inheritance to his younger brother, Arthur Marcus Sandys, 3rd Baron Sandys (1798-1863), and thence by descent in the family to, Richard Hill, 7th Baron Sandys (1931-2013), at Ombersley Court, Worcestershire.

LITERATURE:

O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 27. *Ombersley Inventory*, 1963, as 'Godfrey Kneller', where listed in the State Bedroom. *Ombersley Pictures Inventory*, undated, p. 48, as 'Godfrey Kneller', where listed in the Stateroom.

The sitter was the daughter of Henry, 4th Earl of Stirling and Elizabeth Weckherlin. In 1706, Judith married Sir William Trumbull. Their son, William Trumbull, married Chetwynd Blundell whose daughter, Mary Trumbull, was the mother of Mary Sandys, Marchioness of Downshire. The architectural background of the present work is close to that in a painting of Lady Mary Forester by Charles Jervas at Willey Park, Shropshire.

Correspondence between Alexander Pope and William Trumbull reveals that Jervas undertook several commissions for the Trumbull family. A letter, probably from early 1713, written by both Jervas and Pope to Sir William appears to advertise the artist's occupation as a 'time stockjobber' (G. Sherburn, 'Letters of Alexander Pope, Chiefly to Sir William Trumbull', *The Review of English Studies*, IX, no. 36, November 1958, p. 397). This obviously succeeded in eliciting a commission as on 3 June in the same year, Sir William wrote to Mr. Hill that the artist had completed a drawing of Lady Judith's head, and one of her son (*loc. cit.*). A letter from Pope to Sir William on 15 June 1714 also records that Jervas was working on 'the Opus magnum, your Family-Piece' (*loc. cit.*).

For a complete note on this painting, please see christies.com.

A GILLOWS COMMISSION? LOTS 134-136, 140 & 142



This small refined group of rosewood furniture can be firmly attributed to the acclaimed cabinet makers Gillows of Lancaster, sharing various constructional and stylistic features with their known *oeuvre* and with some of the following lots being acknowledged models amongst the output of the firm, notably the tripod stands in the following two lots. The bold design of this furniture, combined with the superb carving executed in the finest rosewood bears comparison with the celebrated library furniture supplied by Gillows to William, 2nd Baron Bolton (1782-1850) for Hackwood Park, sold Christie's House Sale, 20-22 April 1998, lots 20-23.

■-134
A PAIR OF REGENCY BRAZILIAN ROSEWOOD TRIPOD STANDS OR WINE TABLES
 CIRCA 1815-25, ATTRIBUTED TO GILLOWS
 Each with octagonal top on a fluted, acanthus-carved and cluster column shaft with three down-swept supports
 Each: 28¾ in. (73 cm.) high, 10¼ in. (25 cm.) diameter (2)
 £4,000-6,000
 US\$5,000-7,400
 €4,600-6,900

PROVENANCE:
 Possibly, Mary, Marchioness of Downshire and 1st Baroness Sandys of Ombersley (1764-1836) and by descent.

LITERATURE:
 Oswald, Ombersley - II, *Country Life*, 1953.
Ombersley Inventory, 1963, in 'The Library'.



■-135
A PAIR OF REGENCY BRAZILIAN ROSEWOOD TRIPOD STANDS OR WINE TABLES
 CIRCA 1815-25, ATTRIBUTED TO GILLOWS
 Each with octagonal top on a fluted, lotus-carved and cluster column shaft with three down-swept supports, minor differences to shafts
 The first: 29¼ in. (74 cm.) high, 10 in. (25 cm.) diameter
 The other: 28¾ in. (73 cm.) high, 10¼ in. (25 cm.) diameter (2)
 £3,000-5,000
 US\$3,700-6,100
 €3,500-5,800

PROVENANCE:
 Possibly, Mary, Marchioness of Downshire and 1st Baroness Sandys of Ombersley (1764-1836) and by descent.

LITERATURE:
Ombersley Inventory, 1963, in 'The Library'.



■-136
A REGENCY BRAZILIAN ROSEWOOD SOFA TABLE
 CIRCA 1815-25, ATTRIBUTED TO GILLOWS
 The twin-flap top above two frieze drawers opposed by conforming *faux* drawers on panelled end standards and boldly carved lion's paw feet with recessed castors
 29½ in. (79 cm.) high; 38½ in. (97.5 cm.) wide, or 60 in. (152.5 cm.) open width; 28 in. (71 cm.) deep
 £5,000-8,000
 US\$6,100-9,700
 €5,800-9,200

PROVENANCE:
 Possibly, Mary, Marchioness of Downshire and 1st Baroness Sandys of Ombersley (1764-1836) and by descent.

LITERATURE:
 Oswald, Ombersley - II, *Country Life*, 1953.
Ombersley Inventory, 1963, in 'The Dressing Room'.



137
AN ASSEMBLED ORMOLU-MOUNTED MALACHITE DESK SET
 RUSSIAN, FIRST HALF 19TH CENTURY

Comprising an ink-stand, blotter cover and paper weight, minor losses, one foot lacking to ink-stand
 The ink-stand: 5¼ in. (14.5 cm.) high; 9¾ in. (24.5 cm.) wide; 4¾ in. (12 cm.) deep; the blotter: 4¾ in. (12.5 cm.) high; 5 in. (12.5 cm.) wide (5)

£2,000-3,000
 US\$2,500-3,600
 €2,300-3,400

LITERATURE:
 Oswald, Ombersley - II, *Country Life*, 1953.
 Ombersley Inventory, 1963, in 'The Saloon'.



138
A GROUP OF REGENCY BRAZILIAN ROSEWOOD AND KINGWOOD DESK FURNITURE
 EARLY 19TH CENTURY

Comprising: a bone and mother-of-pearl-mounted Brazilian rosewood desk letterbox with pierced fretwork body; a brass-mounted Brazilian rosewood tabletop document box, the hinge cover inlaid to the centre with engraved brass plaque depicting a Marquis' and Baron's coronet upon a cushion, the interior of the lid with blue gathered velvet document pouch; and a brass-mounted kingwood document box
 The letterbox: 4½ in. (11.5cm.) high; 11¼ in. (28.5 cm.) wide; 6 in. (15 cm.) deep;
 The rosewood box: 8 in. (20.5 cm.) high; 16½ in. (42 cm.) wide; 9¾ in. (24.5 cm.) deep;
 The kingwood box: 6½ in. (16.75 cm.) high; 18¼ in. (46.5 cm.) wide; 11½ in. (28.5 cm.) deep (3)

£700-1,000
 US\$850-1,200
 €810-1,100

PROVENANCE:
 The coronets to the cover of the rosewood document box suggest Mary Sandys, Marchioness of Downshire (1764-1836), and by descent.



139
A WILLIAM IV MAHOGANY LIBRARY BERGERE
 CIRCA 1830-40

Of tub-form with caned back and seat on turned front legs
 33¾ in. (86 cm.) high; 22¼ in. (56.5 cm.) wide; 25½ in. (67.3 cm.) deep

£1,000-1,500
 US\$1,300-1,800
 €1,200-1,700

LITERATURE:
 Ombersley Inventory, 1963, in 'The Study'.



140
A GEORGE IV BRAZILIAN ROSEWOOD LIBRARY TABLE
 CIRCA 1820-30, ATTRIBUTED TO GILLOWS

The rectangular top above a single frieze drawer on tapering trestle end-supports and rosette carved scrolling feet with recessed castors
 29½ in. (75 cm.) high; 49 in. (124.5 cm.) wide; 26¼ in. (67 cm.) deep

£1,500-2,500
 US\$1,900-3,000
 €1,800-2,900

PROVENANCE:
 Possibly, Mary, Marchioness of Downshire and 1st Baroness Sandys of Ombersley (1764-1836) and by descent.

LITERATURE:
 Ombersley Inventory, 1963, in 'The Small Dining Room'.



141
A GEORGE IV MAHOGANY ROLL-TOP DESK
 CIRCA 1820

The arched tambour rising to reveal an interior fitted with pigeon holes and stationary drawers above a leather-lined slide, the base with an arrangement of ten drawers about an arched kneehole, losses and restorations
 40½ in. (103 cm.) high; 54¾ in. (139 cm.) wide; 26 in. (66.5 cm.) deep

£800-1,200
 US\$970-1,500
 €920-1,400



■142
**AN ORMOLU-MOUNTED REGENCY INDIAN
 ROSEWOOD DOUBLE-SIDED BOOKSTAND**
 CIRCA 1820, ATTRIBUTED TO GILLOWS

With ormolu-carrying handles and spindle-turned gallery above a frieze drawer
 9½ in. (24 cm.) high; 16½ in. (42 cm.) wide; 12¼ in. (31 cm.) deep

£1,500-2,500
 US\$1,900-3,000
 €1,800-2,900

PROVENANCE:
 Possibly, Mary, Marchioness of Downshire and 1st Baroness Sandys of Ombersley (1764-1836) and by descent.



■145
A WILLIAM IV MAHOGANY SOFA
 SECOND QUARTER 19TH CENTURY

The low body with deep scrolling arms and back on compressed turned and reeded tapering legs with brass caps and castors, covered in a striped cream satin; together with two matching scatter cushions
 28¾ in. (73 cm.) high; 74 in. (188 cm.) wide; 30 in. (76 cm.) deep

£3,000-5,000
 US\$3,700-6,100
 €3,500-5,800

■146
A SET OF MAHOGANY LIBRARY STEPS
 LATE 19TH CENTURY

With five plain treads, on square-section supports and outswept rear supports joined by stretchers, the pole replaced
 70¼ in. (179 cm.) high; 21½ in. (54.5 cm.) wide; 33 in. (84 cm.) deep

£1,500-2,500
 US\$1,900-3,000
 €1,800-2,900

LITERATURE:
Ombersley Inventory, 1963, in 'The Library'.



■143
**A WILLIAM IV MAHOGANY STICK
 BAROMETER**

THOMAS JONES, LONDON, CIRCA 1830

The bow-fronted case with vase-shaped cistern cover, the silvered scale signed 'Thomas Jones/62 Charing Cross/LONDON', the trunk with mercury thermometer scale
 39 in. (99 cm.) high

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

LITERATURE:
Ombersley Inventory, 1963, in 'The Dining Room'.

Thomas Jones was apprenticed to Jesse Ramsden. He was active as an optical, mathematical and philosophical instrument-maker from 1806 until 1850. (E. Banfield, *Barometers: Stick or Cistern Tube*, Trowbridge, 1985, pp. 107-111.)



■144
**A GEORGE IV FRUITWOOD CROSSBANDED
 OAK SEMI-CIRCULAR 'WINE' OR 'HUNT'
 TABLE**

CIRCA 1820-30

In two sections, the tops each on turned shaft with three downswept supports
 28¾ in. (73 cm.) high; 73 in. (185 cm.) wide; 37 in. (94 cm.) deep overall; each section: 41¼ in. (106 cm.) wide

£1,500-2,500
 US\$1,900-3,000
 €1,800-2,900

LITERATURE:
Ombersley Inventory, 1963, in 'The Dining Room'.





~∞147

AN ANGLO-INDIAN SILVER-MOUNTED AND ENGRAVED-IVORY INLAID INDIAN ROSEWOOD TEA CADDY

VIZAGAPATAM, CIRCA 1760

Decorated with stylised foliate borders, the interior refitted with kingwood cannisters, the silver handle and lock replaced in the 19th century, the central glass box later, minor losses
6¾ in. (17 cm.) high; 11¼ in. (28.5 cm.) wide; 7 in. (17.5 cm.) deep

£3,000-5,000
US\$3,700-6,100
€3,500-5,700

LITERATURE:

Oswald, Ombersley - II, *Country Life*, 1953.
Ombersley Inventory, 1963, in 'The Adam Room'.

Vizagapatam was an area renowned for its cabinet-making industry which combined western forms with Indian ornamentation inspired by Coromandel chintzes, in particular inlaying wood with a profusion of distinctive floral designs in ivory (Amin Jaffer, *Furniture from British India and Ceylon*, London, 2001, pp. 172 - 175).

This lot has been registered as an item made before 3 March 1947 with less than 10% ivory; submission reference: CSW1VRC4.

■148

A NEAR PAIR OF GEORGE I GILTWOOD AND COMPOSITION PIER MIRRORS
EARLY 18TH CENTURY AND LATER, THE FRAMES ADAPTED TO MATCH AND REDECORATED IN THE EARLY 19TH CENTURY

Each with scallop-shell-centred cresting above a shaped rectangular, both with pencil inscription to the back boards 'The blew[?] parlour' and with some pencil calculations, lacking candle arms
47 in. (119.5 cm.) high; 26½ in. (67 cm.) wide (2)

£4,000-6,000
US\$4,900-7,300
€4,600-6,900

PROVENANCE:

The original mirrors probably commissioned by Samuel, 1st Baron Sandys (1695-1770), and by descent to Probably 'matched' and redecorated under the direction of Mary, Marchioness of Downshire and 1st Baroness Sandys of Ombersley (1764-1836) and by descent.

LITERATURE:

Ombersley Inventory, 1963, in 'The State Bedroom'.



■149

A GEORGE III ORMOLU-MOUNTED MAHOGANY AND GRAINED MAHOGANY BREAKFRONT LIBRARY BOOKCASE
LATE 18TH CENTURY, POSSIBLY ESTATE-MADE

With fluted and patera decorated frieze, the bays divided by stop-fluted pilasters, the astragal glazed doors enclosing shelves to a white-painted interior, the base with two shallow frieze drawers above cupboards enclosed by six paneled doors on a plinth base, probably originally fitted and with subsequent related adaptations, the end panels partially grained and lacking some elements, the doors to the base probably contemporary
97½ in. (248 cm.) high; 112½ in. (246 cm.) wide; 18 in. (46 cm.) deep.

£6,000-9,000
US\$7,400-11,000
€6,900-10,000



■150

TWO GEORGE III MAHOGANY DUMB-WAITERS
THE TWO-TIER EXAMPLE LATE 18TH CENTURY, THE THREE-TIER, EARLY 19TH CENTURY

The two-tier example with rope-carved edging to the two dished tiers, each on three downswep supports, the edging to the two-tier example possibly later carved

The two-tier: 34½ in. (87 cm.) high; 24½ in. (62 cm.) diameter; the three-tier: 46½ (118 cm.) high; 21 in. (64 cm.) diameter (2)

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

LITERATURE:
Oswald, Ombersley - II, *Country Life*, 1953.
Ombersley Inventory, 1963, in 'The Small Dining Room' and in 'The Dining Room'.



■-151

A REGENCY BREAKFRONT MAHOGANY WATERFALL BOOKCASE
CIRCA 1810

With three bays, each with three open shelves above a frieze drawer on tapering square legs
46½ in. (118 cm.) high; 36¾ in. (93 cm.) wide; 10½ in. (26.5 cm.) deep

£800-1,200
US\$970-1,500
€920-1,400

LITERATURE:
Ombersley Inventory, 1963, in 'The Boudoir'.

■152

A GEORGE III-STYLE POLYCHROME-PAINTED CANED SATINWOOD SOFA
19TH CENTURY

The frame lined red and decorated with flowers, the high arched back above a deep seat on square tapering legs with spade feet
39 in. (99 cm.) high; 85 in. (216 cm.) wide; 33 in. (84 cm.) deep

£1,500-2,500
US\$1,900-3,000
€1,800-2,900

LITERATURE:
Ombersley Inventory, 1963, in 'The State Bedroom'.

■153

A GILTWOOD AND COMPOSITION PIER MIRROR
EARLY 19TH CENTURY, INCORPORATING EARLIER ELEMENTS

With crossed palm-cresting above a rectangular plate with simple mounded frame, the plate and cresting apparently earlier and reused
58½ in. (149 cm.) high; 27¼ in. (69 cm.) wide

£1,500-2,500
US\$1,900-3,000
€1,800-2,900

LITERATURE:
Ombersley Inventory, 1963.



153



■154

A PAIR OF GEORGE III STYLE MAHOGANY TORCHERES

LATE 19TH CENTURY

Each with circular dished top on three ram's-mask-headed slender bowed supports, joined by tri-form stretchers, weighted
Each: 50½ in. (128 cm.) high; the tops, 13 in. (33 cm.) diameter (2)

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

LITERATURE:
Oswald, Ombersley - II, *Country Life*, 1953.
Ombersley Inventory, 1963, in 'The Library'.



■-155

A REGENCY BRASS MOUNTED, YEW-INLAID INDIAN ROSEWOOD CHESS TABLE
CIRCA 1815

The brass-banded, chequer-inlaid square top with pierced brass gallery and removable wired frame to support chess pieces when on display on a turned shaft and quadroform plinth with concave sides; together with brass framed glass cover
Without: 29¾ in. (73 cm.) high; 25½ in. (64 cm.) wide; 20¼ in. (51.5 cm.) deep, excluding cover

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

■156

A PAIR OF 18 INCH REGENCY MAHOGANY TERRESTRIAL AND CELESTIAL GLOBES

BY W. & J. M. BARDIN, CIRCA 1807

Each with engraved divided brass meridian ring, the terrestrial with graduated brass half-culure, and horizon ring printed with the months and astrological signs, upon turned mahogany stands with downswept legs and spade feet with castors, the feet joined by a compass-centred tripartite stretcher; the terrestrial globe's cartouche 'To the Rt. Honorable/SIR JOSEPH BANKS BART. K. B./President of the Royal Society/THIS NEW BRITISH TERRESTRIAL GLOBE/Containing all the latest Discoveries and Communications, from the/most correct and Observations and Surveys, to the Year 1799/by Captn. Cook and more recent Navigators. Engraved from an accurate Drawing by Mr Arrowsmith, Geographer/Additions to 1807. Is respectfully Dedicated/by his most obedient hble. Servants/W & J.M. Bardin', the celestial globe with the printed label 'To the Rev./NEVIL MASKELYNE, D.D, F.R.S./Astronomer Royal/THIS NEW BRITISH TERRESTRIAL GLOBE/Containing the Positions of nearly 6000 Stars, Clusters, Nebulae, Planetary/Nebulae & Correctly computed & laint down for the year 1800, from the latest observati/ons and discoveries by D. Maskelyne, Dr. Herlichel, The Revd. Mr Wollaston &c. &c./To respectfully Dedicated/ by his most obedient hble. Servants/W. & J.M. Bardin', minor variation to the ring turning to the top of the shafts

Each: 45 in. (115 cm.) high; 26 in. (66 cm.) diameter

(2)

£20,000-30,000
US\$25,000-37,000
€23,000-34,000



The Library, photographed for *Country Life*, 1953, showing these globes in situ © *Country Life* Picture Library / Future Publishing Ltd.

PROVENANCE:

Almost certainly, Mary, Marchioness of Downshire and 1st Baroness Sandys of Ombersley (1764-1836) and by descent.

LITERATURE:

A. Oswald, 'Ombersley Court - II', *Country Life*, 1953, p. 96, pl. 5. *Ombersley Inventory*, 1963, in 'The Dining Room'.

Millburn, J.R., and Rössak, T.E., 'The Bardin family, globe-makers in London, and their associate, Gabriel Wright' in *Der Globusfreund* no. 40/41 (1992), pp.21-57.

William Bardin (fl.1783-1798) began making globes around 1780, having previously been a freeman of the Leathersellers' Company and of the Girdlers' Company. His first globes were of 9 and 12-inch diameter, published on 1 January 1782 in collaboration with Gabriel Wright (fl.1770-1804). Wright was a mathematical instrument-maker who had worked for eighteen years (according to an advertisement of his) for instrument-maker Benjamin Martin. Martin had the plates of Senex's celebrated globes, acquired from James Ferguson, and Wright was probably involved with the publication of Martin's versions of these globes. However, Wright may well have left Bardin before these globes actually appeared as a 1781 advertisement shows him resident at 36 Little Britain, whilst Bardin was based in Hind Court.

In 1790, William was joined by his son Thomas Marriott (1768-1819), apprenticed since 1783 and recently become a freeman. From now on the firm was known as W. & T.M. Bardin, and in 1794 moved to new premises in Salisbury Square, off Fleet Street. Following William's death, Thomas took sole control of the firm, which in turn was taken over by his daughter Elizabeth Marriott (1799-1851) in 1820, after he had died, and then by her husband, S.S. Edkins following their marriage in 1832, and a son of theirs was added to make S.S. Edkins & Son in 1848, until the father died in 1853 and the firm was closed shortly thereafter.

The Bardin output consisted of numerous globes destined for other instrument makers' and sellers' shops, and numerous cartouches bearing the name of Bardin were covered with a new name. On their 12-inch diameter terrestrial globes, at least, they did however take the precaution of printing a second note around the southern pole, which was rarely covered.

The Schmidt Collection contains an engraved advertising sheet for the Bardin firm dated 1 January 1798, upon which the 18-inch diameter globes on mahogany stands of this style are priced at 13 guineas. They were assisted in the manufacture of these 18-inch spheres by the firm of William & Samuel Jones, themselves established makers of globes and fine orreries. The globe industry was thriving in London at this time, as part of the wider and similarly buoyant scientific instrument industry. This is elucidated admirably and in far greater detail than here in the paper by Millburn and Rössak.



LOT 157, NO LOT



■158

A COLLECTION OF TEN TOOLED LEATHER GOVERNMENTAL DISPATCH BOXES

PREDOMINANTLY SECOND HALF 19TH CENTURY

Comprising: a red morocco covered box with gilt tooled monogram 'VR' below a closed crown 'PRIVY COUNCIL OFFICE' and with paper label with the Sandys Coat-of-Arms 'Michael/Lord Sandys'; a red morocco covered box with gilt tooled monogram 'VR' below a closed crown 'FIRST LORD OF THE ADMIRALTY', with paper label with the Sandys Coat-of-Arms 'Michael/Lord Sandys'; green morocco covered box with gilt tooled monogram 'VR' below a closed crown 'THE QUEEN' and 'FIRST LORD OF THE TREASURY', with paper label with the Sandys Coat-of-Arms 'Michael/Lord Sandys'; brown morocco covered box with gilt tooled monogram 'VR' below a closed crown 'COUNCIL OFFICE'; a green morocco covered box with gilt tooled monogram 'VR' below an open crown; a green morocco covered box with gilt tooled monogram 'VR' below a closed crown, paper label with inscription 'Dispatch box/belonged to/Queen Victoria and used/by her for many years' and the Sandys Coat-of-Arms 'Michael/Lord Sandys'; a black morocco covered box; a black morocco covered box with gilt tooled monogram 'GR' below a closed crown and 'D' below a closed crown, with paper label with the Sandys Coat-of-Arms 'Michael/Lord Sandys'; a red morocco covered box with gilt tooled monogram 'EIR' below a closed crown 'CAPTAIN/YEOMAN OF THE GUARD', with two red morocco lozenges each with gilt tooled monogram 'VR' and 'COUNCIL OFFICE' to the interior and a red morocco covered box with gilt tooled monogram 'GR' below a closed crown, with a brass-mounted handle at each end; various makers marks including 'WICKWAR & CO/6 Poland Street/Manufacturers/to H.M Staty Office' (for full cataloguing please visit Christies.com)

The largest: 7½ in. (19 cm.) high; 26¾ in. (68 cm.) wide; 14 in. (35.5 cm.) deep; the smallest: 2¾ in. (7 cm.) high; 9½ in. (24 cm.) wide; 4½ in. (11 cm.) deep (10)

£2,500-4,000
US\$3,100-4,900
€2,900-4,600

PROVENANCE:

According to paper labels, most: Michael Edwin Sandys, 5th Baron Sandys (1855-1948) and by descent.

LITERATURE:

Ombersley Inventory, 1963, in 'The Adam Room'.

159

A GROUP OF VICTORIAN SILVER ITEMS

VARIOUS MAKERS AND DATES, 19TH / EARLY 20TH CENTURY

Comprising a silver-mounted horn beaker, engraved with entwined initials 'SS' beneath baron's coronet, mark of *Thomas Johnson, London, 1869*; a pair of silver-mounted horse hoof inkwells, engraved with two crests, mark of *Edward Charles Brown, London, 1874 and 1876*; a set of four silver-mounted horn stacking beakers and a silver beaker, enclosing a salt and pepper caster also shaped as a beaker, one beaker applied with a silver initial 'S' with baron's coronet above, its rim mount lacking, in a leather case, *the beaker mounts with mark of Thomas Johnson, London, 1867, the beaker condiment set with mark of Jane Brownnet, London, 1868*; two silver-mounted horns, each engraved with initial 'S' with baron's coronet above, one with additional initials 'J.J.', unmarked; a silver oval spirit flask, with monogram 'AH' and crest, mark of *James Dixon & Sons, Sheffield, 1900*; two silver heart-shaped sweetmeat dishes, one with mark of *William Comyns, London, 1896*; a cigar ashtray set with a Chinese dollar, mark of *Wang Hing, late 19th century*; a small circular ash tray, marks indistinct

The largest horn: 15¾ in. (40 cm.) long gross weight 96 oz. 18 dwt. (3,014 gr.)

The initials are for Augustus Frederick Arthur Hill, 4th Baron Sandys (1840-1904).

The crests on the inkwells are those of Sandys and Hill.

(10)

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



■160

WELLINGTON, ARTHUR WELLESLEY, 1ST DUKE (1769-1852)

Autograph letter signed (with initial, 'W') to 'Lord Manners', London, 9 April 1837.

One page, 187 x 119mm, on a bifolium. Framed and glazed.

Wellington attending a Garter ceremony. 'I will attend you at St George's with great satisfaction on Wednesday next at 1/4 past eleven; and I will wait upon Mrs Blake afterwards in Gloucester Place./But I fear that I must come away at an early Hour; as I am summoned to attend a Chapter of the Order of the Garter at St James's at 1/2 past one'.

The recipient is likely General Lord Charles Manners (1780-1855), who fought at Waterloo.

£500-800
US\$610-970
€580-910



161

161
THE GROUP OF ORDERS AND MEDALS AWARDED TO VICE-ADMIRAL SIR RICHARD AUGUSTUS SANDYS R.N. EARLY 20TH CENTURY

The Most Honourable Order of The Bath Companion's neck badge; The Most Excellent Order of The British Empire Companion's neck badge, 2nd type; Africa General Service 1902, one clasp, Somaliland 1902-04 (Lieut.R.A.S.Hill R.N. H.M.S.Harrier); 1914-15 Star; British War Medal; Victory Medal (Comm.R.A.S.Hill R.N.); 1939-45 Star; Atlantic Star; Defence Medal; War Medal; Silver Jubilee Medal 1935; France Commander of The Legion d'Honneur; U.S.A. Legion of Merit; France Croix de Guerre with palm leaf, and related miniatures, the majority mounted as worn.

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

PROVENANCE:
 Vice Admiral Hon Sir Richard Augustus Sandys Hill (1880-1954), and by descent.



162

162
AN UNATTRIBUTED KNIGHT COMMANDER OF THE MOST HONOURABLE ORDER OF THE BATH STAR (CIVIL)

£500-800
 US\$610-970
 €580-910

163
PUNJAB MEDAL 1848-49, TWO CLASPS, GOOJERAT, CHILIANWALA (IMPRESSED J.CONNOR, 2ND EUR REGIMENT)

£400-600
 US\$490-730
 €460-690



163

164
FOUR INDIA GENERAL SERVICE MEDALS

India General Service Medal 1854-95, one clasp, Perak (engraved 602 Pte W. Lawless 1/10th Foot); India General Service Medal 1854-95, two clasps, Burma 1885-7, Burma 1887-89 (engraved 5763 Private L. Dwyer 1st. Bn.Rif.Brig.); India General Service Medal 1854-95, two clasps, Burma 1885-7, Burma 1887-89 (engraved in running script 566 Private H. Chandler 2nd Bn.R.W.Surr.R.); India General Service Medal 1854-95, one clasp, Hazara 1888, (engraved in running script 896 Private J.Hickey 2nd Bn. R.Suss.R) (4)

£800-1,200
 US\$970-1,500
 €920-1,400

165
SUTLEJ MEDAL 1845-46, ONE CLASP, SOBRAON (IMPRESSED SERGE WILLIAM RUTHERFORD, 29TH REGIMENT)

£400-600
 US\$490-730
 €460-690

166
VICTORIAN ARMY LONG SERVICE & GOOD CONDUCT MEDAL, (ENGRAVED 10021 GUNR. J.WEBB B/4 R.A.)

Together with: Gwalior Star, Punnir 1843, naming erased; China Medal 1842, renamed (engraved Edward Diamond 18th R.Irish Regt.Infantry); Cabul Medal 1842, replacement suspension, renamed (Josh.Chambers 9th Regt); Turkish Crimea Medal, lacking suspension, France Legion d'Honneur breast badge, Sardinia 5 Lire coin, pierced; Sutlej 1845-46 miniature medal, one clasp, Ferozeshuhur (9)

£600-900
 US\$730-1,100
 €690-1,000



165



164



166



167



•167
NEW ZEALAND MEDAL 1863-1865 (IMPRESSED 126 JOHN QUINN, 70TH REGIMENT); ABYSSINIAN WAR MEDAL (6954 SAPPER J. COONEY ROYAL ENGRS) (2)

£600-900
US\$730-1,100
€690-1,000



168

•168
SOUTH AFRICA MEDAL 1879, ONE CLASP 1877-8-9 (IMPRESSED 1251 PRIVATE W. WARD, 90TH FOOT)

£400-600
US\$490-730
€460-690



170

•170
EGYPT MEDAL 1882-89, ONE CLASP, THE NILE 1884-85 (ENGRAVED PTE. S. LOGAN 11TH CO. C&T.C.)
Together with: Egypt Medal 1882-89, one clasp, El-Teb -Tamaai (engraved 1759 Pte. R. McLeary, 1 York & Lnc. R); Khedive's Star 1882 (3)

£400-600
US\$490-730
€460-690



169



•169
ASHANTEE MEDAL 1873-74, ONE CLASP, COOMASSIE, (1047 PRIVATE E. CHARLES, 2ND W.I. REGT. 1873-4); AFGHANISTAN MEDAL 1878-80, ONE CLASP, ALI MUSJID, (PTE. J. PERRY, 4TH BN. RIFLE BDE) (2)

£500-800
US\$610-970
€580-910

•171
CRIMEA MEDAL 1854, THREE CLASPS, ALMA, INKERMANN, SEBASTOPOL (IMPRESSED MARTIN DONOHOE, 88TH REGIMENT)

£400-500
US\$490-610
€460-570



171

■172

A CHINESE EXPORT BLACK AND GILT LACQUER CABINET ON STAND

EARLY 18TH CENTURY, THE ENGLISH STAND, 18TH CENTURY, ADAPTED AND EMBELLISHED IN THE EARLY 19TH CENTURY

The doors decorated with a landscape scene, the interior with an arrangement of eight various drawers also decorated with landscapes, the associated giltwood and composition stand with Vitruvian scroll frieze on cabriole legs terminating on claw and ball feet, the drawers numbered with characters, one corner mount lacking

63½ in. (161.5 cm) high; 36¼ in (96 cm.) wide; 22 in. (36 cm.) deep

£6,000-9,000

US\$7,400-11,000

€6,900-10,000

PROVENANCE:

Almost certainly, Mary, Marchioness of Downshire and 1st Baroness Sandys of Ombersley (1764-1836) and by descent.

LITERATURE:

Ombersley Inventory, 1963, in 'The Chinese Chippendale Room'.



'Chinese Chippendale Room', circa 1900/1910, showing this cabinet in situ © Country Life Picture Library / Future Publishing Ltd.



173
A JAPANESE GILT-DECORATED, BLACK-LACQUER BOX
 PROBABLY 17TH/18TH CENTURY

Of flattened rectangular form, decorated with landscape scenes, the hinged lid enclosing a plain interior
 4 in. (10 cm.) high; 21 in. (53.5 cm.) wide; 15½ in. (39.5 cm.) deep

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

PROVENANCE:
 Possibly, Mary, Marchioness of Downshire and 1st Baroness Sandys of Ombersley (1764-1836) and by descent.

LITERATURE:
 Oswald, Ombersley - II, *Country Life*, 1953.
Ombersley Inventory, 1963, in 'The Chinese Chippendale Room'.



174
A PAIR OF GEORGE IV GILT-LACQUERED-METAL-MOUNTED
GILTWOOD AND ACER FIRESCREENS
 CIRCA 1825

Each with silk-lined rising panel with pine-cone finial above a single figured maple hinged shelf decorated with a japanned landscape scene, on two pairs of scrolling feet
 36 in. (91 cm.) high; 22¼ in. (56.5 cm.) wide; 10 in. (25.5 cm.) deep (2)

£1,500-2,500
 US\$1,900-3,000
 €1,800-2,900

PROVENANCE:
 Almost certainly, Mary, Marchioness of Downshire and 1st Baroness Sandys of Ombersley (1764-1836) and by descent.

LITERATURE:
Ombersley Inventory, 1963, in 'The State Bedroom'.

175
A SET OF FOUR REGENCY BAMBOO AND SIMULATED BAMBOO
SIDE CHAIRS

CIRCA 1814, ATTRIBUTED TO TATHAM, BAILEY & SAUNDERS

The frames painted to simulate bamboo, the back panels inset with bamboo and split bamboo panels, the central splat imitating Chinese characters above a caned seat on turned legs joined by beaded stretchers and pierced corner brackets, each with spot numbering, chalk marking 'Ld S'; minor losses
 33 in. (84 cm.) high x 17¼ in. (44 cm.) wide x 17½ in. (44.5 cm.) deep (4)

£3,000-5,000
 US\$3,700-6,100
 €3,500-5,700

PROVENANCE:
 Commissioned by Mary, Marchioness of Downshire and 1st Baroness Sandys of Ombersley (1764-1836) and by descent.

LITERATURE:
 Oswald, Ombersley - II, *Country Life*, 1953.
Ombersley Inventory, 1963, in 'The Chinese Chippendale Room'.



These chairs form part of a suite of furnishings supplied to Mary, dowager Marchioness of Downshire (1764-1836) which has been firmly attributed to the celebrated London firm of Tatham, Bailey & Saunders. The suite formed part of the complete furnishings of the 'Chinese Room' the full scheme for which was almost certainly undertaken by the firm circa 1814 at Ombersley Court, Worcestershire. The room, with rich blue walls, was hung with 'Chinese' panels with conforming frames of simulated bamboo but perhaps the crowning glory of the room was the splendid window dressings, framed with matching 'bamboo' arches. The known suite of furniture consisted of an overmantel mirror, pier table and mirror, chaise longue, fire screen, eight chairs and foot stool. The attribution, which is published on BIFMO (British & Irish Furniture Makers Online) can be further substantiated by comparison with the known output of the firm, most notably with the closely related simulated bamboo chairs supplied to HRH George, Prince of Wales, for the Pavilion at Brighton in 1802, by the firm when in its earlier incarnation, Elward, Marsh & Tatham.

The dowager Marchioness, was a close intimate of the Prince of Wales, later HM King George IV, whom she entertained at Ombersley, and she would likely have been introduced to the firm via that route. Following the sale of Ombersley Court, the fire screen and carpet from this room has been generously given to The Victoria and Albert Museum with the chaise longue, two chairs and footstool being accepted for the collections of Leeds City Art Gallery, to be displayed at Temple Newsam.



One of the chairs in situ, © *Country Life*



0176

WILLIAM HOGARTH (1697-1764)

[The Works. London: 1803 or earlier.]

Large folio (645 x 480mm). A bound collection of 95 engraved plates, 38 of which smaller and mounted two or four to a sheet, and 5 of which loosely inserted, after Hogarth, including 'The Harlot's Progress', 'Vanity of Youth', 'Mariage a la Mode', 'Morning, Noon, Evening and Night', 'A Modern Midnight Conversation', 'The Distressed Poet', 'The Enraged Musical' and others (numerous marginal tears, creases, spotting and soiling). Contemporary half calf over marbled-paper covered boards (rubbed and worn, upper cover detached).

Sold as a collection of plates, not subject to return.

£2,000-4,000
US\$2,500-4,800
€2,300-4,600



177

ANGLO-FLEMISH SCHOOL, EARLY EIGHTEENTH CENTURY

Portrait of a lady as Flora, half-length, arranging flowers and fruit in a basket, with a young man or boy holding a basket of fruit on his head

oil on canvas, unlined
52 x 41 in. (132.1 x 104.2 cm.)

£8,000-12,000
US\$9,700-15,000
€9,200-14,000

PROVENANCE:

By descent to Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

LITERATURE:

J. Grego, *Inventory of Pictures: Portraits, Paintings, etc.*, Ombersley MS., 1905, where listed in the Grand Staircase.
Ombersley Inventory, 1963, as 'French School', where listed in the Staircase Hall.
Ombersley Pictures Inventory, undated, p. 32, as 'French School', where listed in the Staircase Hall.

178

CIRCLE OF JEAN-BAPTISTE VAN LOO (AIX-EN-PROVENCE 1684-1745)

Portrait of a lady, three-quarter-length, seated, with a young boy holding a basket of fruit

oil on canvas
42½ x 34¼ in. (108.2 x 87 cm.)

£5,000-8,000
US\$6,100-9,700
€5,800-9,100

PROVENANCE:

By descent to Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

LITERATURE:

J. Grego, *Inventory of Pictures: Portraits, Paintings, etc.*, Ombersley MS., 1905, where listed in the Grand Staircase.
A. Oswald, 'Ombersley Court - II', *Country Life*, 1953, p. 95, where visible in pl. 4.
Ombersley Court Inventory, annotated Ombersley MS., June 1963, as 'French School', where listed in the Principal Staircase and Landing.
Ombersley Pictures Inventory, undated, p. 32, as 'attributed to Madam Vigee Lebrun or Largilliere', where listed in the Main Staircase Hall.





179

179
ATTRIBUTED TO ENOCH SEEMAN (DANZIG C. 1694-1744 LONDON)

Portrait of a gentleman, three-quarter-length, in a red jacket with gilt embroidery, holding a tricorne hat under his arm

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

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

PROVENANCE:
 By descent to Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

180
ATTRIBUTED TO CHARLES JERVAS (DUBLIN C. 1675-1739 LONDON)

Portrait of Viscountess Blundell, née Mary Chetwynd (1680-1756), half-length, in a blue dress

oil on canvas
 30¼ x 25¼ in. (77 x 64 cm.)
 with identifying inscription 'Viscountess Blundell' (lower right) and inscribed 'Dahl / Pinxit.' (reverse, on the relining canvas) in a frame of foliate carved and pierced giltwood, applied to an ebonised subframe

£6,000-9,000
 US\$7,300-11,000
 €6,900-10,000

PROVENANCE:
 (Presumably) by descent to the sitter's daughter, Chetwynd Trumbull, née Blundell (1715-1766), and by descent to her daughter, Mary Sandys, née Trumbull (1741-1769), and by descent to her daughter, Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), and by descent to her second son, Lieutenant-General Arthur Hill, 2nd Baron Sandys (1792-1860), and by inheritance to his younger brother, Arthur Marcus Sandys, 3rd Baron Sandys (1798-1863), and thence by descent to, Richard Hill, 7th Baron Sandys (1931-2013), at Ombersley Court, Worcestershire.

LITERATURE:
 J. Grego, *Inventory of Pictures: Portraits, Paintings, etc.*, Ombersley MS., 1905, where listed in the Library.
 O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 27.
Ombersley Inventory, 1963, where listed in the Store Rooms.
Ombersley Pictures Inventory, undated, p. 18, where listed in the Library.

The present lot is presumably a portrait of Mary Chetwynd, Viscountess Blundell (see lot 128), great-grandmother of Mary, Marchioness of Downshire. It is interesting to note that the painting bears a close resemblance to a portrait of Lady Elizabeth Egerton, née Churchill, Countess of Bridgewater (1687-1714), by Charles Jervas, sold at Christie's, London, 19 November 1982, lot 82. Despite the inscription on the reverse attributing the painting to Michael Dahl (1656/9-1743), it appears to be closer to the work of Jervas, and was described by Sir Oliver Millar as a 'Jervas type' of c.1720 (*op. cit.*, p. 27).



180

181
CIRCLE OF WILLEM WISSING (AMSTERDAM 1656-1687 STAMFORD)

Portrait of a lady, three-quarter-length, seated, in a white blouse and pink dress, a column and drapery beyond

oil on canvas
 49½ x 40¼ in. (126.1 x 102.2 cm.)

£3,000-5,000
 US\$3,700-6,100
 €3,500-5,700

PROVENANCE:
 By descent to Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

LITERATURE:
Ombersley Inventory, 1963, as 'School of Kneller', where listed in the Grand Hall.
Ombersley Pictures Inventory, undated, p. 10, as 'Hudson', where listed in the Central Hall.



181

182
SIR GODFREY KNELLER (LÜBECK 1646-1723 LONDON)

Portrait of a gentleman, possibly Lord Robert Russell (c.1645-c.1703) bust-length, in a lace cravat and blue drapery

oil on canvas, oval
 26½ x 17¾ in. (67 x 45 cm.)

£1,500-2,500
 US\$1,900-3,000
 €1,800-2,900

PROVENANCE:
 By descent to Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

LITERATURE:
Ombersley Pictures Inventory, 1905, where listed in the Grand Staircase.
 O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 25.
Ombersley Inventory, 1963, where listed in the Principal Staircase and Landing.
Ombersley Pictures Inventory, undated, p. 38, where listed in the Main Staircase.

For a note on this painting, please see christies.com.



182

183
CIRCLE OF SIR GODFREY KNELLER (LÜBECK 1646-1723 LONDON)

Portrait of a gentleman, half-length, in a blue velvet cloak

oil on canvas, oval, unlined
 30 x 25 in. (76.3 x 63.5 cm.)

£1,500-2,500
 US\$1,900-3,000
 €1,800-2,900

PROVENANCE:
 By descent to Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

LITERATURE:
 O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 31, as 'French in feeling'.
Ombersley Inventory, 1963, where listed in the Store Rooms.
Ombersley Pictures Inventory, undated, p. 18, where listed in the Library.



183



184

185

CIRCLE OF THEODORE RUSSEL (LONDON 1614-1689)

Portrait of a gentleman, bust-length, in a pink shirt with slashed sleeves, breastplate and white lace collar

oil on panel
15½ x 12¼ in. (39.5 x 31 cm.)

£1,500-2,500
US\$1,900-3,000
€1,800-2,900

PROVENANCE:
By descent to Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

LITERATURE:
Ombersley Pictures Inventory, 1905, where listed in the Grand Staircase.
O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 21, as 'Manner of Russel'.
Ombersley Inventory, 1963, as 'School of Cornelius Jansen', where listed in the Store Rooms.
Ombersley Pictures Inventory, undated, p. 6, as 'Cornelius Johnson', where listed in the Central Hall.



184

CIRCLE OF THEODORE RUSSEL (LONDON 1614-1689)

Portrait of a lady, possibly Lucy Percy, Countess of Carlisle (1599-1660), bust-length, in a white dress with pearl jewellery

oil on panel
15½ x 12¾ in. (39.4 x 31.4 cm.)

£1,500-2,500
US\$1,900-3,000
€1,800-2,900

PROVENANCE:
By descent to Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

LITERATURE:
Ombersley Pictures Inventory, 1905, where listed in the Grand Staircase.
O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 21, as 'Manner of Russel'.
Ombersley Inventory, 1963, as 'School of Cornelius Jansen', where listed in the Store Rooms.
Ombersley Pictures Inventory, undated, p. 6, as 'Cornelius Johnson', where listed in the Central Hall.

For a note on this painting, please see christies.com.



185

186

ENGLISH SCHOOL, EARLY 18TH CENTURY

Portrait of Queen Anne (1665-1714), half-length, in a blue dress and red velvet, ermine lined cloak

oil on canvas, unlined
51 x 41¾ in. (129.5 x 106.3 cm.)
in an early eighteenth century frame

£600-900
US\$730-1,100
€690-1,000

PROVENANCE:
By descent to Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

187

DUTCH SCHOOL, 17TH CENTURY

Portrait of a boy, traditionally identified as Charles, Prince of Wales, later King Charles II (1630-1685), full-length, in a plumed hat, with a sword, holding gloves and a baton

oil on canvas
55¼ x 34¼ in. (140.3 x 87 cm.)

£4,000-6,000
US\$4,900-7,300
€4,600-6,900

PROVENANCE:
(Probably) Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), Hanover Square, by 1801, and thence by descent in the family to, Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

LITERATURE:
(Probably) Hanover Square Inventory, 1801, no. 56, as 'King Charles when a Boy by Mittins'.
O. Millar, 'Ombersley Court', 25 August 1950, PMC, p. 31, as 'probably Dutch'.
Ombersley Inventory, 1963, as 'Gerrit van Honthorst', where listed in the the Library.
Ombersley Pictures Inventory, undated, p. 23, as 'Gerrit van Honthorst', where listed in the Study.

Although in Ombersley inventories the sitter has traditionally been identified as Prince Charles, later Charles II, the painting is more likely to date from the late 1640s, when the Prince would have been in his late teens. The costume is typical of this period; the young boy wears expensive riding clothes of a fashion that was worn throughout Europe.



188

ANGLO-DUTCH SCHOOL, EARLY 17TH CENTURY

Portrait of a girl, bust-length, in a black dress with a white collar

oil on canvas, laid down on millboard
14¾ x 9¾ in. (37.8 x 25 cm.)
in a mid-18th century English frame

£600-900
US\$730-1,100
€690-1,000

PROVENANCE:
By descent to Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

LITERATURE:
A. Oswald, 'Ombersley Court - II', *Country Life*, 1953, p. 95, visible in pl. 4.
Ombersley Court Inventory, annotated Ombersley MS., June 1963, as 'English School', where listed in the Principal Staircase and Landing.
Ombersley Pictures Inventory, undated, as 'probably Dutch', p. 36.



189

CORNELIS JOHNSON (LONDON 1593-1661 UTRECHT)

Portrait of a lady of the Betenson family, half-length, in a gold dress and brown silk wrap

oil on canvas
30½ x 24½ in. (77.5 x 62.2 cm.)

£5,000-8,000
US\$6,100-9,700
€5,800-9,200

PROVENANCE:
(Presumably) by descent in the Betenson family to, Albinia, Duchess of Ancaster and Kesteven, née Farrington (c.1689-1745), and by descent to her son, Robert, Lord Bertie (1721-1782), and by inheritance to his wife, Lady Mary Bertie (1719-1798), and by inheritance to her great-niece, Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), and by descent to her second son, Lieutenant-General Arthur Hill, 2nd Baron Sandys (1792-1860), and by inheritance to his younger brother, Arthur Marcus Sandys, 3rd Baron Sandys (1798-1863), and by descent in the family to, Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

LITERATURE:
Hanover Square Inventory, 1801, no. 32.
Ombersley Pictures Inventory, 1905, where listed in the Great Hall.
O. Millar, 'Ombersley Court', 25 August 1950, PMC, pp. 17 and 19.
A. Oswald, 'Ombersley Court - I', *Country Life*, 1953, p. 34, visible in pl. 2.
Ombersley Inventory, 1963, as 'School of Lely', where listed in the Corridor outside the Chinese Bedroom.
Ombersley Pictures Inventory, undated, p. 46, where listed in the Upper Gallery.

We are grateful to Professor Karen Hearn for her assistance in the cataloguing of this lot. For a note on this painting please see christies.com.



-190

GEORGE PETER ALEXANDER HEALY (BOSTON 1813-1894 CHICAGO), AFTER SIR JOSHUA REYNOLDS

Portrait of Mary Amelia 'Emily Mary', Marchioness of Salisbury, née Hill (1750-1835), full-length, with a spaniel tugging at her dress, in a landscape

oil on canvas, unlined
18 x 14 in. (46.3 x 35.5cm.)

£500-800
US\$610-970
€580-920

PROVENANCE:
By descent in the family to Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

LITERATURE:
J. Grego, *Inventory of Pictures: Portraits, Paintings, etc.*, Ombersley MS., 1905, where listed in the Grand Staircase.
Ombersley Inventory, 1963, where listed in the Store Rooms.
Ombersley Pictures Inventory, undated, p. 6, where listed in the Central Hall.

The sitter was the eldest daughter of Wills Hill, 1st Marquess of Downshire and his first wife, Lady Margaretta FitzGerald. She was at the heart of the political life of her time, as a canvasser and hostess for the Tory party and a loyal supporter of the monarchy. This composition derives from a full-size painting at Hatfield House, painted by Reynolds in 1780-1 and later altered in 1787-9.

For a complete note on this painting, please see christies.com.



150

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



191

BENJAMIN WEST (SPRINGFIELD 1738-1820 LONDON)

Portrait of Edwin, 2nd Baron Sandys (1726-1797), half-length, in a red waistcoat and jacket

oil on canvas, unlined
30 x 25 in. (76.2 x 63.5 cm.)

£10,000-15,000
US\$13,000-18,000
€12,000-17,000

PROVENANCE:
(Presumably) by descent to the sitter's niece, Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), and by descent to her second son, Lieutenant-General Arthur Hill, 2nd Baron Sandys (1792-1860), and by inheritance to his younger brother, Arthur Marcus Sandys, 3rd Baron Sandys (1798-1863), and thence by descent in the family to, Richard Hill, 7th Baron Sandys (1931-2013), at Ombersley Court, Worcestershire.

LITERATURE:
J. Grego, *Inventory of Pictures: Portraits, Paintings, etc.*, Ombersley MS., 1905, where listed in the Library.
Ombersley Inventory, 1963, as 'F. Cotes', where listed in the Library.
Ombersley Pictures Inventory, undated, p. 16, as 'Francis Cotes', where listed in the Library.

Benjamin West arrived in England in 1763 and quickly made a name for himself as one of the most sought-after painters in Georgian London. This portrait must have been painted within a decade of West's arrival in London, as it pre-dates Reynolds' portrait of the sitter (lot 96), which was executed in 1773.

We are grateful to Brian Allen and Martin Postle for proposing the attribution to Benjamin West. For a complete note on this painting, please see christies.com.

192

ATTRIBUTED TO EDMUND ASHFIELD (FL.1669-1690)

Portrait of a lady, half-length in a green dress

pastel on brown paper
10¼ x 7⅞ in. (26 x 20 cm.)

£2,000-3,000
US\$2,500-3,600
€2,300-3,400



151



193
ENGRAVED GLASS COMEMMORATIVE GOBLET
 19TH CENTURY

The balloon-shaped bowl engraved with hops and barley and the monogram 'RW', probably for the Royal Worcestershire Yeomanry, on a knopped stem; together with three oversized cut-glass toasting glasses, each with hexagon-cut bowl and airtwist stem
 8 3/4 in. (21.3 cm.) high (3)

£500-800
 US\$610-970
 €580-910

194
A PARIS PORCELAIN YELLOW-GROUND EWER AND BASIN
 CIRCA 1790-1800, INCISED MARK TO EWER

The ewer with a stiff-leaf and anthemion terminal to the handle, the neck with a formal foliate and scroll motif in gilding, the basin of navette form, each with a gilt berried garland above the yellow ground
 11 in. (28 cm.) high, the ewer (2)

£800-1,200
 US\$970-1,500
 €920-1,400



195
A PAIR OF GEORGE III-STYLE GREY-PAINTED COMPOSITION THREE-LIGHT WALL LIGHTS
 EARLY 20TH CENTURY

Each modelled as a suspended urn issuing three scrolling branches
 30 1/2 in. (77.5 cm.) high; 17 in. (43 cm.) wide; 11 1/2 in. (29 cm.) deep (2)

£500-800
 US\$610-970
 €580-910

LITERATURE:
Ombersley Inventory, 1963, in 'The Adam Room'.



196
A GEORGE III ORMOLU-MOUNTED AMARANTH AND TULIPWOOD BANDED AND CROSSBANDED SATINWOOD BONHEUR-DU-JOUR
 BY T. BOWEN, 1792

Chequer-banded throughout, the upper section enclosed by two glazed doors backed with pleated red silk flanked flute-inlaid pilasters and concave end panels, the base with fitted writing drawer to the frieze above an open-tier on turned and flute-inlaid supports, signed and dated in pencil between the sections 'T. Bowen/1792'
 40 1/2 in. (103 cm.) high; 31 1/4 in. (79.5 cm.) wide; 14 1/2 in. (37 cm.) deep

£2,000-3,000
 US\$2,500-3,600
 €2,300-3,400

LITERATURE:
Ombersley Inventory, 1963, in 'The Boudoir'.

This elegant piece of furniture is possibly by the cabinet maker 'Bowen' of Lamas St, Carmarthen, Wales 'cabinet maker and upholsterer' (d. 1807) of whom little is known besides the information from a surviving trade label and the notice of Bowen's demise published in 1807, see BIFMO (*British & Irish Furniture Makers Online*).



197
A REGENCY MAHOGANY SOFA
 EARLY 19TH CENTURY

The moulded arched top rail above a padded back, sides and stuff-over seat flanked by slender turned and reeded arm supports, on reeded tapering square-section legs terminating in brass caps and castors, covered in raspberry pink cotton damask, together with two matching bolster cushions
 37 in. (94 cm.) high; 75 1/2 in. (192 cm.) wide; 27 in. (69 cm.) deep

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





The Gallery, circa 1953, showing lot 11 in situ, photographed for *Country Life*, 1953 © *Country Life* Picture Library / Future Publishing Ltd.



■198

A REGENCY FIGURED MAHOGANY BOW-FRONT CHEST

EARLY 19TH CENTURY, ATTRIBUTED TO THE OMBERSLEY COURT CABINET MAKER

With reeded top and pilasters about two short and three long graduated drawers, on turned tapering legs
42 in. (107 cm.) high; 44½ in. (113 cm.) wide; 22 in. (56 cm.) deep

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

PROVENANCE:

Commissioned by Mary, Marchioness of Downshire and 1st Baroness Sandys of Ombersley (1764-1836) and by descent.

LITERATURE:

Ombersley Inventory, 1963, in 'The State Bedroom'.

■199

A PAIR OF REGENCY MAHOGANY BOW-FRONT CHESTS

EARLY 19TH CENTURY, ATTRIBUTED TO THE OMBERSLEY COURT CABINET MAKER

Each with reeded top and pilasters about two short and three long graduated drawers, on turned tapering legs
Each: 41½ in. (105 cm.) high; 45 in. (114.5 cm.) wide; 21½ in. (55 cm.) deep (2)

£2,500-4,000
US\$3,100-4,800
€2,900-4,600

PROVENANCE:

Commissioned by Mary, Marchioness of Downshire and 1st Baroness Sandys of Ombersley (1764-1836) and by descent.

LITERATURE:

Ombersley Inventory, 1963, in 'The Duke of Wellington Bedroom'.



■200

TWO REGENCY MAHOGANY PEMBROKE TABLES AND A REGENCY MAHOGANY STOOL

EARLY 19TH CENTURY, ATTRIBUTED TO THE OMBERSLEY COURT CABINET MAKER

The first Pembroke table boxwood strung with single drawer opposed by a conforming *faux drawer* on a shaped tapering central shaft with four downswept supports; the second with single drawer on turned tapering legs; the stool with red leather seat on similarly turned tapering legs

The pedestal Pembroke table: 28½ in. (72 cm.) high; 34¼ in. (86.5 cm.) wide; 20¾ in. (52.5 cm.) deep; the other Pembroke table: 28½ in. (72 cm.) high; 30 in. (76.5 cm.) wide; 17¾ in. (45 cm.) deep; the stool: 20 in. (51 cm.) high; 15½ in. (39 cm.) wide; 12 in. (31 cm.) deep (3)

£800-1,200
US\$990-1,500
€920-1,400

PROVENANCE:

Commissioned by Mary, Marchioness of Downshire and 1st Baroness Sandys of Ombersley (1764-1836) and by descent.

LITERATURE:

Ombersley Inventory, 1963, in 'The Grand Hall'.



■201

A REGENCY MAHOGANY BREAKFRONT WARDROBE

EARLY 19TH CENTURY, IN THE MANNER OF GILLOWS

The central linen-press section with a pair of doors enclosing four slides above two short and two long drawers, the flanking sections each with hanging and a shelf enclosed by a single long door on a plinth base, printed label 'NEATE & SONS/ANTIQUÉ/FURNITURE DEALERS/... DEVIZES...'
79 in. (201 cm.) high; 98¾ in. (251 cm.) wide; 23½ in. (60 cm.) deep

£3,000-5,000
US\$3,700-6,100
€3,500-5,700

PROVENANCE:

Neate & Sons, Devizes, according to label.

■202

A REGENCY BRASS-MOUNTED, EBONY-STRUNG MAHOGANY RISING CHEVAL MIRROR

EARLY 19TH CENTURY

The rising plate, originally counterbalanced, with arched cresting, the side supports with turned finials and mounted with articulated, adjustable candle-arms, on downswept supports
67 in. (170 cm.) high; 30¾ in. (78 cm.) wide; 26½ in. (67 cm.) deep

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

LITERATURE:

Ombersley Inventory, 1963, in 'The Chinese Room' and 'Dressing Room'.



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



203

■203

A PAIR OF GEORGE III MAHOGANY BEDSIDE CUPBOARDS

LATE 18TH CENTURY

Each with shaped raised gallery or tray top, pierced with handles to the sides and to the back, above a single door with applied panel on tapering square legs

33 in. (84 cm.) high; 16 in. (40.5 cm.) wide; 16 in. (40.5 cm.) deep (2)

£3,000-5,000

US\$3,700-6,100

€3,500-5,800

PROVENANCE:

Probably, Edwin, 2nd Baron Sandys (1726-1797) and by descent.

LITERATURE:

Possibly, *Ombersley Inventory*, c. 1750-75., in 'The Bedchamber on the Right Hand up the Stairs'.

■204

A PAIR OF GEORGE III MAHOGANY BEDSIDE CUPBOARDS

LATE 18TH CENTURY

Each with shaped raised gallery or tray top, pierced with handles to the sides and to the back, above a single door with applied panel on tapering square legs, both doors left opening

33 in. (84 cm.) high; 16 in. (41 cm.) wide; 15¾ in. (40.5 cm.) deep (2)

£2,500-4,000

US\$3,100-4,800

€2,900-4,600

PROVENANCE:

Probably, Edwin, 2nd Baron Sandys (1726-1797) and by descent.

LITERATURE:

Possibly in *Ombersley Inventory*, c. 1750-75, in 'The Bedchamber'.



204

■205

A GEORGE III BRASS-MOUNTED MAHOGANY RISING CHEVAL MIRROR

SECOND HALF 18TH CENTURY

The counterbalanced rising plate, with shaped cresting pierced with a handle, the side supports with turned finials and mounted with later articulated, adjustable candle-arms, on downswept cabriole supports joined by turned stretchers

62½ in. (159 cm.) high; 26 in. (66 cm.) wide; 28½ in. (78 cm.) deep

£1,500-2,500

US\$1,900-3,000

€1,800-2,900

LITERATURE:

Ombersley Inventory, 1963, where listed in 'The East Bedroom'.



■206

A GEORGE IV FIGURED MAHOGANY BREAKFRONT WARDROBE

EARLY 19TH CENTURY

The central linen-press section with a pair of doors enclosing five slides above two short and two long drawers, the flanking sections each with hanging enclosed by a single long door on turned feet

82½ in. (109.5 cm.) high; 93½ in. (237cm.) wide; 25¼ in. (64.5 cm.) deep

£2,000-3,000

US\$2,500-3,700

€2,300-3,500

PROVENANCE:

Neate & Sons, Devizes.

■∞207

A VICTORIAN BURR-WALNUT VENEERED CIGAR HUMIDOR AND A MAHOGANY SMOKERS COMPANION

THE FIRST, MID-VICTORIAN, THIRD QUARTER 19TH CENTURY, THE SECOND EARLY 19TH CENTURY, THE INTERIOR REFITTED

The burr-walnut veneered cigar humidior of rectangular form, the top with brass shield cartouche with 'S' monogram below a baron's coronet, with a handle at each side, one with maker's stamp 'Carlin 189 Regent St', the interior with three drawers, finished in the round; together with a mahogany smokers companion with brass handle to the top, the interior refitted and later baize-lined, divided with an open shelf and two drawers, together with four various tobacco pipes

The walnut humidior: 13¼ in. (33.5 cm.) high; 16½ in. (42 cm.) wide; 11 in. (28 cm.) deep; the mahogany: 10¼ in. (27 cm.) high; 8¾ in. (22.5 cm.) wide; 7¼ in. (18 cm.) deep (2)

£500-800

US\$620-980

€580-920

LITERATURE:

Ombersley Inventory, 1963, in 'The Study'.

This lot has been registered as an item made before 3 March 1947 with less than 10% ivory; submission reference: H3QLBC12.



•208

JAMES ROBERTS (WESTMINSTER 1753-1809)

Portrait of Edwin Sandys (1765-1785), small full-length, in academic robes

signed, dated and inscribed 'Edwin Sandys / Esq: / Painted by / J^s: Roberts / June 1785. / Oxford.' (on the reverse of the canvas)
oil on canvas, unlined
18¼ x 12 in. (46 x 30.5 cm.)

£800-1,200
US\$990-1,500
€920-1,400

PROVENANCE:
(Presumably) by descent to the sitter's sister, Mary, Marchioness of Downshire and 1st Baroness Sandys (1764-1836), and by descent to her second son, Lieutenant-General Arthur Hill, 2nd Baron Sandys (1792-1860), and by inheritance to his younger brother, Arthur Marcus Sandys, 3rd Baron Sandys (1798-1863), and thence by descent in the family to, Richard Hill, 7th Baron Sandys (1931-2013), at Ombersley Court, Worcestershire.

LITERATURE:
Ombersley Inventory, 1963, where listed in the Great Hall.
Ombersley Pictures Inventory, undated, p. 8, where listed in the Central Hall.

Edwin was the son of Martin Sandys and Mary Trumbull, and brother of Mary, Marchioness of Downshire. Painted whilst Edwin was at Christ Church, Oxford, this portrait was completed in the last months of his short life. The cypress trees, associated variously with mourning, death and immortality since Roman times, suggest that the portrait may have been completed posthumously.

James Roberts was a pupil of the Royal Academy Schools and exhibited there from 1773-99. He was later a drawing teacher in Oxford between 1784 and 1794, where he appears to have painted several pupils and members of staff. Another portrait of a contemporary of Edwin at Oxford by Roberts is in the National Portrait Gallery, Smithsonian Institution (inv. no. NPG.96.28). It shows the scientist and founder of the Smithsonian, James Smithson, as a student at Pembroke College, wearing his university robes.



208

•209

JOHN JOSEPH SLATTERY (ACTIVE 1846-1858)

Portrait of Norah Hill (1835-1920), aged 19, bust-length

signed and inscribed 'Norah M E Hill / aged 19. / 1856 by J. Slattery / Dublin' (on the reverse of the canvas)
oil on canvas, oval, unlined
21 x 16¼ in. (53 x 42.5 cm.)

£800-1,200
US\$980-1,500
€920-1,400

PROVENANCE:
By descent to Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

EXHIBITED:
Dublin, Industrial Exhibition Palace, *Loan Museum of Art Treasures*, 1873, no. 433, lent by Lord George Hill.

LITERATURE:
Ombersley Inventory, 1963, where listed in the Store Rooms.

Norah Hill was the daughter of the Anglo-Irish military officer and politician Lord George Hill and his first wife, Cassandra Jane Knight, a niece of Jane Austen. In 1859 she married Captain Somerset Ward, the fifth son of the Edward Southwell Ward, 3rd Viscount Bangor. The couple had one child, a daughter, also named Norah. Slattery's portrait of the young Norah Hill is one of the few paintings that can be definitively given to the Irish artist, who exhibited at the Royal Hibernian Academy between 1852 and 1858 and is then believed to have emigrated to America.



209

•210

LOUIS ABEL DE BONAFOUS DE FONTENAI (1736-1806)

A collection of 93 engravings from Galerie du Palais Royal. [Paris: 1786-1808].

Folio (510 x 320mm). 93 engraved plates, many uncut (the block detached, splitting and loose in the boards, some light scattered spotting, soiling and creasing mainly confined to margins, one or two plates more heavily affected). Contemporary green glazed paper-backed boards, by Hacquin with their printed trade label on front pastedown (worn and rubbed, spine splitting at foot of upper joint); covered with a slightly later chemise of pink-watered silk of amateur construction (upper cover very faded, the whole loose, abraded and defective). *Provenance:* Lord George Augusta Hill (1801-1879, Anglo-Irish military officer, politician and landowner; ink inscription dated Paris 1821 on front pastedown noting the book contains 93 plates).

Sold as a collection of plates, not subject to return.

£800-1,200
US\$970-1,500
€920-1,400

•211

CIRCLE OF DEAN WOLSTENHOLME SENIOR (YORKSHIRE 1757-1837 LONDON)

Before the Hunt; and In the Field

oil on canvas, unlined
15½ x 19½ in. (39.4 x 49.5 cm.)

a pair (2)

£500-800
US\$620-980
€580-920

PROVENANCE:
By descent to Richard Hill, 7th Baron Sandys (1931-2013), Ombersley Court, Worcestershire.

LITERATURE:
Ombersley Court Inventory, June 1963, as 'R.B. Davis'.



211



210

detail



MICHAEL SANDYS, 5TH BARON SANDYS LOTS 212-215



■-212

THOMAS ROWLANDSON (LONDON 1756-1827)

On Bodmin Downs, Cornwall; and Packhorses crossing a ford

the first with inscription 'Rowlandson 1863' (lower left)

both pencil, pen and ink and watercolour

12¼ x 18 in. (31 x 45.7 cm.) and smaller

£1,000-1,500
US\$1,300-1,800
€1,200-1,700

PROVENANCE:
Michael Edwin Sandys, 5th Baron Sandys (1855-1948) and by descent.

■-214

A VICTORIAN YELLOW AND RED PAINTED PINE STAGE COACH LADDER FROM THE 'TALLY HO!', WHICH RAN ON THE THE SURBITON TO LONDON ROUTE

BY COWLARD & SELBY, LATE 19TH CENTURY

Of tapering form, the top with studded-leather pad, painted in gold lettering with 'COWLARD & SELBY/COACH BUILDERS/LONDON' the sides similarly painted with 'TALLY HO'

63 in. (160 cm.) high; 19 in. (48.5 cm.) wide

£700-1,000
US\$860-1,200
€810-1,100

PROVENANCE:
Michael Edwin Sandys, 5th Baron Sandys (1855-1948) and by descent.

LITERATURE:
Ombersley Inventory, 1963, in 'The Study'.



An eccentric and fun loving character, the 5th Lord Sandys, known as Mikey, was a keen sportsman and lover of both horses and speed from his early life. He was an accomplished coach driver and one time part owner (and coachman) on the Surbiton-London route where he ran a stage coach called *The Tally Ho!* and it is to this venture that lots 213-215 relate.

■-213

FOUR VICTORIAN COPPER AND SILVER COACHING HORNS, USED ON THE 'TALLY HO!' STAGE COACH, WHICH RAN ON THE THE SURBITON TO LONDON ROUTE

BY KOHLER AND SON, LONDON, CIRCA 1880-1890

Each with makers marks and variously inscribed and dated 'Michael Sandys/Tally-Ho/Surbiton - London...' and similar'; together with two oak stands
The largest: 47¾ in. (121 cm.) high; 4 in. (10 cm.) diameter; the smallest: 36 in. (91 cm.) high; 2¾ in. (7.5 cm.) diameter (4)

£500-800
US\$620-980
€580-920

(2) **PROVENANCE:**
Michael Edwin Sandys, 5th Baron Sandys (1855-1948) and by descent.

LITERATURE:
Ombersley Inventory, 1963, in 'The Study'.



■215

'THE SANDYS COACH WHIP COLLECTION'

A COLLECTION OF TWENTY-EIGHT COACH WHIPS, MOSTLY USED ON THE 'TALLY HO!' STAGE COACH, WHICH RAN ON THE THE SURBITON TO LONDON ROUTE
MOSTLY 19TH CENTURY

Many with silver and white metal mounts, three with antler handles, five capped with baron's coronets, some with malacca; together with another crop and three Victorian oak wall-mounted whip-racks

The longest whip: 76 in. (93 cm.) long; each stand: 9 in. (23 cm.) high, 22½ in. (56 cm.) wide, ½ in. (2cm.) deep (29)

£2,500-4,000
US\$3,100-4,900
€2,900-4,600

PROVENANCE:
Michael Edwin Sandys, 5th Baron Sandys (1855-1948) and by descent.

LITERATURE:
Ombersley Inventory, 1963, in 'The Study'.





216 & 217

■216
A SET OF FIVE BRASS-MOUNTED OAK AND ELM, LEAD-WEIGHTED DOORSTOPS
 FIRST-HALF 19TH CENTURY

The half-turned bases with elongated brass loop handles
 Largest: 24½ in. (62.5 cm.) high; 7¾ in. (18.3 cm.) wide; 3½ in. (8.9 cm.) deep (5)

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

■217
A SET OF SIX BRASS-MOUNTED OAK AND ELM, LEAD-WEIGHTED DOORSTOPS
 FIRST-HALF 19TH CENTURY

The half-turned bases with elongated brass loop handles
 Largest: 21 in. (53 cm.) high; 7¾ in. (18.3 cm.) wide; 3½ in. (8.9 cm.) deep (6)

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

LITERATURE:
Ombersley Inventory, 1963, in 'The Library'.



■-218
A VICTORIAN NURSERY FENDER AND THREE VICTORIAN COAL SCUTTLES
 SECOND HALF 19TH CENTURY

Comprising a brass-mounted, green-painted mesh nursery fire-guard; two copper coal scuttles and a brass-mounted black-japanned coal purdonium
 The guard: 30 in. (76.5 cm.) high; 59 in. (150 cm.) wide; 14 in. (36 cm.) deep
 The largest scuttle: 13¼ in. (33.5 cm.) high; 11½ in. (29 cm.) wide; 17 in. (43.5 cm.) deep (4)

£500-800
 US\$610-970
 €580-910

LITERATURE:
Ombersley Inventory, 1963, in 'The Adam Room'.

■-219
A VICTORIAN POLISHED CAST IRON STICK STAND
 SECOND HALF 19TH CENTURY

With six apertures and removable drip-tray
 25 in. (64 cm.) high; 25½ in. (65 cm.) wide; 7¼ in. (19 cm.) deep

£400-600
 US\$490-730
 €460-690

LITERATURE:
Ombersley Inventory, 1963, in 'The Adam Room'.



Detail lot 220



■-220
A PAIR OF GEORGE VI SILVERED OAK CORONATION CHAIRS AND MATCHING STOOL
 THE STOOL BY WEARING AND GILLOW, THE CHAIRS BY HAND & SONS, USED AT WESTMINSTER ABBEY FOR THE CORONATION OF HM KING GEORGE VI, 12 MAY 1937

Covered in blue velvet, the backs of the chairs embroidered in gold with the cypher of H.M. King George VI, on chamfered square-section legs, the stool of conforming design, branded 'GRVI Coronation' below a closed crown, the chairs stamped 'HAND & SONS/1937' and numbered '19' in blue crayon, the stool stamped 'Waring & Gillow (1832) Ltd.' and with further numbering
 The chairs: 33½ in. (85 cm.) high; 19 in. (49.5 cm.) wide; 17 in. (43 cm.) deep; the stool: 19 in. (48 cm.) high; 18½ in. (47 cm.) wide; 12½ in. (32 cm.) deep (3)

£600-900
 US\$730-1,100
 €690-1,000

PROVENANCE:
 One possibly, Michael Edwin Sandys, 5th Baron Sandys (1855-1948) and by descent.

LITERATURE:
Ombersley Inventory, 1963, in 'The Admiral's Room'.



■-221
A PAIR OF ELIZABETH II SILVERED OAK CORONATION CHAIRS
 BY W. HANDS & SONS, USED AT WESTMINSTER FOR THE CORONATION OF HM QUEEN ELIZABETH II, 2 JUNE 1953

Covered in blue velvet, the backs embroidered in gold with the cypher of H.M. Queen Elizabeth II, on chamfered square-section legs, the chairs with oval numbered plaques to the top rail '257' and '279', branded 'ERII Coronation' below a closed crown, stamped 'W. HANDS & SONS LTD.', with some numbering to underside
 33¼ in. (84.5 cm.) high; 19¼ in. (48.5 cm.) wide; 17¾ in. (48.5 cm.) deep (2)

£500-800
 US\$610-970
 €580-910

PROVENANCE:
 Arthur Sandys Hill, 6th Baron Sandys (1876-1961) and Cynthia, Lady Sandys (d.1990) and by descent.



222

THE PEER AND PEERESS'S ROBES AND CORONETS OF LORD AND LADY SANDYS

WORN AT THE CORONATION OF HM QUEEN ELIZABETH II, WESTMINSTER ABBEY, 2 JUNE 1953

A Baron's purple velvet robe trimmed with white miniver fur, the ermine cape bearing two rows of 'tails'; companion gilt-and-silvered-metal Baron's coronet bearing six 'pearls', both with maker's label 'EDE. SON & RAVENSCROFT./ESTABLISHED 1689./BY SPECIAL APPOINTMENTS/TO THE KING & QUEEN./93. & 94. CHANCERY LANE. W.C.' and inscribed 'Lord Sandys.'; a Baroness's purple velvet short-sleeved robe, edged with miniver and lined with white satin, with accompanying trained cloak with a short ermine capelet bearing two rows of 'tails' and gilt cordons to the shoulders; companion solid silver coronet bearing six 'pearls', with mark 'Hunt & Roskell Ltd/Late Storr & Mortimer' and stamped on lower rim '3068', both with maker's label 'EDE. SON & RAVENSCROFT./ESTABLISHED 1689./BY SPECIAL APPOINTMENTS/TO THE KING & QUEEN./93. & 94. CHANCERY LANE. W.C.' and inscribed 'Lady Sandys.'; together with a Peer's parliamentary robe of scarlet wool with a wide miniver collar, applied with three bands of wide gilt-and-miniver bands, and lined with white silk taffeta, inscribed 'Lord Sandys' to the neck; a further solid silver Baron's coronet frame lacking three 'pearls', with mark 'Hunt & Roskell Ltd/Late Storr & Mortimer' and stamped on lower rim '3067'; another of gilt-metal; together with a Royal Summons to attend the Coronation of Queen Elizabeth II 2nd June 1953, dated 1st December 1952; a group of six various Orders of Service for the Coronation of Her Majesty Queen Elizabeth II, 2 June 1953 (18)

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

PROVENANCE:

The robes and complete coronets used for the coronation of HM Queen Elizabeth II by Arthur Sandys Hill, 6th Baron Sandys (1876-1961) and Cynthia, Lady Sandys (d.1990) and by descent.



END OF SALE

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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A BEFORE THE SALE

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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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(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.

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

(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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(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.

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5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

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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.

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if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

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 LOTS

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 £800,000 and up to and including £4,500,000, and 15.0% of that part of the hammer price above £4,500,000. VAT will be added to the **buyer's premium** and is payable by you. For **lots** offered under the VAT Margin Scheme or Temporary Admission VAT rules, the VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

2 TAXES

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

For **lots** Christie's ships or delivers 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 or delivered. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments/deliveries 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 λ symbol 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 one or more 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.

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

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

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

a. 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;

b. drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

c. books not identified by title;

d. **lots** sold without a printed **estimate**;

e. books which are described in the catalogue as sold not subject to return; or

f. defects stated in any **condition** report or announced at the time of sale.

(ii) 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

VAT SYMBOLS AND EXPLANATION (FOR ALL LOTS EXCLUDING NFTS)

Important Notice

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

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

VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: <ul style="list-style-type: none">• If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above).• If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer. If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price. Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

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

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-UK buyer must:

a) have registered to bid with an address outside of the UK; and

b) provide immediate proof of correct export out of the UK within the

required time frames of: 30 days of collection via a 'controlled export', but no later than 90 days from the date of the sale for * and Ωlots. 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 hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.

7. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable

VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges. If you export via a third party commercial shipper, you must provide us with sufficient proof of export in order for us to cancel the applicable VAT or duties outlined above.

8. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take

professional advice if you are unsure how this may affect you.

9. All re-invoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.

Fax: +44 (0)20 7389 1611.

5 KEEPING YOUR PROPERTY

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

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

G COLLECTION AND STORAGE

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

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

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

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

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

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

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

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

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, 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 export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. 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. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. The UK and EU have both implemented regulations on selling, exporting and importing elephant ivory. In our London sales, **lots** made of or including elephant ivory material are marked with the symbol ≈ and are offered with the benefit of being registered as 'exempt' in accordance with the UK Ivory Act. Handbags containing endangered or protected species material are marked with the symbol = and further information can be found in paragraph H2(h) below. 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) Lots of Iranian origin

As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). Some countries prohibit or restrict the purchase and/or import of Iranian-origin property. It is your responsibility to ensure you do not bid on or import a **lot** in contravention of any sanctions, trade embargoes or other laws that apply to you. For example, the USA prohibits dealings in and import of Iranian-origin "works of conventional craftsmanship" (such as carpets, textiles, decorative objects, and scientific instruments) without an appropriate licence. Christie's has a general OFAC licence which, subject to compliance with certain conditions, may enable a buyer to import this type of **lot** into the USA. If you use Christie's general OFAC licence for this purpose, you agree to comply with the licence conditions and provide Christie's with all relevant information. You also acknowledge that Christie's will disclose your personal information and your use of the licence to OFAC.

(e) Gold

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

(f) 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.

(g) 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**.

(h) Handbags

A **lot** marked with the symbol = next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. The term "hardware" refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware", etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the **catalogue description**.

I OUR LIABILITY TO YOU

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

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot

use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRESTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found in paragraph K, Glossary, of the section of the catalogue headed 'Conditions of Sale'.

- Christie's has a direct financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.
- ◊ Christie's has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.
- △ Christie's has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.
- △◆ Christie's has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.
- ⌘ A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**.
- λ Artist's Resale Right. See Section D3 of the Conditions of Sale for further information.
- **Lot** offered without **reserve**.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale for further information.
- ≈ Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.
- ∞ **Lot** incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.
- 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 for further information.
- ⌘ **Lot** is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale –

Non- Fungible Tokens in the Conditions of Sale for further information.

▶ **Lot** contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

◆ With the exception of clients resident in Mainland China, you may elect to make payment of the **purchase price** for the **lot** via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the **lot** notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information.

†, ⊕, *, Ω, α, † See VAT Symbols and Explanation in the Conditions of Sale for further information.

⌘ See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ Property in which Christie's has an ownership or financial interest

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

◊ Minimum Price Guarantees

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

◊◆ Third Party Guarantees/Irrevocable bids

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

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

Third party guarantors are required by us to disclose to

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

△◆ Property in which Christie's has an interest and Third Party Guarantee/Irrevocable bid

Where Christie's has a financial interest in a **lot** and the **lot** fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified with the symbol △◆ next to the **lot** number. Where the third party is the successful bidder on the **lot**, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie's has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie's has a financial interest that is subject to a contractual written bid, 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

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue. Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00pm on the day of the sale will, at our option, be removed to Crozier Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

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

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

Tel: +44 (0)20 7839 9060
Email: collectionsuk@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.

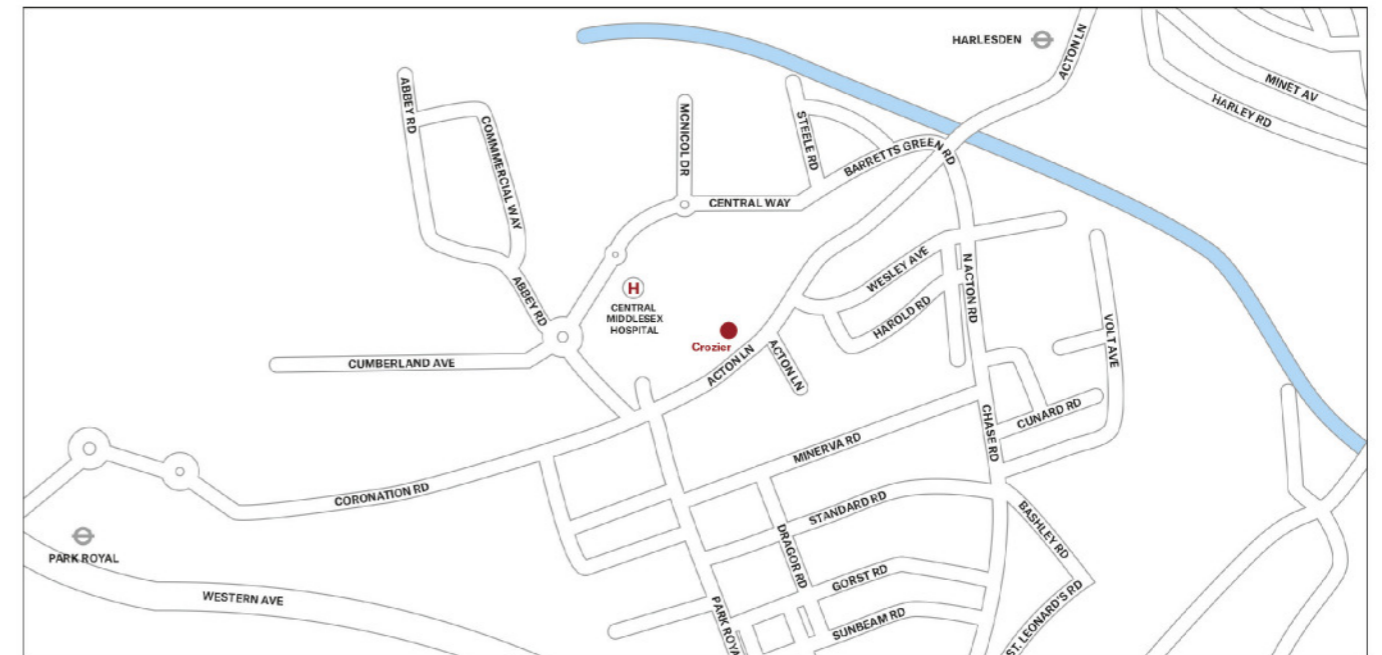
CROZIER PARK ROYAL

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.





GIOVANNI PAOLO PANINI (PIACENZA 1691-1765 ROME)
*A classical capriccio, with the Colosseum, Trajan's Column and the Farnese Hercules,
 and the philosopher Diogenes*
 £200,000-300,000

A MONUMENTAL ROMAN MARBLE PORTRAIT HEAD OF THE EMPEROR AUGUSTUS,
 JULIO-CLAUDIAN PERIOD, CIRCA EARLY 1ST CENTURY A.D.
 £200,000-300,000

**ANCIENT TO MODERN ART FROM THE MOUGINS
 MUSEUM OF CLASSICAL ART, PART I**

London, 7 December 2023

VIEWING

1 - 6 December 2023
 8 King Street
 London SW1Y 6QT

CONTACT

Claudio Corsi Amelia Walker
 ccorsi@christies.com awalker@christies.com

Other fees apply in addition to the hammer price. See Section D
 of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



GIOVANNI ANTONIO CANAL, CALLED CANALETTO (VENICE 1697-1768)
Venice: The Entrance to the Grand Canal, looking West; and The Molo: from the Bacino di San Marco
 oil on canvas
 the first, 18.3/4 x 31 in. (47.6 x 78.7 cm.); the second, 19 x 31.1/4 (48.3 x 79.3 cm.)
 a pair
 £8,000,000-12,000,000

OLD MASTERS PART I

London, 7 December 2023

VIEWING

1 - 6 December 2023
 8 King Street
 London SW1Y 6QT

CONTACT

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 +44 207 389 2090

Other fees apply in addition to the hammer price. See Section D
 of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



IDENTITY VERIFICATION

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

Private individuals:

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

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

Organisations:

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

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

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• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com
 For a complete salerooms & offices listing go to christies.com