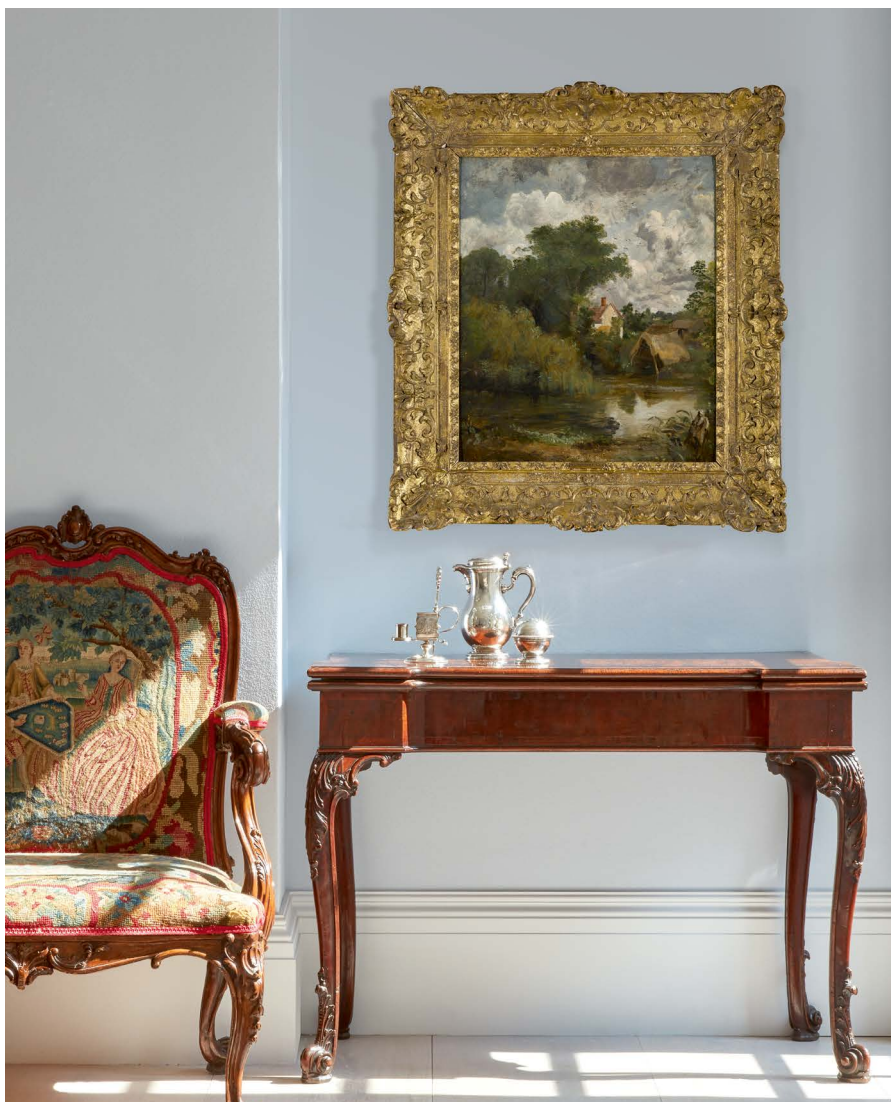


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NEIL & GINA SMITH
COLLECTION



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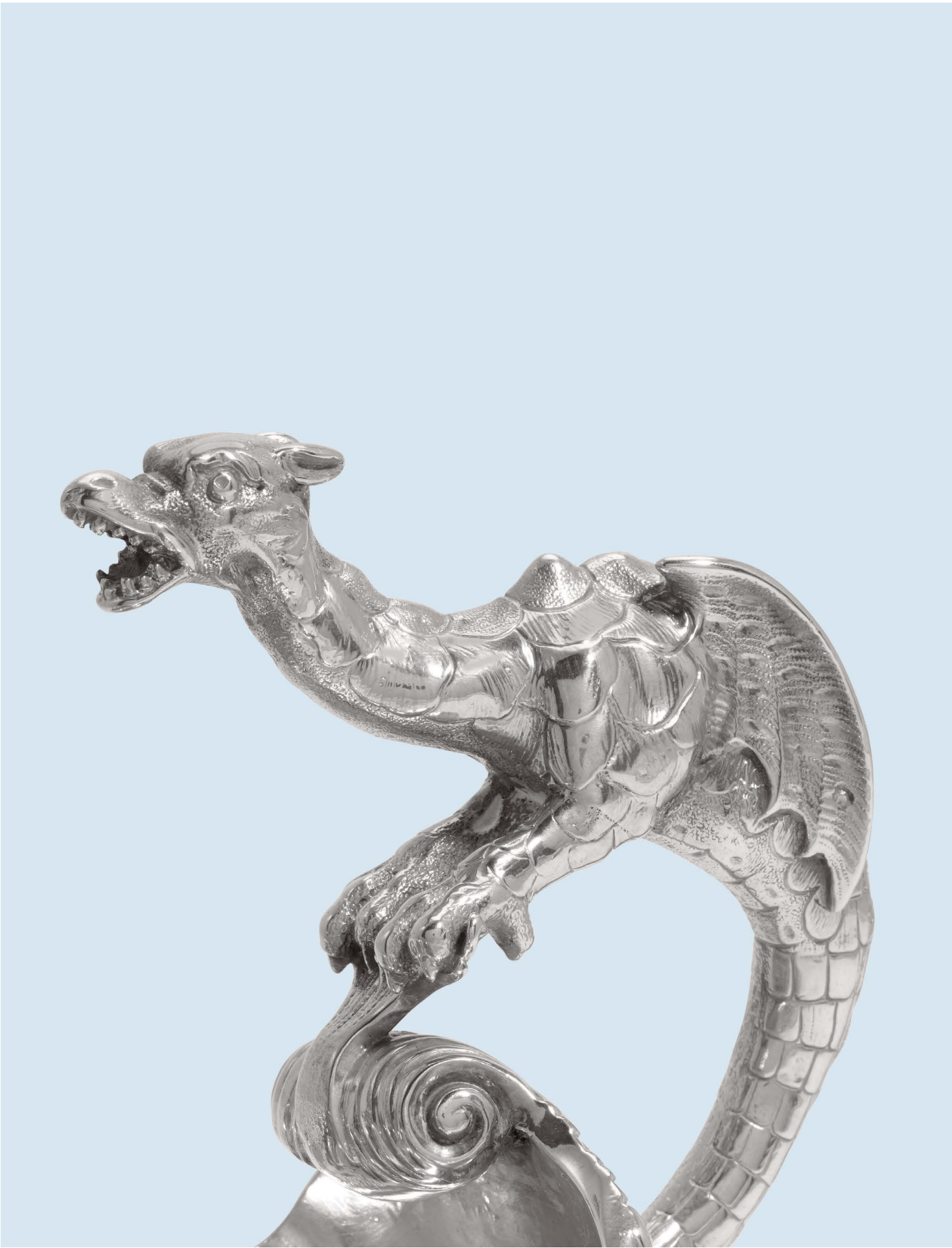
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Contents

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
8	SALE TITLE: LOTS 101–162
82	MODERN & POST-WAR BRITISH PAINTINGS FROM THE NEIL & GINA SMITH COLLECTION
92	OLD MASTERS FROM THE NEIL & GINA SMITH COLLECTION
115	ABSENTEE BID FORM
117	BUYING AT AUCTION
1118	EXPLANATION OF SYMBOLS VAT INFORMATION FOR BUYERS
120	CONDITIONS OF BUSINESS FOR BUYERS
121	ADDITIONAL TERMS & CONDITIONS FOR ONLINE BIDDING
122	WAREHOUSE, STORAGE, COLLECTION INFORMATION
123	AUTHENTICITY GUARANTEE IMPORTANT NOTICES GLOSSARY OF TERMS
124	INTERNATIONAL DEPARTMENTS SOTHEBY'S EUROPE



THE NEIL & GINA SMITH COLLECTION

When we began to form our collection in the 1990s we were very fortunate. We discovered very early on that our tastes were uncannily identical. If you asked each of us to independently review any Sotheby's catalogue, no matter the genre, we would each select as our favorites the same three works of art. We were also delighted to meet Alex Bell, whose simple early advice to try to acquire the very best example of an artist's work, resonated not just with the paintings, but throughout the collection. These two principles, that we each loved a particular piece and that it had to be of the highest quality, we combined with a third. We didn't want to live in a museum. With four kids, a dog, two cats, multiple visitors, lots of entertaining and our own fast-paced lives, our collection had to be practical. That meant that the artwork was easily visible and readily accessible, and that the furniture and silverware were actually used, not just admired.

As we built our collection across three major areas (paintings, furniture, silverware), a number of recurring themes developed, almost naturally. Firstly, we were attracted to many things British, probably because of heritage. Secondly, we had a passion for Dutch winter landscapes as an expression of serene beauty. Thirdly there was a sense of happiness and enjoyment in many of the items that made up our collection. And fourthly, there was often a story behind a particular item, revealing an artist's or a previous owner's peccadillos. This allowed us to collect with impunity across genres, time periods and artists. It allowed Constable's magnificent study for the *White Horse* to sit proudly above the fire place in the piano room, while Breughel's wonderful *Bird Trap* and other very beautiful Dutch winter landscapes occupied the walls of the dining room. Lowry's *Cricket Match*, with the charm of northern school children enjoying themselves, found a perfect home in the library.

Our collections of furniture and silverware are almost exclusively English, with a sprinkling of Scottish and Irish thrown in. Though there are some remarkable early items (such as the unique set of Elizabethan spoons), the collections are mainly from the Georgian and Regency periods when superb craftsmanship was at its height. There is something almost magical about the engraving on Kandler's sauce boats or on the Storr plates from the Norfolk service. We have spent many long hours admiring just how such beauty can be created. Our sense of wonderment applies equally to the furniture. How can you capture happiness in a pair of chairs? Through mastery of carving and application of fine needlework, Thomas Chippendale did just that! All the items in our collection were carefully chosen and are fascinating in their own right and not just as part of a collection. There is something very satisfying, for example, about discovering and re-marrying two pieces that were originally together, but had been separated by the vagaries of time and family inheritance.

We are fortunate to have had the opportunity to live with our collection for the last 25 years. Not only did it make our home a haven of warmth and comfort, but it gave our children, who grew up with it, an appreciation of beauty and skilled craftsmanship in many forms. But you never actually "own" artwork. You are the appreciative guardian of it for a period of time and that time eventually comes to an end. With age comes simplicity and now that our children have moved on to lives of their own (we are very proud of each of them), that time has come for us. We have enjoyed and cherished every single item in our collection. It has been a journey of love, appreciation and even excitement as we built the collection together. Our hope is that each item finds an owner who shares the enjoyment we had in building the collection.



A MID-17TH CENTURY SILVER COUNTER BOX AND COVER, WITH THIRTY-EIGHT CONTEMPORARY COUNTERS, UNMARKED, ENGLISH

the sides of the cylindrical box die-stamped in imitation of engraving in the manner of Simon van de Passe with four panels of military trophies, the base similarly decorated with a figure of Father Time with a scythe and two winged hourglasses in a landscape, the detachable cover with a cast and pierced portrait of Charles I, the circular counters similarly decorated with portraits of monarchs and their coats-of-arms
the box, 2.7cm., 1 1/8in. high
113gr., 3oz. 12dwt.

PROVENANCE

Bonhams, London, 19 July 2002, lot 241

Sold with this lot is a typed slip: 'Engraved [sic] Silver Counter-box, with portrait of Charles I on lid and engraved figu [sic] figure of Father Time on base, complete with set of thirty-eight counters with half-length portraits of Kings and Queens, 20 guineas.' Annotated in ink: 'Purchased Butler, Clifton Novr. 1937 with JP.TF's Legacy'.

In his book, *Silver Boxes* (London, 1968, pp. 16-18), Eric Delieb devotes several paragraphs to 17th century counter boxes, observing that they usually contain between 20 and 37 counters. He quotes the work of the scholar, Helen Farquhar (1859-1953) whose researches convinced her that 'the superlatively engraved counters found within Charles I "counter-boxes" were not, in fact, hand-engraved, as had been quite legitimately believed

hitherto, but the work of the clever Dutch medallist Simon van de Passe [1612/15-1647], who had invented a method whereby a steel die was cut and wafer-thin discs of silver were struck with the motifs, thereby imitating engraving by hand.' But it is now believed that the method of reproduction was very fine casting rather than die-stamping. For further comment, see Mark Jones, 'The technique of Simon van de Passe Reconsidered,' *The Numismatic Chronicle*, London, vol. 143, 1983, pp. 227-230.

Like old spoons, English silver counter boxes of the 17th century have long been of interest to antiquaries and collectors. In the absence of hallmarks, however, their precise dates of manufacture have never been firmly established. Authorities of the 19th century claim them to have been made as early as 1630, as were two examples decorated with the head of Charles I by J.C. Robinson of the South Kensington Museum in 1865 in his *Catalogue of the Works of Art forming the Collection of Robert Napier* (p. 97, nos. 1166 and 1167). Other, later specialists suggest that such boxes were made in the late 1650s in anticipation of or following the Restoration of the Monarchy in 1660. In support of this theory they point to the number of portraits of kings and queens on the counters, powerful reminders of the royalist message; and cite portraits dated 1657 and 1658 of the murdered Charles I recorded on three English delftware chargers. See John C. Austin, *British Delft at Williamsburg*, The Colonial Williamsburg Foundation, Virginia, 1994, p. 134, no. 170.

‡ £ 2,000-3,000 € 2,350-3,500



Detail of underside of case

**THE EXTREMELY RARE HENRY VII
APOSTLE SPOON FROM THE COLLECTION
OF SIR ARTHUR EVANS, DISCOVERER OF
THE PALACE OF KNOSSOS, MAKER'S MARK
A LAMB (JACKSON'S), LONDON, 1507**

the gilt terminal cast as St. James the Less, beaded nimbus, fig-shaped bowl, the bowl back pricked with the initials SH above an emblem (apparently + and P, perhaps intended to be a Monogrammatic Cross)

18cm., 7in. long

50gr., 1oz. 10dwt.

PROVENANCE

Sir Arthur Evans (1851-1941), archaeologist, discoverer of the Palace of Knossos, Crete and sometime President of the Society of Antiquaries of London, sold Sotheby's, London, 30 May 1935, lot 102 (£140)

The late Col. Robert Frederick Ratcliff (1867-1943) of Newton Park, Burton-on-Trent, brewer, Territorial Army officer and sometime M.P. for Burton-on-Trent, sold Christie's, London, 9 June 1943 (£340)

The Cookson Collection (Gerald Hugh Cookson, 1925-2000) by 1953

From a Collection of Early Silver Spoons, Woolley & Wallis Salisbury, 25 October 2000, lot 37

LITERATURE

The Illustrated London News, London, Saturday, 19 June 1943, p. 690, illustrated

Commander George Evelyn Paget How in collaboration with Jane Prentice How, *English and Scottish Silver Spoons*, London, 1953, vol. II, p. 76, ch. III, section II, pl. 15

In their commentary, Commander and Mrs. How describe this as a 'very fine spoon,' showing 'all the characteristics of bowl, stem and pediment that one would expect in the early sixteenth century.' They make particular reference to the 'beautifully modelled Apostle, with the well-formed emblem.' 'The nimbus,' they continue, 'is most unusual being engraved on the lower surface to represent Rays of Glory whilst the upper surface is beaded.' (Commander George Evelyn Paget How in collaboration with Jane Prentice How, *English and Scottish Silver Spoons*, London, 1953, vol. II, p. 76, ch. III, section II, pl. 15)

When this spoon was sold from the collection of Sir Arthur Evans at Sotheby's on 30 May 1935 (lot 102), the previous lot was another 1507 London-made Apostle spoon (called St. James the Greater but later recognised by Commander and Mrs. How as St. Jude). Although not from the same set, both spoons had clearly been together since at least the 17th century because the backs of the bowls were similarly pricked with the same initials and the + and P emblem. This St. Jude spoon, bearing the maker's mark, a branch or tree, is now in the Assheton-Bennett Collection, City Art Gallery, Manchester. (See How, *English and Scottish Silver Spoons*, London, 1953, vol. II, p. 74, ch. III, section II, pl. 14)

‡ £ 10,000-15,000 € 11,700-17,500



Detail



THE UNIQUE SET OF TWELVE ELIZABETH I SILVER SPOONS KNOWN AS 'THE CAMPBELL LION SEJANTS', MAKER'S MARK C OR A CRESCENT ENCLOSING R, LONDON, 1569

of good gauge, the gilt terminals each in the form of a lion sejant *affronté* holding a shield engraved with the arms of Campbell, each of the faceted stems engraved 'N.C.' above the hallmarks

each spoon 17.4cm., 6⁷/₁₆in. long
720gr., 23oz.

PROVENANCE

The property of the late Miss L. Coats, removed from Fornethy House, Perthshire (Sold by Order of the Executors), Christie's, London, 21 July 1954, £2,200, purchased by How of Edinburgh, Pickering Place, London (Lily Coats was the third eldest and longest surviving child of Thomas Coats (1809-1883) of Renfrewshire, Scotland, one of the partners in J. & P. Coats, thread manufacturers.)

The Sanders Collection (Gerald 'Jimmy' Sanders (1911-1982), formerly Chairman of James Walker Ltd., retail jewellers and silversmiths of Century House, 245 Streatham High Road, London and elsewhere; see How, *English and Scottish Silver Spoons*, London, 1957, vol. III, Addendum, p. 138, pl. 10) From a Private Collection of Early Silver Spoons, Woolley & Wallis, Salisbury, 25 October 2000, lot 38

LITERATURE

Commander George Evelyn Paget How in collaboration with Jane Prentice How, *English and Scottish Silver Spoons*, London, 1957, vol. III, Addendum, p. 138, pl. 10
Michael Clayton, *The Collector's Dictionary of the Silver and Gold of Great Britain and North America*, London, 1971, p. 278
Piers Percival, 'The "C" enclosing "R" mark - An Elizabethan Rarity,' *The Fintal*, London March/April, 2004, vol. 14/4, p. 20

Following Mrs. How's purchase of these spoons at Christie's on 21 July 1954, presumably on behalf of Gerald Sanders, she included an entry for them in the 'Addendum' of the third and last volume (p. 138, pl. 10) of her and the late Commander How's magisterial, *English and Scottish Silver Spoons*, published in 1957. She writes that, they 'appear to constitute the only set of Lion Sejants at present recorded,' before continuing: 'The spoons themselves are fine and in very good condition, but the finials are most outstanding examples of their type; the lions are unusually large and boldly modelled with the tail brought round inside the right flank and curled on to the back. The head of

each lion is turned slightly to sinister and the dexter forepaw is raised to support the top of the large shield engraved with the Campbell arms. The initials N.C. on the back of the stem are probably of slightly later date.'

This assessment of the age of the engraved coat-of-arms by the foremost authority on old spoons contradicts the opinion expressed in Christie's 1954 catalogue, that both the arms and the initials are of a slightly later date. Christie's suggested that the initials NC may have belonged to one of the following:

a) Neil Campbell, Parson of Kilmartin and Inverary, Bishop of Argyll from 1606 until 1608, when he resigned in favour of his son, John. He died between January 1613 and July 1627.

b) Neil (1590?-1643/47?), son of the above and Bishop of the Isles from 1634 to 1638.

c) Ninian Campbell (1599?-1657), educated at Glasgow University, he graduated in 1619 and was subsequently appointed Professor of Eloquence at the University of Saumur, France. He was in Scotland by 1630 where he became Minister of Kilmalcolm and Roseneath.

d) Niall Campbell (d. 1692) of Duntroon Castle, Provost of Inverary. He was also Sheriff Deputy of Argyll in 1671.

Not only is the present set unique, its lion sejant terminals with shields differ from most other recorded lion sejant spoons; the latter are usually modelled without a shield.

The mark C or a crescent enclosing R, unknown to Sir Charles Jackson, has not yet been ascribed to any particular maker. For comment, see Piers Percival, 'The "C" enclosing "R" mark - An Elizabethan Rarity,' *The Fintal*, London March/April, 2004, vol. 14/4, p. 20

Rare as it is to find any surviving 16th century London-made silver lion sejant spoons, it is rarer still to find pairs or groups, let alone this present, unique set of twelve. Norman Gask, in his 1929 book, *Old Silver Spoons of England, A Practical Guide for Collectors*, drew attention to this fact, writing that, 'the essence of a Lion Sejant to many private collectors, lies in the knop, frequently a little masterpiece of the ancient silversmith's art' (p. 143). He also mentions that one of the earliest references to lion sejant spoons is to be found in the will of Sir Roger Le Strange of Hunstanton, Norfolk, which was signed on 7 October 1505 and proved on 12 February following:

'I bequeath to my wife [Amy] all her apparel and all such plate as given her by her father

also I give to her a basin with a ewer of silver a gilt bowl with the cover two of my best salts with covers a goblet parcel gilt with the cover a dozen spoons with lions all the gilt spoons and the residue of my plate. . . .' (National Archives, Kew, PROB 11/15)

Of other surviving Lion Sejants, a noteworthy group (without shields) is the six bearing the maker's mark a crescent enclosing a mullet, London, one 1558, five 1578, which were engraved after 1813 with the arms of Bowyer-Smyth impaling Weyland for the Rev. Sir Edward Bowyer-Smyth (1785-1850), 10th Bt. of Hill Hall, Essex, sometime Chaplain to George IV. These were sold for £1,100 at Christie's, London on 3 December 1969 (lot 31). The succeeding five lots were all London-made lion sejant spoons (again without shields): four maker's mark C enclosing W (William Cawdell), two 1589, the others 1603 and 1607; one maker's mark a crescent enclosing I (James Cluatt), 1611; and one (to make up a 'set' of twelve), J. H. & Charles Lias, 1825.

Another churchman whose antiquarian interests included collecting old spoons was the Rev. Thomas Staniforth (1807-1887) who latterly resided at Storrs Hall, Windermere and who is chiefly remembered for his captaincy of the Oxford crew at the first Oxford and Cambridge Boat Race in 1829. Among his collection were many interesting examples including three lion sejants (all without shields): one, marker's mark an escallop, London, 1585; and two, maker's mark C enclosing W (William Cawdell), London, 1595 and 1609.

How (*English and Scottish Silver Spoons*, London, 1952, vol. I, ch. II, section VIII, pp.254-267) illustrates and discusses several London and provincial lion sejants, dating from the 15th to the middle of the 17th century. Only one of these, London, 1595, is a lion sejant with shield (pp. 262-263) of which the authors state: 'the Lion Sejant sometimes holds a shield below the chest, and in many cases, as here, the shield actually replaces the forelegs.' Another with a similar lion sejant and shield terminal, maker's mark a mullet and pellet, London, circa 1590 or 1602, was in the Dunn-Gardener sale at Christie's on 30 April 1902 (lot 234) having been exhibited before at the Victoria and Albert Museum; for an illustration, see Norman Gask, 'Silver spoons in Tudor times Seen in Nine Typical Examples,' *The Connoisseur*, London, June 1940, p. 245, no. VIII.

‡ £ 80,000-120,000 € 93,500-140,000





A CHARLES II SILVER TWO-HANDLED CUP AND COVER ON MATCHING SALVER ON FOOT, THE CUP, MAKER'S MARK ONLY, HW, AN ESCALLOP BELOW, ATTRIBUTED TO HENRY WELCH, THE COVER UNMARKED, THE SALVER, MAKER'S MARK ONLY, IS, A ROSETTE BELOW, ATTRIBUTED TO JOHN SPACKMAN, BOTH OF LONDON, CIRCA 1680

the cup and cover chased with dense acanthus, the body engraved on one side with a coat-of-arms and on the other with a crest, both below a baron's coronet within plume cartouches, *the underside of the cup with scratch weight: '14-7,'* the cover with pomegranate finial, the salver on plain stepped spreading foot, the border chased with similar wide band of acanthus foliage enclosing an identical coat-of-arms below a baron's coronet within a ribbon-tied plume cartouche, *the underside of the salver with scratch weight: '22'*

the cup and cover, 12cm., 4 3/4in. high, 15cm., 5 7/8in. over handles; the salver, 25.1cm., 9 7/8in. diameter
1117gr., 35oz. 18dwt.

PROVENANCE

Henry Capell, Baron Capell of Tewkesbury (1637/38-1696), thence to his widow, Dorothy (1642?-1721) and then probably by descent until sold.

J. Pierpont Morgan by 1908
S.J. Shrubsole, New York, 2000

LITERATURE

E. Alfred Jones, *Illustrated Catalogue of the Collection of Old Plate of J. Pierpont Morgan, Esquire*, London, 1908, p. 28, pl. XXIV

‡ £ 15,000-25,000 € 17,500-29,200

The arms are those of Capell impaling Bennet quartering Leman for Henry Capell, younger son of Arthur, 1st Baron Capell (1608-1649) of Hadham Hall, Little Hadham and Cassiobury House, Watford, Hertfordshire by his wife, Elizabeth, daughter and heir of Sir Charles Morrison, Bt. He was baptised at Hadham Parva on 6 March 1638 and appointed to the Order of the Bath on 23 April 1661. He was M.P. for Tewkesbury from 1660 to 1681 and again from 1690 to 1692 and for Cocker mouth from 1689 to 1690. In 1679/80 he was First Lord of the Admiralty and one of the Lords of the Treasury from 1689 to 1690. He was created Baron Capell of Tewkesbury, Gloucestershire on 11 April 1692 and from May 1695 until his death on 30 May the following year he was Lord Deputy of Ireland.

Capell was married in 1659 to Dorothy (1642?-1721), daughter and coheir of Richard Bennet of Kew Green, Surrey and granddaughter of the wealthy City merchant and mercer, Sir Thomas Bennet (1543-1627), Lord Mayor of London in 1603-04. In August 1678, John Evelyn visited Capell at Kew, the estate inherited from his father-in-law, which was later enlarged to become Kew Gardens. The diarist recorded that, 'it is an old timber house, but his garden has the choicest fruit of any plantation in England, as he is the most industrious and understanding in it.'

Again in 1691, Evelyn observed, 'Capell's garden at Kew has as curious [ever]greens, and is as well kept as any about London . . .' In fact, both Capell and his brother, Arthur, 1st Earl of Essex (1631-1683) were renowned gardeners.

For information on the attribution of the makers' marks, see David M. Mitchell, *Silversmiths in Elizabethan and Stuart London*, London, 2017, pp. 336-337 (Welch) and pp. 440-401 (Spackman). The badly struck mark, HW, an escallop below, on the underside of the porringer appears to be a variant of the example illustrated by Dr. Mitchell from a pair of triform candlesticks, circa 1665-70, in the Fogg Art Museum, Harvard University.

In addition to this porringer, cover and stand or salver on foot, J. Pierpont Morgan's collection also included a similar group of silver-gilt porringer, cover and stand. This second porringer bears the maker's mark IS, a pellet between and rosette below (John Spackman) and the London hallmarks for 1684. Its contemporary, unmarked companion stand or salver on foot is chased with a very similar broad border of dense acanthus leaves as on the stand in this present lot. (E. Alfred Jones, *Illustrated Catalogue of the Collection of Old Plate of J. Pierpont Morgan, Esquire*, London, 1908, p. 28, pl. XXIV)



Detail Capell coat-of-arms



Henry Capell, 1st Baron Capell of Tewkesbury KB, PC, (1638-1696), by Sir Peter Lely



**A GEORGE III SILVER INKSTAND,
JOHN TOULIET, LONDON, 1791,
RETAILED BY WAKELIN & TAYLER**

the base of ample size, rounded rectangular with upturned sides, plain except for an engraved coat-of-arms, motto, motto of the Order of the Garter, supporters and marquess's coronet, fitted with three rings complete with three cylindrical pots (two for ink, the third for wafers) with a detachable cover, each engraved twice with the motto of the Order of the Garter, crest and marquess's coronet, *scratch weight*: '55=5"

36.1cm., 14 1/4in. long
1676gr., 53oz. 17dw.

PROVENANCE

Supplied to Thomas Thynne, 3rd Viscount Weymouth and late 1st Marquess of Bath (1734-1796) and then by descent to John Alexander Thynne, 4th Marquess of Bath (1831-1896) and then by descent at Longleat Christie's, London, Furniture, Porcelain and Silver from Longleat, 13 June 2002, lot 440

LITERATURE

John Wakelin and William Tayler's Gentleman's Ledger, 1789-1801, fol. 273 (Victoria and Albert Museum, Archive of Art and Design. MS SD.95.0050)

2nd Marquess of Bath, Heirlooms, 1896
Inventory of Plate: '14 1/2" oblong plain inkstand with two circular inks and a wafer box.'

The arms are those of Thynne, Marquesses of Bath for Thomas Thynne, 1st Marquess of Bath (1734-1796), who was so created on 18 August 1789.

'Whitehall, August 18 [1789].

'The King has . . . been pleased to grant the Dignity of a Marquess of the Kingdom of Great Britain to the Right Honourable Thomas Viscount Weymouth, Knight of the Most Noble Order of the Garter, and the Heirs Male of his Body lawfully begotten, by the Name, Stile and Title of Marquess of Bath, in the County of Somerset.' (*The London Gazette*, London, Saturday to Tuesday, 15-18 August 1789, p. 550)

As Viscount Weymouth, his lordship was married on 22 May 1759 at St. Margaret, Westminster to Lady Elizabeth Cavendish Bentinck, first daughter of William Bentinck, 2nd Duke of Portland by his wife, Margaret Cavendish (1735-1825), daughter and heir of Edward Harley, 2nd Earl of Oxford and Mortimer.

In 1792, when this inkstand was purchased, the Marquess of Bath was Groom of the Stole, a royal appointment which he held in 1775 and again from 1782 until his death.

The entry for this inkstand in John Wakelin and William Tayler's Gentleman's Ledger, 1789-1801, fol. 273 (Victoria and Albert Museum, Archive of Art and Design. MS SD.95.0050), is as follows:

'The Marquis of Bath

'1792

'Mar 12

'To a large plain Inkstand like [Lord] Chesterfields 55oz 5dw 2/1/gr. £22 6s 8d

'To engraving a Coat Supp^s & Cor^t 6s 6

Crests Garters and Cor^{ts} 2s ea. 16s.'

John Toullet was baptised at St. Giles in the Fields, Westminster on 14 October 1750, the son of John Toullet (d. 1765/66), a haberdasher, and his wife, Elizabeth (née Chauvine) who were married at the Mayfair Chapel, near Hyde Park Corner on 17 February 1747. The younger John Toullet entered his first mark as a smallworker (as struck on this inkstand) at Goldsmiths' Hall on 26 April 1784, giving his address as Whitcomb Street, Leicester Fields. He entered a second mark o 9 February 1792. The address is significant; Panton Street, where Wakelin & Tayler had their shop, and Whitcomb Street are only yards apart.

Toullet was married to Rosetta (otherwise Rose) Watson at St. James, Piccadilly on 21 November 1775. The couple either moved or retired to Hampstead where he died and was buried there at St. John, Church Row on 11 May 1800. His will, signed on 6 February 1800, describes him as of 46 Whitcomb Street, St. Martin in the Fields, silversmith. Because there were no witnesses to this document Samuel Whitford of Smithfield Bars, St. Sepulchre, City of London, silversmith (Grimwade, p. 699) and Thomas Brind of Dolphin Court, Noble Street, St. Ann, Aldersgate, City of London, silver turner, appeared personally on 13 May 1800 to attest to its authenticity. The will was proved on 16 May following. (National Archives, Kew, PROB 11/1343). Mrs. Toullet died in Hampstead in March 1818.

‡ £ 2,500-3,500 € 2,950-4,100



105



106

106

ROYAL. A SILVER-GILT INKSTAND, MAKER'S MARK ONLY OF ISAAC LIGER OF LONDON (GRIMWADE, NO. 1931) STRUCK ONCE, CIRCA 1715

on four bun supports, the oblong tray with upcurved sides and engraved twice with the cypher of William III, complete with a hand bell at the centre flanked by two cylindrical pots, one for ink and quills, the other for pounce, all similarly engraved, *the underside with scratch weight: '60^o 9'*
29.4cm., 11 1/2in. wide
1949gr., 62oz. 14dwt.

PROVENANCE

Sold by order of His Grace the Duke of Hamilton and Brandon, Sotheby's, London, 8 June 1999, lot 128

This inkstand is thought to have belonged to William Beckford of Fonthill Abbey (1760-1844) and then acquired by the Dukes of Hamilton following the marriage on 26 April 1810 of Beckford's daughter and co-heir, Susan Euphemia (1786-1859) to Alexander Hamilton, 10th Duke of Hamilton (1767-1852).

Isaac Liger, who was the chief supplier of plate to George Booth, 2nd Earl of Warrington

(1675-1758), is first recorded in London in early 1700. He was made a freeman of the Broderers' Company on 14 September 1704 and entered his first mark (IL below flowers, as struck on this inkstand) at Goldsmiths' Hall on 2 October following. He lived at Hemming's Row, a thoroughfare demolished in 1886 during the creation of Charing Cross Road, which once formed the eastern end of Orange Street, Leicester Fields (now Square). He died on 12 November 1730: 'Yesterday Morning dy'd Mr. Isaac Liger, a very eminent and noted Goldsmith, in Hemmings's Row near St. Martin's-Lane, Charing-Cross, a Gentleman of a fair Character, and much lamented by all that knew him. He is succeeded in his Business by his Son, Mr. John Liger.' (*The Universal Spectator and Weekly Journal*, 14 November 1730)

A very similar two bottle inkstand with bell in white silver, Isaac Liger, London, 1716, originally among the Earl of Warrington's 'Chamber Plate,' is now at Dunham Massey in Cheshire (James Lomax and James Rothwell, *Country House Silver from Dunham Massey*, The National Trust, 2006, p. 101, cat. 43, inventory no. DUN/S/303. See also another inkstand of similar design,

engraved with the cypher of Queen Anne, Louis Mettayer, London, 1710, from the collection of Sir William Bromley-Davenport (1862-1949), illustrated in W.W. Watts, *Old English Silver*, London, 1924, p. xix, no. 78a and pl. Others bearing the marks of David Tanqueray and Anthony Nelme have also been recorded.

The engraving of the cypher of William III, who died on 8 March 1702, and the likely date of manufacture of this inkstand of about 1715 seem at first to be at odds. It has been suggested that an earlier object bearing the King's cypher was refashioned into its present form and then engraved to match.

‡ £ 10,000-15,000 € 11,700-17,500



Detail of cypher of William III



A SET OF FOUR WILLIAM AND MARY SILVER CANDLESTICKS, MAKER'S MARK DB, A MULLET ABOVE, A CRESCENT INVERTED BELOW, ASCRIBED TO DALLINGTON AYRES, LONDON, 1691

on raised octagonal bases, each engraved with a contemporary coat-of-arms in a lozenge-shaped shield on one side and the later initials AR in monogram on the other, below embossed curved lobes and flutes, columnar stems rising to fixed octagonal nozzles
18.4cm., 7¼in. high
1160gr., 37oz. 7dwt.

PROVENANCE

Mrs. Francis Pedley of Washingley Hall, Huntingdonshire.
Archibald, 5th Earl of Rosebery (1847-1929), purchased on 17 December 1886 from Lambert & Co., 10-12 Coventry Street, London, W.

Sotheby's, London, 11 February 1999, lot 34

The arms are those of Pedley of Tetworth and Abbotsley impaling Apreece (formerly Ap Rhys) of Washingley Hall, all of Huntingdonshire, for Frances, daughter of Robert Apreece and widow of Nicholas Pedley (1656-1684). The latter, eldest son of Sir Nicholas Pedley, Kt. (1615-1685) by Lucy, daughter of Sir Robert Bernard, 1st. Bt. (1601-1666), was educated at Queen's College, Cambridge where he matriculated in 1669 before being admitted to Lincoln's Inn the following year. Mr. and Mrs. Pedley's daughter, Anne (1675-1750) married Philip Sherard, 2nd Earl of Harborough (1680-1750) by whom she had six sons and eight daughters.

The maker's mark on these sticks has been ascribed to Dallington Ayres by David M. Mitchell, *Silversmiths in Elizabethan and Stuart London*, London, 2017, p. 268. The author further notes that one of Ayres's apprentices was Phillip Rollos.

Lambert's invoice (photocopy included) to the Earl of Rosebery dated 17 December 1886 describes these sticks as '4 very fine old English Silver Table Candlesticks Times James II, £126,' together with a letter from Lambert's to the Earl, which reads, '... we can place the four old English Candlesticks of James II date 1691 at your Lordship's disposal; the price is £126 which is a very low price for candlesticks of such an ancient date.'

The firm of Lambert & Co., retail goldsmith, silversmiths and jewellers of Coventry Street, Leicester Square, was established about 1803 by Francis Lambert (1780?-1741). As well as selling a wide range of new silver, Lambert's became well known for its stock of antique and reproduction plate. In 1905, for instance, the 5th Earl of Rosebery purchased from Lambert's a pair of Britannia standard silver in late 17th century style: 'large square flat bases edged with gdrooning. . . baluster stems.' (Sotheby's, Mentmore, 23 May 1977, lot 1704) Lambert & Co. closed its Coventry Street premises in 1916 to be absorbed by Harman & Co. Ltd. The new firm, styled Harman & Lambert, had a shop in Old Bond Street, which closed about 1970.

‡ £ 12,000-18,000 € 14,000-21,000



**A RARE LATE 17TH CENTURY
COMBINED SNUFFERS STAND
AND CANDLE HOLDER,
COMPLETE WITH ORIGINAL
SNUFFERS, MAKER'S MARK ONLY
STRUCK SEVERAL TIMES, WB, A
MULLET BELOW IN A SHAPED
SURROUND (JACKSON, 1989
EDITION, P. 141, LINE 5), LONDON,
CIRCA 1685**

the moulded octagonal base supporting a short baluster stem above lobes, the snuffers holder engraved on one side with a contemporary coat-of-arms and feather cartouche between an applied scroll handle and a candle holder, the underside with scratch weight '11=17,' the snuffers of typical scissors form, the box engraved with a contemporary cockerel crest 17.5cm., 6 7/8in. high overall, 16.3cm., 6 3/8in. length of snuffers 317gr., 10oz. 3dwt.

PROVENANCE

The property of Dr. C.H. Lewis of Toronto, Canada, sold Sotheby's, London, 14 December 1967, lot 123 (£3,000, S.J. Shrubsole) S.J. Shrubsole, London, 1967 Christie's, New York, 23 October 2000, lot 286

LITERATURE

Apollo, London, March 1968, p. 235, illustrated
Examples of late 17th century English silver snuffers stands with snuffers and attached candle holders are exceptionally rare. Three examples with conical extinguishers included, one of which is also maker's mark WB, a mullet below, London, 1688, are in the Assheton Bennett Collection in Manchester City Art Gallery. (See John F. Hayward, 'English Silver in the Collection of Mr. and Mrs. Edgar Assheton Bennett,' *Connoisseur*, London, June 1956, pp. 223-228)

The unascribed maker's mark, WB, a mullet below, has been recorded on several silver sugar casters, all with London hallmarks between 1682 and 1688 (for example, Sotheby's, London, 8 June 1972, lot 82; Christie's, London, 8 July 1987, lot 221). In fact, the maker WB, a mullet below, seems to have been one of the first English silversmiths to have produced sets of three casters. The impression of this mark in Jackson (1989, p. 141, line 5) was clearly drawn from a badly struck or indistinct example, whereas two or three of the nine struck on this snuffers stand and snuffers are very clear.

Dr. C.H. Lewis, who graduated from Queen's University, Ontario and received his Specialist's Certificate in Psychiatry from the Royal College of Physicians and Surgeons of Canada, was eventually appointed consultant psychiatrist in the Mental Health Division of the Canadian Department of Health. His retirement coincided with the sale of his collection of mostly early 18th century English silver at Sotheby's, London on 14 December 1967, lots 99 to 126. The present snuffers stand and snuffers (lot 123) were outstripped in price by only one lot (116): a set of four silver-gilt candlesticks, Thomas Folkingham, London, 1725 and circa which realized £5,500 (Partridge). These sticks have since reappeared twice at auction at Christie's, London: first on 26 November 1980, lot 106 (£11,000) and second on 9 December 2010, lot 45 (£25,000).

‡ £ 30,000-50,000 € 35,000-58,500



Detail of crest



Detail of maker's mark





109
(ACTUAL SIZE)

109

A GEORGE II SILVER CREAM OR SAUCE BOAT, LAWRENCE JOHNSON, LONDON, 1751

on cast rococo base, the boat-shaped body embossed and chased with a broad scroll cartouche on either sides enclosing landscapes with ruins each inhabited by a goat, stylized ruffles and foliage and the lip, cast double scroll handle, engraved at a later date below the lip with a crest

13.5cm., 5¼in. wide
203gr., 6oz. 10dwt.

PROVENANCE

Mary Cooke, London, 4 August 2000

Silver bearing Lawrence Johnson's mark is most uncommon; among the very few other items recorded are a pair of rococo pattern candlesticks, 1752 (Phillips, London, 4 November 1994, lot 115) and a taperstick, 1754.

Grimwade (p. 562) notes that Johnson entered his first mark as a largeworker from Catherine Street (in the parish of St. Paul, Covent Garden) on 3 April 1751 and his second on 22 August 1752. Ambrose Heal, who quotes from one of Johnson's elaborately engraved trade cards in his collection at the British Museum, enlarges on this information: 'Lawrence Johnson Working Goldsmith, at the Corner of Exeter Street, in Katherine Street, Near the Strand, London. Makes & Sells all Sorts of Plate, in the Newest Fashion, at the most Reasonable Rate. Likewise Buys, & Sells, all Sorts of Second hand Plate, Watches, Jewells &c'. This trade card, with its rococo cartouche inhabited by a diminutive Hermes and other boys is also illustrated with various items from Johnson's stock: candlesticks, a kettle on stand, a tureen and cover, a sauceboat, a cup and cover, two tankards and other items.

Although no other firm information is at present available about Johnson's life and work, the intriguing possibility is that before he opened a retail shop he was a working chaser. On 19 January 1751 an apprentice called John Rogers petitioned the Middlesex Magistrates to end his apprenticeship with 'Lawrence Johnson of the Parish of Saint Paul Covent Garden . . . Chaser.' Rogers's grounds for such a request arose because 'He has Constantly made it his Business Most Inhumanely to beat and Abuse [me] without any Justifiable [sic] reason or provocation given him And has frequently Threatned [sic] to Murther [me] And gave Out in Speeches That unless [!] quitted his Service he wod. be the death of [me].' Several persons were examined but Rogers's complaint was ignored and his petition dismissed. (London Metropolitan Archives, LMSMPS504080014)

‡ £ 1,500-2,000 € 1,750-2,350





Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

**A PAIR OF GEORGE II SILVER
SAUCEBOATS, FREDERICK
KANDLER, LONDON, 1743**

heavily cast, on shaped oval pedestal bases, the bodies of shaped oval form applied and chased with swags of flowers, shells and sprays of leaves, each side with a vignette of a country scene, engraved below the lips with a crest and earl's coronet, *scratch weights*: '27' and '27-14' 22.cm., 8¾in. overall length 1648gr., 53oz.

PROVENANCE

Bertram Arthur Talbot, 14th Earl of Shrewsbury (1719-1787), then by descent to George Talbot, 20th Earl of Shrewsbury (1832-1856), on whose executors' orders sold during the 30 day sale at Alton Towers, near Cheadle, Stafford, commencing 6 July 1857, lot 1748, purchased by Griffin, £50 13s. 6d.

Sold by order of the executors of Joseph Wren (1813-1909), late of Boston, Lincolnshire, former corn merchant and thrice Mayor of Boston, Christie's, London, 24 March 1909, lot 53, purchased by Comyns, £168 (Lots 54 and 55 in this sale, from the same vendor, were respectively a pair of small Frederick Kandler baskets and a pair of waiters, also from the Shrewsbury collection)

Sotheby's, New York, 11 April 2000, lot 211

The crest is that of Talbot for George Talbot, 14th Earl of Shrewsbury (1719-1787), who succeeded to the title on 22 July 1743 upon the death of his uncle, Gilbert. On 21 November 1753 he married Elizabeth (1724-1809), daughter of the Hon. John Dormer of Peterly, Buckinghamshire.

Compare these sauceboats with two pairs, Frederick Kandler, London, 1737 and 1742, and another, unmarked pair, circa 1740, all in the Ashmolean Museum, Oxford and illustrated in Arthur Grimwade, *Rococo Silver, 1727-1765*, London, 1974, pls. 34A, 34B and 35A. See also another Frederick Kandler sauceboat, London, 1742, in Christopher Hartop, *The Huguenot Legacy. English Silver 1680-1760 from the Alan and Simone Hartman Collection*, London, 1996, no. 42, pp.208-211.

‡ £ 30,000-50,000 € 35,000-58,500



The Talbot crest for George Talbot, 14th Earl of Shrewsbury (1719-1787)





111

**A GEORGE II SILVER SALVER,
PAUL DE LAMERIE, LONDON, 1732**

rectangular, incurved at the angles, on four cast scroll panel supports, the border engraved with stylized shells, scrollwork and four vacant cartouches connected by diaperwork panels, the centre engraved at a later date with a coat-of-arms within an elaborate cartouche incorporating winged cherub caryatids and husk festoons

25.5cm., 10in. wide
19oz., 9dwts., 620gr.

PROVENANCE

Frank Brewer Bemis (1861-1935) of Beverly Farms and Boston, Massachusetts, former company director, bequeathed by him with 91 other examples of British silver to Museum of Fine Arts, Boston
Sotheby's, New York, 19 October 1999, lot 232

LITERATURE

Kathryn C. Buhler, 'The Frank Brewer Bemis Collection of Silver,' *Bulletin of the Museum of Fine Arts*, Boston, vol. 34, no. 205, October 1936, p. 82, fig. 10

‡ £ 6,000-8,000 € 7,000-9,400

112

**A GEORGE III CARVED
MAHOGANY DUMB WAITER,
CIRCA 1765**

the three dished tiers with foliate carved edge each supported upon fluted acanthus wrapped columns on cabriole legs on foliate pad feet with brass castors
110cm. high, 61cm. diameter; 3ft. ¾in., 2ft.

PROVENANCE

Anonymous sale, Christie's London, 6 July 2000, lot 49

This superb 'dumb' or 'silent' waiter, with its exquisitely carved acanthus and stop-fluted stem, hails from the Golden Age of English furniture making and would have been deployed near a dining table or in a drawing room for diners to help themselves. In a diary entry from 1784, Mary Hamilton (1756-18) - niece of Lady Emma Hamilton and a famous bluestocking in her own right - notes that at dinner 'we had dumb-waiters so our conversation was not under any restraint by ye Servants being in ye room'¹.

¹ Macquoid, P. and Edwards, R., *The Dictionary of English Furniture*, England, 1954, Vol. II, p. 227.

‡ W £ 8,000-12,000 € 9,400-14,000





113

**A GEORGE III CARVED
MAHOGANY KETTLE STAND,
CIRCA 1760**

with a circular pie-crust top on a fluted and acanthus-wrapped baluster stem with an egg-and-dart collar on foliate capped downswept legs with claw-and-ball feet
55cm. high, 1ft. 9½in.

PROVENANCE

The Collection of J.S. Sykes, Grosvenor Square, London;
thence by descent until sold, Phillips London, 12 June 2001, lot 57

The present table belonged to J. S. Sykes, an important collector of English furniture who formed part of a close circle of British and American aficionados including Eric Moller, Samuel Messer, Percival Griffiths, Geoffrey Blackwell and Lord Plender. Towering figures in the history of English furniture collecting,

all of the above were advised and guided by furniture historian R. W. Symonds, whose remarkable collection and reference library now forms part of the Winterthur Museum. Numerous pieces from the J. S. Sykes collection are illustrated and discussed in Symonds' seminal book *Masterpieces of English Furniture and Clocks*, 1940, in which he describes the Sykes collection as being 'outstanding'¹. A closely related carved mahogany 'pie-crust' table from the collection of Lord Plender, G. B. E., possibly by the same hand, is illustrated in the same book².

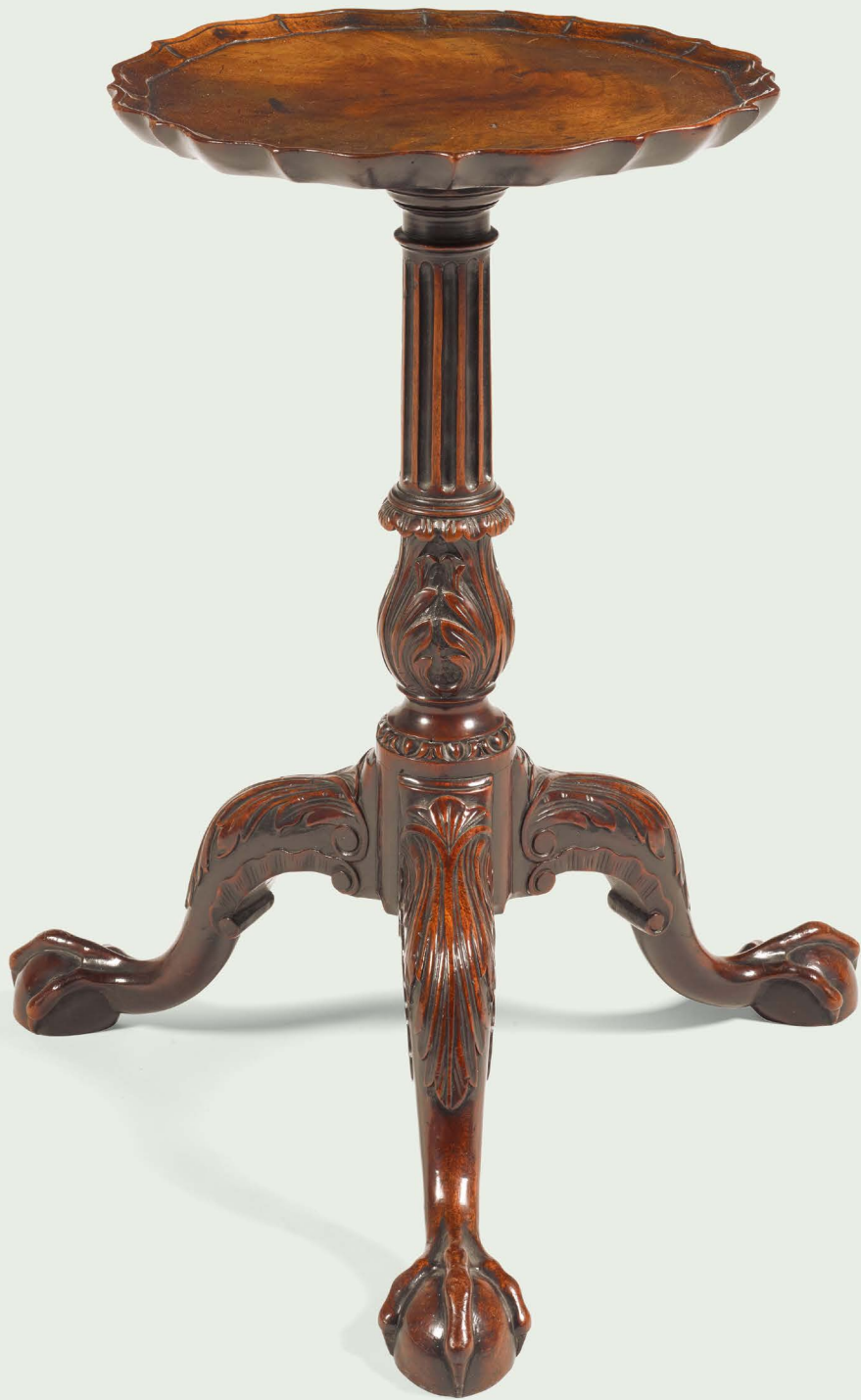
¹ Symonds, R. W., *Masterpieces of English Furniture and Clocks*, London, 1940, p. VII (see pages IV, 3, 5, 11, 17, 19, 26, 27, 28, 30, 31, 43, 45, 59, 63, 67, 83, 85, 94, 107, 146, 156, 158, 159 for further pieces illustrated from the J. W. Sykes collection)

² *Ibid.*, p. 29, figs. 19 & 20.

‡ W £ 15,000-25,000 € 17,500-29,200



A closely related carved mahogany 'pie-crust' table from the collection of Lord Plender, G. B. E.



**AN EARLY GEORGE III MAHOGANY
CONCERTINA-ACTION CARD
TABLE, CIRCA 1760**

with sabicu cross-banding and geometric inlay to the eared rectangular top, opening to reveal a *later* baize playing surface with a conformingly shaped frieze, on foliate headed cabriole legs and leaf adorned scrolled feet, the hinges stamped *H. TIBATS*

closed: 74.5cm. high, 101cm. wide, 50cm. deep;
2ft. 5¼in., 3ft. 3¾in., 1ft. 7½in.



H. Tibats stamp to hinges

PROVENANCE

The Collection of Solly Joel (b.1865) until the 1920s;
thence by descent to the new owner until sold, The Property of a Gentleman, Christie's London, 4 July 2002, lot 10.

The form of the present card table combines the geometric and rectilinear qualities of the 'antique' with the fluidity of English Rocco design which had gained prominence by the 1760s. The treatment of the carved cabriole legs, with unfurling acanthus leaves issuing from the c-scrolled heads and scrolled plinth feet, recall the output of William Vile (1700–1767). The feet in particular are remarkably similar to those on a jewel cabinet supplied by Vile to King George III (1738-1820) and

Queen Charlotte (1744-1818) for her private apartments in St James's Palace in 1762 (RCIN 35487).

It is interesting to note also that the hinges of the present tables are stamped H. TIBATS. Many fine pieces of 18th century furniture, particularly card tables, bear the Tibats stamp on their hinges. The stamp almost certainly refers to Hugh Tibbatts, 'hinge and sash fastening maker' of Bell Street Wolverhampton, listed relatively late in the 1781 Pearson & Rollason Directory for Birmingham, Wolverhampton, Walsall, Dudley, Bilston and Willenhall.

‡ W £ 30,000-50,000 € 35,000-58,500





**A PAIR OF GEORGE III CARVED
FRUITWOOD LIBRARY
ARMCHAIRS, CIRCA 1760, IN
THE MANNER OF THOMAS
CHIPPENDALE**

each cartouche shaped back, arms and seat upholstered in a gros and petit point needlework, with rocaïlle and foliate scroll carved frames with outscrolling arms over a shaped, rocaïlle-clasp centred front rail on carved cabriole legs with scrolled trifurcated feet, *originally gilded*

PROVENANCE

Part of a suite of twelve armchairs reputedly supplied to Robert Clive, 1st Baron Clive of Plassey (1725-1774) for Walcot, Shropshire; With Charles of London, New York; Mrs George L. Mesker of Palm Beach, Florida, sold Parke-Bernet Galleries Inc., New York, 27-29 October 1943, lot 767; Baron and Baroness Carl von Seidlitz, sold Parke-Bernet Galleries Inc., New York, 3 May 1947, lot 110; Property of a New York Estate, Christie's New York, 13 April 2000, lot 93, where purchased by Neil & Gina Smith.

LITERATURE

One chair from the suite illustrated in A. Coleridge, *Chippendale Furniture*, London, 1968, no. 185.

† W £ 150,000-250,000

€ 175,000-292,000



Fig. 1, Thomas Chippendale's design for a 'French' chair, 1754

This magnificent pair of chairs is closely related to plate XVIII in the first edition of Thomas Chippendale's *The Gentleman & Cabinet-Maker's Director* published in 1754 (see **fig. 1**). Described as *French Chairs*, Chippendale notes that this and the following three plates are 'Eight Designs of French Chairs which may be executed to Advantage...A skilful Workman may also lessen the Carving, without any Prejudice to the Design. Both the Backs and the Seats must be covered with Tapestry, or other sort of Needlework'. The richly curvilinear form of the present chairs clearly illustrates the designer's familiarity with the fashionable French rococo style which has been boldly interpreted by the chair-maker and carver.

The chairs are possibly part of a set of six chairs (part of a larger suite of twelve chairs) with Messrs. Dawson Inc., according to the catalogue entry of the Mrs. George L. Mesker sale of 1943. It is clear from subsequent auction records that this suite was sold in pairs, the frames having been stripped of their original gilding and then stained and polished. They were covered in contemporary, possibly French, needlework with pastoral and figural designs. A pair of these chairs was sold by auction in New York at the Anderson Art Galleries in 1936 by Gloria Morgan Vanderbilt, at which time it was claimed that they were originally commissioned by the Rt. Hon. Lord Clive for his house Walcot in Shropshire. Although considerable research has been undertaken in the Clive archives to verify this provenance, at the present time this still remains conjectural.

Ten out of twelve chairs from this suite have been identified, their provenance being documented in sales after 1936:

1. Two of six chairs reputedly with Messrs. Dawson, Inc. With Symons Inc., New York (illustrated in J. Aronson, *The Book of Furniture and Decoration: Period and Modern*, New York, 1936, pl. opposite p. 112) Gloria Morgan Vanderbilt, sold Anderson Art Galleries, New York, January 31-February 1, 1936, lot 405 A New York Private Collector, sold Parke-Bernet Galleries, New York, February 19-21, 1942, lot 489 Anon. sale, sold Parke-Bernet Galleries, New York, February 1-2, 1952, lot 344
2. The current pair, with Charles of London, New York Mrs. George L. Mesker, 'La Fontana', Palm Beach, sold Parke-Bernet Galleries, New York, October 27-29, 1943, lot 767. Baron and Baroness Carl von Seidlitz, sold Parke-Bernet Galleries, New York, May 3, 1947, lot 110. Sold, Christie's, New York, April 13, 2000, lot 93
3. Another pair with Charles of London, New York Mrs. George L. Mesker, 'La Fontana', Palm Beach, sold Parke-Bernet Galleries, New York, October 27-29, 1943, lot 766
4. A pair with Symons, Inc., New York Robert J. Dunham, sold Parke-Bernet Galleries, New York May 9-10, 1947, lot 370 From Frank Partridge Inc., New York Walter P. Chrysler Jr., sold Parke-Bernet Galleries, New York May 6-7, 1960, lot 372 (illustrated in A. Coleridge, *Chippendale Furniture*, London, 1968, no. 185.)
5. A pair with Edward I. Farmer, New York The collection of Mrs. Elmer T. Cunningham, Monterey, California, sold Parke-Bernet Galleries, New York March 14, 1959, lot 114





Fig. 2, Robert Clive, 1st Baron Clive, by Nathaniel Dance

Although the design of the present chairs is obviously based on those in Chippendale's *Director*, there is no original documentation to enable one to attribute them to a particular maker. Another suite of giltwood seat furniture definitely known to have been commissioned by Robert Clive for his London house at 45 Berkeley Square in the 1760s has, however, been securely attributed to the London cabinetmaker Charles Arbuckle of St Alban's Street, Pall Mall. (see: Oliver Fairclough, "'In the Richest and Most Elegant Manner": A Suite of Furniture for Clive of India', *Journal of the Furniture History Society*, vol. XXXVI, 2000.) The suite included three sofas, four elbow chairs, and 'twelve back stool chairs'. Part of the suite is now in the Blue Drawing Room at Powis Castle, and a pair of arm chairs and a set of six side chairs were in the Steinberg Collection (Sold Sotheby's, New York, May 36 2000, lot 268). Little is known of Charles Arbuckle's career other than his employment by the 3rd Duke of Marlborough in the 1750s and in the 1760s, and by Robert Clive in the 1760s. As with the other two suites, the Arbuckle chairs have the same profile and follow Thomas Chippendale's designs for *French Chairs*. They differ in having flatter paneled crest rails with pronounced rising scrolled corners, the legs terminating in scrolled feet.

Robert Clive better known as 'Clive of India', made his fortune as a brilliant military

tactician protecting the interests of the East India Company in India over three periods: 1744-53, 1755-60, and 1765-67 and upon his return to Britain between these periods he furthered his political ambitions by purchasing large properties (see **fig. 2**). He married Margaret Maskelyne (1753-1817) in 1753 in Madras and returned to England with a fortune of £40,000 (made from his investment in diamonds), and paid off his family debts including the mortgage on the family seat, Styche Hall. He returned to India after a failed foray into politics and his victory at Plassey established British control in Bengal. Upon his return to England, in 1760 he had amassed a fortune of £300,000 and was made Baron Clive of Plassey. By 1761 he was elected MP for Shrewsbury and by 1762 was made Knight of the Bath. His houses and properties were vast including an Irish estate, renamed Plassey. He bought Lord Montfort's 7500 acre estate in Shropshire for £70,000 in 1761 and the house at Walcot and its estate of 6000 acres for £92,000 in 1763. He and his wife Margaret rented a very fashionable town house at 45 Berkeley Square, London from Lord Ancram, eventually purchasing it from him for £10,500. After a brief return to India (1765-67), his wealth increased to £400,000 and he continued to purchase estates including Oakley Park and Okehampton from Lord Powis. He demolished the old Palladian house of

Claremont and commissioned Capability Brown and Henry Holland to build a new neoclassical house on the former site. At the time of his death, his estate was worth over £500,000, leaving his family well-established, his eldest son eventually becoming governor of Madras and Earl of Powis.

A similar suite of chairs of almost identical design was sold, Sotheby's New York, April 7 2004, lots 204 and 205 and were probably commissioned by Charles Moore (1711-1764), 1st Earl of Charleville probably for a large house in the vicinity of Tullamore Harbour, co. Offaly, Ireland and then moved to Redwood House, later know as Brookfield. The chairs eventually were situated at Charleville Forest, inherited by Rex Beaumont, Esq., of Belvedere House and sold at Christie's, London, November 23 1967, lot 105. At the time of this sale, the backrests were embroidered with conjoined Cs beneath an earl's coronet indicating the Earl of Charleville. They are also illustrated *in situ* at Charleville Forest in a *Country Life* article of September 27, 1962. The Charleville chairs differ slightly from the present suite in that they have a more pronounced acanthus leaf scroll centering the serpentine seat rail; however it is possible that both suites originated from the same workshop.









116

116

**A GEORGE V SILVER KETTLE AND
BURNER ON TRIPOD STAND, L.
A. CRICHTON FOR CRICHTON
BROTHERS, LONDON, 1923**

in George I style; the kettle of baluster form with turned wood swing-handle, the stand in two parts; the upper with three scrolling arms centring the burner, the lower with baluster column spreading on to three scrolling legs with pad feet, crested, the kettle underside incuse stamped *CRICHTON BROS 22 OLD BOND STREET LONDON*
93.5cm., 37in. high
7351gr., 236oz. 6dwt. total

PROVENANCE

Christie's, New York, 20 April 2001, lot 221

Only six or so original 18th century examples of these silver tea tables are recorded, perhaps the most celebrated being the Bowes kettle and stand by Simon Pantin of 1724, now in the Metropolitan Museum of Art, New York (M. Clayton, *The Collector's Dictionary of the Silver and Gold of Great Britain and North America*, Woodbridge, 1971, pp.410-12). Two silver tea tables, as opposed to silver kettle stands, both circa 1742, are also known. One is in the Kremlin, Moscow, and the other was in the collection of the Duke of Portland, the latter having a wooden frame enclosed in sheet silver. (E.A. Jones, *Catalogue of Plate belonging to the Duke of Portland at Welbeck Abbey*, 1935).

‡ £ 5,000-8,000 € 5,900-9,400

117

**A GEORGE II SILVER SOAP BOX,
ANN CRAIG & JOHN NEVILLE,
LONDON, 1740-1745**

spherical, the cover engraved and pierced with a rococo frieze incorporating military trophies and dragons, centered by an engraved crest below a viscount's coronet, *maker's mark only*
10.5cm., 4 1/8in. high
381gr., 12oz. 4dwt.

PROVENANCE

S.J. Phillips, London, 28 March 2000

The crest is that of Anson probably for Thomas Anson (1767-1818), eldest son of George Anson, formerly Adams (1731-1789) and his wife, Mary, daughter of George Venables-Vernon, 1st Baron Vernon. Thomas Anson, who in 1794 was married at Holkham, Norfolk to Anne Margaret, daughter of Thomas William Coke, 1st Earl of Leicester of Holkham, was M.P. for Lichfield between 1789 and 1806. During the latter year he was created Viscount Anson of Shugborough and Orgrave, Staffordshire.

‡ £ 2,000-3,000 € 2,350-3,500



117





118 (TOP)

118

**A GEORGE II SILVER SOAP BOX,
ANNE TANQUERAY, LONDON, 1729**

spherical, the circular pedestal base and hinged cover with applied straight gadroon borders, the body engraved with a contemporary crest and earl's coronet, the cover similarly engraved with a coat-of-arms, supporters and motto below an earl's coronet above an engraved paterae border, *scratch weight*: '8=10' 8cm., 3¹/₈in. high 257gr., 8oz. 5dwt.

PROVENANCE

Sold by order of the Trustees of the Tollemache Estates, removed from Peckforton Castle, Cheshire, Christie's, London, 13 May 1953, lot 75, purchased by Tessier's, £100. Sotheby's, New York, 24 October 2001, lot 413

The arms are those of Tollemache for Lionel, 4th Earl of Dysart (1708-1770), who in 1729 married Grace (d. 1755), eldest daughter of John Carteret, Earl Granville (1690-1763).

‡ £ 5,000-7,000 € 5,900-8,200

119

**A GEORGE II SILVER SHAVING
JUG, ANNE TANQUERAY, LONDON,
1729**

oval foot and hinged lid with straight gadroon borders, the flattened baluster body engraved on one side with a contemporary coat-of-arms, supporters and motto below an earl's coronet, the lid similarly engraved with a crest and earl's coronet above a formal band of diaperwork, husks and matting, double scroll handle, *scratch weight*: '28=6' 20cm., 7 7/8in. high 865gr., 27oz. 16dwt.

PROVENANCE

Sold by order of the Trustees of the Tollemache Estates, removed from Peckforton Castle, Cheshire, Christie's, London, 13 May 1953, lot 74, purchased by Thomas Lumley, £560. Sotheby's, New York, 24 October 2001, lot 412

EXHIBITED

Chester Festival Exhibition, illustrative of bygone Chester, Chester Town Hall, 7 July to 1 September 1951, item no.86

LITERATURE

The Burlington Magazine, London, May 1953
The Connoisseur, London, 1953
J.F. Hayward, *Huguenot Silver In England, 1688-1727*, London, 1959, p. 45, pl. 36b

The arms are those of Tollemache for Lionel, 4th Earl of Dysart (1708-1770), who succeeded to the title upon the death of his grandfather in 1727. Among his properties was Ham House at Ham near Richmond-on-Thames, Surrey; he also owned a pair of silver figural candlesticks, Thomas Germain, Paris, 1732, which are now in the Detroit Museum of Art. In 1729 Dysart married Grace (d. 1755), eldest daughter of John Carteret, Earl Granville (1690-1763).

‡ £ 20,000-30,000 € 23,400-35,000



Detail of cover



**AN IRISH GEORGE II MAHOGANY
TEA-TABLE, MID-18TH CENTURY**

the dished rectangular top with a moulded edge and plain frieze centred with a scallop-shell to each long side, on acanthus capped cabriole legs and pad feet, the underside inscribed in white chalk *REEBE/THIESS*

73cm. high, 79cm. wide, 49cm. deep; 2ft. 4¾in., 2ft. 7in., 1ft. 7¼in.

PROVENANCE

Anonymous sale, Christie's New York, 19 April 2001, lot 303

The present tea-table displays a number of characteristics associated with Irish furniture, notably the shallow carved shell to the frieze. For related examples, see those illustrated Glin and Peill, *Irish Furniture*, Singapore, 2007, pp. 238-240.

‡ W £ 8,000-12,000 € 9,400-14,000





121

**AN GEORGE II MAHOGANY SOFA,
PROBABLY IRISH, MID-18TH
CENTURY**

the shaped rectangular padded back with eagle-head terminals to the arms on shell-capped cabriole legs and pad feet
135cm. wide, 4ft. 5in.

PROVENANCE

The Property of a Gentleman, Christie's
London, 6 July 2000, lot 34

The shell-carved knee and eagle-headed terminals to the armrests on the present sofa achieved near universal popularity in the second quarter of the 18th century. A result of the gradual evolution in furniture design these motifs are imbued with neo-paladian symbolism. The eagle head is symbolic of Jupiter, supreme ruler of gods and mortals, whilst the shell is emblematic of Venus, goddess of love and beauty. For a related sofa in walnut, with similar eagle-headed terminals, see that offered Sotheby's New York, 5 April 2006, lot 417.

‡ W £ 15,000-25,000 € 17,500-29,200



**A GEORGE II PADOUK
CONCERTINA-ACTION CARD
TABLE, MID-18TH CENTURY**

the serpentine shaped hinged top enclosing a baize-lined interior with conforming frieze and a gadrooned apron moulding on foliate and cabochon-carved cabriole legs with scroll feet, the underside with a label with pen inscription *J. F. No. 1* and a further pencil inscription *Chevely [sic] Park / Bt of Duke of Rutland Sale March 1845*

74cm. high, 91.5cm. wide, 46cm. deep; 2ft. 5in., 3ft., 1ft. 6in.

PROVENANCE

Possibly supplied to John Manners, Marquis of Granby for Cheveley Park, Cambridgshire; Thence by descent to John Henry Manners, 6th Duke of Rutland at Cheveley Park, until sold March 1845 (according to pencil inscription to underside);
With Hotspur Ltd., London;

Property of a New England Collector, Christie's New York, 13 April 2000, lot 12; Acquired from Partridge Fine Art, London, 8 May 2000.

According to a pencil inscription to the underside, the present table once formed part of the collection of the Dukes of Rutland at Cheveley Park until it was 'sold March 1845'. Tantalisingly, no record of this sale has emerged to date. John Manners, 5th Duke of Rutland, transformed Cheveley Park into a thoroughbred centre of note, breeding four Classic winners, until the estate was eventually sold in 1892.

A virtually identical table, lacking the gadrooned apron but almost certainly the pair to the present table, was sold Christie's London, *Important English Furniture*, 29 November 2001, lot 95.

‡ W £ 15,000-25,000 € 17,500-29,200



The Lodge, built by The 4th Duke of Rutland in 1844 after he had demolished the original Cheveley Hall built in the early 17th century







123

A GEORGE III MAHOGANY AND MARQUETRY HEXAGONAL TRIPOD TABLE, CIRCA 1770, ATTRIBUTED TO THOMAS CHIPPENDALE

centred by a rosette the tilting segmentally veneered top with rosewood cross-banding and ebonised edge on a slender turned column support with cabriole legs inset with gothic panels and scrolled feet

74cm. high, 58.5cm. diameter; 2ft. 5in., 1ft. 11in.

PROVENANCE

Anonymous sale, Christie's London, 6 July 2000, lot 65

This elegant table compares very closely to a number of known tables of this design and which were unquestionably made by Chippendale. Christopher Gilbert describes this model as one of Chippendale's 'most

popular occasional table design types' with its veneer-segmented hexagonal top, baluster shaped pedestal and similarly profiled legs with scrolled feet, although presented in several variants¹.

Chippendale supplied tables of this type to some of his most important patrons, such as Sir Lawrence Dundas at 19 Arlington Street, London, where he supplied a 'tea or work' table. Three further tables were supplied to Sir Edward Lascelles at Harewood House, and also one table supplied to Ninian Home at Paxton House (see Sotheby's London, 9th July 2014, lot 46).

¹ See Gilbert, C., *The Life and Work of Thomas Chippendale*, 1978, 2 vols, vol 1, pp.273-275.

W • £ 20,000-30,000 € 23,400-35,000



A similar table supplied by Chippendale to Sir Lawrence Dundas in 1764



**A GEORGE III MAHOGANY AND
UPHOLSTERED SIDE CHAIR,
CIRCA 1765, ATTRIBUTED TO
THOMAS CHIPPENDALE**

with an arched upholstered back and conformingly shaped seat on turned and fluted tapering legs with lapped collars and spreading reeded feet, inscribed to the rail in pencil 'Chamber/14 98' and in paint with inventory '884'

PROVENANCE

Anonymous sale, Christie's London, 25 November 2004, lot 83

Thomas Chippendale supplied a set of four stools to Sir Edward Knatchbull for the Dining Room at Mersham-le-Hatch, Kent¹. Originally covered in leather they have an almost identical fluted leg to the present side chair.

¹ Gilbert, C., *The Life and Works of Thomas Chippendale*, London, 1978, Vol. II, p. 214, fig. 389

‡ W £ 2,500-4,000 € 2,950-4,700



A stool supplied by Chippendale for the Dining Room at Mersham-le-Hatch, Kent.





125

**A GEORGE III MAHOGANY
SERPENTINE SERVING TABLE,
CIRCA 1770, IN THE MANNER OF
THOMAS CHIPPENDALE**

the shaped top over a conforming fluted frieze
with an urn-carved tablet on paterae-capped
fluted square tapering legs with spade feet
89cm. high, 122cm. wide, 65cm. deep; 2ft. 11in.,
4ft., 2ft. 1½in.

PROVENANCE

Vost's, Newmarket, 16 September 1999

‡ W £ 7,000-10,000 € 8,200-11,700

**AN UNUSUALLY LARGE PAIR
OF GEORGE III SILVER WINE
COOLERS, HEMING & CHAWNER,
LONDON, 1781**

each in the form of a hooped pail with engraved vertical staves below an applied gadroon lip, further later engraved on both sides with the initials 'HStA' below a coronet, hinged handles, the undersides with scratch weights: '86=2' and '87=12'

20.6cm., 8 1/8in. high (to rims); 23.5cm., 9 1/4in. (at rims)
5132gr., 165oz.

PROVENANCE

Harriot Beauclerk, Duchess of St. Albans (1777-1837), probably inherited from her first husband, Thomas Coutts (1735-1822), founder of the banking firm of Coutts & Co., then by descent to his granddaughter, Angela, later Baroness Burdett-Coutts (1814-1906), youngest daughter of Sir Francis Burdett, 5th Bt. (1770-1844).

William A.F. Burdett-Coutts, Sotheby's, New York, 12 April 1994, lot 309.

Property of a New York Private Collection, Sotheby's, New York, 19 October 1999, lot 214.

£ 30,000-50,000 € 35,000-58,500



Portrait of Harriot Mellon by
William Beechey, 1817-18

The engraved initials and coronet are those of the former actress, Harriot (née Mellon, 1777-1837), widow of Thomas Coutts (1735-1822) and first wife of William Aubrey de Vere Beauclerk, 9th Duke of St. Albans whom she married on 16 June 1827 at her house, 1 Stratton Street, Piccadilly, Westminster.

Harriot, Duchess of St. Albans

Although Miss Mellon made her debut at Ulverston in the Lake District at the age of 10 in 1787, she did not arrive in London until 31 January 1795. Her first appearance there was at Drury Lane as Lydia Languish in a revival of *The Rivals*. In fact, it was thanks to the play's author, Richard Brinsley Sheridan (1751-1816), who had seen her perform in the provinces, that she became a favourite with metropolitan audiences. 'She never reached the first rank of actresses,' according to the *Oxford Dictionary of National Biography*, 'but she was praised for her good-natured readiness to take over parts in cases of illness, afterwards returning with good humour to the secondary roles she was accustomed to play.' In 1805 in the Drury Lane comedy, *Honey Moon*, she 'was very lively and playful' and during the next year, when she was Louisa in *The Irishman in London*, *The Times* (24 September 1806, p. 2) hinted at both her natural ability to amuse and her ample charms when it reported that upon one of the characters addressing her as, "'My lilly of the valley, my *Melon!*" there was a loud burst of applause.'

It was in 1805 that Miss Mellon became secretly intimate with the wealthy banker, Thomas Coutts. He was still married to his wife, Elizabeth Susannah (née Starkie, 1743-1815), who he married in 1763 and by whom he had three daughters, but the closing years of her life were marred by mental illness. As soon as he was able, Coutts married Miss Mellon; first, clandestinely, on 18 January 1815 and then openly on the 12 April following:

'MARRIED. On Wednesday, at St. Pancras Church, Middlesex, Thomas Coutts, Esq. the opulent banker, to Miss Mellon, the actress of Drury-lane Theatre, who thus becomes the mother-in-law of the Dowager Countess of Guildford, the Dowager Marchioness of

Bute, and of Lady Burdett.' (*The Salisbury and Winchester Journal*, Salisbury, Monday, 6 March 1815, p. 4b)

Miss Mellon had just retired as an actress, making her final appearance as Audrey in *As You Like It* at Drury Lane on 7 February 1815. Her final salary is said to have been £12 a week, so her generosity reported at the beginning of 1815 was presumably made possible by Mr. Coutts:

'Miss Mellon (the actress) made the poor round her beautiful house [Holly Lodge, built in 1809] on Highgate Hill happy on Christmas Day, by distributing 600 quartern loaves, and 600lbs. of fine beef, to that number of old men; and to every distressed aged female that applied, a chemise, a cloak, a blanket, and wine; and to the children of poverty, one shilling each.' (*The Bury and Norwich Post*, Wednesday, 4 January 1815, p. 4c)

Following Thomas Coutts's death on 22 February 1822, the extraordinary extent of his wealth was revealed and widely reported; so, too, was the lavish provision he had made for his widow:

'Various statements have appeared respecting the manner in which the late Mr. Coutts has disposed of his immense property; but we understand the following is correct: Some time previous to his death, he settled upon Mrs. C. the sum of £600,000, with the house in Stratton-street [Piccadilly], all the plate, linen, wines, &c. the service of plate is said to be the most valuable of any in this country, and the stock of wines greater than any two private cellars in the kingdom; together with the house at Highgate, and all its appurtenances. Mrs. C. is likewise left half proprietress of his immense banking establishment, with all monies due to him at the time of his decease. The affairs of the house have been made up since his demise, and it is said there is a balance of £670,000 due to Mrs. C. which sum will be proved under the will. The whole amount of property (with the annual profits of half the banking business) now in possession of this Lady, it is supposed, makes her the richest widow in the United Kingdom.' (*The Lancaster Gazette*, Friarage, Saturday, 16 March 1822, p. 1d)







Following her husband's death, Mrs. Coutts, 'opulent in person and big of heart,' continued as one of London's most liberal hostesses. The Press delighted in giving details of her various entertainments. One such, a *fête and petite dejeuner* at her Highgate villa in July 1824, was attended by about 700 ladies and gentlemen of rank and fashion, lead by their Royal Highnesses the Duke of York and Prince Leopold and the Dukes of Wellington, St. Albans and Leinster. We are told that a 'stupendous' temporary room was erected at the rear of the house, the interior of which was decorated 'in a very fanciful style with pink, white, and blue stripes, hanging in close festoons from the room, and forming fluted columns. . . . Within about sixteen columns, tables were laid, four in number, for fifty-four each; and these tables were five times replenished; the first three with every thing served on china, and the last two on massive plate, sent the preceding day by RUNDELL and BRIDGE. . . . There were three waggon-loads of plate used, and forty well-dressed attendants, out of livery.' (*The Morning Post*, London, Thursday, 8 July 1824, p. 3c)

It was from about this time that Mrs. Coutts and the Duke of St. Albans were often seen in each other's company. Eventually, on 16 June 1827 at her house in Stratton Street, the couple were married: she was 50, he was 26. Scarcely able to believe her good fortune, the Duchess wrote soon afterwards to her friend, the author Sir Walter Scott: 'What a strange eventful life has mine been, from a poor little player child, with just food and clothes to cover me, dependent on a very precarious profession, without talent or a friend in the world – first the wife of the best, the most perfect being that ever breathed . . . and now the wife of a Duke! You must write my life . . . my true history written by the author of *Waverley*.' (David Douglas, editor, *The Journal of Sir Walter Scott 1825-1832*, Edinburgh, 1891)

Upon her death ten years later, the Duchess left the bulk of her wealth and the Coutts/Mellon plate to Mr. Coutts's granddaughter, Angela Georgina (1814-1906). She, who was the youngest daughter of Sir Francis Burdett, 5th Bt. (1770-1844) by Sophia (1794-1849), eldest daughter of Thomas Coutts and his first wife, Susan, changed her name by royal licence in 1837 to Burdett-Coutts. In 1871 Miss Burdett-Coutts, who was a friend of Queen Victoria and one of the greatest philanthropists of the 19th century, was created Baroness Burdett-Coutts.

Heming & Chawner

The relatively short-lived partnership between George Heming (d. 1783) and William Chawner (1736-1783), trading as Heming & Chawner, appears to have been formed about the time of entering their first mark at Goldsmiths' Hall on 17 November 1774. Chawner was one of the children of

John Chawner (1705-1784), a Derbyshire yeoman and his wife Ann; his older brother was Thomas Chawner (1735-1806) with whom he was previously in partnership as spoonmakers.

This George Heming is not to be confused with his nephew, also George Heming (1748-1807), the son of Thomas Heming (1721/22-1801), Principal Goldsmith to George III, and his first wife, Ann. Whether the Heming brothers' businesses were separate or run in tandem has not yet been established. What is clear, however, is that their extraordinary success was thanks to the intervention of John Stuart, 3rd Earl of Bute (1713-1792), later Prime Minister. It was he who in 1760, when he was close to the monarch in the influential position of Groom of the Stole, engineered Thomas Heming's appointment as Principal Goldsmith to the King in the following manner:

'Heming's readiness to oblige, and to obey, in the most implicit manner, every request of Lord Bute cannot be doubted. He owed to Lord Bute his place of King's silver-smith, and therefore his fortune. Until the accursed Scot came, and seized every department of the State, this place of trust, as well as profit, was, according to ancient custom, held by a banker, for obvious reasons. In Boldero's house it had been many years. Upon the accession of the present King, the then Lord Chamberlain asked his Majesty, "Whether Mr. [John] Boldero should continue his silver-smith?" (In the office [i.e. Jewel Office] still it is gold-smith) The King, not having any cue [sic], answered, with his natural simplicity, "YES." Upon which, the necessary warrant was ordered to be made out for Mr. Boldero's appointment. But Stuart Mackenzie (Lord Bute's brother) owing Heming a bill for some plate, and Heming being clamorous for his money, Lord Bute, to stop his mouth, made the King *break his word*, and give Heming the place, which by right and by promise, was Mr. Boldero's.' (*The London Evening-Post*, London, 29-31 October 1772, p. 3b)

Thomas Heming maintained his position as Goldsmith to the King until 1782 when a general reorganisation of royal finances placed the Jewel Office under the jurisdiction of the Lord Chamberlain. (For further comment, see James Lomax, 'Royalty and silver: The role of the Jewel House in the eighteenth century,' *The Silver Society Journal*, no. 11, London, 1999, pp. 138 and 1939). Heming then retired to Hillington, west of London, leaving his son, the younger George Heming to continue the business at the King's Arms, (151) New Bond Street, opposite Clifford Street. About 1791 George followed his father into retirement, both men having made considerable fortunes, leaving the business in the hands of his cousin, Richard Heming (1768-1852), son of his late Uncle George and his wife, Catherine.

127

**A GEORGE III SILVER DESSERT
BASKET AND STAND, WAKELIN &
GARRARD, LONDON, 1793**

in Adam style, oval, each raised on four bud
feet, rams' mask drop ring handles, ribbon-tied
roundels, each engraved on one side with a
crest, *later frosted glass liner*
the stand, 39cm., 15 1/4in. long
2633gr., 84oz. 13dwt. of silver

PROVENANCE

Rare Art, London, 13 March 1999

‡ £ 6,000-8,000 € 7,000-9,400





128

A GEORGE III SILVER NINE-BASKET EPERGNE, THOMAS PITTS, LONDON, 1778

complete with one large lobed oval basket with beaded lip (engraved on one side with a crest), four smaller oval baskets and four circular baskets, similar, all detachable, also eight detachable foliate branches, the frame on four supports with a central urn and applied festoons and urns in ovals, the borders of chased anthemion scrolls or pierced matted circles connected by flowerheads
41cm., 16 1/8in. high; 54.5cm., 21 1/2in. wide
3660gr., 117oz. 13dwt

PROVENANCE

S.J. Shrubsole, New York, 29 March 2000

For a very similar epergne, Thomas Pitts, London, 1777, see Robert Rowe, *Adam Silver*, London, 1965, p. 37B; and another, London, 1779, the maker's mark of Thomas Pitts misidentified as that of Thomas Powell, was sold at Sotheby's, London, 23 April 1970, lot 205.

Thomas Pitts, who was probably born in the early 1720s was apprenticed to Charles Hatfield on 6 December 1737 before being turned over to David Willaume the younger in February 1742 to complete his training. Within the next two decades he was well established, with premises and a factory in Air Street, Piccadilly from where he advertised as a 'WORKING SILVER-SMITH and CHASER . . . Makes & Sells all Sorts of large & small Plate, in the newest Taste . . .' (trade card, circa 1760, Heal Collection, British Museum) He specialised, although

not exclusively so, in the manufacture of epergnes, supplying many to the retail goldsmiths, Parker & Wakelin (successors to George Wickes, et al.) of Panton Street, Haymarket. For comment, see Helen Clifford, *Silver in London, The Parker and Wakelin Partnership 1760-1776*, Yale University Press, 2004, pp. 93-95. Pitts died on 12 December 1795 and was survived by his wife, Mary, three sons, Thomas, William and Joseph and four granddaughters, Harriett, Sarah Elizabeth, Margaret and Maria, by his son, Thomas and his late wife, Harriett. His will, signed on 6 August 1792, was proved in the Consistory Court of London on 16 December 1795 by his executors, his widow and son, Joseph. (London Metropolitan Archives, CL/C/433, no. 209)

‡ £ 15,000-25,000 € 17,500-29,200

A SET OF TWELVE GEORGE III SILVER DINNER PLATES THE 12TH DUKE OF NORFOLK'S SERVICE, PAUL STORR OF STORR & CO. FOR RUNDELL, BRIDGE & RUNDELL, LONDON, 1816

shaped circular, gadroon, anthemion and leaf-flanked shell rims above borders struck with matted foliage and shells enclosing scalework and diaperwork, each engraved twice with a coat-of-arms, motto, supporters and duke's coronet

26.2cm., 10 1/2in. diameter
9536gr., 306oz. 11dw.

PROVENANCE

Bernard Edward Howard, 12th Duke of Norfolk (1765-1842), thence by descent, sold 1960s S.J. Shrubsole, 1966

Property of a Philadelphia Estate, Christie's, New York, 20 October 1999, lot 241 (part) Koopman Rare Art, London, 22 October 2001

The arms are those of Howard quartering Brotherton, Warren and Fitzalan for Bernard Edward Howard, eldest son of Henry Howard (1713-1787), a land agent and wine merchant of Glossop, Derbyshire, by his wife, Juliana (d. 1808), second daughter of Sir William Molyneux, 6th Bt. (d. 1781) of Teversall, Nottinghamshire. As the third cousin and heir of Charles Howard, 11th Duke of Norfolk, who died without issue, he succeeded to the title as 12th Duke on 16 December 1815.



129
(dinner plates)

Under the Roman Catholic Relief Bill he was admitted to his seat in the House of Lords on 28 April 1829. He was appointed Privy Counsellor in 1830 and a Knight of the Order of the Garter in 1834.

Before his succession to the Norfolk title, when he was known as Bernard Edward Howard, he was married on 23 April 1789 to Lady Elizabeth Belasyse (1770-1819), daughter of Henry Belasyse, 2nd Earl of Fauconberg of Newborough, by whom he had a son, Henry Charles Howard, later 13th Duke of Norfolk (1791-1856). The union was not a happy one, however, the Duchess having prior to her marriage fallen in love with the Hon. Richard Bingham (later 2nd Earl of Lucan). They were divorced by Act of Parliament in 1794.

The Duke, an ardent Roman Catholic and strong supporter of Catholic Emancipation, died at Norfolk House, 31 St. James's Square, Westminster on 16 March 1842. He was buried eight days later at the Fitzalan Chapel, Arundel Castle.

The 12th Duke of Norfolk's extensive service of plate, the bulk of which bears the London hallmarks for 1816/17, must have been ordered from Rundell, Bridge & Rundell, the royal goldsmiths of 32 Ludgate Hill, almost as soon as he succeeded to the title on 16 December 1815.

‡ £ 30,000-50,000 € 35,000-58,500

A SET OF TWELVE GEORGE III SILVER SOUP PLATES THE 12TH DUKE OF NORFOLK'S SERVICE, PAUL STORR OF STORR & CO. FOR RUNDELL, BRIDGE & RUNDELL, LONDON, 1816

shaped circular, gadroon, anthemion and leaf-flanked shell rims above borders struck with matted foliage and shells enclosing scalework and diaperwork, each engraved twice with a coat-of-arms, motto, supporters and duke's coronet, *the undersides stamped: 'S'*
27cm., 10 1/2in. diameter
10268gr., 330oz. 2dw.

PROVENANCE

Bernard Edward Howard, 12th Duke of Norfolk (1765-1842), thence by descent, sold 1960s S.J. Shrubsole, 1966

Property of a Philadelphia Estate, Christie's, New York, 20 October 1999, lot 241 (part) Koopman Rare Art, London, 22 October 2001

‡ £ 20,000-30,000 € 23,400-35,000



130
(soup plates)





131 (part)

131

**WILLIAM IV KINGS PATTERN
TABLE SILVER, MOST JOSEPH
AND ALBERT SAVORY FOR A.B.
SAVORY & SONS, LONDON, 1833-37**

comprising: 6 table spoons, five 1835, one 1840; 12 table forks, 1833/35; 12 dessert spoons, 1835; 12 dessert forks, 1835; 12 teaspoons, 1835; two soup ladles, 1833/37; a sauce ladle, 1837; a serving spoon, 1835; **with** twelve table knives and twelve cheese knives, *Mappin & Webb, Sheffield, 1967/68*, with steel blades (82) excluding steel knives 4973gr., 159oz. 17dwt.

PROVENANCE

Mitchells, Cockermouth, 9/10 December 1999, lot 851

‡ £ 2,500-3,500 € 2,950-4,100

132

**GEORGE III/IV HOURGLASS
PATTERN TABLE SILVER, PAUL
STORR, LONDON, 1809-20**

comprising: 6 table spoons, 1820; 10 table forks, 1815/20; 4 dessert spoons, 1813-20; 2 dessert forks, one 1817, the other *William Chawner, London, 1830*; 9 teaspoons, 1816-20; 6 table knives, 1812/19, with later steel blades; a silver-gilt fruit knife, 1809, with engraved silver blade; and another fruit knife, 1819, die-stamped with laurel leaves paterae, and shells, most pieces crested or initialled (39)

2156.6gr., 69oz. 6dwt. excluding knives

PROVENANCE

Property of Dr. and Mrs. John Hashim, Christie's, New York, 23 October 2000, lot 384 (part)

‡ £ 1,500-2,000 € 1,750-2,350



132 (part)

133

**A GEORGE III/IV SILVER
HOURGLASS PATTERN TABLE
SERVICE, PAUL STORR, LONDON,
1813-20**

various crests and monogram's, placing's for twelve, comprising: table spoons, 1820; table forks, 1820; dessert spoons, 1813-20; dessert forks, 1813-20; teaspoons, 1816-20; four salt spoons, 1819; two mustard ladles, 1814; two sauce ladles, 1820; two cream ladles, 1817; two sugar sifters; 12 table knives, 1812/19, with modern steel blades; 12 fruit knives, 1813; 12 cheese knives, 11 Paul Storr, London, 1812-14, 1 William Eley, London, 1827, with later steel blades; and a butter knife, George Smith, London, 1814;

(109)

excluding knives 4613gr., 148oz. 6dwt.

PROVENANCE

Property of Dr. & Mrs. John Hashim, Christie's, New York, 23 October 2000, lot 384 (part)

‡ £ 6,000-8,000 € 7,000-9,400



133 (part)



134

134

**A QUANTITY OF GEORGE III/IV
SILVER HOURGLASS PATTERN
SERVING PIECES, PAUL STORR,
LONDON, 1813-1820**

all pieces with differing crests, comprising: an asparagus server/tongs, 1814; a pair of salad servers, 1819; a soup ladle, 1815; a serving spoon, 1815; a fish slice, 1813; and a King's pattern soup ladle, Paul Storr, London, 1820, initialled M below a coronet soup ladle 34cm., 13½in. long 1605gr., 51oz.

‡ £ 3,000-5,000 € 3,500-5,900

**A WILLIAM IV SILVER ARGYLE,
PAUL STORR FOR STORR &
MORTIMER, LONDON, 1832**

the otherwise plain baluster body engraved on one side with a crest and marquess's coronet, on four cast knurled rococo supports, leaf-capped silver handle, applied foliate scroll lip, complete with detachable inner cap, hinged cover for the interior sleeve, detachable domed cover with fluted vase-shaped finial, *the underside stamped: '210' or '219' and 'STORR & MORTIMER'*

20.5cm., 8in. high
933gr., 30oz. all in

PROVENANCE

Koopman Rare Art, London, 28 April 1999

The crest is that of Cholmondeley for George Horatio, 2nd Marquess of Cholmondeley P.C. of Cholmondeley Castle, Malpas, Cheshire and Houghton Hall, Norfolk, who succeeded his mother as joint hereditary Grand Chamberlain of England. He was born 16 January 1792 and married, as his second wife in 1830, Lady Susan Somerset (d. 1886), 4th daughter of Henry Charles, 6th Duke of Beaufort. He died on 8 May 1870 without issue, the title passing to his brother William Henry Hugh, 3rd Marquess.

Another argyle, Paul Storr, London, 1820, was in *The Lillian and Morrie Moss Collection of Paul Storr Silver*, cat. p.83, pl. 22. A silver coffee pot, Paul Storr, London, 1826, of similar style to the present argyle is illustrated in the Folger Coffee Company Collection of Antique English Silver Coffee Pots.

Argyles were popular from the middle of the 18th century but become rare by the time the current example was made, although occasional examples appear in silver and Sheffield plate and electroplate throughout the century. This example with its double skinned body is of the more complex type, the others having a heating rod compartment, or a base compartment for hot water.

‡ £ 5,000-8,000 € 5,900-9,400



135



136

136

A SET OF FOUR GEORGE III SILVER DISHES FROM A SUPPER SET, PAUL STORR OF STORR & CO. FOR RUNDELL, BRIDGE & RUNDELL, LONDON, 1812/13

curved rectangular, applied beaded and ribbon-tied reeded borders, the centres later engraved with a crest, Garter motto and marquess's coronet, two 1812, the undersides stamped: '654,' two 1813
30cm., 11 3/4. in wide
1842gr., 59oz. 4dw.

PROVENANCE

S.J. Shrubsole, 1967
The Property of a Philadelphia Estate,
Christie's, New York, 20 October 1999, lot 242

‡ £ 10,000-15,000 € 11,700-17,500

137

A GEORGE III SILVER HONEY POT, COVER AND STAND, PAUL STORR, LONDON, 1802

embossed skep shaped body and cover, cast bee finial, bayonet-fitting base, ribbon-tied reeded rim to stand, modern clear Perspex liner the pot, 10cm., 4in. high; the stand, 14cm., 5 1/2in. diameter
443gr., 14oz. 4dw. of silver

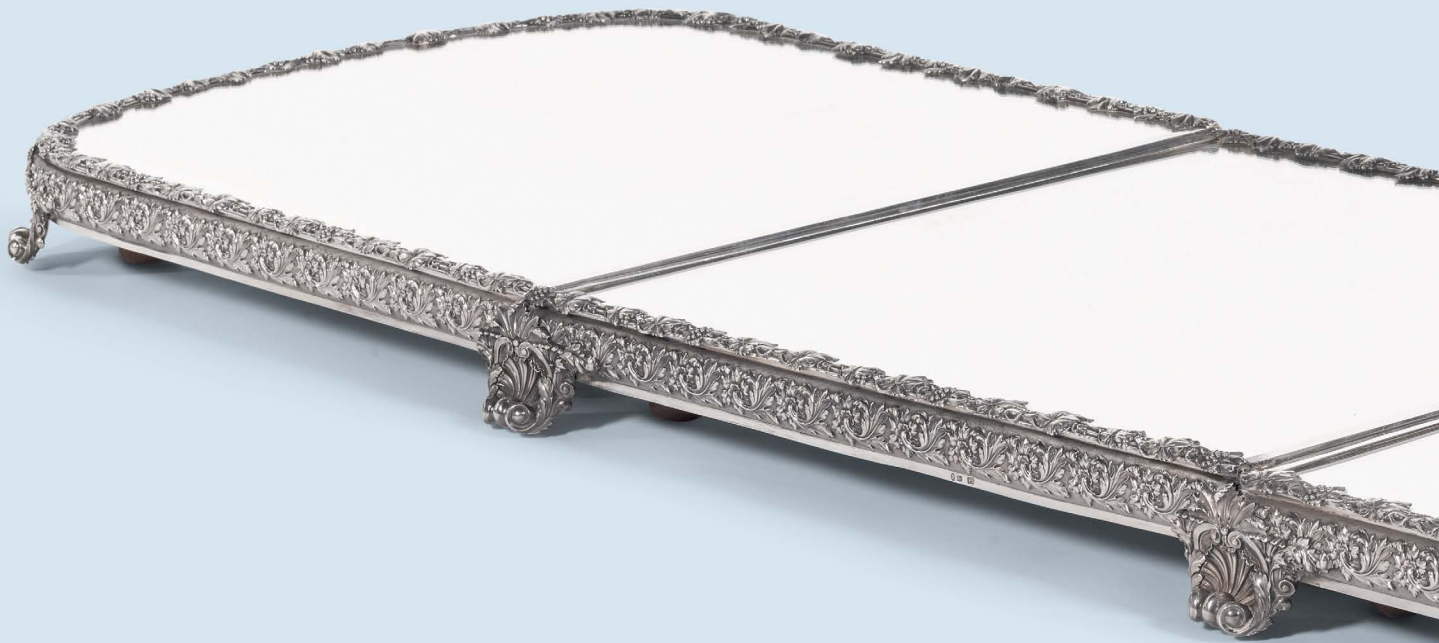
PROVENANCE

Phillips, London, 20 July 2001, lot 98

‡ £ 8,000-12,000 € 9,400-14,000



137



Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

**A GEORGE III THREE-PART
SILVER-MOUNTED MIRROR
PLATEAU, PAUL STORR, LONDON,
1819**

rectangular with rounded ends, each section cast and chased with scrolling acanthus below a reeded rim overlaid with trailing vines, raised on bold shell and foliate decorated volute supports, wooden base with wooden bun supports

185cm., 72³/₄in. long

PROVENANCE

probably Sotheby's, London, 22 November 1984, lot 85 (sold with a fourth section by Garrard's, 1839)
Rare Art (London) Ltd, London, 18 March 2000

‡ £ 20,000-30,000 € 23,400-35,000



**A SET OF TWELVE GEORGE III
SILVER SALT CELLARS, ROBERT
GARRARD, LONDON, 1814**

in George III style and of unusually large size, the compressed circular bodies each applied with four cast festoons of flowers between as many lion mask, paw and bun supports, the undersides engraved with a crest below a marquess's coronet, complete with twelve detachable silver liners with gilt interiors, *the salts and liners numbered 1 to 12*
11cm., 4 1/4in. wide
5763gr., 185oz

PROVENANCE

Thomas Thynne, 2nd Marquess of Bath (1765-1837) and then by descent to
John Alexander Thynne, 4th Marquess of Bath (1831-1896) and then by descent at Longleat Christie's, London, Furniture, Porcelain and Silver from Longleat, 13 June 2002, lot 449

LITERATURE

Robert Garrard's Gentleman's Ledger, 1811-1817, fol. 309 (Victoria and Albert Museum, Archive of Art and Design. MS SD.95.0050)
2nd Marquess of Bath, Heirlooms, 1896
Inventory of Plate: 'Twelve circular salts on feet heavily chased with fruit and lion mask heads.'

The crest and coronet are those of Thynne, Marquesses of Bath for Thomas Thynne, 2nd Marquess of Bath (1765-1837), who succeeded to the title upon the death of his father in 1796. He was Tory M.P. for Weobley from 1786 to 1790, for Bath from 1790 to 1796 and Lord Lieutenant for Somerset from 1819 until his death. He married on 24 April 1794 in Brook Street, Hanover Square, Isabella Elizabeth (1773-1830), third daughter and coheir of George Byng, Viscount Torrington.

The entry for these salts in Robert Garrard's Gentleman's Ledger, 1811-1817, fol. 309 (Victoria and Albert Museum, Archive of Art and Design. MS SD.95.0050), is as follows:
'The Marquis of Bath
'1814
'July 15
'12 large festoon salts w^t lions masks 160oz 5dwt 8/6 £124 16s 2d
'12 linings for ditto with gilt interiors 29oz 4s £24 8s 2d
'Eng^r 49 crests & coronets £2 9s.'

‡ £ 7,000-10,000 € 8,200-11,700



139 (PART)



140

A SET OF FOUR GEORGE III SILVER WINE COASTERS, PAUL STORR OF STORR & CO. FOR RUNDELL, BRIDGE & RUNDELL, LONDON, 1818

circular, the sides lobed below applied gadroon and anthemion borders, the turned wood bases each inset with a silver disc engraved with two crests
16.7cm., 6 5/8in. diameter

PROVENANCE

Christie's, New York, 23 October 2000, lot 356

The crests (a talbot sejant and a unicorn statant) are those of Portman of Orchard Portman, Somerset, for Edward Berkeley Portman (1771-1823) who was M.P. for Boroughbridge from 1802 to 1806 and for Dorset from 1806 until his death. He bequeathed to his son and successor, also Edward Berkeley Portman (1799-1888), estates in Dorset, Middlesex and Somerset as well as a fortune of £70,000. The son was married in 1827 to Lady Emma Lascelles, daughter of Henry Lascelles, 2nd Earl of Harewood, by whom he had four sons and two daughters. During his long political

career, he served as Lord Lieutenant of Somerset from 1839 to 1864 and Lord Warden of the Stannaries from 1865 until his death. Portman was elevated to the peerage in 1837 as Baron Portman and then in 1873 as Viscount Portman. The Portman family, descendants of Sir William Portman (d. 1557), Lord Chief Justice to Henry VIII, has for many years developed and maintained the vast Portman Estate of over 100 acres north of London's Oxford Street, including Portman Square and Manchester Square.

Various other items of Paul Storr/Rundell, Bridge & Rundell silver from the Portland collection have appeared at auction in recent years, including a six-light candelabrum centrepiece, 1818 (Christie's, London, 27-28 November 2012, lot 810) and a meat dish and cover, respectively 1814 and 1818 (Christie's, New York, 21 May 2013, lot 130). See also a pair of silver candlesticks, Parker & Wakelin, London, 1764, engraved with the arms of Henry William Portman (1737-1796), who was the elder Edward Berkeley Portman's father (Christie's, London, 29 November 2011, lot 386).

‡ £ 8,000-12,000 € 9,400-14,000



Detail Portman crest

A PAIR OF GEORGE III SILVER VEGETABLE DISHES ON TWO-HANDLED HOT-WATER STANDS, PAUL STORR OF STORR & CO. FOR RUNDELL, BRIDGE & RUNDELL, LONDON, 1813

the circular dishes each engraved twice on the interiors with a crest between an earl's coronet above and a ducal crest coronet below applied cast gadroon borders with leaf-flanked shells at intervals, the stands similarly engraved above massive leaf and scroll supports, gadroon lips and double lion head, reed, shell and foliate handles, complete with two contemporary Sheffield plate heaters with tinned undersides, *the undersides of the dishes and stands stamped: '964,' the undersides of the dishes further stamped: '3717' and '3810,' with two modern electroplated flower wires* 38.5cm., 15 1/8in. over handles 8053gr., 258oz. 18dwt. of silver

PROVENANCE

The bases and heaters, Christie's, from A Collection of Paul Storr Silver, the property of Robert H. and Lucile D. Gries, New York, 23 October 2000, lot 359

The dishes, The Lion Mark, Winnetka, Illinois, 1975; Christies, Important Silver, Objects of Vertu and Russian Works of Art, The Collection of Alan and Simone Hartman, New York, 20 October 1999, lot 245

The crest, coronet and crest coronet are those of Toler, Earls of Norbury, a title first bestowed on the judge and politician, John Toler (1745-1831), second son of Daniel Toler of Beechwood, co. Tipperary, upon his retirement as Chief Justice of the Common Pleas on 23 June 1827. Before that date, on 27 December 1800, he was elevated to the peerage as Baron Norbury of Ballycrenede, co. Tipperary. Known

as the 'Hanging Judge,' he died at Cabra, near Dublin on 27 July 1831 at the age of 85, when he was succeeded by his second son, Hector John Graham-Toler (1781-1839), who had taken the additional surname of Graham in honour of his mother, Grace (d. 1822), daughter of Hector Graham, Secondary of the Irish Court of Common Pleas, by his wife Isabella Maxwell, daughter of Robert Maxwell, of Fellows Hall. The 2nd Earl was married on 1 January 1808 in Rutland Square, Dublin to Elizabeth (d. 1859), only daughter and heir of William Brabazon of Brabazon Park, co. Meath.

In January 1839 the 2nd Earl was murdered: 'DEATH OF THE EARL OF NORBURY. The assassins of this nobleman, to whom all men of all parties render the praise of an inoffensive, amiable, benevolent, and useful man, have been but too successful. The noble earl expired on Thursday at noon, after 43 hours' suffering. . . .' (*The Standard*, London, Monday, 7 January 1839, p. 2a) This unhappy event took place on the Earl's Durrow Castle estate, three days after a tenant had been evicted.

Whether these vegetable dishes were the property of the 1st or the 2nd Earl of Norbury is not known for certain. Other items of silver of 1813 engraved with the arms of Graham-Toler with Brabazon for the 2nd Earl and circa, bearing the mark of Paul Storr for Rundell, Bridge & Rundell are recorded. These include an entrée dish and cover (Christie's, New York, 11 April 2003, lot 229).

These vegetable dishes and stands were separated many years ago before being discovered in separate auctions in New York by the present owner in October, 1999 and October, 2000.

‡ £ 7,000-10,000 € 8,200-11,700





142



142

**A PAIR OF GEORGE IV SILVER ENTRÉE
DISHS AND COVERS ON TWO-HANDLED
HOT-WATER STANDS, PAUL STORR,
LONDON, 1821**

incurved rectangular, with gadroon, shell and foliate rims, the dishes engraved twice with a crest, the domed covers engraved on either side with a coat-of-arms and crest below detachable cast rococo handles
36.8cm., 14½in over handles
8086gr., 260oz.

PROVENANCE

Property of a New England Collector, Sotheby's, New York, 11 April 2000, lot 238.

The arms are those of Hobson of Spalding, Lincolnshire, impaling another.

‡ £ 12,000-18,000 € 14,000-21,000



143

A SET OF FOUR VICTORIAN SILVER DESSERT STANDS, R. & S. GARRARD & CO., LONDON, 1854

circular, the bases and stems cast with formal borders and fluted panels enclosing husks, leaves and other motifs in 'Renaissance' style, the shallow lobed dishes with similar applied border and engraving, the centres engraved with a crest and marquess's coronet, *the underside of one stamped: '77'*
 18.7cm., 7 3/8in. high, 27cm., 10 5/8in. diameter
 4610gr., 148oz. 4dwt

PROVENANCE

John Alexander, 4th Marquess of Bath (1831-1896), Longleat
 Christie's, London, Furniture, Porcelain and Silver from Longleat, 13 June 2002, lot 451

LITERATURE

4th Marquess of Bath, Heirlooms, Inventory of Plate: 'Four 10" fluted and chased dessert tazzas.'

The crest and coronet are those of Thynne, Marquesses of Bath for John Alexander Thynne, 4th Marquess of Bath (1831-1896). He, who succeeded to the title upon the death of his father in 1837, was Envoy Extraordinary to Portugal for the investiture of King Pedro V in 1858 and in 1867 to Austria for the investiture of the Emperor Franz Joseph. He was married in 1861 to Frances Isabella Catherine (1840-1915), eldest daughter of Thomas Vesey, 3rd Viscount de Vesci. According to his obituary in *The Times* (21 April 1896, p. 5, quoted in *The Complete Peerage*, vol. II, p. 26, note c), he was a Conservative, but 'never

played a prominent part in politics, though he devoted a considerable part of his time and energies to county business, and was universally respected as a highly cultured, scrupulously honourable English gentleman of the best type. . . . Always a shy man . . . he remained to the last, under a cloak of reserve bordering on *hauteur*, one of the most kind hearted men.'

‡ £ 6,000-8,000 € 7,000-9,400

**A PAIR OF LARGE VICTORIAN
SILVER FIVE-LIGHT
CANDELABRA, R. & S. GARRARD &
CO., LONDON, 1858**

in Regence style, the shaped square bases with masks at intervals, each of the faceted stems with formal foliate panels enclosing portrait medallions, each of the detachable upper sections with four fixed branches and a central light with fixed sconces with nozzles and drip pans

67cm., 26 3/8in. high
11564gr., 371oz. 15dwt.

PROVENANCE

Riddett's, Bournemouth, Dorset, 15 March 1999, lot 542

Large candelabra of this and similar designs became one of R. & S. Garrard & Co's. most popular productions during the middle years

of the 19th century. Descriptions of the firm's silver shown at the Great Exhibition of 1851, for instance, are brief but clear enough to give a good idea of some of their grandest pieces: '7. Table-candlestick in the style of Queen Anne, with group of boys supporting the nozzle. 8. Table candlestick, in the same style, with flat masks on shaft. 9. The same, hexagonal shape. . . . 14. Candelabrum, with six arms, in the renaissance style.' (*Official Catalogue*, London, 1851, vol. II, p. 688, class 23, no. 98) The 'flat masks on shaft' of one of these candlesticks were usually Classical profiles. But those on the present examples are most uncommon, being busts of four renowned English poets: Chaucer, Shakespeare, Bunyan and Milton. From where the designer drew his idea to honour these luminaries is unknown but by the 1850s scholars had long been drawn to the study of their work. As for the overall

design and form of these candelabra, the art department at Garrard's had plenty of prototypes from which to find inspiration. As early as 1829 the firm, which already had a very active interest in acquiring and selling antique silver, had purchased an old French *surtout de table* made by Elie Pacot in Lille early in the 18th century which had probably belonged to the Duke of Marlborough. These objects, masterpieces of high Regence workmanship, served as models for Garrard's artists, first in the manufacture of banqueting dishes and tureens and then adapted to suit candlesticks, candelabra and centrepieces. For further comment, see Sotheby's, *Important Silver, Gold Boxes & Objects of Vertu*, 29 November 2006, lot 74.

‡ £ 20,000-30,000 € 23,400-35,000



A SET OF SIX VICTORIAN SILVER MENU FRAMES, FREDERIC PURNELL OF PITTSWAY BROTHERS, LONDON, 1884

with easel supports, plain rectangular, each surmounted by an engraved and cut-out coat-of-arms, motto ribbon and two crests flanked by foliate mantling, the reverse of each engraved: 'JANY, 1ST 1885.' in fitted wood box with dark blue baize lining
19.1cm., 7½in. high
986gr., 31oz. 14dwt.

PROVENANCE

Scawby Hall sale, Sotheby's, London, 11 April 2002, lot 202

The arms are those of Sutton-Nelthorpe of Scawby Hall, Lincolnshire, impaling Eden for Robert Nassau Sutton-Nelthorpe (1850-1937) who was married on 1 January 1885 at Kirk Sandall, near Doncaster, to the Hon. Dulcibella Eden (1860-1925), second daughter of William George Eden, 4th Baron Auckland (1829-1890).

‡ £ 1,500-2,000 € 1,750-2,350



145

A VICTORIAN SILVER-MOUNTED DRESSING TABLE MIRROR, WILLIAM COMYNS, LONDON, 1882

upright shaped rectangular form, pierced with rococo ornament enclosing musicians, putto, birds and animals, velvet covered wood backed, strut support, the presentation inscription reads: *Presented to Lady Violet Ashley on the occasion of her marriage by friends and tenants on the St. Giles and Rockborne Estates, July 14, 1892*

71cm., 28in. high

PROVENANCE

S.J. Shrubsole, New York, 29 March 2000

Lady Susan Violet Ashley-Cooper (1868-1938), was the daughter of Anthony Ashley-Cooper, 8th Earl of Shaftesbury. She married Walter Erskine (1865-1955), 12th Earl of Mar & 14th Earl of Kellie, at St Paul's, Knightsbridge, 14 July 1892.

‡ £ 2,000-3,000 € 2,350-3,500



146

**ROYAL. A PAIR OF GEORGE III
SILVER TRAVELLING CHAMBER
CANDLESTICKS AND A PAIR OF
SNUFFERS, EN SUITE, SAMUEL
WHITFORD, THE SNUFFERS
WILKES BOOTH, LONDON, ALL 1808**

moulded borders, the circular bases with screw-in sconces and detachable conical extinguishers, the bases and extinguishers each engraved with two monograms, CR and ES, respectively below a royal crown and a viscount's coronet, with two chamois leather-covered holders
13cm., 5 1/8in. diameter
560gr., 18oz. of silver

PROVENANCE

Sotheby's, New York, 24 October 2000, lot 372

The monogram CR below a royal crown is that of Queen Charlotte (1744-1818), wife of George III. Born Sophia Charlotte, she was the daughter of Duke Charles Louis Frederick of Mecklenburgh-Strelitz and his wife, Princess Elizabeth Albertina of Saxe-Hildburghausen.

‡ £ 1,500-2,000 € 1,750-2,350



147



148

**AN EDWARDIAN SILVER PLAYING
CARD BOX, WALKER & HALL,
BIRMINGHAM, 1901**

mounted with four pictorial playing cards depicting Edward, Prince of Wales, King George III, King Henry VIII, and Queen Phillipa, behind bevelled glass, the morocco leather interior spring-loaded and rising to reveal three compartments, on four bracket feet
12.4cm., 4 7/8in. high

PROVENANCE

Neale's, Nottingham, 10 August 2000

‡ £ 1,200-1,800 € 1,400-2,100

A LIBRARY OF VARIOUS SILVER REFERENCE BOOKS AND CATALOGUES, VARIOUS AUTHORS AND PUBLISHING DATES

86 volumes, including: Phillips, Philip A.S. *Paul de Lamerie. Citizen and Goldsmith of London. A Study of his Life and Work A.D. 1688-1751*; Culme, John. *The Directory of Gold & Silversmiths. Jewellers & Allied Traders 1833-1914 from the London Assay Office Registers. Volume's I & II*; Glanville, Philippa. *Silver in Tudor and Early Stuart England. A Social History and Catalogue of the National Collection 1480-1660*; Grimwade, Arthur G. *London Goldsmiths 1697-1837. Their marks & lives from original registers at Goldsmiths' Hall and other sources* and Jones, E. Alfred. *The Old Plate of the Cambridge Colleges*, complete listing available at SOTHEBYS.COM

£ 3,000-4,000 € 3,500-4,700



149 (PART)



150

150

A PAIR OF EARLY VICTORIAN TEAK LIBRARY BOOKMARKERS, CIRCA 1840

PROVENANCE

Acquired from Ronald Phillips Ltd at The Grosvenor House Antiques Fair, 2002.

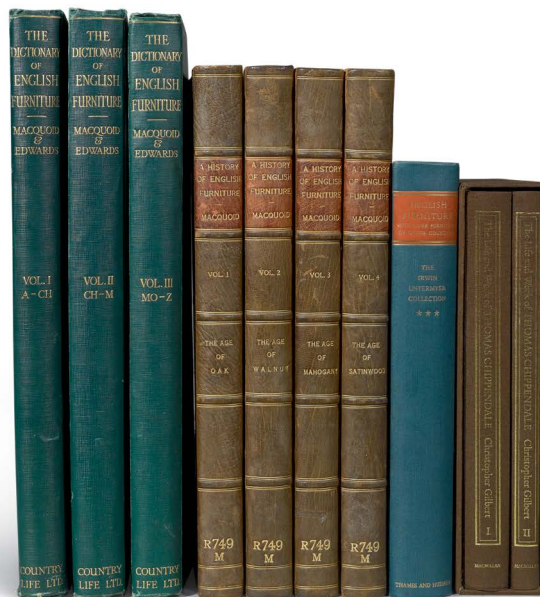
‡ £ 800-1,200 € 950-1,400

151

A QUANTITY OF REFERENCE BOOKS RELATING TO ENGLISH FURNITURE AND COUNTRY HOUSES

24 volumes, including: Macquoid, P. and Edwards, R., *The Dictionary of English Furniture*, Vols I-III, 1924-27; Gilbert, C., *The Life and Work of Thomas Chippendale*, Vols I-II, 1978 and Tipping, H. A., *English Homes*, Vols I-IX, 1921-37, complete listing available at SOTHEBYS.COM

£ 2,000-3,000 € 2,350-3,500



151 (PART)



152

PYNE, WILLIAM HENRY

FIRST EDITION, 3 volumes, 4to (338 x 275mm.), 100 hand-coloured aquatint plates, contemporary crimson morocco gilt, the covers with broad and narrow gilt borders around central Botfield arms gilt, spines richly gilt, gilt edges, *lacking dedication in vol. 3, without list of portraits, plates and rearrangement slip called for in Abbey, some spotting and staining, volume one spine with small area of wear*

A handsome copy of the finest work on English palatial interiors, from the library

of Beriah Botfield, the industrialist and bibliophile who bequeathed his extensive collection to the Thynne family of Longleat, to whom he believed he was related.

LITERATURE

Abbey, *Scenery* 396; Tooley 389

PROVENANCE

Beriah Botfield (1807–1863), arms gilt on covers, sale, Christie's 13 June 2003, lot 111

£ 5,000-7,000 € 5,900-8,200



153 (OPEN)



153

153

A REGENCY OAK METAMORPHIC LIBRARY ARMCHAIR, CIRCA 1815, AFTER THE DESIGN BY MORGAN AND SANDERS

the moulded top rail above a pierced lotus carved mid rail and over-scooled arms above a caned drop-in seat with a *later* green leather squab cushion, folding to reveal four leather-lined treads on moulded sabre legs

PROVENANCE

Anonymous sale, Sotheby's London, 12 February 1999, lot 137

This armchair follows a design by the London firm of Morgan and Sanders, published in Ackermann's Repository in July 1811. Morgan and Sanders were specialists in the manufacture of 'metamorphic' furniture of this kind and held the patent for this particular model, which was known as the 'Patent Metamorphic Library Chair' (see G.B. Hughes, 'Regency Patent Furniture', *Country Life*, 2 January 1958, pp.10-12, and B. Austen, 'Morgan and Sanders and the Patent Furniture Makers of Catherine Street', *Connoisseur*, vol. 187, no. 753, November 1974, pp.180-191.)

‡ W £ 4,000-6,000 € 4,700-7,000



154

154

**A WILLIAM IV GONÇALO ALVES
KIDNEY-SHAPED WRITING
TABLE, CIRCA 1830, ATTRIBUTED
TO GILLOWS**

the shaped leather-lined top with a gadrooned edge and plain frieze with bead and reel moulding, fitted with a drawer, on turned and gadrooned standard supports with downswept legs and claw feet

74cm. high, 112cm. wide, 56m. deep; 2ft. 5in., 3ft. 8in., 1ft. 10in.

PROVENANCE

Acquired from Haughey Antiques, 25 June 1999.

‡ W £ 1,500-2,500 € 1,750-2,950

155

**A MAHOGANY WALL TIMEPIECE
WITH CALENDAR, BIRCH &
GAYDON, LONDON, CIRCA 1910**

18½-inch painted dial signed *Birch & Gaydon, 153 Fenchurch Street, London*, the substantial chain fusee movement with deadbeat escapement and Harrison's maintaining power, the case with architectural pediment and dentil mouldings above fluted ionic columns flanking the dial, the trunk with manual day/date calendar

168cm. high, 82.5cm. wide; 66in., 32½in.

PROVENANCE

By repute, London Stock Exchange;
The Collection of Billy Wilder, sold, Christie's
New York, 13 April 2000, lot 94

‡ W £ 5,000-7,000 € 5,900-8,200

156

**A REGENCY MAHOGANY HALL
BENCH, CIRCA 1820, IN THE
MANNER OF GILLOWS**

the rectangular back with a gadrooned cresting flanked by downswept arms on turned supports and solid seat on turned and reeded tapering legs

118cm. wide; 3ft. 10½in.

PROVENANCE

Anonymous sale, Sotheby's London, 12
February 1999, lot 139

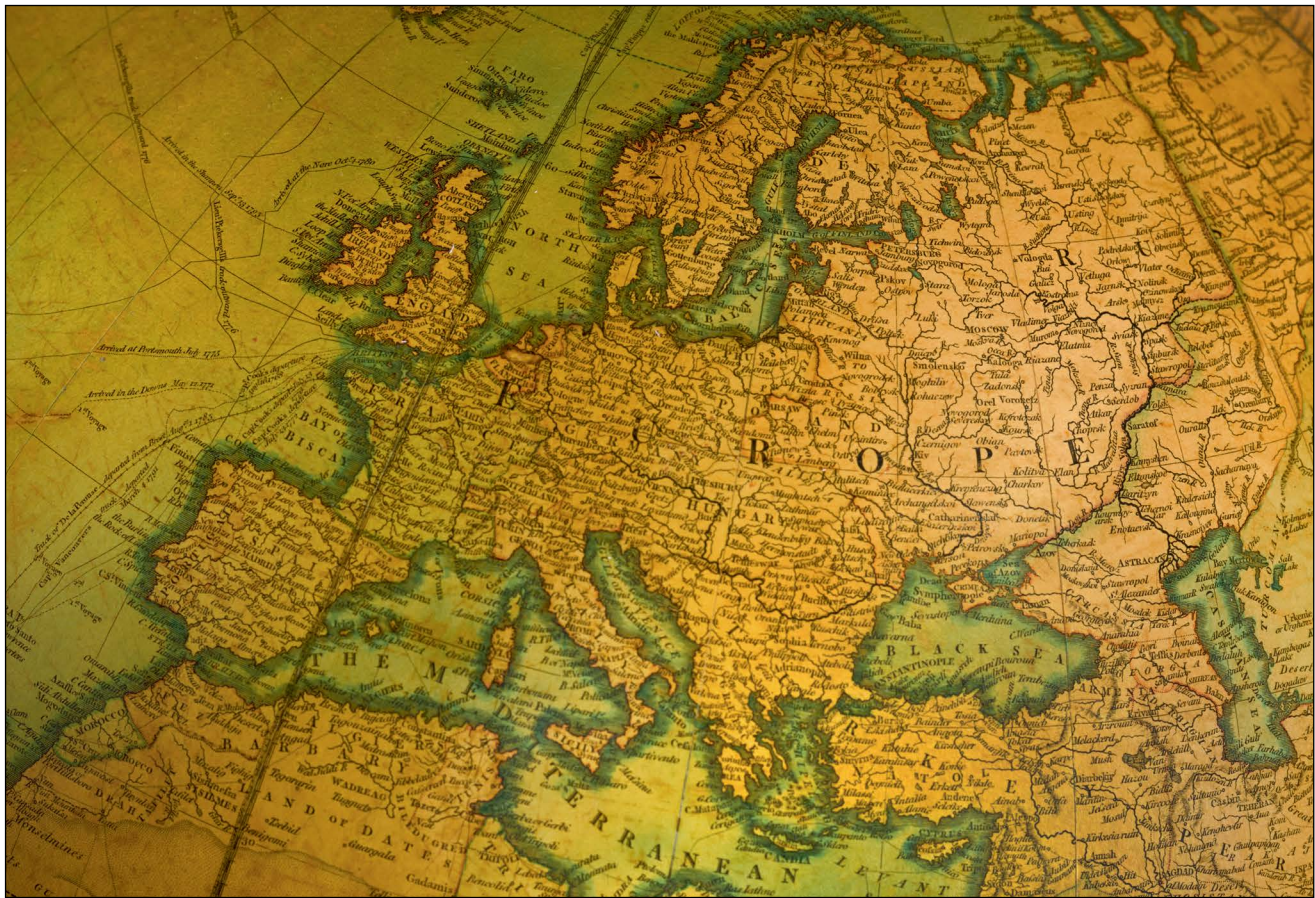
‡ W £ 2,500-4,000 € 2,950-4,700



155



156



157

A PAIR OF REGENCY 21-INCH TERRESTRIAL AND CELESTIAL LIBRARY GLOBES BY JOHN & WILLIAM CARY, DATED 1816-1818

the Terrestrial globe with cartouche reading CARY'S / NEW / TERRESTRIAL GLOBE / EXHIBITING / The Tracks and Discoveries made by / CAPTAIN COOK: / Also those of CAPTAIN VANCOUVER on the / NORTH WEST COAST of AMERICA: / and M. DE LAPEROUSE, on the COAST of TARTARY. / TOGETHER / With every other Improvement collected from / Various Navigators to the present time. / LONDON: / Made by J.&W. Cary, & Sold by M. Berge, Piccadilly 1816, WITH ADDITIONS AND CORRECTIONS TO 1818, the Celestial globe with cartouche reading CARY'S / New and Improved / CELESTIAL GLOBE, / ON WHICH / Is carefully laid down, the whole of the / STARS AND NEBULAE, / Contained in the ASTRONOMICAL CATALOGUE, of the / Rev^d. Mr. WOLLASTON, F.R.S. / Compiled from the Authorities of / FLAMSTEED, DE LA CAILLE, HEVELIUS, MAYER, BRADLEY, HERSCHEL, MASKELYNE &c. / With an extensive number from the Works of Miss Herschel / The whole adapted to the Year 1800, and the / Limits of each Constellation determined / by a Boundary line. / LONDON: / Made by J.&W. Cary, & Sold by M. Berge, Piccadilly 1816 on three inswept legs with castors, the original uncoloured

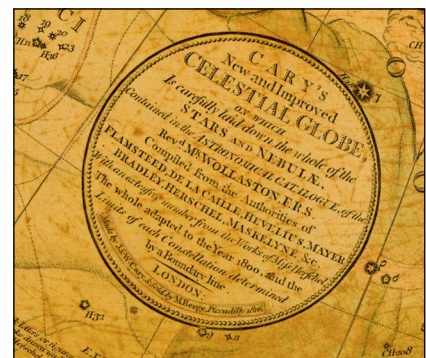
engraved compass mounted between three turned stretchers, signed J. & W. CARY STRAND LONDON, with blued-iron needle and glazed cover 121cm. high; 3ft. 11½in.

PROVENANCE

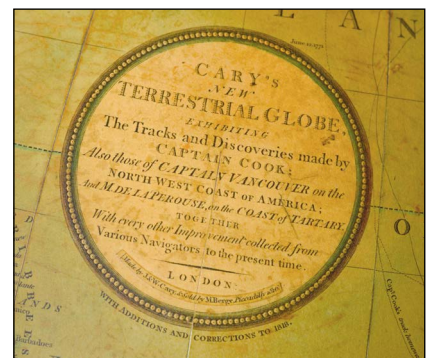
Acquired by the owners of the Holland America Line in 1921; Thence by descent until sold Christie's Los Angeles, 17 October 2000, lot 38.

The firm of Cary was established by John Cary (c.1754-1835), a noted map-seller and engraver, and his brother William (c.1760-1825), an instrument maker. The firm published their first globes in 1791 and by the end of the eighteenth century had already established themselves as one of London's most eminent globe manufacturers. In about 1820 the Cary brothers moved their business to 86 St James's Street, leaving their premises at 181 Strand to John Cary's two sons George (c.1788-1859) and John Jr. (1791-1852) who traded as G & J Cary until about 1850 and continued to produce globes of the highest standards. Examples of the company's work are illustrated in Elly Dekker and Peter van der Krogt, *Globes from the Western World*, 1993, pls. 33, 37, and 38.

‡ W £ 40,000-60,000 € 46,700-70,000



Detail of Celestial cartouche



Detail of Terrestrial cartouche





158

158

A VICTORIAN MAHOGANY AND AMBOYNA INLAID WRITING TABLE BY JAS SHOOLBRED & CO., LATE 19TH CENTURY

the raised superstructure with cupboard doors enclosing an arrangement of pigeon holes and two short drawers above a leather writing surface over three drawers on square tapering legs and spade feet, with ivorine label *FROM / JAS. SHOOLBRED & CO / TOTTENHAM COURT RD / London, W.*

96.5cm. high, 99cm. wide, 57.5cm. deep; 3ft. 2in., 3ft. 3in., 1ft. 10¾in.

PROVENANCE

Graham Gallery, 10 June 1999

‡ W £ 1,000-1,500 € 1,200-1,750

159

A GEORGE IV MAHOGANY CHEVAL MIRROR, CIRCA 1820

the ring turned and square frame supporting a pivoted rectangular mirror, the sides with articulated brass candle arms on hipped and reeded downswept legs with brass caps and castors

85.5cm. high, 76cm. wide; 6ft. 1in., 2ft. 6in.

PROVENANCE

Anonymous sale, Sotheby's London, 12 February 1999, lot 133

‡ £ 2,000-3,000 € 2,350-3,500



159

160

A PAIR OF GEORGE III STYLE LEATHER UPHOLSTERED WING ARMCHAIRS

with close-nailed buttoned leather upholstery on square section legs joined by stretchers

PROVENANCE

Sotheby's Summers Place, 2 February 1999, lot 39

‡ W £ 2,000-3,000 € 2,350-3,500



160



161

161

**A VICTORIAN CAST IRON BENCH
BY MORGAN, MACAULAY AND
WADE, CIRCA 1870**

depicting The Four Seasons, with indistinct
registration stamps throughout for 5 April 1870,
re-decorated
181cm. wide; 5ft. 11in.

PROVENANCE

The Country Seat, Christie's South Kensington,
22 June 2000, lot 135

The design of this seat, number 240338, was
registered and patented at the The Public
Record Office by Morgan, Macaulay & Wade,
the Bath Works, Rotherham, on 5 April 1870.

‡ W £ 2,500-4,000 € 2,950-4,700

162

**A SET OF VICTORIAN BRASS AND
MAHOGANY WEIGHING SCALES
BY AVERY OF BIRMINGHAM, LATE
19TH CENTURY**

of standard form with additional weights
145cm. high; 4ft. 9in.

PROVENANCE

Acquired from Mallett at Bourdon House
Limited, London, 11 March 2001

‡ W £ 2,000-3,000 € 2,350-3,500



162





163

**A LOUIS XV STYLE GILT-
BRONZE MOUNTED SATINWOOD,
KINGWOOD AND MARQUETRY
STEINWAY 'MODEL A' GRAND
PIANO**

HAMBURG, GERMANY, 1908

with a finely inlaid marquetrie and ormolu mounted case, with matching stool, the frame overstrung and patinated, *serial number 130754, signed in marquetrie, together with* caned stool ensuite
185cm. long: 6ft. 1in.

PROVENANCE

Acquired Butterfields, San Francisco, 7
December 1999, lot 3727

The present Steinway 'Model A' grand piano - serial number 130754 - was made in Hamburg, Germany and shipped to the Parisian dealers E. Moule Piano on 21 March 1908.

The firm Steinway & Sons was founded in 1853 by German immigrant Henry Engelhard Steinway on Varick Street in Manhattan, New York. The company gained international appreciation in 1867 at the Paris Exhibition when it was awarded the prestigious "Grand Gold Medal of Honour" for excellence in manufacturing and engineering.

‡ © £ 30,000-50,000 € 35,000-58,500



MODERN & POST-WAR
BRITISH PAINTINGS
FROM

THE
NEIL & GINA SMITH
COLLECTION

AUCTIONS LONDON
18-19 JUNE 2019

PROPERTY FROM THE NEIL & GINA SMITH
COLLECTION

LAURENCE STEPHEN LOWRY, R.A.
1887-1976

A Cricket Match

signed and dated 1938
oil on canvas
46 by 61cm.; 18 by 24in.

PROVENANCE

Alex. Reid & Lefevre, London, where acquired
by Dr. A. C. Spence, 6th March 1939
Private Collection, Newcastle and thence by
descent to the previous owner
Their sale, Sotheby's London, 19th June 1996, lot
48, where acquired by the present owner

EXHIBITED

London, Alex. Reid & Lefevre, *Paintings of the
Midlands by L.S. Lowry*, February 1939, cat. no.5.

£ 800,000-1,200,000

€ 930,000-1,390,000 US\$ 1,050,000-1,580,000

'Once you have seen how Lowry saw us, you cannot ever see or be in a football crowd,
nor watch kids playing, workers leaving the factory, queuing, or stopping to chat or
hear the fairground barker, without saying, "Lowry! It's Just Like a Lowry painting!"
Going about our business or pleasure we are all subjects of his vision'

Sir Ian McKellen, 'My lifelong passion for L. S. Lowry', *The Telegraph*, 21st April 2011





Fig. 1. L. S. Lowry, *The Mill, Lunchtime: A Cricket Match*, pencil on paper, circa 1940, MCC Collection, image courtesy of the Lowry Estate

When *A Cricket Match* last appeared at auction in June 1996, it sold for a then world record price for a painting by Lowry, prompting a plethora of cricket-inspired puns from the newspapers, both national and local to the artist's home town of Manchester: 'Lowry scores a record price', 'Cricket oil hits artist's price for six', 'Painting a big hit' etc.

What the newspapers were not to know was that this painting of the most British of games would spend the next twenty years in a private collection in America. In the meantime, Lowry's auction record has been set and reset many times, most spectacularly just 3 years later when Lowry's great football picture, *Going to the Match*, sold for £1.9m in 1999. *A Cricket Match* returns to the open market, then, to find it much changed. And the world is much changed too, although what is fascinating is that the game of cricket – despite the invention of American-influenced 'sports entertainment' formats such as T20 or the Indian Premier League and a general level of 'razzmatazz' unimaginable in Lowry's day – in some ways is moving back towards the grass-roots Lowry is painting. Due to the global popularity of the IPL, the star players of today are just as likely – if not more so – to have honed their skills on the *maidans* of Mumbai or Lahore or the parks of Kingston or Bridgetown, as they are on the green and pleasant fields of England.

A key contention of the 2013 Lowry retrospective at Tate was that the industrial world of factories and smoking chimneys, of workers living tough lives in tough conditions

that is Lowry's true subject, may no longer exist in Britain (and was fast-disappearing during the artist's own formative years), but that doesn't mean such scenes have vanished from the world entirely. Cities that are today the 'workshops of the world', as Manchester was once known, have much the same look and the effect on the people who work in them is much the same, albeit that the chemical waste does not flow across waste-ground and into the River Irwell, but into the Mithi.

Cricket is a surprisingly rare subject in Lowry's art, especially given the presence of a major international cricket ground, Old Trafford, just down the road from Lowry's beloved Salford. In the 1930s and 40s, matches at Old Trafford would have drawn the kind of crowds that one would have imagined would appeal to Lowry: after all, his interest in sporting occasions is always less for the game itself and more for the spectacle, whether in professional form, as with *Going to the Match*, set at Bolton's Burnden Park, or the various scenes he painted of amateur football games taking place on Saturday afternoons between the factories. Lowry painted a formal cricket picture only once – a tough as nails Lancashire League game in full swing on an urban pitch – but there are a few examples of him depicting pick-up games of cricket taking place on the streets and on waste-ground, such as the match featured in a beautifully executed drawing recently acquired by the M.C.C. (fig. 1), in which arguments and fights seem to be breaking out on all sides, a game that could not be further removed from those played on the hallowed pavilions of Lord's.

The game we see underway in *A Cricket Match* is another step further still from the 'home of cricket', although – pertinently, when we think about Lowry's relevance in today's world – it is not far at all from the *maidans* of the Indian Sub-Continent. Set in Broughton, a suburb of Salford, this is a waste-ground in every sense of the word, the slightly hilly aspect of the surroundings almost certainly having nothing to do with nature and all to do with these houses being built on mounds of coal slag. The match itself is framed by the large dilapidated tenement building behind (leaving one to wonder if Lowry is making a visual parallel with the grand brick pavilion at Old Trafford). This building, with its broken and boarded up windows, almost ghostly in the palest pink is one of the sadder buildings in Lowry's *oeuvre*, its presence exquisitely haunting (although intriguingly, someone has a fire going at the end that is meant to be boarded up).

To the left a group of men smoke and pass the time over a wall, oblivious to the match going on behind them. They are the only adults in the painting, unemployed and with nowhere to go, the narrow confines of their prospects echoed in the dead tree artfully placed immediately above them and also in the broken fence posts below, which take on a strange, almost anthropomorphic quality, as they lean in and jostle against each other like drunks – echoing similar forms in his other early masterpiece, *The Lake*, a fugue for Victorian Manchester (fig. 2).



L.S. Lowry sketches in a local street. Photograph by Derek Bayes, © Camera Press



Fig. 2. L. S. Lowry, *The Lake*, 1937
 © The Lowry Collection, Salford

In *A Cricket Match*, Lowry gives children the centre stage. They are dotted throughout the painting, but most noticeably in a diagonal line across the middle, as the players are joined by a small crowd of spectators, behind a low, broken wall of their own. To the right and left in the middle distance, prams are left at the edges of sight of those told to watch them, as various games capture the babysitters' attention. Children are an essential narrative element in Lowry's work, a constant motif throughout his career. As yet unburdened by work, they provide the counterpoint to the life of their parents, a life of rent books and payments on tick, everyday small humiliations and graver worries. Children are the joy that for the adults has become elusive or fleeting. Yet Lowry was also very aware that this time of freedom was all too brief, before the children head to the factories and mills as apprentices, as movingly portrayed in Walter Greenwood's classic 30s novel *Love on the Dole* - an essential 'reader' for unlocking Lowry's world. As such, children lend a heart-breaking poignancy to his art, none more so than here, as they play-out their parents' lives of work, listless unemployment, the care of children, and the all-too-brief moments of fun and games. But for now, at least, as the bowler sends down the ball and the children behind the wall strain for a better view, all of this is close, but still far away.

A Cricket Match is a wonderful example of Lowry at his very best, in what is arguably his best decade as an artist, the 1930s, where he fully establishes the rules and parameters of his unique vision. It seems at first-glance to be a simple 'slice of life' and yet the painting is constructed very carefully, in both the way the narrative unfolds and also in how it releases its emotion. As ever, Lowry restricts his palette to a range of colours so narrow that Mondrian would no doubt approve: the dominant white; outlines in black; a dirty green and sooty blue to pin the work to the ground and to give it its sombre *timbre*. It is this blue-green that also frames the picture, drawing our eye into it, across the dirty standing water and snaggletooth fence posts in the foreground and through to the ramshackle sheds in the middle ground. To this Lowry adds a few dots of red, in a scarf or a hat: another favourite trick to draw the eye in a zig zag through the composition, to ensure the viewer looks everywhere and experiences it as a whole.

It is in the 1930s that Lowry's masterful use of white really comes to the fore. It has both a painterly function - allowing him to give a clarity to his figures and buildings, which in turn enhances their phenomenological solidity - as well as an emotive quality, as it brings a hard, brittle coldness to his work,

whatever the season, that in the viewer's mind translates into an understanding of the hardship of the world he is painting. It has a conceptual aspect, too, as it is the white that makes this Lowry's world, something that has its root in a hard reality but also seems to exist in of itself.

In common with all of Lowry's finest works, *A Cricket Match* holds an exquisite balance between being a view of somewhere in particular, a patch of scrubland in Manchester, and being a symbolic landscape, that stands as both metonym and metaphor for the urban industrial experience. It is this balance, this thread throughout Lowry's career, that was the central idea behind Tate's 2013 retrospective, in which the curators T. J. Clark and Anne M. Wagner argued for Lowry to be seen as one of the great 'Painters of Modern Life' alongside the likes of Manet and Caillebotte. The city that Lowry was painting in the 1930s might well have been disappearing, but today megacities around the world are springing up at the same rapid speed as Victorian Manchester once did. And if these cities are in the Indian sub-continent, somewhere amongst the building sites and the factories, there is every chance that there will be children with a fruit crate for a wicket and a shaped piece of wood for a bat, having a cricket match.



PROPERTY FROM THE NEIL & GINA SMITH
COLLECTION

HELEN BRADLEY
1900-1970

**We Are Bringing Home The Holly
And The Ivy**

signed; also signed, inscribed and dated 1974
on a label on the reverse
oil on canvasboard
41 by 51cm.; 16 by 20in.

PROVENANCE

Sale, Phillips London, 2nd November 1999, lot
118, where acquired by the present owner

± ⊕ £ 25,000-35,000
€ 29,000-40,600 US\$ 32,800-45,900

Born in the village of Lees, Oldham at the turn of the twentieth-century, Helen Bradley did not begin painting until the age of sixty-five. She painted for her own pleasure and to show her grandchildren what life was like when she was a child. But her work was soon met with such great enthusiasm that within a decade she was hosting sold-out solo exhibitions in London and America. It is for her charm and apparent naivety that Bradley's work was so sought-after but looking closer one can appreciate the Artist's acute understanding and observation of Western and non-Western cultures and the impact that this was to have over her painting style.

Bradley was particularly influenced by Persian Miniatures – the likes of which she spent hours pouring over in the British Museum – and Dutch Old Masters. These narrative influences were to help Bradley in developing her own unique story-telling style, shown here as she recalls collecting holly and ivy with her mother at Christmas in 1906 at their favorite picnic spot beside Rostherne Mere lake in Cheshire. Christmas was clearly an important time of year for Bradley, becoming the subject matter for some of her most popular and beloved paintings. She recalled 'as the winter nights drew towards Christmas there was much sewing of patchwork quilts, and getting ready

for the Christmas Bazaar. Then came the School Treat, which George and I didn't really enjoy because Mr Thornley pretended to be Father Christmas, and in spite of his bristling side whiskers and beard whitened with flour, I felt afraid he would demand that I spelled "mouse" before he would give me an orange' (Helen Bradley, *And Miss Carter Wore Pink*, Book Club Associates, London, 1972, p.5.)

Bradley was also inspired by the work of fellow northern artist L.S. Lowry, whom she met in the 1960s, and there are striking parallels to be drawn between their work, as seen in in such great works as *A Cricket Match* (1939, lot 16). Both display a natural affinity for their subject matter, painting people and places that they knew well, and both captured with a great sense of nostalgia a world that by the 1960s and '70s was all but lost.

In 1971 Jonathan Cape published the first of four books '*And Miss Carter Wore Pink*' recounting scenes from Bradley's childhood. The book was met with immediate success, with translations soon appearing in French, German, Japanese and Dutch, with a further special edition produced for the U.S.A. Bradley was awarded an M.B.E. for her services to the arts, but died before she was due to receive it from Her Majesty The Queen.

*We are bringing home the Holly and the Ive [sic] to
decorate the Church and our homes for it will soon
be Christmas. Father said 'It is a beautiful day. Let us
gather the Ivy from the trees around Rostherne Mere
(our summer picnic place) so we saddled up 'Fanny' and
drove through the crisp December Day, but instead of
lingering and laying out our picnic tea, we cut our long
fronds of Ive [sic] and branches of Holly.*

*Mother said 'How quiet and peaceful it is, but we musn't
stay. The sun is going down' and the sky and the lake
turned to Glory and the year was Christmas 1906.*





OLD MASTER PAINTINGS
FROM

THE
NEIL & GINA SMITH
COLLECTION

AUCTIONS LONDON
3-4 JULY 2019

PROPERTY FROM THE NEIL AND GINA SMITH
COLLECTION

**PIETER BRUEGHEL THE
YOUNGER**

(Brussels 1564 - 1637/8 Antwerp)

**Winter landscape
with a bird trap**

signed and indistinctly dated lower right:
P. BREVGHEL 1622

oil on oak panel, the reverse incised with
the panel maker's mark of a clover leaf for
Michiel Claessens, the year stamp *A* for
1621–22, and branded with the coat-of-arms
of the city of Antwerp (fig. 1)¹
38.6 x 56 cm.; 15¼ x 22 in.

± £ 1,500,000-2,000,000

€ 1,750,000-2,330,000

US\$ 1,950,000-2,600,000

PROVENANCE

Anonymous sale ('The Property of a
Nobleman'), London, Christie's, 4 July 1997, lot
32, where acquired.

LITERATURE

K. Ertz, *Pieter Brueghel der Jüngere, Die
Gemälde mit kritischem Œuvrekatalog*, vol. II,
Lingen 1988/2000, pp. 578, 581, 605, cat. no.
E685, reproduced fig. 483;

C. Currie and D. Allart, *The Brueg(h)el
Phenomenon*, Brussels 2012, vol. II, pp. 511,
522, nn. 53–54.

There can be little doubt that the *Winter landscape with a bird trap* is not only one of the best loved of all the inventions of the Brueghel dynasty, but in its beautiful evocation of a winter's day also one of the most enduring images in Western art. Although no fewer than 127 versions of the composition have survived, only forty-five are now thought of as autograph works by Pieter Brueghel the Younger himself, with the remainder being largely workshop copies of varying degrees of quality.² The Smith painting is one of only six unmistakably autograph panels which have the distinction of being both signed and dated, with dates ranging from 1601 to 1626. Klaus Ertz in his recent catalogue of Brueghel's paintings describes it as '...eine sehr gute Exemplar'. The earliest of the other versions is that now at the Kunsthistorisches Museum in Vienna, and the last that formerly in the Coppée collection in Brussels, sold at Sotheby's, London, 9 July 2014, lot 10 (fig. 2). The others are listed by Ertz as in a Swiss private collection, the National Museum of Arts in Bucharest, and the last sold in Berlin in 1925 and since untraced.³ Eleven further versions are signed but not dated, with four using the signature form *P. BRVEGHEL* used by Pieter Brueghel the Younger up to 1616, and three others using the form adopted here of *P. BREVGHEL*, indicating works executed in or after this date when his signature form changed.



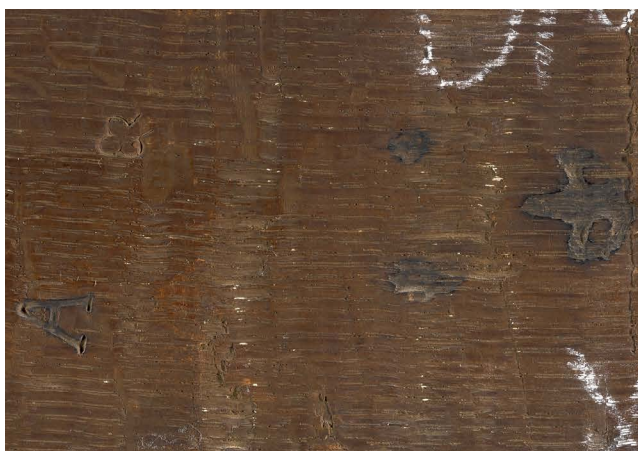


Fig 1. Reverse of the present painting



Fig 2. Pieter Bruegel the Younger, *Winter Landscape with a Bird Trap*, 1626. Oil on panel. 40.4 x 57.2 cm. Formerly collection of Baron Coppe. Brussels

The prototype for this famous composition has generally been thought to be the painting by Pieter Bruegel the Elder, signed and dated 1564, formerly in the Delporte collection and today in the Musées des Beaux-Arts in Brussels.⁴ The near-identical scale and the close correspondence of motifs between the painted copies and the original indicate very strongly that the former must have been based upon Bruegel the Elder's final painted composition, a master cartoon or at least very accurate tracings. The recent appearance of a drawing of the composition, sold at Sotheby's London in 2009 and recently attributed to Jan Bruegel the Elder by Klaus Ertz, would seem to indicate that he too had access to an original painting.⁵ The origins of the prototype itself undoubtedly lay in Pieter Bruegel the Elder's seminal cycle of paintings of the *Months*, and in particular his celebrated *Hunters in the snow (January)* of 1565, today in the Kunsthistorisches Museum in Vienna.⁶

The *Winter landscape with a bird trap* owes its fame to its extraordinary rendering of the atmosphere of a cold winter's day. In contrast to the clear and biting cold of the *Hunters in the snow*, here the atmosphere is more misty and welcoming. A blanket of deep snow lies upon a riverside village and the surrounding countryside. On the frozen river the villagers are seen playing at spinning tops, hockey and curling on the ice. The muted palette of greys, blues and pale greens is offset by the red costumes worn by many of the participants,

a painterly device which harks back directly to Pieter Bruegel the Elder. But perhaps the most distinctive feature of the painting is the graphic and patterned quality of the overlapping branches of the trees and bushes, which serve to create a wonderful decorative effect. Although the scene is largely imaginary, Marlier suggested a possible identification of the village as Pede-Saint-Anne in Brabant.⁷ The city seen in silhouette on the horizon in the centre is almost certainly intended for Antwerp. As Marlier was the first to observe, one feature of the Smith panel is, however, rare among the many versions of the *Bird Trap*. This is the inclusion of the figures of man leading a woman upon a donkey on the far bank of the river on the left-hand side of the composition, presumably intended to represent the figures of Joseph and Mary on their way to Bethlehem (see detail fig. 3). Again, the inclusion of such a small but iconographically significant detail within the larger composition is very much a device employed by the elder Bruegel. Only four other certainly autograph versions include this detail: that in the Museum Mayer van den Bergh in Antwerp; another last recorded in the Hartmann collection in Rome in 1954, that sold London, Christie's, 9 December 1995, lot 9; and lastly that formerly in the Coppée collection in Brussels, sold London, Sotheby's, 9 July 2014, lot 10.⁸ It is not to be found, however, in Pieter Bruegel the Elder's own painting of 1565 in Brussels, nor any of the many purely workshop copies,



Fig. 3. Detail of the present painting



Fig. 4. Detail of the present painting

and seems to have been an invention of Pieter Brueghel the Younger's. This very small group also includes the additional motif of a man leading a mule across the bridge in the distance (see detail, fig. 4).

That these figures were included in the design from the outset is proven by their appearance in the impressive underdrawing on the panel revealed by infra-red reflectography (fig. 5).

It has often been suggested that the *Winter landscape with a bird trap*, for all its realism, also contains an underlying message alluding to the precariousness of life. In one of his engravings of *Winter – Ice skating before St George's Gate, Antwerp*, Pieter Bruegel the Elder added the inscription: *'Lubricitas Vitæ Humanæ. La lubricité de la vie humaine. De slijberachtigeyt van's Menschen Leven'* ('The precariousness of Human Life') referring to the ways in which people find themselves 'slipping and sliding through a life whose existence is more slippery and fragile than ice itself'. The eponymous bird trap itself has also, for example, been interpreted as symbolic of the brevity of life, but is much more likely to be a straightforward detail alluding to the need to lay in food for the winter months. Nevertheless, the hole in the ice, or the figures of the two children running heedlessly towards their parents across the ice despite the latter's warning cries, all clearly point to the dangers inherent even in this idyllic winter scene, and thereby the fickleness and basic uncertainty of life itself.

¹ Michiel Claessens was the alderman of the Antwerp panel makers' Guild from 1617–18, and was active between 1590 and 1637. The letter 'A' was probably added by the city assay-master when he stamped the panel with the Antwerp brand. The dating of 1621–22 can be further paralleled in panels made by his colleague Michiel Vriendt for documented works of the same date by Rubens. See J. Wadum, 'The Antwerp Brand on Paintings on Panels', in 'Looking through paintings: The study of Painting techniques and materials in support of art historical research', E. Hermans (ed.), in *Leids Kunsthistorisch Jaarboek*, XI, 1998, p. 198. Currie and Allart simply identify the maker's mark as an 'A' and speculate that the present panel and that in Antwerp may have been painted at much the same date. The Smith panel was discussed by Jørgen Wadum in a paper entitled 'From A to T in mass production. The Rosenberg Master, an early 17th century Antwerp artist', delivered at the *Brueghel Enterprises Symposium* in Brussels in 2002.

² Ertz 2000, vol. II, pp. 605–30, nos E682 to A805a, many reproduced.

³ Ertz 2000, nos E682–687.

⁴ F. Grossmann, *Brueghel. The Paintings*, London 1956, p. 119, no. 114. For a good summary of this debate see Ertz 2000, vol. II, pp. 575–87.

⁵ London, Sotheby's, 8 July 2009, lot 32, reproduced (as circle of Pieter Bruegel the Elder).

⁶ Grossmann 1956, pp. 196–98, figs 87–90.

⁷ Marlier, in the catalogue of the exhibition, *Le Siècle de Brueghel*, Brussels, Musées Royaux des Beaux-Arts, 1963, p. 69.

⁸ Listed in Currie and Allart 2012, vol. II, pp. 511, 522, n. 53; Ertz 2000, pp. 605–17, nos A687, A691–2, A704.

JOHN CONSTABLE, R.A.

(East Bergholt, Suffolk 1776 - 1837
Hampstead)

Study for *The White Horse*

oil on canvas
61 x 50 cm.; 24 x 19¾ in.

£ 2,000,000-3,000,000
€ 2,330,000-3,490,000
US\$ 2,600,000-3,900,000

PROVENANCE

Possibly the painter's son, Lionel Bicknell Constable (1828–1887);
Possibly his sale, London, Christie's, 2 March 1874, lot 167, to 'Reynolds' (as 'The White Horse. A sketch for the picture');
With Arthur Tooth and Sons Ltd., London, by March 1950 (stock number 2386);
By whom sold, 2 May 1950, to a lady;
Private collection, Switzerland;
Anonymous sale, London, Christie's, 30 November 2000, lot 3;
There acquired by the present owner.

LITERATURE

J. Mayne, 'John Constable's sketches and studies', in *Antiques Review*, no. 1, December 1950, pp. 21–23, reproduced pl. 1;
L. Parris and I. Fleming-Williams, *Constable. Paintings, Drawings and Watercolours*, Tate exh. cat., London 1976, p. 108, under no. 165;
R. Hoozee, *L'opera completa di Constable*, Milan 1979, p. 111, no. 253, reproduced;
G. Reynolds, *The Later Paintings and Drawings of John Constable*, 2 vols, New Haven and London 1984, text vol., pp. 28 and 30, no. 19.3, plates vol., reproduced pl. 70;
L. Parris and I. Fleming-Williams, 'Book Review of The Later Paintings and Drawings of John Constable', in *The Burlington Magazine*, vol. CXXVII, no. 984, March 1985, p. 167;
C. Rhyne, 'Constable's first two six-foot landscapes', in *Studies in the History of Art*, vol. 24, 1990, p. 124, reproduced fig. 17;
J. Hayes, *The Collections of the National Gallery of Art. Systematic Catalogues: British Paintings of the Sixteenth through Nineteenth Centuries*, Washington 1992, p. 33, reproduced fig. 5 (as 'Willy Lott's House and Thatched boat Shelter and Barn');
A. Lyles (ed.), *Constable. The Great Landscapes*, exh. cat., Tate, London 2006, p. 134 (as a sketch for the painting at the Frick).

Painted in 1817, this highly important sketch is an early preparatory study for *The White Horse* (The Frick Collection, New York, fig. 1), the first of Constable's famous 'Six-Footers', which he exhibited at the Royal Academy in 1819. One of the artist's most celebrated works, *The White Horse* is a seminal painting in the history of British art and only a very small

number of preparatory studies were made for it, including the full-scale sketch now in the National Gallery of Art, Washington, D.C. (fig. 2). This is the finest and most important of only two known small-scale compositional oil sketches that relate to *The White Horse*. Possibly painted on the spot in the summer of 1817, with the artist responding directly to the landscape, the composition echoes that of a small pencil drawing of the scene made in a sketchbook Constable used in Suffolk in 1814 (Victoria and Albert Museum, London, fig. 3) and represents a crucial development in the particularly complex evolution of this celebrated composition.

The finished painting depicts a view from the right bank of the River Stour, at Dedham Vale, near East Bergholt, showing a small reach of the river just below Flatford Lock looking towards Willy Lott's Cottage. This sketch concentrates on the central part of the composition, with Willy Lott's Cottage – one of the key images in Constable's art – seen through the trees and a thatched boat shed on the far bank of the river, both of which appear in the finished painting. A smaller, horizontal but related oil sketch (Private collection, fig. 4) and a small study in oils of the barge and horse itself (Private collection, fig. 5), together with a pencil drawing of the boathouse (Private collection), represent the only other known preparatory works by the artist for this pivotal and iconic composition.¹ John Constable is one of the most celebrated and influential of all English romantic artists, and his most famous paintings are among the best-loved images in British Art.

THE WHITE HORSE

Accurately described by the artist's friend and biographer, C.R. Leslie as 'on many accounts the most important picture Constable ever painted',² *The White Horse* represents a vital turning point in Constable's career. It was the first in a series of six monumental Stour Valley compositions, known as the artist's celebrated 'six footers', which were exhibited at the Royal Academy between 1819 and 1825. These epic canvases represent the culmination of a process which he had begun as early as 1812, with a smaller view of *Flatford Lock and Mill*, and all share a common theme – each depicting a scene within a three-mile radius of Constable's family home in East Bergholt. All six have a very particular narrative, illustrating familiar scenes of everyday life on the river under a bright summer sky. They are, for many, Constable's defining works, and include *The White Horse*, 1819 (The Frick Collection, New York); *The Young Waltonians*, 1820 (The National Gallery, London); *The Hay Wain*, 1821 (The National Gallery, London); *View of the Stour near Dedham*, 1822 (Huntington Library

and Art Gallery, San Marino); *The Lock*, 1824 (Private collection); and *The Leaping Horse*, 1825 (Royal Academy of Arts, London). These six pictures largely cemented the artist's contemporary reputation and have served as the basis for his fame ever since. For many they define the pinnacle of the artist's career.

The White Horse was critically well received at the Academy exhibition of 1819 – the correspondent for the *Examiner* praising it for being more like nature than any existing landscape painting and compared Constable's art favourably to that of Turner; whilst the *Literary Chronicle* wrote: 'What a grasp of everything beautiful in rural scenery' and predicted that Constable would soon be the leading landscape painter in the nation.³ The only painting that Constable exhibited in 1819, it was therefore off the back of the success of *The White Horse* that Constable was finally elected to the long-awaited position of Associate Member of the Royal Academy (A.R.A.), by a substantial majority of his peers, that same year – ultimate validation that the transformation of his artistic practise, which he had been working steadily towards for the last seven years, had paid off. Importantly, it also sold – and sold quickly – for the substantial price of 100 guineas (without the frame), thus giving Constable a measure of commercial success and independent financial security that he had not previously known in his career. The painting was bought by his close friend Archdeacon Fisher, and it is a measure of the significance that the artist placed upon *The White Horse* that in 1829, when Fisher was heavily in debt, Constable bought the painting back at its original price of 100 guineas and retained it for the rest of his life.

The gestation of *The White Horse* was a particularly complicated and protracted one for the artist, however, and the painting was ultimately the fruit of a seed of ambition that had begun much earlier and required many years of labour to fulfil. It is in this complex gestation and development that the present sketch plays such an important role.

THE SKETCH AND THE SIGNIFICANCE OF 1817

This seminally important sketch has been almost unanimously dated by scholars to 1817 – a pivotal but particularly complex period in Constable's art. The previous year two seismic events had taken place in the artist's life. In May his father, Golding Constable, had died and the ensuing division of family property left him with an income sufficient to finally marry his long-time love, Maria Bicknell, despite her family's opposition. This he duly did on 2 October that year. His life, which had hitherto been a peripatetic existence, partly based in





Fig. 1. John Constable, *The White Horse*, 1819. The Frick Collection, New York

Suffolk and partly in London, now became more settled in the capital, and in December the newly married couple moved into their first home at 63 Charlotte Street in Bloomsbury. He would in future spend little time in his native Suffolk, focusing instead on his life and career in London, and his determination to paint larger, more ambitious landscapes.

The White Horse was painted entirely in his London studio, the first time he had made a painting on a large scale of a Suffolk subject without direct reference to the motif. It was probably for this reason that he adopted, again for the first time, the device of painting a full-scale sketch (also painted in the studio in London), in order to map out the composition on a one-to-one scale, prior to starting work on what would be the finished canvas. Hitherto Constable's practice, up to 1816, had been to paint landscapes out of doors, on the spot, with direct reference to the landscape itself – often referred to as *en plein air*. As Rosenthal has documented, the size of canvas Constable usually preferred for open air paintings was either 13 x 20 in., 20 x 24 in. (the size of the present canvas), or 20 x 30 in.⁴ It has long been established, however, that by at least 1814 he was not only sketching out of doors, but painting, or at least mostly painting, fully finished exhibition paintings on the spot, directly in front of the motif itself. One such is *Wivenhoe Park* (National Gallery of Art, Washington), painted largely in the summer of 1816 and exhibited at the Royal Academy in 1817, which is almost forty inches wide. By 1816, however, with his ambition growing, it became clear that he had taken on-the-spot painting as far as he could and was beginning

to realise the limitations of this method. As we have seen, if he was to compete with the likes of Turner, John Martin, James Ward and Augustus Wall Callcott, all of whom were exhibiting monumental landscapes at the Academy, he would need to paint on a far more ambitious scale. A scale that was simply not logistically possible out in the open fields.

In painting both the full-scale sketch and the finished painting, however, entirely in the studio he would have needed to refer to abundant source material brought back with him from Suffolk. Between mid-July and October 1817, Constable and his wife had made one last long trip to East Bergholt for an extended summer holiday – what has been described as Constable's 'valedictory' visit to the place of his birth.⁵ The place, in his own words, that had 'made him a painter'. Possibly anticipating, as Reynolds suggested, that this might be his last chance to record his native landscape in detail, before the cares of a family caught up with him, Constable avidly made a large number of drawings and oil sketches on this trip. Back in London in November of that year he showed these sketches to his close friend Joseph Farington, and there are several references to them in the latter's diary. On 11 November 1817 Farington wrote: 'Constable called & told me he had passed 10 weeks at Bergholt in Suffolk with his friends. & painted many studies'; and on 24 November he noted that Constable's fellow artist, W. R. Biggs, R.A., had spoken 'favourably of Constable's oil sketches done in the summer.' On 31 January 1818, Farington further noted 'Constable I called on and saw him and his wife & sat with him some time... I saw a number of his painted

sketches & drawings done last summer, but he had not any principal work in hand'.

Despite the wealth of evidence for the existence of many oil sketches produced in the summer of 1817, only one recorded work is securely dated to this period, and that has been untraced since it appeared in C.R. Leslie's sale at Foster's in 1860 (Reynolds, no. 17.24). As Reynolds suggested, however, there are strong reasons for regarding a sketch of *East Bergholt Church* in the Durban Museum and Art Gallery (Reynolds, no. 17.30, fig. 6) as belonging to this group as well, based on its handling and the fact that it closely relates to a pencil drawing of the same composition found in a sketch book that is known to have been used by Constable in Bergholt in 1817. The Durban work, which is of a comparable size to the present sketch, is similarly unfinished in many details, especially the foreground trees, which, in Reynolds' view, supports the idea that they are both open-air studies on a scale which would previously have been unusual in Constable's work but which would better serve him as *aides-mémoire* back in his studio in London and notably impress those friends to whom he may have shown them. Like the present sketch, the Durban picture also relates to a smaller pencil sketch of the same view (Private collection, New York), and on one level the two sketches both form part of a typical progression in the development of Constable's compositions – from initial topographical pencil sketch, through various stages of oil studies, to final exhibited painting. Evidence of the progress from the initial drawing, and Constable's desire to record as much topographical information as possible



Fig. 2. John Constable, *Full Scale Sketch for The White Horse*. National Gallery of Art, Washington D.C.

for reference back in his studio, can be seen in the inclusion of the roof line of two barns behind the thatched boat shed, which do not appear in the small pencil sketch of 1814. These form part of a cluster of buildings known as Gibbonsgate Farm and do appear in the finished painting that Constable exhibited in 1819. Other noticeable differences between this sketch and the earlier pencil drawing include the reflections on the water and the attention that the artist has paid to the sky and the balance of light.

The exact nature and function of this sketch within this particularly complicated evolution of Suffolk motifs towards the first of the great 'Six-Foot' canvases, as is true of many of Constable's sketches, has been much debated, however. In 1950 the art historian and Constable biographer Jonathan Mayne was the first to identify the inherent difficulty in deciding how to categorise the present work. Recognising two distinct types of preparatory work by Constable – what he termed oil-sketches (i.e. works painted from nature) and oil-studies (i.e. intermediary works painted in the studio, which 'fuse the raw elements of the sketch or sketches into a coherent whole') – which had distinct functions in the process of his art, he acknowledged that 'there are some paintings which seem to partake of both characters at once; a good example is the sketch-study for *The White Horse*' (the present work).⁶ Mayne concluded, however, that it seemed likely that the picture was worked up in the studio from the 4 ¼ x 3 inch pencil sketch of 1814 now in the Victoria and Albert Museum, London (Reynolds 14.32, p.66).

Graham Reynolds, in his 1984 catalogue

raisonné of the artist's late works, was the first to suggest that it may be one of the sketches of 1817 referred to by Farington and thought it likely to be a *plein air* sketch. This he based in part on the handling of the rushes on the right, which is very similar to the treatment of foreground foliage in other known sketches from this year, and the introduction of the barn roof above the boat shed, which is not seen in the V&A drawing of 1814.⁷ Charles Rhyne supported this view and described this, and another smaller horizontal sketch of the view, as appearing to have been 'taken from nature probably in 1817'.⁸

In the catalogue to their landmark monographic exhibition at the Tate Gallery in 1990, Leslie Parris and Ian Fleming-Williams identified several works which they believed belong to this group of sketches made in the summer and autumn of 1817; including *Fen Lane, East Bergholt* (Tate Gallery, London, Reynolds 16.107), a large oil on canvas (68.5 x 91.5 cm.) almost certainly painted entirely out of doors; and *Dedham Lock and Mill* (Tate Gallery, London, Reynolds 20.15, fig. 7) – for which, in both cases, there are related pencil studies of the composition. Michael Rosenthal, writing in *Apollo*, also in 1990, independently came to the same conclusion about the date and nature of *Fen Lane, East Bergholt*, and endorsed Parris and Fleming-Williams' view (previously published in 1985) concerning the date of *Dedham Lock and Mill*.⁹ This is significant for the fact that both pictures share considerable similarities with the present work, particularly in the handling of foreground foliage and in the way that some areas of the composition have been worked up to a

greater degree than others. The latter painting, especially, shares a remarkably similar level of 'unfinished-ness', with the central part detailed out but elsewhere, particularly in the peripheral areas, only the essential hues have been laid in. As Parris and Fleming-Williams suggested, if Constable suspected that this 1817 holiday would be his last chance to gather a quantity of pictorial material in Suffolk, it would have been natural to work in this way, saving time by taking his paintings just far enough to capture the essential topography and atmospheric mood and leaving those bits that he could paint from memory, or without reference to the actual scene, until back in the studio.¹⁰ As in those sketches, so here, the least finished parts of the picture are particularly the foreground detail which he would probably have counted on being able to finish indoors, back in the studio. If indeed he needed to take accurate reference of such details in a sketch that was primarily intended to capture the atmospheric impression of the landscape, focusing on the balance of light in the sky and its reflection on the water, or even intended to work it up further. This view is strengthened by the fact that many of the elements of foreground detail that Constable incorporated in the finished painting of *The White Horse* can be found in a sketchbook he used in 1813, including the reeds, the waterlilies and the wooden posts in the left foreground. The boat moored by the thatched boat house, seen in the finished picture but in none of the preparatory sketches, is based upon a drawing in the Courtauld Institute of Art, London, which was also used for *The Hay Wain* and *Salisbury Cathedral from the Meadows*.¹¹



Fig. 3. John Constable, R.A., *Willy Lott's Cottage and the thatched boatshed*, 1814. Pencil on paper. Victoria and Albert Museum, London



Fig. 4. John Constable, R.A., *Sketch for The White Horse*. Private Collection © Sotheby's

Following recent inspection of the present work, Anne Lyles believes that the theory, first suggested by Reynolds, that this painting belongs to the group of sketches Constable painted in Suffolk during the summer and autumn of 1817, is correct. Whether or not it is a *plein air* sketch, painted on the spot in front of the view itself, or a compositional sketch worked on in the studio, remains, she believes, a matter of debate, however. Whilst it is very possible, perhaps even likely given the similarity in handling to other known *plein air* sketches from the period, it is equally possible that the function of the present work was as an 'intermediary' sketch, part of the artist's process of transforming his imagery from the faithful naturalism that characterised his work pre-1816, to a more conceptual form of representation as his ambitions grew in the years around his move to London. Lyles has written extensively on this aspect of Constable's art, and specifically the role Constable's intermediary sketches played in the development of his art – what she refers to as the artist's 'transformation of nature into art'.¹²

As Lyles has shown, a profound understanding of both the period and context in which they were made is essential to understanding the function of Constable's sketches. For he was an artist for whom the very process of painting was a vital tool in the continuous endeavour to produce a more naturalistic art. Whilst he undoubtedly drew, sketched in oil and painted finished pictures on the spot in the open air, particularly in the period up to 1817, he was also busy creating compositional studies in his studio, expanding and elaborating on compositions he had first

worked out in the fields and lanes around East Bergholt and along the banks of the Stour, and developing them towards the monumental works of art that he would exhibit at the Academy throughout the rest of his life. These compositional studio studies were a key component in the shift from what had previously been an essentially mimetic artform to a more synthetic form of representation; the transition from an experimental, but essentially self-taught young painter attempting to stay true to a literal conception of naturalism, to one of the greatest and most ground-breaking artists of the nineteenth century; an artist who, whilst remaining true to a deeply held belief in naturalistic art, would come to produce some of the most lyrically beautiful landscapes ever produced in British art.

Other such intermediary cabinet sized paintings of his native Suffolk landscape, worked to a varying degree of 'finish', from around this period include another view of Willy Lott's cottage from across the Stour, known as *The Valley Farm* (Ashmolean Museum, Oxford), which has been variously dated to *circa* 1815–18, and was considered by Reynolds as representing an intermediary stage in Constable's progress towards his final conception for a painting of the same name which he finally exhibited at the Royal Academy in 1835; and a view of *Dedham Vale* (Tochigi Prefectural Museum of Fine Arts, Japan), which scientific analysis by Sarah Cove in the 1990s demonstrated was painted in two different periods and forms an intermediate stage between an open air sketch of 1802 (Reynolds 02.7) and *Dedham Vale* in the National Gallery of Scotland, Edinburgh, that Constable finally exhibited at the Royal Academy in 1828 (Reynolds 28.1).

Recent infrared reflectography of this picture reveals that it was painted spontaneously, with no recourse to under drawing, save for a single ruled horizon line typical of Constable's practise, with the artist working directly in oil paint upon the canvas. Further, x-radiography conducted by the Courtauld Institute shows that the clouds, the roof of the boat house on the right and the wall of Willy Lott's cottage were painted with pigments containing a proportion of lead white; whilst a large white shape visible in the left centre of the picture, roughly corresponding to the area covered by the trees and reed bed, but which does not appear to correspond to elements in the visible composition, suggests that the sketch was painted re-using a canvas that had already been painted on. This is also typical of Constable's sketches, particularly at this period when he was yet to achieve a measure of financial success from his art. Recent scientific analysis has shown that a number of his sketches were painted over earlier portraits that he had clearly abandoned and remained hanging around in his studio. Whilst this new evidence does not resolve either way the question of whether this sketch was painted on the spot or in the studio, it does suggest that the picture was always intended as a sketch or study and demonstrates an artist working freely and spontaneously, mapping out his composition as he goes.

CONSTABLE'S LANDSCAPE: THE STOUR VALLEY AND THE SIX FOOT SERIES

Constable Country, as it has come to be known today – that area of the Stour Valley around Dedham Vale, on the border between Suffolk and Essex, bounded on the west by the village of Nayland, and on the east by

'I should paint my own places best – Painting is but another word for feeling. I associate my 'careless boyhood' to all that lies on the banks of the Stour. They made me a painter...'

John Constable



Fig. 5. John Constable, R.A., Sketch for *The White Horse*. Private Collection © Sotheby's

the sea – has become synonymous with the great painter who immortalised its bucolic river meadows and shaded waterways. A fertile and workmanlike landscape centred on the village and parish of Dedham, in Constable's day the area was principally an agricultural centre, the main industry being founded on the production of wheat, barley and oats. The artist's parents, Golding and Ann Constable, lived at East Bergholt, where the young painter was born and brought up. A prosperous miller and successful businessman, his father owned watermills at Flatford and Dedham, and a windmill on East Bergholt Heath. Constable's love for the essentially flat and un-emphatic landscape of his native Suffolk, with its 'gentle declivities, its woods and rivers...',¹³ so devoid of the sort of obvious pictorial potential that attracted artists and tourists alike to other regions of the country, such as the Lake District or Wales, was a notable deviation from the usual habits of contemporary landscape painters. Until at least 1821, Constable almost exclusively painted places that he knew, and with which he was completely familiar, in marked contrast, for instance, to Turner's more typical practice and his voracious appetite for touring. This had obvious consequences for his art, for Constable *knew* his landscape, both over time and from numerous angles. He would have both seen it change over time and have been conscious of the degree to which a limited area of terrain could be differentiated topographically, with this local intimacy and memory both informing his paintings. This was a very different order of knowledge to that which most contemporary landscape painters possessed of their subjects, and applies equally to the local industry and

figural activity within his pictures as it does to topographical familiarity. These are the scenes of Constable's childhood and he knew them with an intimacy that could be surpassed by no other artist. As he said himself, '... the sound of water escaping Mill dams... Willows, Old rotten Banks, slimy posts, & brickwork, I love such things... As Long as I do paint I shall never cease to paint such places. They have always been my delight.'

Constable's own description of his work as an 'admirable instance of the picturesque',¹⁴ closeting his work in the language of the academy, belies the revolutionary nature of this unique choice of subject matter. Indeed it was his very subject, as much as his loose impressionistic handling of paint and ground-breaking treatment of light, that so transformed landscape painting in Europe, and so inspired a younger generation of artists. View painting had, until this point, been exclusively dominated by the classical tradition of academic landscape, in the manner of Claude Lorraine and Gaspard Poussin, and had been propagated in England during the eighteenth century by artists such as George Lambert, Richard Wilson, even Gainsborough and the early works of Turner. Constable's monumental Stour Valley paintings, however, challenged convention by depicting un-idealised everyday landscapes on a grand scale traditionally reserved for religious and historical subjects, thus elevating the seemingly mundane to the heroic through scale. In this he pre-empted the work of artists such as Gustave Courbet and the French realists of the Barbizon School, including Jean-Baptiste-Camille Corot and Jean-François Millet, by twenty years.

Eugène Boudin too, the man who taught Monet to paint landscape, was heavily influenced by Constable's work. Indeed it was the exhibition of this very subject – *The White Horse* – at the 1833 *Exposition National des Beaux Arts* in Brussels, together with *The Hay Wain* (fig. 8) at the *Paris Salon* in 1824 (where Constable won a gold medal), which introduced his work to the French school of landscape painters and set in train a revolution in European art that would find its fullest expression half a century later in the work of the French Impressionists. During the 1870s both Monet and Picasso studied Constable's work in London, and in 1873 Van Gogh acknowledged his debt to the English artist in a letter to his brother Theo, written from London. Whilst all these artists were influenced by the freedom of Constable's brushwork, it was as much his subject matter as his treatment of paint that they found so radical, and so inspirational. The everyday, the ordinary and the commonplace made extraordinary. The ignoble made noble, a subject fit for the realms of high art. Look, for example, at Monet's famous hay stacks, or the landscapes of Alfred Sisley and Vincent van Gogh, and find their inspiration in Constable's Stour Valley paintings. Even today Constable's art continues to inspire and influence, as was acknowledged by the late Lucien Freud who was both directly inspired by Constable's work and saw his influence on the work of earlier nineteenth- and twentieth-century painters: 'I may be quite wrong', he said, 'but I can't see Van Gogh's Boots without Constable behind them'.¹⁵



Fig. 6. John Constable, R.A., *East Bergholt Church*. Durban Museum and Art Gallery, South Africa

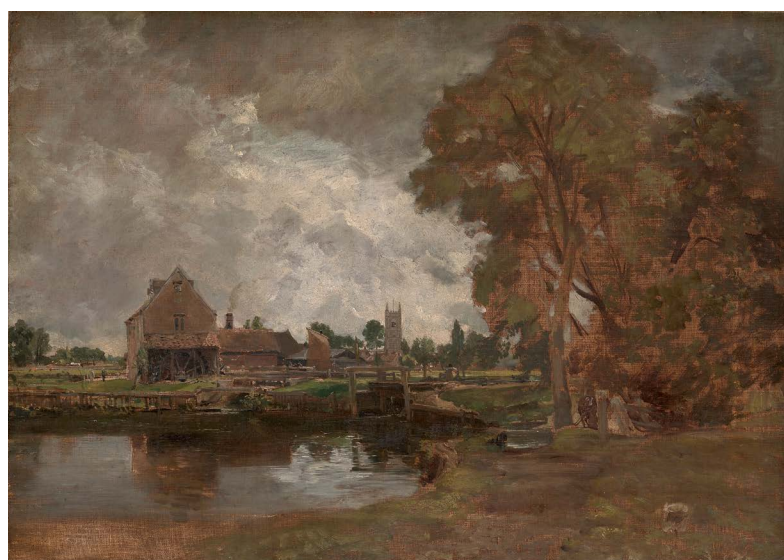


Fig. 7. John Constable, R.A., *Dedham Lock and Mill*. Tate Gallery, London

NOTE ON PROVENANCE

This painting was with the London art dealer Arthur Tooth & Sons in 1950, as is confirmed by the presence of their gallery label on the back of the frame, who sold it to an unknown female collector in Switzerland on 2 May that year.¹⁶ A note in the files at the Witt Library gives the provenance of the picture, as known to Tooth, as having belonged to a John Miller in 1858, and later in the collection of the Lancashire Mill owner and Conservative Member of Parliament William Henry Houldsworth (1834–1917), who lent it to the Glasgow *Fine Art Loan Exhibition* at the Corporation Galleries in 1878, no. 118. If this is true, then it cannot be the sketch that was sold in Lionel Constable's sale at Christies in 1874, lot 167, having been owned by Miller as early as 1858. However, the entry in the catalogue for the painting exhibited at Glasgow in 1878 describes it as 'A River Scene. Sky with rolling grey clouds, edged with white. Wooded distant landscape, through which a wide river comes. Bank with a tree on the left foreground'. This description does not particularly fit with the composition of the present work, which can hardly be described as a 'distant' landscape, and omits to mention such prominent features as Willy Lott's cottage and the boat house, both of which are key features that clearly relate to the famous and much celebrated composition of *The White Horse*. By contrast, the painting included in Lionel Constable's

1874 sale is specifically described in Christie's catalogue for the auction as 'The White Horse. A sketch for the picture', which exactly fits the composition of this painting. The financial records of Arthur Tooth & Sons Ltd., held at Tate Britain, are currently closed under the Data Protection Act, making it impossible to discover exactly where they acquired this painting. However, given the passage of over thirty years between the death of William Henry Houldsworth in 1917 and Arthur Tooth's acquisition of the painting in 1950, it seems likely that Tooth, or whoever owned the picture in the interim, simply made a mistake and confused the painting they had acquired with that exhibited at Glasgow in 1878. Moreover, Graham Reynolds, who must have been aware of this alternative provenance when he published his 1984 catalogue raisonné of *The Later Paintings and Drawings of John Constable*, appears to have dismissed it, suggesting instead that it is the painting that was included in Lionel Constable's sale.

We are grateful to Anne Lyles, former Curator of Eighteenth and Nineteenth Century Art at Tate Britain and lead curator of *Constable: The Great Landscapes*, for her assistance with the cataloguing of this lot and for endorsing the attribution following first-hand inspection. We are also grateful to Mark Evans, Head of Paintings at the Victoria and Albert Museum for endorsing the attribution following first-hand inspection.

¹ See Reynolds 1984, text vol., pp. 30–31, nos 19.3, 19.4 and 19.5, and plates vol., pls 70–72; and Sotheby's, London, *Early British Paintings*, 9 July 2009, lot 26.

² C. R. Leslie, *Memoirs of the Life of John Constable*, 1843, J. Mayne (ed.), London 1951, p. 76;

³ Quoted in Reynolds 1984, p. 28.

⁴ M. Rosenthal, 'A Constable re-appearance. Fen Lane and the road to Damascus', *Apollo*, vol. CXXXII, no. 346, December 1990, p. 403.

⁵ Reynolds 1984, p. 28.

⁶ Mayne 1950, p. 22.

⁷ Reynolds 1984, reproduced fig. 1164.

⁸ Rhyne 1990, p. 124.

⁹ Rosenthal 1990, pp. 402–06.

¹⁰ London 1990, p. 185.

¹¹ Reynolds 1984, p. 28

¹² See particularly A. Lyles, 'Nature or Art? Constables sketches and studies', in *Landscape, Innovation and Nostalgia. The Manton Collection of British Art*, J.A. Clarke (ed.), New Haven and London 2002, pp. 146–67.

¹³ *John Constable's Discourses*, R.B. Beckett (ed.), Ipswich 1978, pp. 12–13.

¹⁴ From a letter from Constable to Archdeacon Fisher, in *John Constable's Correspondence, VI, The Fishers*, R.B. Beckett (ed.), Ipswich 1970, p. 155.

¹⁵ Lucian Freud, quoted at the time of the exhibition '*Constable: Le Choix de Lucian Freud*', held at the Grand Palais, Paris, 2002–03.

¹⁶ We are grateful to the staff in the Reading Room at Tate Britain for their assistance in providing information on the provenance of the painting from the Tooth Archive. Beckett (ed.) 1978, pp. 12–13.





142 OLD MASTER DAY SALE, 4 JULY 2019

PROPERTY FROM THE NEIL AND GINA SMITH
COLLECTION

CLAES MOLENAER
Haarlem 1630 - 1676

A village Kermesse

signed and dated centre left: *-k . Molenaer / 166[5?]*

oil on oak panel

67 x 92.9 cm.; 26³/₈ x 36¹/₂ in.

PROVENANCE

Anonymous sale ('The Property of a Lady'),
London, Sotheby's, 6 December 1995, lot 229,
where acquired.

Claes Molenaer became a member of
the Haarlem guild of Saint Luke in 1651.
Previously thought to have been the brother
of Jan Miense Molenaer, it now seems certain
that the artists were not related, although

they did know each other. In his landscapes,
Claes was heavily influenced by Salomon and
Jacob van Ruisdael and Jan van Goyen, and
the present painting has a distinct Haarlem
flavour.

‡ £ 30,000-40,000
€ 34,900-46,500 US\$ 39,200-52,500



143 OLD MASTER DAY SALE, 4 JULY 2019

PROPERTY FROM THE NEIL AND GINA SMITH
COLLECTION

ANTHONIE VAN BORSSOM
Amsterdam 1630 - 1677

**A moonlit river landscape with
fishermen near a windmill**

signed lower left: *A V Borssom. fet*
oil on canvas
55.9 x 50.2 cm.; 22 x 19¾ in.

PROVENANCE

Baron van der Houven;
With F. Kleinberger, Paris, circa 1903;
Van Os collection, Amsterdam;
A.R. Peterson, America;
Anonymous sale, New York, Christie's, 4
October 1996, lot 138, where acquired.

LITERATURE

W. Sumowski, *Gemälde der Rembrandt-Schuler*,
vol. VI, Landau/Pfalz 1983, p. 3696, cat. no.
2212, reproduced in colour p. 3797.

Although Borssom's drawings reveal a debt to Rembrandt, his paintings are more eclectic in character, and works such as the present canvas owe much to one of the artists most associated with moonlit scenes, Aert van der Neer, for whose works Borssom's have often been mistaken. In its upright format and dramatic silhouette of the windmill against the gloaming sky, however, this composition stands out amongst his painted *œuvre* as one that possesses a distinctive character that is all Borssom's own.

‡ £ 30,000-40,000
€ 34,900-46,500 US\$ 39,200-52,500



153 OLD MASTER DAY SALE, 4 JULY 2019

PROPERTY FROM THE NEIL AND GINA SMITH COLLECTION

GYSBRECHT LEYTENS
Antwerp 1586 - before 1656

A winter landscape with figures gathering faggots

oil on oak panel, the reverse branded with the coat-of-arms of the City of Antwerp and the panel maker's mark of Lambrecht Steens (fl. 1608–c.1632)
36.3 x 55.6 cm.; 14¼ x 21⅞ in.

PROVENANCE

P.F.J.J. Reelick, Blaricum and The Hague;
Anonymous sale, Amsterdam, Christie's, 7 May 1997, lot 52, where acquired.

LITERATURE

P.F.J.J. Reelick, 'Bijdrage tot Identificatie van de Meester der Winterlandschappen (G. Leytens?)', *Oud Holland*, vol. LIX, 1942, pp. 75 and 78, reproduced p. 77, figs 5 and 6;
E. Greindl, 'Contribution à la connaissance du style de Gysbrecht Leytens', *Pantheon*, July–September 1973, vol. 31, no. 3, p. 262, cat. no. 3.

Gysbrecht Leytens was first mooted as the possible name for the artist until then known as the Master of the Winter Landscapes, by P.F.J.J. Reelick, who once owned this very painting.¹ Leytens' identity was confirmed by a fully signed work that was published by Ursula Härting in 1988,² and the artist was thus proved to have executed a considerable number of winter landscapes, distinguished

by trees with knotty trunks and masses of vein-like branches, misty atmospheres, and a partiality for the subject of figures chopping wood, as here.

¹ In his 1942 article (see *Literature*), Reelick mistakenly took the branded, intertwined initials of the panelmaker Lambrecht Steens on the back of this work to read 'GL.'

² U. Härting, 'Der Meister der Winterlandschaften, der Maler Gysbrecht Leytens', *Die Kunst*, 1988, I, p. 27.

£ 40,000-60,000
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9

HERALDRY
Manuscript Armorial

containing approximately 3700 English coats of arms, pen-and-ink and watercolour, each captioned, nine to a page, with lists of armigerous families in various counties in Southern England scattered through the first quarter of the volume, full-page armorial achievement at the front of the volume, with an engraved portrait of King Charles I over a caption on the birth of Charles II on front endpapers, 197 (of 208) numbered leaves, 8vo (195 x 155mm), in later vellum, ties, *initial armorial achievement torn with loss, lacking c.11 leaves, professional conservation and repairs principally to the initial leaves, the portrait edge-mounted, light spotting*

This attractive volume, which has notes and captions in more than one hand, probably dates from the 1620s-30s, although it includes the arms of many individuals of an earlier date.

PROVENANCE

Ownership inscription on front free endpapers ("sanctificetur nomen dei | Will: White Nov: 1644"); Christopher Gibbs, collector and antiques dealer (1938-2018); his sale, the contents of The Manor House, Clifton Hampden, Oxfordshire, Christie's, 26 September 2000, lot 799

£ 3,000-5,000 € 3,450-5,800

A pair of fine George II silver soup tureens and covers, George Wickes, London, 1735
Estimate £100,000–200,000*



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Vizagapatam, 18th century
Estimate £120,000–180,000*



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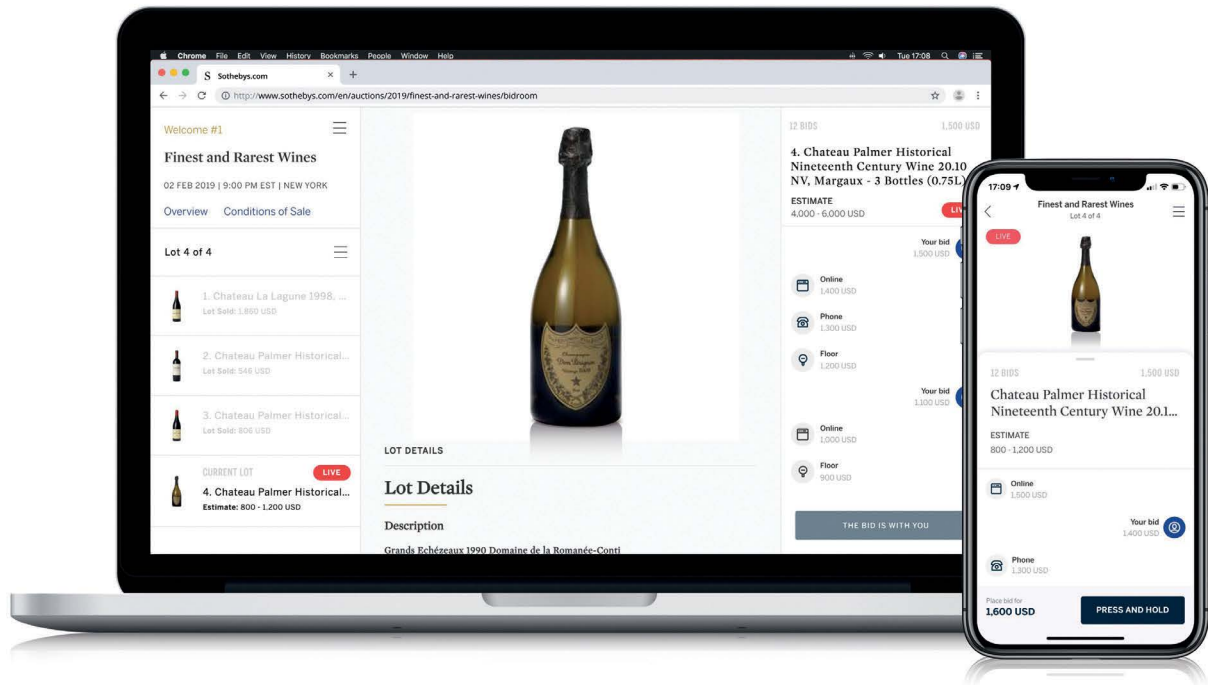
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Guide for Telephone Bidders

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Registering to Bid

Please indicate the sale number, sale title and sale date.

Please communicate accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your telephone bidding form.

Please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

Conditions of Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, debit and credit cards (up to £30,000 per sale, online or using Sotheby's Mobile App), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

Sotheby's will hold and process your personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to

any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or online.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service

is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders using any online platform are subject to the Additional Terms and Conditions for Live Online Bidding, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a

passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases

will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
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Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,018. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds
Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments

EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds
Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000
British Historical Portraits
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 11 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◊ **Guaranteed Property**
The seller of lots with this symbol has

been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ **Property in which Sotheby's has an Ownership Interest**

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

➤ **Irrevocable Bids**

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∟ **Interested Parties**

Lots with this symbol indicate that parties with a direct or indirect interest in the lot

may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

◻ **No Reserve**

Unless indicated by a box (◻), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (◻). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ **Property Subject to the Artist's Resale Right**

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)

Royalty Rate

From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

◉ **Restricted Materials**

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 11 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.

A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

▮ **Monumental**

Lots with this symbol may, in our opinion,

require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts

Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU

should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the

property leaving its premises and so a VAT refund will not be possible.

Proof of export required

• for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

• for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.

• buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

• Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.

• Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items

for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax. Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and
- (v) in respect of online bidding via the internet, the Conditions of Business for Live Online Bidding on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the

lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by

the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids are made subject to the Conditions of Business for Live Online Bidding available on the Sotheby's website or upon request. The Conditions of Business for Live Online Bidding apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and

advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

10. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

11. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

12. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns

and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

14. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"),

and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all sale room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified

and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

05/18 ONLINE_TERMS

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not

been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection

Opening hours:
Monday to Friday 9.00am to 5.00pm
34-35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**

Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20

per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in

value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded

£1 = €1.165

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please

refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

11/10 NBS_NOTICE_6

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 LOUIS XV CHEST OF DRAWERS, THIRD QUARTER 18TH CENTURY

This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

2 LOUIS XV CHEST OF DRAWERS

This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration and in some cases it may also indicate that the piece has been constructed from old parts.

3 LOUIS XV STYLE CHEST OF DRAWERS

The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

4 STAMPED.../ 'SIGNED...'/ 'INSCRIBED...'/ 'DATED...'

in our opinion the stamp/ signature/ inscription/ date is by the maker.

5 'BEARING THE STAMP...' / 'BEARING THE SIGNATURE...' / 'BEARING THE INSCRIPTION...'/ 'BEARING THE DATE...'

in our opinion the stamp/ signature/ inscription/ date is not by the maker. This does not imply that the piece itself is not by the maker to whom the stamp and the signature refers.

10/01 NBS_GLOS_CONT FURN



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK

has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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